



ENSEMBLE

KASEY HOWARD
DESIGN THESIS

A DESIGN THESIS SUBMITTED TO THE
DEPARTMENT OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE

OF NORTH DAKOTA STATE UNIVERSITY
BY

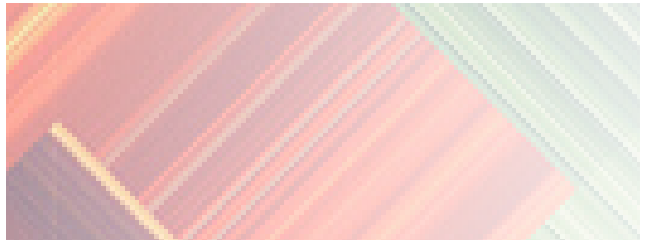
KASEY HOWARD

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF ARCHITECTURE

SIGNATURE PAGE
2

PRIMARY THESIS ADVISOR DATE

THESIS COMMITTEE CHAIR DATE



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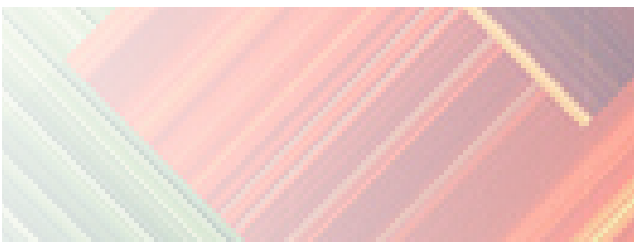
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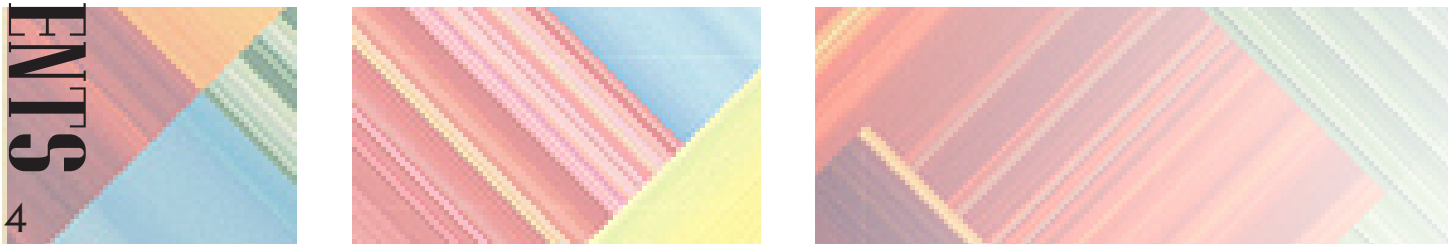


DATE

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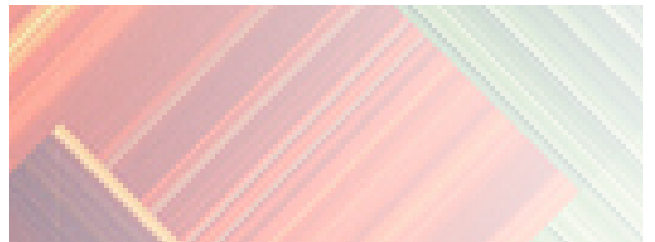
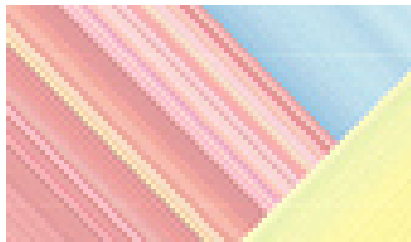
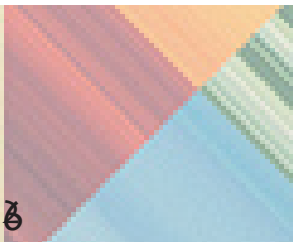


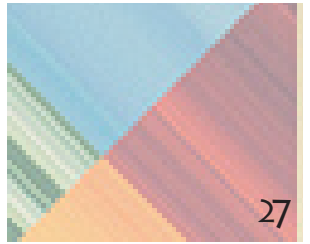
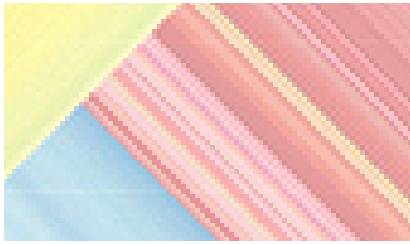
STATEMENT OF INTENT

STATEMENT OF INTENT ABSTRACT

THIS THESIS WILL SPEAK TO THE INTEGRATION OF THE PERFORMING ARTS AND VISUAL ARTS AND ARCHITECTURE. ARCHITECTURE SHOULD INEVITABLY BE INTEGRAL WITH THE CONTENTS WITHIN. CONSEQUENTLY THE CONTENT WITHIN THE STRUCTURE SHOULD ALSO BE AFFECTED; THEY INTERACT TOGETHER TO CREATE A WHOLE. IN DOING SO, BOTH ARE MORE INFLUENTIAL AND STRONG. BY STUDYING EACH OF THESE DISCIPLINES SEPARATELY, WE WILL THEN BE ABLE TO RECOGNIZE THEIR COMMONALITIES. ONCE ACKNOWLEDGING THE COMMONALITIES BETWEEN THEM WE ARE ABLE TO CREATE A PLACE IN WHICH GROWTH IS ABLE TO OCCUR. THE RESULT WOULD BE A CENTER FOR PERFORMING AND VISUAL ARTS. THIS PROGRAM WOULD GIVE EACH THE OPPORTUNITY TO DISPLAY AND PERFORM ART COHESIVELY AS WELL AS INDEPENDENTLY, THROUGH AND WITH THE ARCHITECTURE. LOCATED IN THE METROPOLITAN REGION OF PHOENIX THIS THESIS WILL INTEGRATE THE EXPANDING FUTURE OF THE AREA. THROUGH MIXED METHOD RESEARCH THIS THESIS PROJECT WILL SHOW HOW TOGETHER THE ARTS CAN MANIPULATE EACH OTHER TO BECOME A MORE COHESIVE ENTITY AS WELL AS RELATE MORE IN DEPTH WITH THE ARCHITECTURE IT FILLS.

KEY WORDS:
INTEGRATION
PERFORMANCE ART
VISUAL ART
FINE ART
DISPLAY
PHOENIX
MANIPULATE
COHESIVE



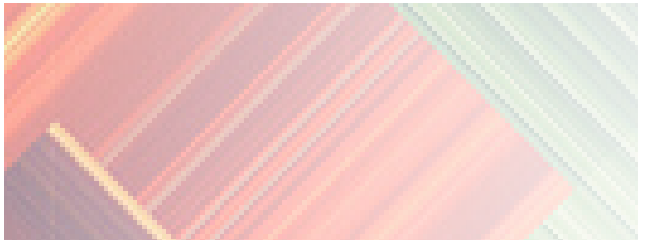
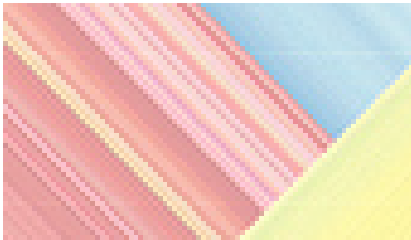


ABSTRACT STATEMENT OF INTENT

HOW CAN THE ARTS, PERFORMING AND VISUAL, INFLUENCE EACH OTHER THROUGH THEIR INTERACTION IN ARCHITECTURE?

STATEMENT OF INTENT

PROBLEM STATEMENT



TPOLOGY

PERFORMING ARTS CENTER
AND MUSEUM

THE CLAIM

ARCHITECTURE SHOULD BE MANIPULATED
SPATIALLY BY THE ACOUSTIC AND PHYSICAL
NATURE OF THE PROGRAMS IT CONTAINS,
THROUGH MOVEMENT, SOUND AND MEDIUM.

PREMISES

THE PROGRAM'S SUCCESS IS RELATED TO
THE ARCHITECTURE SURROUNDING IT.

THE MATERIALITY AND PHYSICAL NATURE OF A
SPACE SHOULD COMMUNICATE WITH ITS CONTENTS.

ARCHITECTURE SHOULD ENHANCE
THE EXPERIENCE OF THE PROGRAM.

