

BOBBIE HUGHES PROCESS BOOK

Academy of Art University
IAD 300: Design Process
Spring 2016

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TABLE OF CONTENTS

CASE STUDIES

- Restaurant with a Retail Component page 4
- Demonstration Kitchen page 5
- Circulation & Path of Travel page 6
- Way Finding & Visual Cues page 7
- Lighting Features page 8
- Materials & Special Finishes page 9

PROJECT DEVELOPMENT

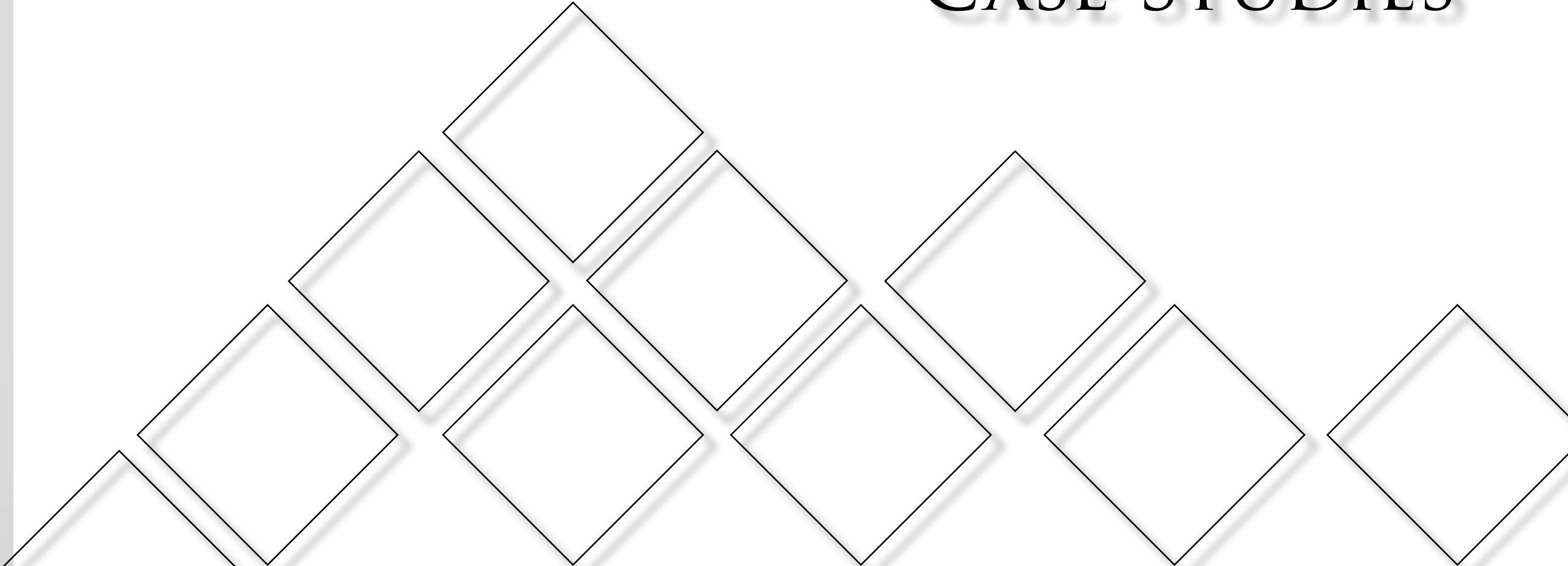
- Site Analysis page 12
- Concept Development page 13
- Program & Client Profile page 14
- Space Planning: Bubble Diagrams page 16
- Space Planning: Final Bubble & Block Diagrams page 19
- Space Planning: Preliminary Furniture Floor Plan page 20
- Midterm Deliverables page 23
- Lighting Development: Natural Light Analysis page 32
- Lighting Development Sketches page 35
- Lighting Development: Foot Candle Analysis page 36
- Lighting Development: Preliminary Reflected Ceiling Plan page 37
- Market Development page 39
- Restaurant Development page 45
- Demonstration Kitchen Development page 51
- Final Renderings page 57
- Final Presentation Boards page 63
- Construction Documents page 69

CLASS NOTES & SKETCHES

Notes & Development Sketches page 77



CASE STUDIES





THE STORE

Urban Harvest Market is a small market located in the SOMA district of San Francisco, California. It has local and organic items and the items sold here are priced higher. This market is not meant to for a persons complete grocery shopping task, it is a place to grab food and a few items. This is demonstrated with lack of variety in the grocery area, the higher emphasis on to go food, the cafe, and the very small carts/baskets that hold little to no items.

LOCATED ON SITE

- A cafe which includes a food bar where you can get salads, soups, etc.
- An area that specializes in pick and go food is located near the register to provide fast and easy access.
- A counter where customized sandwiches are made.
- A prepared food counter where it holds cold foods products that are provided daily.

AESTHETICS & DESIGN

The building design provides glass walls to bring in a lot of sunlight and multiple doors that could be used for entrances, but they only allow access to two doors: one that a person can enter/exit the grocery/market area and another one that a person can enter/exit the cafe. This causes a problem with the stores circulation pattern where all the fresh produce is located in the far end of the store compared to where a person enters. This could be designed like this on purpose if the owner wanted to focus mostly on picking up food rather than the grocery shopping aspect. The interior provides a clean and simple approach. The interiors are stripped down and raw. They use concrete as the main material and not a whole lot of design aspect is added. The design is created this way to give the statement are fresh, raw, simple and casual approach.

BRANDING

This statement is a fresh, raw, simple and casual design approach is also demonstrated in their branding, Urban Harvest Market has all lowercase letters. This is a very untraditional approach that is new and simplistic way to show how they want their customers to think about them.

CASE STUDY Urban Harvest Market

DESIGN PROPOSAL



Stainless steel tops:
This would provide a cleaner material than wood. Stainless steel does not hold bacteria like wood does.

- **Built in cubbyholes:**
Sur La Table has one big cubby under their tables but by separating the space, it could create more organization for cookware.
- **Built in cubbyholes to table top:**
One circular recessed cubby for utensils and one square recessed cubby for ingredients will provide good organization.
- **Built in cutting board:**
This would reduce clutter.
- **Extended counter top:**
This will provide a place for legs to be and prevent a person from sitting awkwardly.

MARKET HALL COMMUNITY OUTREACH

Tony wants Market Hall to reach out to the community. One way that Market Hall can reach out to the community is by offering free cooking classes to college students. College students are forgotten about, between raising tuition and the lack of financial aid loans rising, many college students live under the poverty line. Market Hall will offer a class once a week free to college students. This class will include instructions on how to cook cheap organic meals. The instructors will teach the students which vegetables are in season, how to properly buy organic food and the best recipes that will give them a bang for their buck. Through this program Tony and Market Hall will bring a sense of acceptance by the community and they will be teaching the future professional business world great skills that will help them out. The sense of teaching how to properly eat organic will not just change the way the college student spends their money but they will start eating proper meals giving them more energy and a better mind set to make it through college.



KEY ELEMENTS

- Have TV monitors to allow everyone to see.
- One big demonstration kitchen with mini stations for students to work at.
- Stations have wheels and locks so the stations can be configured in any way or shape depending on the class size.
- Roll-able stations allow for students to see the demonstration better. Being able to hear and see the instructor is the main and most important function.

CASE STUDY *Sur La Table*



CUSTOMER TYPES

There is a mixture of people who shop at Trader Joe's, but it mostly appeals to the person who prefer mostly organic groceries but not pay the Whole Food's price.

CUSTOMER BEHAVIOR

People in the grocery stores are in a rush, they want to get in and out as fast as possible. This is hard to do with a lack of good organization. Customers are often pushy and impatient.

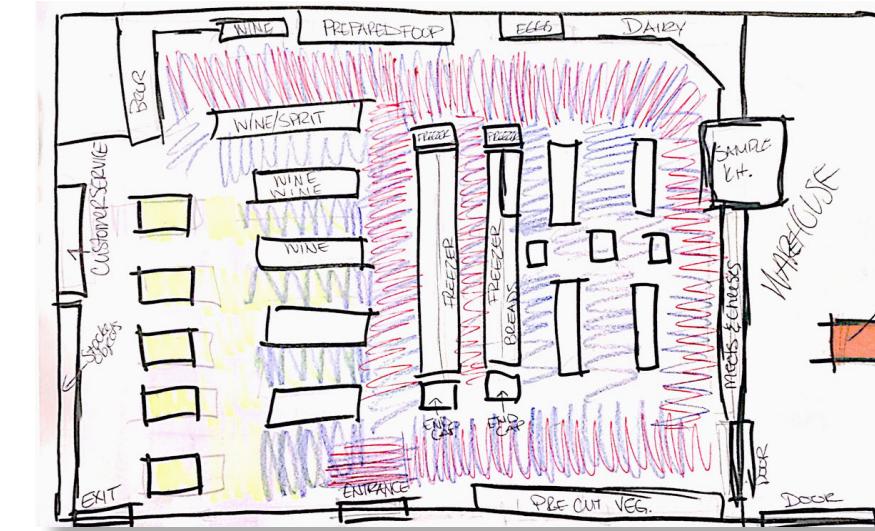
THE SPACE

This Trader Joe's is a decent size compared to others in San Francisco. There is good space to work with but the products are disorganized when it comes to placement. The isles by the registers are usually packed with the register lines, preventing easy access to those products in those isles. The customer restroom is also in the warehouse so a customer either do not know if it's an exist or hasve to walk through employees working. It is set up to make a person feel frustrated, making them forget items and causing them to come back which is probably done on purpose. The interesting aspect of Trader Joe's is that they hire artists to draw their sign-age.

PROPOSED DESIGN CHANGES

- Move customer restroom so customers are not walking through the warehouse.
- Change the isles by the registers to two long shelves rather than four shorter ones, this will prevent customers from standing in long lines in the isles people are trying to shop in.
- Separate the liquor/wine/beer section off so it is all placed in one section rather than scattered.
- Move the prepared/prepackaged food closer to the door so people can grab their lunch quicker.
- Move products around to provide an easier way for customers to find products.

CIRCULATION



DESIGN PROPOSAL



COLOR

The converse store uses black and white for their color scheme with pops of color or texture.

AESTHETICS

The over all aesthetics of this store is very clean, classy and yet modern. This is demonstrated with the materials that never date like subway tile, steel and concrete. The store gives off a feel of old but modern, this demonstrates the same image as their product. Converse shoes was founded in 1908 and has been running strong every since, when a person thinks of classic, they think of Chuck Taylors.

ORGANIZATION & WAY-FINDING

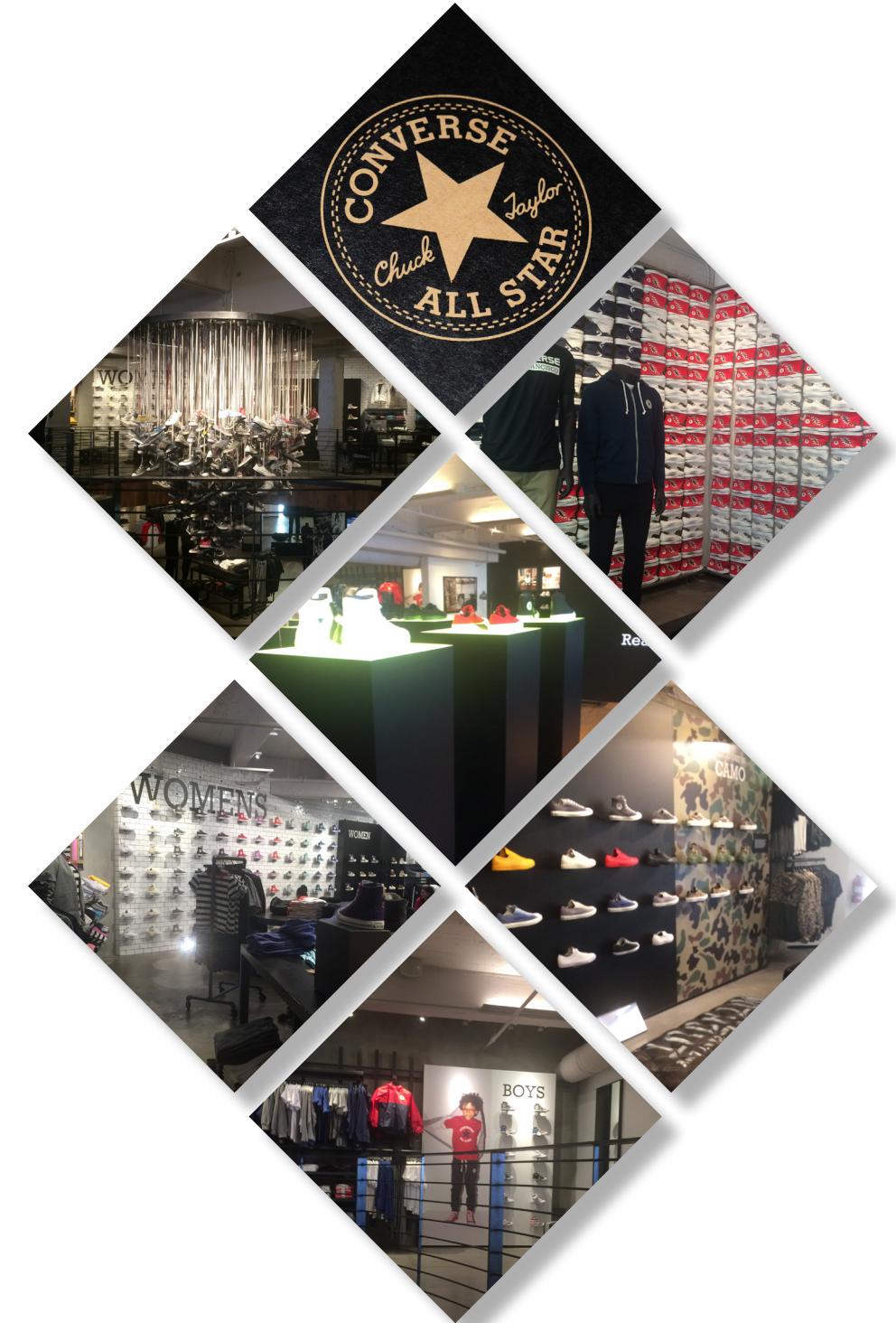
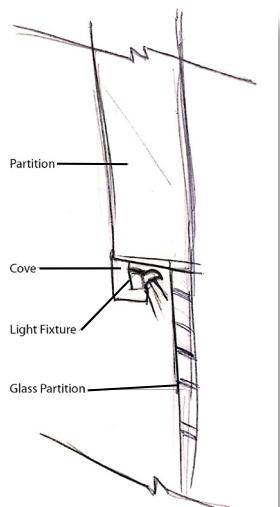
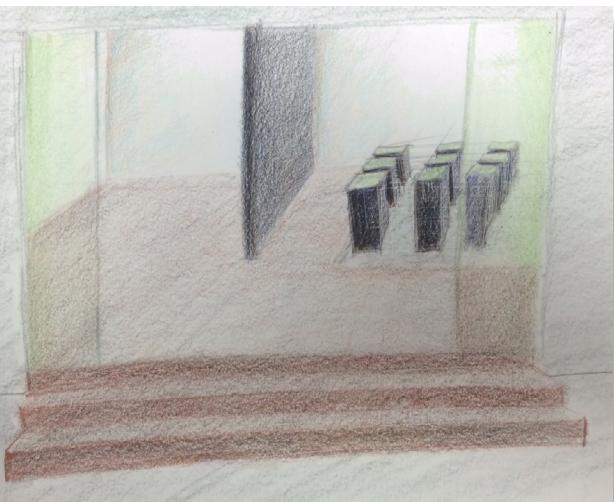
The converse store is set up to be very minimal. The store is not cluttered, in fact its stripped down and one of each shoe is displayed. This store uses the use of color, pattern and texture to move people throughout the store:

- The shoe chandelier about the spiral stair case guides a customer up the stairs to see more product.
- The use of extruding walls with pattern and/or color guide customer to the different locations of the shoes
- The change in wall materials also guides a customers eye.
- Free standing glowing pedestals guide customers to specialty shoes.

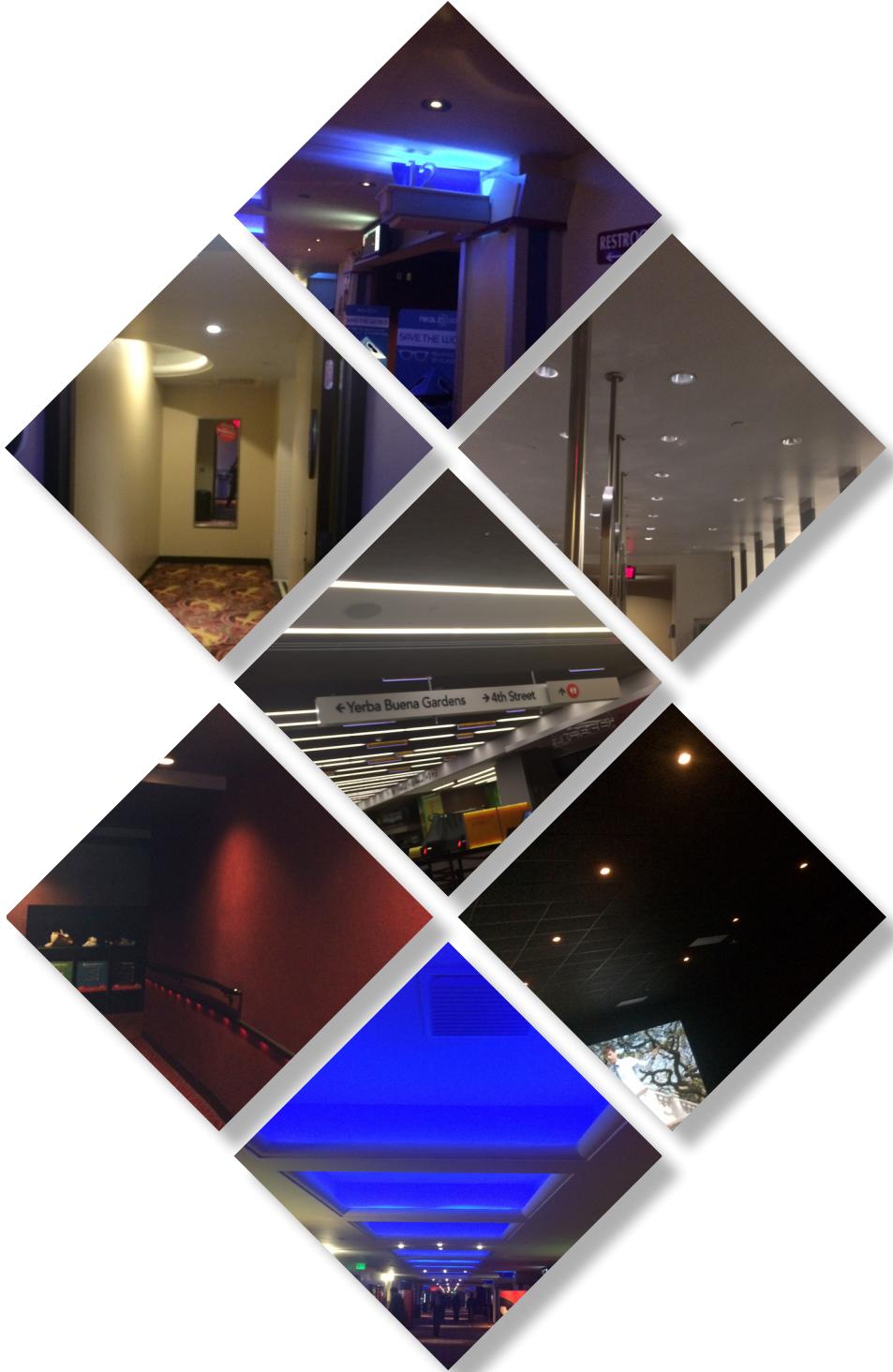
Whenever the type of shoe (men, women, kids, seasonal) something new is used each time to add pop in the neutral space.

DESIGN PROPOSAL

Converse has a room separated to the side with all of the unisex shoes. This room is currently is up a few steps, with a floor change from concrete to wood. I felt that this was well designed but could use a little more separation. My design proposal is to add two glass partitions to each side with vertical coved lighting hidden where the seam of the concrete wall and glass wall meet. The light will be green to coincide with the pedestal with green lighting inside of the room. This will allow the room to feel even more separate and leave the customer curious on what the room has inside of it.



CASE STUDY **Converse**



TYPES OF LIGHTING

•Ambiant Lighting: this is demonstrated through the coved lighting in the hallway and the entry to the restrooms.

•Focal Glow: this is demonstrated through the recessed can lights and the LED ribbon lights throughout the space.

AESTHETIC

Each room or section of the building is set up to portray a different mood and to naturally move a person through the circulation pattern with little signage. Downstairs there is a horizontal rhythmic light pattern that flows the mass of people through the entry/exit doors and along the separate businesses. Upstairs in the hallway leading to the theaters there is a mixture of coved lighting and recessed can lighting, the area is very dim and blue giving it an interesting effect. These lights are set of patterns which helps flow the mass of people down the hallway, where each theater has a signage with the number and name of the theater along with blue lighting to make the number stick out. Off of the hallway is a entry room for the restroom, the temperature of the lighting instantly changes to warm lighting, this makes the restroom stick out to a person, making them know its a separate room. When entering the theaters the lighting then changes to a very dim red, indicating to a person that they are moving to the theater and out of the hallway. Inside the theater there are recessed can lighting, enough to light the space up for a person to get to their seats, these are later dimmed and shut off in order for the people to see the movie screen. When the lights are off in the theater there are small lights on the floor to guide a persons way to the exit, preventing accidents from happening.

DESIGN CHANGES

I have no design changes for the AMC Theater located in the Metreon. However, I would prefer to use the lighting design aspects in my project to provide a more interesting way to move the customers throughout the space so they do not depend mostly on signage.

CASE STUDY

AMC Theater: The Metreon

AESTHETICS

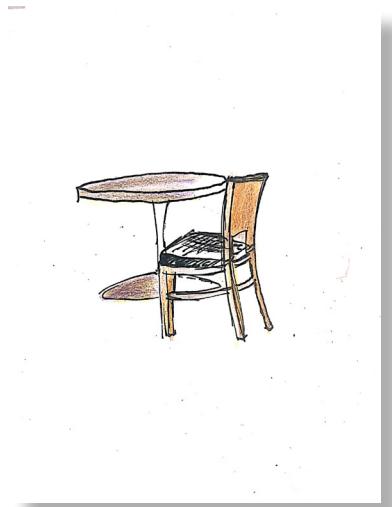
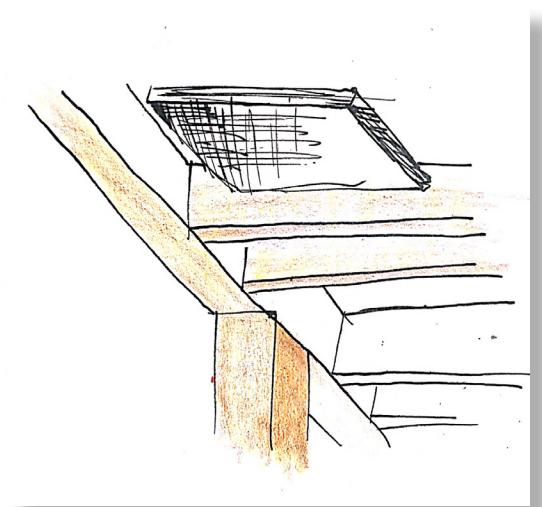
The over all aesthetics of Brainwash is a very stripped down, industrial and eclectic new age style. Brainwash uses a variety of hard material surfaces. The ceilings throughout the space are exposed wooden joists and beams being held up with exposed concrete columns, walls and floors. While some of the walls in the space have a gyp board covering the majority are just left raw and purposely untouched to create this sort of hip and interesting vibe. The cafe itself provides a variety of metals and woods in the furniture. The cafe has wood chairs, steel counter tops, steel stools and metal tables. The laundry-mat also provides a variety of hard surfaces with metal tables, to fold clothes and the metal washer and dryers used in the space.

ACOUSTIC

Due to the Brainwash Cafe being design with the majority of exposed and hard surfaces it allows for a space that is acoustically un-functional. While this may be done on purpose to create sense of community, it can be very uncomfortable. When a customer is sitting at a table during lunch hour, they can hear a conversation that is happening on the other side of the room. This provides customers with the lack of any privacy and the uncomfortable-ness of the area being so loud they feel like they can not hear their own thoughts.

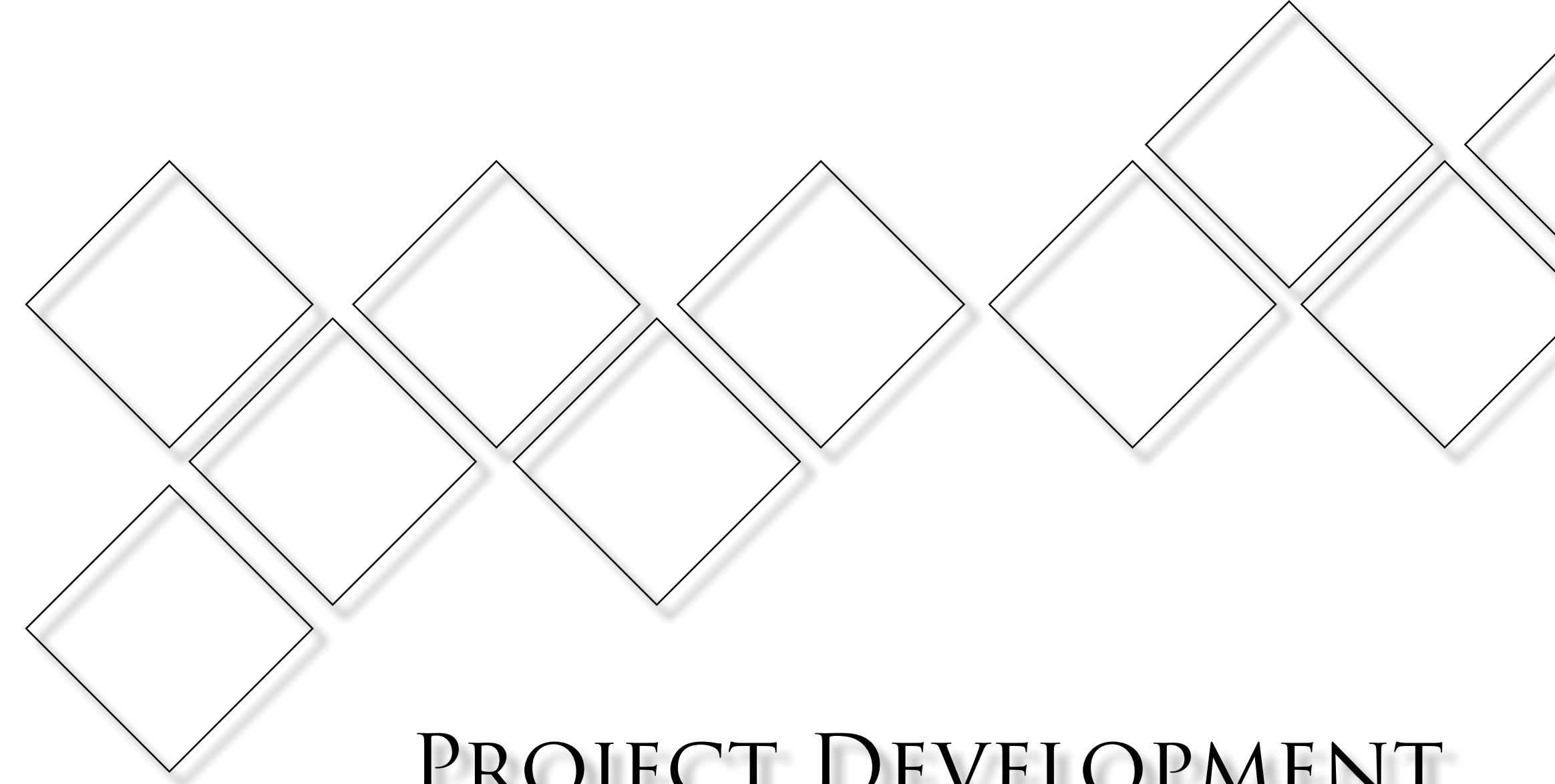
DESIGN PROPOSAL

The design proposal that I have for brainwash is to bring in some soft materials to absorb the sound. This can be done in two ways. The first thing is to get upholstered cushions to put on the chairs, this would allow more physical comfort for customers while also providing a way to tone down the loudness. The second way is to add sound absorbing panels in between the joists. This can be done in a way where they are place far enough in between the joist that the customers do not notice or it can be placed in a way that makes the panels look like a design aspect of the space.

