

Thank you to my mentors for all their valuable feedback, my friends for their unrelentless support, and most of all my family for their trust and belief in me, and for being not only the reason I am here today, but also the inspiration for this project.

Thank you to my dad for never being afraid to get his hands dirty to build something from scratch, to my mom for raising me on channeling all my creative outlets, and to my little brother who continues to be my forever twin and inspiration for everything I aspire to be.

And of course, thank you to artists everywhere.

Table of Contents

Section 1: Project Proposal

1.1 Project Description & Client's Profile	5
1.2 Client's Brand Profile	6

Section 2: Summary of Research

2.1 Journal Reviews	14
2.2 Precedent Studies	17
2.3 Concluding Discussion Questions	26
2.4 Design Approach	27

Section 3: Preliminary Programming

3.1 Preliminary Space Allocation	30
3.2 Preliminary Code Analysis	32
3.3 User/Operational Narrative	33
3.4 Programmatic Diagrams	35
3.5 Analyses of Plans/Sites	39

Section 4: Project Programming

4.1 Site and Community Analyses	50
4.2 Revised Space Allocation and Occupancy Load Table ...	53
4.3 Code Analyses Check List	55
4.4 Program/Schematic Diagrams	56

Section 5: Concept and Parti Development

5.1 Concept Development	61
5.2 Concept Imagery	62
5.3 Parti Development	63
5.4 Goals and Objectives	64

Section 6: Schematic/Design Development

6.1 Space Planning Development	66
6.2 Schematic Diagrams	72
6.3 Schematic Sketches	81

Section 7: Final Design Solution

7.1 Final Design Floor Plan with Furnishings	83
7.2 Final RCP and Lighting Schedule	87
7.3 Finish and Furnish Schedules	90
7.4 Design Build Drawings and Details	92

Section 8: Conclusion

8.1 Mentor Reviews	95
8.2 Reflective Analyses of Goals and Objectives	98
8.3 Conclusion	99

Section 9: Appendix

9.1 Perspective Renders	101
9.2 Poster Iterations	102

Section 1

Project Proposal

1.1 Project Description

The Station of the Arts is an art community center dedicated to the pursuit of all creative prospects. The center aims to be merely a tool for its users to take full advantage of its form and resources. Offering a wide variety of studios, collaboration spaces, and resources, The Station fulfills the needs for a wide variety of artistic mediums. These mediums include but are not limited to traditional media, multi-media, music, dance, theatre, digital, 3D, textiles, and crafts. The diversity of the art forms encouraged in the center allows for easily accessible collaboration amongst creatives to share ideas and inspire one another. Artists will have the opportunity to intertwine themselves in a creative environment of collaboration and idea exchange or be able to pull back and work in a quiet environment or in solitude. Classes are available for any who wants to start or explore a new medium. For those who are looking for a permanent space to make their own or develop a project, The Station offers studio residencies to creatives.

The Station of the Arts recognizes the need for a dedicated physical space for artists to immerse themselves and inspire one another. By offering both temporary and permanent spaces, the center supports not just the individual artist's journey, but the larger story of the creative community. The Station serves as a hub for inspiration, collaboration, and innovation, and ensures the arts will continue to expand and influence on both the individual and wider collective level.



1.2 Mission, Vision, Values

Mission

The Station of the Arts dedicated to providing a space for artists of all backgrounds to come together and create and collaborate. The center fills the need for a physical location for creatives to be invited into to develop their medium and explore new ones.

Vision

Create an environment that nurtures and encourages the arts and fuels creativity. The Station aims to be a desirable studio location for artists to work and study in, and a leader in the larger art community funneling out innovative and inspiring artworks.

Values

- Self-Discovery
- Creative Pursuit
- Exploration
- Engagement
- Community



1.2 User Demographic



Leo Garcia

- Muralist/Street Artist
- 28 years old
- Leo is a well-known street artist specializing in murals. His pieces reflect current social issues and are intended to get the public engaged and raise awareness. He wants to diversify his work playing with multimedia and needs a space he can use to explore his new ideas.



The Lionesses

- Dance Crew
- Age range 24-37
- The Lionesses is a dance group specializing in various dance styles including locking, whacking, and breakdancing. They blend these styles to create dynamic choreography and have earned recognition through local and national competitions. Since their old dance studio closed down, they have been looking for a new space to make their new home.



Laura Allens

- Aspiring Ceramicist
- 48 years old
- Zoe has always loved ceramics but only got the chance to do it as a teenager in high school. She has been focused on her career and raising her family, but now that her children are off at college she has a lot more free time than she used to. She is taking this opportunity to rediscover her love for ceramics and intends to invest in it long-term.

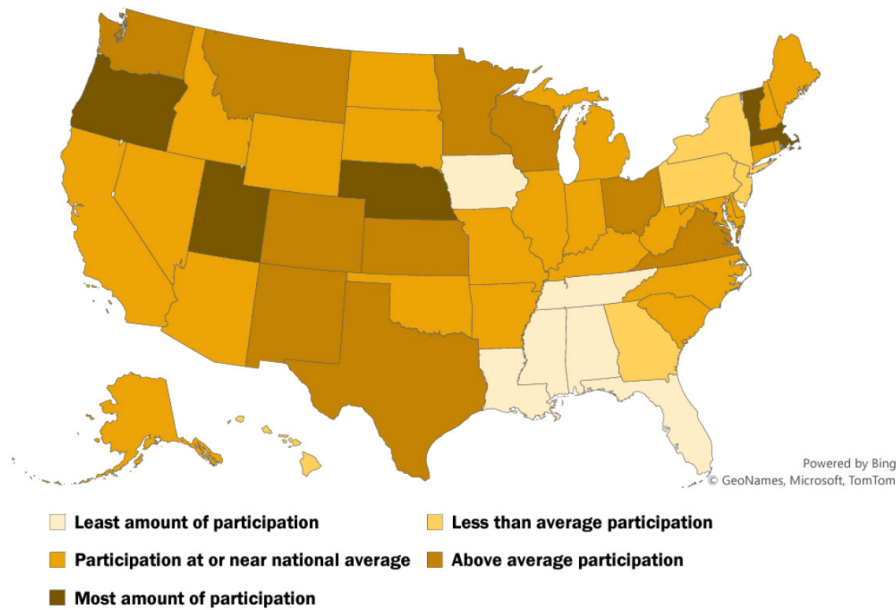


Jamal Scott

- Tapestry Artist
- 63 years old
- Jamal's work focuses on the intricacies of weaving and fabric manipulation. He draws inspiration from both the built physical and natural world to create grand landscapes through fiber. He is moving to a new city and needs a permanent studio for his large equipment and materials.

1.2 Demographic Data

USA State Participation (2022):



USA Adult Participation (2022):

	% Who Took Classes or Lessons	% Who Learned by Other Means	% Who Learned Either through Classes/Lessons or Other Means
Any Arts Subject	11.8%	25.5%	29.1%
Music	3.8%	12.1%	14.2%
Photography or filmmaking	1.8%	6.6%	7.4%
Other visual arts	2.6%	6.4%	7.1%
Acting or theater	0.8%	1.7%	2.1%
Dance	2.1%	6.7%	8.0%
Creative writing	1.9%	3.6%	4.7%
Art history or art or music appreciation	2.1%	5.8%	6.9%
Creative coding, computer animation, or digital art	2.3%	4.1%	4.8%

1.2 Client Name and Imagery

Name: The Station of the Arts



Shortened: The Station

Abbreviated: STA

The name takes inspiration from the idea of train stations as they are structures/spaces where people permanently or temporarily pass through on a journey, of which the Station aims to be that place in an artists journey.



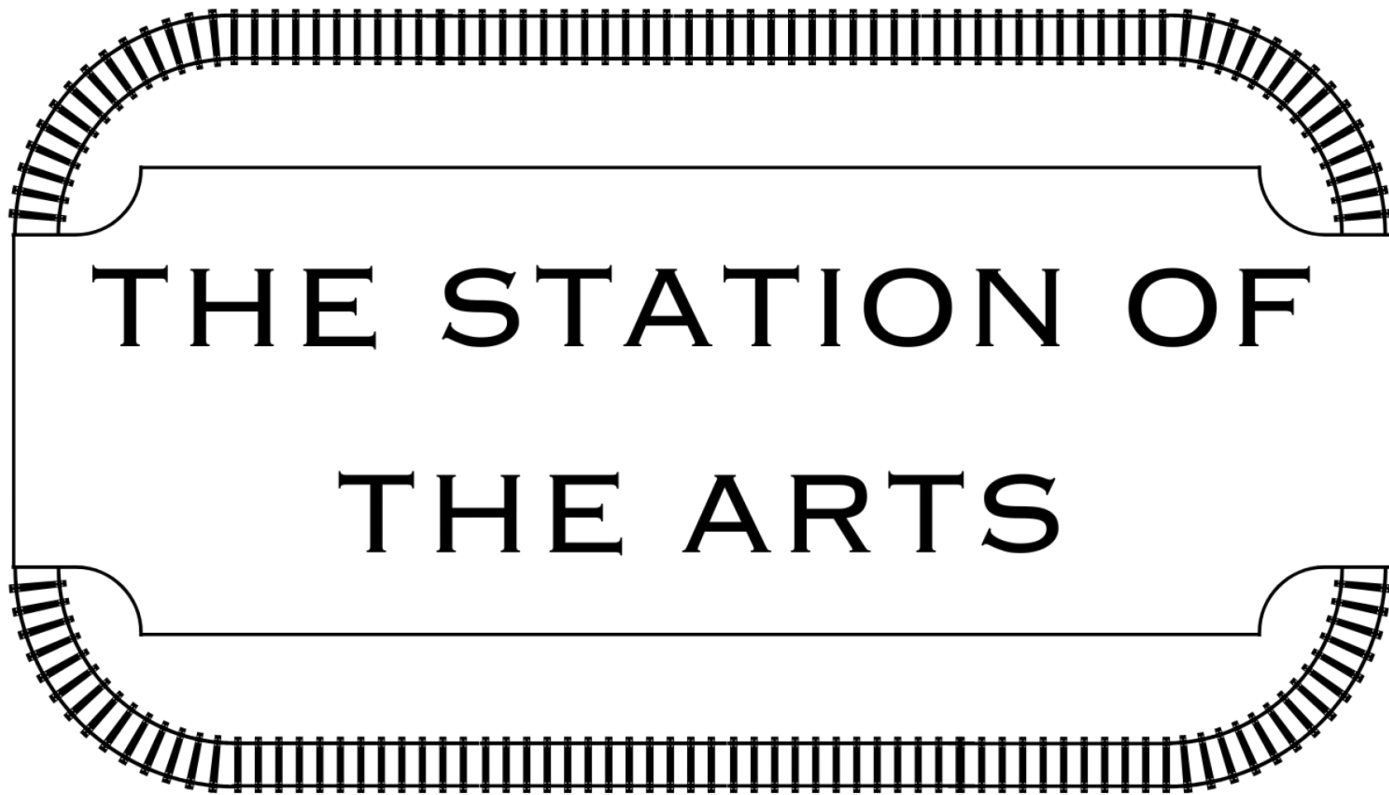
1.2 Brand Comparisons

			Jackson Art Center
Name	Torpedo Art Factory	DC Arts Center	Jackson Art Center
Location	105 North Union Street, Alexandria, Virginia 22314	2438 18th Street NW, Washington, DC 20009	3050 R Street NW Washington, DC 20007
Description	<p>The Torpedo Art Factory is a studio residency home to almost 100 visual artists. The mediums the artists specialize in include painting, fiber arts, printmaking, sculptures, and many more. The center has space for galleries that open periodically throughout the year to showcase its own and other local artists' work. The center itself is open every day of the week from 10AM-6PM, and artists can choose to open their doors to invite visitors to view and engage with them and their work.</p>	<p>The DC Arts Center's core goal is providing physical space for artists to work. There isn't a lot of square footage, but in addition to workspaces the DCAC fits in an intimate theatre and gallery exhibitions. The exhibits are open from 2-7 Wednesday to Sunday year-round.</p>	<p>The Jackson Art Center building was originally a historic school that was converted to studio space in the 1980s. It is now home to over 40 local artists who specialize in various visual arts. It is only open to the public on select open studio days in the Spring and Fall.</p>

How is the client different?

The Station of the Arts aims to provide space for a wider range of artists than its competitors. It wants to create an environment for engagement with the public and the artists who use the space.

1.2 Logo



The logo is a direct reflection of the art center's inspiration. It represents how the Station is an essential part, a platform, for an artist's journey, placed on a plaque resembling the wayfinding signs that can be seen in train stations.

Section 1 Sources

D'Art 45: International Perspectives on artist residencies: IFACCA - International Federation of Arts Councils and Culture Agencies.

IFACCA. (n.d.). <https://ifacca.org/what-we-do/knowledge-evidence-insight/reports/residencies-international-perspectives-artist-resi/>

Snyder, T., Lindsay, J., Roberts, A., & Spingler, L. (2024, September). 50 States of Arts Participation: 2022. [https://www.arts.gov/sites/default/](https://www.arts.gov/sites/default/files/2022-SPPA-final.pdf)

[files/2022-SPPA-final.pdf](https://www.arts.gov/sites/default/files/2022-SPPA-final.pdf)

Section 2

Summary of Research

2.1 Journal Reviews

Hunter, M. A. (2008). Cultivating the art of Safe Space. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 13(1), 5–21.

<https://doi.org/10.1080/13569780701825195>

Identify

This article is centered around workshops conducted in 2003 in the Sunnybank suburb located in Brisbane, Australia. The workshops were organized by Contact Inc (an Australian organization focused on creating programs for children and families) in collaboration with local refugee and education groups in attempts to facilitate and transform conflict in the area. The workshops were largely music and theatre focused, introducing and encouraging participants to collaborate. There is also an extensive discussion on what safe spaces are and how that ties into the workshops. Historically the term has been used largely in feminist discussions, in association with both physical and metaphorical feminist spaces. It has also been used in a classroom setting in relation to discussions of race, sex, gender, and other differences. In the modern day its origins come from its usage in performance settings. The term is used in relation to physical spaces, feminist spaces, abstract goals of familiarity, and in creative development and experimentation.

Reaction

I really appreciate how holistically the article discusses “safe spaces”, and what that term truly means. I was able to get a good sense of how that term has been used both historically and in the modern day, which was surprisingly quite different. I was surprised by how many ways, even in the modern day, the term can and has been used. Despite that, I don’t feel limited to choose one specific definition to help define my project, and instead opened my thoughts to how people truly use and utilize safe spaces. It was then interesting how the article utilizes the workshops to reinforce those definitions. The article discusses the Sunnybank community’s struggles with violence, highlighting the ethnic and economic diversity in the area. The workshops’ emphasis on making a physical and symbolic difference on the youth affected further stressed to me the importance of making a positive change in a community.

Application

Creating literal physical spaces for expression is highlighted with great emphasis in this article. You can literally enter a room and feel a tone and mood shift, which is the starting point of whether an individual will feel welcome. I intend to create spaces that don’t feel limiting to the user and creates a supportive environment. I really appreciate the emphasis on the youth and want to design a space that encourages the youth to become regular visitors. Essentially, I want the design to be a tool for artists and the community to create safe spaces.

2.1 Journal Reviews

D'Art 45: International Perspectives on artist residencies: IFACCA - International Federation of Arts Councils and Culture Agencies. IFACCA. (n.d.). <https://ifacca.org/what-we-do/knowledge-evidence-insight/reports/residencies-international-perspectives-artist-resi/>

Identify

The IFACAA (International Federation of Arts Councils and Culture Agencies) is a “global network of arts councils, ministries of culture and government agencies that advance arts and culture” and have members in over 70 countries. The IFACAA conducted a survey at their annual 2012 Res Artis General Meeting in Tokyo, Japan. The survey asked questions about what government support artist residents/residencies typically get in both their own country and other countries. The article goes over these findings while inputting information and expertise from directors of national and international organizations.

Reaction

The article goes over mainly statistics taken from the survey conducted. I was surprised to see how much support artist residencies garner from both public and private funding. I was not expecting residencies to be the top funded opportunity for artists. I really appreciated seeing what aspects of residencies artists factor in when making their decision. The first two listed, location and offered tools and materials, I expected, but the other two surprised me as they were aspects I hadn't considered. Artists expect some form of support on the residency, whether that is through media or physical staff on-site. I also appreciated seeing elements of importance listed out.

Application

It is useful knowing that what materials and tools are available at residency play a heavy factor into whether an artist chooses to attend. This makes me more certain to design an art center that aims to have an inclusive variety of materiality for more art forms. I also appreciate cementing the fact that location plays the biggest role in whether a residency is chosen. Beautiful and historic cities, scenic environments, and aesthetic architecture are greatly factored into the decision of surveyors.

2.1 Journal Reviews

Fuss, M., & Daniel, G. (2020). Safe spaces for enabling the creative process in classrooms. *Australian Journal of Teacher Education*, 45(8), 41–57.

<https://doi.org/10.14221/ajte.2020v45n8.3>

Identify

In the *Australian Journal of Teacher Education*, information taken and based on interviews with professional educators who are also arteducators or professionals in art in their respective artistic and creative fields. The interviewees were asked about their personal creative routines and how creativity influences their lives positively. While the article focuses on how these findings can be implemented into a classroom, much of it can be applied effectively to a design aspect by taking from the original interview material.

Reaction

I really appreciate the variety in professional work beyond education the participants have. As my project intends to accommodate for a variety of artistic expression, it is beneficial to know that the article's findings can be applied to a broader clientele. Mabel's (an educator and writer who has received multiples awards for her work in poetry) description of solid vessels was intriguing in particular. Her explanation of needing a stationed physical place to channel her creativity through resonated with me as someone who often struggles to focus when actively attempting to think creatively. Another participant, Ruby (an educator who has her own studio to pursue her creative work), mentions something similar in needing a sense of stillness. I also appreciate knowing the emphasis on making sure there aren't distractions, whether that is metaphorical or physical.

Application

Going back to the themes of stationary physical spaces and stillness, I intend to design spaces that aim for these concepts. Individual focus rooms and rooms for quiet work are something I will now be attempting to incorporate into the project. Discussion of non-distractions in the creative space is something I must keep in mind too. I need to attempt at designing a space that fosters and inspires creativity, while not being a distractor and limiting factor. I need my project's concept to be focused and in my design process to stay focused and not stray from it to keep my design truly cohesive.

2.2 Precedent Studies

Project: Aranya Art Center

Architect: Atelier Archmixing

Location: Beidaihe, Hebei Province, China

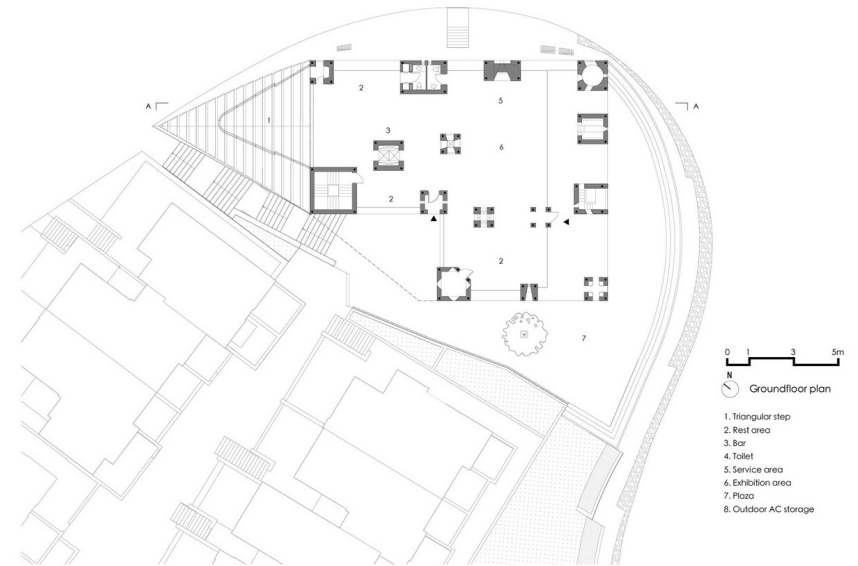
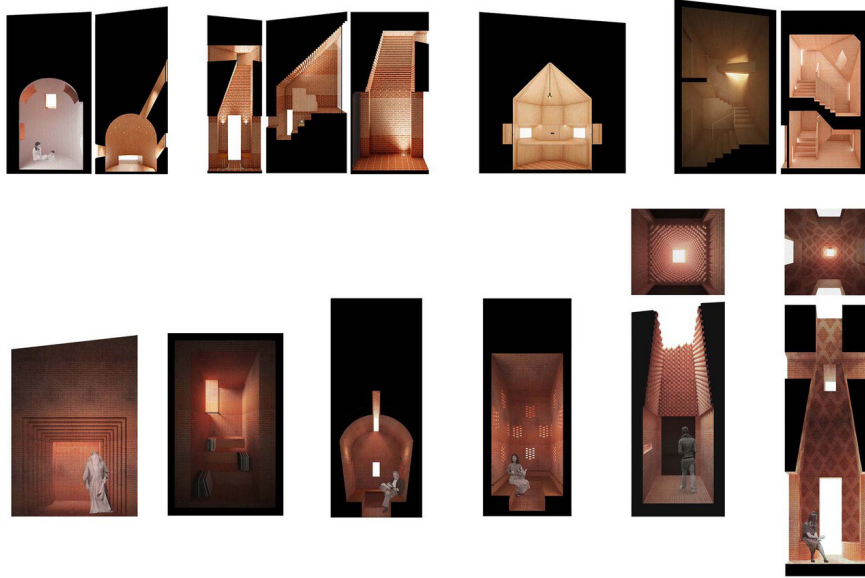
Year: 2018-2021

Square Footage: 908 m² (9,774 ft²)

Aranya Art Center is located in Beidaihe, a coastal town in the Hebei Province of China. It was designed by Atelier Archmixing, a Chinese architecture company that specializes in commercial spaces such as museums, education centers, and galleries. The designers had a vision of transforming the landscape into a design that would successfully support all the functions a cultural center needs to provide.



2.2 Precedent Studies



2.2 Precedent Studies

Reaction

Initially I was really intrigued by the thick brick columns that make up the majority of the project's structure. However, to my surprise, what appear to be columns are small rooms, all uniquely designed for different functions. These rooms that would typically be lined up in a floor plan, have been thoughtfully laid out, inviting visitors to explore the entirety of the project. Additionally, the physical design is very angular, made up of large quadrilateral shapes that would typically create an imposing structure. However, the large veranda and floor to ceiling glass walls create an open design and gives the image that the building was carved out of the rocky hill it sits on. I love how this contrast forces you to appreciate the beauty of the natural world, but keeps you grounded in the structure to admire the man-made pieces that are being exhibited. I also really appreciated the flexibility of the main plaza area, and was inspired by how many different uses were demonstrated. The simplicity of the structure allows it to meld into anything the user intends for it.

Application

The concept of creating meaningful contrast in design is a valuable idea to keep in mind in my process. Often one can get stuck in trying to make something fully cohesive to create a complete design, but it isn't always necessary. I plan to use contrasting elements to thoughtfully highlight certain spaces, or what may be exhibited in the space. While the project I design most likely will be much larger than this space, flexible spaces will still need to be a core aspect and feature I implement. Being able to make my spaces flexible is essential due to the variety of mediums that will be utilizing my center, and it needs to be able to accommodate them.

2.2 Precedent Studies

Project: Fabrica

Architect: Tadao Ando

Location: Treviso, Italy

Year: 1994

Square Footage: (approximately) 920 m² (9,902 ft²)

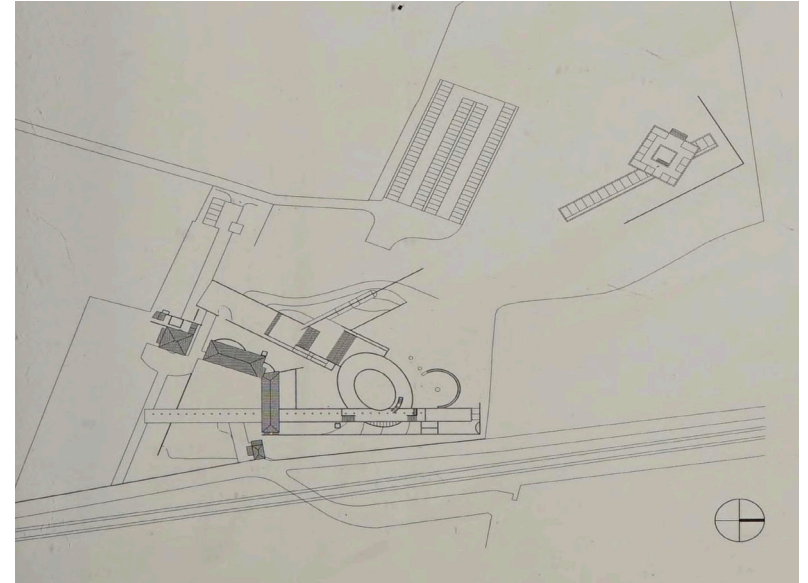
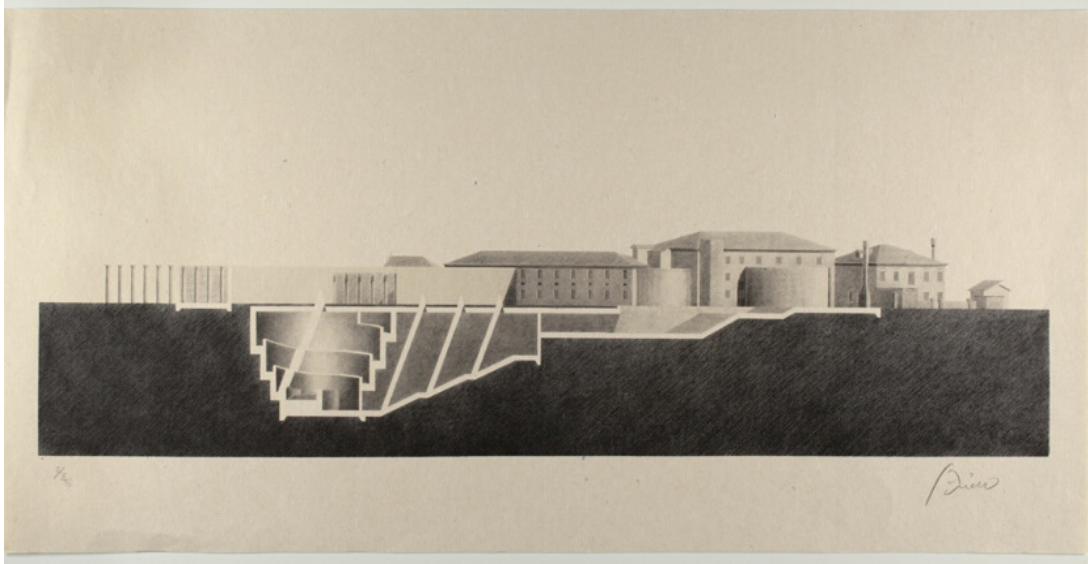
(The Villa – 20 m² (215 ft²), Imago Mundi - 198 m² (2,131 ft²), Auditorium – 135 m² (1,453 ft²), Church – 40 m² (430 ft²), Agora – 220 m² (2,368

ft²), Library – 130 m² (1,399 ft²), Photography Studio – 45 m² (484 ft²), Lounge Area – 132 m² (1,420 ft²))

The Benetton Group tasked architect Tadao Ando with transforming a historic 17th century villa into an innovative cultural and research center. Fabrica currently runs a residency every six months inviting young professionals to gain full access to the site and what the center offers.