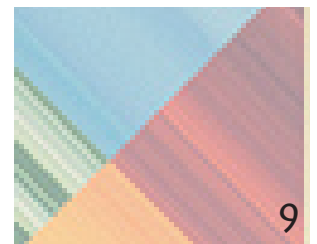
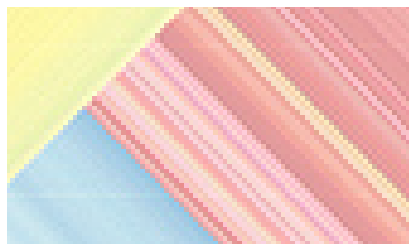
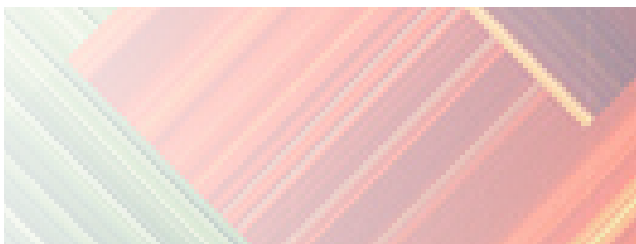
THEORETICAL PREMISE/
UNIFYING IDEA

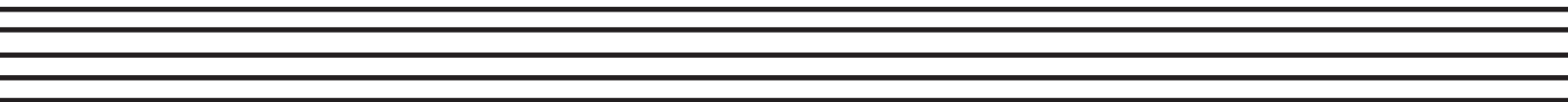
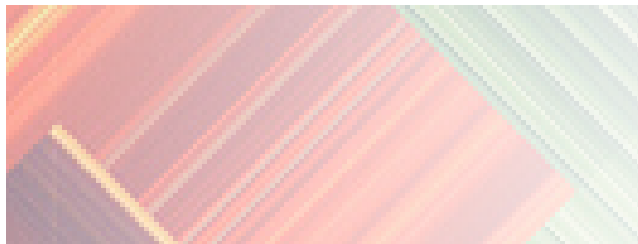
ARCHITECTURE POSITIVELY INTERACTS AND
CONSEQUENTLY AFFECTS THE PERFORMANCE
OF THE ART THAT IS CREATED WITHIN IT.
SIMULTANEOUSLY THE CONTENTS
OF THE ART SHOULD TRANSFORM
THE ARCHITECTURE.

PROJECT JUSTIFICATION

THE PERFORMING AND CREATIVE ARTS SHOULD
NO LONGER BE SEPARATED IN OUR SOCIETY.
THEY CAN AND SHOULD ULTIMATELY AFFECT ONE
ANOTHER, MAKING EACH INDIVIDUALLY STRONGER.

STATEMENT OF INTENT

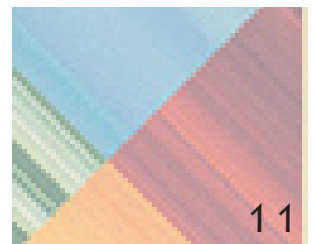
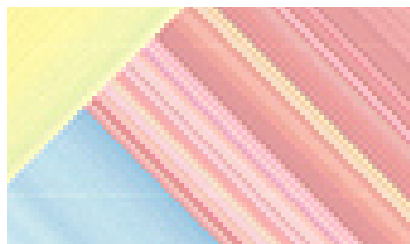
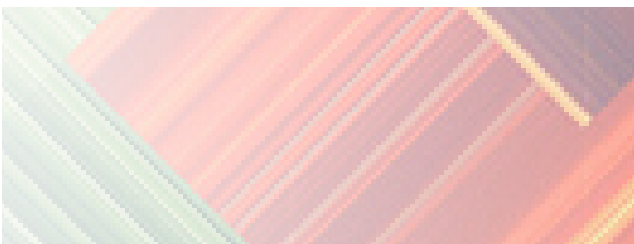




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PROPOSAL

NARRATIVE



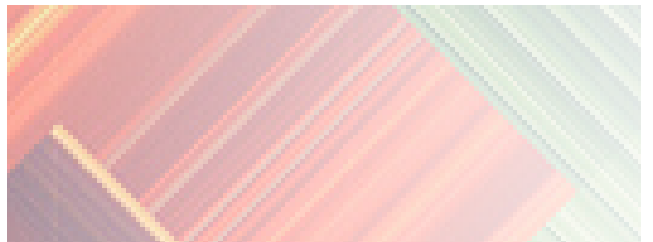
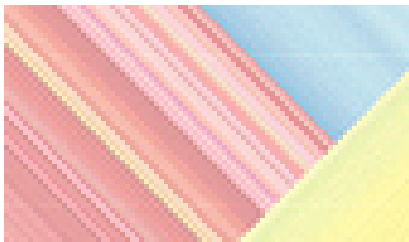
PROPOSAL

NARRATIVE

PERFORMING ARTS THAT INTERACT WITH ARCHITECTURE. VISUAL ARTS THAT ARE INSPIRED BY DANCE. ARCHITECTURE THAT IS CHANGING DUE TO INTERACTION OF THE INHABITANTS. MUSIC THAT HAS AN INFLUENCE ON THE FINE ARTS.

THESE ARE JUST A FEW OF THE POSSIBILITIES THAT ARE EXPLORED. WHEN WE UNDERSTAND THE MEANING BEHIND ARCHITECTURE, PERFORMANCE AND VISUAL ART FORMS, WE ARE ABLE TO ACKNOWLEDGE THE SYMMETRY THEY SHARE. TOGETHER A DYNAMIC INTERACTION CAN TAKE PLACE, AND EACH CAN SUBSTANTIALLY GROW TO HIGHER MEANING.

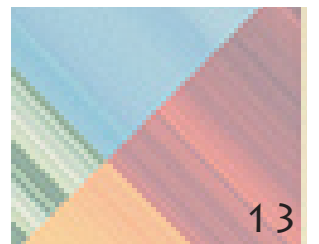
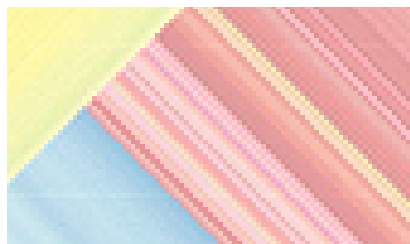
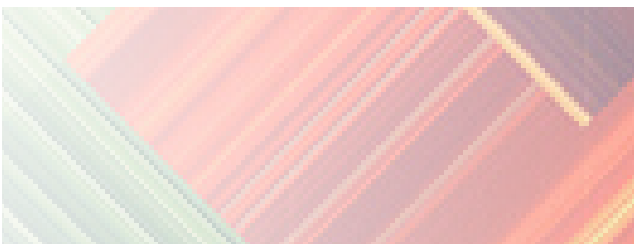
THERE IS MUCH TO BE SAID FOR ARCHITECTURE THAT IS STATIC. WE HAVE MANY EXAMPLES OF PLACES THAT HOLD THE SAME CHARACTERISTICS. OUR CULTURE IS MISSING THE POWERFUL INFLUENCE EACH OF THESE DISCIPLINES CAN HAVE ON EACH OTHER ONCE WE ALLOW THEM TO. THE ARTS SHOULD NO LONGER BE DIVIDED; THEY HAVE LOST THEIR SIGNIFICANCE IN OUR CULTURE THIS WAY. COLLECTIVELY AND COHESIVELY THEY CAN REGAIN INFLUENCE AND IMPACT ON SOCIETY.



THE CENTER WILL BE OPEN TO THE PUBLIC FOR VIEWING AND PERFORMANCES. THE MAJORITY OF THE SPACES WILL BE USED DIRECTLY BY THE ARTISTS THEMSELVES. CONTINUOUS ARTISTIC DEVELOPMENT WILL HAPPEN THROUGHOUT THE CENTER;WHETHER IT BE IN THE STUDIO SETTINGS OR DIRECTLY IN THE GALLERIES. ARTISTS WILL ROTATE IN AN OUT OF THE FACILITY AROUND 4 TIMES A YEAR IN ORDER TO KEEP THE GALLERIES FRESH AND FULL OF NEW INNOVATIVE IDEAS. BEING AN ARTIST INVITED TO SHARE THIS SPACE AND STUDY , ONE WOULD NEED TO HAVE AN OPEN UNDERSTANDING OF THE PROCESS OF SHARED STUDIO SPACE AND TIME TO DEVELOP COHESIVE IDEAS.

PROPOSAL

USER/CLIENT DISCRPTION



PROPOSAL PROJECT ELEMENTS

THEATRES TWO THEATRES WILL BE INCORPORATED INTO THE DESIGN, ONE BEING A BLACK BOX THEATRE AND THE OTHER AN ACOUSTIC ONE. BOTH WILL BE UTILIZED FOR PERFORMANCES: DANCE, MUSIC AND THEATRE. ALONG WITH THE THEATRE THERE WILL BE DRESSING SPACES AS WELL AS PRODUCTION FACILITIES TO HELP FACILITATE THE NEEDS OF THE PERFORMERS.