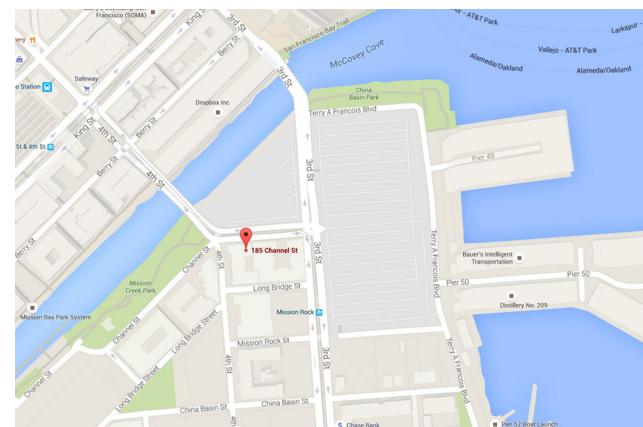
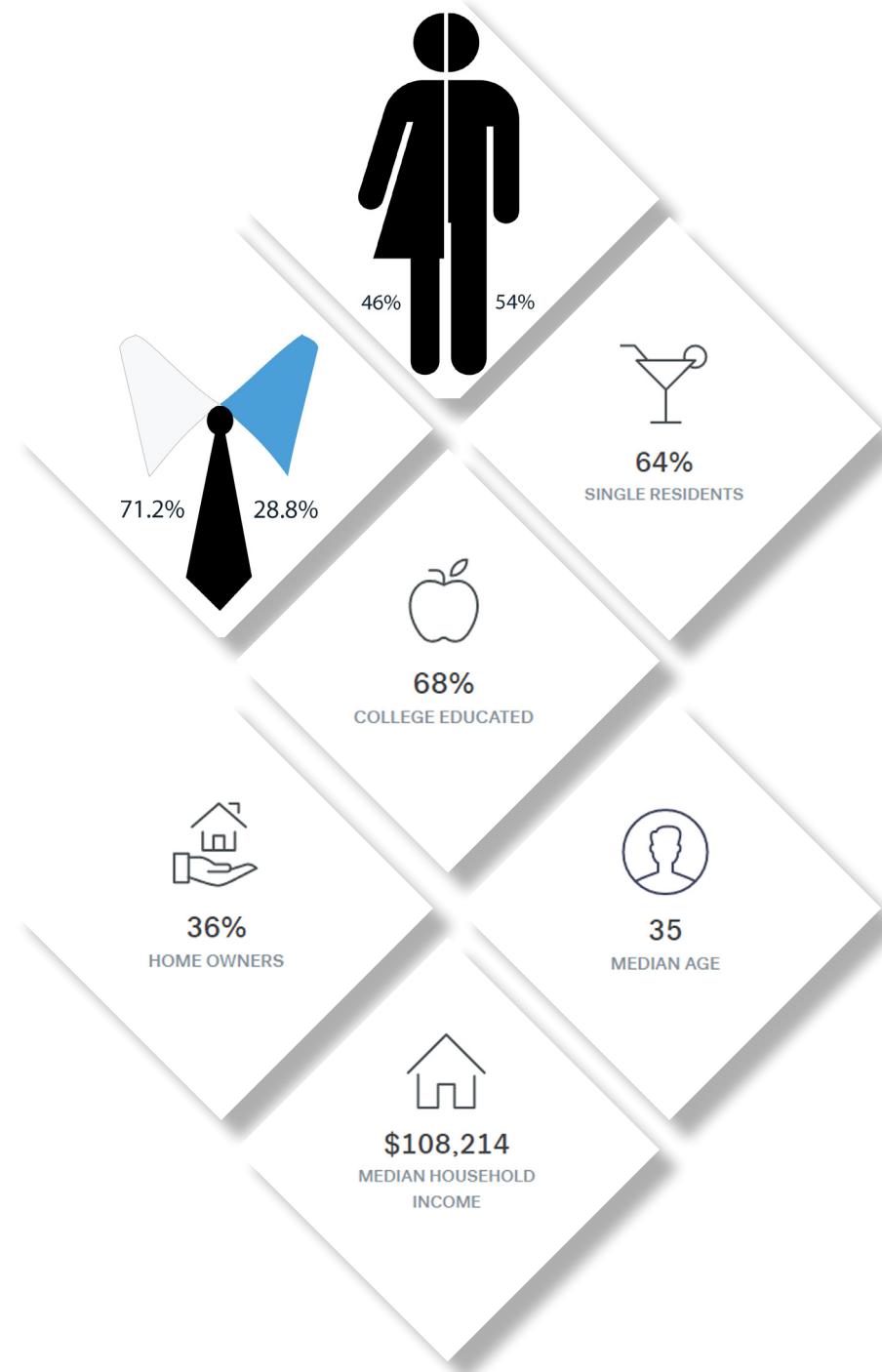


CASE STUDY

Brainwash Cafe & Laundry-mat



PROJECT DEVELOPMENT



NEARBY PLACES

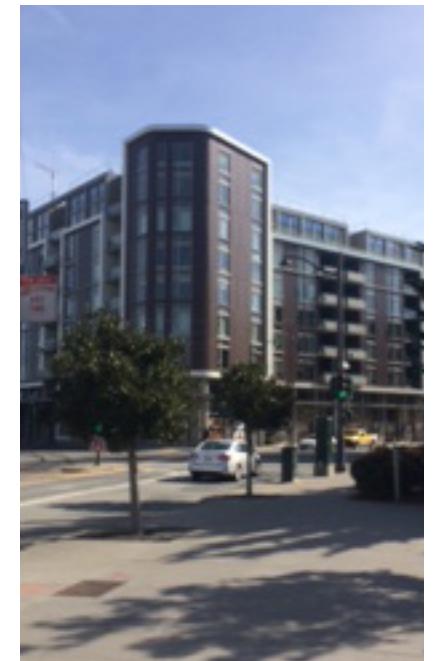
AT&T Park- 6 min. walk
Safeway-5 min. walk
Interstate 280
Interstate 80

NEARBY PUBLIC TRANSPORTATION

Rail lines K/T-3 min. walk
Buses 91/T-Owl-3 min. walk
Rail lines E,F,J,N-6 min. walk
Cal Train 6 min. walk
Bart-13 min. by bike, 9 min by car

NEARBY OFF STREET PARKING

- 10 French Street- 600 Ft.
- 4186 24th Street-600 Ft.
- 1400 Marin Street- 800 Ft.
- 650 GILMAN Street- 900 Ft.



NEARBY PUBLIC SCHOOLS: 6

YEAR BUILT: 2013

ZONING DISTRICT: MB-RA: mixed residential, retail and commercial/industrial uses. Falling under the Mission Bay South Redevelopment Plan which pertains the South Mission Bay Owner Participation Agreement.

NEIGHBORHOOD: SOMA (South of Market)

DEVELOPMENT AREA: Mission Bay South. Block 2: Mission Bay Residential (mixed use including neighborhood retail).

CONTROLS/RESTRICTIONS

- South Mission Bay Owners Participation Agreement (OPA)- This is a document controlling owners to abide by specific regulations for types of building in order to provide a “Local Serving” neighborhood.
 - Urban Bird Refuge- This controls the glazing treatment and lighting design in the Bird Collision Zone for properties within 300’ of an Urban Bird Refuge. 185 Channel Street falls within this restriction. Since the retail space being designed is on the first level the window treatment restriction is not an issue but the lighting design restricts up-lighting and event search lights on the exterior building. If an outdoor eating area is added to the

PROJECT DEVELOPMENT

Site Analysis

IMPORTANT MEASUREMENTS

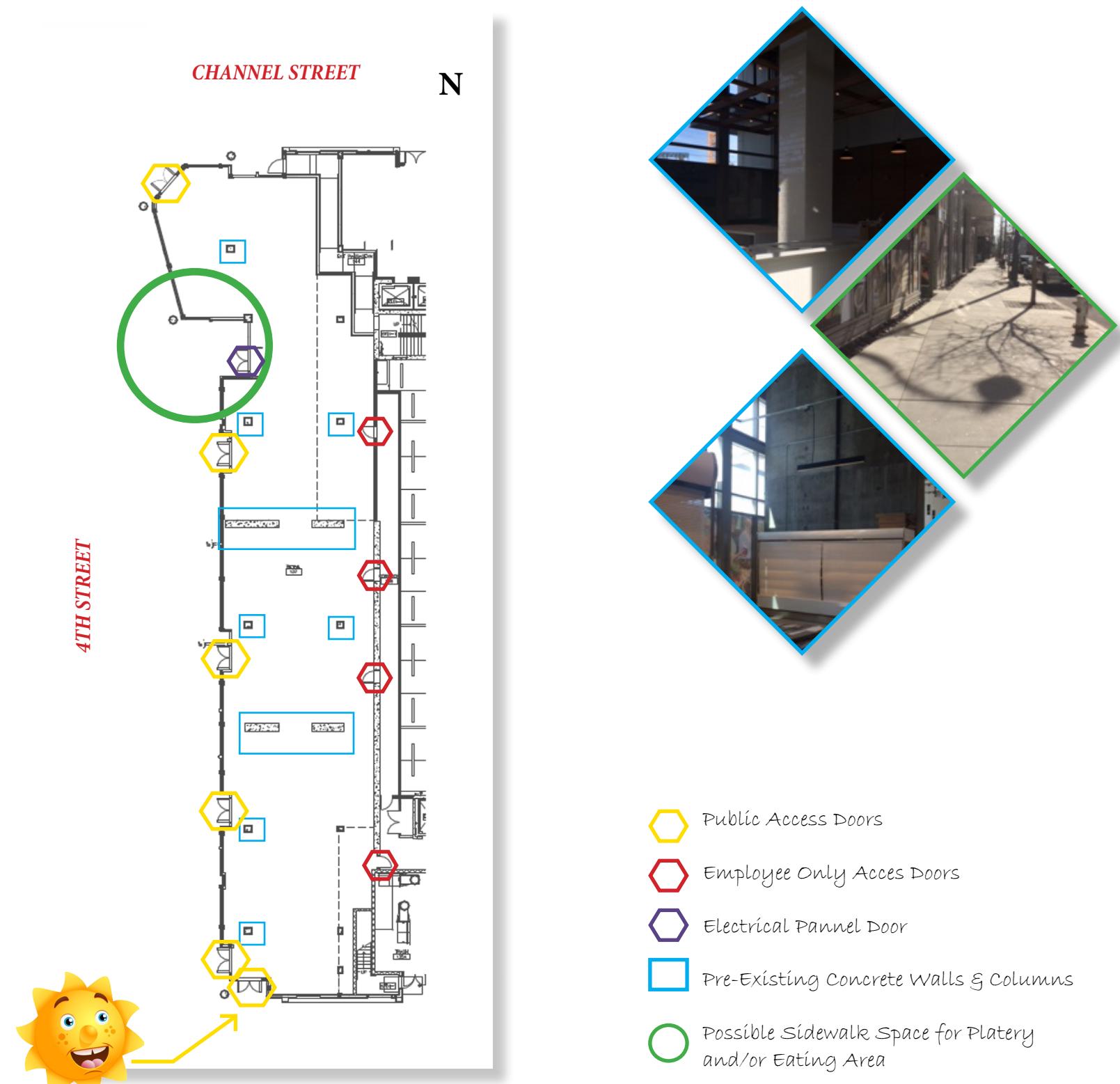
8,145 Gross Square Footage

7,748 Net Square Footage

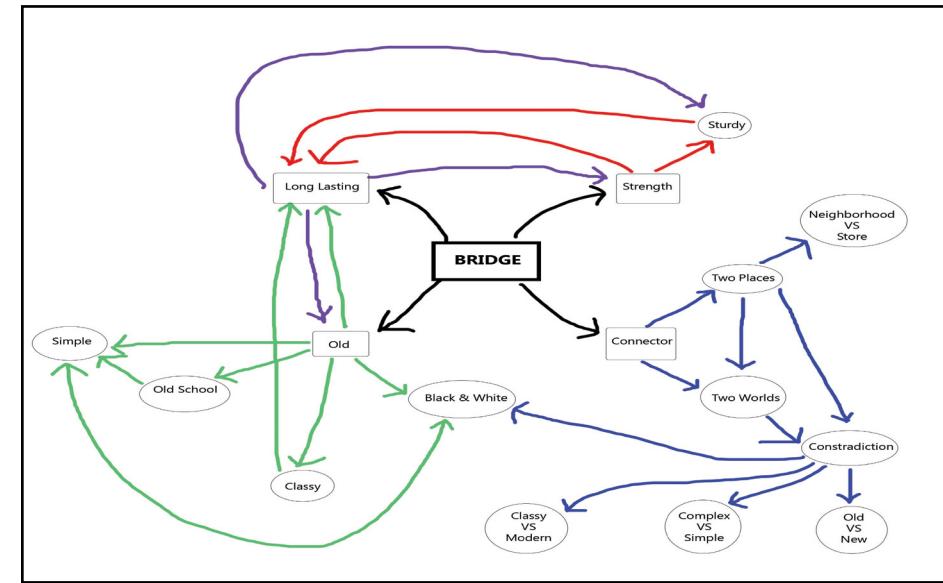
Ceilings: 20' 0" Above Finished Floor

SITE ANALYSIS NOTES

- The building interior has a long and narrow space to work with.
- Three out of four walls consist of floor to ceiling glazing storefront partitions.
- One wall has no windows at all and is connected to employee only access hallway. This hallway leads to the loading doc and is connected to the retail space with four doors.
- The south-west wall gets intense amounts of sun during a certain time of the day.
- There are a total of six entrances/exits that can be accessed by the public.
- The property is located on a corner lot on Channel Street and 4th Street. This corner over-looks a beautiful park.
- There is currently construction happening on the other side of Channel Street, this could obstruct possible future views of AT&T Park, which can currently be seen from this location.
- The sidewalk connected to 4th Street provides an area with enough space for possible plants and/or tables for customers to eat outside.
- The properties interiors have pre-existing concrete walls and columns that can not be moved. This can make problems in the design and layout process. A design that works with the pre-existing structure will provide a simpler design process.



PROJECT DEVELOPMENT Site Analysis



WHAT

My concept is a bridge. My inspiration came from walking through the neighborhood where Market Hall will be located, this is where I found the Mission Bay 4th Street bridge.

WHY

Bridges connect two lands separated by a body of water or in another sense, two worlds. This neighborhood used to be old and now it is up and coming. With the bridge being my design inspiration the design will connect the two worlds together.

WHO

With my design I want to connect the world of the locals, what already exists and what it used to be with the new, upscale, modern place it is becoming. Tony says he wants to be part of the neighborhood and community and in order to do that one must mix the old with the new.

PROJECT DEVELOPMENT

Concept Development

PROJECT PROGRAM

MARKET

- Beer & Wine specialty wall
- Specialty shelving.
- 2-3 P.O.S.

PREPARED FOODS

- 1 P.O.S.
- Soup & Salad bar
- Prepackaged to-go food

RESTAURANT

- Seats 60 people with outdoor seating.

BAR

- Near a restroom.

DEMONSTRATION KITCHEN

- Open to the public.
- Holds up to 15 students at a time.
- 1 main demonstration set up with multiple small stations.

CUSTOMER RESTROOMS

PRIVATE EMPLOYEE AREA

- Managers office.
- Break Room that includes seating and a kitchenette.
- Lockers for the Employees

STORE HOURS

(Market, Restaurant, and the Demonstration Kitchen all provide same business hours)

Weekdays 7:00 AM- 10:00 PM
Weekend 7:00 AM- Midnight

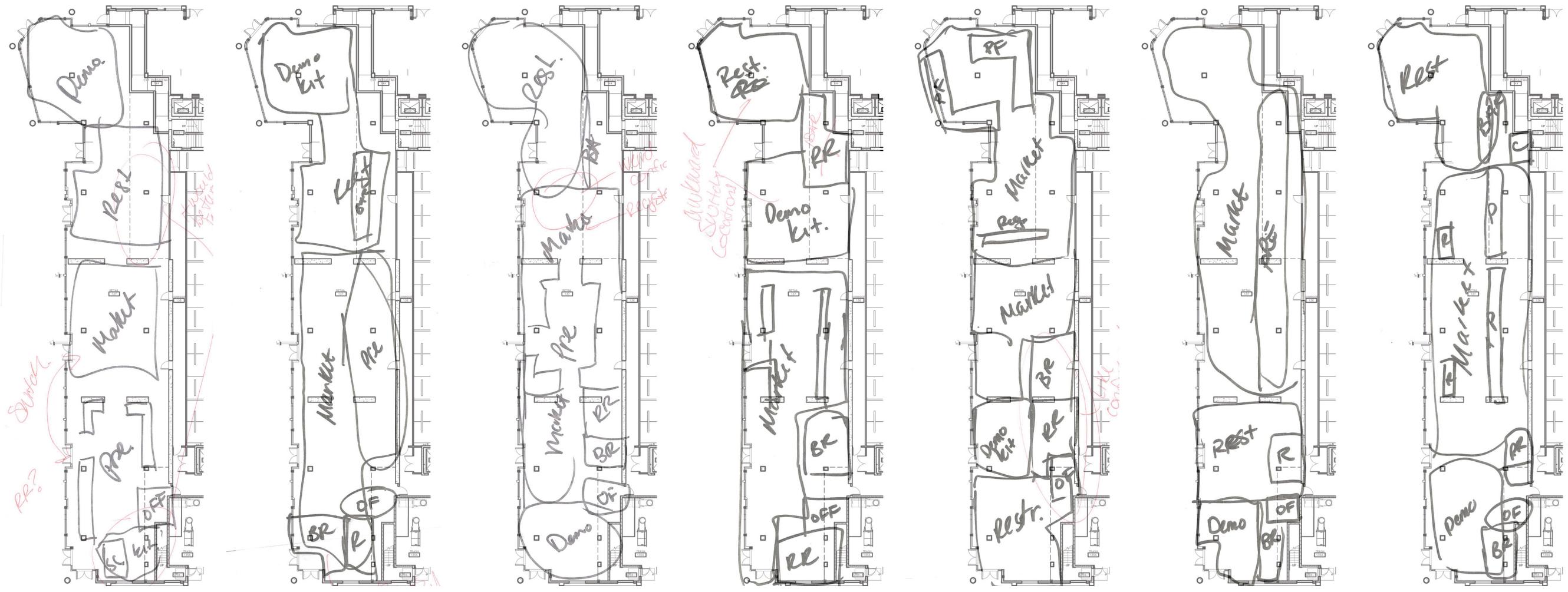


"WELCOME.
COME ON IN.
WE WANT TO HELP.
WE CARE."

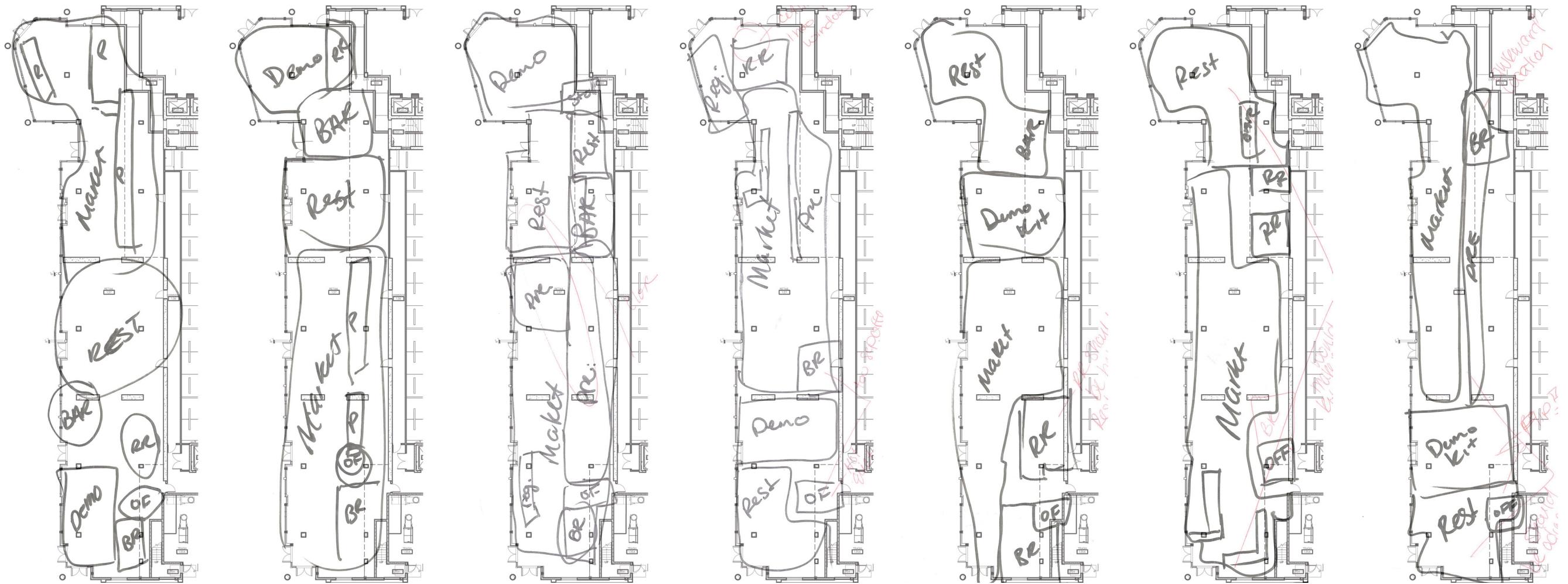
Tony Riviera stands on top when it comes to the business world. With just a little over 25 years of experience, this first generation Italian man has made quite a name for himself. Tony Riviera: Founder, President and CEO of not just one but many different restaurant chains. Including: Primo Gelo, Caffe Primo, The Red Burrito, Tony Maroni's Gourmet Pizza chain, The Manhattan Steak House and many more well-known locations. But Tony's business does not just stop at food, he has also wiggled his way into the baseball industry through his positions of: major league scout, baseball executive and team owner; with operating eight leagues across Canada. Even though Tony is obviously a busy business man, he still makes time for his humble side and enjoys participating in charities. Tony wants everyone to experience the rich Primo roots and believes in a sense of community. Tony's wish for his new place, Market Hall, is to bring upscale at an affordable price, where everyone will be able to enjoy the high life and elegance that it brings.



PROJECT DEVELOPMENT Client & Project Program



PROJECT DEVELOPMENT



PROJECT DEVELOPMENT

Bubble Diagrams

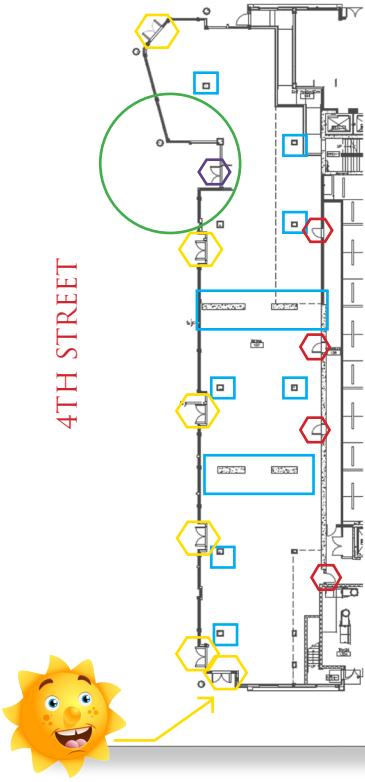


PROJECT DEVELOPMENT

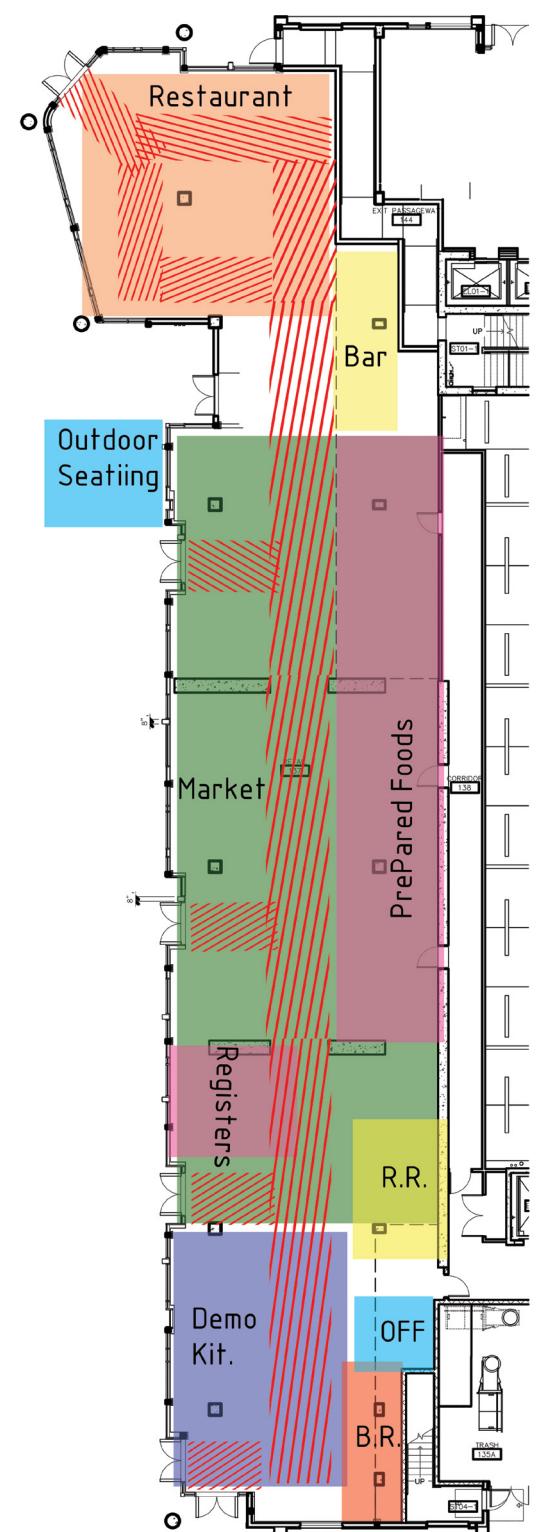
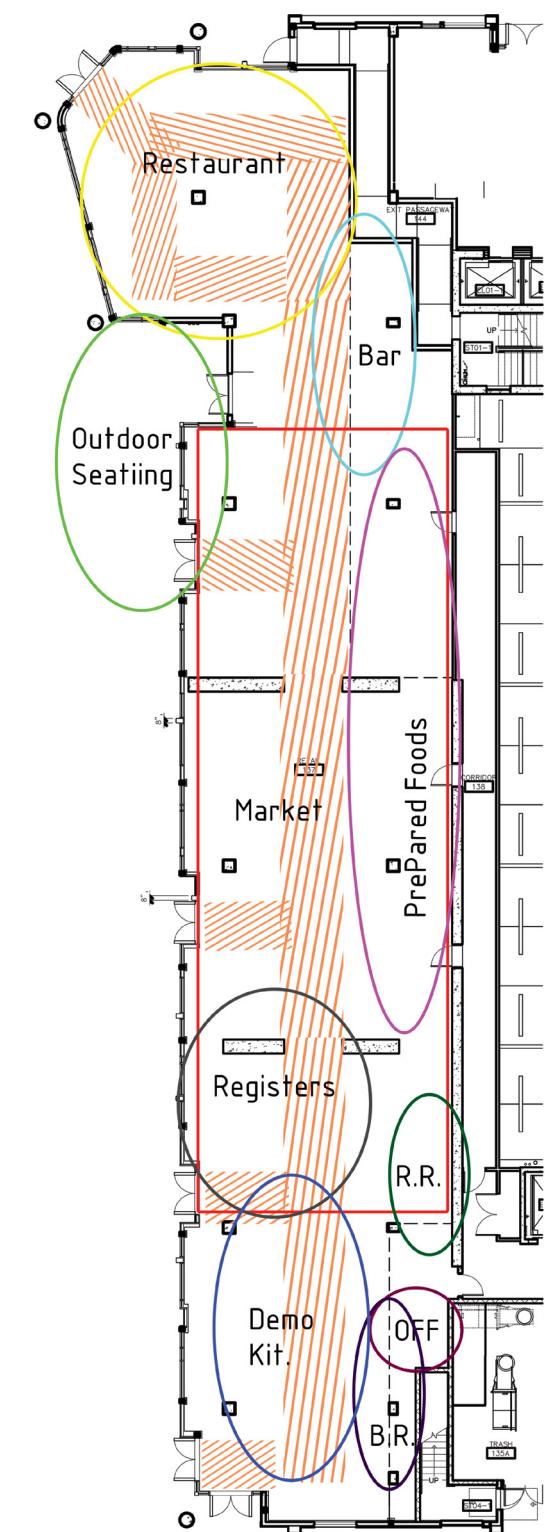
Bubble Diagrams

BUILDING ANALYSIS

CHANNEL STREET

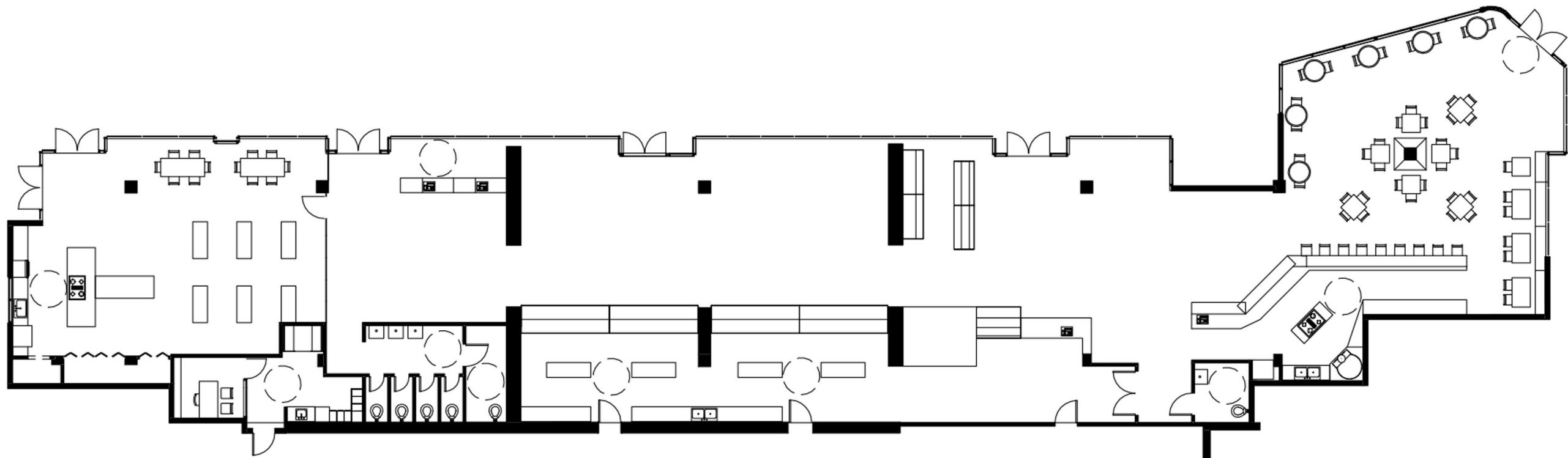


- ◆ Public Access Doors
- ◆ Employee Only Acces Doors
- ◆ Electrical Panel Door
- ◆ Pre-Existing Concrete Walls & Columns
- ◆ Possible Sidewalk Space for Platery and/or Eating Area



PROJECT DEVELOPMENT

Final Bubble & Block Diagrams

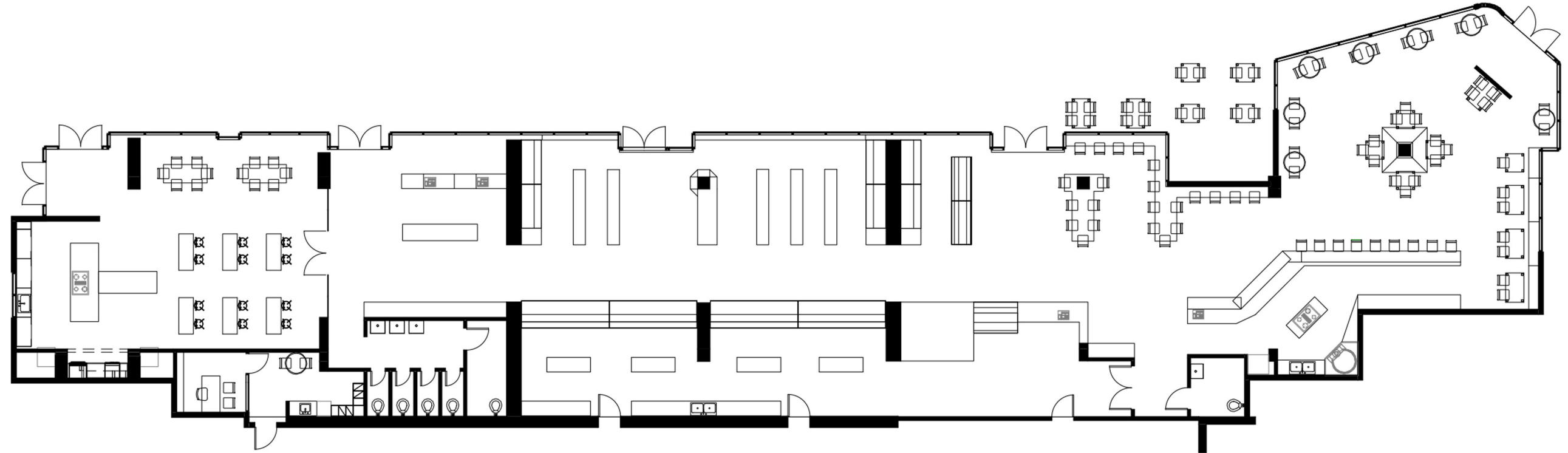


NORTH



LEVEL 1 FLOOR PLAN
SCALE: 1/16" = 1'- 0"

PROJECT DEVELOPMENT Furniture Floor Plan Draft 1

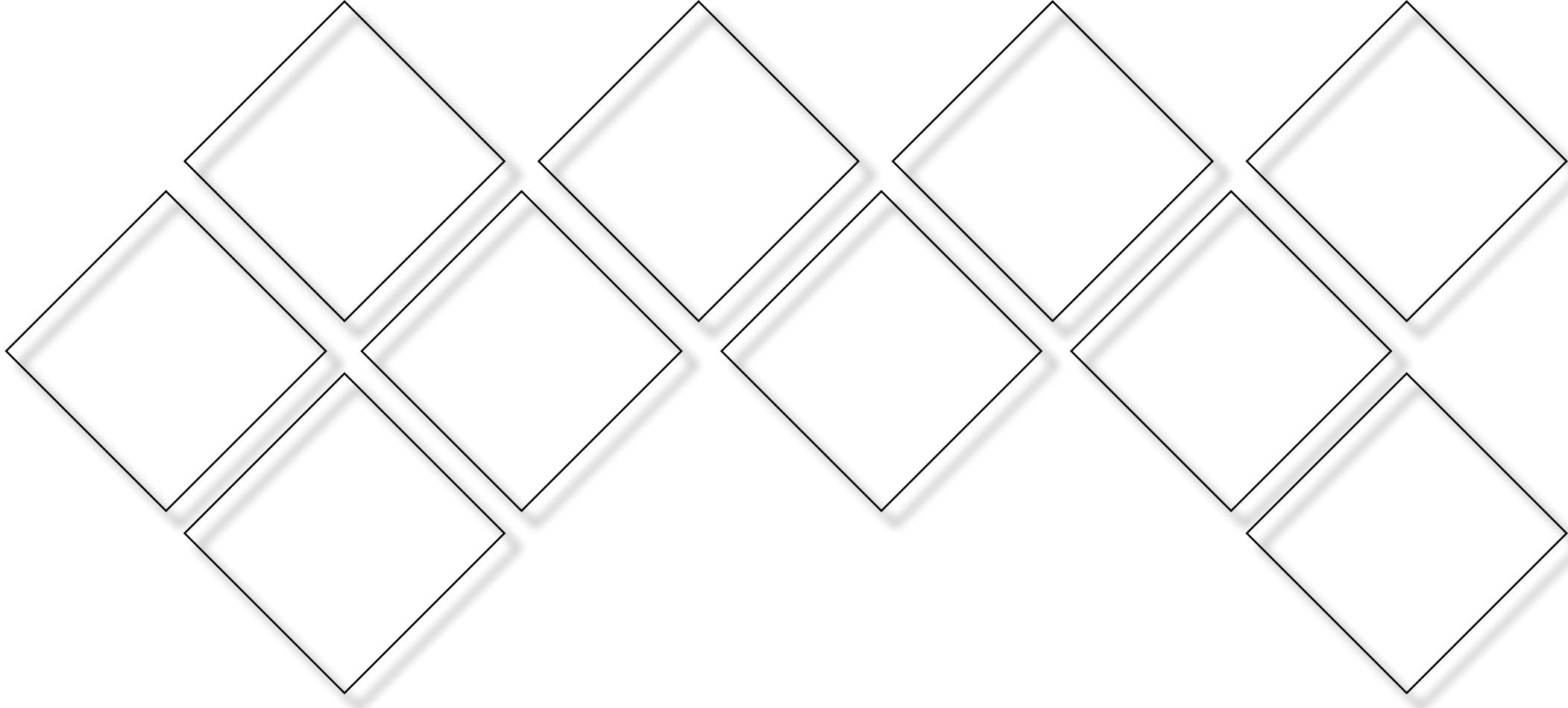


NORTH



LEVEL 1 FLOOR PLAN
SCALE: 1/16" = 1'- 0"

PROJECT DEVELOPMENT Furniture Floor Plan Draft 2



MIDTERM DELIVERABLES

MATERIALS



WHAT

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PROGRAM

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- Beer & Wine specialty wall
- Specialty shelving.
- 2-3 POS.