2.2 Precedent Studies



2.2 Precedent Studies

Reaction

Ando masterfully melded and meshed his architectural style into the centuries-old structure. To preserve the landscape and visual outward integrity of the original site, Ando had the idea of building literally under the land. What can be seen of the addition is starkly modern, tall and imposing built almost entirely out of concrete. The way the new structure is constructed makes you feel as if you are descending into a different realm, with tall columns paying homage to the history of the original site. This characteristic influences the interior as well, using mainly stairs, ramps, and platforms to add a layer of movement. Another reoccurring feature throughout the design is the curvature of the key spaces. You can see it in the large piazza, the library, and even the notably much smaller villa. It forces you to stay present in the spaces, as there are no corners to take refuge in. My favorite example of both features is the library, where Ando has placed curved stairs in the walls and right in the center of the room and encourages users to utilize and fully explore what it has to offer.

Application

Movement is such an important aspect for design I hadn't properly considered much before seeing this project. Especially a space that is meant to encourage collaboration and foster community, it makes sense to ensure the building's design isn't stagnant. In such a large space it is easy to feel lost but features that encourage you to move through it put the user into focus. I will be exploring how I can make my center's users move through the space using key design features, perhaps with curvature and elevation changing tools like Ando did.

2.2 Precedent Studies

Empirical Study

Project: Torpedo Factory Art Center

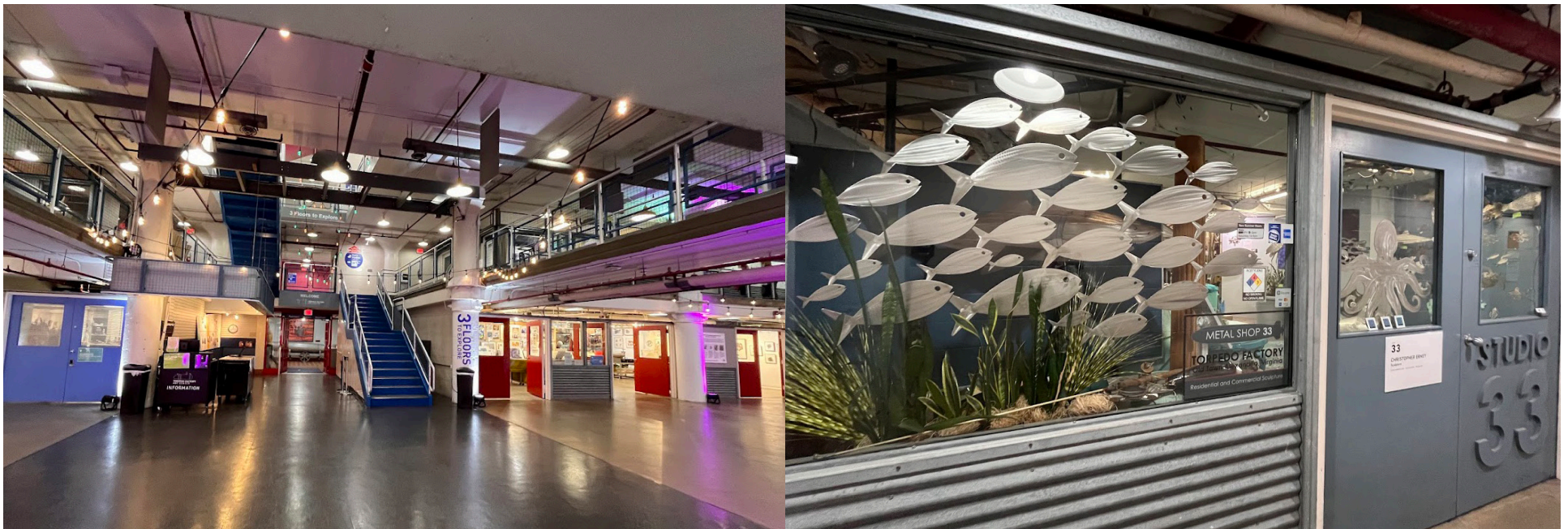
Architect: It was founded by The Art League and likely designed by its members as no other people/organizations are mentioned.

Location: Alexandria, Virginia, United States of America

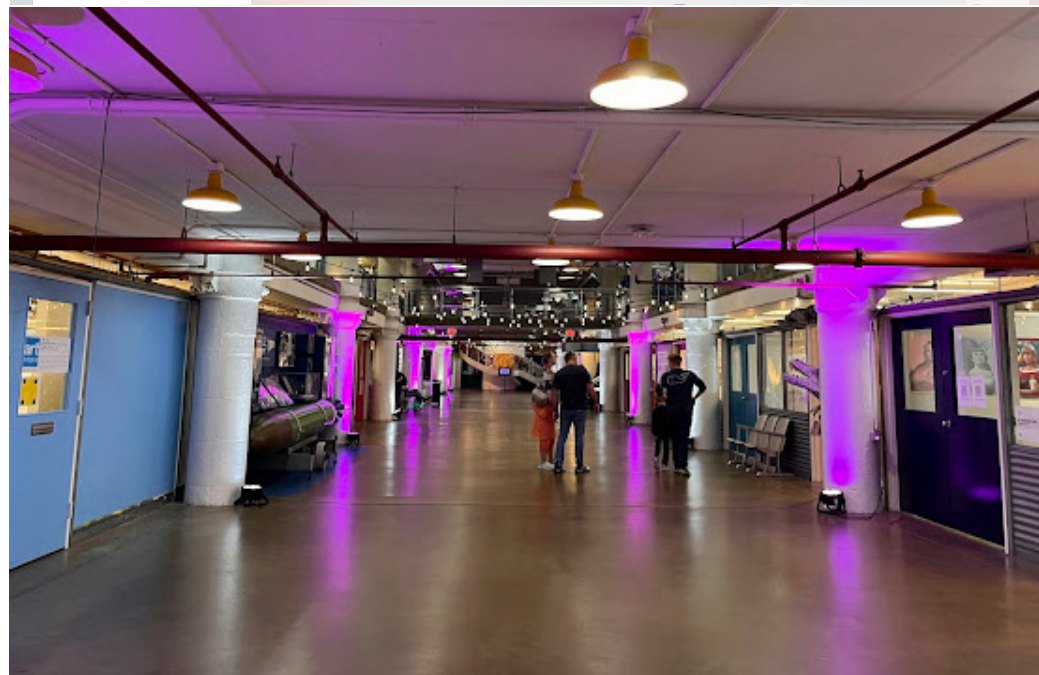
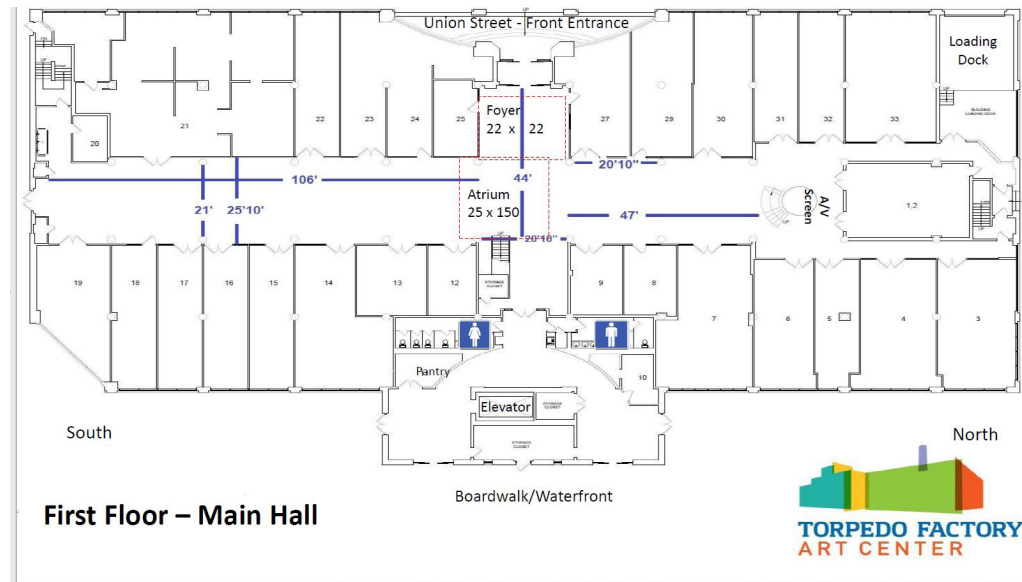
Year: 1974

Square Footage: 76,000 ft²

The Torpedo Factory Art Center was originally, as the name states, a factory built in 1918 that manufactured torpedoes for the US Navy. Opening in 1974, The Art League transformed the space into an artist community center. They are dedicated to not only supplying physical space for visual artists, but ensuring the public has a space to appreciate the work the artists create.



2.2 Precedent Studies



2.2 Precedent Studies

Reaction

I really appreciated seeing how artists transform a space when given the platform. Their priorities are obvious, large open spaces for galleries, events, and collaboration, studio spaces of differing sizes depending on the artist's medium with plenty of storage, and an appreciation for the original structure. The existing structure can be seen from anywhere you stand due to the exposed ceilings and multitude of large structural columns that have held up the building for over a hundred years. This "transparency" is a concept that the center and its resident artists have embraced. Many of the artists choose to leave their doors open for visitors to come in and interact with their work, and the large windows to every studio invites visitors to appreciate all the work the artists showcase and view the tools and machinery they use to execute it.

Application

As a community center, my project needs to be able to foster interaction and collaboration not just with those working in the center, but those who are visiting. The center needs to be inviting and approachable for everyone, and this concept of transparency in the open studio concept is a valuable idea to implement in my project. I will be implementing portals such as folding doors, archways, and windows to bridge the gap between the working area and the public area. I can further implement this concept with the floor plan and through wayfinding. Through color, materials, and physical shapes, users will be able to tell intuitively where to go and feel encouraged to do so.

2.3 Concluding Discussion Questions

How to create movement in design and encourage user exploration, and why is it important?

Baglione, J. (2016, August 5). Design for movement. Harvard Gazette. <https://news.harvard.edu/gazette/story/2016/08/design-for-movement/>

How the body moves are much more important than how much we move. In today's modern daily routines, most people find themselves in the same movements such as sitting at desks and walking. Even just the movement of walking up a stair might be the most strenuous part of someone's daily routine. Designs that encourage users to extend their movements are important in varying the movements a person's body goes through in a day. In alignment with the concept of varying movements, there needs to be an understanding of different movement types, which is organized in the article as stability and mobility. Stability highlights rest, while mobility encourages exploration. Design can and should be flexible in how a user chooses to interact with the built environment. This idea can be implemented by adding alternative forms for seating such as hammocks that allow the user to swing and hang, and different elevation changing tools like slides and ladder that engage different muscles.

What are the benefits of specific forms and senses in a design?

Li, G. (2019). The dynamics of architectural form: Space, emotion and memory. Art and Design Review, 07(04), 187–205. <https://doi.org/10.4236/adr.2019.74016>

It is important to give a space a purpose, and in architecture it is the responsibility of the designer to fulfill this task not only visually, but to consider all the senses. This concept of multi-sensory design is not only exclusive to a broader audience but also enriches the design and gives it more meaning to the user. Designs that can purposefully highlight and combine design aspects will also give the space more prevalence in a user's memory. This can be done more simply by utilizing light to give visual layer and specific function, and more complexly with thermal functions to control the physical feeling of a space. Adding auditory features gives a space more depth as it adds an additional layer. It is all about the psychological effect you are giving the user through the senses. Having consideration of the correlation between the visual, physical touch, and auditory features can drastically change a space from feeling vibrant and energetic to calming and controlled.

How do you design spaces that encourage community and public eWngagement?

Solomon, E., Joa, B., Coffman, S., Faircloth, B., Altshuler, M., & Ku, B. (2023). Designing for community engagement: User-friendly refugee wellness center planning process and concept, a health design case study. BMC Health Services Research, 23(1). <https://doi.org/10.1186/s12913-023-10007-7>

In a community that is ethnically diverse, it can be difficult to integrate due to many factors, the main one being language barriers. It isn't easy to bridge this gap, but there are other forms of communication that can be used to make a space more accessible and foster community engagement. Using colors, symbols, and shapes can make a space easier to navigate. It is also important to integrate space for familiarity. While it is highly ambitious to specifically highlight specific cultures, allowing areas for events, games, and casual gathering can be monumental in determining whether a community decides to get involved.

2.4 Design Approach



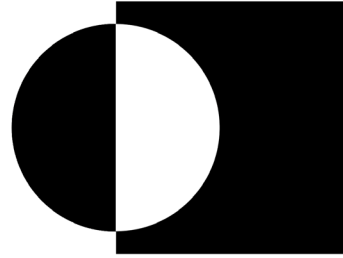
Stillness

A large aspect will be being able to create moments of stillness. In a space that is so focused on fostering interaction, having moments where users can take a step back and recharge. This will be done by creating rooms that are designed to create a quiet workspace, which will need to have minimal distractions to allow users to clear their mind or focus. (Fuss)



Exploration and Movement

Taking the idea of making the body move in ways it usually isn't, there will be an inclusion of unique physical features. The project will include unconventional workspaces that give the users multiple options for how they can choose to position themselves and move around their work. There will also be options of elevation changing tools other than only elevators and stairs such as ramps in irregular shapes and slides. (Baglione)



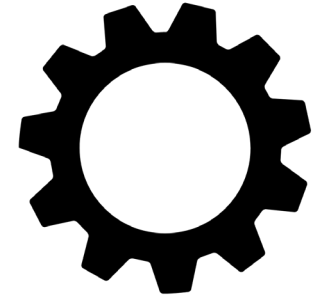
Purposeful Contrast and Form

As this project aims to provide both low and high energy spaces, the center's design must reflect the intention for the different spaces, while also adding visual interest. Varying materials, lighting, and symbols will be utilized to make the distinction easy for users to recognize. (Li)



Transparency

The center needs to be able to directly influence those using the project both short and long-term. To create the collaboration needed to build a healthy creative community, the center needs to initiate that first visual interaction. (Torpedo Factory Art Center)



Utilization

To create spaces that can meld to a multitude of uses, it needs to supply not just the tools for different work/art forms, but also by supplying the physical space to transform. The center needs to effortlessly satisfy multiple art forms and become a tool itself. This will be done by implementing equipment and features throughout the project found in conventional art workspaces. (Hunter)

Section 2 Sources

2.1

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2.2

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(Architect), T. A. (1998, January 1). Fabrica (benetton research center), Treviso, Italy, section and elevation. The Art Institute of Chicago. <https://www.artic.edu/artworks/239627/fabrica-benetton-research-center-treviso-italy-section-and-elevation>

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Section 3

Preliminary Programming

Section 3.1 Preliminary Space Allocations and Occupancy Load

Source: IBC 2021

Areas	Occupancy Classification	SF	Number	SF Total	Occupancy Load Factor	Occupancy Load	Private	Notes
Lobby	A-3	450	1	450	15	30	N	net, shops with vocational/making areas are 50 net
Traditional Art Studio	B	2250	3	6750	150	15	N	gross
Large Practice Studio	B	4500	1	4500	150	30	N	gross
Medium Practice Studio	B	2250	2	4500	150	15	N	gross
Small Private Practice Studio	B	750	3	2250	150	5	Y	gross
Recording Studio	B	450	2	900	150	3	N	gross
Large Residency Studio	B	450	3	1350	150	3	Y	gross
Small Residency Studio	B	300	5	1500	150	2	Y	gross
Ceramics Studio	F-2	1000	1	1000	100	10	N	gross, Industrial
Small Workspace Studio	B	150	4	600	150	1	Y	gross
Resource Center	A-3, S-1/S-2	750	1	750	15	20	N	net
Library (reading area)	A-3	1000	1	1000	50	20	N	net
Library (shelf/stacking area)	A-3	1500	1	1500	100	15	N	net
Media Center	A-3	225	1	225	15	15	N	net
Auditorium/Theater	A-1	400	1	400	2	200	N	fixed seats, every 24 inch (2 ft)
Stage for Auditorium/Theater	A-1	375	1	375	15	25	N	net, fixed seats
Storage for Art Materials	S-1/S-2	1500	1	1500	300	5	Y	gross
Storage as Accessory to spaces	(Accessory)	0		0			Y	
Mechanical Room	A-3	300	1	300	300		Y	gross
Fire Control Room	S-1/Accessory	0	1	0			Y	Probably accessory
Janitor	Accessory	1		0		1	Y	
Public Restrooms	(Accessory)	1	12	12		15	N	
Staff Restroom	(Accessory)	1	4	4		8	Y	

Section 3.1 Preliminary Space Allocations and Occupancy Load

Areas	Occupancy Classification	SF	Number	SF Total	Occupancy Load Factor	Occupancy Load	Private	Notes
Staff Break Room	B	2250	1	2250	150	15	Y	
Staff Open Office Room	B	2250	1	2250	150	15	Y	gross
HR Office	B	300	1	300	150	2	Y	gross
IT Office	B	150	1	150	150	1	Y	gross
3D Art Manager Studio/Office	B	450	1	450	150	3	Y	gross
Traditional Art Manager Studio/Office	B	450	1	450	150	3	Y	gross
Theater Department Manager Office	B	150	1	150	150	1	Y	gross
Music Department Manager Office	B	150	1	150	150	1	Y	gross
Residency Manager Office	B	150	1	150	150	1	Y	gross
General Manager Office	B	300	1	300	150	2	Y	gross
Small Gallery	A-3	150	2	300	15	10	N	OLF: nothing in it: 5 net, has furniture: 15 net
Large Gallery	A-3	300	1	300	15	20	N	OLF: nothing in it: 5 net, has furniture: 15 net
Laundry greater than 100 SF	F	2	1	2		2	Y	
SF Subtotal				37068				
Circulation Factor @40%				0.4				
					14827.2			
Total SF				51895.2	OL	514		

Square footage before circulation: 37,068 SF

Circulation Factor (40%): 14,827 SF

Total Square Footage: 51,895 SF

Final total Occupancy Load: 514 OL

Section 3.2 Code Analysis

Code Sources including building code, accessibility, guidelines

- IBC 2024
- ADAAG
- ANSI A117.1
- NFPA 101 Life Safety Code Table A.10.2.2

Construction Type: TBD

Occupancy Classifications: Mixed Use - A-1, A-3, B, F, F-2, S-1, S-2, Accessory (A, B, F, S)

Occupant Load Factors:

- A-1
 - Auditorium - 24 in (2ft) per seat
 - Stage - 15 net
- A-3
 - (range of OLFs, see 3.1 Space Allocation chart)
- B
 - 150 gross
- F-2
 - Ceramics Studio - 100 gross
- S-1/S-2
 - Art Materials Storage - 5 net

Plumbing Requirements (most restrictive):

- Assembly
 - WC: M&F 1 per 75
 - Lavatories: M&F 1 per 200
 - Drinking Fountains: 1 per 500
 - Service Sink: 1 service sink
- Business
 - WC: M&F 1 per 25 for the first 50, then 1 per 50 for remainder
 - Lavatories: M&F 1 per 40 for first 80, then 1 per 80 for remainder
 - Drinking Fountains: 1 per 100
 - Service Sink: 1 service sink
- Factory
 - WC: 1 per 100
 - Lavatories: M&F 1 per 100
 - Drinking Fountains: 1 per 400
 - Service Sink: 1 service sink

Section 3.3 Operational Narrative

Area	Users	Activities	Enviornmental Needs	Design Needs	Specialized FF&E	Comments
Lobby	Guests, Artists, Staff	Entry, Reception	Adequate lighting	Public, welcoming, identifiable wayfinding	Reception, seating, information	
Traditional Art Studio	Artists, Staff	traditional art (painting, drawing, illustration), multimedia	Adequate lighting, cooler temp	Semi-Private, flexible seating/arrangement	Seating, easels, adjustable tables	
Large Practice Studio	Artists, Staff	Dancing, Theatre practice, singing, physical art	Adequate lighting, cooler temp, reduced echoing	Semi-Private, none/minimal furniture	Dance bars, music/audio control	
Medium Practice Studio	Artists, Staff	Dancing, Theatre practice, singing, physical art	Adequate lighting, cooler temp, reduced echoing	Semi-Private, none/minimal furniture	Dance bars, music/audio control	
Small Private Practice Studio	Artists, Staff	Dancing, Theatre practice, singing, physical art	Adequate lighting, cooler temp, reduced echoing	Semi-Private, none/minimal furniture	Dance bars, music/audio control	
Recording Studio	Artists, Staff	Singing, recording, music production	Adequate lighting, sound proofing	Private, fixed layout	Recording and audio equipment	
Large Residency Studio	Artists, Staff	studio space for artists needing more space (sculpture, multimedia)	Adequate lighting, cooler temp	Private, Semi-Private, flexible layout	(flexible, specific to artist's medium)	
Small Residency Studio	Artists, Staff	studio space for artists	Adequate lighting, cooler temp	Private, Semi-Private, flexible layout	(flexible, specific to artist's medium)	
Ceramics Studio	Artists, Staff	ceramics, pottery	Adequate lighting, cooler temp	Semi-Private, flexible seating/arrangement	pottery wheels, seating, adjustable tables	
Small Workspace Studio	Artists, Staff	individual rooms for solo work	Adequate lighting	Semi-Private, fixed layout	adjustable table and chair	
Resource Center	Artists, Staff	storage/access to materials, printing, copying	Adequate lighting	Semi-Private, fixed organized layout	fixed cabinetry, storage	
Library (reading area)	Artists, Staff	reading/study space area attached to library	Variable (task) lighting	Public, flexible and fixed seating	tables, seating, untraditional seating	
Library (shelf/stacking area)	Artists, Staff	storage shelving for books/resources	Adequate lighting	Public, fixed layout	shelving	
Media Center	Artists, Staff	access to digital resources, digital art	Adequate lighting	Public, fixed layout	computers, ample electric outlets, drawing tablets/tools	
Auditorium/Theater	Guests, Artists, Staff	seating and circulation for viewing performances/lectures	Dimmable lighting, fixed seats, acoustics control	Public, fixed layout	Seating	
Stage for Auditorium/Theater	Artists, Staff	presentation area, practice area for theatre productions	Dimmable variable lighting, acoustics control	Private, open space		
Storage for Art Materials	Artists, Staff	storage	Adequate lighting	Private, fixed organized layout	fixed shelving	
Storage as Accessory to spaces	Artists, Staff	storage	Adequate lighting	Private, fixed organized layout	fixed shelving	

Section 3.3 Operational Narrative

Area	Users	Activities	Enviornmental Needs	Design Needs	Specialized FF&E	Comments
Mechanical Room	Staff	mechanical equipment	Adequate lighting	Private, fixed layout	equipment	
Fire Control Room	Staff	fire control access	Adequate lighting	Private, fixed layout	equipment	
Janitor	Staff	cleaning supply storage	Adequate lighting	Private, fixed layout	fixed shelving	
Public Restrooms	Guests, Artists, Staff	restrooms	Adequate lighting, ventilation	Private, fixed layout	plumbing, toilets, sinks, mirrors	
Staff Restroom	Staff	restrooms	Adequate lighting, ventilation	Private, fixed layout	plumbing, toilets, sinks, mirrors	
Staff Break Room	Staff	break/rest area for staff	Adequate lighting	Private, flexible seating arrangement	tables, seating, kitchenette	
Staff Open Office	Staff	Workstations for general staff, printing, copying	Adequate lighting	Private, flexible organized arrangement	Desks, adjustable seating, storage	
HR Office	Staff	private office	Adequate lighting	Private, flexible organized arrangement	Desks, adjustable seating, storage	
IT Office	Staff	private office	Adequate lighting	Private, flexible organized arrangement	Desks, adjustable seating, storage	
3D Art Manager Studio/Office	Staff	office, space for small one-on-one meeting	Adequate lighting	Private, flexible organized arrangement	Desks, adjustable seating, storage	
Traditional Art Manager Studio/Office	Staff	office, space for small one-on-one meeting	Adequate lighting	Private, flexible organized arrangement	Desks, adjustable seating, storage	
Theater Department Manager Office	Staff	office, space for small one-on-one meeting	Adequate lighting	Private, flexible organized arrangement	Desks, adjustable seating, storage	
Music Department Manager Office	Staff	office, space for small one-on-one meeting	Adequate lighting	Private, flexible organized arrangement	Desks, adjustable seating, storage	
Residency Manager Office	Staff	office, space for small one-on-one meeting	Adequate lighting	Private, flexible organized arrangement	Desks, adjustable seating, storage	
General Manager Office	Staff	office, space for small meetings	Adequate lighting	Private, flexible organized arrangement	Desks, adjustable seating, storage	
Small Gallery	Guests, Artists, Staff	art display	Adequate lighting	Public, open layout	Display, task light	
Large Gallery	Guests, Artists, Staff	art display	Adequate lighting	Public, open layout	Display, task light	
Laundry greater than 100 SF	Staff	cleaning textiles and tarps	Adequate lighting	Private, fixed layout	laundry machines	