STUDIOS STUDIOS WILL BE AVAILABLE FOR THE ARTISTS IN RESIDENCE HERE, REGARDLESS OF THE ART THEY ARE MASTERING.

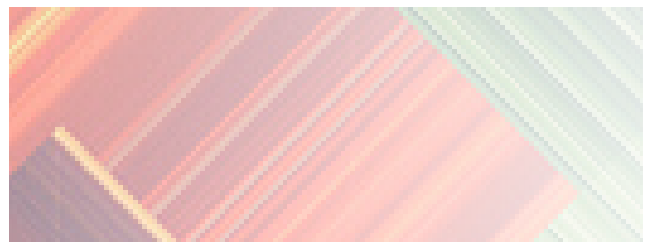
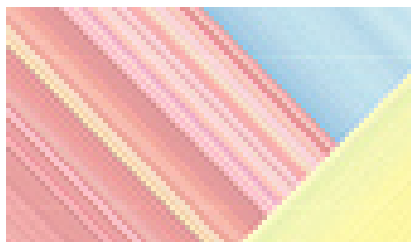
GALLERIES GALLERIES WILL BE PRESENT THROUGHOUT THE BUILDING. THEY WILL BE UNLIKE A CONVENTIONAL GALLERY SPACE; THEY WILL BE INTEGRATED INTO THE WORKING STUDIO SPACES INSTEAD OF SEPARATED.

STORAGE STORAGE WILL BE A LARGE COMPONENT IN THE DESIGN BECAUSE THERE MIGHT BE SEVERAL DIFFERENT MEDIUMS USED AT A TIME THROUGHOUT THE DAY. STORAGE FOR THE PERFORMANCES AND BACKSTAGE WILL ALSO BE NEEDED.

MEETING ROOMS THERE WILL BE AT LEAST TWO MEETING ROOMS AVAILABLE FOR THE ARTISTS TO GATHER.

OFFICES A FEW OFFICES WILL BE AVAILABLE FOR ADMINISTRATIVE PURPOSES.

**MECHANICAL/ ELECTRIC SPACE
CIRCULATION (VERTICAL AND HORIZONTAL)
LARGE LOBBY**



ARIZONA PHOENIX

ARIZONA IS LOCATED IN THE SOUTHWEST PORTION OF THE CONTINENTAL UNITED STATES. IT HAS A SUBTROPICAL ARID CLIMATE WHICH CONSISTS OF VERY HOT SUMMERS AND WARM WINTERS. FOR THIS REASON PHOENIX IS KNOWN AS THE 'VALLEY OF THE SUN'. THOUGH IT IS AN EXTREMELY HOT CLIMATE WITH LITTLE TO NO PRECIPITATION IN THE SUMMER MONTHS, THERE IS A PORTION OF THE YEAR KNOWN AS MONSOON SEASON. FROM EARLY JULY TO LATE SEPTEMBER A RISE IN HUMIDITY LEVELS CAUSES A SIGNIFICANT INCREASE IN MOISTURE. OTHER THAN THE MOUNTAINS SURROUNDING THE PHOENIX AREA, THE TOPOGRAPHY IS FLAT.

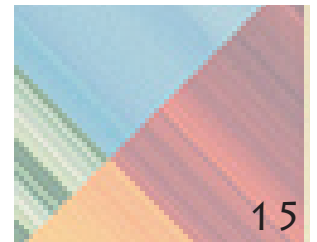
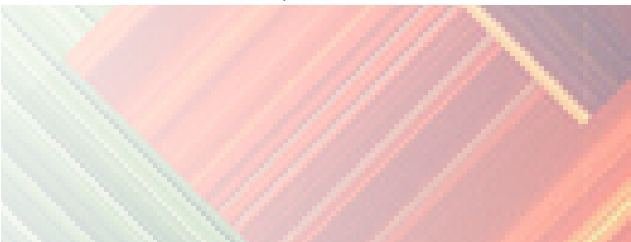
PHOENIX IS THE CAPITOL OF ARIZONA AND IS LOCATED IN THE SOUTHERN HALF OF THE STATE. THERE IS A POPULATION OF APPROXIMATELY 1,601,587, WHICH MAKES THE DENSITY AROUND 2,782 PEOPLE PER SQUARE MILE.

THE RECENT METRO VALLEY PUBLIC TRANSPORTATION SYSTEM IS ONE OF THE PRIMARY PUBLIC MEANS OF MOBILITY AROUND THE CITY, WITH ITS GROWING POPULARITY IT IS SAID TO INCREASE UPWARDS OF 30 MILES IN FUTURE YEARS.

INFORMATION GATHERED FROM:
("PHOENIX, ARIZONA," 2010)
("ARIZONA," 2010)
("PHOENIX, ARIZONA," 2010)



FLAG OF PHOENIX, ARIZONA



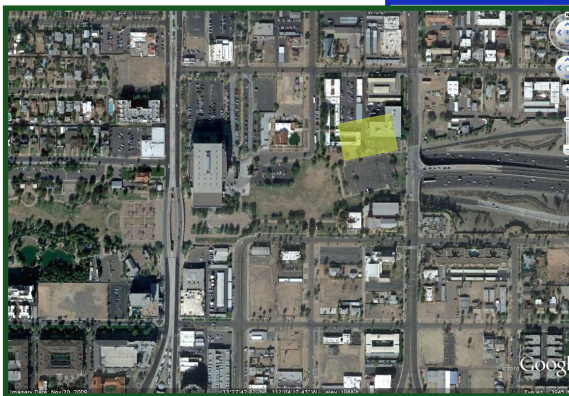
MICRO

THIS SPECIFIC SITE WAS CHOSEN DUE TO ITS PROXIMITY TO DOWNTOWN PHOENIX. ALTHOUGH IT IS NOT DIRECTLY LOCATED IN THE DOWNTOWN REGION, IT IS DEFINITELY PART OF THE METROPOLITAN AREA.

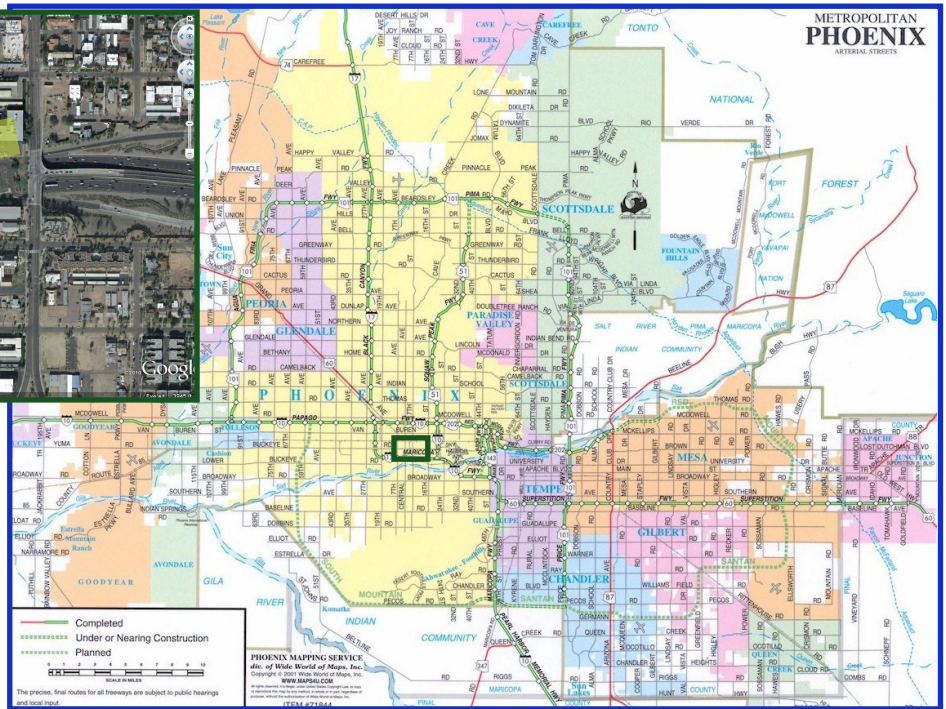
THE PHOENIX PUBLIC LIBRARY IS A PROMINENT FEATURE IN THE DOWNTOWN AREA, AND IS LOCATED ON THE BLOCK ADJACENT TO THE EXISTING SITE.