PREPARED FOODS

- 1 POS.
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RESTAURANT

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DEMONSTRATION KITCHEN

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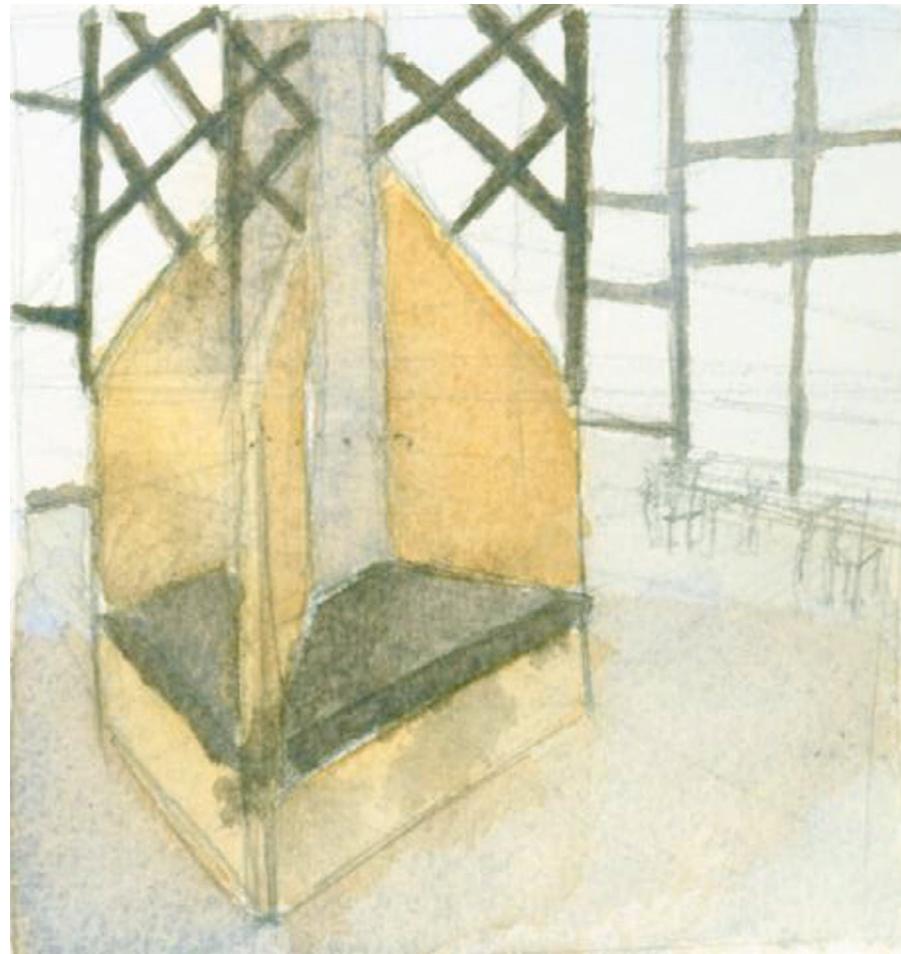
CUSTOMER RESTROOMS

PRIVATE EMPLOYEE AREA

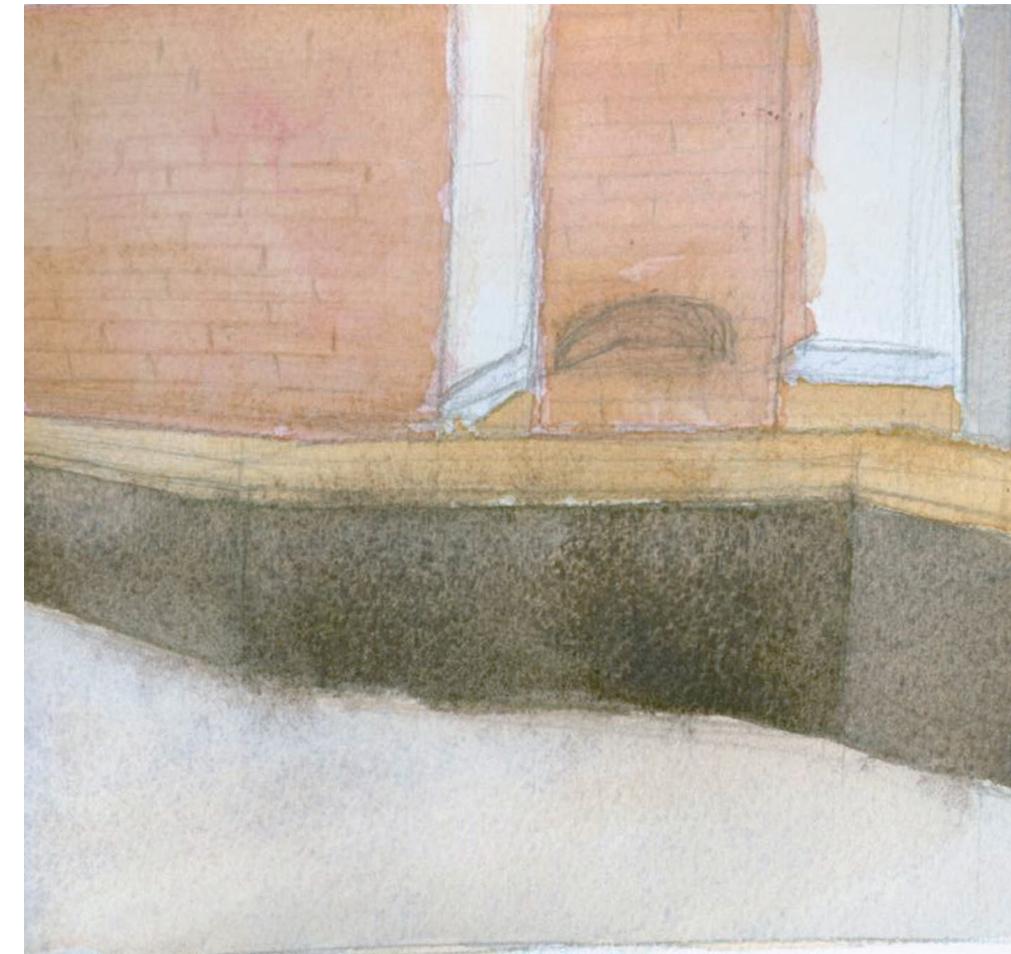
- Managers office.
- Break Room that includes seating and a kitchenette.
- Lockers for the Employees



MIDTERM Program & Concept

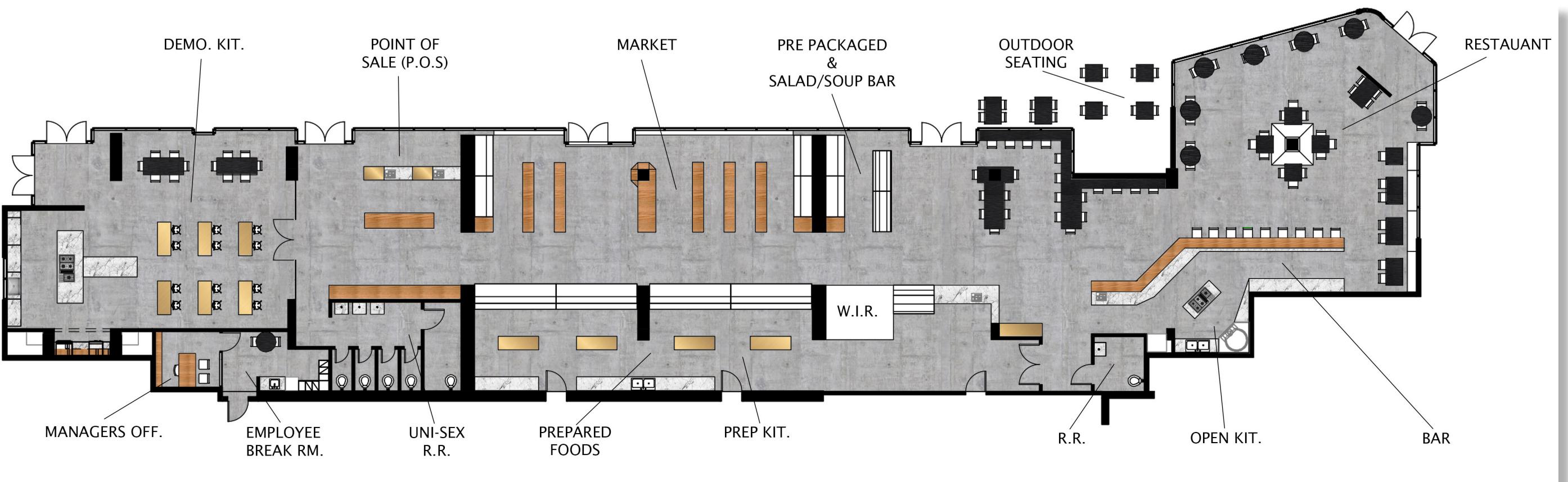


RESTAURANT CUSTOM SEATING



PIZZA OVEN & OPEN KITCHEN

MIDTERM Interior Perspective Sketches

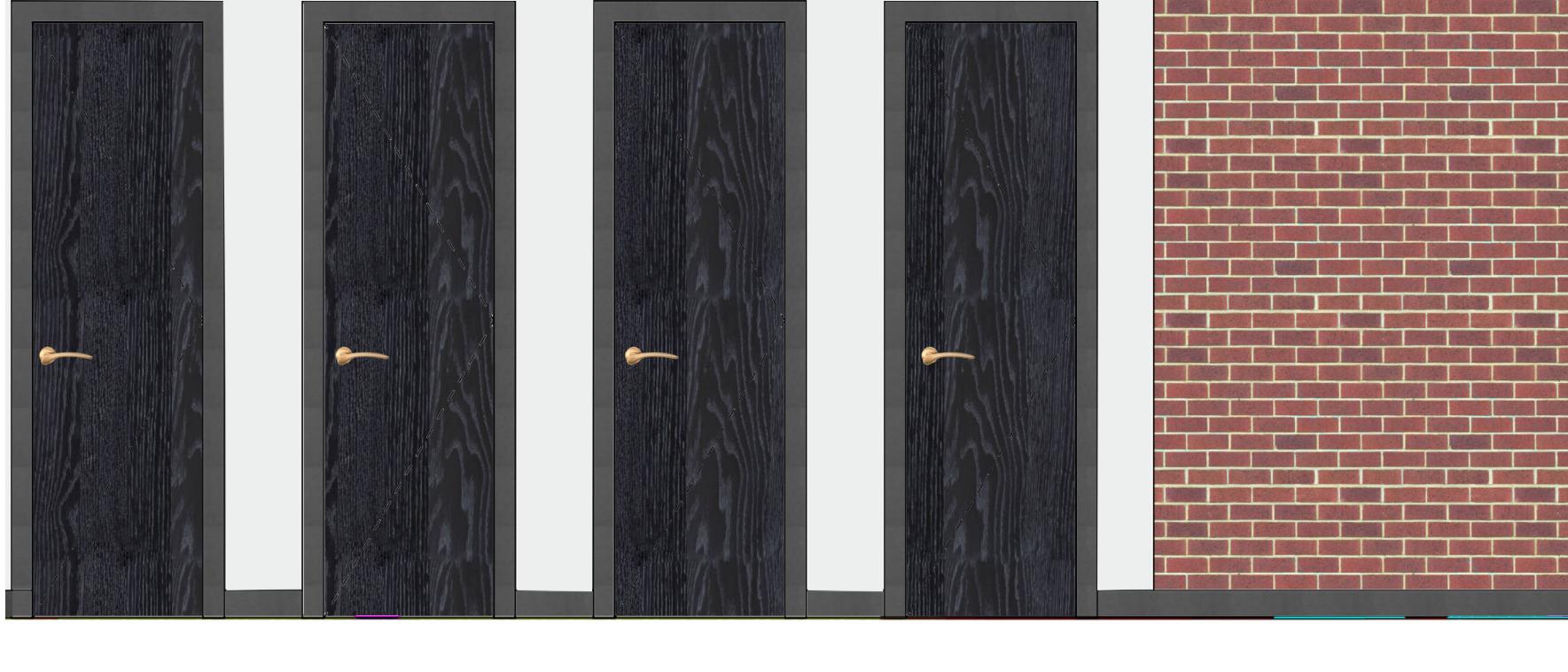


LEVEL 1 FLOOR PLAN
SCALE: 1/16" = 1'- 0"

NORTH

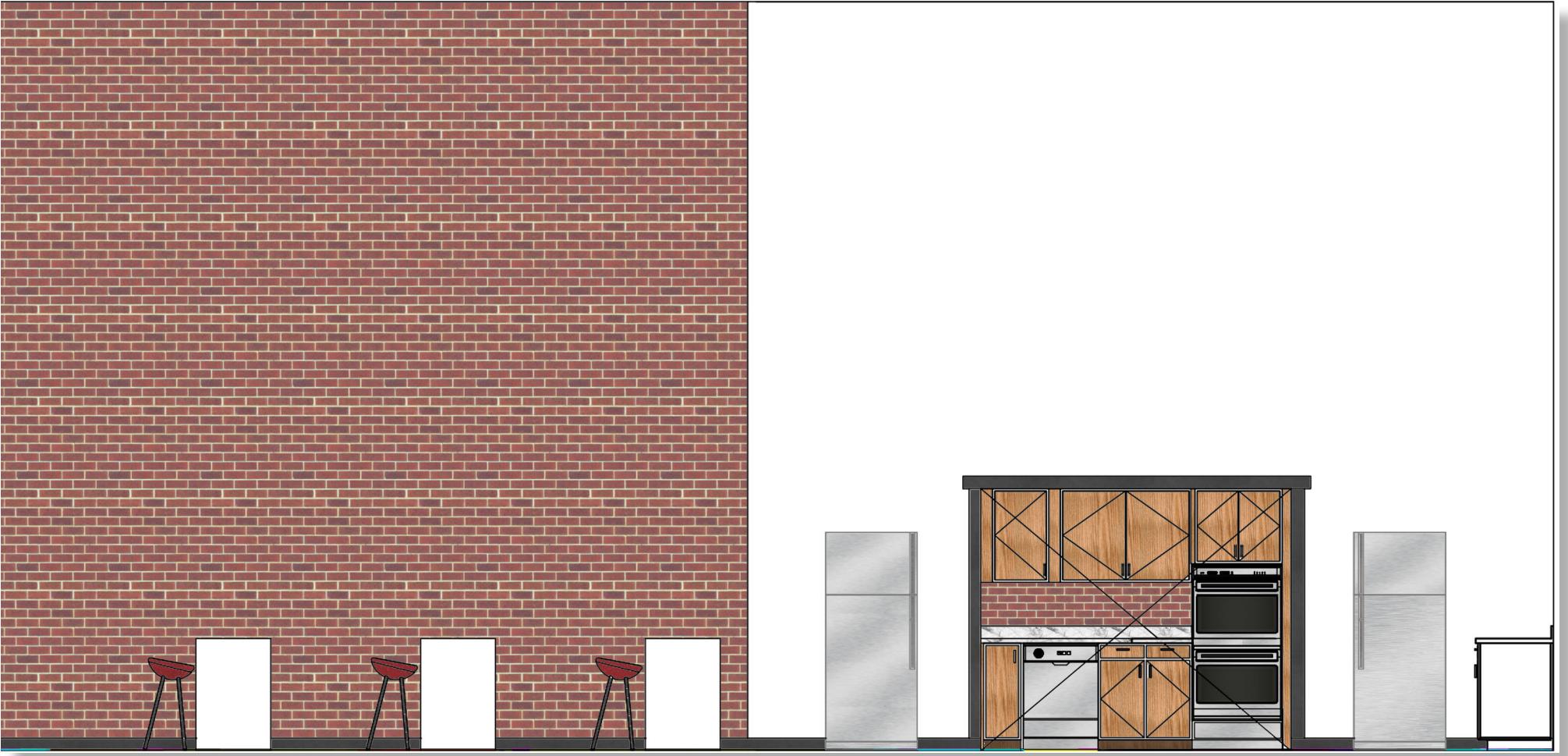


MIDTERM *Floor Plan*



RESTROOM ELEVATION
SCALE: 1/2" = 1' 0"

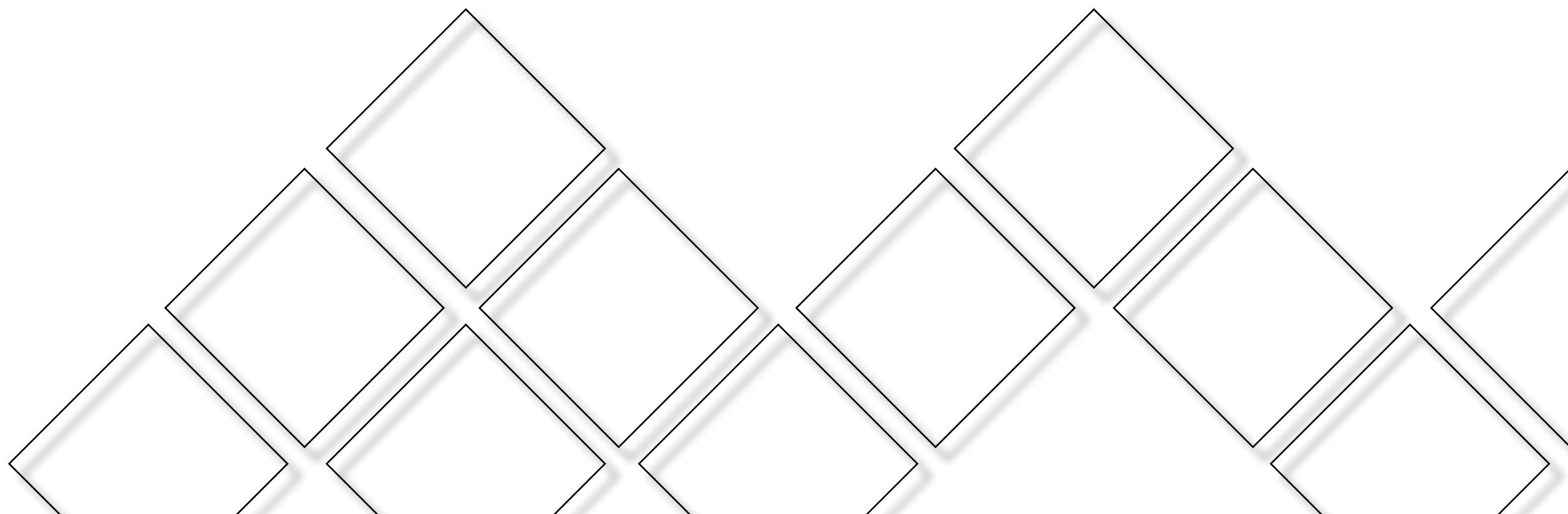
MIDTERM *Elevation*



DEMO. KITCHEN ELEVATION
SCALE: 1/4" = 1' 0"