Section 3.4 Programmatic Diagrams

Areas			Laundry greater than 100 SF	Large Gallery	Small Gallery	General Manager Office	Residency Manager Office	Music Department Manager Office	Theater Department Manager Office	Traditional Art Manager Studio/Office	3D Art Manager Studio/Office	IT Office	HR Office	Staff Open Office Room	Staff Break Room	Staff Restroom	Public Restrooms	Janitor	Fire Control Room	Mechanical Room	Storage as Accessory to spaces	Storage for Art Materials	Stage for Auditorium/Theater	Auditorium/Theater	Media Center	Library (shelf/stacking area)	Library (reading area)	Resource Center	Small Workspace Studio	Ceramics Studio	Small Residency Studio	Large Residency Studio	Recording Studio	Small Private Practice Studio	Medium Practice Studio	Large Practice Studio	Traditional Art Studio	Lobby			
		Lobby	/	O	O	/	/	/	/	/	/	/	/	/	/	/	P	/	/	/	/	X	O	/	/	X	P	X	P	P	X	X	X	X	X	X	X	X	X	X	
		Traditional Art Studio	X	X	X	/	/	/	/	X	/	/	/	/	/	/	O	/	/	/	/	X	O	/	/	X	/	/	O	X	X	X	X	X	/	/	/	/	/	X	
		Large Practice Studio	/	/	/	/	/	O	O	/	/	/	/	/	/	/	O	/	/	/	X	/	X	X	/	/	/	/	/	/	/	/	/	/	/	X	X	/	/	X	
		Medium Practice Studio	/	/	/	/	/	O	O	/	/	/	/	/	/	/	O	/	/	/	X	/	X	X	/	/	/	/	/	/	/	/	/	/	X	/	/	/	/	X	
		Small Private Practice Studio	/	/	/	/	/	O	O	/	/	/	/	/	/	/	O	/	/	/	X	/	X	X	/	/	/	/	/	/	/	/	/	X	/	/	/	/	/	X	
		Recording Studio	/	/	/	/	/	O	X	/	/	/	/	/	/	/	O	/	/	/	X	/	X	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Large Residency Studio	/	X	X	/	O	/	/	X	X	/	/	/	/	/	O	/	/	/	X	O	/	/	/	X	X	O	/	/	/	X	/	/	/	/	/	/	/	/	X
		Small Residency Studio	/	X	X	/	O	/	/	X	X	/	/	/	/	/	O	/	/	/	X	O	/	/	/	X	X	O	/	/	/	/	/	/	/	/	/	/	/	/	X
		Ceramics Studio	/	/	/	/	/	/	/	X	X	/	/	/	/	/	O	/	/	/	X	O	/	/	/	/	/	/	O	/	/	/	/	/	/	/	/	/	/	/	X
		Small Workspace Studio	/	/	/	/	/	/	/	X	/	/	/	/	/	/	O	/	/	/	X	X	/	/	/	X	X	O	/	/	/	/	/	/	/	/	/	/	/	/	X
		Resource Center	/	/	/	/	/	/	/	/	/	/	/	/	/	/	O	/	/	/	X	O	/	/	O	O	O	/	/	/	/	/	/	/	/	/	/	/	/	/	X
		Library (reading area)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	O	/	/	/	X	/	/	/	O	P	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Library (shelf/stacking area)	/	/	/	/	/	/	/	/	/	/	/	/	/	/	O	/	/	/	/	/	/	/	O	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Media Center	/	/	/	/	/	/	/	/	/	O	/	/	/	/	O	/	/	/	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Auditorium/Theater	/	/	/	/	/	/	/	/	/	/	/	/	/	/	O	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Stage for Auditorium/Theater	/	/	/	/	/	O	O	/	/	/	/	/	/	O	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Storage for Art Materials	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	/	/	/	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Storage as Accessory to spaces	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Mechanical Room	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Fire Control Room	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Janitor	X	/	/	/	/	/	/	/	/	/	/	/	/	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Public Restrooms	/	O	O	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Staff Restroom	/	/	/	O	O	O	O	O	O	O	O	O	O	O	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Staff Break Room	/	/	/	X	X	X	X	X	X	X	X	X	X	O	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X	
		Staff Open Office Room	/	/	/	X	X	X	X	X	X	X	X	X	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		
		HR Office	/	/	/	X	X	X	X	X	X	X	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		
		IT Office	/	/	/	X	X	X	X	X	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		
		3D Art Manager Studio/Office	/	/	/	X	X	X	X	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		
		Traditional Art Manager Studio/Office	/	/	/	X	X	X	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		
		Theater Department Manager Office	/	/	/	X	X	O	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		
		Music Department Manager Office	/	/	/	X	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		
		Residency Manager Office	/	/	/	X	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		
		General Manager Office	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		
		Small Gallery	/	O	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		
		Large Gallery	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		
		Laundry greater than 100 SF	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	X		

P = Immediate/Priority
O = Important
X = Reasonably
/ = Unimportant

	Public Areas
	Visual Arts
	Performing Arts
	Workspace
	Residency
	BOH
	Storage

	Public
	Semi-Private
	Private

P = Immediate/Priority
 O = Important
 X = Reasonably
 / = Unimportant

Public Areas
Visual Arts
Performing Arts
Workspace
Residency
BOH
Storage

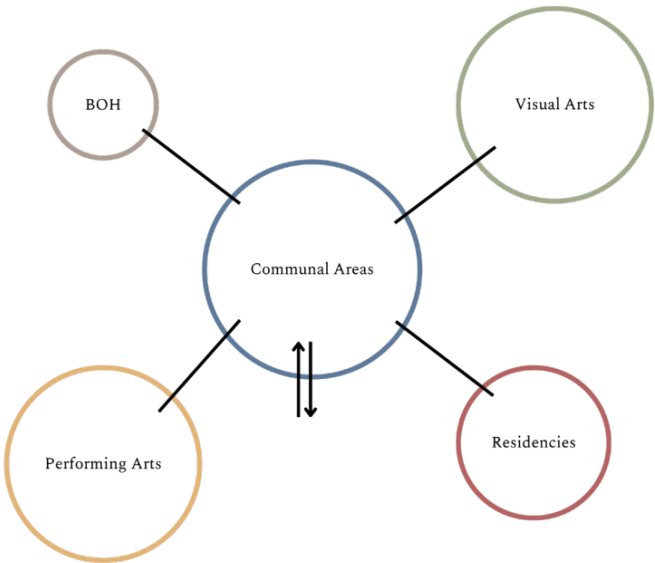
Public
Semi-Private
Private

Adjacency Matrix

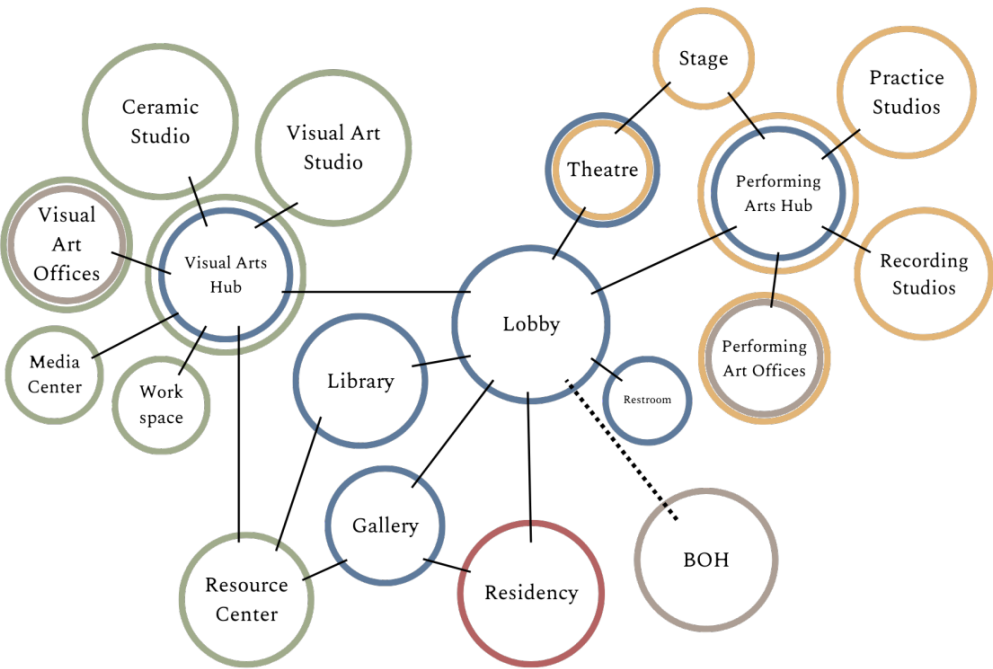
Section 3.4 Programmatic Diagrams

	Storage	BOH	Residency	Workspace	Performing Arts	Visual Arts	Public Areas
Public Areas	/	X	P	X	O	O	
Visual Arts	P	X	O	O	X		
Performing Arts	P	X	O	X			
Workspace	/	/	O				
Residency	O	X					
BOH	O						
Storage							

Zone Adjacency Matrix



Zones Bubble Diagram



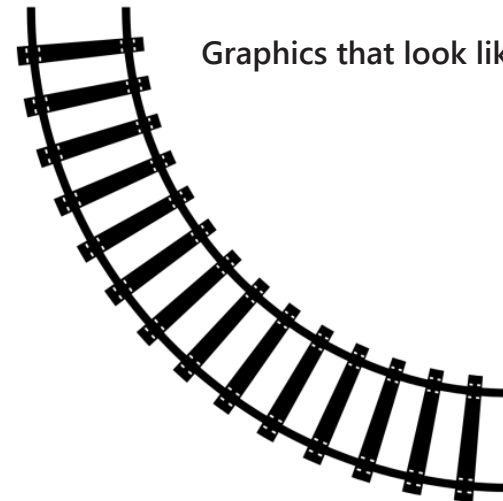
Bubble Diagram

Section 3.4 Programmatic Diagrams

Wayfinding

Signs resembling train station signage

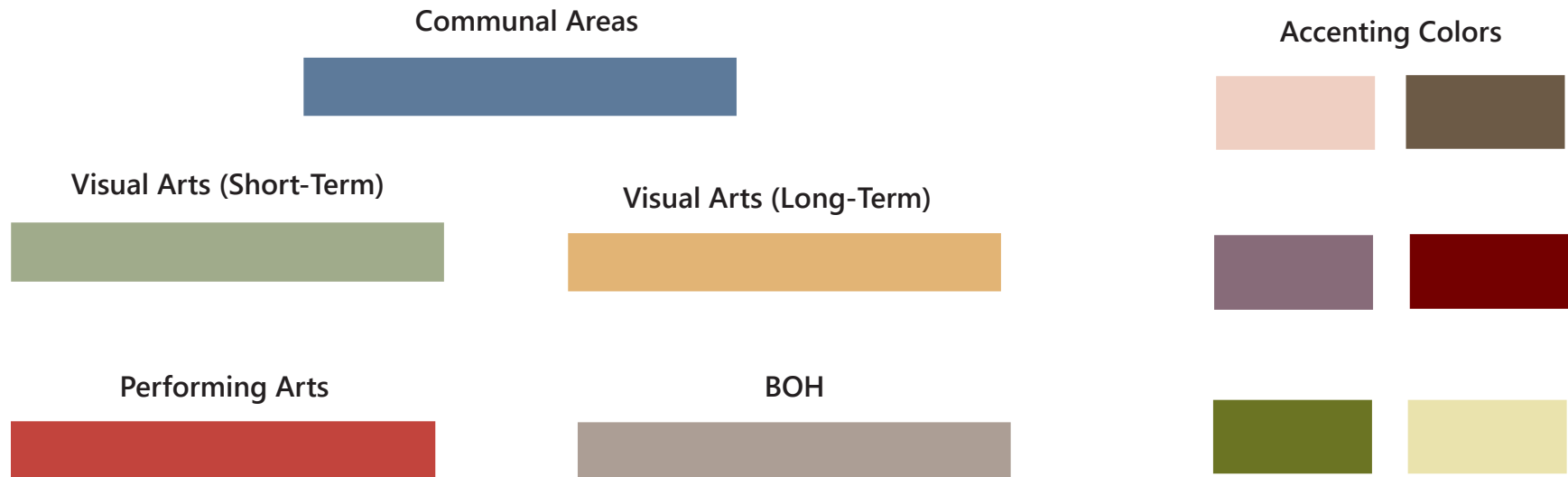
Visual Arts Studio 1	103
Visual Arts Studio 2	104
Visual Arts Studio 3	105
Ceramics Studio	107
Workspace Studio 1	109
Workspace Studio 2	110



Graphics that look like literal tracks

Section 3.4 Programmatic Diagrams

Wayfinding Colors



Section 3.5 Site Analysis

Site: 201 M Street NE (DC)

Originally the Uline Arena, renamed to the Washington Coliseum before being abandoned and then turned into rentable business space

Square Footage:

- Main floor is 50,000 sq ft, second floor is probably less due to sloped roof/ceiling, and there is a basement space.

Pros:

- Direct access to public transportation and garages:
- NoMA Gallaudet Station across across the road under an underpass with the railroads connecting to Union Station
- Union Station 20 minute walk away
- Attached multi-floor garage (pay parking, can be validated)
- Direct public access
- Access to entire building space (no constraints)

Cons:

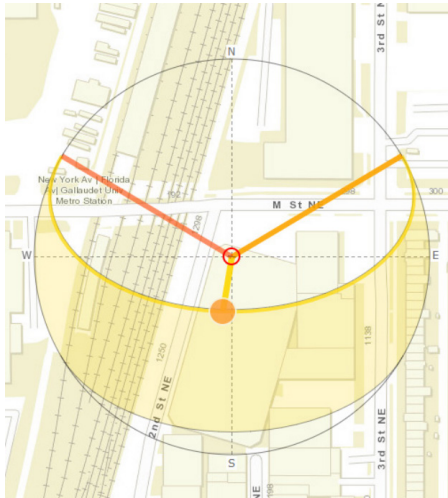
- Busy railroad right next to site (Union Station) brings a lot of noise.
- Only north and west facing windows, only has direct sunlight through west facing windows in late afternoons



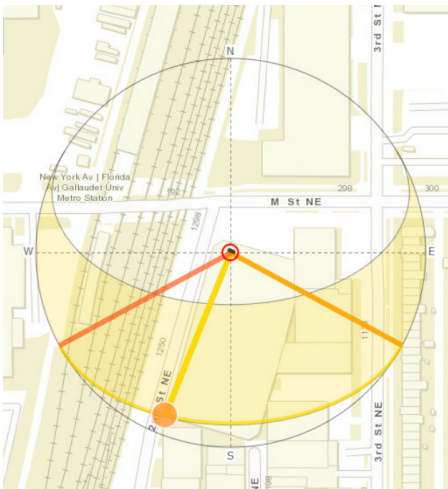
Section 3.5 Site Analysis



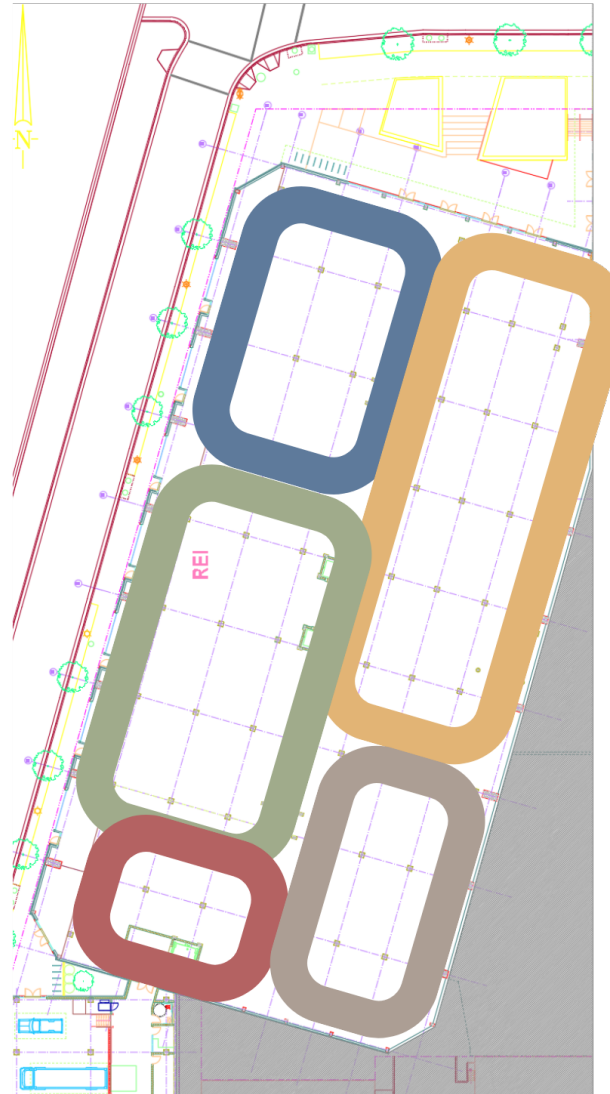
Section 3.5 Site Analysis



Summer Sun Path



Winter Sun Path



LEGEND

- Communal
- Performing Arts
- Visual Arts
- Residencies
- BOH

Section 3.5 Site Analysis

Site: 1401 Okie Street NE (DC)

A multi-use space currently containing a brewery along with bars and restaurants

Square Footage:

- Main floor and second floor both around 20,000 sq ft, total about 40,000 sq ft

Pros:

- Direct access to public transportation:
 - Bus stop right next to site
- Direct public access
- Has windows on all walls, natural sunlight all day

Cons:

- About 10,000 sq ft too small according to estimations
- No close access to train/metro station (nearest station is 30 minute walk away)
- Low ceilings



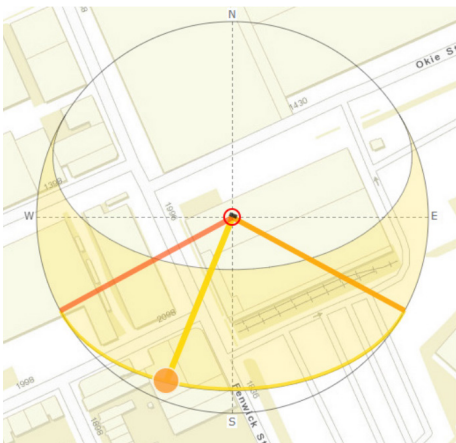
Section 3.5 Site Analysis



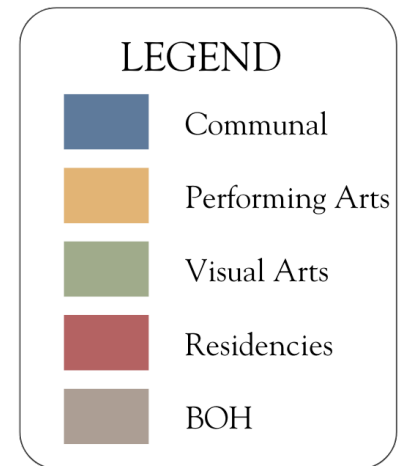
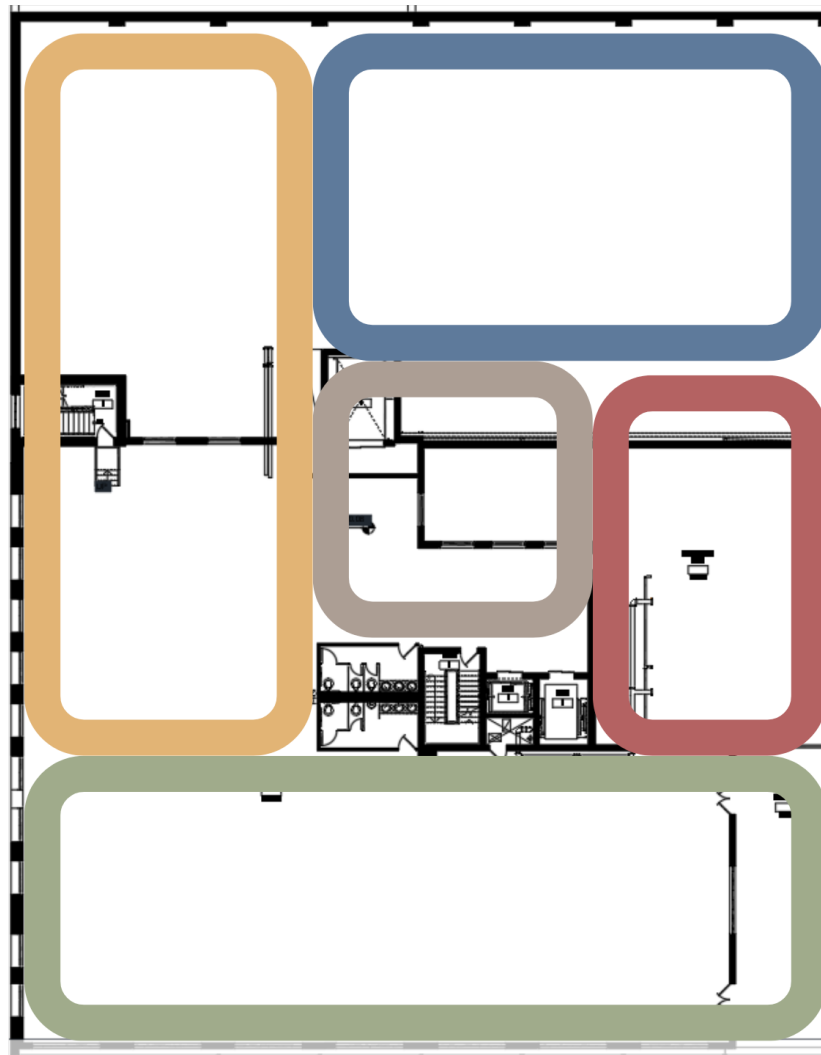
Section 3.5 Site Analysis



Summer Sun Path



Winter Sun Path



Section 3.5 Site Analysis

Site: 300 Tingey Street SE (DC)

Currently a retail space called the boilermaker and is home to retailers and restaurants. Registered as a historic building under the Navy Yard historic district

Square Footage:

- Main floor is around 11,000 sq ft, with a second floor

Pros:

- Public transportation:
 - Bus stop 3 minute walk away
 - Metro station Navy Yard-Ballpark 10 minute walk away
- Direct public access
- It is currently a multi-occupant space but assuming from the revit file, you can use the east side
- Large windows on north, east, and south wall, natural sunlight all day
- Scenic/desirable location next to Anacostia River

Cons:

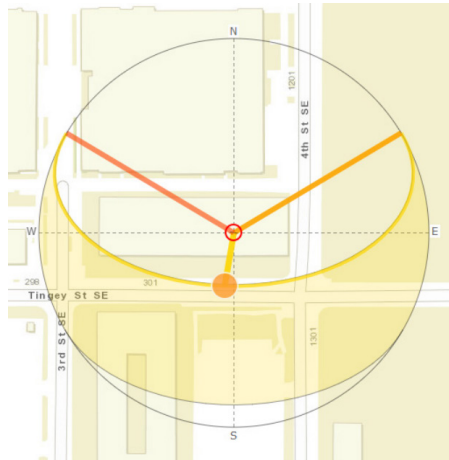
- Large windows can possibly make designing more difficult, particularly for an auditorium/theater
- Area leans more towards tourists with mainly restaurants and hotels



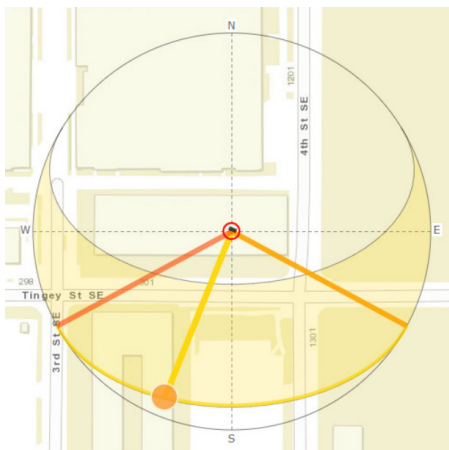
Section 3.5 Site Analysis



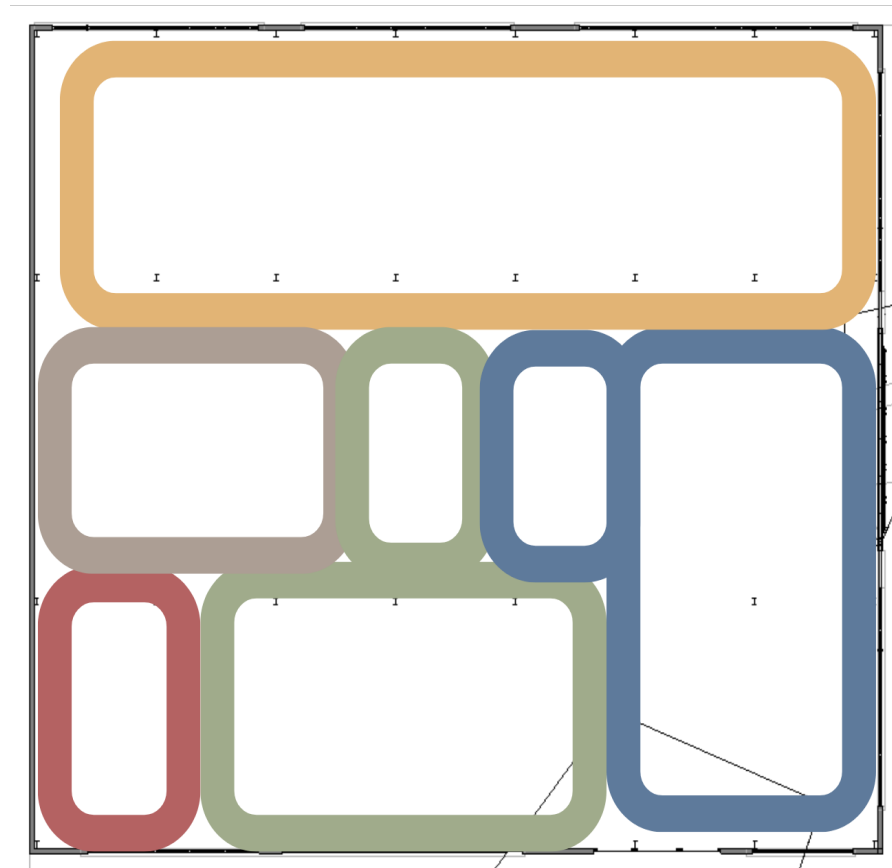
Section 3.5 Site Analysis



Summer Sun Path



Winter Sun Path



LEGEND

- Communal
- Performing Arts
- Visual Arts
- Residencies
- BOH

Section 3 Sources

3.1, 3.2

(ICC), I. C. C. (n.d.). 2024 International Building Code (IBC). <https://codes.iccsafe.org/content/IBC2024P1>

3.5

M.J. Uline Ice Company and Arena (washington coliseum) - established in connection with an ice company, Uline Arena became an important site for DC Entertainment and culture. DC Historic Sites. (n.d.). <https://historicsites.dcpreservation.org/items/show/613>

Washington Navy Yard Annex HD nomination.pdf. (n.d.-a). [https://planning.dc.gov/sites/default/files/dc/sites/op/publication/attachments/Washington Navy Yard Annex HD nomination.pdf](https://planning.dc.gov/sites/default/files/dc/sites/op/publication/attachments/Washington%20Navy%20Yard%20Annex%20HD%20nomination.pdf)

Section 4

Project Programming

Section 4.1 Site and Community Analysis

Site: 201 M Street NE (DC)

Originally the Uline Arena, the building was originally an event venue, hosting most notably the Beatles first concert in the United States of America. It was renamed to the Washington Coliseum before being abandoned and then turned into rentable business space.