OVER 70% OF THE POPULATION IN ARIZONA DRIVES THEIR OWN VEHICLES TO WORK. IF WORK IS LOCATED DOWNTOWN HIGHWAY 10 WOULD BE THE MOST LIKELY ROUTE TAKEN. THE SITE IS LOCATED DIRECTLY OFF OF HIGHWAY 10 ON 3RD STREET. IT IS CONVENIENTLY ONE OF THE FIRST EXITS UPON ENTERING DOWNTOWN FROM THE EAST.

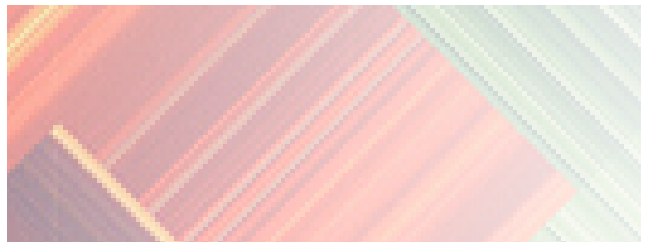
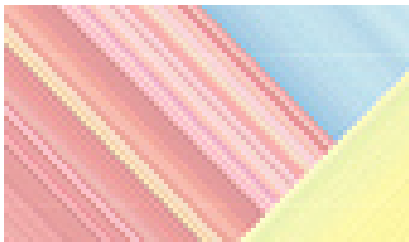
WHEN DIRECTLY ON THE SITE, THE PUBLIC LIBRARY IS TO THE NORTHEAST, AND CONNECTING THE SITE TO THE LIBRARY IS A DEVELOPED AND PRESERVED PUBLIC OUTDOOR AREA. THERE IS A SMALL PRIVATE SCHOOL LOCATED TO THE NORTH AND TO THE SOUTH IS THE PHOENIX ART CENTER, A FACILITY THAT OFFERS SEVERAL DIFFERENT ART CLASSES TO THE COMMUNITY.



GOOGLE EARTH IMAGE

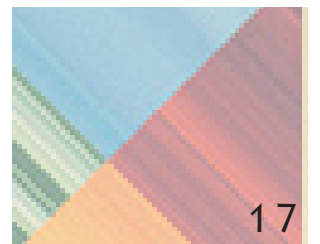
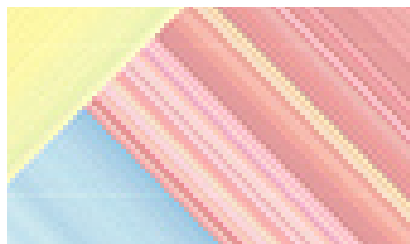
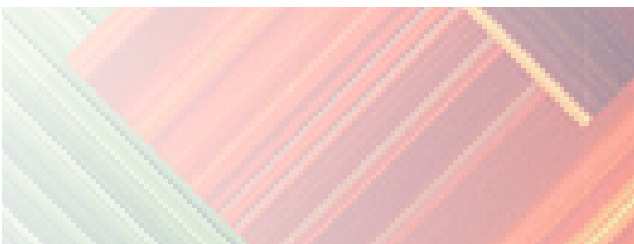


[HTTP://WWW.MAPSORAMA.COM/CATEGORY/NORTH-AMERICA-MAPS/PAGE/5/](http://www.mapsorama.com/category/north-america-maps/page/5/)



THE MAIN GOAL OF THIS THESIS IS TO ESTABLISH THE CONNECTION BETWEEN THE ARTS AS A WHOLE AND THEIR INTERACTION WITH THE ARCHITECTURE IN WHICH THEY ARE HOUSED. MOST ART IS CREATED WITH LITTLE TO NO CONNECTION TO WHERE IT WILL BE DISPLAYED OR PERFORMED. THERE IS MUCH TO BE SAID FOR A CREATION THAT CONNECTS WITH PLACE AND TIME IN CONTRAST TO BEING PLACED IN A HOMOGENEOUS SPACE. ARCHITECTURE SHOULD FUNDAMENTALLY REFLECT UPON THE CONTEXT AND THE INHABITANTS.

PROJECT EMPHASIS PROPOSAL



PROPOSAL PLAN FOR PROCEEDING

DEFINITION OF A RESEARCH DIRECTION:

THE RESEARCH DONE IN THIS THESIS WILL BE USED TO FURTHER DEVELOP THE THEORETICAL PREMISE / UNIFYING IDEA. THERE WILL ALSO BE AN EMPHASIS ON FURTHER UNDERSTANDING, THE SITE, HISTORICAL CONTEXT, PROJECT TYPOLOGY AND PROGRAMMATIC REQUIREMENTS. IT WILL CONTAIN BOTH QUALITATIVE AND QUANTITATIVE DATA COLLECTION TO ENSURE AN EXHAUSTIVE ANALYSIS OF THESE AREAS.

DESIGN METHODOLOGY:

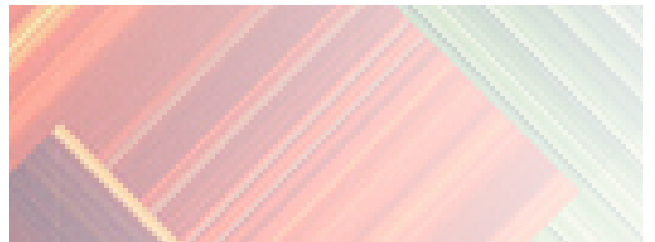
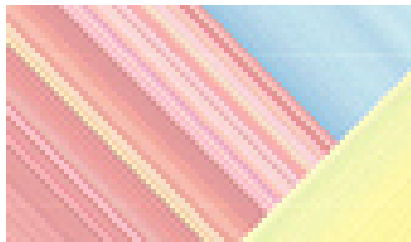
THE CONCURRENT TRANSFORMATIVE STRATEGY WILL BE USED. TWO TYPES OF DATA, QUALITATIVE AND QUANTITATIVE, WILL BE GATHERED AND IMPLEMENTED CONCURRENTLY THROUGHOUT THE PROCESS.

DOCUMENTING DESIGN PROCESS:

THE GATHERED DATA WILL BE ANALYZED AND DOCUMENTED REGULARLY THROUGHOUT THE RESEARCH AND DESIGN PROCESS. THE DIGITAL COLLECTION WILL INCLUDE BUT NOT BE LIMITED TO:

- HAND SKETCHES/ DRAWINGS
- PHOTOGRAPHS
- PROCESS MODELS
- DIGITAL MODELS
- AND SCANNED IMAGES.

IN CONJUNCTION WITH THE DIGITAL COMPILATION, A PHYSICAL COLLECTION WILL BE READILY AVAILABLE AS WELL.



SECOND YEAR:
STEPHEN WISHCER

TEA HOUSE-- FARGO, ND
ROWING CLUB BOAT HOUSE-- MINNEAPOLIS, MN
HOUSE FOR TWINS--FARGO, ND

MIKE CHRISTENSON

CASTING STUDIO--EMPHASIS ON TRULLO FARMHOUSES
URBAN MIXED USE COMMUNITY AND BUILDING

THIRD YEAR:
CINDY URNESS

MOORHEAD PUBLIC LIBRARY-- MOORHEAD, MN
CENTER FOR EXCELLENCE-- NDSU CAMPUS, FARGO, ND

STEVE MARTENS

STANDING ROCK SOUX NATION HEALTH CENTER-- FORT YATES, ND
CHILDREN'S MUSEUM-- FARGO, ND

FOURTH YEAR:
BAKR MOURAD ALY AHMED

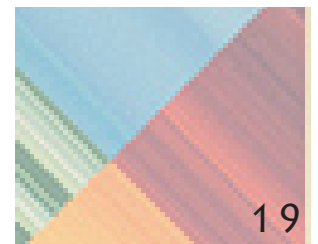
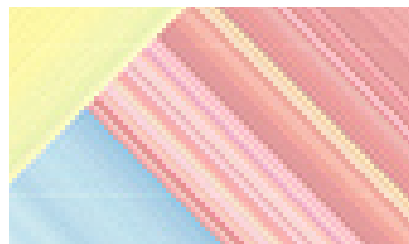
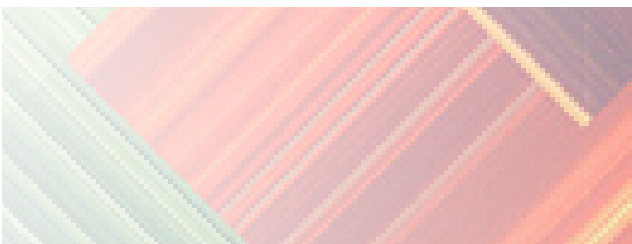
HIGH RISE-- SAN FRANCISCO, CA
KKE DESIGN COMPETITION-- MUSICAL INSTRUMENT