MIDTERM Elevation

PROJECT DEVELOPMENT



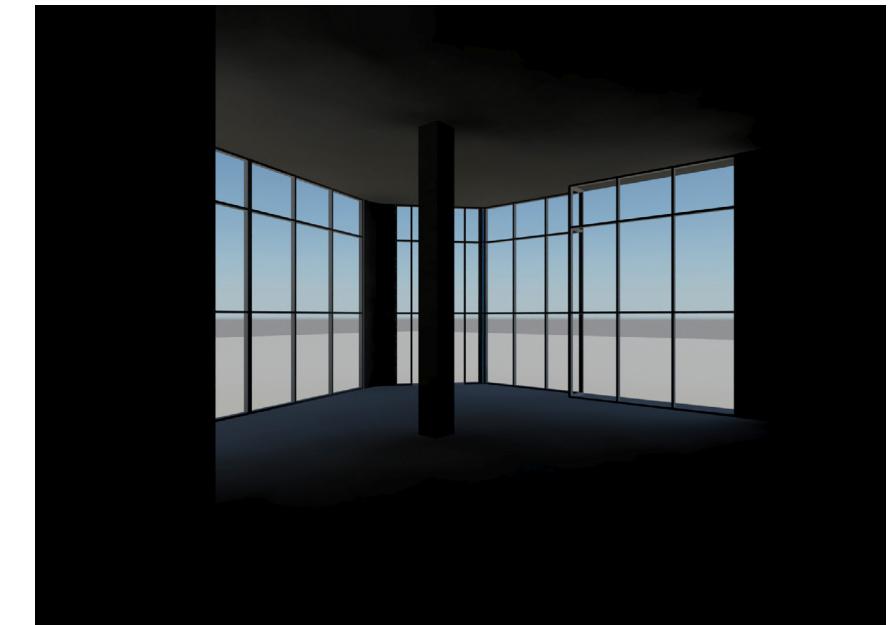
RESTAURANT



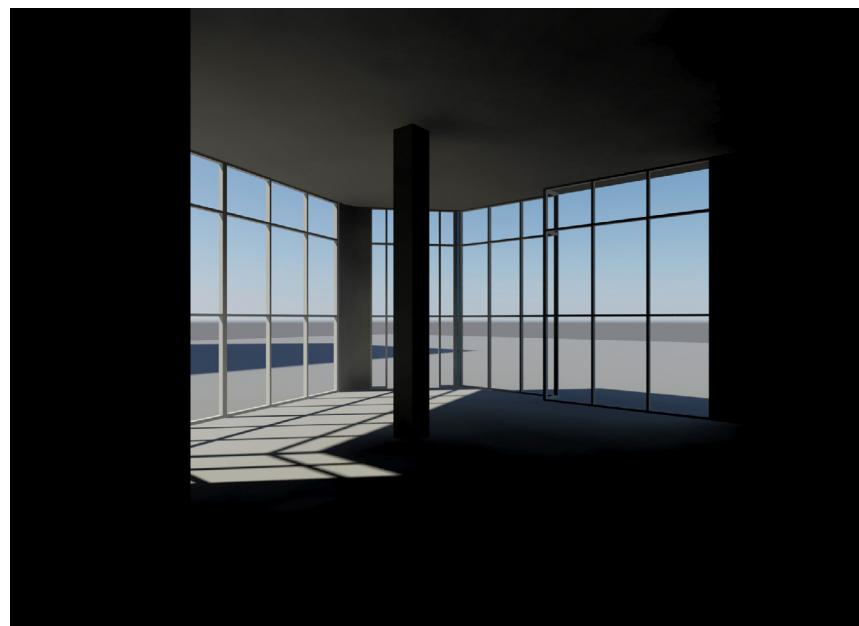
6:00 AM



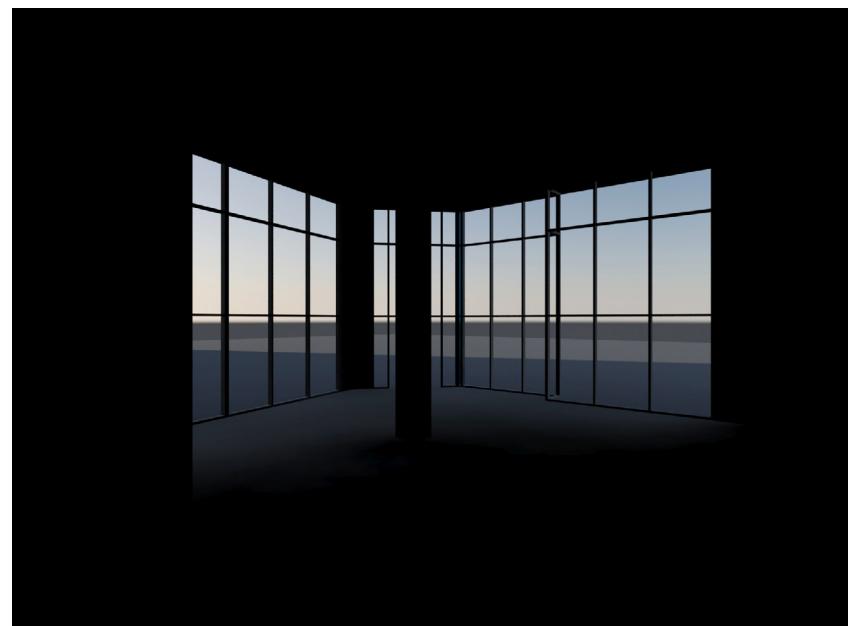
9:00 AM



12:00 PM



3:00 PM



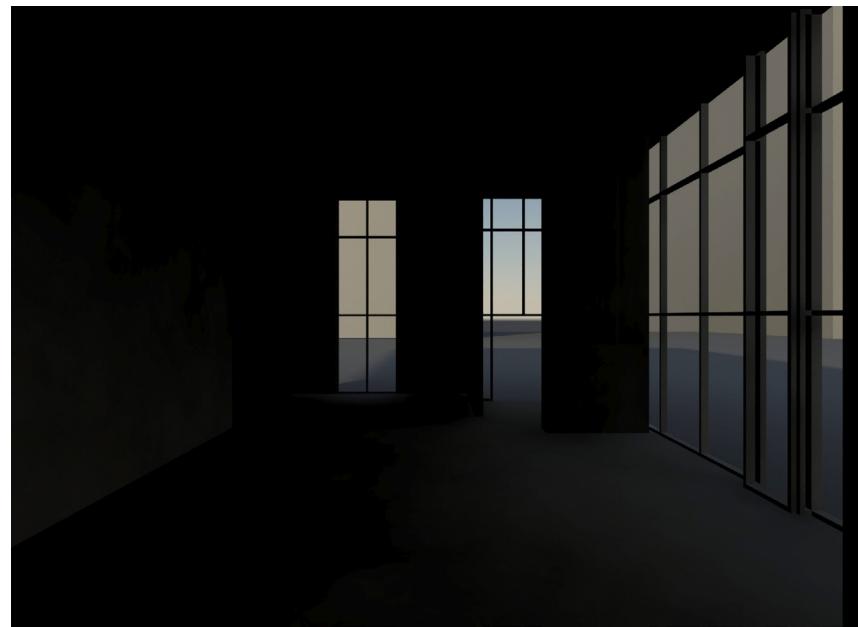
6:00 PM



9:00 PM

PROJECT DEVELOPMENT

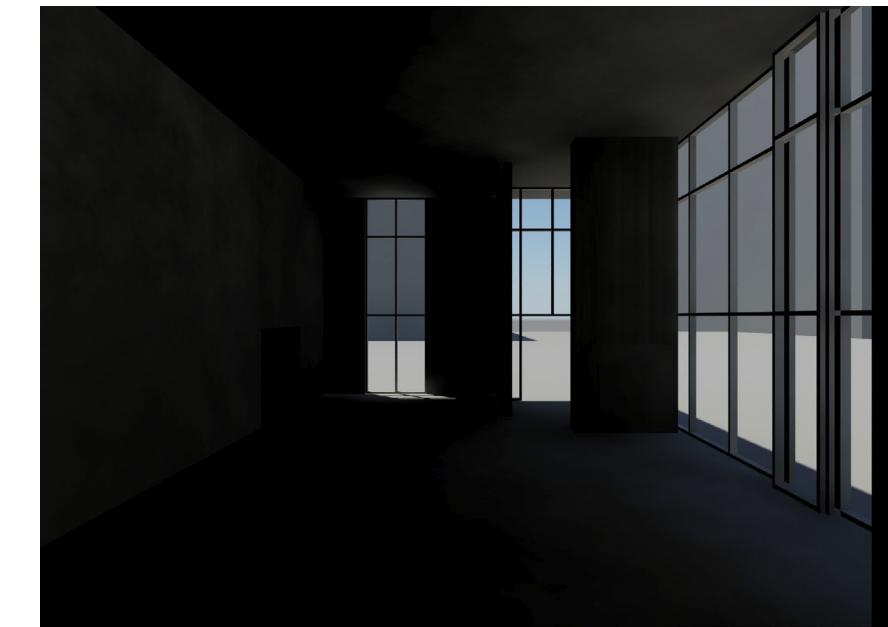
Natural Light Analysis



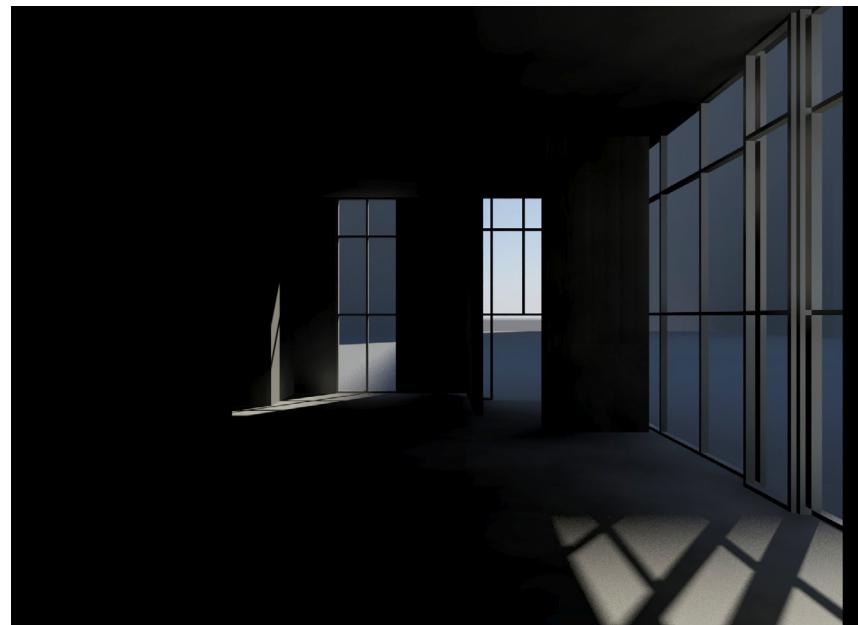
6:00 AM



9:00 AM



12:00 PM



3:00 PM



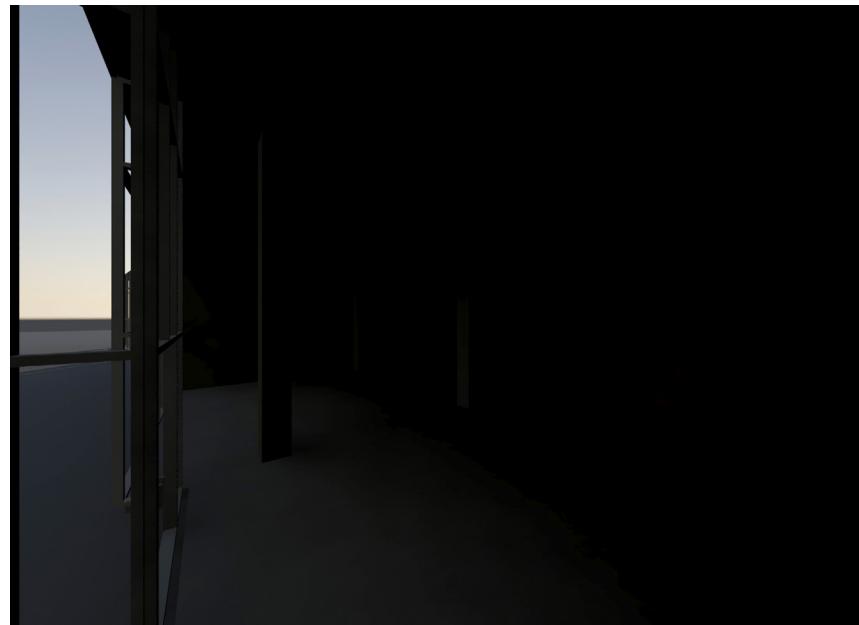
6:00 PM



9:00 PM

PROJECT DEVELOPMENT

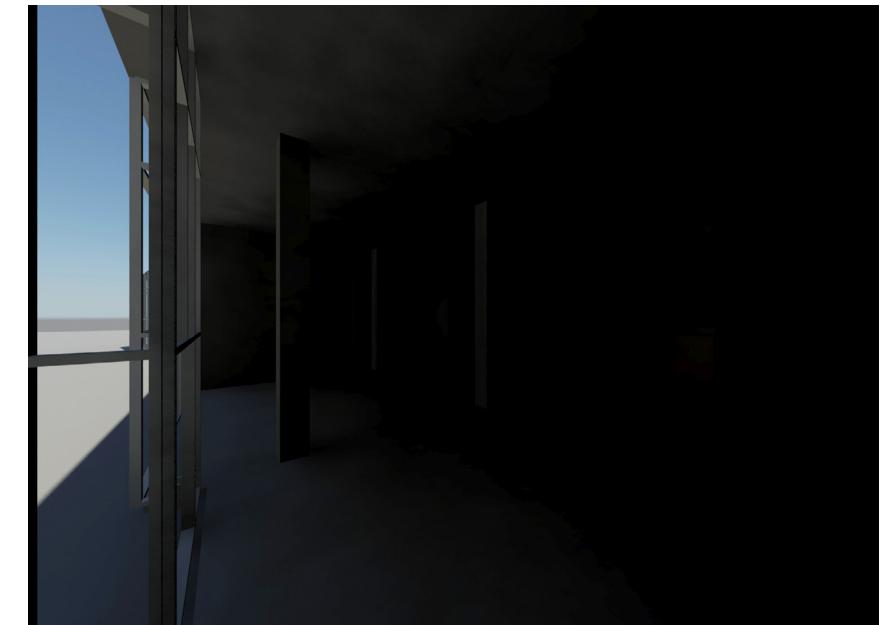
Natural Light Analysis



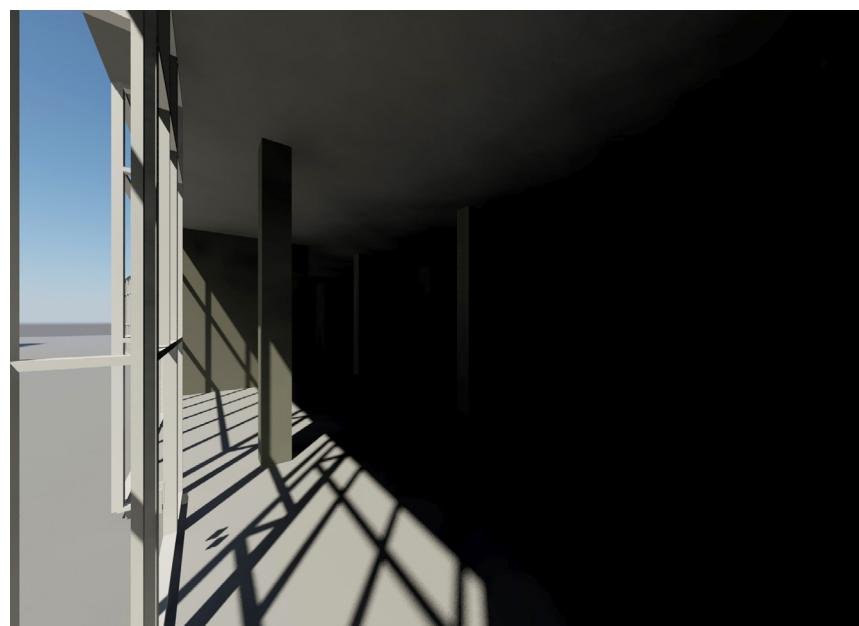
6:00 AM



9:00 AM



12:00 PM



3:00 PM



6:00 PM

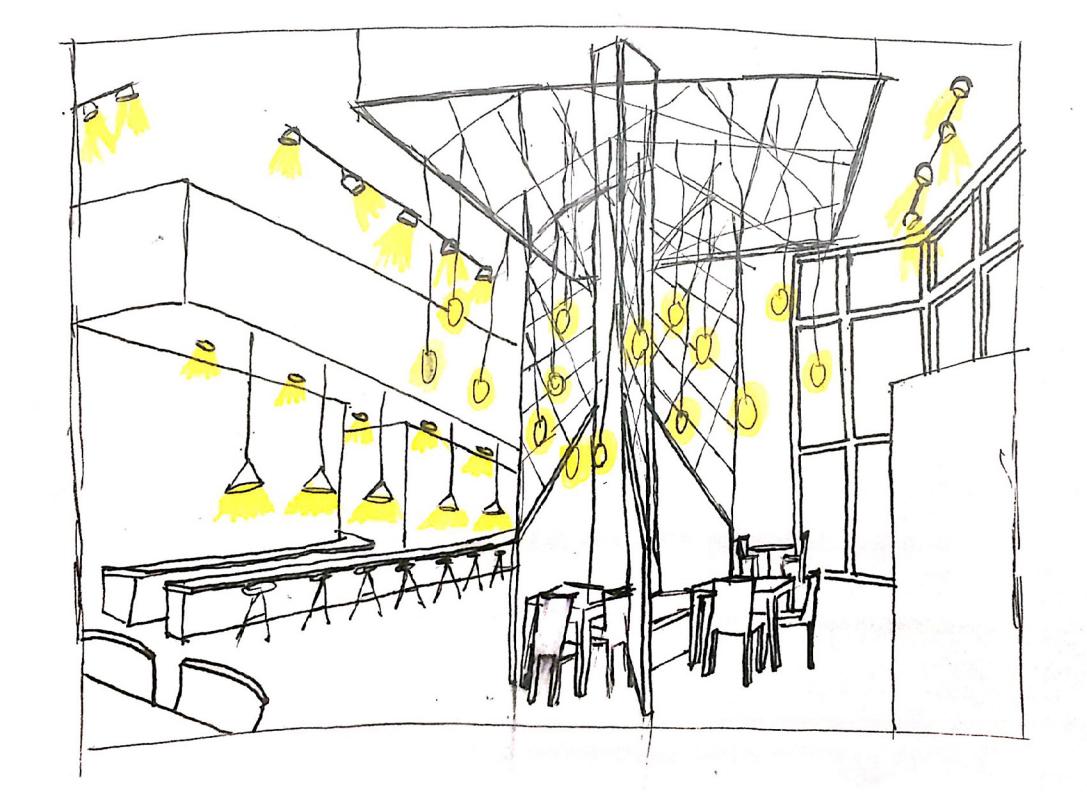


9:00 PM

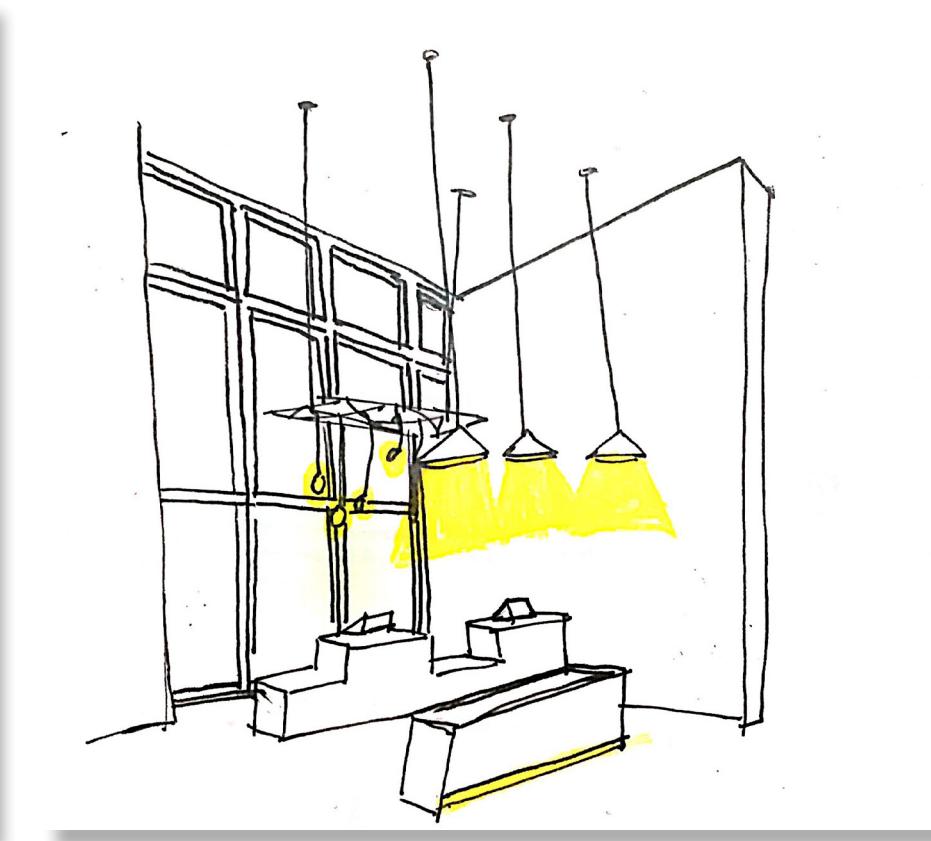
PROJECT DEVELOPMENT

Natural Light Analysis

RESTAURANT



REGISTERS

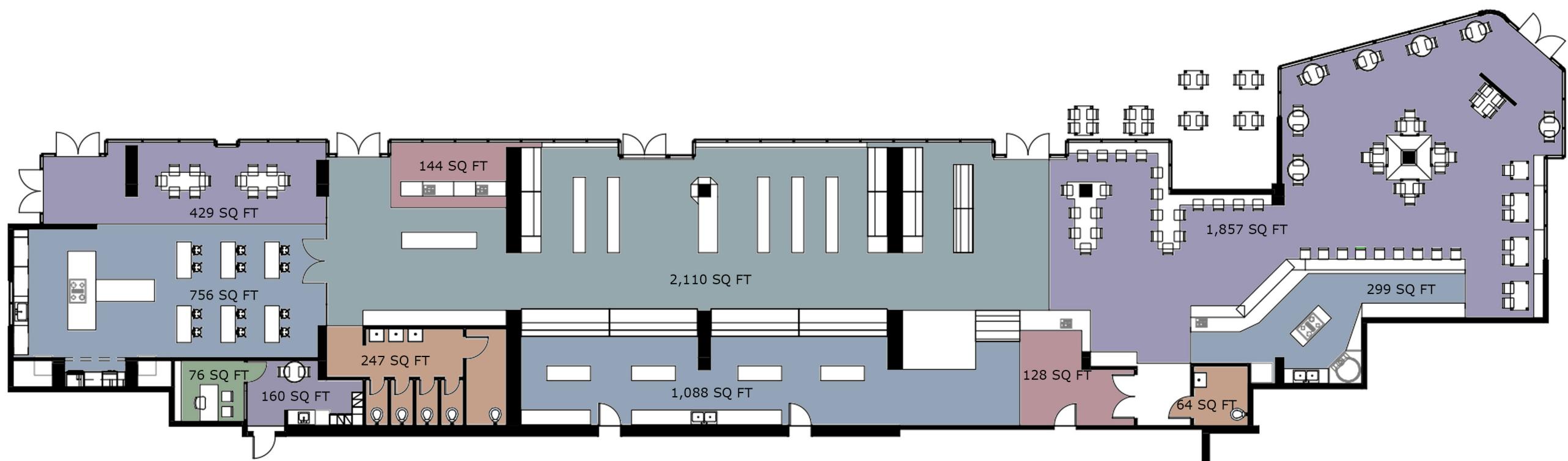


PRE-PARED FOODS



PROJECT DEVELOPMENT

Lighting Development Sketches



DINNING AREAS 5-20 Foot Candles Per Square Foot

FOOD PREP AREAS 20-40 Foot Candles Per Square Foot

MARKET RETAIL AREA 20-40 Foot Candles Per Square Foot

OFFICE AREA 20-50 Foot Candles Per Square Foot

RESTROOMS 10-20 Foot Candles Per Square Foot

CASHIER/REGISTER AREAS 20-50 Foot Candles Per Square Foot

FOOT CANDLE MATH EXAMPLE:

Bar Square Footage: 299 (round to 300)
Recessed Can Lumen output: 700 Lumens
Desired Foot Candle per Square Foot: 20

$$700/300 = 2.33$$

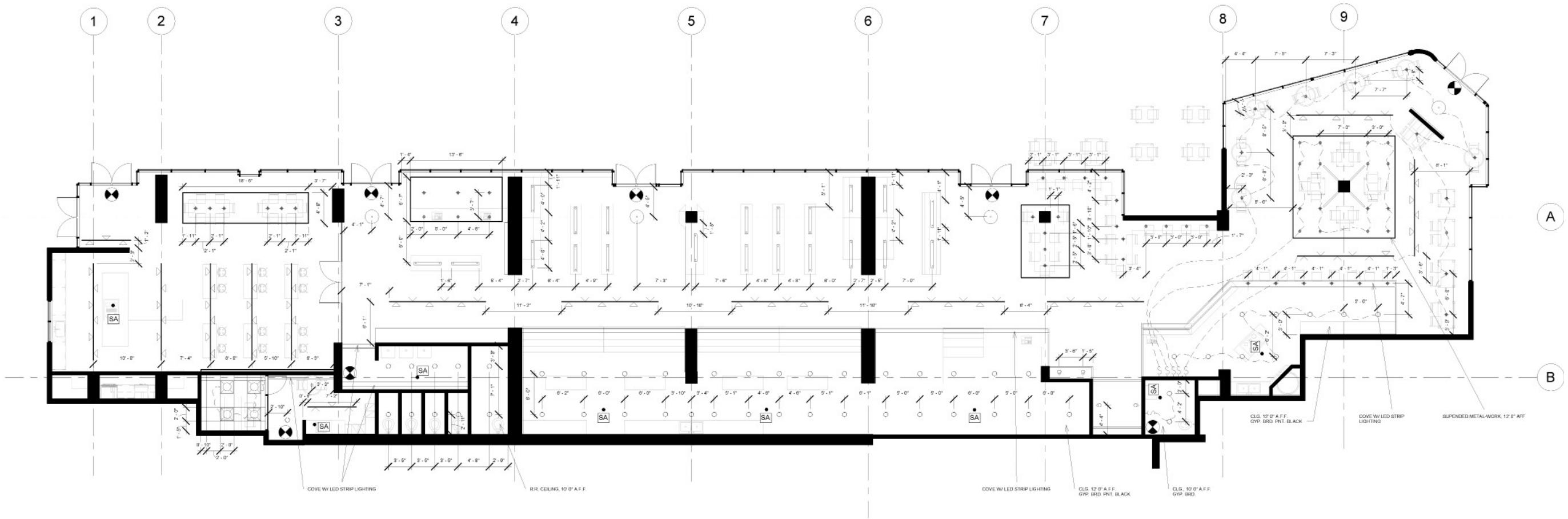
$$20/2.33 = 8.58 \text{ (round to 9)}$$

Making the bar area needing 9 recessed can lights.

NORTH



LIGHTING DEVELOPMENT Foot candle Analysis



LEVEL 1 REFLECTED CEILING PLAN
SCALE: 1/16"= 1'- 0"

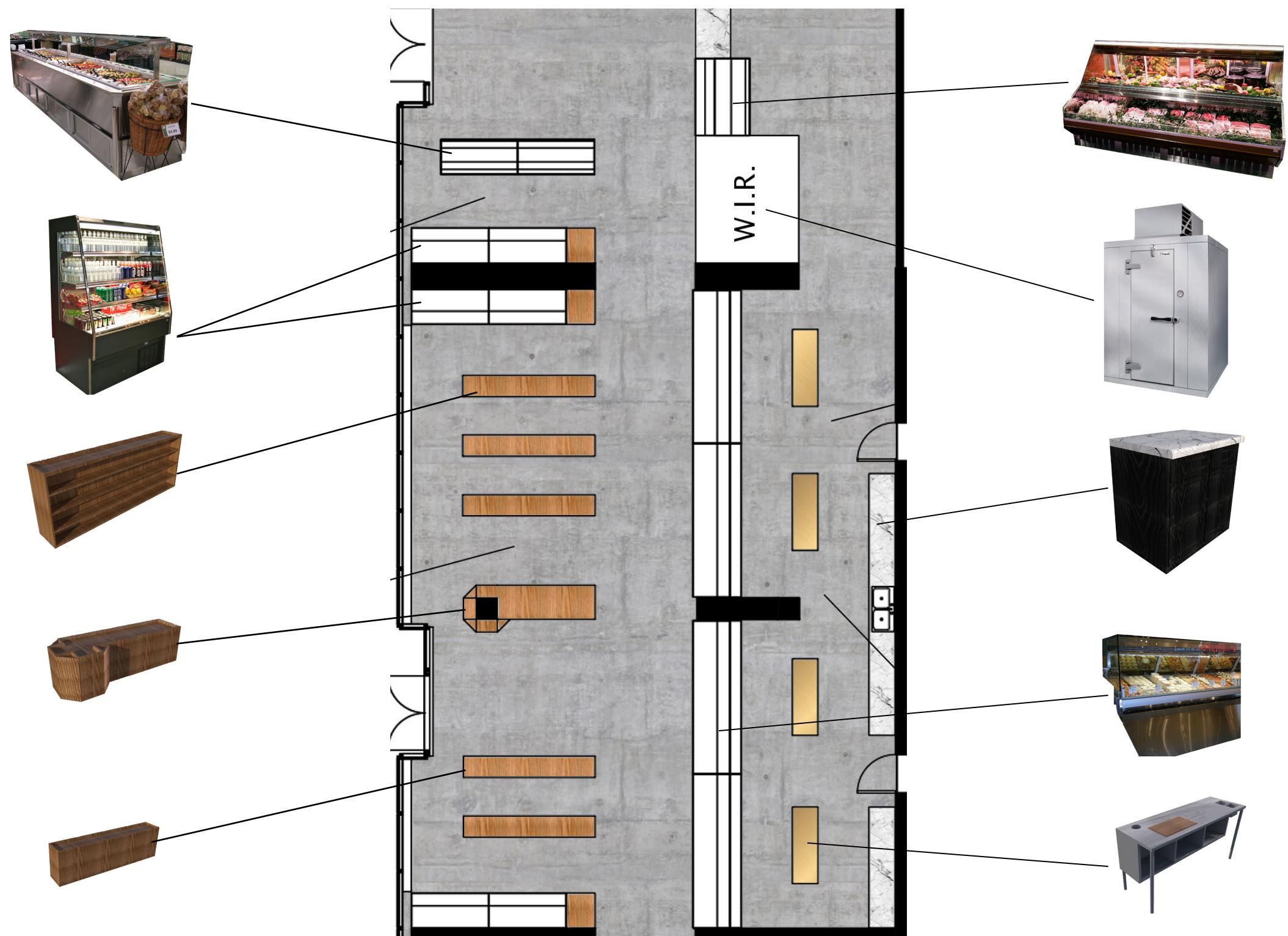
NORTH



LIGHTING DEVELOPMENT Preliminary RCP Plan

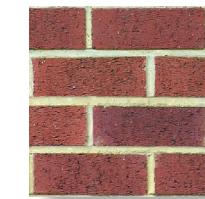


MARKET DEVELOPMENT



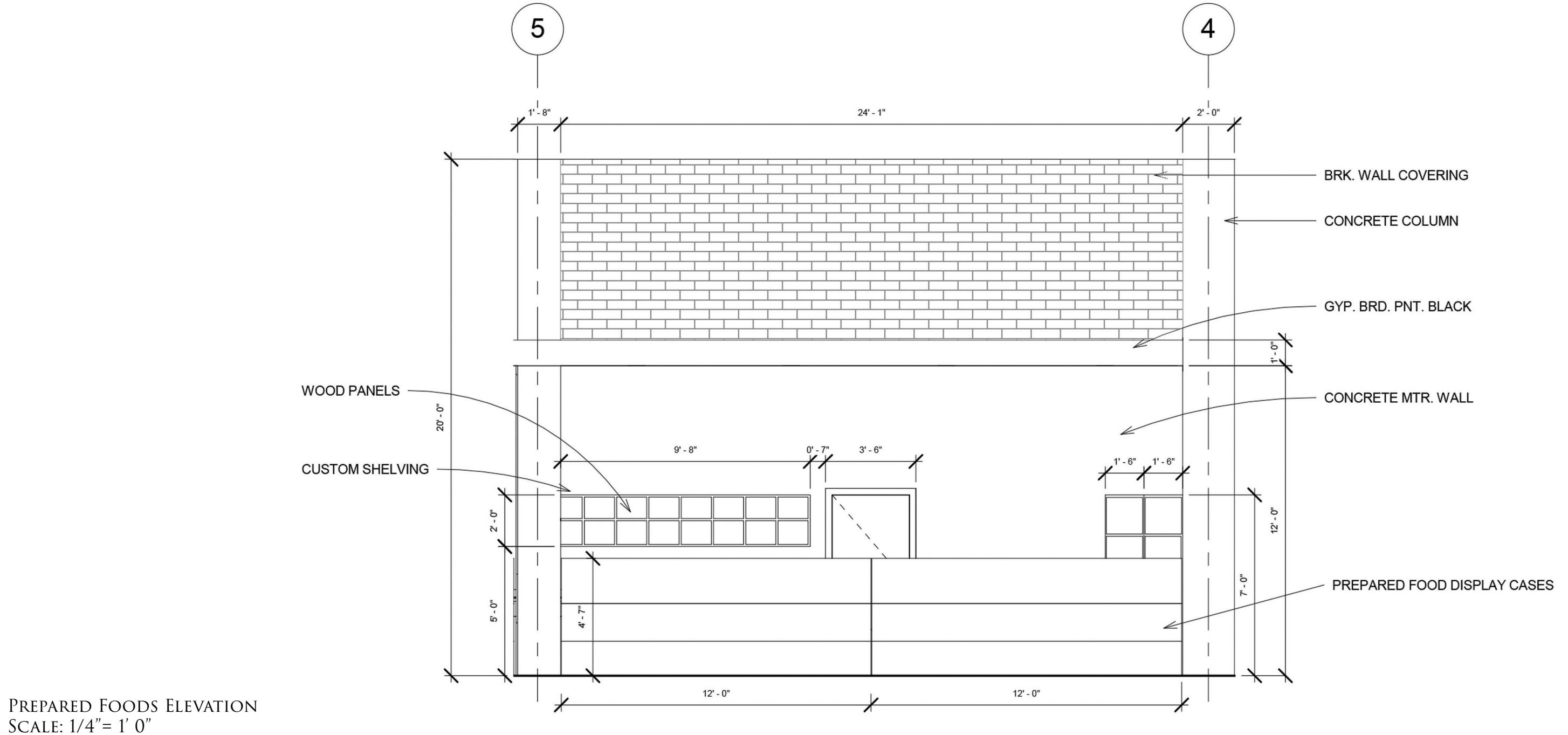
MARKET DEVELOPMENT

Floor Plan & Furniture



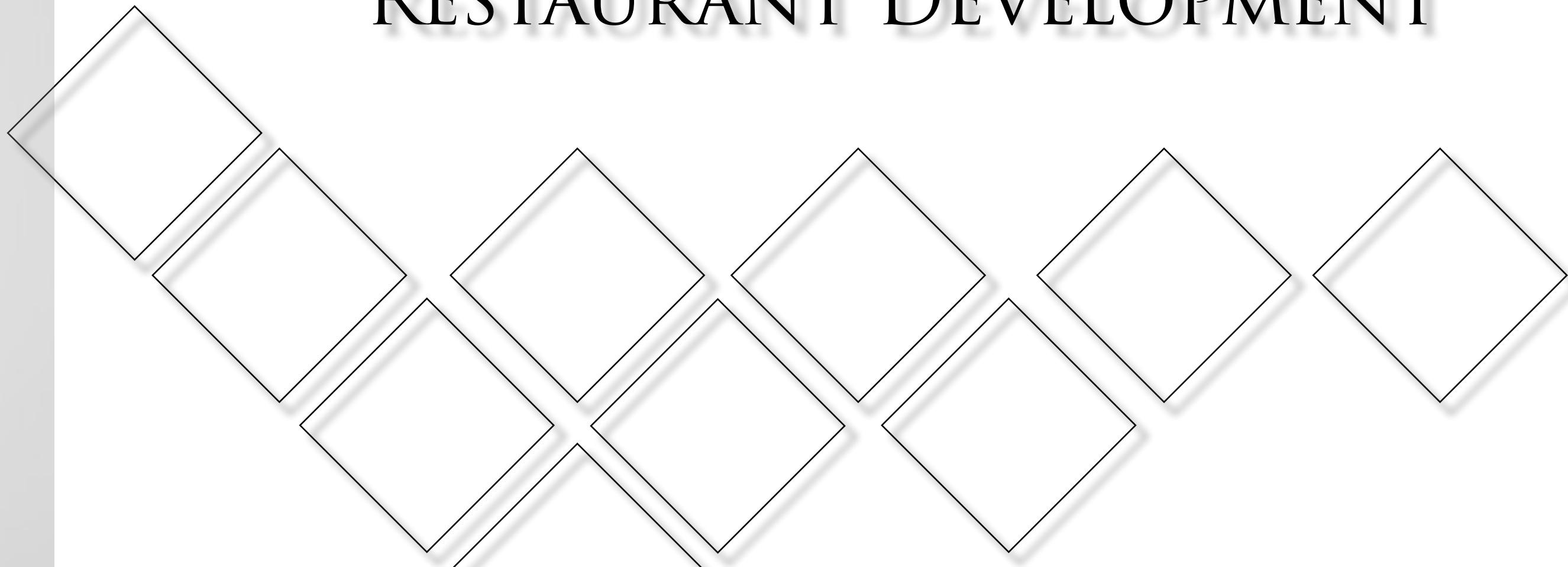
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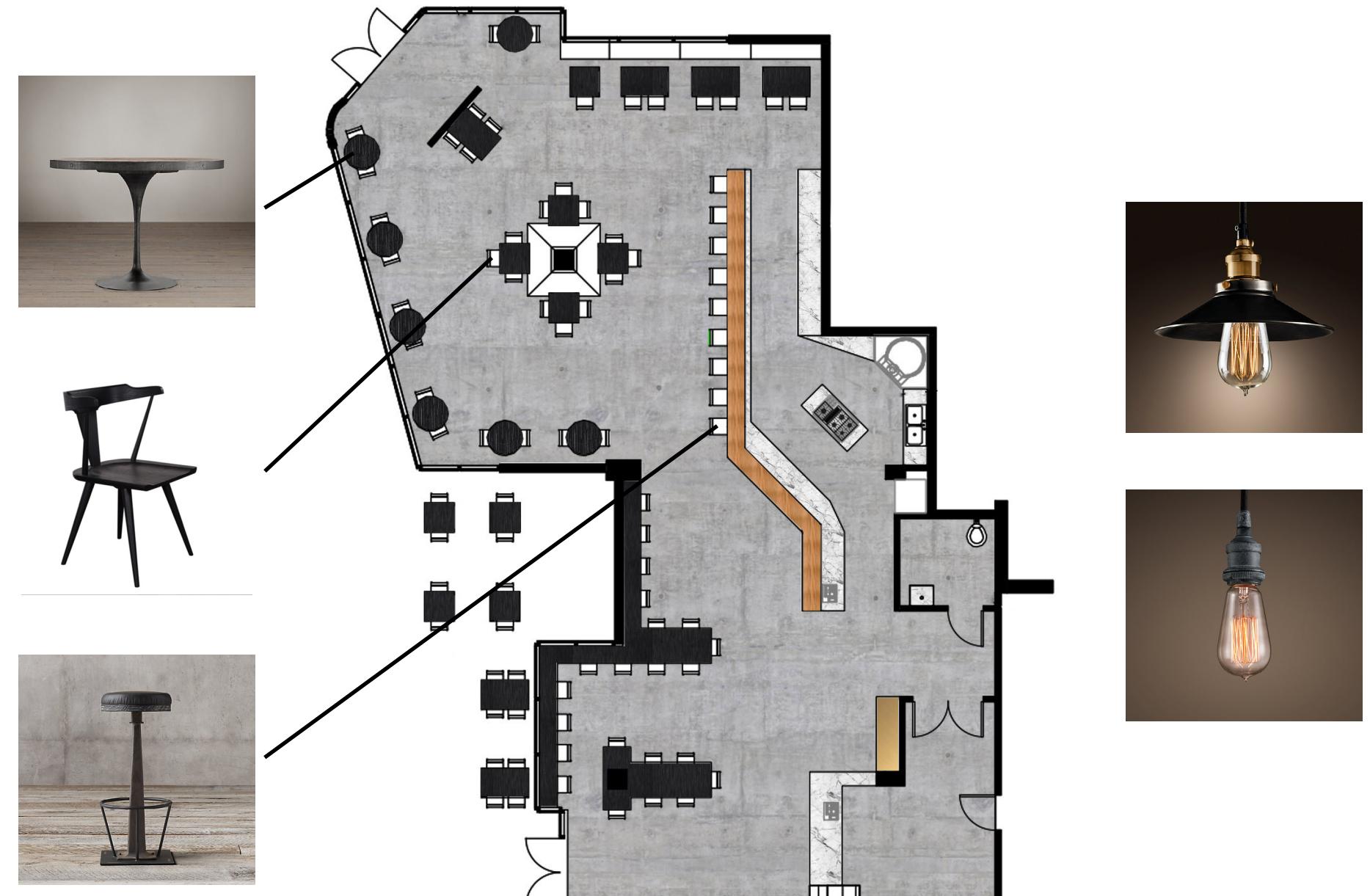
Interior Rendering & Materials