Square Footage:

- Level 1: 50,190 SF
- Level 2: 50,190 SF
- Level 3: 40,229 SF
- Level 4: 31,501 SF
- Total: 172,110 SF

Transportation Access:

- Direct access to garages
- NoMA Gallaudet Station is across across the road under an underpass with the railroads connecting to Union Station
- Union Station is a 20 minute walk away
- Direct public access to the street

Nearby Amenities:

- Union Market
- Diverse restaurants in walking distance
- Smithsonian Museums
- Public Libraries



About the greater Washington DC Area:

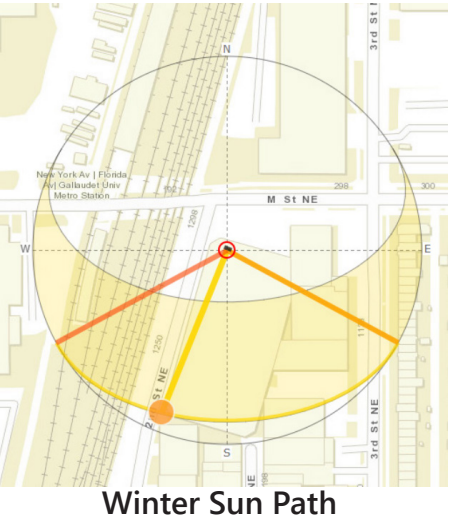
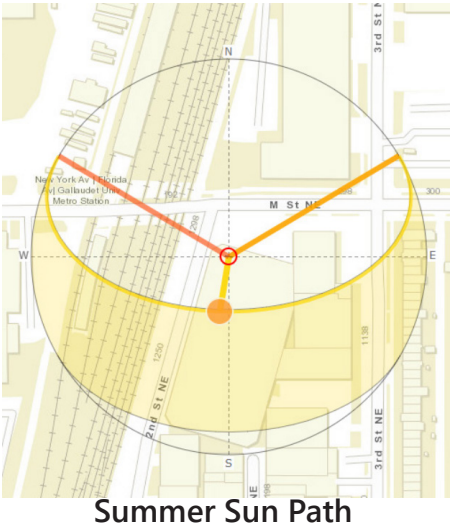
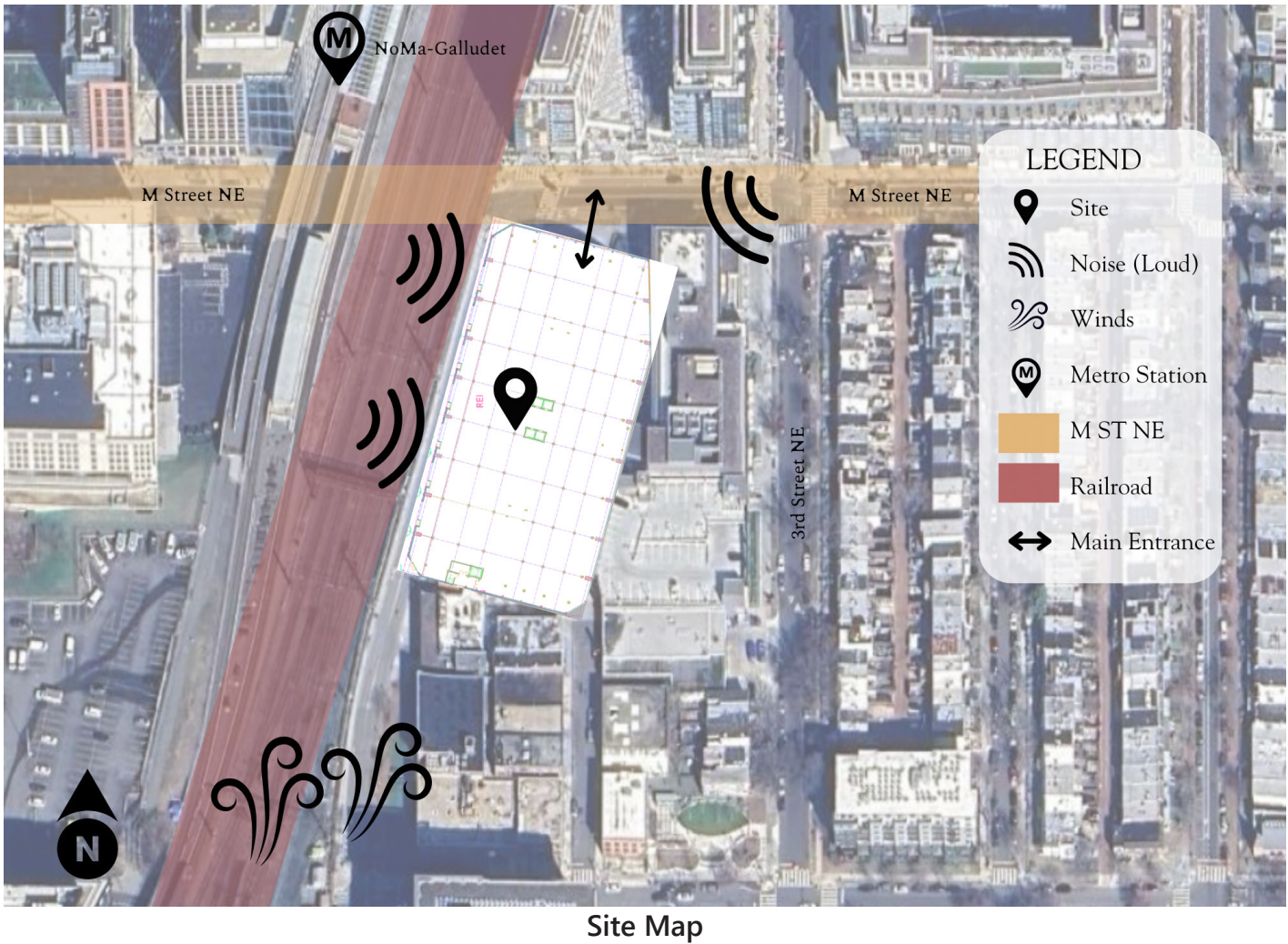
- DC has a robust culture and interest in the arts, and a high percentage of its population actively participates in visiting exhibits and attending performances and showings.

Participation in leisure activities in the past 3 years for the DC market



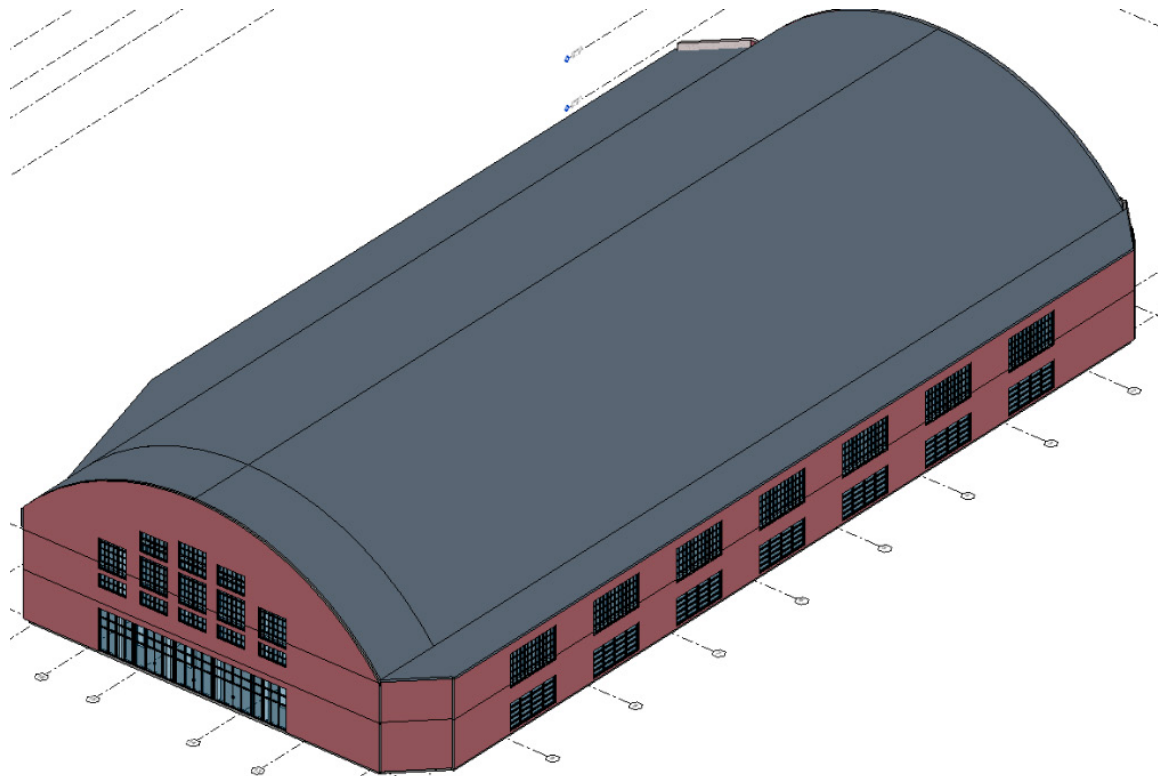
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Section 4.1 Site and Community Analysis

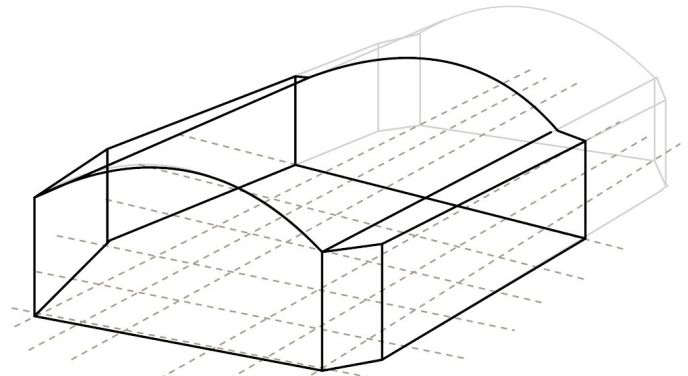


Section 4.1 Site and Community Analysis

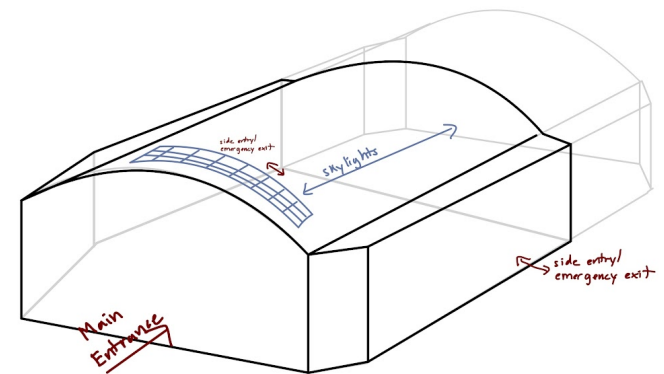
Existing Floor Plan



Revit Model Axonometric



Used Space



Annotated

Section 4.2 Revised Space Allocation

Source: IBC 2021

Areas	Occupancy Classification	SF	Number	SF Total	Occupancy Load Factor	Occupancy Load	Private	Notes
Lobby with Information Desk	A-3	2500	1	2500	15	167	N	net
Small Traditional Art Studio	B	630	2	1260	100	6	N	gross
Large Traditional Art Studio	B	1100	2	2200	100	11	N	gross
Large Practice Studio	A-3	1600	2	3200	15	20	N	net
Medium Practice Studio	A-3	1040	2	2080	15	10	N	net
Small Practice Studio	A-3	700	3	2100	15	5	N	net
Private Practice Studio	B	255	3	765	15	2	Y	net
Recording Studio	B	190	2	380	150	4	N	gross
Large Residency Studio	B	470	2	940	150	4	Y	gross
Small Residency Studio	B	330	5	1650	150	2	Y	gross
Ceramics Studio	F-2	750	1	750	100	10	N	gross, Industrial
Kiln Room	Accessory							
Private Workspace	B	200	5	1000	150	5	Y	gross
Resource Center	A-3, S-1/S-2	1168	1	1168	15	78	N	net
Library (reading area)	A-3	742	1	742	50	15	N	net
Library (shelf/stacking area)	A-3	1200	1	1200	100	12	N	net
Media Center	A-3	388	1	388	15	26	N	net
Cafe (waiting/standing area)	A-2	350	1	350	5	70	N	net
Cafe (fixed booth seating)	A-2	409	1	409	2	20	N	fixed seats, every 24 inch (2 ft)
Cafe (concentrated seating)	A-2	125	1	125	7	10	N	net
Cafe (unconcentrated seating)	A-2	1700	1	1700	15	20	N	net
Cafe Staff Work Area	A-2	621	1	621	200	10	Y	gross, Industrial
Cafe Storage	(Accessory)						Y	
Auditorium/Theater	A-1	400	1	400	2	200	N	fixed seats, every 24 inch (2 ft)
Stage for Auditorium/Theater	A-1	746	1	746	15	50	N	net, fixed seats
Dressing Room	B	370	3	1110	150	16	Y	gross
Theater Storage	(Accessory)							
Backstage	A-3	818	1	818	15	55	Y	net
Storage for Art Materials	S-1/S-2	850	1	850	300	5	Y	gross
Storage as Accessory to spaces	(Accessory)	0		0			Y	
Mechanical Room	A-3	528	1	528	300		Y	gross
Janitor	Accessory	95	4	380		1	Y	

Section 4.2 Revised Space Allocation

Areas	Occupancy Classification	SF	Number	SF Total	Occupancy Load Factor	Occupancy Load	Private	Notes
Restrooms (Stalled Rooms)	(Accessory)	260	8	2080	15	33	N	sq ft per person
Restrooms (Private Rooms)	(Accessory)	57	6	342	15	6	N	sq ft per person
Locker Room	(Accessory)	826	1	826	50	20	Y	gross
Staff Break Room	B	294	1	294	50	6	Y	net
Staff Open Office Room	B	687	1	687	50	14	Y	net
HR Office	B	316	1	316	150	2	Y	gross
IT Office	B	154	1	154	150	1	Y	gross
Traditional Art Department Manager Studio/Office	B	310	1	310	150	2	Y	gross
Theater Department Manager Office	B	185	1	185	150	1	Y	gross
Performing Arts Department Manager Office	B	153	1	153	150	1	Y	gross
General Manager Office	B	300	1	300	150	2	Y	gross
Small Gallery	A-3	560	2	1120	15	37	N	OLF: nothing in it: 5 net, has furniture: 15 net
Large Gallery	A-3	1352	1	1352	15	90	N	OLF: nothing in it: 5 net, has furniture: 15 net
Laundry greater than 100 SF	F	2	1	2		2	Y	

Square footage before circulation: 38481 SF

Circulation Factor (40%): 15,392 SF

Total Square Footage: 53,873 SF

Final total Occupancy Load: 1050 OL

Section 4.3 Code Analyses Check List

Code Sources including building code, accessibility, guidelines

- IBC 2024
- ADAAG
- ANSI A117.1
- NFPA 101 Life Safety Code Table A.10.2.2

Construction Type: II-A

Occupancy Classifications: Mixed Use - A-1, A-2, A-3, B, F, F-2, S-1, S-2, Accessory (A, B, F, S)

Occupant Load Factors:

- A-1
 - Auditorium - 24 in (2ft) per seat
 - Stage - 15 net
- A-1
 - Cafe
 - Fixed seating (booths) - 24 in (2ft) per seat
 - Unconcentrated (tables and chairs) - 15 net
 - Concentrated (chairs only not fixed) - 7 net
 - Standing space - 5 net
- A-3
 - (range of OLFs, see 3.1 Space Allocation chart)
- B
 - 150 gross
- F-2
 - Ceramics Studio - 100 gross
- S-1/S-2
 - Art Materials Storage - 5 net

Special Occupancy Requirements:

- Fully automatic sprinklered system
- Voice automated alarm/safety systems
- 410 Stages, Platforms

Required Separations:

- Fire barriers need nothing less than 2-hour fire resistance
- No separation required between accessory and main occupancies

Plumbing Requirements (most restrictive):

- Assembly
 - WC: M&F 1 per 75
 - Lavatories: M&F 1 per 200
 - Drinking Fountains: 1 per 500
 - Service Sink: 1 service sink
- Business
 - WC: M&F 1 per 25 for the first 50, then 1 per 50 for remainder
 - Lavatories: M&F 1 per 40 for first 80, then 1 per 80 for remainder
 - Drinking Fountains: 1 per 100
 - Service Sink: 1 service sink
- Factory
 - WC: 1 per 100
 - Lavatories: M&F 1 per 100
 - Drinking Fountains: 1 per 400
 - Service Sink: 1 service sink

Means of Egress

Required Exits: 3

Exit Access: Common path of travel (Table 1006.2.1 with Automatic Sprinkler System)

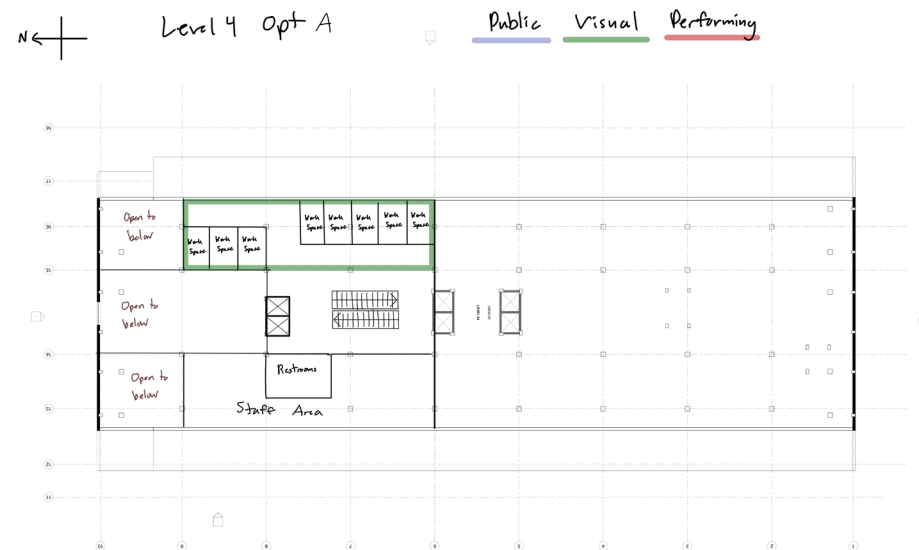
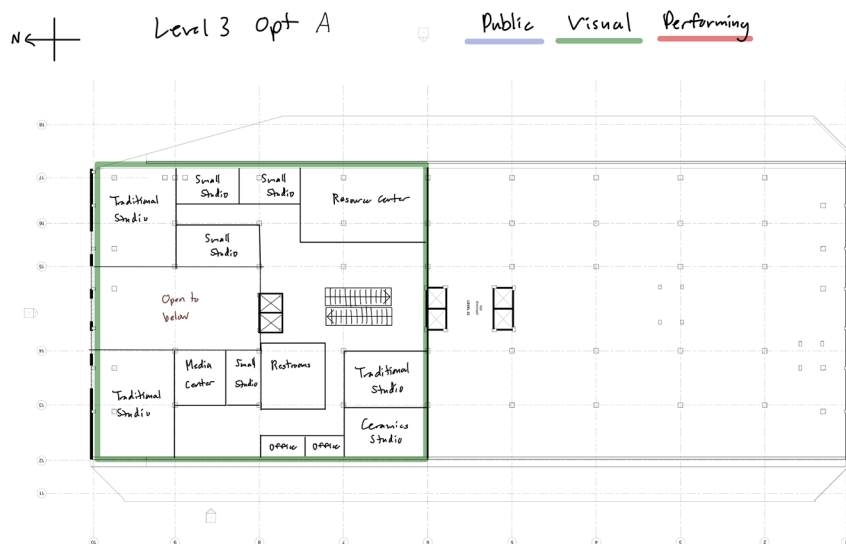
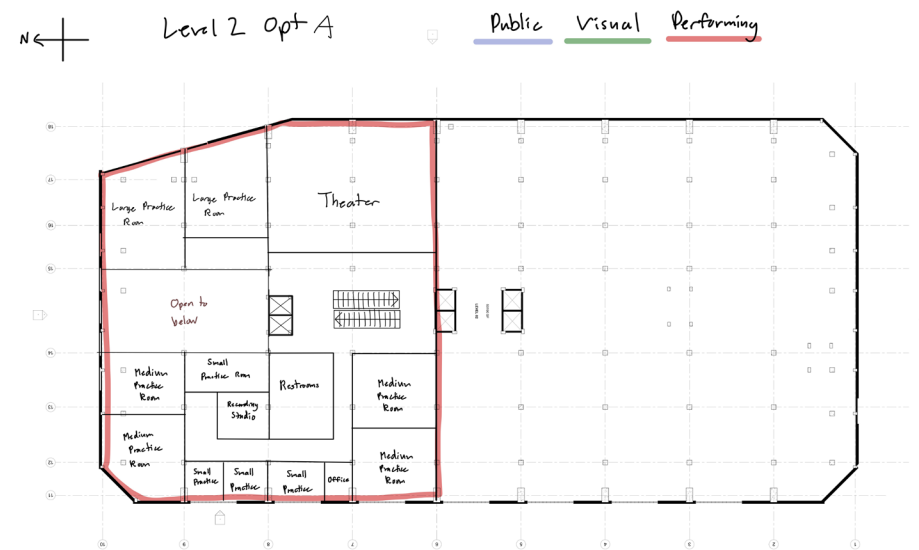
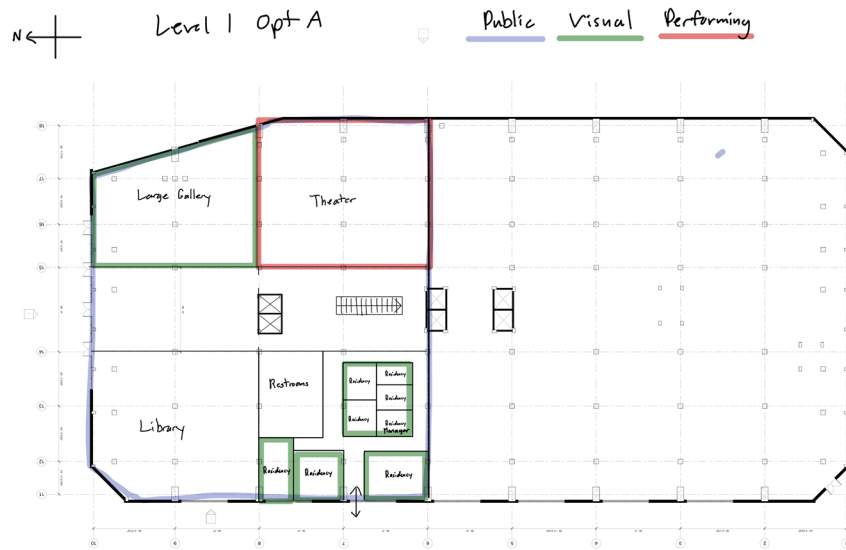
- A = 75 ft
- B = 100 ft
- F = 100 ft
- S = 100 ft
- Exist access travel distance: 250 ft
- Minimum Corridor Width: 44"
- Stair width (fully automated sprinkler and alarm system):
 - Egress capacity factor is $0.2 * OL \rightarrow 0.2 * 547 \rightarrow 109.4'$ (9.12')
 - Need clear width of 48" between handrails
- Other means of egress width (fully automated sprinkler and alarm system):
 - Egress capacity factor is $0.15 * OL \rightarrow 0.15 * 547 \rightarrow 82.05'$ (6.84')

Finishes:

- All must comply with IBC Table 803.13, (fully sprinklered system) class B & C
- Curtains, draperies, fabric hangings, combustible decorative materials suspended from walls or ceilings comply with 806.4

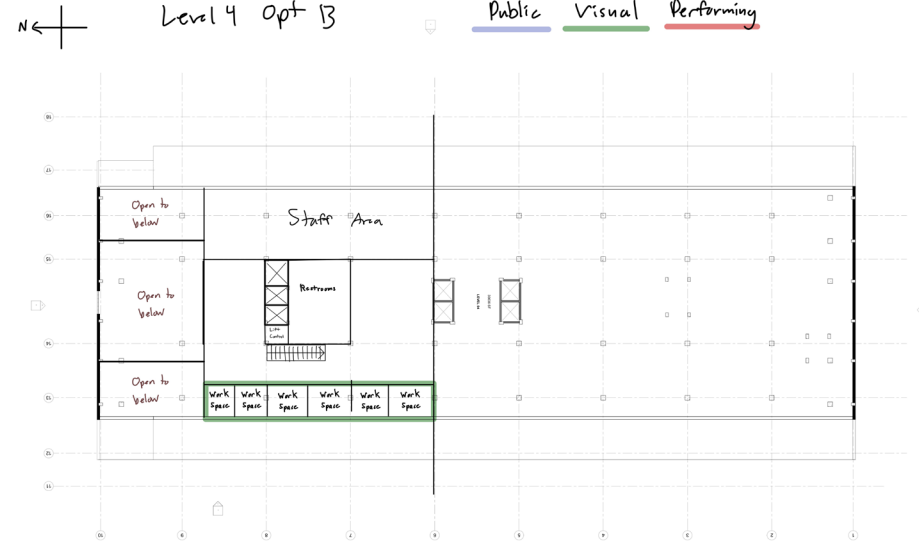
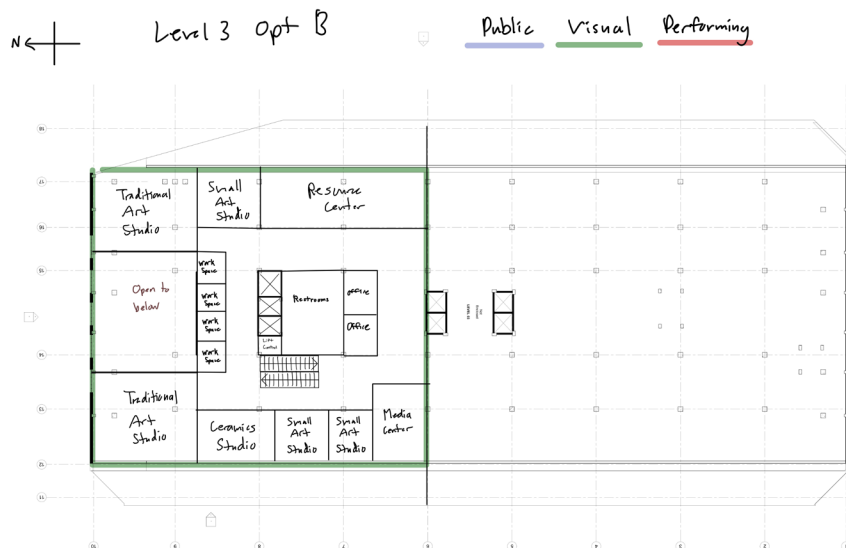
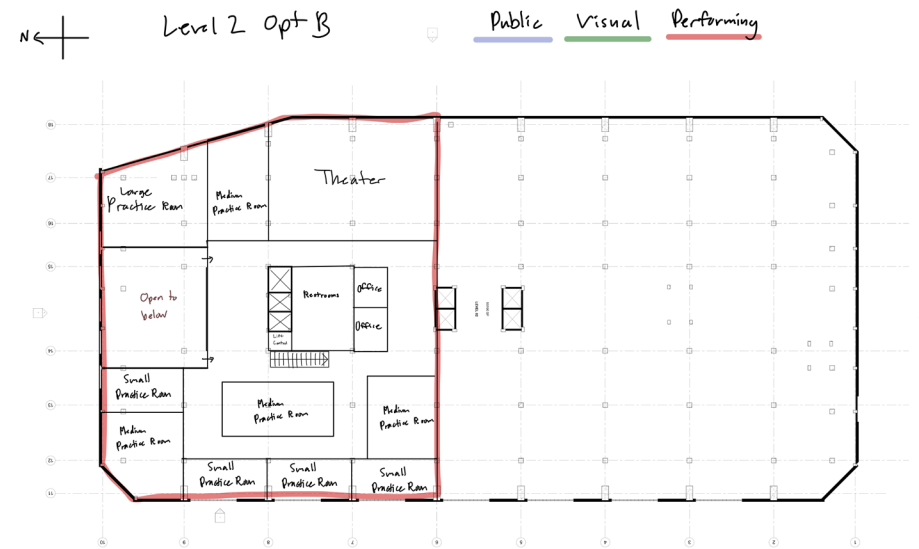
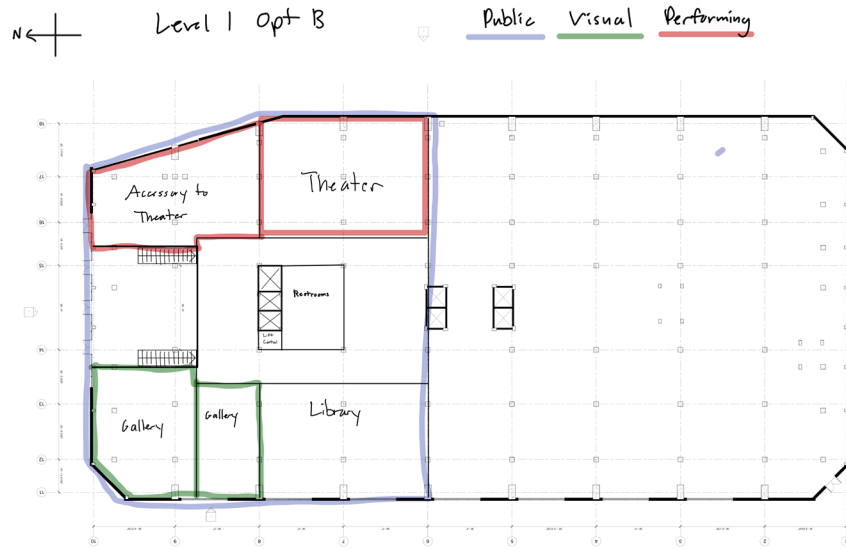
Section 4.4 Program/Schematic Diagrams