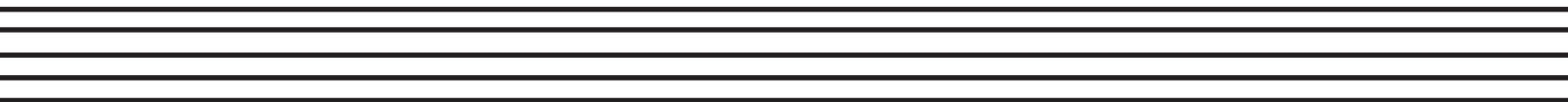
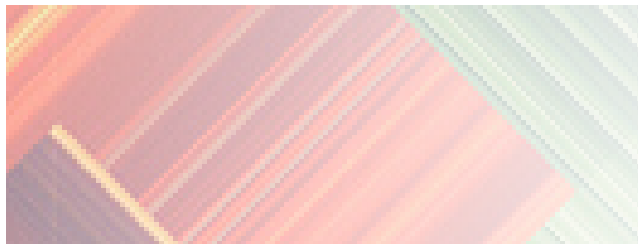
FRANK KRATKY, DARRYL BOOKER, PAUL GLEYE

URBAN SLUM MASTER PLANNING AND
HOUSING DESIGN-- SANTO DOMINGO, DOMINICAN REPUBLIC
MARVIN WINDOWS & DOORS DESIGN COMPETITION,
SUSTAINABLE SCHOOL--TANZANIA, AFRICA

FIFTH YEAR:
CINDY URNESS

MINNESOTA EXPERIMENTAL CITY,
HEALTH AND WELLNESS CENTER-- BRANDON, MN





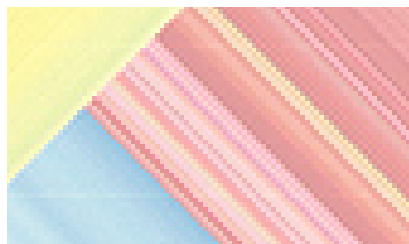
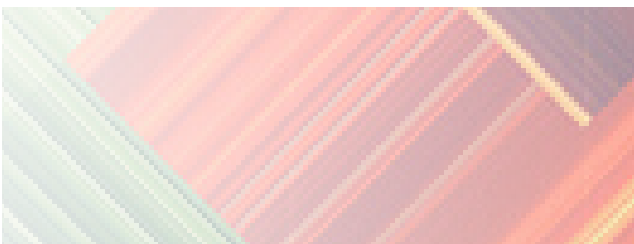
ART IN A GENERAL SENSE WAS FIRST USED AS A FORM OF COMMUNICATION ABOVE ANYTHING ELSE. DATING BACK TO APPROXIMATELY 40,000 YEARS AGO, THE FIRST KNOWN ARTIFACTS WERE DEPICTING PICTURES OF EVERYDAY LIFE, FROM THE GAME THAT WAS HUNTED TO PAINTINGS OF WOMEN UPON CAVE WALLS.

FROM THEN ON, ART BECAME A FORM OF LANGUAGE BETWEEN PEOPLE; MAINLY FOR RELIGIOUS REASONS OR AFFLUENCE.

IT CAN NO LONGER BE CLASSIFIED IN TERMS OF REGIONAL CULTURE, BUT RATHER AS GLOBAL CULTURE. ART OF OUR CENTURY HAS ENDLESS POSSIBILITIES AND CANNOT OR SHOULD NOT BE RESTRAINED BY LOCATION OR WEALTH.

BECAUSE THE POSSIBILITIES HAVE NO BOUNDS. THE PARAMETERS FOR ARTISTIC MOVEMENTS CAN NOT BE MAINTAINED. THE INFLUENCE EACH HAS ON THE NEXT IS CERTAIN, AND SHOULD BE WELCOMED.

THE TERM "ART" REFERS TO AN ABUNDANCE OF MEDIUMS. ARCHITECTURE, SCULPTURE AND PAINTING ARE THE MOST PERMANENT OF THE ARTS. MUSIC AND DANCE ARE THE MOST PERISHABLE.



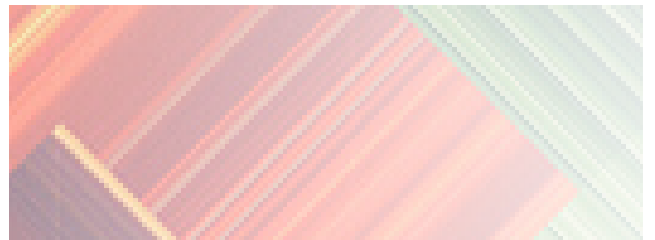
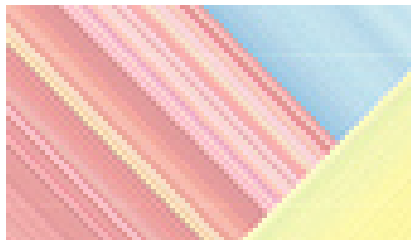
DRAWING

TECHNIQUES FOR DRAWING HAVE CHANGED OVER THE YEARS. DRAWING IS ARGUABLY THE OLDEST FORM OF FINE ARTS, DATING BACK TO THE PALEOLITHIC PERIOD WHEN MAN WOULD CREATE PAINTINGS ON CAVE WALLS.

WHEN PAPER WAS INTRODUCED INTO EUROPE DURING THE 15TH CENTURY, DRAWING BECAME MORE POPULAR. THIS WAS, NOT DUE TO SIGNIFICANCE AND BEAUTY OF THE ART FORM. BUT RATHER AS A PRECURSOR TO PAINTING AND SCULPTURE. ARTISTS OFTEN DO MULTIPLE SKETCHES AND DRAWINGS OF THE SAME SUBJECT AND FINALIZE THEM IN OILS ON CANVAS. THE LEVEL OF DETAIL WOULD BE BROUGHT OUT THROUGH THE PAINTING AND NOT SEEN IN THE DRAWING ITSELF. DUE TO THE LIMITED SUPPLY OF PAPER IN THE PAST IT IS NOT SURPRISING THAT MANY DRAWINGS DID NOT GET THROWN AWAY. INSTEAD OF USING PAPER, PARCHMENT, VELLUM AND CLOTH WERE OFTEN USED. ALTHOUGH DRAWING IS GENERALLY DONE ON PAPER TODAY, IT CAN ALSO BE FOUND ON BUILDINGS IN THE FORM OF GRAFFITI.

TODAY DRAWING IS NOT ONLY SEEN AS ARTISTIC WORK BUT IS ALSO A COMMERCIAL REPRESENTATION. ARCHITECTURAL GRAPHICS AND COMPUTER AIDED DRAWING ARE THE MOST COMMONLY USED. THEY ARE SEEN AS A DRAWING THAT CAN BE READ FOR INFORMATION AS WELL AS LOOKED AT FOR BEAUTY AND DESIGN.

(“HISTORY OF DRAWING,”)



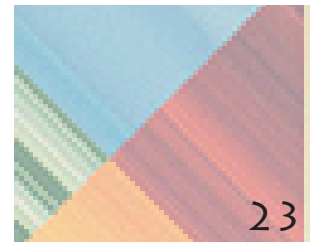
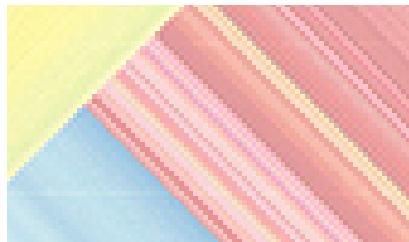
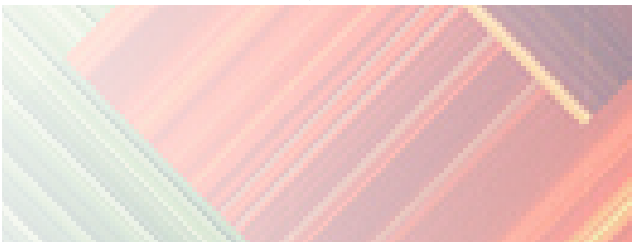
PAINTING

LIKE DRAWING, PAINTING BEGAN ON CAVE WALLS. PAINTING IS USED IN COMBINATION WITH DRAWING IN ORDER TO MANIFEST THE EXPRESSIVE AND CONCEPTUAL INTENTION OF THE PRACTITIONER. CAVE PAINTINGS HAVE BEEN DISCOVERED IN NUMEROUS PLACES AROUND THE WORLD, THE MOST SOPHISTICATED AND DENSE BEING IN SOUTHWEST FRANCE AND NORTHERN SPAIN. YELLOW, BROWN, RED AND BLACK ARE AMONG THE MOST PROMINENT COLORS AND ARE CREATED FROM POWDERED MINERALS, ANIMAL BLOOD AND FAT. THE SUBJECTS, WERE MAINLY EVERYDAY ACTIVITIES, SUCH AS HUNTING AND GATHERING.