MARKET DEVELOPMENT *Elevation*

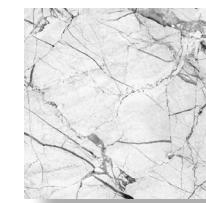
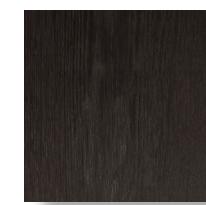
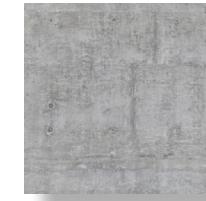
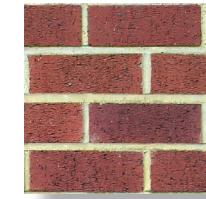
RESTAURANT DEVELOPMENT





RESTAURANT DEVELOPMENT

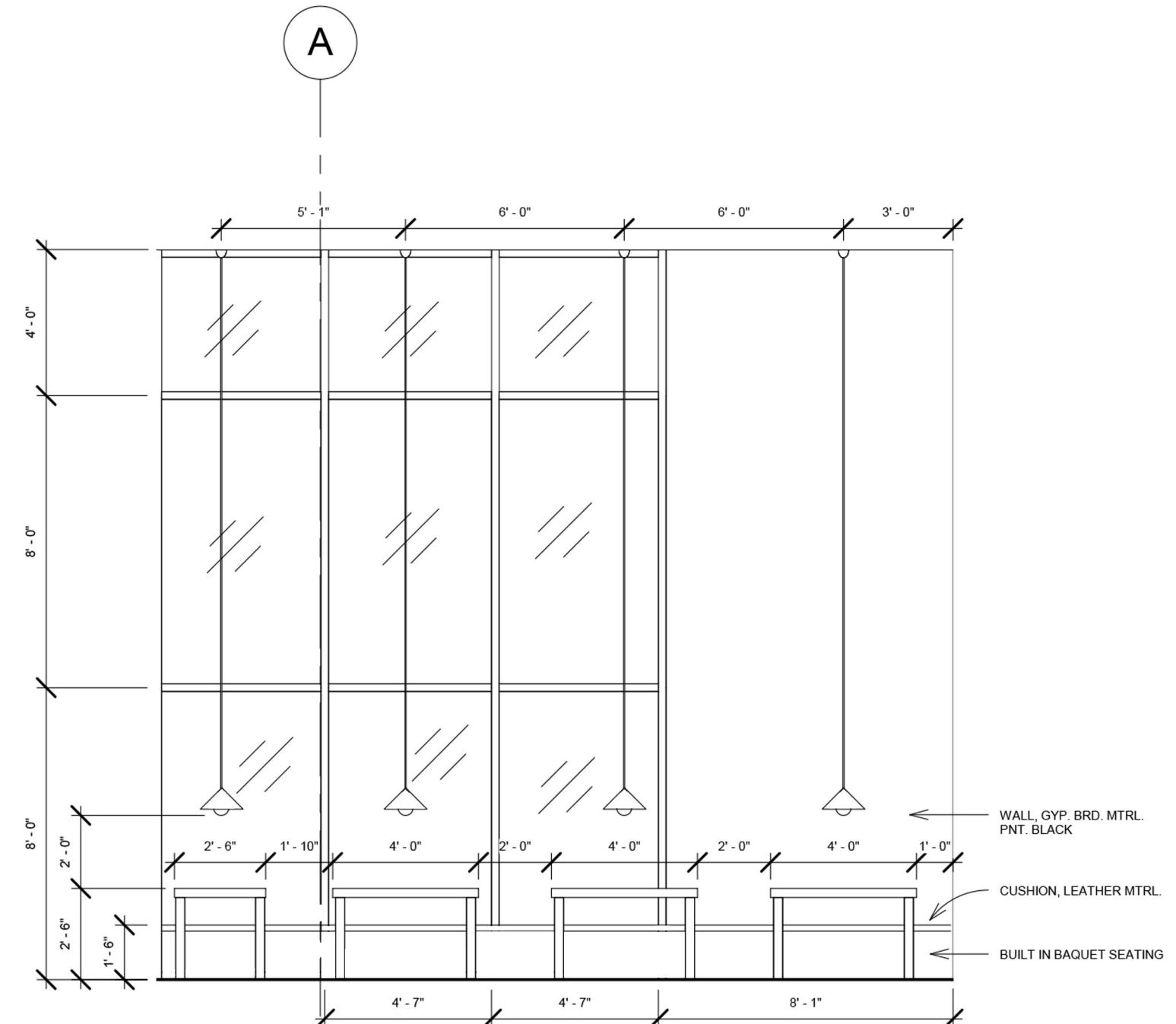
Floor Plan & Furniture



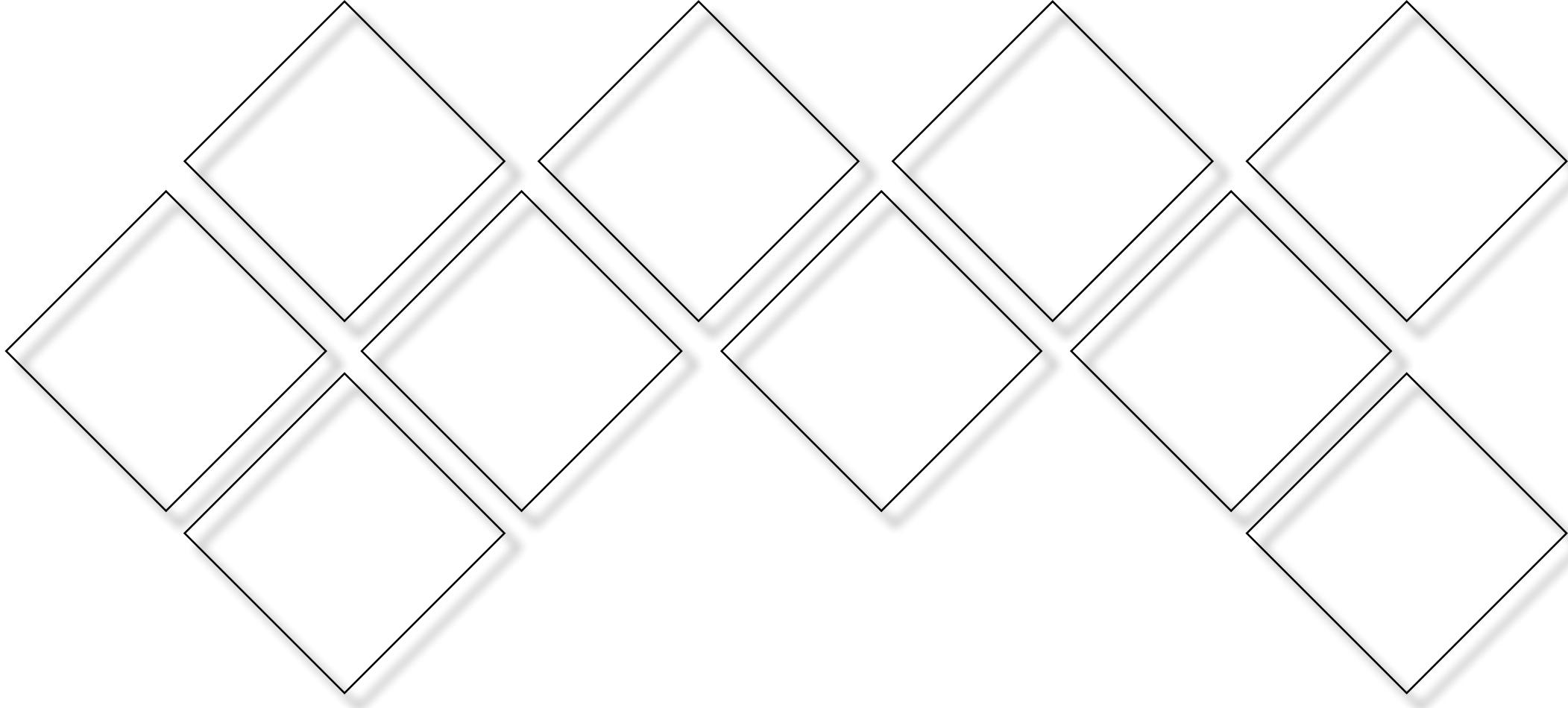
RESTAURANT DEVELOPMENT

Interior Rendering & Materials

BAQUET SEATING ELEVATION
SCALE: 1/4" = 1' 0"



RESTAURANT DEVELOPMENT *Elevation*

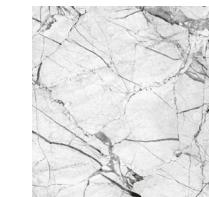
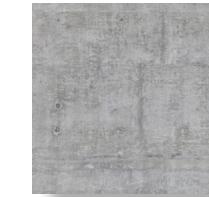
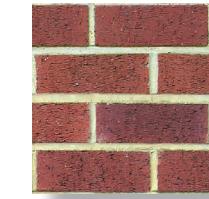


DEMONSTRATION KITCHEN DEVELOPMENT



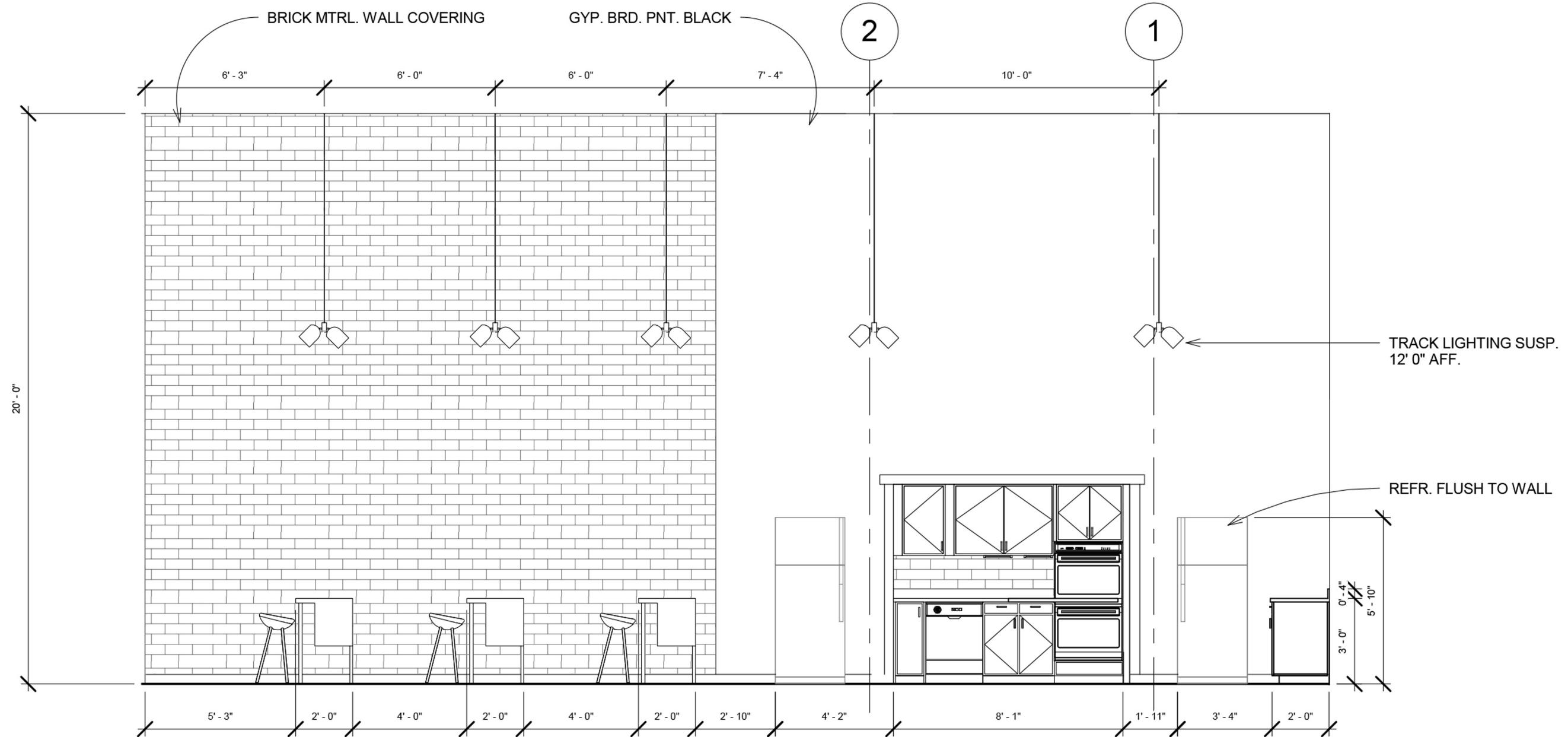
DEMO-KITCHEN DEVELOPMENT

Floor Plan & Furniture



DEMO-KITCHEN DEVELOPMENT

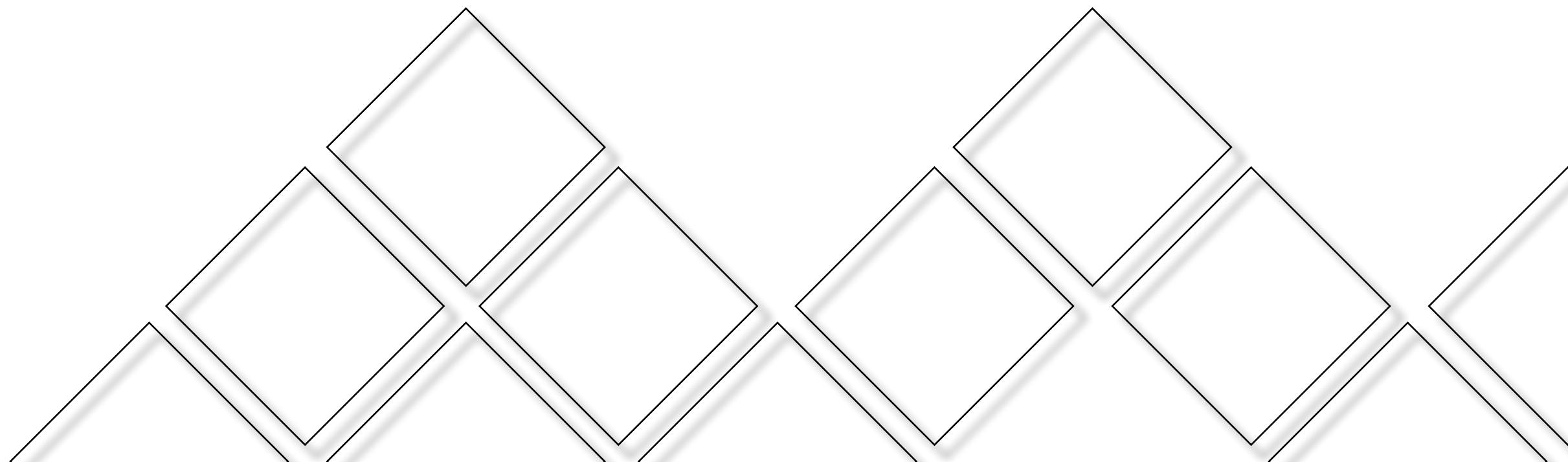
Interior Rendering & Materials



DEMO-KITCHEN DEVELOPMENT *Elevation*

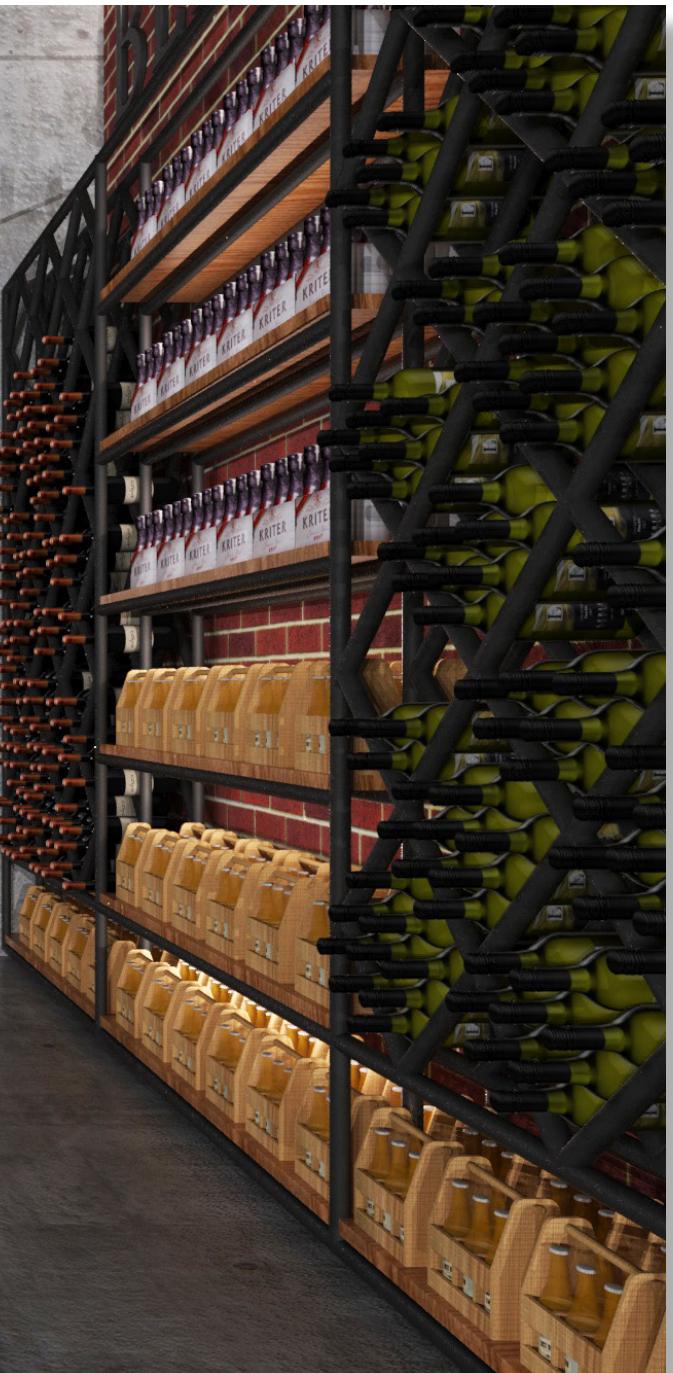
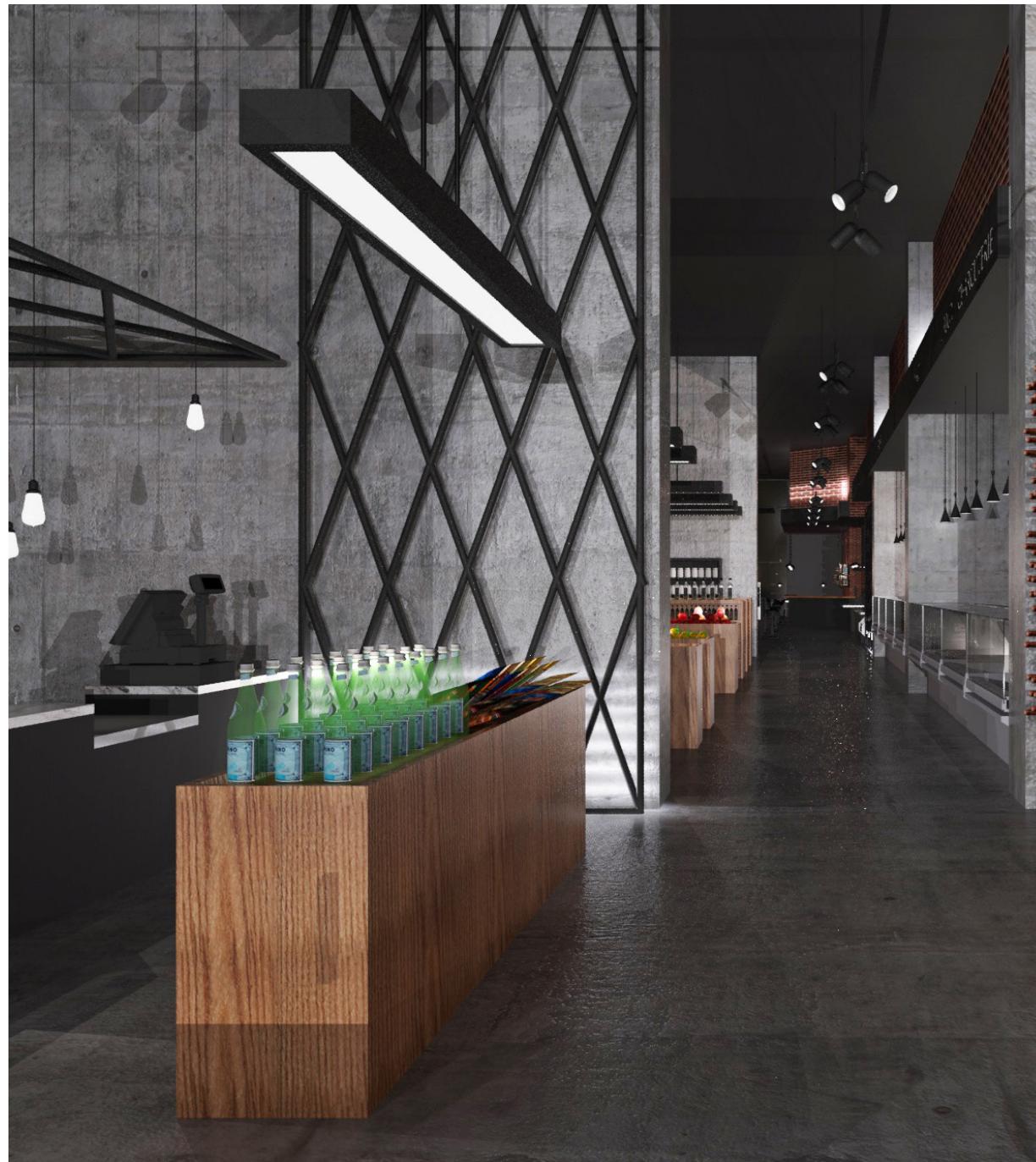


FINAL RENDERS





RESTAURANT



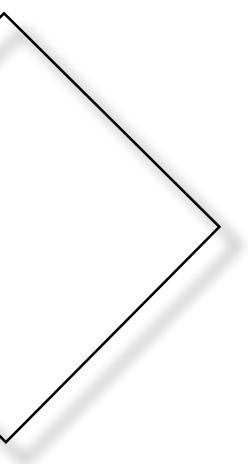
MARKET

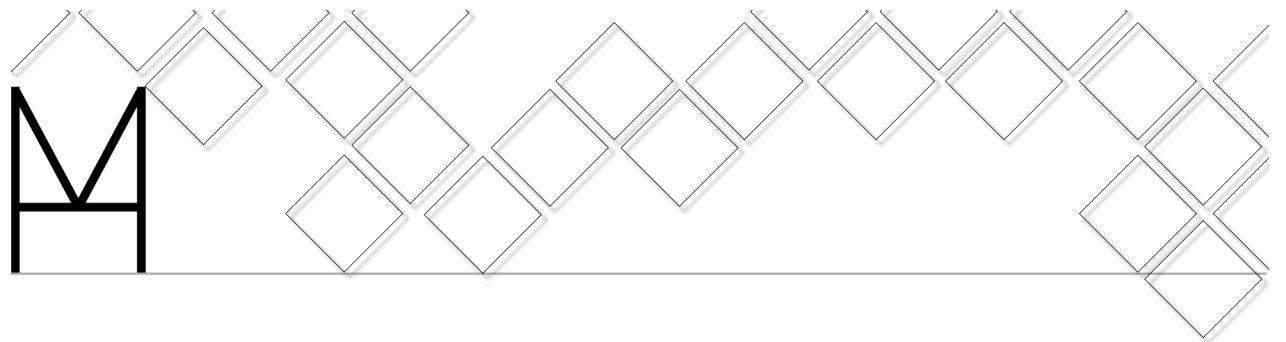


DEMO-KITCHEN



FINAL PRESENTATION BOARDS





CLIENT PROFILE

Tony Riviera, the man who stands on top when it comes to the business. With just a little over 25 years of experience he has earned the title "Tony Riviera: Founder, President and CEO", of not just one but many different restaurant chains. Including: Primo Geltto, Cafe Primo, The Red Burrito, Tony Maroni's Gourmet Pizza chain. Tony wants to open a high end organic food market that will appeal to young, foodie, hipster crowd who have money to burn. Tony wants a design style that represents four key elements: High-End, Classy, Approachable and Affordable.

PROGRAM

MARKET

- Beer & Wine specialty wall
- Specialty shelving.
- 2-3 P.O.S.

PREPARED FOODS

- 1 P.O.S.
- Soup & Salad bar
- Prepackaged to-go food

RESTAURANT

- Seats 60 people with outdoor seating.

BAR

- Near a restroom.

DEMONSTRATION KITCHEN

- Open to the public.
- Holds up to 15 students at a time.
- 1 main demonstration set up with multiple small stations.

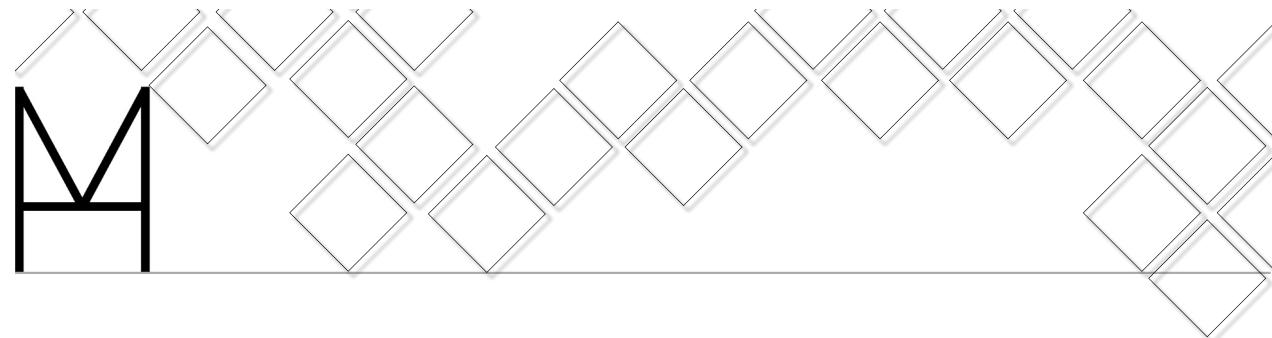
CUSTOMER RESTROOMS

- Managers office.
- Break Room that includes seating and a kitchenette.
- Lockers for the Employees

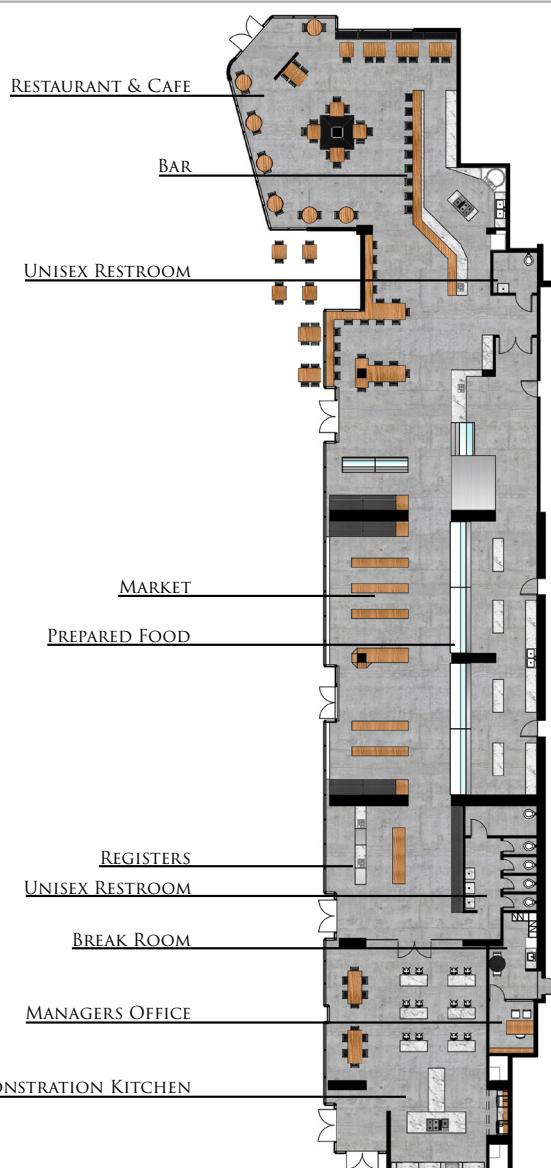
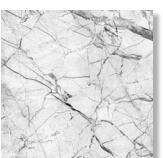
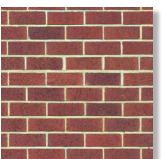


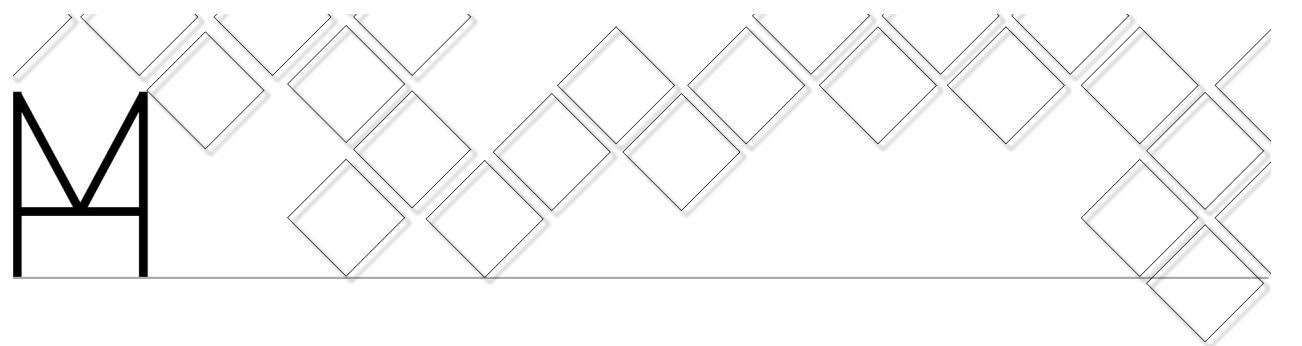
CONCEPT

My concept is a bridge. My inspiration came from walking through the neighborhood where Market Hall will be located, this is where I found the Mission Bay 4th Street bridge. Bridges connect two lands separated by a body of water or in another sense, two worlds. This neighborhood used to be old and now it is up and coming. With the bridge being my design inspiration the design will connect the two worlds together. With my design I want to connect the world of the locals, what already exists and what it used to be with the new, upscale, modern place it is becoming. Tony says he wants to be part of the neighborhood and community and in order to do that we must mix the old with the new.