Iteration 1



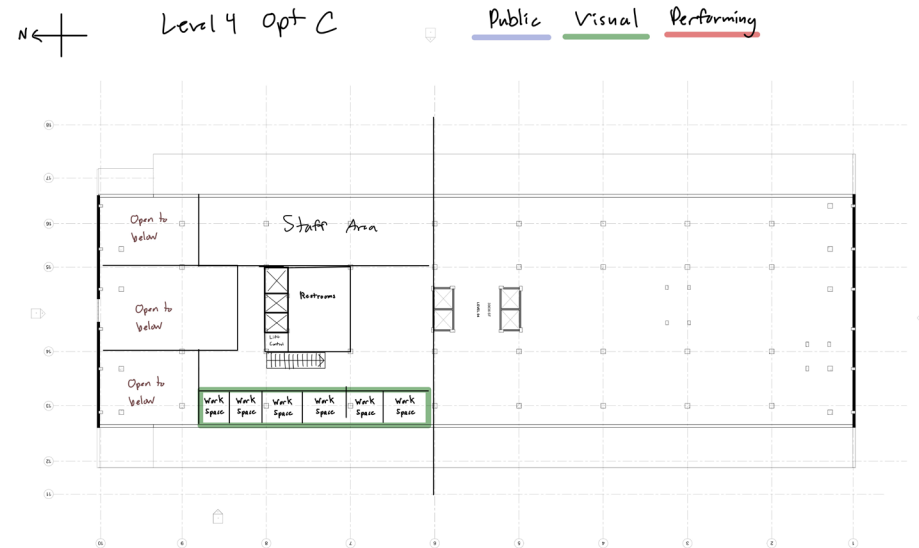
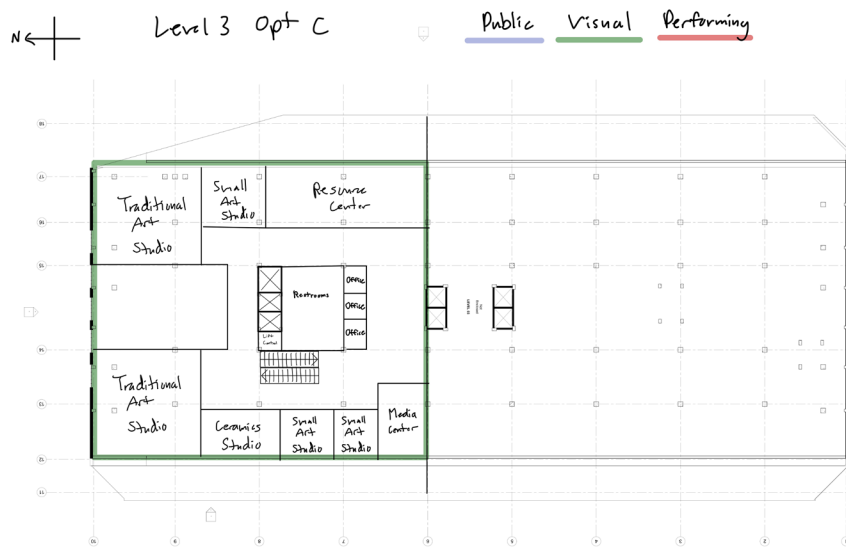
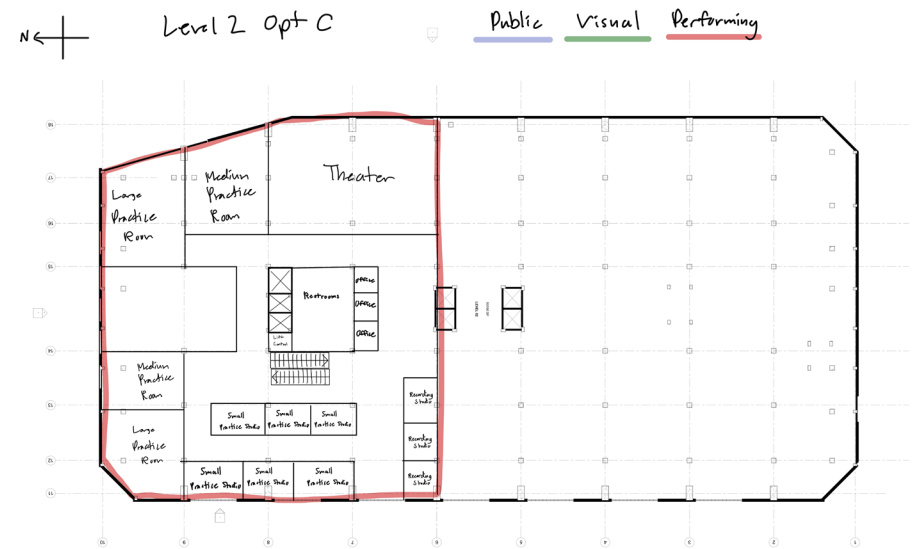
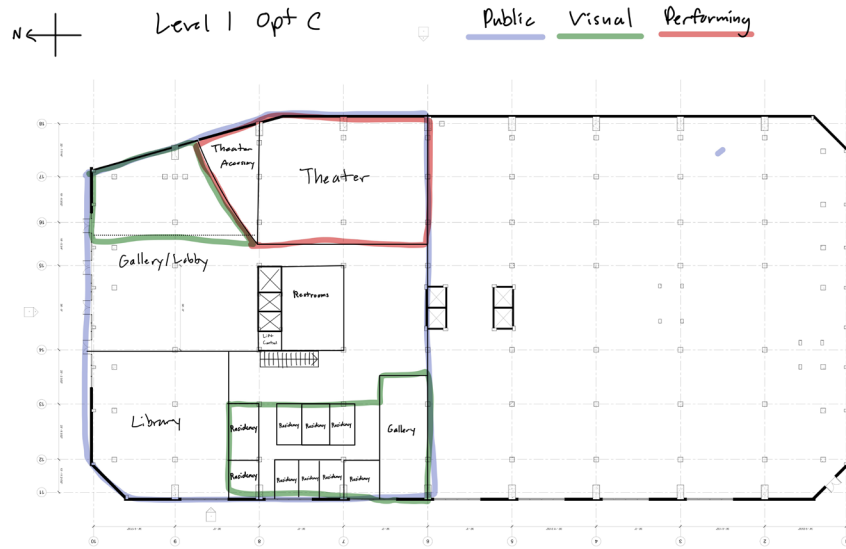
Section 4.4 Program/Schematic Diagrams

Iteration 2



Section 4.4 Program/Schematic Diagrams

Iteration 3



Section 4 Sources

4.1

M.J. Uline Ice Company and Arena (Washington Coliseum) - established in connection with an ice company, Uline Arena became an important site for DC Entertainment and culture. DC Historic Sites. (n.d.). <https://historicsites.dcpreservation.org/items/show/613>

Washington, DC market for culture. (n.d.). <https://www.mhminsight.com/wp-content/uploads/2023/01/Washington-DC-market-MHM-report-February-2021.pdf>

4.2, 4.3

(ICC), I. C. C. (n.d.). 2024 International Building Code (IBC). <https://codes.iccsafe.org/content/IBC2024P1>

Section 5

Concept and Parti Development

Section 5.1 Concept Development

Design Problem and Design Solution

Design Problem Statement:

Creatives in the Washington, DC area need a dedicated physical environment that supports and nurtures diversity in artistic expression. The space needs to function as a creative hub for artists to foster connections with not only one another, but with the public and create active engagement that will cultivate a sense of belonging in both the creative and public communities. How can this problem be solved by intersecting these needs with the function and experience of train stations?

Design Solution:

The center is a grand and dynamic space that mirrors not only the aesthetic of a train station but also its function. Distinct colored lines direct users to their destination, serving as wayfinding while also giving homage to classic transit maps, guiding artists and guests alike to communal spaces, studios, and exhibition areas. The lines reinforce the central theme of creative journeys and destinations. Central common areas serve as informal junctions where collaboration and connection between artists and the public can naturally occur. The variety of studio spaces supports a wide spectrum of creative disciplines, and gives artists the opportunity to grow.

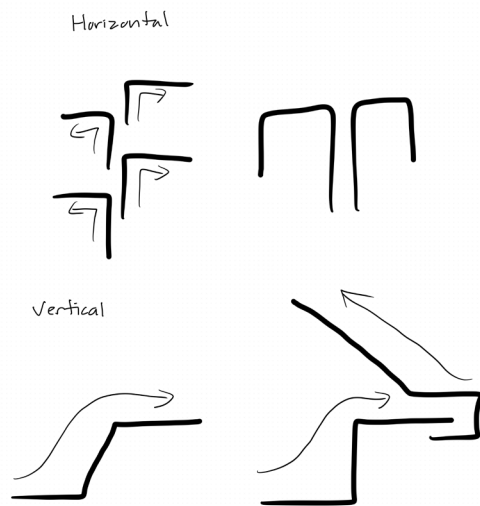
Concept Statement

The Station of the Arts mirrors the role a train station plays: an essential area of transition, movement, and connection. Much like how a traveler utilizes a train station as a pivotal part of their journey, artists are able to utilize The Station as an important part of their own journey as an artist. The Station can take you to any destination, with multiple pathways available to you. The Station of the Arts balances larger areas for collaboration and intimate moments for personal creation, ensuring an experience that supports both community and individual artistry. Clear pathways and designated platforms for artistic expression encourage discovery and interaction.

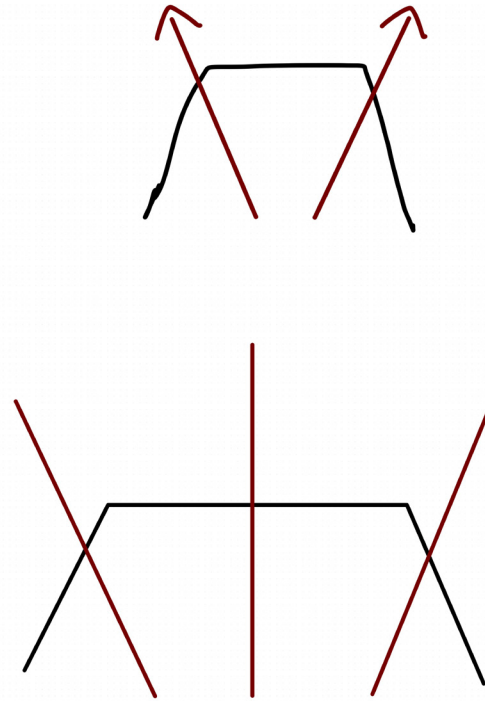
Section 5.2 Concept Imagery



Section 5.3 Parti Development

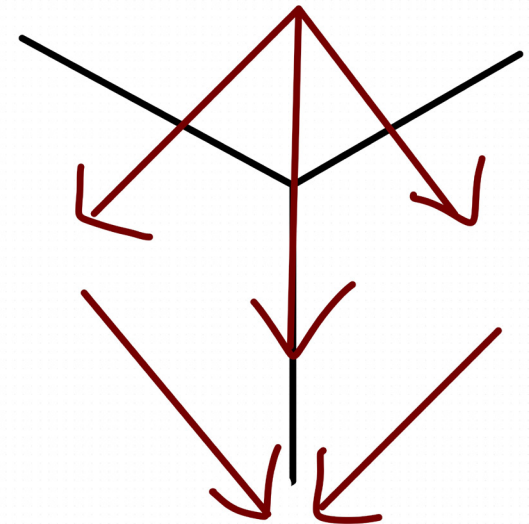


Early Parti Development



Final Parti Iterations

Parti is a reflection of how The Station can take you to any destination with different pathways



Section 5.4 Goals and Objectives

Design Approach Revisited



Stillness:

- Quiet zones for focus work
- Lighting control allows for tailored workspaces
- Seating nooks that encourage users to pause and reflect



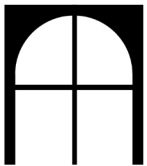
Exploration and Movement:

- Multi-level engagement such as platforms/balconies, stairs, and escalators
- Galleries with rotating exhibits



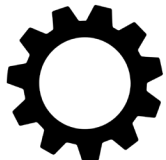
Purposeful Contrast and Form:

- Contrasting areas of large active communal areas and intimate self-work areas (public vs private)
- Materiality to come into play here for clear wayfinding



Transparency:

- Grand halls and repetitive structures create clear sightlines
- Semi-transparent walls/partitions



Utilization:

- Variety of tools and spaces available for artists
- Transformable/modular furniture
- Adaptable spaces