PAINTING HAS SINCE BEEN DEVELOPED FROM EGYPTIAN AND MINOAN ART TO FRESCOES AND BRITISH PORTRAITS. MANY MEDIUMS CAN BE USED TO PAINT, THE MOST POPULAR BEING OILS, WATERCOLOR, ACRYLIC AND PASTELS. THE LIMITS TO PAINTINGS ARE VIRTUALLY ENDLESS; IF YOU CAN TOUCH IT YOU CAN PAINT ON IT.

LIKE ANY OTHER ART FORM THE INSPIRATION BEHIND PAINTINGS ARE INFINITE. PAINTERS HAVE FOUND STIMULATION THROUGH PEOPLE, PLACES AND SITUATIONS. PAINTING HAS THE ABILITY TO BE ABSTRACT OR EXACT. THE POSSIBILITIES ARE ENDLESS, REGARDLESS OF THE EXPERIENCE OF THE ARTIST.

("HISTORY OF PAINTING,")



DANCE

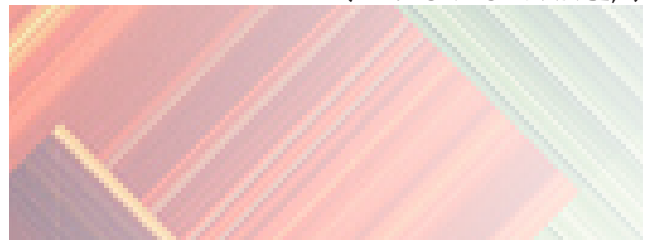
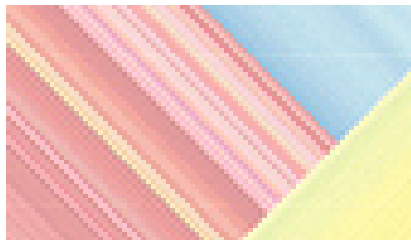
THE FIRST KNOWN PURPOSE OF DANCE WAS RITUAL. IN THE MOST PRIMITIVE PRACTICES DANCING BEFORE DEITIES WAS HELD AMONG THE MOST SACRED OF ALL ACTIVITIES. PERFORMING MOVEMENTS TO IMITATE A STORY, OR CONVEYING EMOTION TO CHANGE CURRENT STATES OF BEING WAS ITS PURPOSE.

DANCE IS SEEN IN TWO DISTINCTLY DIFFERENT CATEGORIES: INTERPRETIVE AND STUDIED. INTERPRETIVE DANCING IS THE MOST WIDELY PERFORMED AMONG THE "AVERAGE" PEOPLE. INTERPRETIVE DANCING IS USED AS A FORM OF ECSTASY. IT IS THE UNINHIBITED MOVEMENT OF ANY PERSON TO DISPLAY A MOOD OR EMOTION AT ANY GIVEN TIME. MOST CULTURES USE THIS AS A FORM OF COURTSHIP, OR AS A FORM OF ENTICEMENT. PUBLIC DANCE AND THE RELATED THEME OF DISPLAY EVENTUALLY LED TO THE DISCIPLINE OF BALLET, ONE OF THE FIRST FORMS OF STUDIED DANCE.

IN EARLIER FORMS, DANCE WAS USED TO CONVEY EMOTION; AS BALLET DEVELOPED PRECISION AND TECHNIQUE WERE HELD TO THE HIGHEST STANDARD. BALLET REFORMED DANCE INTO BEING MORE ABOUT PRECISION AND TELLING A STORY, AND LESS ABOUT EMOTIONAL ATTACHMENT.

THE 20TH CENTURY DANCE WAS THE BREAKING POINT WITHIN THE REVOLUTION OF DANCE. THE BEAUTY OF THE UNTRAINED BODY AND UNSOPHISTICATED MOVEMENT BECAME INTEGRATED WITH THE SOPHISTICATION OF BALLET. THE CHANGE ALLOWED FOR A VARIETY OF DANCE STYLES TO EMERGE, AND PEOPLE TOOK CONSIDERABLE NOTICE. TODAY SEVERAL STYLES OF DANCE ARE RECOGNIZED THROUGHOUT THE WORLD AND IN ALL CULTURES ALL SHARING ONE BOND: EXPRESSION.

RESEARCH GATHERED FROM:
(JANSON, 1968)
("HISTORY OF DANCE,")

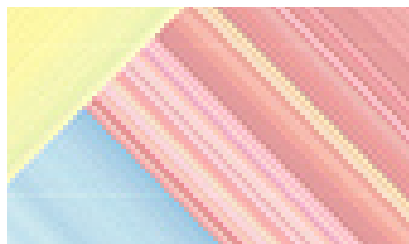
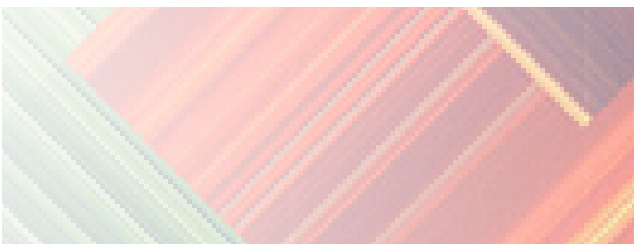


SCULPTURE

FOR THOUSANDS OF YEARS HUMANS HAVE BEEN USING SCULPTURE AS A PRIMARY MEANS OF ARTISTIC EXPRESSION. SCULPTURE, LIKE OTHER FORMS OF ART, WAS USED TO DOCUMENT THE WORLD IN WHICH WE LIVE. AFRICAN WOOD SCULPTURE IS A GREAT EXAMPLE OF EARLY SCULPTURAL EXPRESSIONS USED TO RECORD PASSAGES OF TIME, ENVIRONMENTAL CHANGES AND SOCIOLOGICAL CONCERNS. THE MOST PRIMITIVE RECORDED SCULPTURE IS SMALL FIGURES FROM THE UPPER PALEOLITHIC AGE WHEN THE RUBBING OF TOGETHER STONES WAS THE INITIAL FORM OF CREATION.

SCULPTURE IS THE CENTER OF RELIGIOUS DEVOTION FOR MANY CULTURES. CHRISTIANITY AND BUDDHISM DID NOT ACCEPT SCULPTURES AS A FORM OF WORSHIP IN LARGER SCALE IN THEIR EARLIER TIMES, BUT NOW, SCULPTURE IN BOTH RELIGIONS HAS TAKEN A VERY SIGNIFICANT ROLE. BUDDHA IS THE MOST RECOGNIZABLE AND WIDELY USED SCULPTURE AROUND THE WORLD.

TRADITIONAL MEDIUMS OF SCULPTURE ARE PLASTER AND CLAY. STONE AND WOOD AND HAVE ALSO BEEN USED FOR CENTURIES. MORE CONTEMPORARY MEDIUMS ARE VARIOUS METALS, PLASTICS AND OFTEN TIMES A COMBINATION OF ONE OR MORE OF THESE.



MUSIC

MUSIC, LIKE VIRTUALLY EVERY OTHER ART FORM, IS EXTREMELY VARIED. IT IS FOUND IN EVERY CULTURE, IN EVERY ERA. THE EMOTIONS AND IDEAS THAT MUSIC REPRESENTS HAVE SUCH A WIDE RANGE THAT IT BECOMES HARD TO OBJECTIFY; IT BECOMES A COMPLETELY UNIQUE EXPERIENCE FOR EVERYONE.

IT IS BELIEVED THAT THE FIRST MUSIC WAS CREATED 50,000 YEARS AGO IN AFRICA, AND FROM THEN IT HAS BEEN A PERPETUAL EVOLUTION. MUSIC IS OFTEN CLASSIFIED INTO SIX CATEGORIES. IT IS SAFE TO SAY THAT MUSIC WAS DEEPLY INFLUENCED BY THE EVENTS OF THE TIME IN WHICH IT WAS COMPOSED, WHETHER IT BE FROM THE COMPOSER'S LIFE OR THAT OF THE REST OF THE WORLD. BROAD CHANGES IN SOCIETY AND CULTURE AFFECTED MUSIC DOWN TO HOW IT WAS WRITTEN AND PLAYED.

THE FOLLOWING ARE EXAMPLES OF THE SIX CLASSIFICATIONS, ALONG WITH HISTORICAL THEMES OF THE TIME; TAKE NOTE OF THE CORRELATION BETWEEN THE TWO.

MIDDLE AGES:

HISTORICAL THEMES:

HISTORICALLY THE SPREAD OF CHRISTIANITY WAS TAKING PLACE, ALONG WITH THE DEVELOPMENT OF EUROPEAN CULTURE.