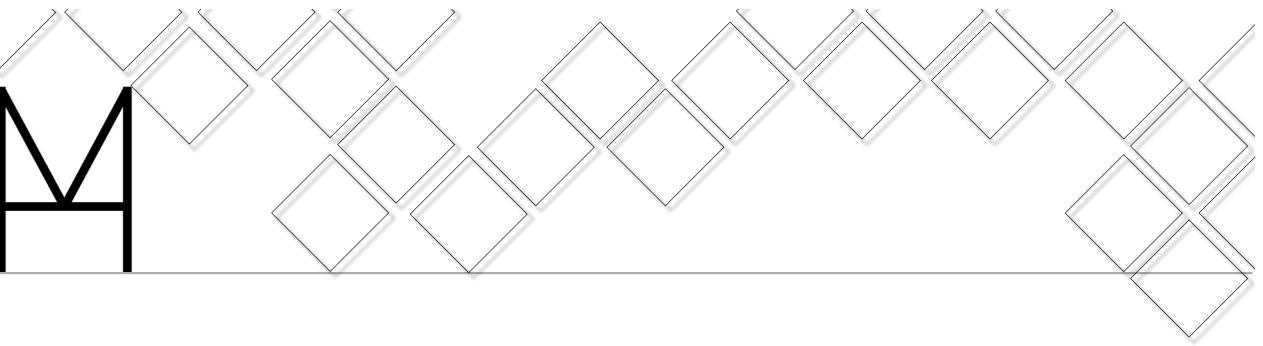
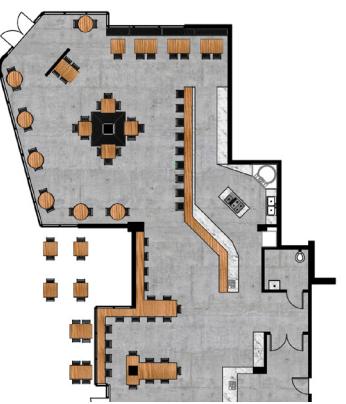
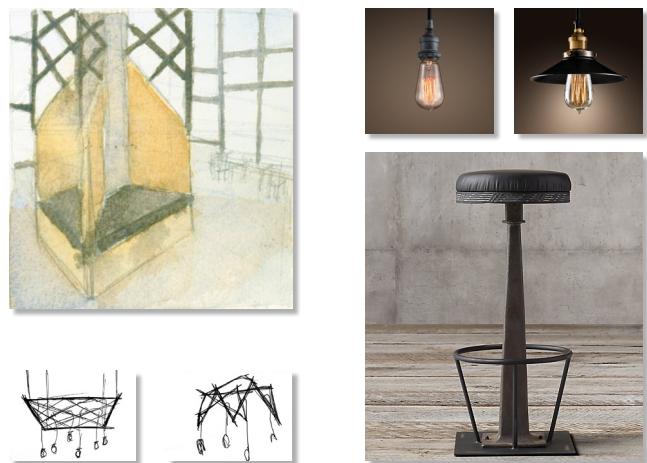


FLOOR PLAN

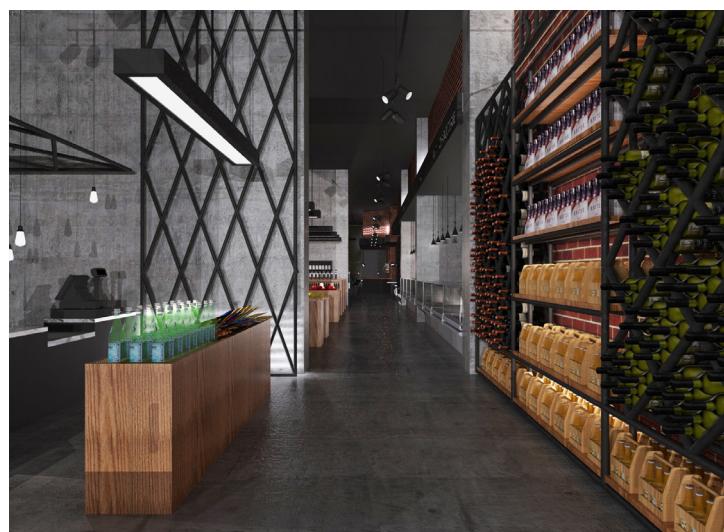
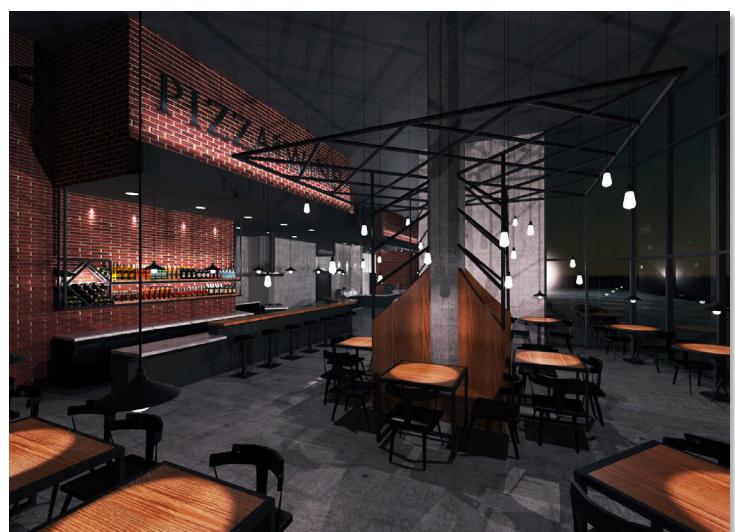
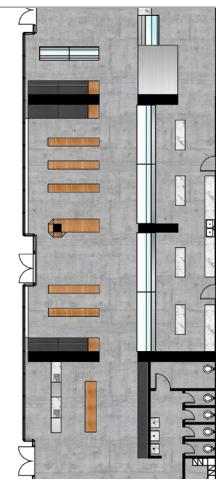
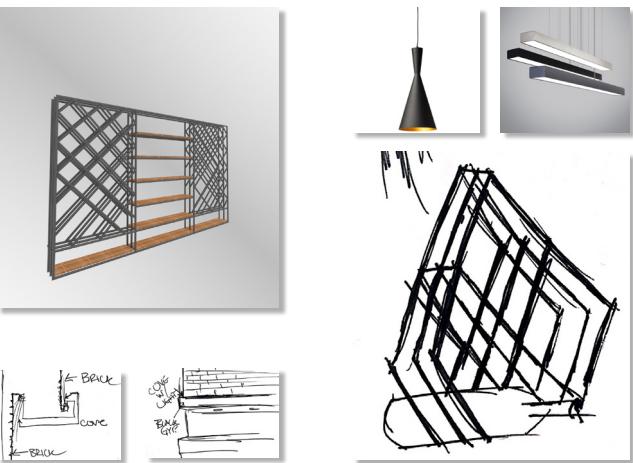




RESTAURANT & CAFE



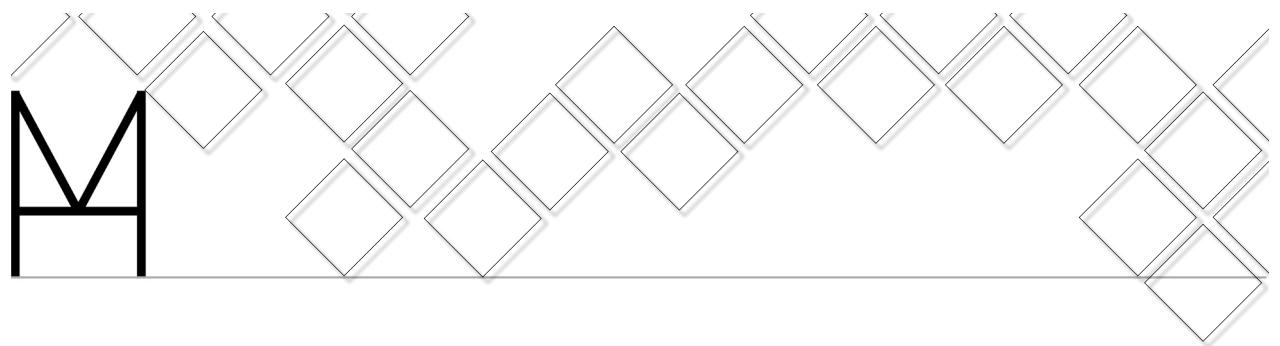
MARKET



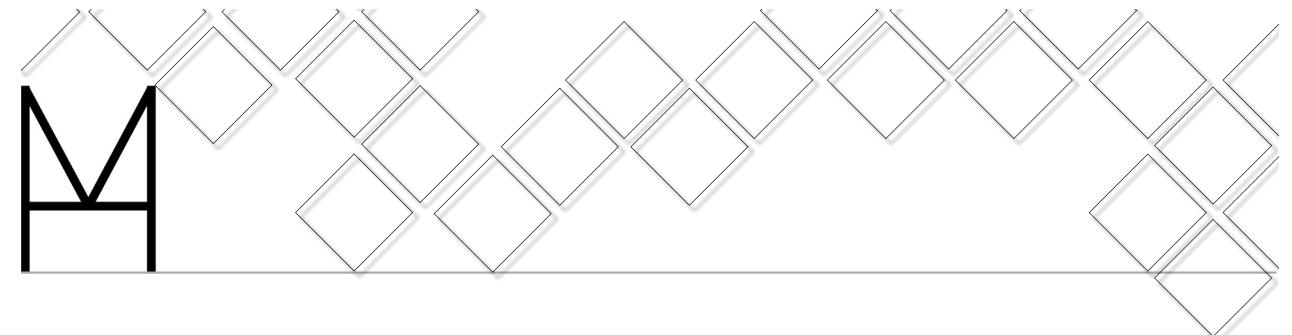
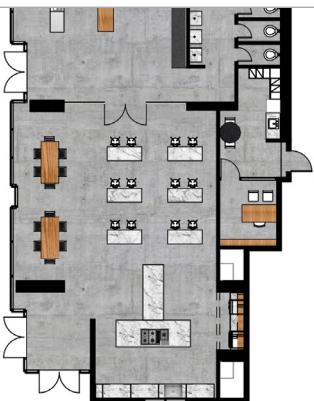
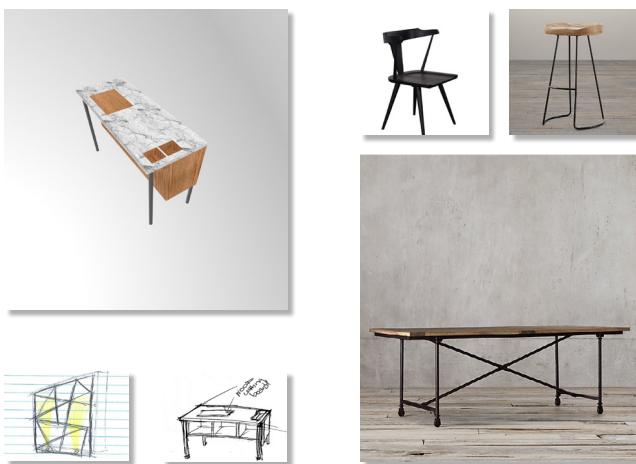
BOBBIE HUGHES | 2015-2019



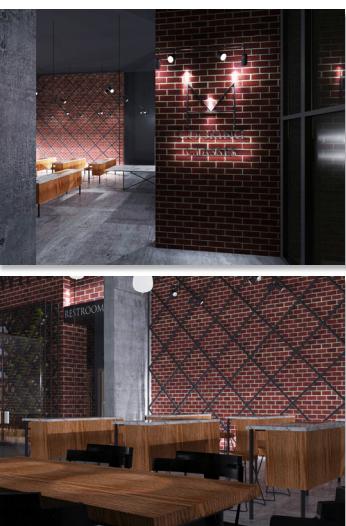
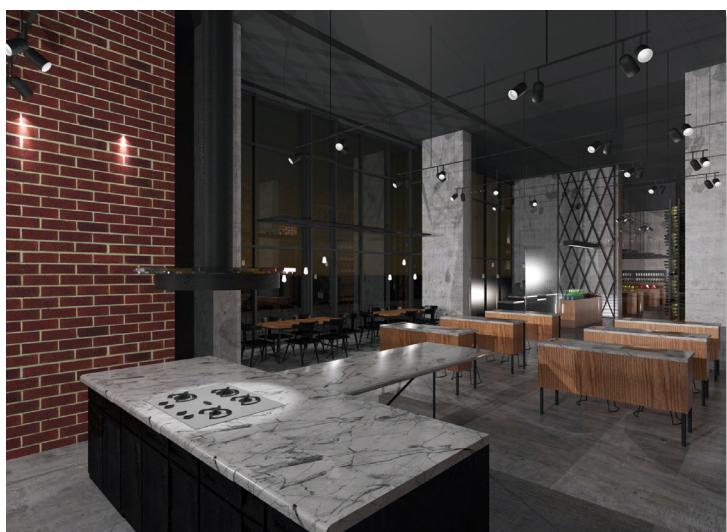
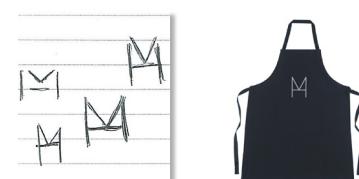
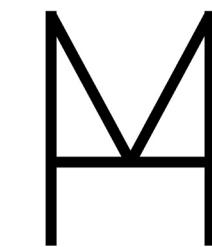
BOBBIE HUGHES | 2015-2019



DEMONSTRATION KITCHEN

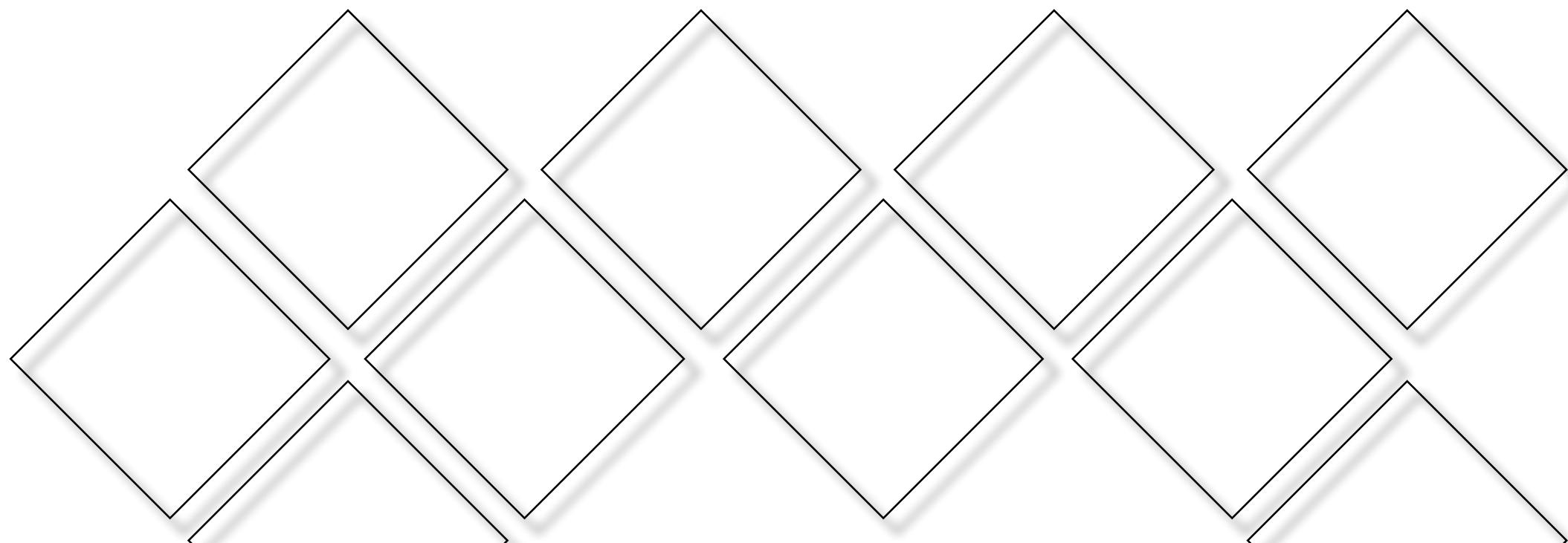


BRANDING





CONSTRUCTION DOCUMENTS



GENERAL NOTES

1. ALL WORK SHALL COMPLY WITH THE APPLICABLE CODES, AMENDMENTS, RULES, REGULATIONS, ORDINANCES, LAWS, ORDERS, APPROVALS, ETC. THAT ARE REQUIRED BY PUBLIC AUTHORITIES. IN THE EVENT OF CONFLICT, WORK SHALL COMPLY WITH THE MOST STRINGENT REQUIREMENTS. REQUIREMENTS INCLUDE, BUT ARE NOT LIMITED TO, THE CURRENT APPLICABLE EDITS OR PUBLICATIONS OF THE FOLLOWING:

- A. INTERNATIONAL BUILDING CODE, 2012 (CALIFORNIA BUILDING CODE AMENDMENTS 2010, AND SAN FRANCISCO BUILDING CODE AMENDMENTS 2010.)
- B. UNIFORM MECHANICAL CODE (U.M.C.), 2012
- C. NATIONAL ELECTRICAL CODE (N.E.C.), 2011
- D. UNIFORM PLUMBING CODE (U.P.C.), 2009
- E. INTERNATIONAL FIRE CODE (I.F.C.), 2009
- G. STAT AND LOCAL MUNICIPAL ORDINANCES AND AMENDMENTS TO THE CODES.

2. THE GENERAL CONTRACTOR (GC) SHALL REVIEW ALL DOCUMENTS AND VERIFY ALL DIMENSIONS AND FIELD CONDITIONS AND SHALL CONFIRM THAT WORK IS BUILDABLE AS SHOWN. ANY CONFLICTS OR OMISSIONS, ETC. SHALL BE IMMEDIATELY REPORTED TO THE ARCHITECT/DESIGNER AND OWNER IN WRITING, FOR CLARIFICATION PRIOR TO THE PERFORMANCE OF ANY WORK IN QUESTION. THE GC SHALL BE RESPONSIBLE FOR CORRECTION OF ALL WORK, AS DIRECTED BY ARCHITECT/DESIGNER, FOR WHICH THE ARCHITECT/DESIGNER WAS NOTIFIED IN ADVANCE.

3. ALL DIMENSIONS TO BE TAKEN FROM NUMERICAL DESIGNATIONS ONLY. DIMENSIONS ARE NOT TO BE SCALED OFF OF DRAWINGS.

4. IN CASE OF CONFLICT BETWEEN ARCHITECTS/DESIGNERS AND ENGINEERS DRAWINGS IN LOCATING MATERIALS/EQUIPMENT, THE ARCHITECT/DESIGNER AND OWNER SHALL BE NOTIFIED IMMEDIATELY FOR CLARIFICATION.

5. WORK AREAS ARE TO REMAIN SECURE AND LOCABLE DURING CONSTRUCTION. GC SHALL COORDINATE WITH OWNER TO ENSURE SECURITY. FINAL CLEANING INCLUDES, BUT NOT LIMITED TO, CLEANING ALL GLASS, GLOSSY SURFACES, FLOORS, DOORS, FRAMES, AND WALL BASE.

6. SUBSTITUTIONS, REVISIONS, OR CHANGES SHALL BE SUBMITTED TO ARCHITECT/DESIGNER AND OWNER (IN CONFORMANCE WITH SPECIFIED PROCEDURES) PRIOR TO PURCHASE, FABRICATION, OR INSTALLATION.

7. ALL MANUFACTURED ARTICLES, MATERIAL, AND EQUIPMENT SHALL BE APPLIED, INSTALLED, CONNECTED, ERECTED, CLEANED, AND CONDITIONED PER MANUFACTURER'S INSTRUCTIONS. IN THE CASE OF DIFFERENCES BETWEEN THE MANUFACTURE'S INSTRUCTIONS AND THE CONTRACT DOCUMENTS, THE GC SHALL NOTIFY THE ARCHITECT AND OWNER BEFORE PROCEEDING.

8. GC IS TO ASSUME THE SOLE RESPONSIBILITY FOR JOB SITE CONDITION, INCLUDING, SAFETY OF PERSONS AND PROPERTY DURING THE DURATION OF THE PROJECT.

9. GC SHALL HAVE A FULL-TIME REPRESENTATIVE PRESENT IN THE BUILDING AT ALL TIMES WHILE CONSTRUCTION ACTIVITIES ARE UNDERWAY ON-SITE.

10. GC TO VERIFY THAT EXISTING CONCRETE FLOORS ARE LEVEL, SMOOTH, AND FREE OF SCALING. GC TO REPORT ANY VARIATIONS IN FLOOR LEVEL GREATER THAN 1/4".

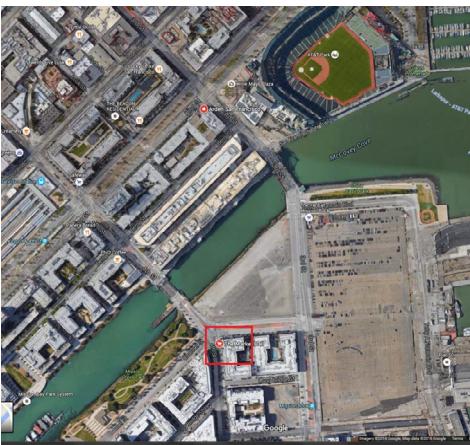
ABBREVIATION LIST

A.F.F	ABOVE FINISHED FLOOR
W/I	WITH
R.R.	RESTROOM
CLG	CEILING
GYP	GYPSUM
BRD	BOARD
PNT	PAINTED
W.I.R.	WALK IN REFRIGERATOR
PREP.	PREPARED
DEMO.	DEMONSTRATION
U.O.N.	UNLESS OTHERWISE NOTED
MNT.	MOUNTED
MTLR.	MATERIAL
GC	GENERAL CONTRACTOR
KIT	KITCHEN
REST.	RESTAURANT
BR	BREAK ROOM
OFF	OFFICE

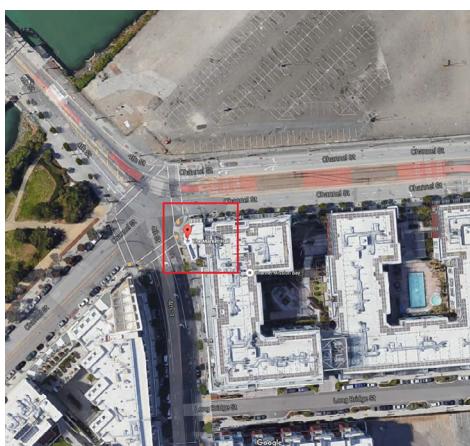
SYMBOL LEGEND

○	TRUE NORTH
○○	ELEVATION
□	RM CALLOUT
—○—	COLUMN GRID
—○—	LEVEL ELEVATION
—○—	HIDDEN LINE
—○—	BREAK LINE

VICINITY MAP



SITE MAP



PROJECT DIRECTORY

CLIENT/OWNER: TONY RIVIERA CEO
BUSINESS: PRIMO HOSPITALITY GROUP
ADDRESS: 1101 4TH STREET,
SAN FRANCISCO, CA
94158
EMAIL: TONY@PRIMOGROUP.COM

DESIGNER/DRAFTER: BOBBIE LEE HUGHES
PHONE: (XXX) XXX-XXXX
EMAIL: BHUGHES.DESIGNS@GMAIL.COM

CONTRACTOR: BILL FRY
BUSINESS: BILL FRY CONSTRUCTION
ADDRESS: 2185 CALIFORNIA STREET
SAN FRANCISCO, CA
94109
EMAIL: FRYCONSTRUCTION@GMAIL.COM
PHONE: (415) XXX-XXXX

PROJECT/SITE DATA

ADDRESS: MISSION BAY BLOCK 2
185 CHANNEL STREET
SAN FRANCISCO, CA
94158
PARCEL: 8711/023
YEAR BUILT: 2013
BUILDING AREA: 440,000 SQ FT
PARCEL AREA: 91,476 SQ FT
PROJECT GROSS AREA: 8,145 SQ FT
PROJECT NET AREA: 7,748 SQ FT
NEIGHBORHOOD: MISSION BAY (SOMA)

SCOPE OF PROJECT: FULL DESIGN OF INTERIOR AND EXISTING PLAN.

SHEET INDEX

A0	COVER SHEET
A1	PARTITION PLAN
A2	FURNITURE FINISH PLAN
A3	REFLECTED CEILING PLAN
A4	ELEVATIONS
A5	CUSTOM FURNITURE & WALL DETAIL

MARKET HALL
185 CHANNEL STREET
SAN FRANCISCO, CA 94158

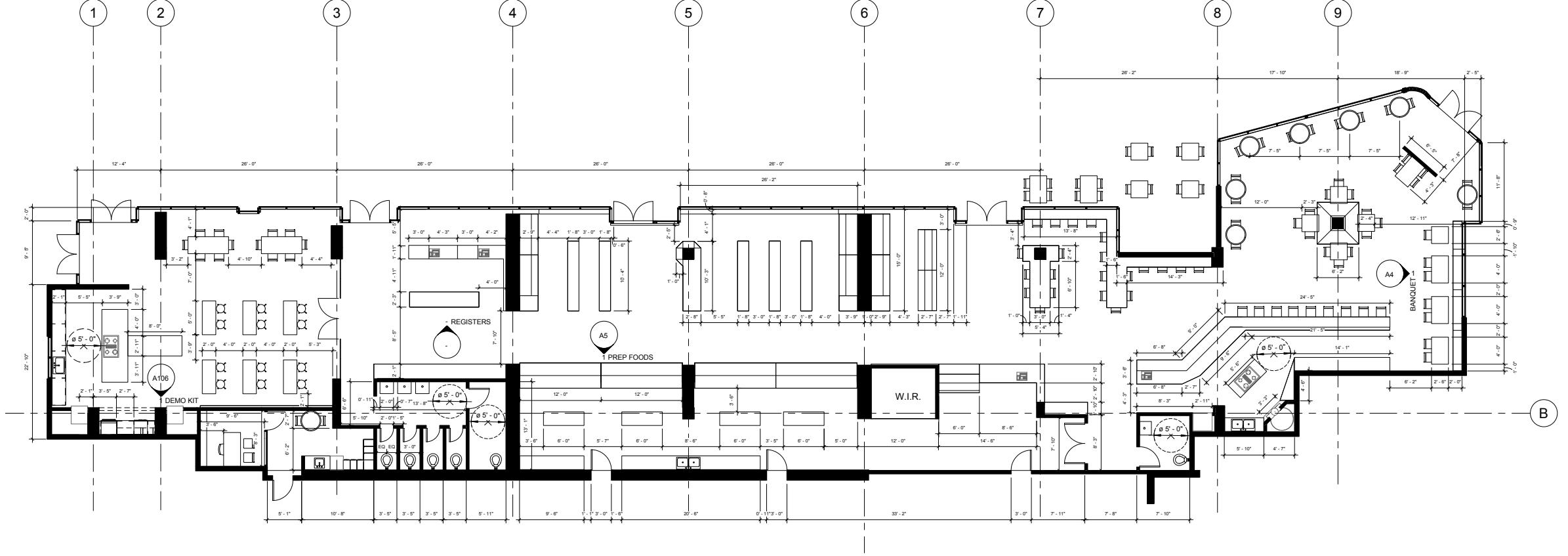
TONY RIVIERA
PRIMO HOSPITALITY GROUP

COVER SHEET

PROJECT NUMBER 1
DATE MAY 20TH, 2016
DRAWN BY Author
CHECKED BY Checker

A0

Scale



MARKET HALL
185 CHANNEL STREET
SAN FRANCISCO, CA 94158

TONY RIVIERA
PRIMO HOSPITALITY GROUP

PARTITION PLAN

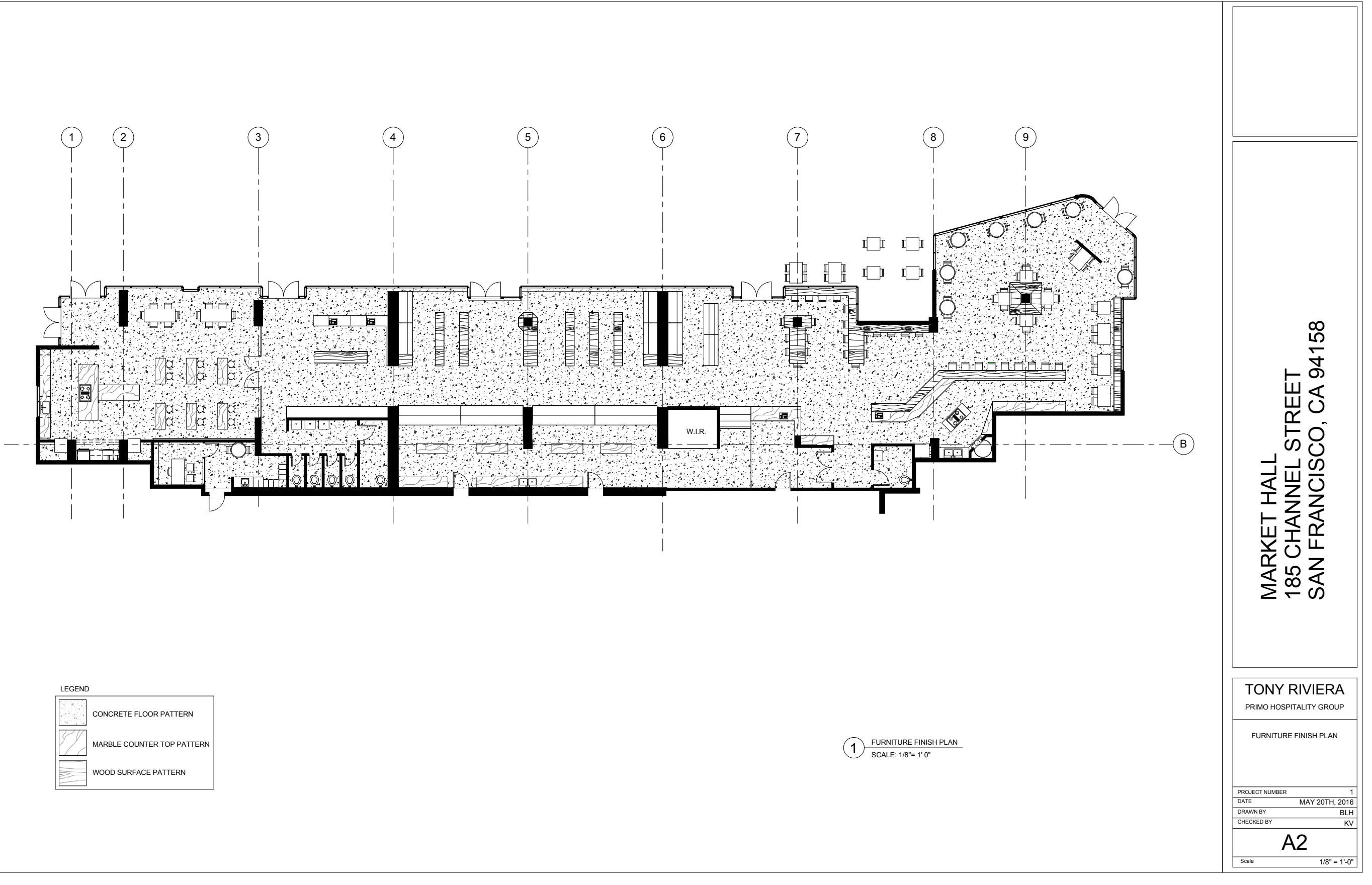


1 LEVEL 1 PARTITION PLAN
SCALE 1/8" = 1' 0"

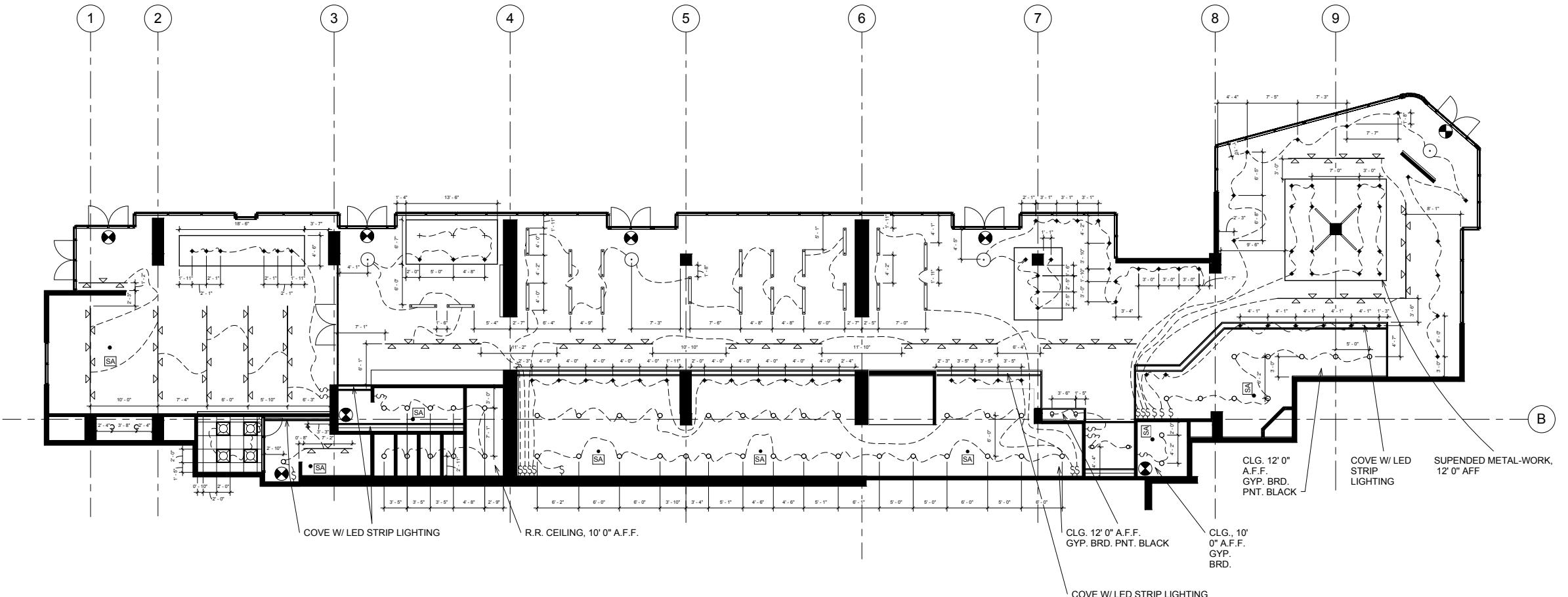
PROJECT NUMBER	1
DATE	MAY 20TH, 2016
DRAWN BY	BLH
CHECKED BY	BLH

A1

Scale
1/8" = 1'-0"



**MARKET HALL
185 CHANNEL STREET
SAN FRANCISCO, CA 94158**



NOTES

1. ALL CLG. HEIGHTS EXPOSED AT 20' 0" AFF UON.
2. ALL EXPOSED CLGS., INCLUDING HVAC AND PIPING TO BE PNT. BLACK UON.
3. ALL WALL MNT. SWITCHES AT 48" AFF UON.
4. STYLE OF SWITCHES AND OUTLETS TO BE CORDINATED WITH, AND APPROVED BY, OWNER AND DESIGNER.
5. ALL NEW LIGHTING/ELECTRICAL INSTULLATIONS TO BE IN ACCORDANCE WITH CALIFORNIA TITLE 24 REQUIREMENTS.
6. CONTRACTOR TO NOTIFY OWNER PRIOR TO INSTALLING BOXES FOR ALL RECESSED/SURFACE MNT. FIXTURES AND SWITCHES. ALL LOCATIONS TO BE VARIFIED AND DETERMINED IN FIELD BY A "WALK-THROUGH" WITH OWNER AND DESIGNER.