Section 6

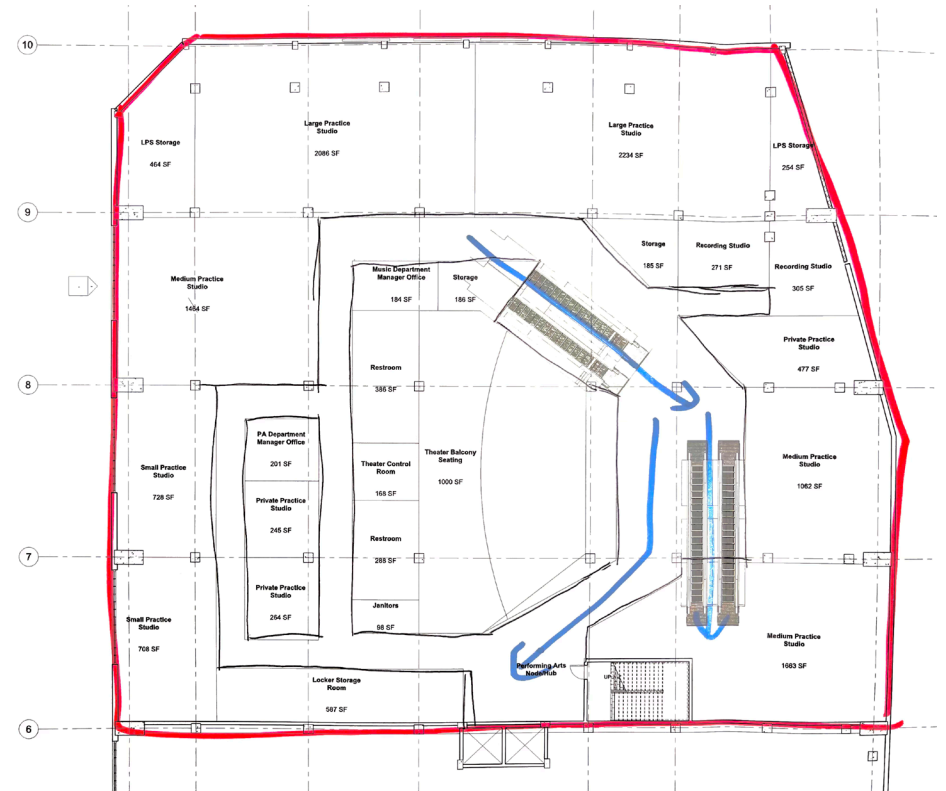
Schematic/Design Development

Section 6.1 Space Planning Development

Iteration 1 - Floor Plan Level 1 and 2



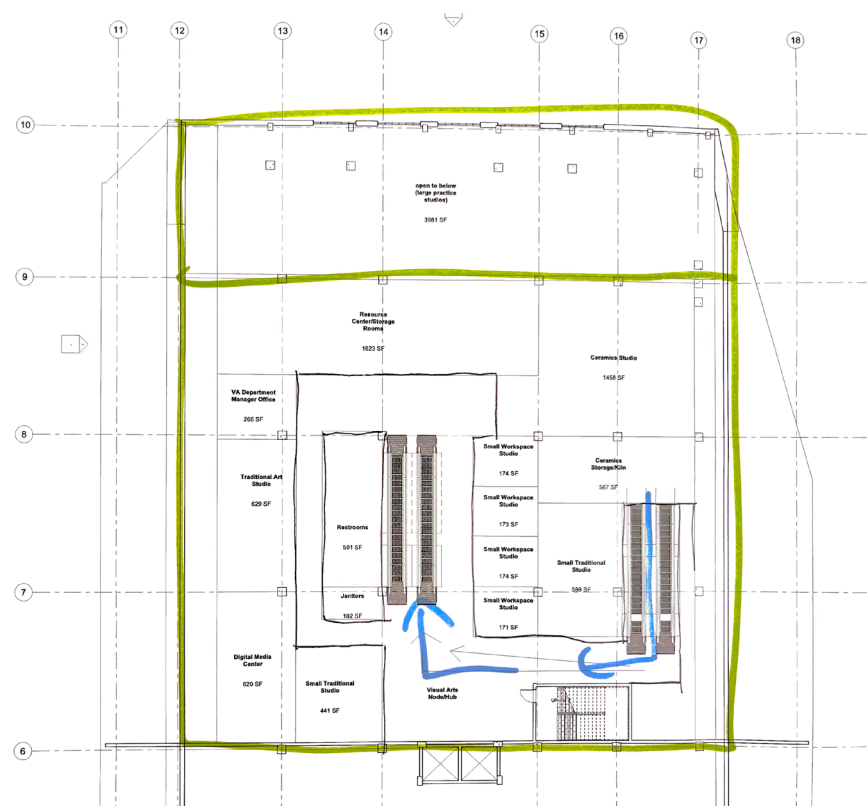
Level 1



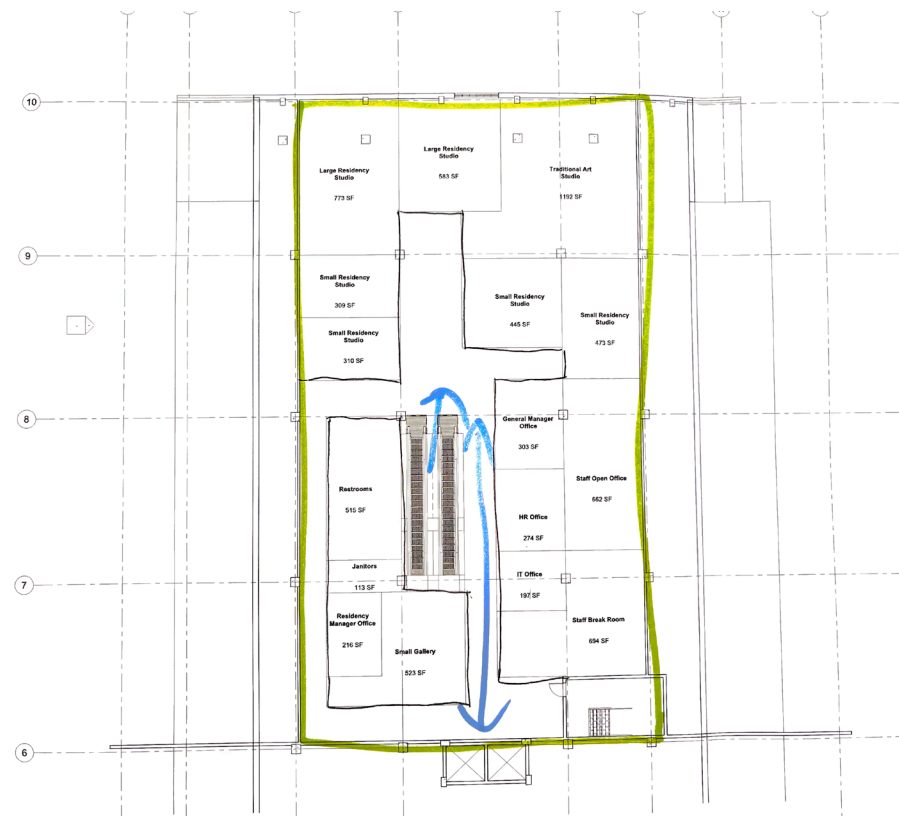
Level 2

Section 6.1 Space Planning Development

Iteration 1 - Floor Plan Level 3 and 4



Level 3



Level 4

Section 6.1 Space Planning Development

Iteration 2 - Floor Plan Level 1 and 2

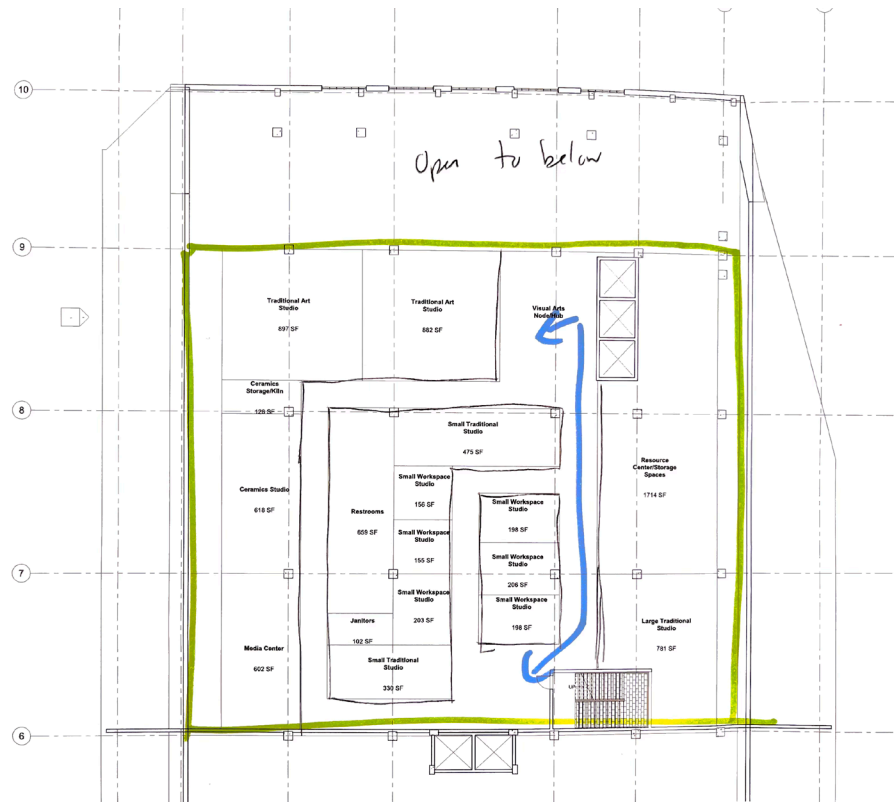


Level 1



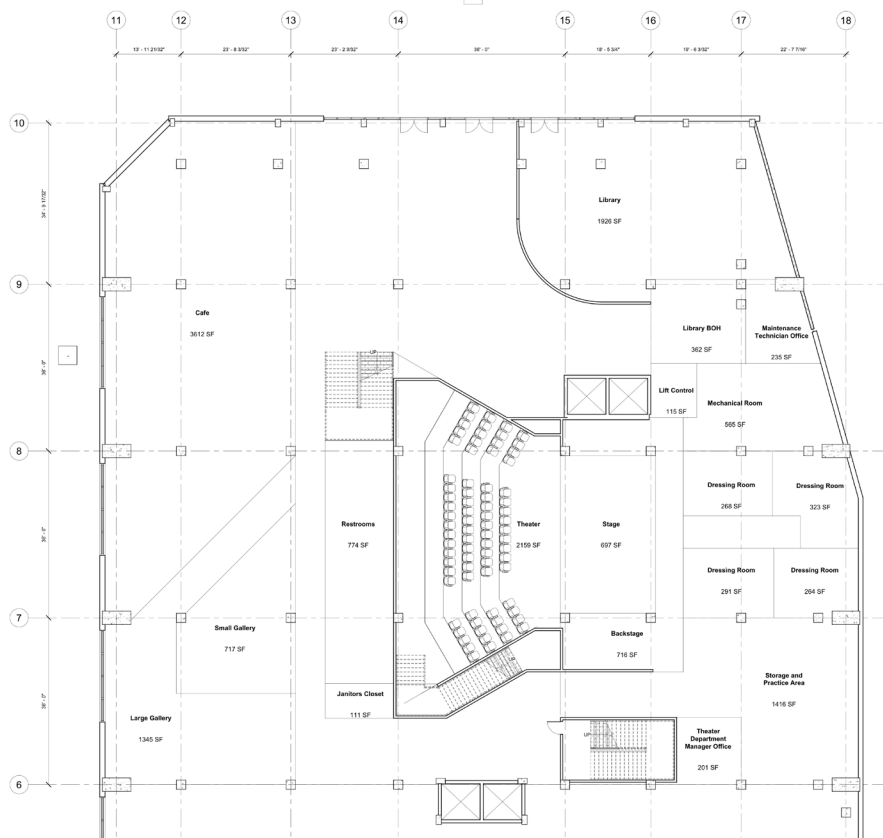
Level 2

Section 6.1 Space Planning Development

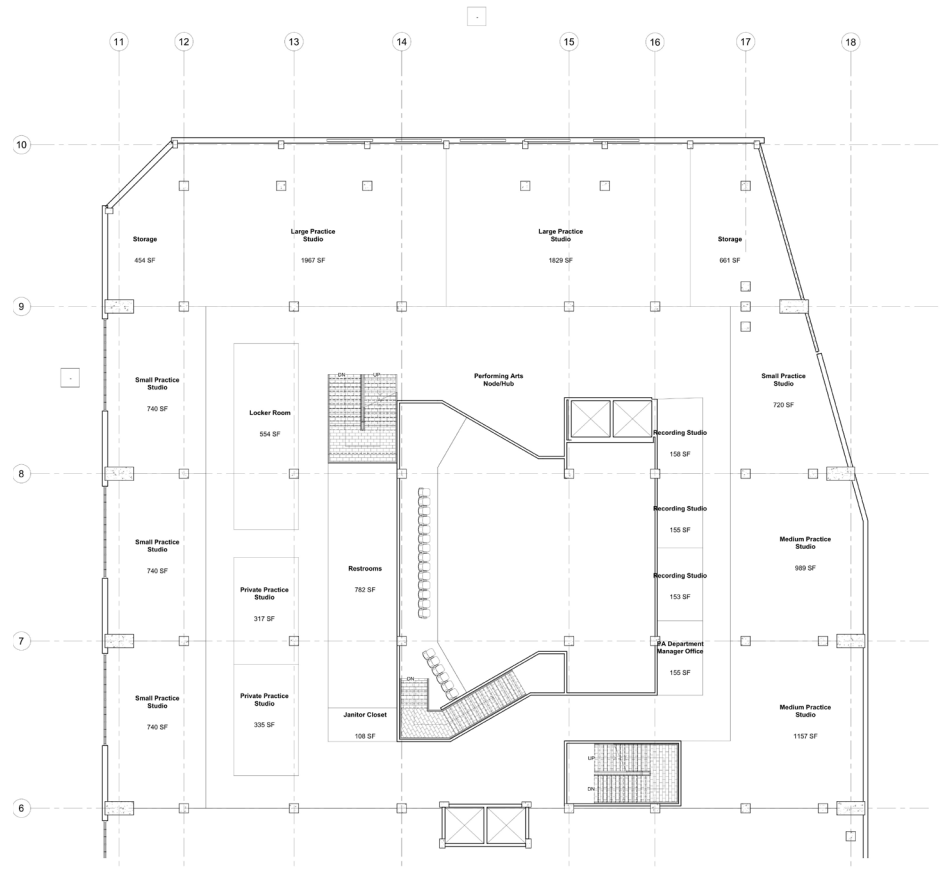


Section 6.1 Space Planning Development

Iteration 3 - Floor Plan Level 1 and 2



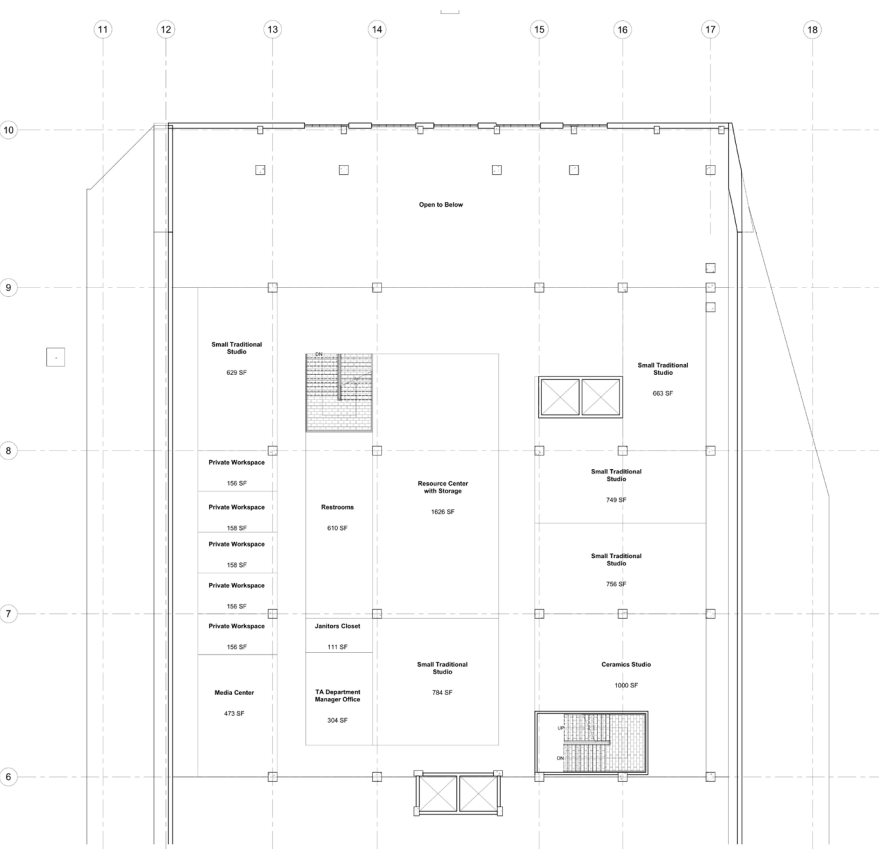
Level 1



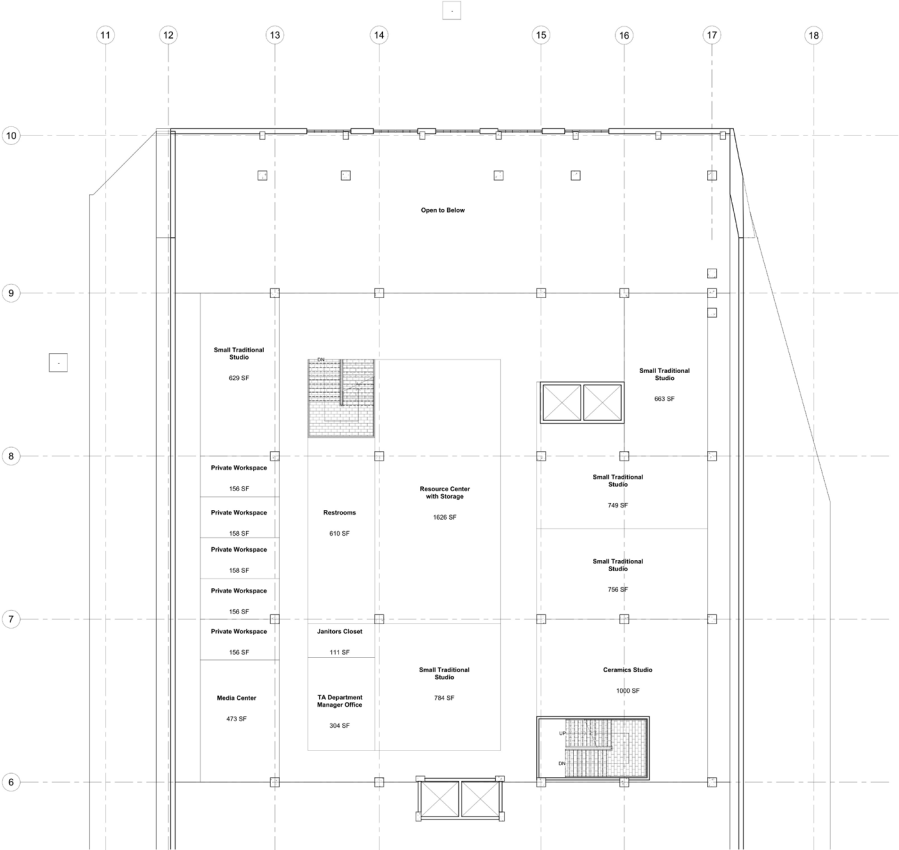
Level 2

Section 6.1 Space Planning Development

Iteration 3 - Floor Plan Level 3 and 4



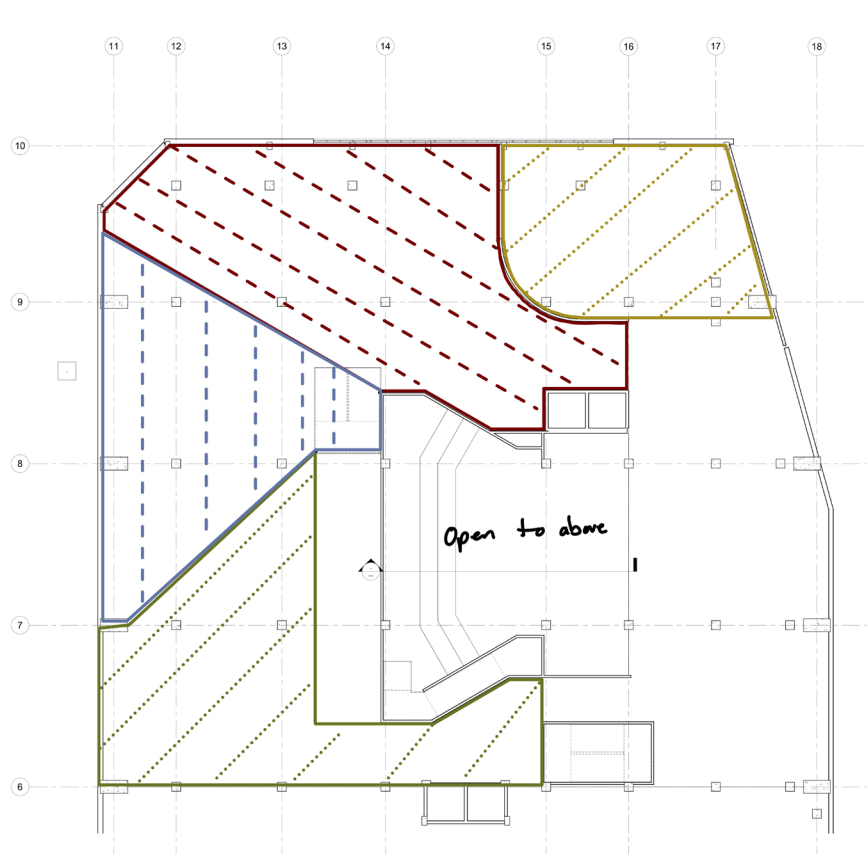
Level 3



Level 4

Section 6.2 Schematic Drawings

Preliminary Reflected Ceiling Plan - RCP Level 1 and 2



Level 1

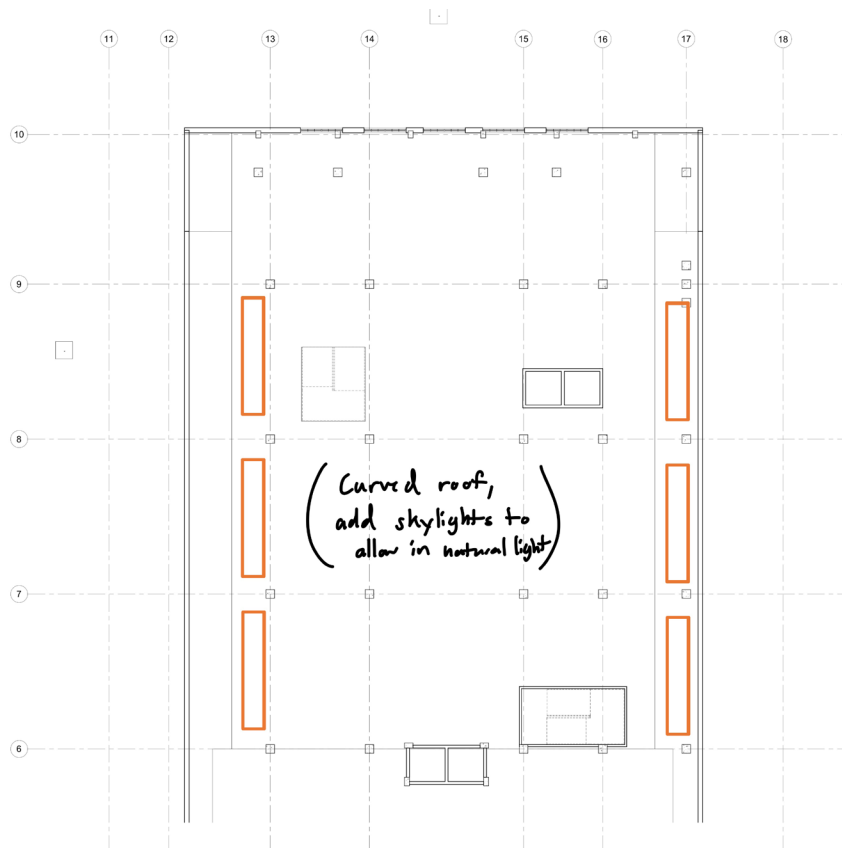


Level 2

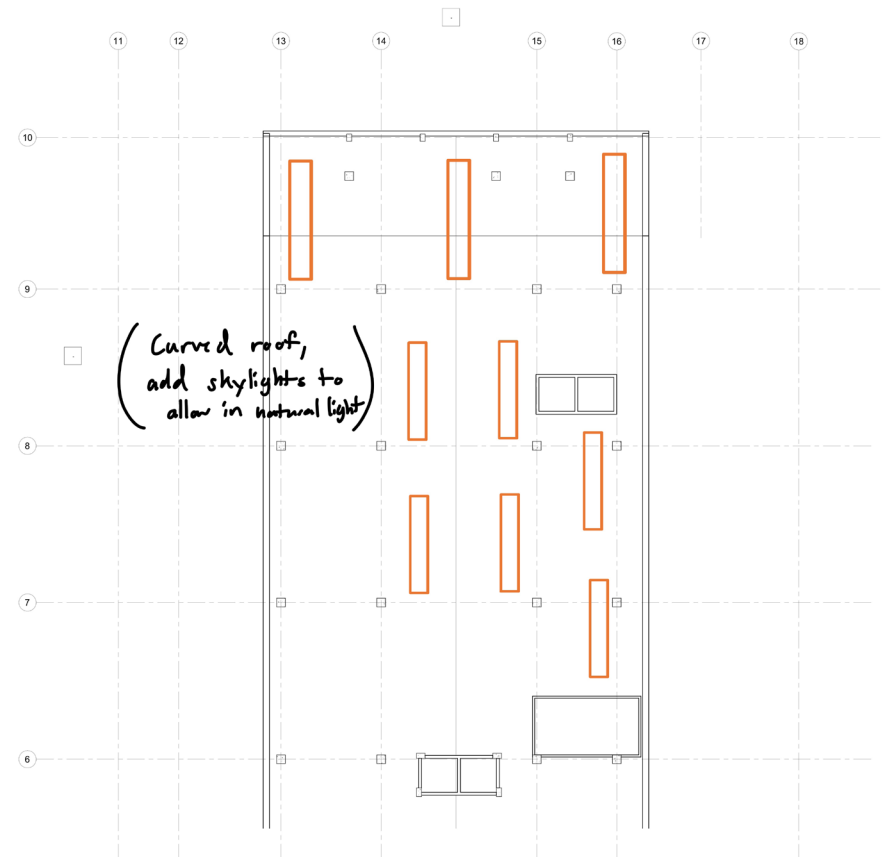
*Different colors represent different materials

Section 6.2 Schematic Drawings

Preliminary Reflected Ceiling Plan - RCP Level 1 and 2



Level 3

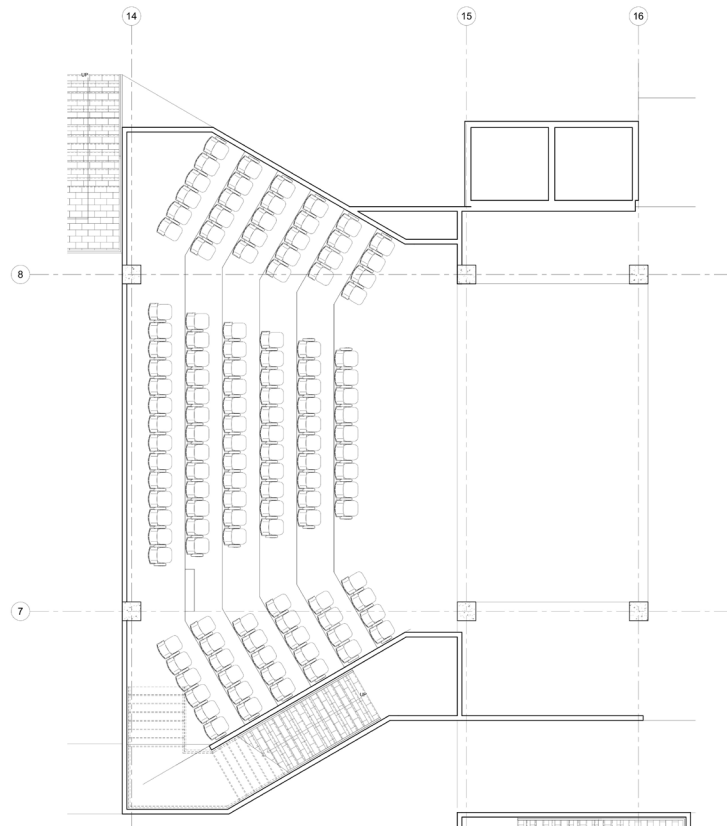


Level 4

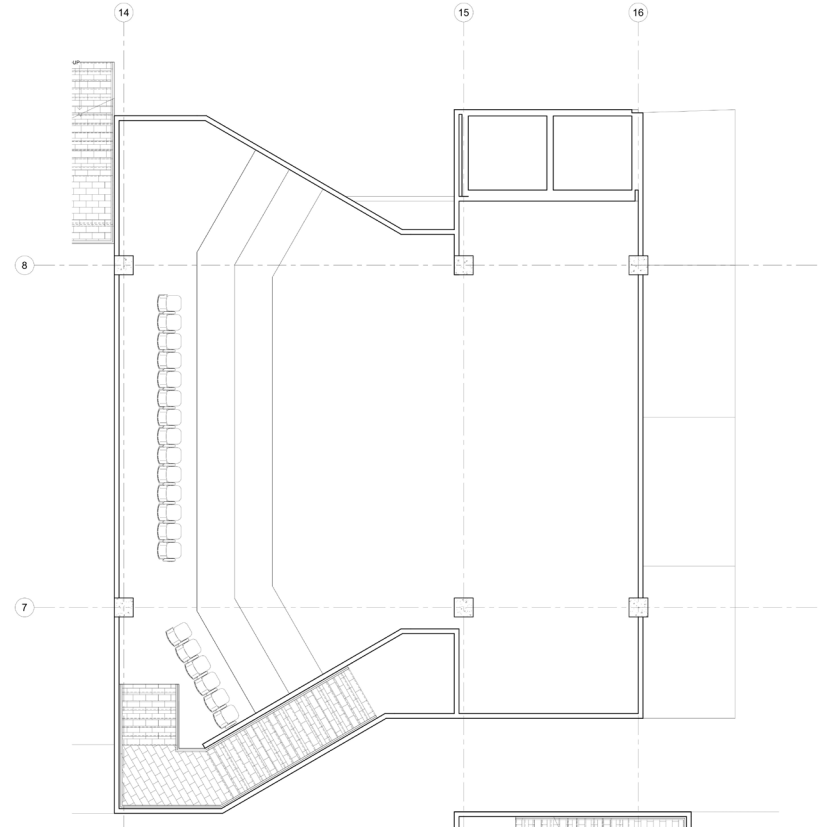
*Different colors represent different materials