MUSICAL CONTEXT:

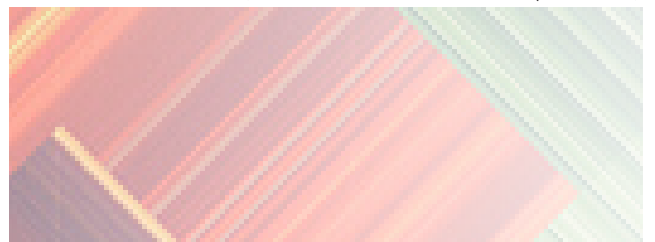
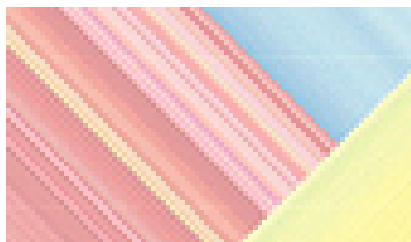
- THE MUSIC OF THE CHURCH
- THE RISE OF COURTLY CULTURE
- THE BEGINNING OF MUSICAL NOTATION

RENAISSANCE:

HISTORICAL THEMES:

THE GRADUAL CHANGE OF THE FEUDAL SYSTEM INTO THE MODERN STATE AS WELL AS A CHANGE IN HOW PEOPLE VIEWED THE EARTH AND PLANETS WERE TAKING PLACE.

(JANSON, 1968)
("ESSENTIALS OF MUSIC," 2001)



MUSICAL CONTEXT:

- TERRITORIAL EXPANSION AND INCREASED WEALTH
- INCREASED PATRONAGE OF MUSIC

BAROQUE:

HISTORICAL THEMES:

AN INCREASE IN SCIENTIFIC INVESTIGATION AND THE DEVELOPMENT OF THE NEW WORLD WERE TWO OF THE CULTURAL ADVANCEMENTS.

MUSICAL CONTEXT:

- A TIME OF EXPERIMENTATION
- GROWING AWARENESS OF STYLES
- FULL EQUALITY OF INSTRUMENTAL MUSIC

CLASSICAL:

HISTORICAL THEMES:

THE BOOM OF THE INDUSTRIAL REVOLUTION WAS A MAJOR FACTOR IN THE CLASSICAL ERA AND THE PHILOSOPHY OF ENLIGHTENMENT WAS CULTURALLY INNOVATIVE.

MUSICAL CONTEXT:

- THE SOCIAL ROLE OF MUSIC
- ART AND NATURE
- THE CONCEPT OF NATURE IN THE ARTS

ROMANTIC:

HISTORICAL THEMES:

A GROWING AUTONOMY OF THE ARTS AND SCIENCE WAS BECOMING OF INCREASING IMPORTANCE IN THE WORLD VIEW.

MUSICAL CONTEXT:

- THE RISE OF PROGRAM MUSIC
- CHANGING STATUS OF MUSICIANS

20TH CENTURY:

HISTORICAL THEMES:

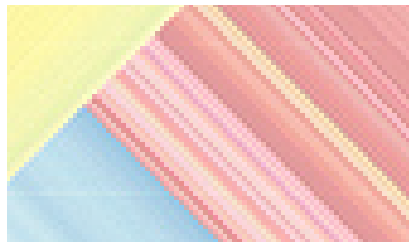
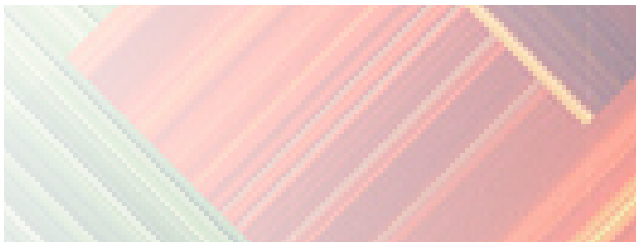
TECHNOLOGY GREW EXPONENTIALLY AND GLOBAL COMMUNICATIONS WERE INTRODUCED.

MUSICAL CONTEXT:

- AMBIVALENT ATTITUDES TOWARD THE MUSICAL PAST
- THE ADVENT OF SOUND RECORDING

(JANSON, 1968)

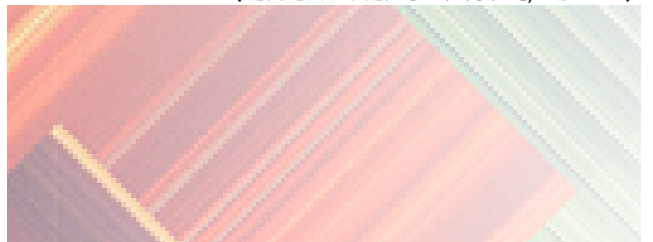
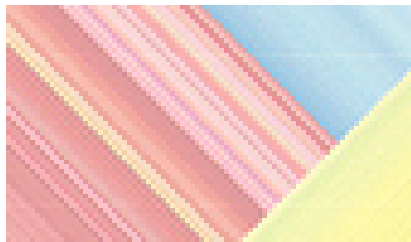
("ESSENTIALS OF MUSIC," 2001)



MUSIC

DIFFERENT PEOPLE AT DIFFERENT TIMES HAVE DEFINED "MUSIC" IN VERY DIFFERENT WAYS. THE CURRENT DEFINITION OF MUSIC DIFFERS COMPLETELY FROM THAT OF BACH AND BEETHOVEN, WHO NATURALLY COME TO MIND WHEN THE WORD MUSIC IS MENTIONED. THE GAP BETWEEN MUSICAL GENRES CANNOT BE LOOKED UPON AS A BAD PART OF OUR HISTORY, BUT RATHER A REFLECTION OF WHAT OUR WORLD HAS GONE THROUGH TO WHERE IT IS NOW, WHETHER THAT IS DUE TO THE RISE OF TECHNOLOGY OR THE CHANGE IN CLASS SYSTEMS. REGARDLESS OF THE REASON BEHIND THE DEVELOPMENT, THE QUESTION RAISED HELPS US BETTER UNDERSTAND THE PAST AND GIVES US A LOOK INTO THE FUTURE. WE SIMPLY HAVE TO OPEN OUR EYES TO LOOK AND OUR EARS TO LISTEN AND SEE HOW THE MUSIC RESPONDS. CHANGE IS THE ONLY CONSTANT IN THIS LIFE, AND THROUGH MUSIC AND DANCE WE CAN DELVE DEEPER INTO HISTORY.

(JANSON, 1968)
("ESSENTIALS OF MUSIC," 2001)

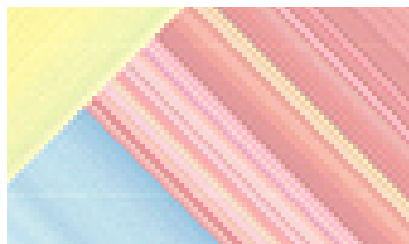
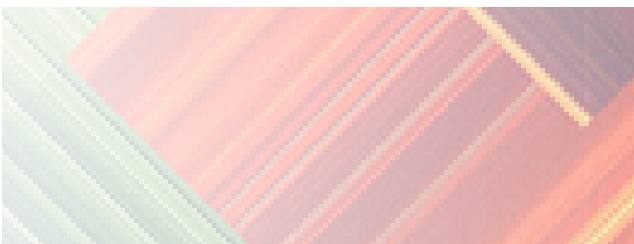


SUMMARY

THE RESEARCH COMPLETED FOR MY THEORETICAL PREMISE AND UNIFYING IDEA WAS A CUMULATION OF UNDERSTANDING THE DIFFERENT ASPECTS OF ART. BY APPRECIATING THE HISTORY AND DIFFERENT INTENTIONS BEHIND CREATING, YOU CAN UNDERSTAND WHAT IS NEEDED IN THE PROCESS OF CREATION. IN THAT PROCESS LIES THE SIMILARITIES BETWEEN THE DIFFERENT ASPECTS.

EACH FORM OF ART INTERPRETS THE CURRENT STATE OF SOCIETY IN ONE FORM OR ANOTHER. THEY WERE ORIGINALLY USED AS A MEANS OF COMMUNICATION, AND WERE SUCCESSFUL IN DOING SO. WHAT IS TRYING TO BE COMMUNICATED IS OFTENTIMES MISUNDERSTOOD TODAY, BECAUSE OF THE UNCONNECTED NATURE OF THE DISPLAY IN RELATION TO THE PROCEDURE. AN AUDIENCE NEVER SEES THE DEVELOPMENT OF THE CHOREOGRAPHY JUST AS THE MUSEUM GUEST ISN'T ALLOWED INTO THE STUDIO OF THE PAINTER. THERE IS MUCH LOST IN WHAT ART IS TODAY IN COMPARISON TO WHAT IT WAS FUNDAMENTALLY USED FOR.