LEGEND

- RECESSED CAN LIGHT
- RECESSED WALL WASHER LIGHT
- PENDANT LIGHT
- TRACK LIGHTING
- SPHERE PENDANT LIGHT
- LINEAR PENDANT LIGHT
- SPINKLER
- EXIT SIGN WITH EMERGENCY STROBE LIGHT
- SMOKE ALARM
- LIGHT SWITCH



① LEVEL 1 REFLECTED CEILING PLAN
SCALE: 1/8" = 1' 0"

TONY RIVIERA
PRIMO HOSPITALITY GROUP

REFLECTED CEILING PLAN

Project number 1

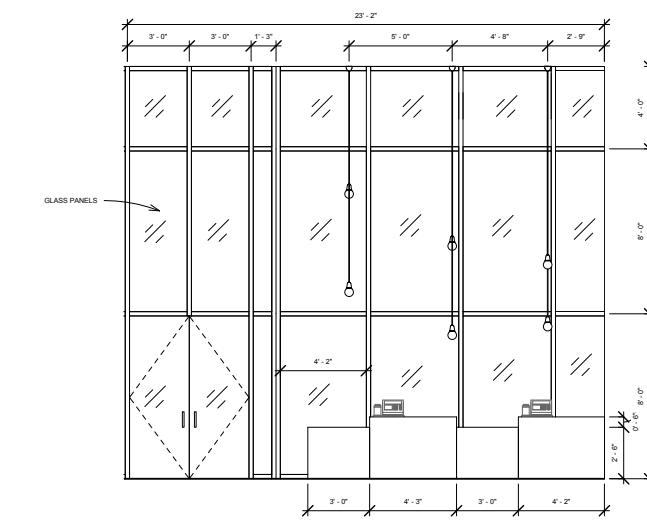
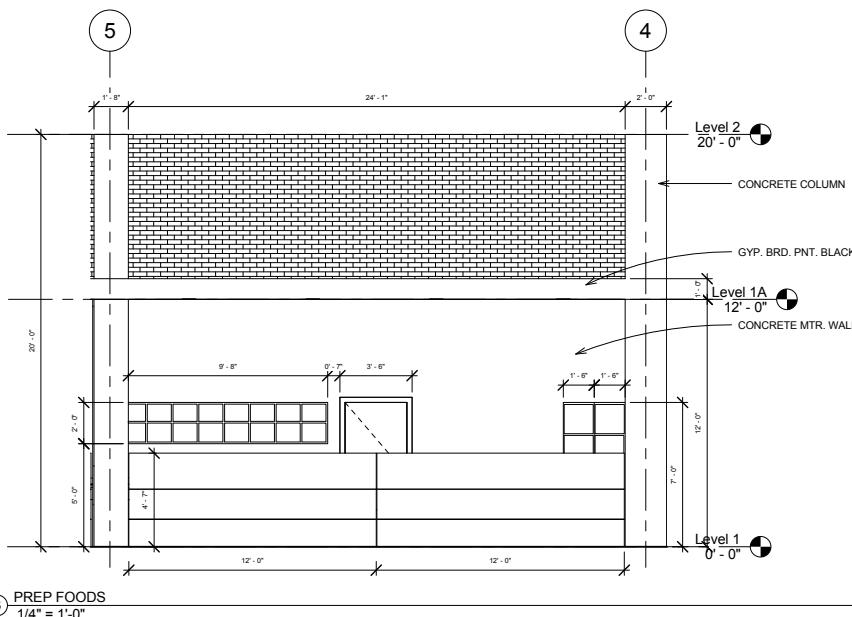
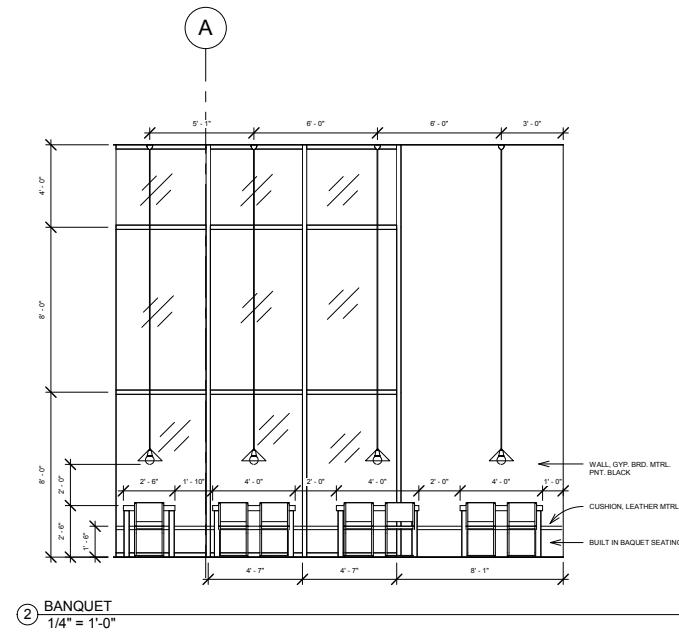
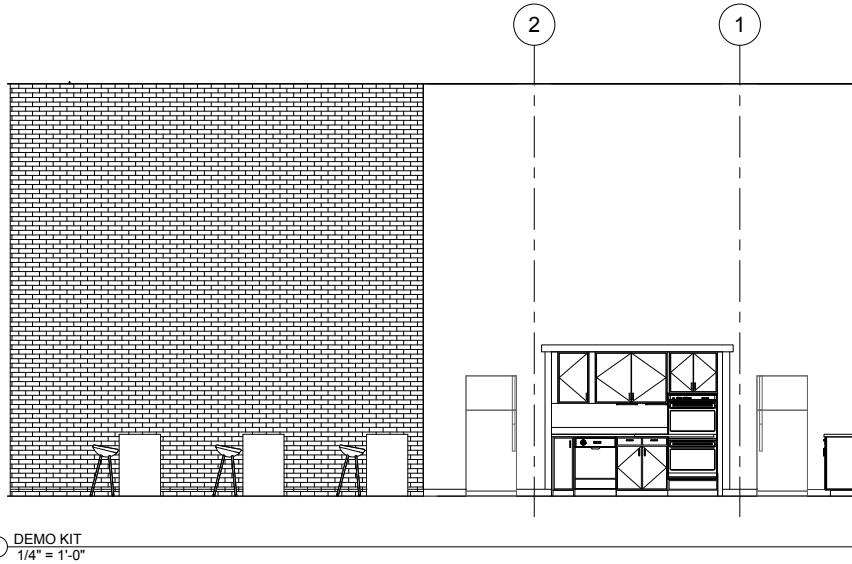
Date MAY 20TH, 2016

Drawn by BLH

Checked by BLH

A3

Scale 1/8" = 1'-0"



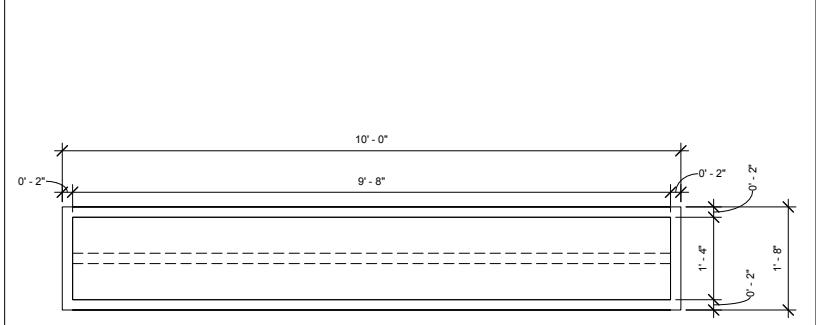
MARKET HALL
185 CHANNEL STREET
SAN FRANCISCO, CA 94158

TONY RIVIERA
MARKET HALL
INTERIOR ELEVATIONS

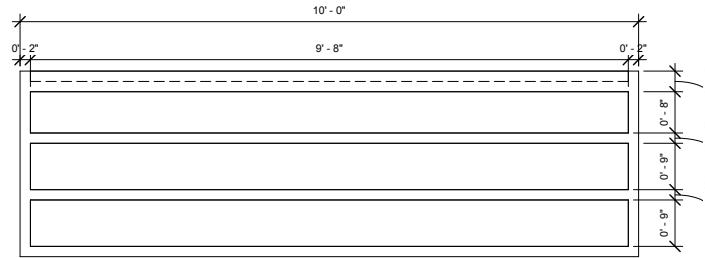
PROJECT NUMBER 001
DATE MAY 20TH, 2016
DRAWN BY Author
CHECKED BY Checker

A4

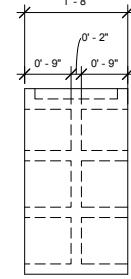
Scale 1/4" = 1'-0"



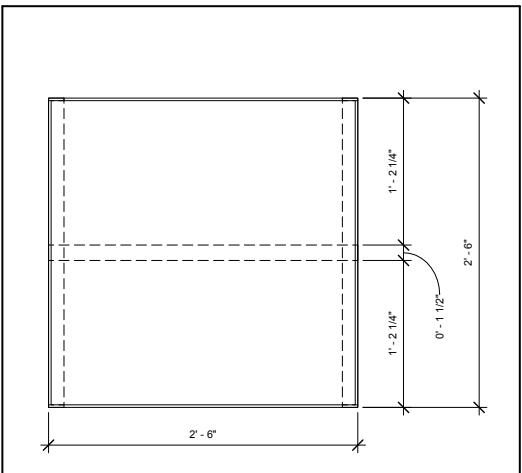
① CUSTOM SHELF TOP VIEW
3/4" = 1'-0"



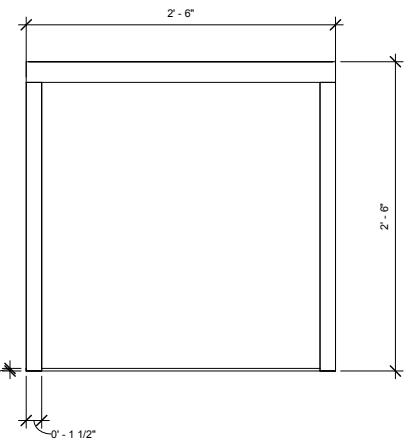
② CUSTOM SHELF FRONT VIEW
3/4" = 1'-0"



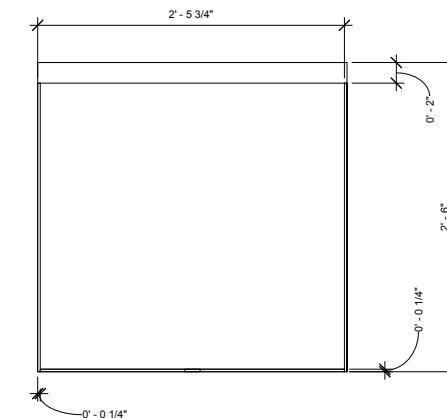
③ CUSTOM SHELF SIDE VIEW
3/4" = 1'-0"



④ CUSTOM TABLE TOP VIEW
1 1/2" = 1'-0"



⑤ CUSTOM TABLE FRONT VIEW
1 1/2" = 1'-0"



⑥ CUSTOM TABLE SIDE VIEW
1 1/2" = 1'-0"

MARKET HALL
185 CHANNEL STREET
SAN FRANCISCO, CA 94158

TONY RIVIERA
MARKET HALL

CUSTOM FURNITURE

PROJECT NUMBER 001

DATE MAY 20TH, 2016

DRAWN BY BLH

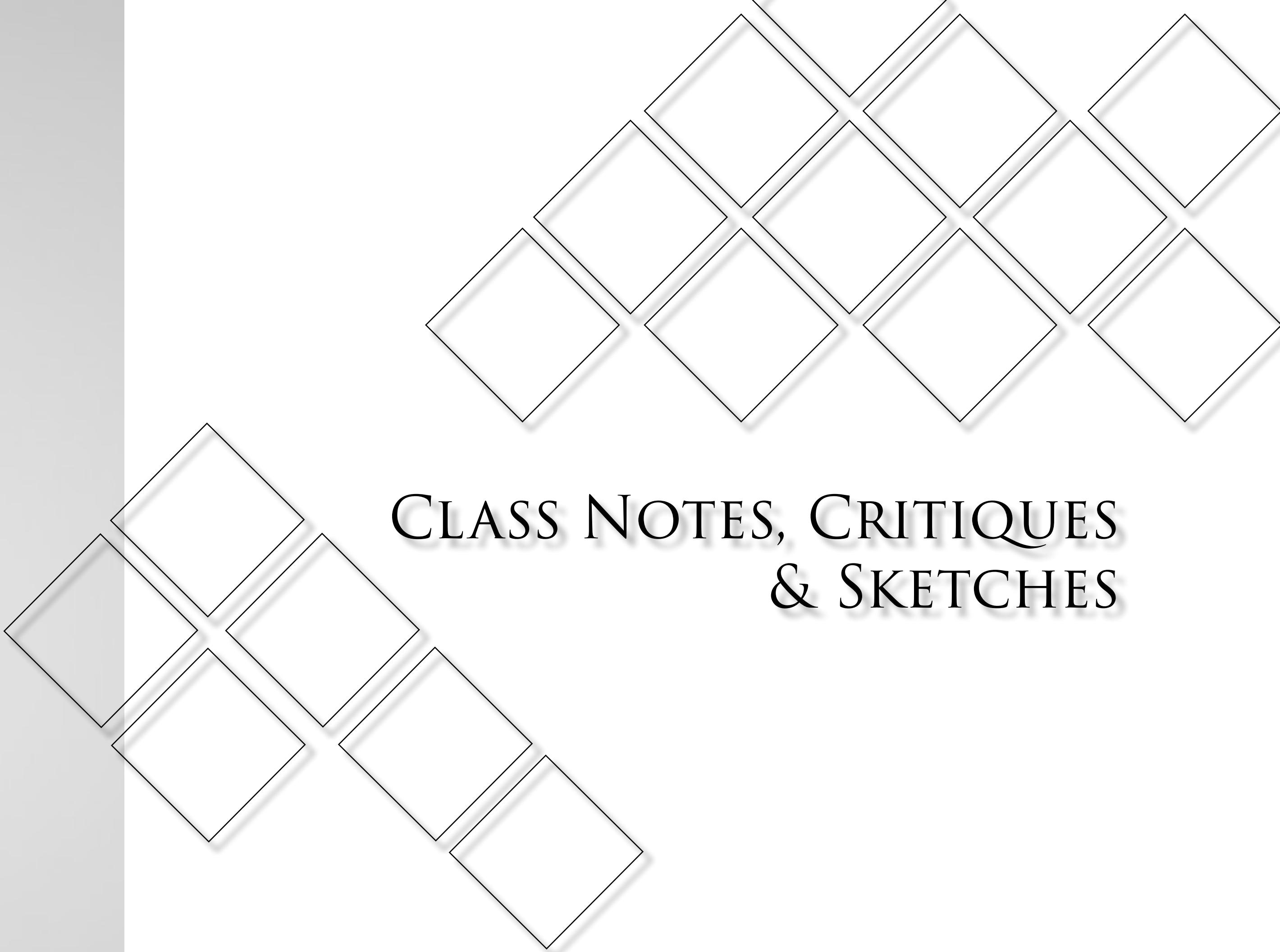
CHECKED BY KV

A5

Scale As indicated



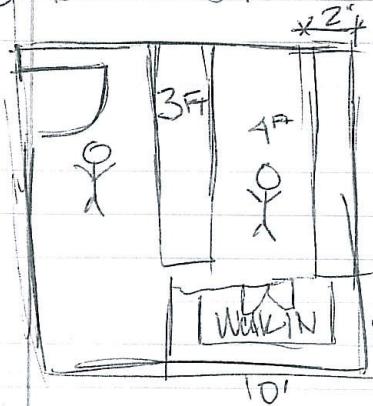
CLASS NOTES, CRITIQUES & SKETCHES



DESIGN 3

KVALKUCH2@1.art.edu

- (1) High specialty market
- (2) Restaurant
- (3) Demonstration kitchen



* going to need @

at least 12 FT for
prepared foods
case.

"MARKET HALL"

POS. (Point of Sale)

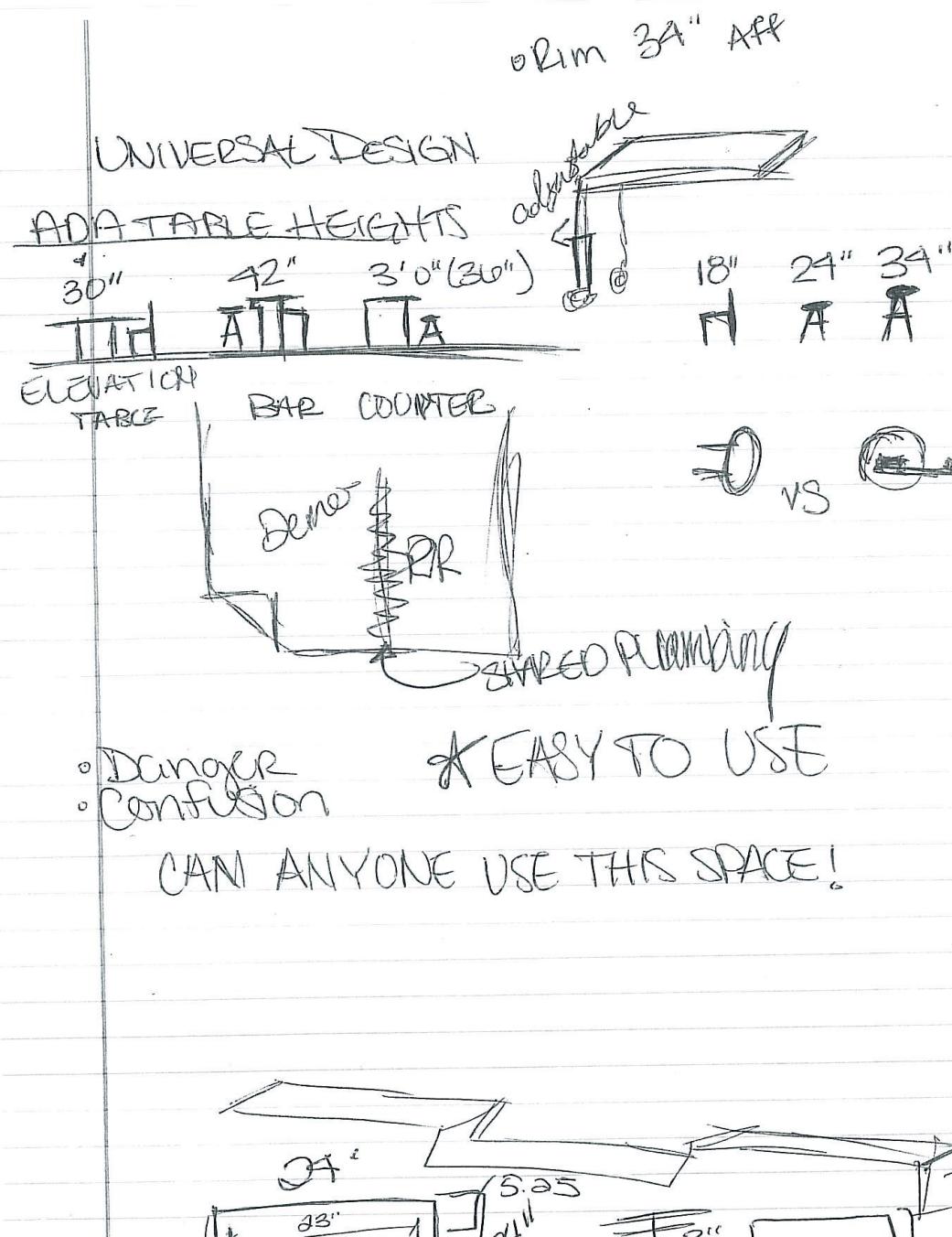
How big is the sidewalk?

1. How big is the sidewalk?
2. What's the neighborhood like?
3. What's the building surroundings?
4. Is there parking?
5. How busy are the surrounding St.?
6. Is there any other grocery stores and/or markets close by?
7. If yes, how would that effect business?
8. If yes, which design aspects can I improve on to make a customer like this store better?
9. What type/style of design do other commercial spaces have in this area?
10. Who / What type of people do I see in this neighborhood?
11. What's the style of the exterior and concept its trying to portray?
 - 12. How do other nearby businesses utilize their side walks.
13. Which door do I feel more inclined to walk into when approaching the building?
14. What is the zoning laws?
15. What's near by in this neighborhood?
16. What's being built near by?
17. What's in walking distance?

- ① Do you want a breakroom for your employees?
 - ② How many employees do you plan on having?
 - ③ Will the hours of the supervisor places be the same? If Not, What are the hours?
 - ④ What kind of statement do you want your business to say to the local community?
 - ⑤ What do you think of when you say CLASSIC/CLEVER colors?
- ~~WORLD FAMOUS~~

- ① Timeless (always be in style)
Example: subway tile; offset pattern
- ② MOST IMPORTANT: prepared foods
PET FRIENDLY: NOT IN STORE, but not alienate. OUTDOOR AREA: YES
- ③ 15-20 at one time.
- ④ YES 7am - 10pm
7am - Midnight (weekends)
- ⑤ ORGANIC or Simple Clean

- SPECIAL shelving, for specialty items? YES
- OLD NAVY VS. GUCCI: GUCCI
- Baroque: HATES
- generally Italian like food
- To Go coffee bar → YES
NOT outside NEED to come inside
- NO more than 15 people/students in the demonstration kitchen
↳ always include local produce
- What does each station need?
No, big one up front and work stations
- How many checkouts?
2-3 market (POS)
• designer's choice in restaurant
- COLORS → DON'T like color, like neutral
color should be used with a pop.
- Recycled material: OKAY
- Material: subway tile, marble, concrete, wood, steel.
- Landscape inside: OKAY, YES
- No shopping carts.
- Nice bathrooms (2 ADA)
Men → 2 urinal, 2 stalls
Women → 4 stalls
- No monkey bars above eye level or below ceiling.
• Ceiling that doesn't grab attention
- DO NOT make office special.



- the shade store.com
- Window (No window treatment)
 - options: roller shade or FROSTING the glass
 - as long as you can't notice it → NOT above eye level.
- delicious, high quality, easy
 - Welcome, come on in, we will help you. We care, we want to take care of the community
- Community outreach (who?):
 - want to serve parts of community who are left out, ignored, underserved
- Community Board → YES
- INSPIRATION:
 - Store (Dean & DeLuca)*
 - * on concept sheet → Client program outlined. Defined on designer's ideas.

① Chumps (Bind Back)

DESIGN 3: BUILDING CODES

Local Building Dept.

① REVIEWS:

+ CD SET

+ TIMELINE

+ SPECIFICATIONS

+ BUDGET

② BUILDING PERMIT: (\$\$)

+ 180 days to start building.

③ BUILDING INSPECTOR

+ MUST have permit

+ MUST have plans (approved) on hand.

④ FINAL BUILDING INSPECTION

+ C.O.O. (Certificate of Occupancy)

- When placing TWO EXITS
 - + draw a diagonal line in long & direction
 - + TAKE HALF the distance = how far you need to have the EXITS apart.

5% ADA

Wavy line representing a wall

- Kohler (good ADA products)

GMO

① Fresh meat (8'-12')

② Seafood (12')

③ Charcuterie (12')

④ Prepared 2 (12')

PTD

① Sushi (4'-6')

8'x10 wall in



① "Lightology"

LIGHTING DESIGN

CATEGORIES

Natural (SUNLIGHT)

VS.

ARTIFICIAL

① AMBIENT Lighting

② ACCENT Lighting (Decorative)

③ TASK Lighting

TYPES

① Recessed Lighting

② Incandescent

③ LED

2. Circuit Lighting

3. Sunlighting

4. Light Cut.

5. Artemide

6. Boyd Lighting

7. Fom

- VARIETY OF LIGHTING

- LAYERS (above, eye level, below)

Recessed Lighting

- Take wall height and divide by

- 3 FT FROM WALL

* pegasuslighting.com

- make fire block

- Sprinkler 10-15 FT group together

- Smoke alarms

- EXIT sign

+ two corridors intersect

- Dropped ceilings

- NOTES & Dimensions

- more info on ppi
- condence plant
- Fram thickness → take down
- too many picture
- put pictures in grid
- keep article nice
- year built
- odd address
- headers

t

serrifs

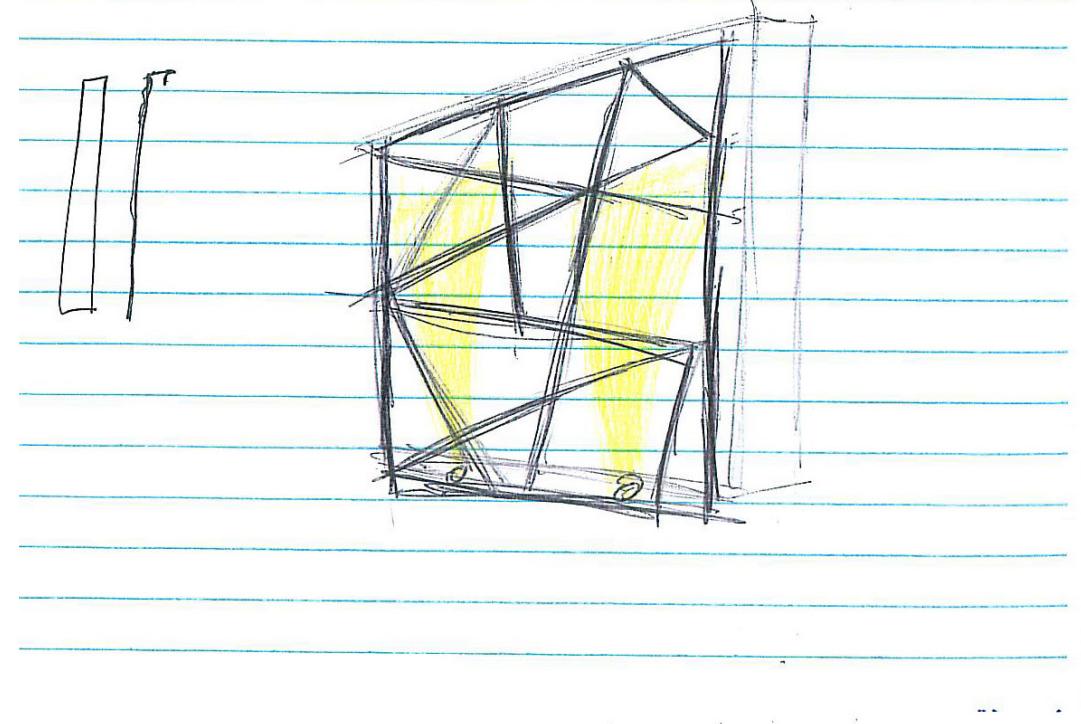
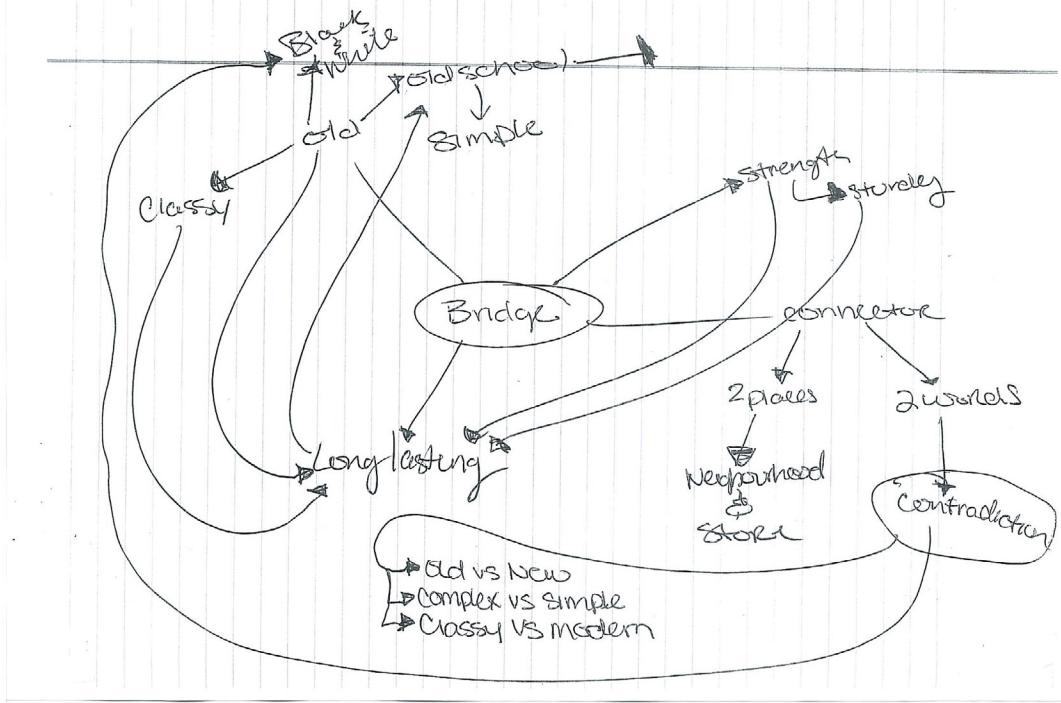
+

sandemts

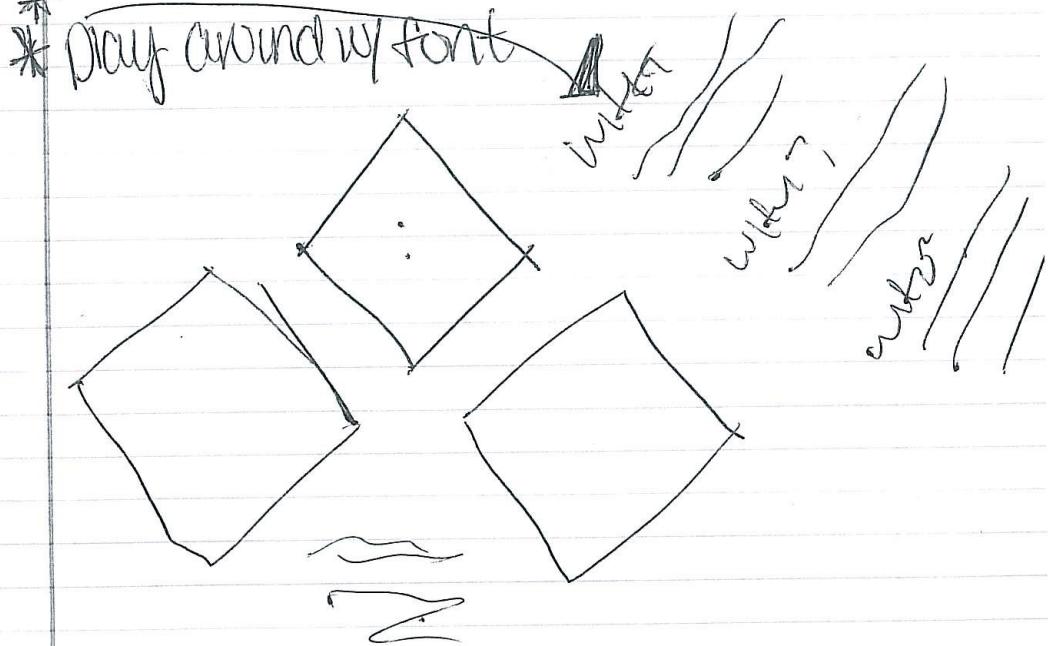
- Be consistant.
- FONT SIZING
 - 8 OR 10 (since Book format)
- SPELL CHECK
- JUSTIFY TO both sides

monterey Indian paintbrush
cloudy as ins

California Blackberry
Ithuriels spear



- Design on store product falling classes
- table → think of shelves, cutting board
- Don't rotate images - stretch up & down
- space → title, make a bit smaller
- layout on image on first page
- Decide how the book will be laid out.
- * Add sketch



- mixed use

DESIGN 3

* Do Rest. Reading

Rest

- Table conf. / seat conf.
- Open Kitchen
- bar
- idea sketches
- Outside seating / table conf.