Section 6.2 Schematic Drawings

Theater Layout



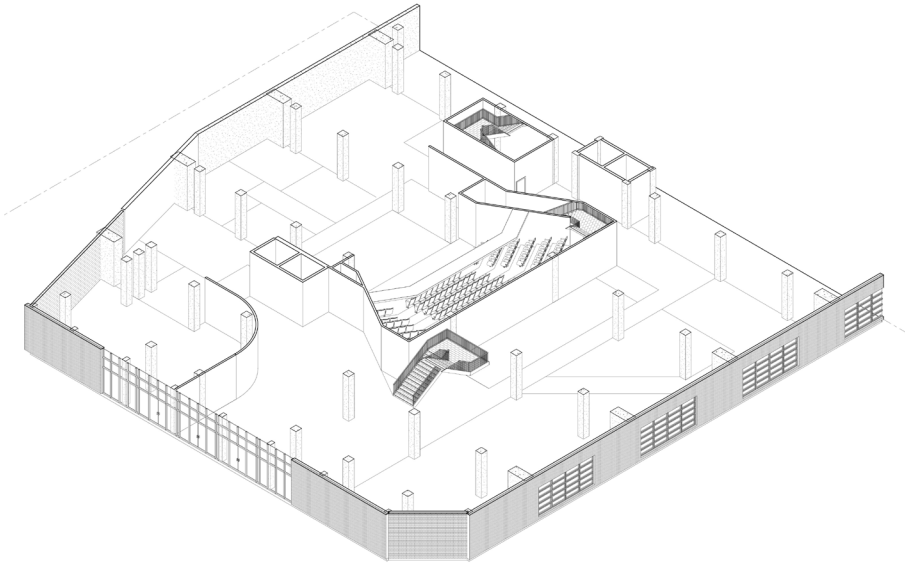
Level 1



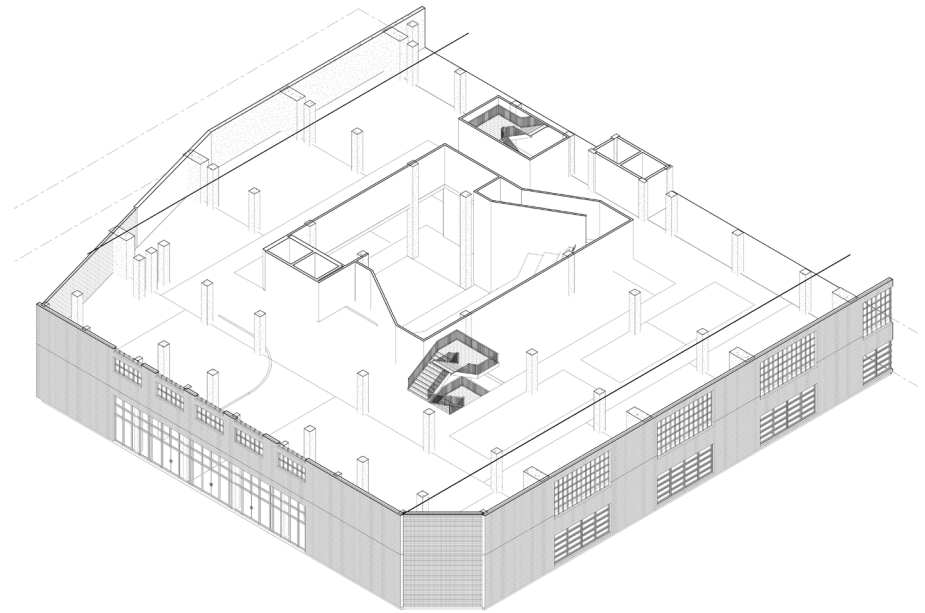
Level 2

Section 6.2 Schematic Drawings

Axonometrics



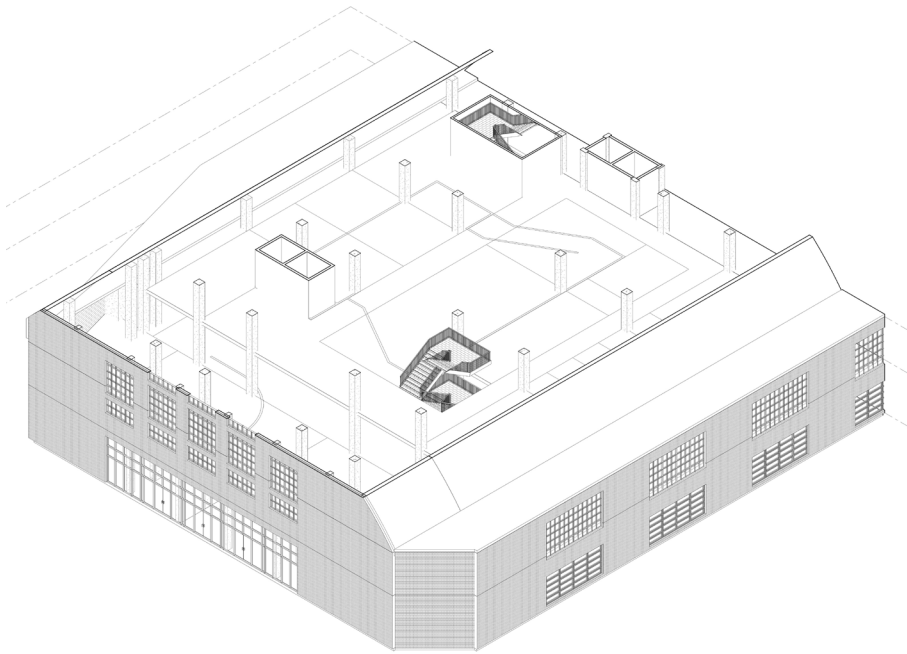
Level 1



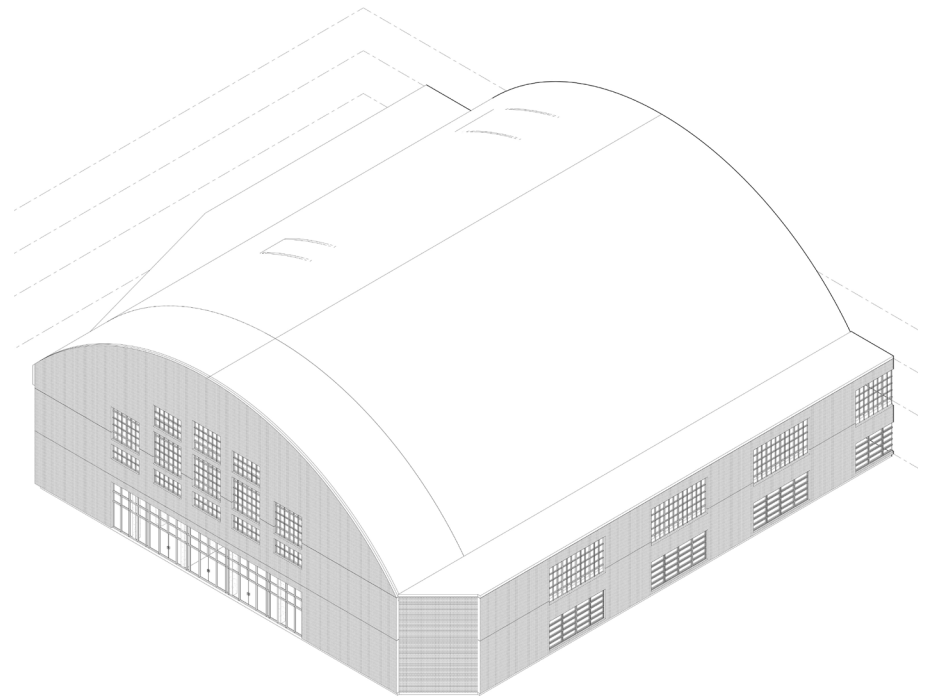
Level 2

Section 6.2 Schematic Drawings

Axonometrics



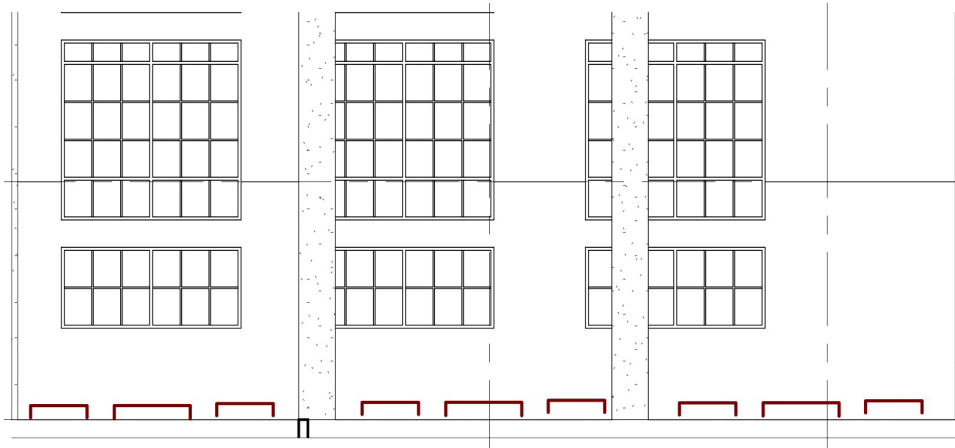
Level 3



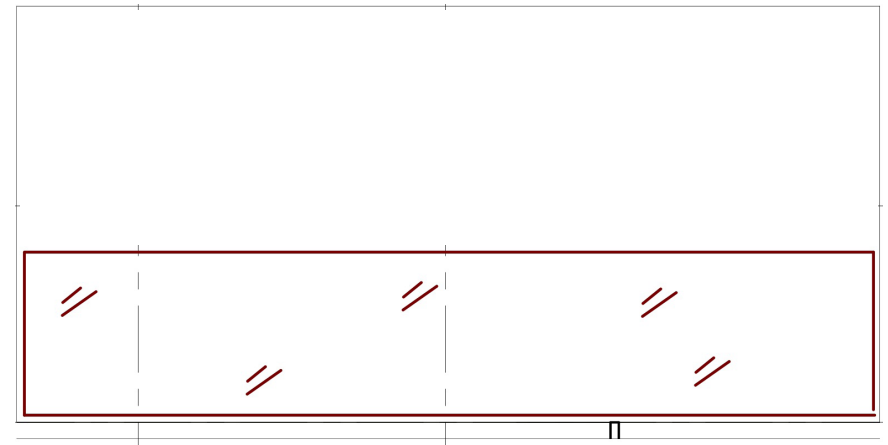
Level 4

Section 6.2 Schematic Drawings

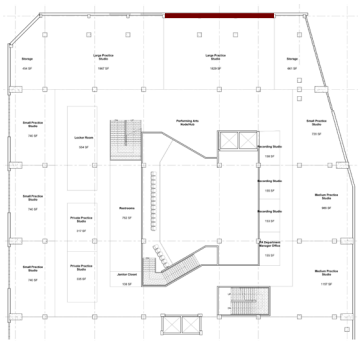
Elevations - Large Practice Studio



Benches and Cabinets along this end for seating and storage

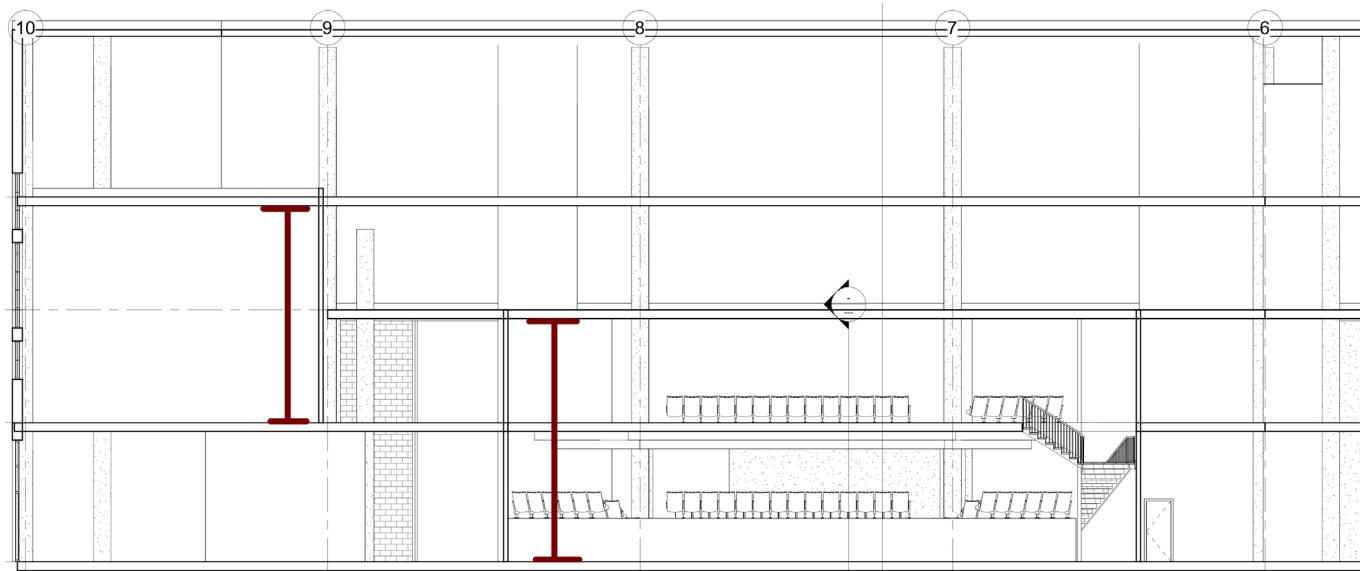


Tall mirror to accomodate larger practices

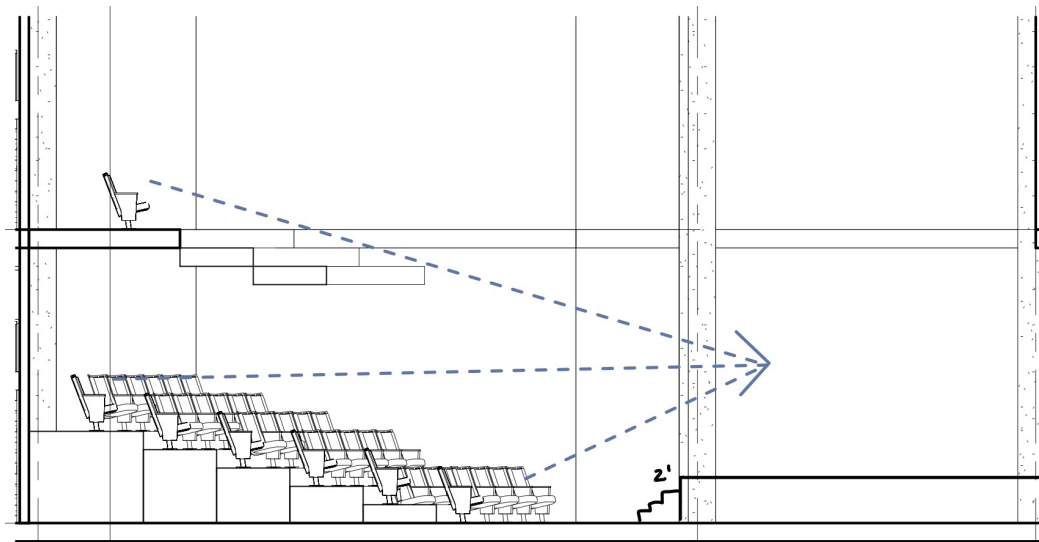


Section 6.2 Schematic Drawings

Sections



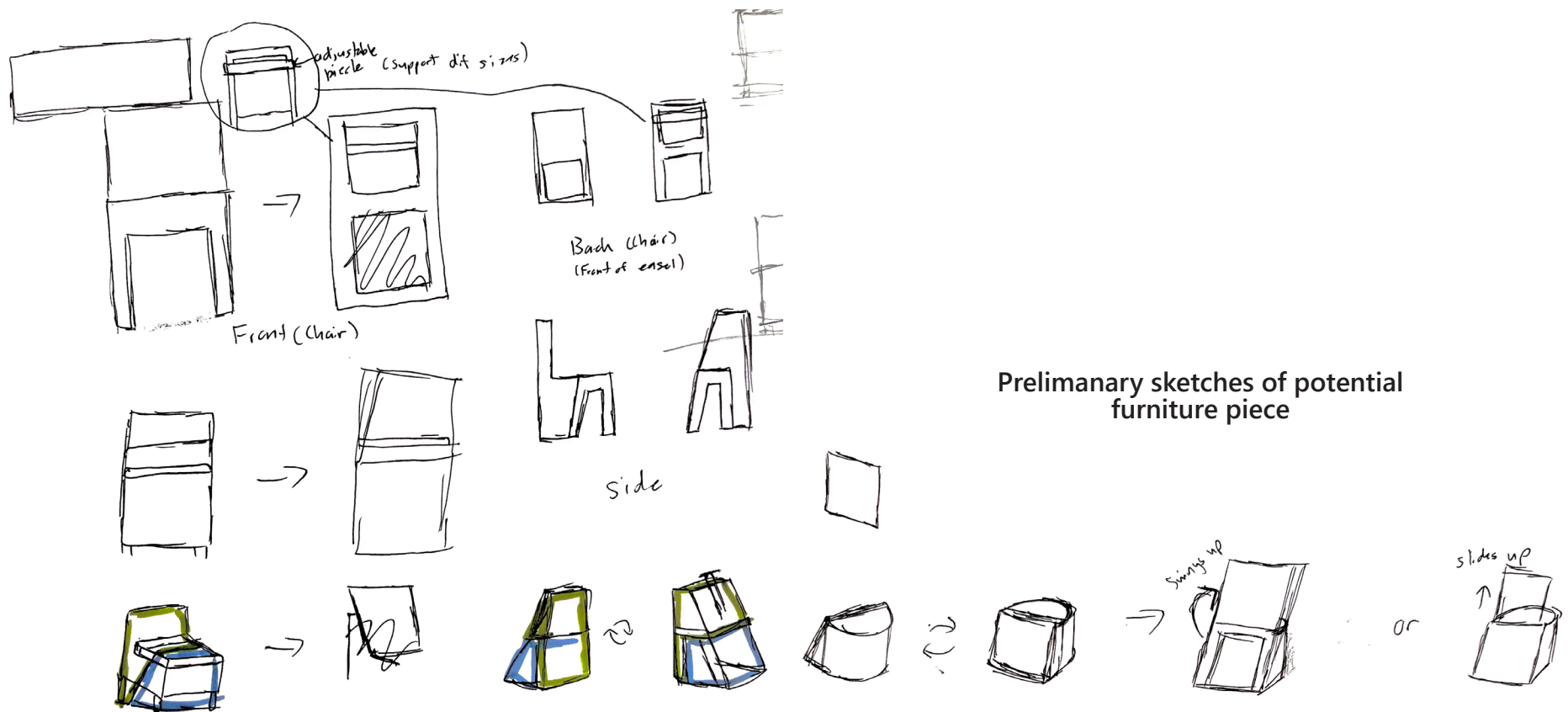
Section shows where floor plate is cut



Section of Theater

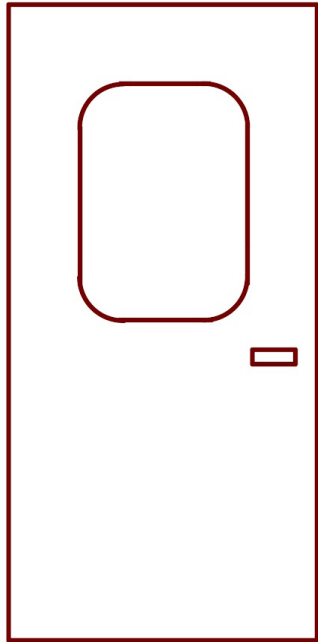
Section 6.2 Schematic Drawings

Details

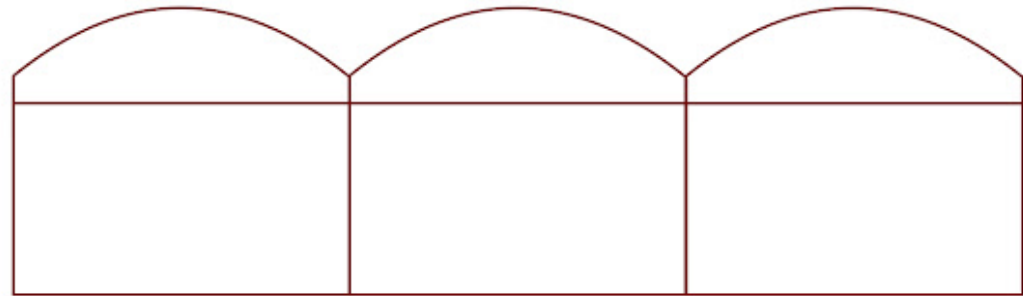


Section 6.2 Schematic Drawings

Details

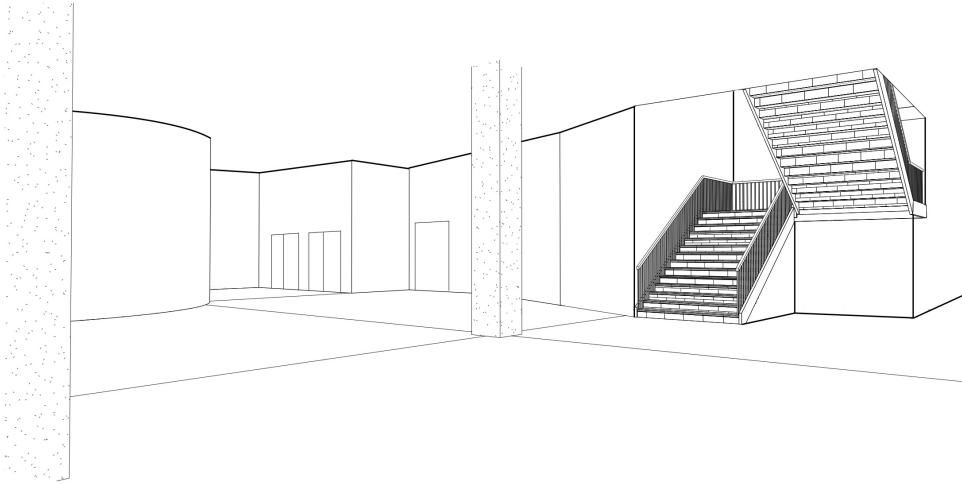


Unique Doors resembling
train doors

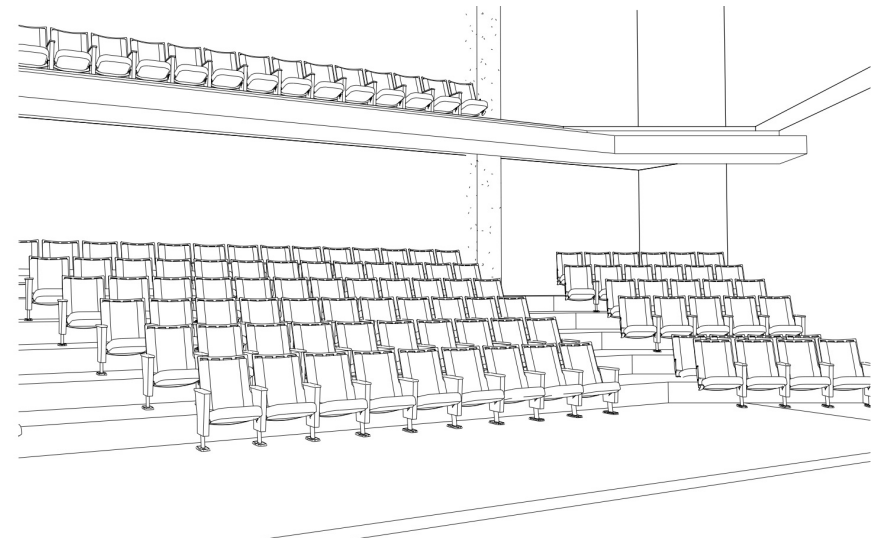


Cafe to resemble ticketing area

Section 6.3 Schematic Sketches



Entrance/Lobby



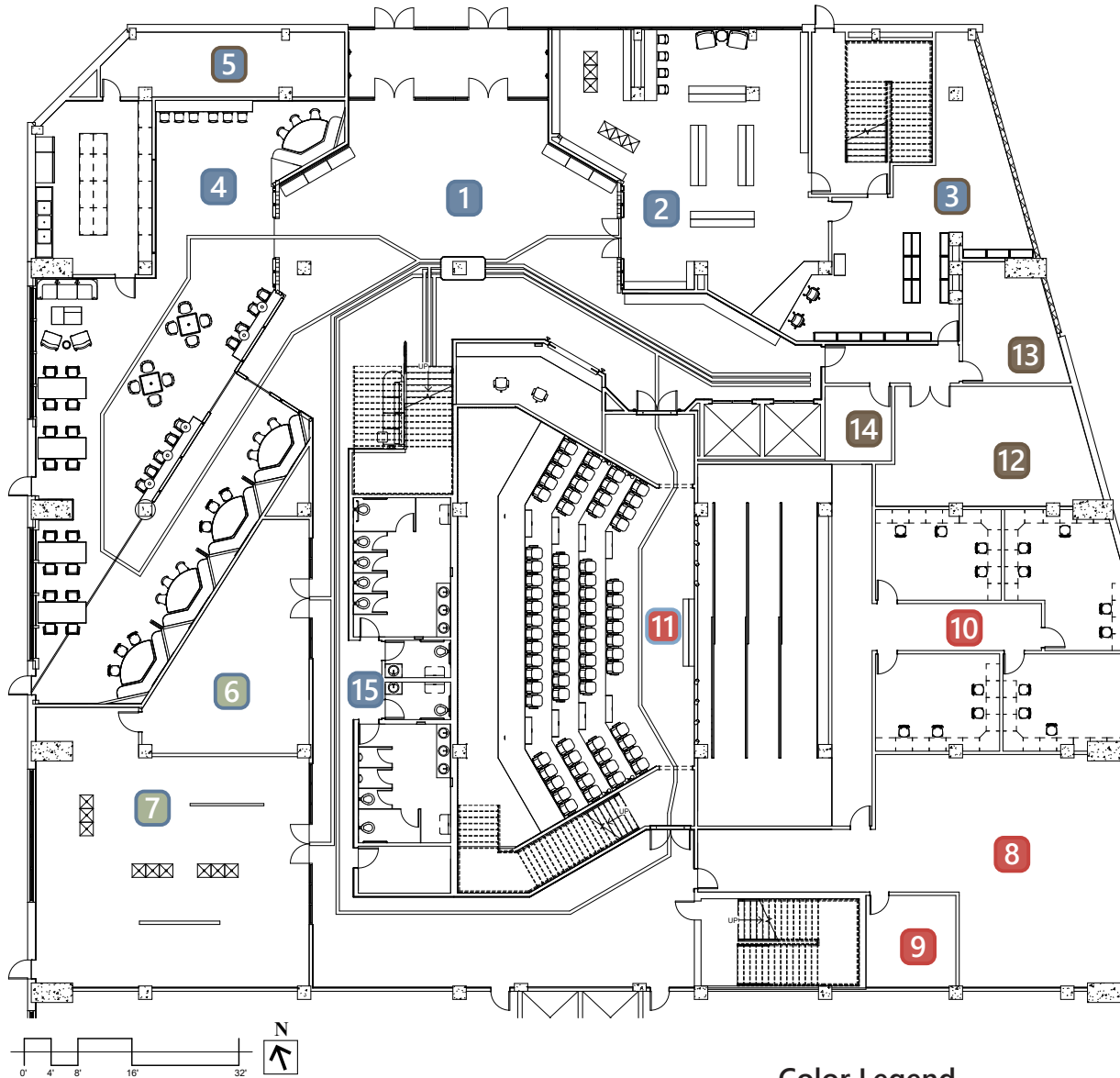
Theater

Section 7

Final Design Solution

Section 7.1 Final Design Floor Plan

Level 1



Room Legend

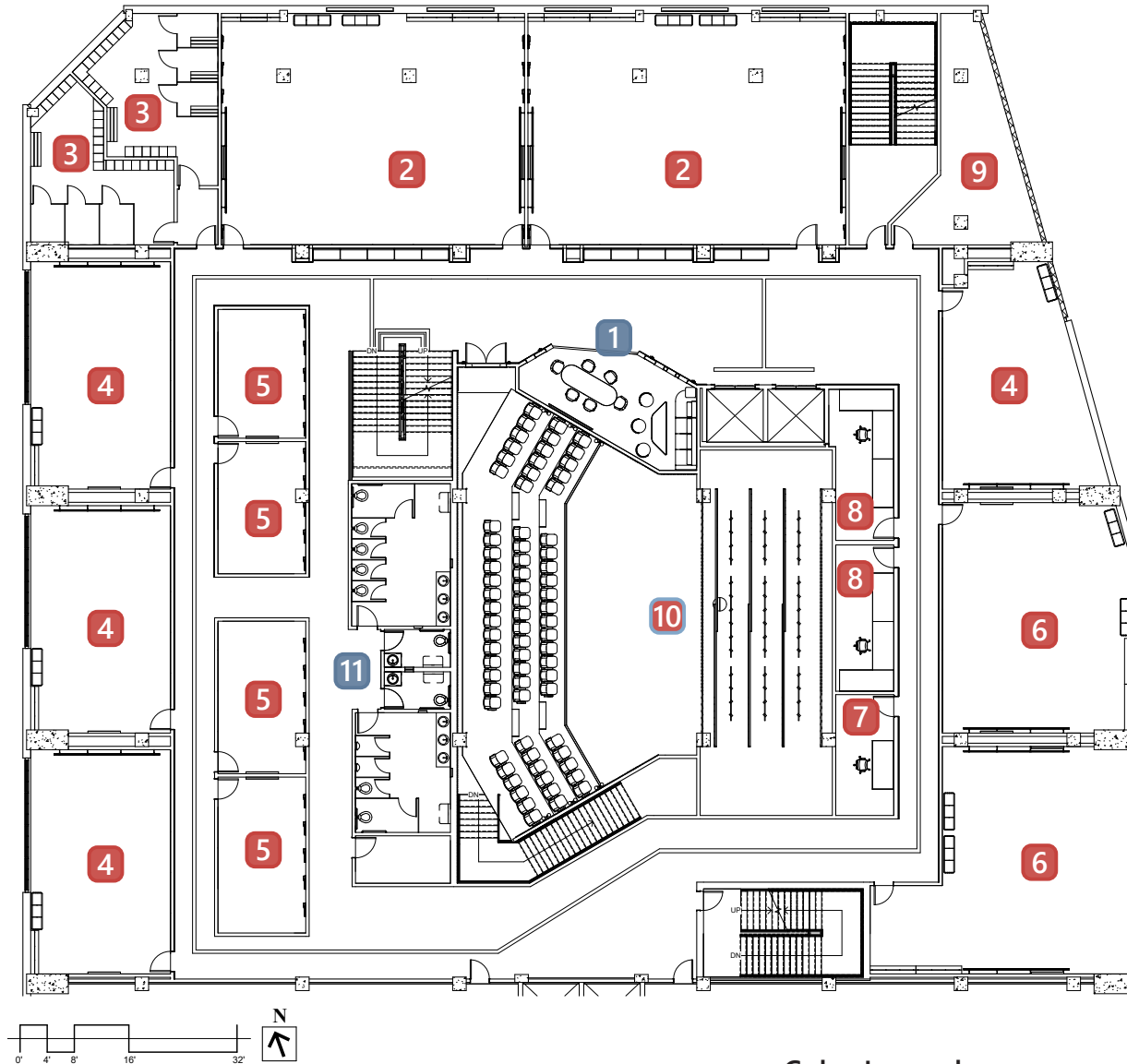
1. Lobby
2. Library
3. Library BOH
4. Cafe
5. Cafe BOH
6. Small Gallery
7. Large Gallery
8. Theater Storage
9. Theater Department Manager Office
10. Dressing Rooms
11. Theater
12. Mechanical Room
13. Mechanical Room Manager Office
14. Lift Control
15. Restrooms

Color Legend

- Public Common Areas
 Performing Arts
 Visual Arts (Short-Term)
 Visual Arts (Long-Term)
 BOH

Section 7.1 Final Design Floor Plan

Level 2



Room Legend

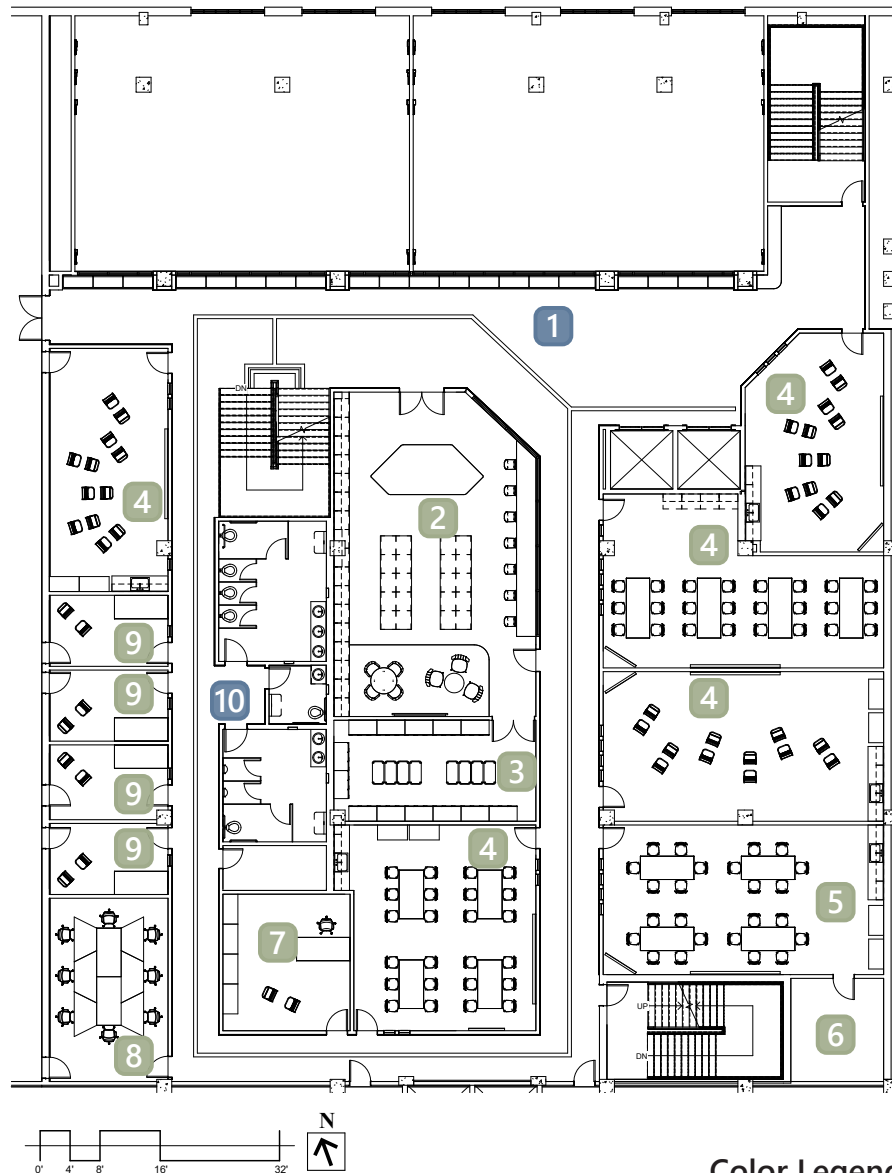
1. Performing Arts Level Node
2. Large Practice Studios
3. Locker Rooms
4. Small Practice Studios
5. Private Practice Studios
6. Medium Practice Studios
7. Performing Arts Manager Office
8. Recording Studios
9. Storage
10. Theater
11. Restrooms

Color Legend

- Public Common Areas Performing Arts Visual Arts (Short-Term) Visual Arts (Long-Term) BOH