Market

- shelving & isles configuration
- Checkout & Registers configuration

Demo Kitchen

- idea sketches
- Demo Kitchen conf.
- Student workstations [sketch & snap draw]

Breakroom

- a way to possibly add chair
- a way to possibly add eating place
(encourage employees to go outside on breaks.)

Progress Book

- program
- Client info.

MATERIALS

- HARDWARE, LIGHTING, BUILT INS
Custom millwork - cabinetry, built in.

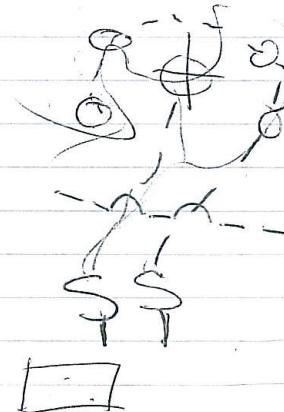
- APPLIANCES
- FURNITURE
- FABRIC

EVERY SURFACE NEEDS TO BE ADDRESSED

TO CONSIDER:

- ① Aesthetics
- ② Durability
- ③ Comfortability
- ④ Safety
- ⑤ Cleanability
- ⑥ Acoustics (Acoustic panels)
- ⑦ Cost
- ⑧ Environmental Impact
- ⑨ Thermal Mass

- CONCRETEWORKS.COM
- ASN.COM (STONE)
- XSURFACES.COM
- FREELAYTIC.COM
- FLOOR.COM
- STARK
- BENJAMIN MOORE
- 3FORM
- ANN SACKS



GRADING:

You will be graded on your application and execution of the drawing concepts presented in class as well as on the innovation, quality, complexity, and neatness of the completed assignment. You will also be graded on your ability to present your work to the class. Each item above is worth 20 points.

INSTRUCTOR COMMENTS:

Floorplan looks great! Excellent space planning and you explained it so well.

I love that you took inspiration from surrounding industrial buildings

Perspectives are almost there, just need to be sharpened up a bit.

Love material choice and explanation.

Elevation views feel out of proportion (huge space + small / low form). How can we create a more balanced vertical spaces?

Perspective like the planned one! So cool.

Consider dropping ceiling in bathrooms and adding some visual interest throughout (i.e. lighttrims, subway, tile?, mirror, etc.)

Generally elevations are feeling empty with them. You had to bring it down to a human scale for visual interest + warmth.



13/15

ACADEMY OF ART UNIVERSITY – COURSE ASSIGNMENT

IAD 300 DESIGN PROCESS

QUIZ 1: BUILDING CODES

DUE: Session 10

Instructor: Kathleen Valkuchak

Grade: A B C D F

Name: BUBBLE HUGHES

ID Number: 03594289

QUIZ INSTRUCTIONS:

Using your lecture notes and the building code handouts provided in module 4, answer the questions below to the best of your ability:

1. What is a building code?

a rule or restriction put on design for the safety and convenience of the public.

2. Why do building codes exist?

to allow safe and universal environments being built.

3. How many exits are required in a workplace, café, assembly area, restaurant, or store on the 1st floor with an occupant load of 55?

2 EXITS

4. How can you determine the separation of exit access doors?

take the distance of ~~the diagonal~~ (where ~~the~~ end ~~is~~) then divide at the longest distance of corners in the floor plan then divide that distance in half.

5. TRUE or FALSE: Fire-rated corridors must be continuous between both exits, and shall not be interrupted by intervening rooms?

TRUE

6. TRUE or FALSE: A door may swing into a corridor, reducing the required width of that corridor by 60%?

FALSE

7. What is the maximum length of a dead end corridor in a building where more than one exit or exit access is required?

20' 0"

8. What is the minimum width of a stairway serving an occupant load of 50 or more?

3' 8" wide

9. How far must a handrail extend at the bottom of ADA compliant stairs?

23"

10. TRUE or FALSE: A landing is required at both the top, and bottom of stairs?

TRUE

11. TRUE or FALSE: All new construction and renovations must be ADA compliant?

TRUE

extra signs funny homes

12. What is the required wall clearance on the push AND pull side of an accessible swinging door?

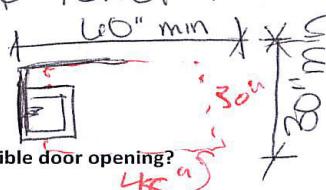
PULL ~~18"~~ 18" min.
PUSH ~~12"~~ 12" min.

13. How far from the wall (with the grab bar) must an ADA accessible toilet be placed?

18" (FROM CENTER OF TOILET TO WALL)

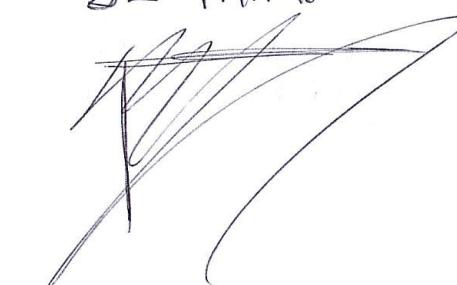
14. What floor clearance required at an ADA accessible sink?

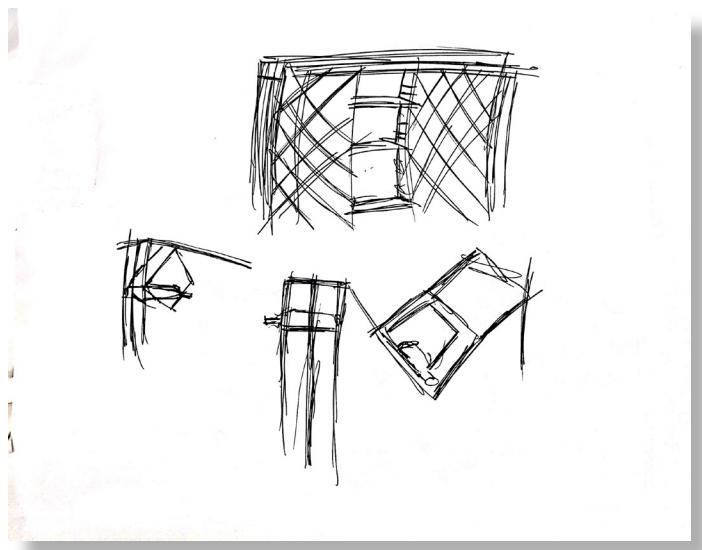
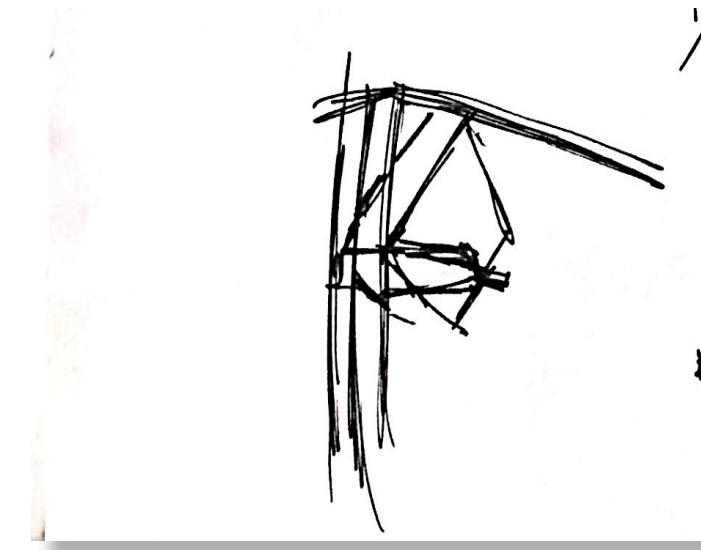
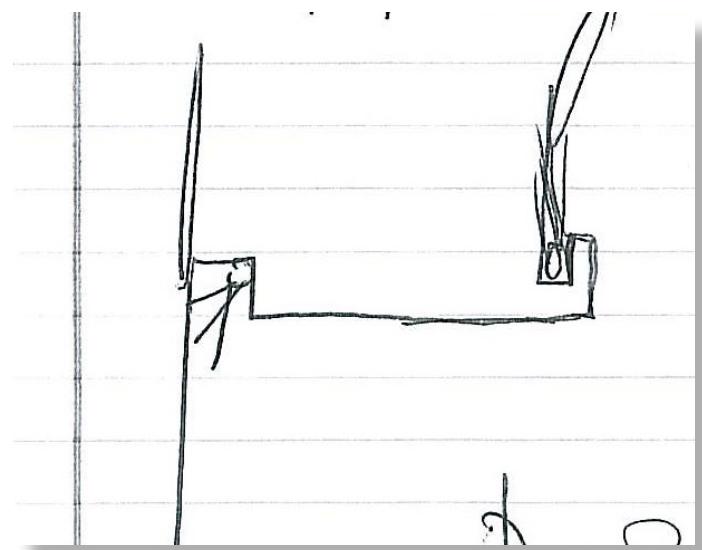
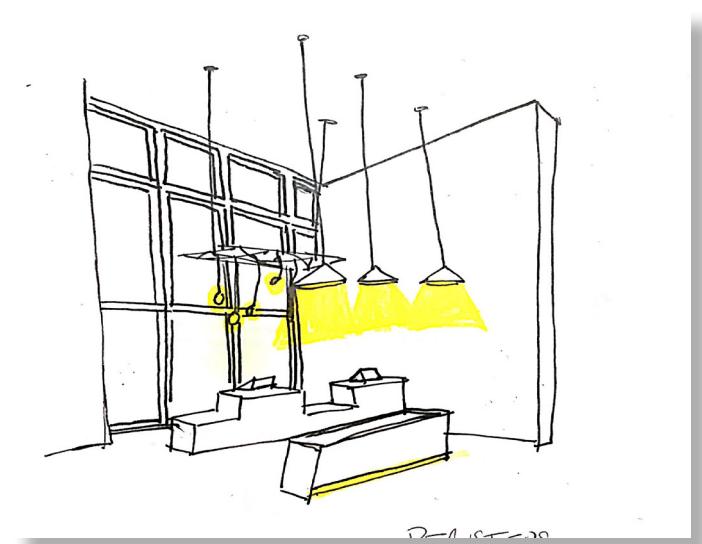
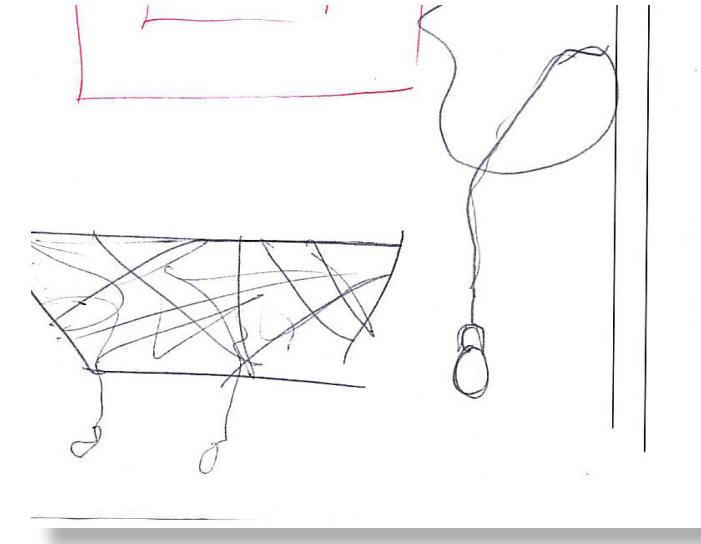
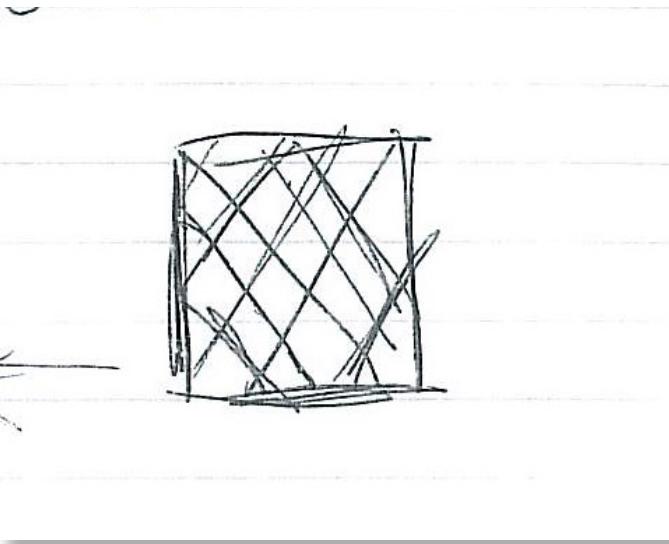
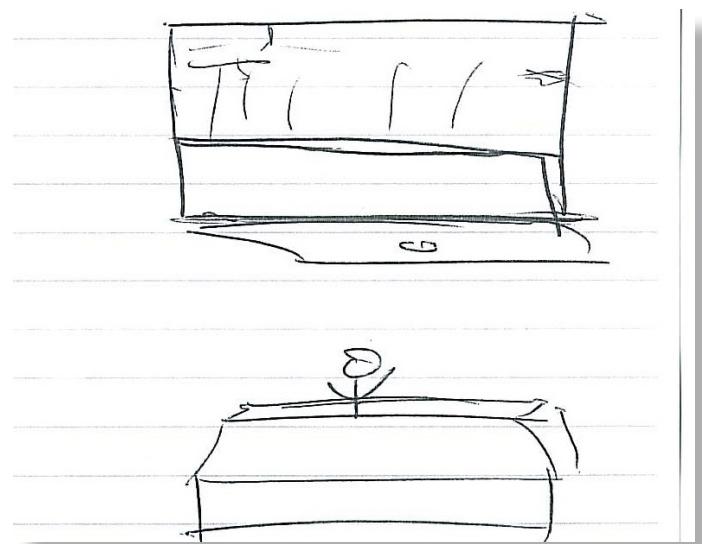
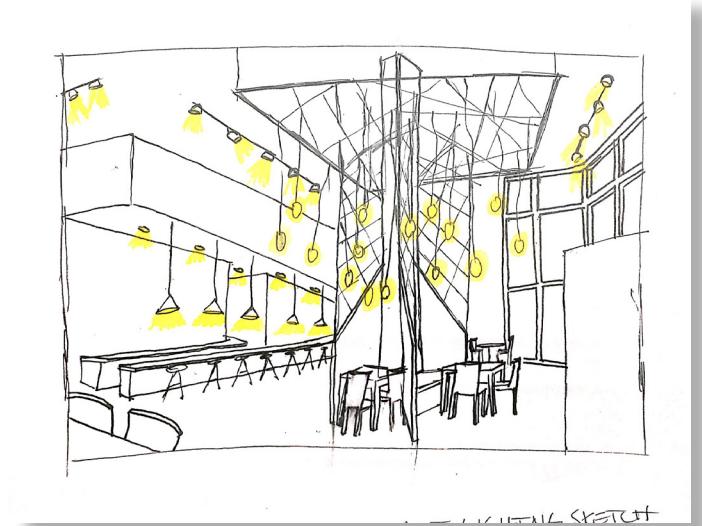
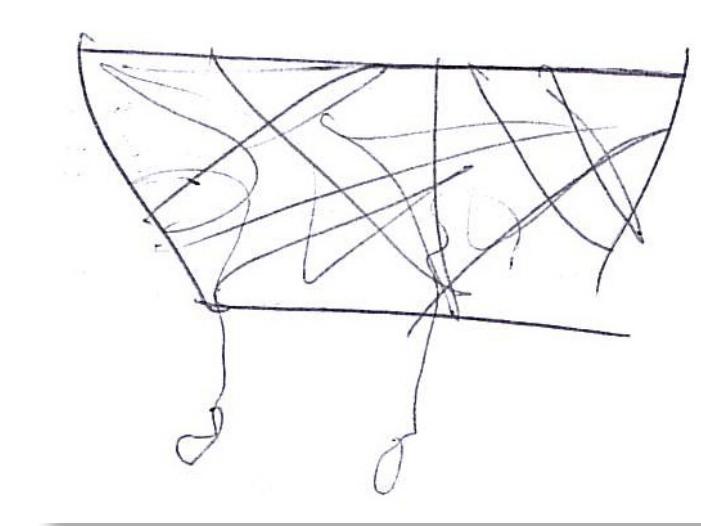
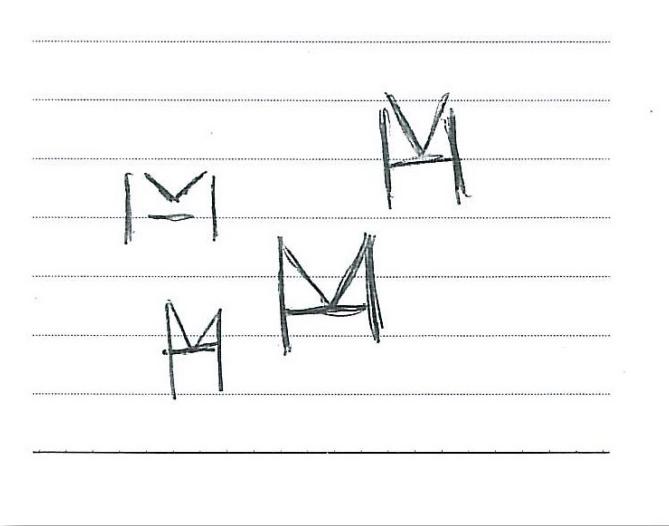
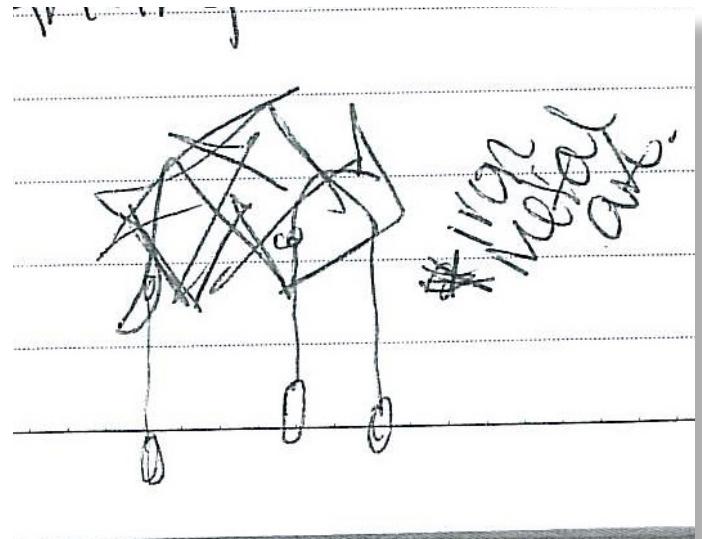
30" x 48"

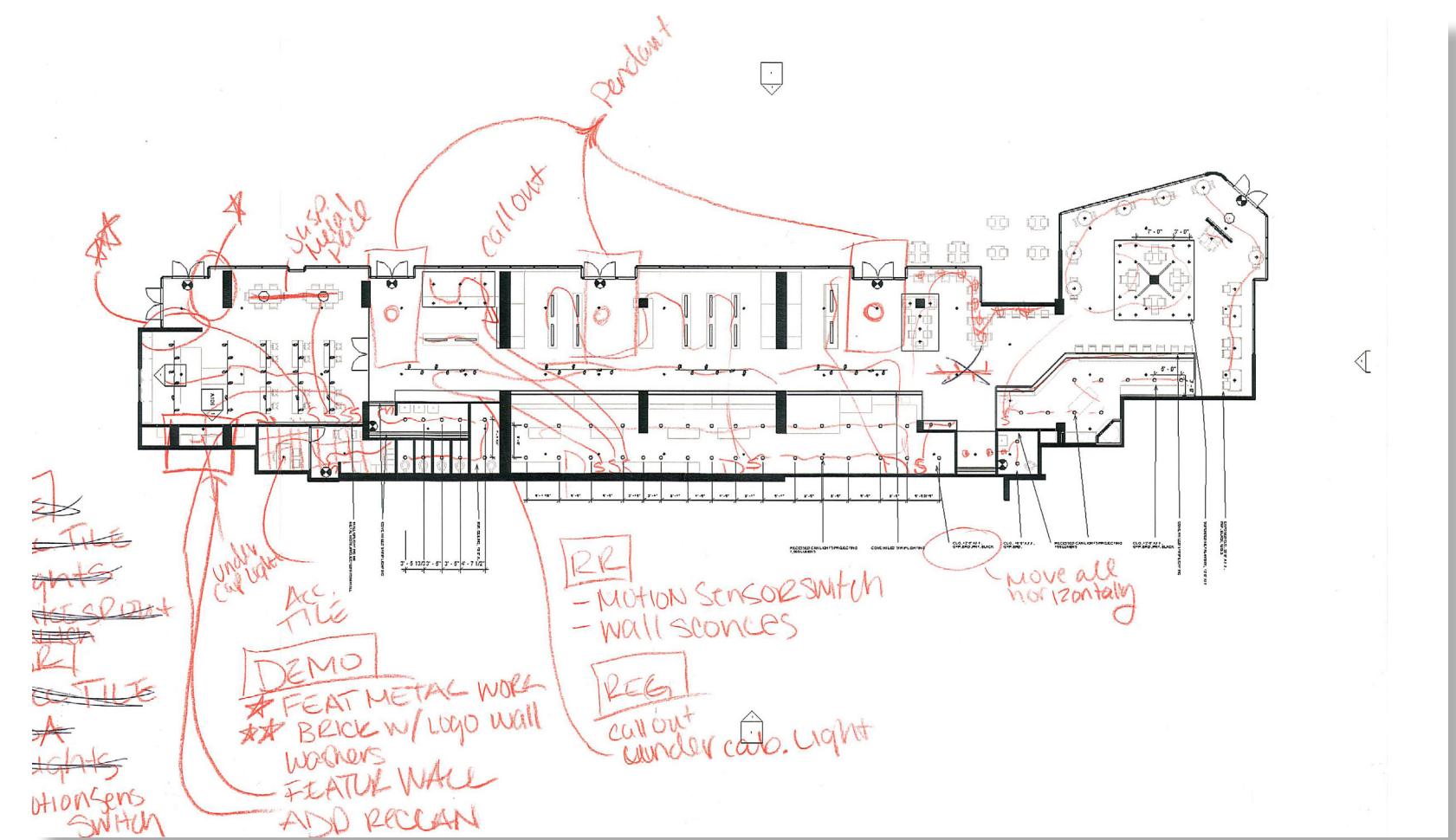
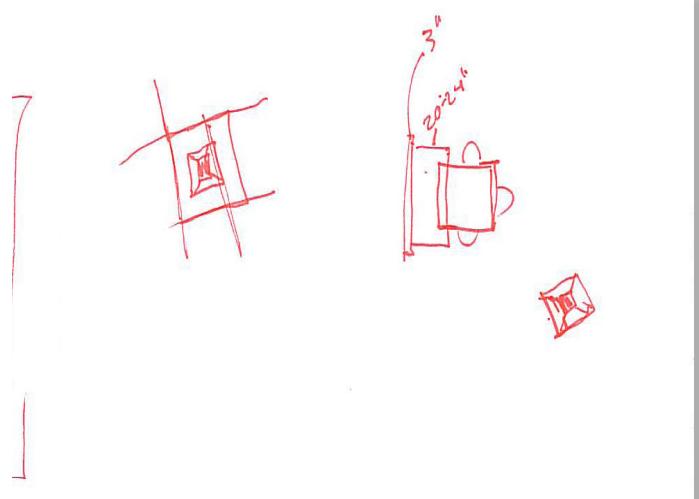
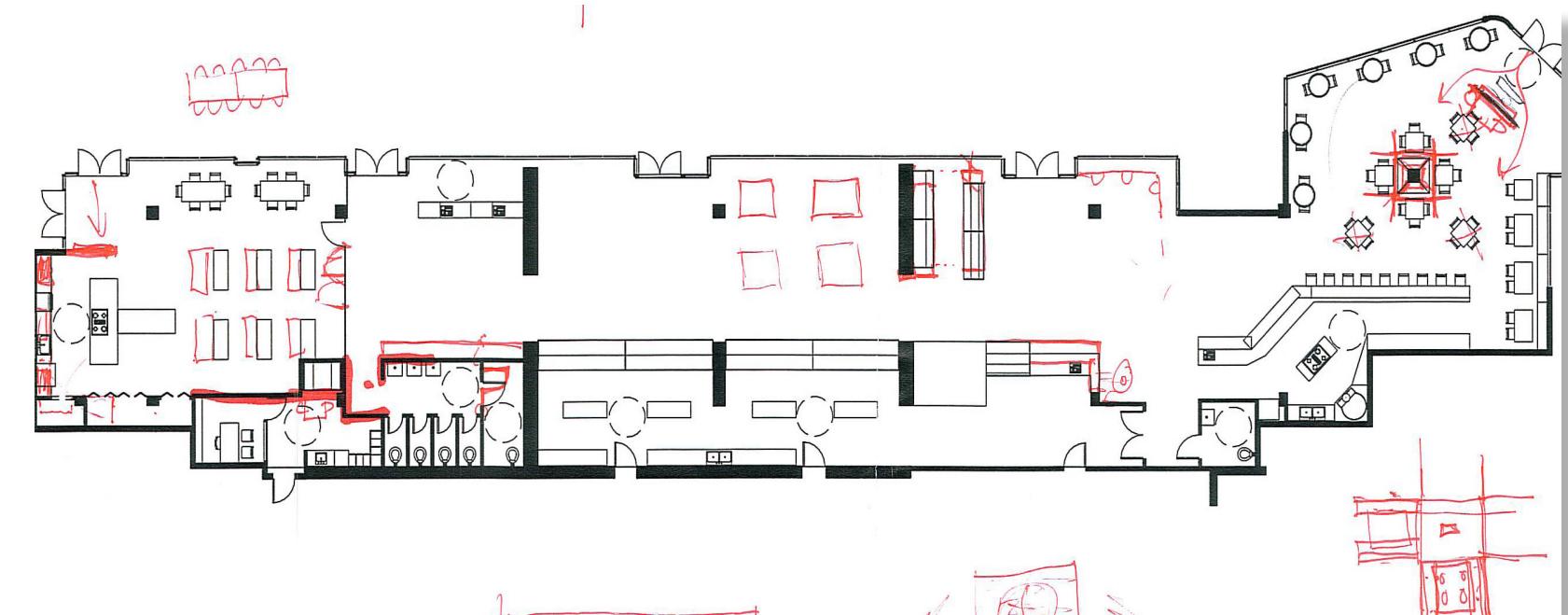
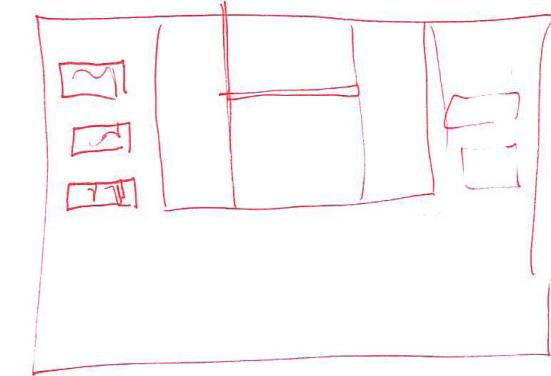


15. What is the minimum clearance required for an ADA accessible door opening?

32" min.







Throughout the semester there was lots of challenges I had to go through as a student that have only made me stronger than ever before. IAD 300: Design 3 has taught me so much as a designer through the many different aspects of the class. Firstly I had an amazing instructor who was able to focus on every student as an individual and push each and everyone of us to improve, improve and keep improving.

On day one we were handed this project and as a student I was instantly overwhelmed, but I had a calm and positive instructor who has stood by and reassured me along with every student that we can do it. As a class we started with a site analysis. Being able to see the neighborhood and building in person gave me a great idea of what as a designer I am dealing with. The walk to the site analysis was where I was able to find my concept that inspired my whole design.

Throughout the semester we were required to do case studies. This is where we analysed other spaces and designs. I found this to be extremely helpful. All case studies have helped me design my space in one way or another, whether being things to do or things to not do in my design.

The class itself was structured in a way to allow everyone to improve, not just through instructor feedback but through peer feedback too. Every class we started presenting our progress in small group. There I found it extremely helpful to hear what fellow students thought and different ideas they presented to me to make my project stronger.

Throughout a whole this class was a learning rollercoaster ride, I felt that I have learned and improved the most in Design 3 than any other class ever taken. The fast paced design process made the project feel real and like I was already in the industry. I plan to use all strategies that I learned throughout the rest of my life.