Section 7.1 Final Design Floor Plan

Level 3



Room Legend

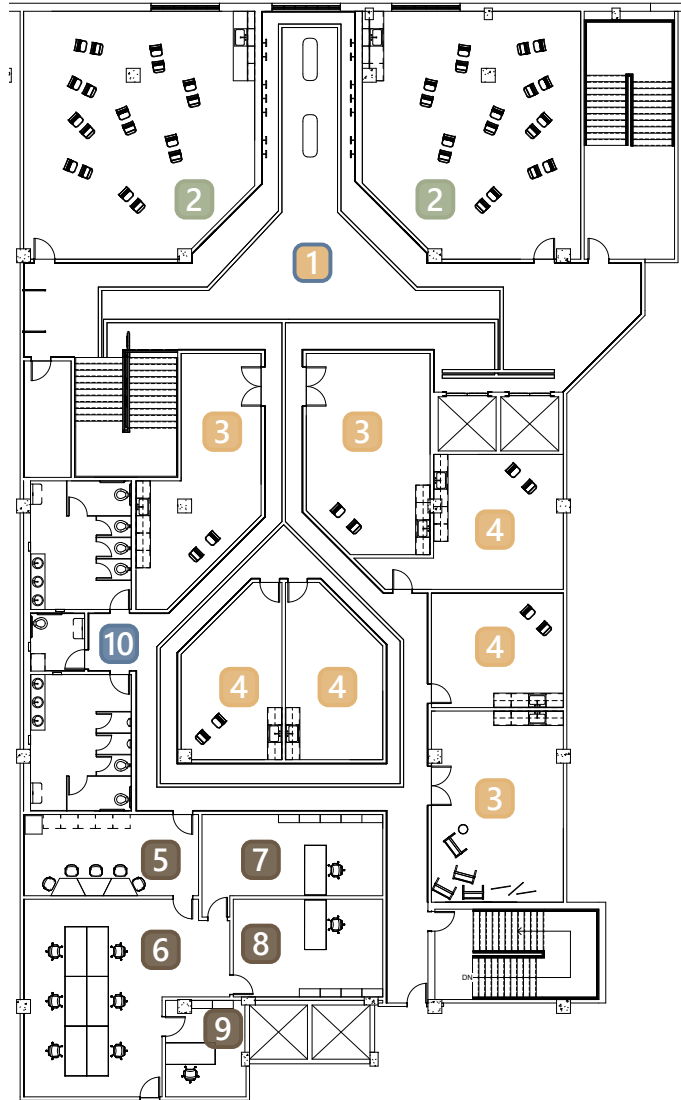
1. Viewing Area
2. Resource Room
3. Storage Room
4. Small Traditional Art Studio
5. Ceramic Studio
6. Kiln Room
7. Visual Arts Department Manager
8. Media Center
9. Private Workspace
10. Restrooms

Color Legend

- Public Common Areas Performing Arts Visual Arts (Short-Term) Visual Arts (Long-Term) BOH

Section 7.1 Final Design Floor Plan

Level 4



Room Legend

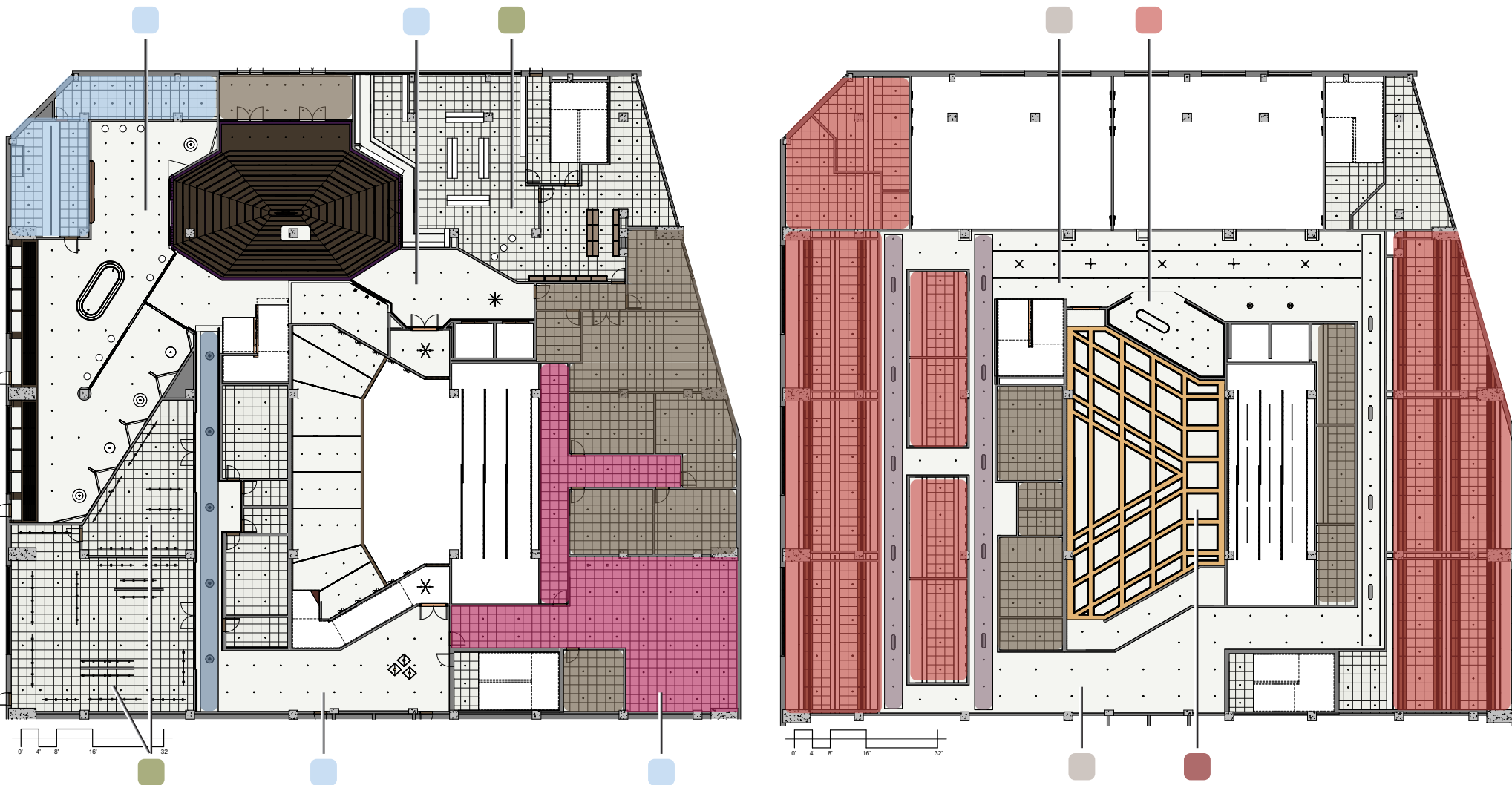
1. Open Gallery
2. Large Traditional Art Studio
3. Large Rental Studio
4. Small Rental Studio
5. Staff Break Room
6. Staff Open Office
7. General Manager Office
8. HR Office
9. IT Office

Color Legend

- Public Common Areas Performing Arts Visual Arts (Short-Term) Visual Arts (Long-Term) BOH

Section 7.2 Final RCP and Lighting Schedule

Level 1 and 2



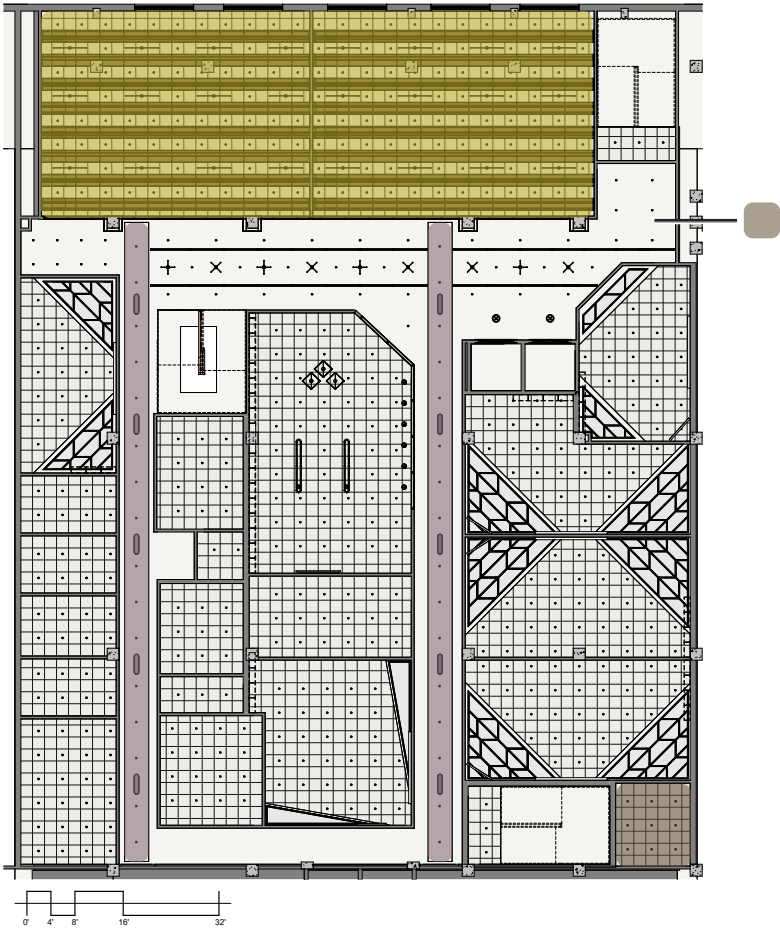
Ceiling Height Legend

10' 0" 11' 0" 11' 6" 12' 0" 12' 6" 13' 0" 14' 0" 24' 0" 27' 0"

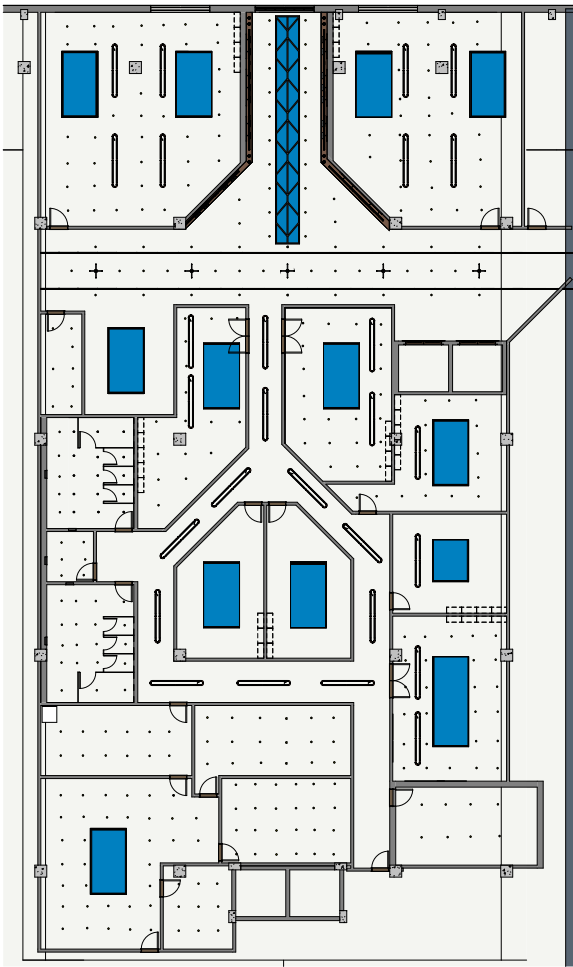
Section 7.2 Final RCP and Lighting Schedule

Level 3 and 4

** All are 11' 0" ceilings if not specified



Curved ceiling/roof 8' 0" -> 17' 0" -> 8' 0"






















Ceiling Height Legend



Section 7.2 Final RCP and Lighting Schedule

Schedule

Manufacturer:	Name:	Image:	Location:	Qty:
Visual Comfort	Joni Sconce		Lobby	7
Kohler	Collar Sconce		Lobby	2
Visual Comfort	Miley 7 Wall Sconce		Entrance to Theater	54
Bartco Lighting	Real Faux 32		Lobby, Cafe	Specified to installation
Visual Comfort	Nyra Chandelier		Lobby	1
Visual Comfort	Kenway Pendant		Lobby	3
Visual Comfort	Balto Chandelier		L1, Resource Room	6
Vibia	Flamingo Pendant		Cafe	5
Lumenwerx	Elia Chandelier		Cafe, L2 Node	2
Kohler	Kernen Pendant		Cafe, Library	8
Intra Lighting	Trackr RI		All levels	Specified to installation

Manufacturer:	Name:	Image:	Location:	Qty:
A-N-D	Vale Flush Mount		L2, L3	27
A-N-D	Pipeline Pendant		Resource Room, L4	27
Visual Comfort	Phobos Wide Flush Mount		L2, L3, L4	15
Visual Comfort	Linger Chandelier		Theater	2
Kohler	Bellera Sconce		Theater	16
Visual Comfort	Orbel Flush Mount		L2, L3	4
A-N-D	Orbit Pendant		Resource Room	6
Visual Comfort	Phobos Wide Linear Chandelier		Large Practice Studio	24
Visual Comfort	Wit Pendant		Open Gallery	8
Visual Comfort	Dessau Picture Light		Open Gallery	22
Lumen Ketra	D3 Recessed Downlight		All levels	1686


























Section 7.3 Finish and Furnish Schedule

Finish Schedule

Manufacturer:	Name:	Image:	Application:
Armstrong Flooring	Mesa Stone Engineered Tile		Flooring
Armstrong Flooring	Kalla Travertine Engineered Tile		Flooring
Armstrong Flooring	Alleghany Slate Engineered Tile		Flooring
Angella Harris	Mediterra Circle Terra Cream 8x8		Flooring
Carpet Tile Depot	Shaw Imagine Reveal Red		Flooring
Patcraft	Stride in Cantor		Flooring
Carpet Tile Depot	Shaw Imagine Influence Carpet		Flooring
N/A	Medium Oak		Veneer
N/A	Oak		Veneer
N/A	Dark Walnut		Veneer
Phillip Jefferies	Compass Weave		Wallcover
Phillip Jefferies	Regatta Red		Wallcover
Phillip Jefferies	Arrowroot Ember		Wallcover
Phillip Jefferies	Sculpted Wood		Wallcover
Phillip Jefferies	Zebra Grass		Wallcover
Concertex	Soho Canvas		Wallcover

Section 7.3 Finish and Furnish Schedule

Furniture Schedule

Manufacturer:	Name:	Image:	Location:	Qty:	Manufacturer:	Name:	Image:	Location:	Qty:
Haworth	Task Lively Chair		Lobby, Offices	2	Karl Andersson	Trayo Table		Library	1
Sandler	TAIA Chair		Cafe	9	OFS	Rowen Seating (Bench)		Library, Gallery	5
Sandler	BINAR Chair		Cafe, L2 Node, Resource Room	18	Sandler	Varya Task Chair		Library, Offices, Media Center	21
Sandler	MYRA Chair		Cafe	6	OFS	Vide Shelf		Library	14
Sandler	Adora Chair		Cafe	9	Hussey Seating	Quatro Art Series		Theater	200
Sandler	Viki Chair		Cafe, Visual Arts Studios	94	OFS	Blush Modular Sofa		Lobby, L2 Node	7
Sandler	WAVE Soft		Cafe	2	Sandler	Unnia Chair		L2 Node	4
Sandler	Chanel Modular Sofa		Cafe	3	Sandler	Tablet		L2 Node	3
Fritz Hansen	Essay Table		Cafe	18	OFS	Rowen Bench		Practice Studios	12
OFS	Rowen Table		Cafe	2	Sandler	Planie Bench Top Cushion		L2 and L3 Corridors	30
Sandler	Varya Chair		Library, Resource Room	11	Blu Dot	Low Fade Lounge Chair		Resource Room	3
Sandler	Libra Chair		Library	2	Custom Furniture	Journey Easel		Visual Art Studios	92
					Davis	Cantina Bench		Open Gallery	2

Section 7.4 Design Build Drawings and Details

Sections (Not to Scale)

Skylights throughout top floor
supply natural light to every room

Curved ceiling becomes
feature point of the top floor



Lobby has clear wayfinding to
direct users to their destination

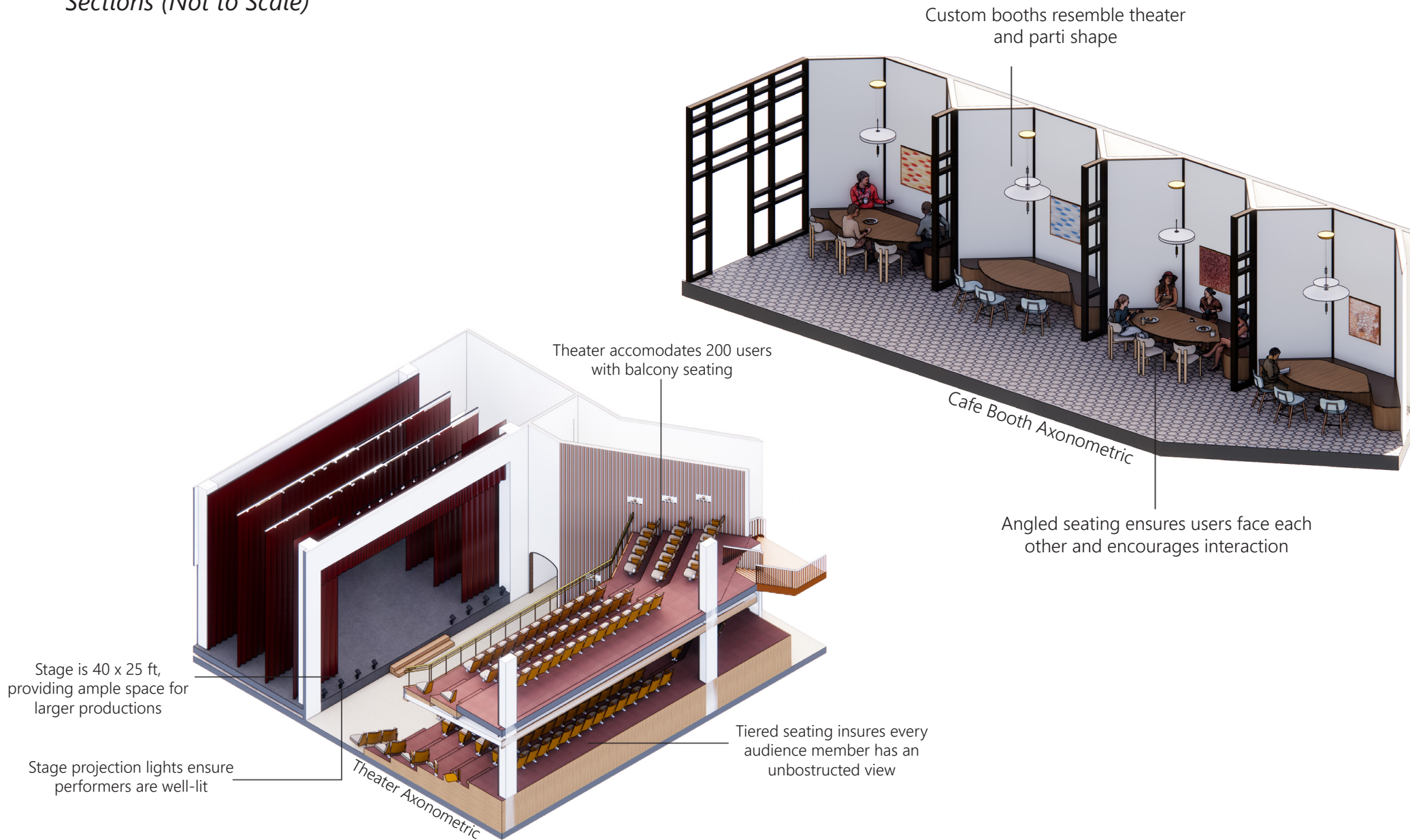
Tall ceilings give ample
room for larger practices



Theater takes center stage
of the center as the largest
component

Section 7.4 Design Build Drawings and Details

Sections (Not to Scale)



Section 8

Conclusion

8.1 Mentor Reviews

First Review

Meeting conducted 10/7/2024 11:30AM (Virtual)

Mentor Attendees: Carlos Valdenegro and Tianette Simpson. Aiah Taha joined in at 12:00.

I explained my idea for the art community center and studio residency and went over all the work I had done so far. This included the research in 2.1, 2.2, and 2.3, my design approach, and showed my idea for the logo and who are my end users.

Feedback for my project:

- Location is important! Where will the center be located, is that area in need of one/is it beneficial for that area?
- Playing with shadows for contrasts can be a fun idea.
- Reminded them of the studio residency center Torpedo Art Center in Alexandria, suggested me to visit and study. (Which I did! I am now including it in my project as an Empirical Study.)
- Were initially concerned with the amount of types of studios/art forms I am attempting to include as we agreed it was ambitious, but were satisfied with my confidence in wanting to attempt it.
- Told this to all three of us: don't be too concerned about the logo yet. Keep it a work in progress as final logo designs are sure to be actualized as the project progresses. They are excited to see our next steps and are looking forward to being a part of our projects!

Second Review

Meeting conducted 10/28/2034 11:30 AM (Virtual)

Mentor Attendees: Carlos Valdenegro, Aiah Taha (Tianette Simpson had internet issues and was unable to join)

I showed my project book draft and updated them on the new work I had done as well as the work I had updated.

Feedback for my project:

- They think I am on track and understand my project and what I want to do sufficiently.
- Carlos highlighted again the importance of location and knowing what your building is to further deepen the understanding of the project.
- Again, they said not to stress about the logo until we know our building and have started designing. If I am going to draw inspiration from Art Nouveau it would make more sense if the building was historical and in the style. They understand my logo description reasoning, but its historical inspiration should have a more concrete basis.

8.1 Mentor Reviews

Third Review

Meeting conducted 11/25/2024 11:30AM (Virtual)

Mentor Attendees: Aiah Taha, Carlos Valdenegro, and Tianette Simpson.

I reviewed my project a bit more in depth for Tianatte as she was unable to attend the last meeting, and showed the aspects I had reviewed since last time. I showed all the new content like my codes analysis and charts, my diagrams, and my main option for my location. Aiah used the location I am aiming to use (201 M St NE, Washington, DC 20002) so she will be a great reference for the future! They like the newer logo version and see the resemblance in the lines to the building's lines. They have been asking about buildings since the first meeting so they were definitely happy to see a physical building to envision my project in.

Fourth Review

Meeting conducted 02/03/2025 12:30PM (In-Person)

Mentor Attendee: Carlos Valdenegro

I went over the work I had done so far and he gave his input on what I can do to organize my structure better:

- use escalators instead of creating new elevators
- move the residencies to the visual arts floor and make it open to public
- move the theater to the center of the building to minimize the amount of columns in the way
- look into making a cafe as a communal space

We also looked over my concept and parti and he thinks they are good and I am on the right track, but to look at european train stations for smaller classical reference to inform and improve my approach.

Fifth Review

Meeting conducted 03/17/2025 12:30AM (In-Person)

Mentor Attendees: Carlos Valdenegro and Tianette Simpson.

Pin up went well! Showed my floor plan progress and got feedback on door placement and clarification on theater layout. Got a suggestion to add a balcony/walkway for the large practice studio. Pin up went well! Showed my floor plan progress and got feedback on door placement and clarification on theater layout. Got a suggestion to add a balcony/walkway for the large practice studio.

8.2 Mentor Reviews

Sixth Review

Meeting conducted 04/03/2025 3:00PM (Virtual)

Mentor Attendee: Carlos Valdenegro

I showed Carlos my floor plan and got his approval on the changes I've made and suggestions on how to execute the design better. Need to heavily edit the lobby to make it much more intentional and take out the curves and bring back in the angles that are more core to the concept and parti. Helped a lot with lighting placement and what types I should include.

8.2 Reflective Analyses of Goals and Objectives

I believe I implemented my goals and objectives to the best of my ability with the complexities there were with the site I chose. I had several challenges I had to work around, such as the curved roof of the top two floors, integrating my angled part into a very rectilinear building, and the over 50 structural columns that I couldn't remove, unless absolutely necessary.

I had two large spaces in particular that I needed to ensure didn't have columns running through them, the theater and the large practice studios. The only viable location for those spaces was right in the center of the building, with a rare 36' x 36' block I could work around. However both of these spaces needed at least 20' tall ceilings, and I would not be able to stack these spaces on top of each other due to the curved roof limiting my options. After deliberation and discussion with my mentor Carlos, we settled on removing 4 columns in one section of the plan to make space for the large practice studio.

A design element I originally wanted to include in my project were to recreate large grand corridors and/or entry that are a staple part of many classic train stations. Again, I was unable to do so due to the columns and the theater needing to take center stage of the floor plan. I am glad the transit concept still showed through the wayfinding tool I implemented. The clearly distinct colored lines guiding users throughout the center are clearly reminiscent of modern transit maps.

I also believe I implemented my design approaches successfully. A few of them were done well such as exploration and movement with the clear wayfinding, transparency with the constant windows, curtain walls, and again wayfinding, and utilization being the purpose of the center with its abundance of studio variety and resources. I do wish I was able to implement Stillness more and that I had been more intentional with including it in the plan, but I do love its implementation through the open gallery on the top floor. I also wish I had done more to show purposeful contrast and form. I believe it did end up showing through in the wayfinding and my main entry, but it wasn't as intentional as I would like it to be. Perhaps a different design approach would have worked better for this project.

8.3 Conclusion

At the end of this project and nearing graduation, emotions are both high and low reminiscing everything I have learned and what awaits me in the future. I don't know for certain what I will be doing or where I will be, but I know I will never forget all I learned here as an undergraduate student. Interior architecture is so much more than pretty shapes and colors, and is so much more intentional than anyone outside of the major realizes. Through capstone I was taught how to take large concepts and break them down into the core pieces I need to showcase, and then expand on those pieces to create a clear and distinct design.

This project tested all the skills I have developed, space planning, concepts, and how to defend my decisions (of which there were many moments). I learned to recognize when something wasn't working and change my approach, trusting not only my mentors and peers voice, but also my own thought process. I've grown not just as a designer but also a communicator and listener. I am both sad and excited to be finishing up this era of my life, but I am optimistic of the future knowing I have the skills to continue to learn even more.

Section 9

Appendix

Section 9.1 Perspective Renders

Level 1



Purposeful Contrast and Form - distinct material change indicates transition from everyday to artistic spaces

Lobby L1

Section 9.1 Perspective Renders

Level 1



Exploration and Movement - wayfinding lines encourage users to explore the center

Lobby L1

Section 9.1 Perspective Renders

Level 1



Connection - dedicated "stop" for users to pause, connect, and exchange ideas

Cafe L1

Section 9.1 Perspective Renders

Level 1



Collaboration

Cafe L1

Section 9.1 Perspective Renders

Level 1



Utilization

Theater L1

Section 9.1 Perspective Renders

Level 2



Unobstructed views from any angle

Theater L2

Section 9.1 Perspective Renders

Level 2



Variety of practice studio sizes for different performances and types

L2

Section 9.1 Perspective Renders

Level 3



Transparency - large windows create connection between the performing and visual arts levels

Viewing Area L3

Section 9.1 Perspective Renders

Level 3



Transparency - large windows create connection between the performing and visual arts levels

Viewing Area L3

Section 9.1 Perspective Renders

Level 4



Stillness - a calm moment on the top floor away from the busier platforms

Open Gallery L4

Section 9.2 Poster Iterations



Iteration 1



Iteration 2



Iteration 3



Iteration 4



Iteration 5

Section 9.2 Poster Iterations



Final Poster