THE DIFFERENCES ALSO LIE IN THE MEDIUMS USED. EACH FORM HAS A UNIQUE STYLE AND A DIFFERENT HISTORICAL TIMELINE. WITH THOSE DIFFERENCES, HOWEVER, INSPIRATION AND PASSION ARE THE CONNECTING THREAD. IN ORDER TO CREATE ANYTHING APPEALING OR INTERESTING THERE HAS TO BE A PREMISE BEHIND THE PROCESS. THIS WILL BE UNIQUE FOR EACH INDIVIDUAL, BUT IT CAN NOT BE DISREGARDED.



SUMMARY

THIS THESIS WILL SHOW HOW ALL OF THE ARTS, WHETHER PERFORMING OR VISUAL, HAVE COMMONALITIES AND HOW THOSE COMMONALITIES CAN BE FORMULATED TOGETHER TO GENERATE THE CONCEPTION OF A NEW, ADVANCED WAY OF VIEWING AND CREATING.

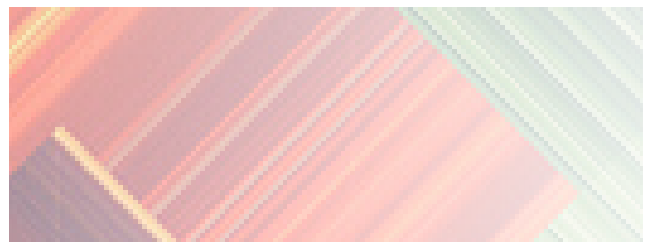
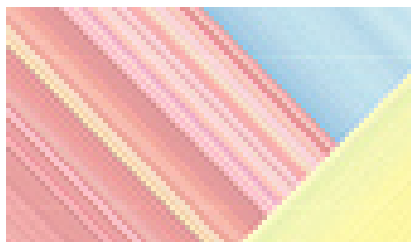
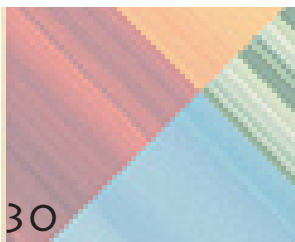
THE BASIS OF THIS HARMONY LIES IN THE UNDERSTANDING THAT ALL ART IS CREATED SUBJECTIVELY WITH INTENT. UNLIKE MOST OF HISTORY, TODAY THAT INSPIRATIONAL DRIVE OR MEANING GETS LOST IN OUR OWN INTERPRETATION.

THOUGH INTERPRETATION IS AN IMPORTANT PART OF OBSERVING AND LEARNING ABOUT ART, IT IS ALSO EQUALLY IMPORTANT TO KNOW HOW AND WHY SOMETHING HAS BEEN DONE.

THE HOUSING OF ART AND THE PLACE IN WHICH IT IS PERFORMED SHOULD SUBSTANTIALLY ENHANCE THE DESIGNED PIECE. IN TODAY'S CULTURE WE LOSE THAT CONNECTION BY PLACING ARTIFACTS INTO STAGNANT, BLAND AREAS TO ALLOW FOR INTERPRETATION. THIS, IN TURN, IS TAKING AWAY FROM THE HISTORY OF THE CREATION.

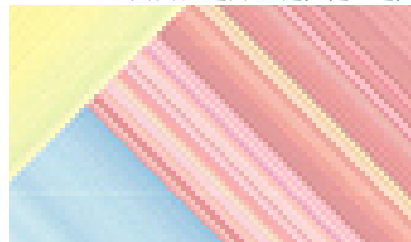
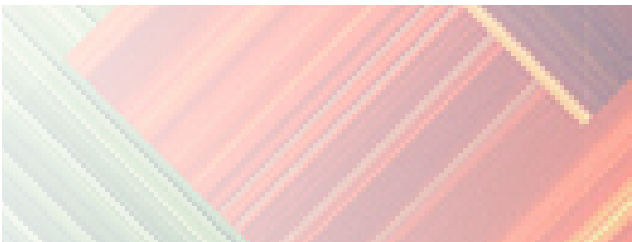
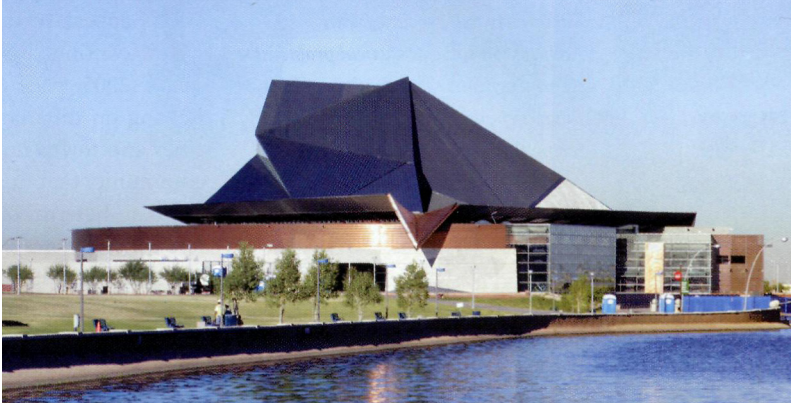
THIS THESIS WILL DELVE INTO THE MEANINGS BEHIND ART, TAKE A DEEP LOOK AT INSPIRATION AND FORM A DESIGN IN WHICH THE ART WORK IS ENRICHED THROUGH SUBJECTIVITY INSTEAD OF OBJECTIVITY.

RESEARCH GATHERED FROM:
(JANSON, 1968)
("HISTORY OF DANCE,")
("HISTORY OF PAINTING,")
("HISTORY OF DRAWING,")
("ESSENTIALS OF MUSIC," 2001)



ONE [1]

TEMPE ARTS CENTER

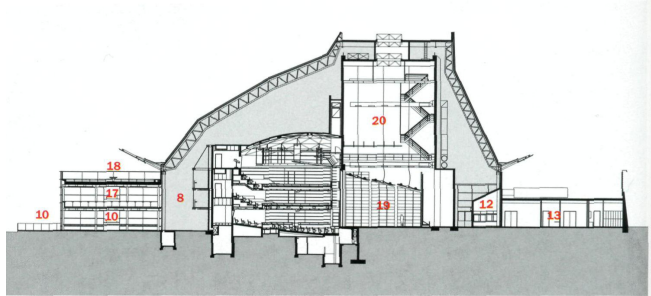


ALONGSIDE THE ARTIFICIAL LAKE ON THE NORTH SIDE OF THE MILL AVENUE DISTRICT IN TEMPE, ARIZONA, THE ARTS CENTER SERVES A MUCH DIFFERENT PURPOSE THAN THE ALREADY WELL DESIGNED GRADY GAMMAGE MEMORIAL AUDITORIUM DESIGNED BY FRANK LLOYD WRIGHT. IT PROVIDES A HOME FOR NINE LOCAL ART GROUPS ALONG WITH A LARGE VENUE FOR IMPORTANT PRIVATE AND PUBLIC EVENTS SUCH AS WEDDINGS, FESTIVALS AND MEETINGS.

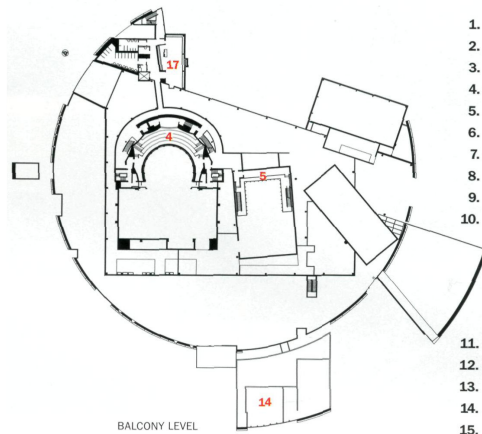
ANALYSIS:

ACOUSTICS WAS THE TOP TASK TO TACKLE WHEN DESIGNING THE ARTS CENTER. THE LOCATION BEING SO CLOSE TO MAJOR HIGHWAYS, TRAIN TRACKS AND AN AIRPORT WAS THE FIRST ACOUSTICAL OBSTACLE. THE SECOND OBSTACLE WAS THE OBVIOUS FEAT OF THE INTERIOR ACOUSTIC DESIGN. THE SOLUTION TO THESE PROBLEMS WAS INSPIRED BY A NATIVE AMERICAN VILLAGE DESIGN THAT BLOCKED OUT SIGNIFICANT NOISE AND EXTREME TEMPERATURES.

ONE [1]

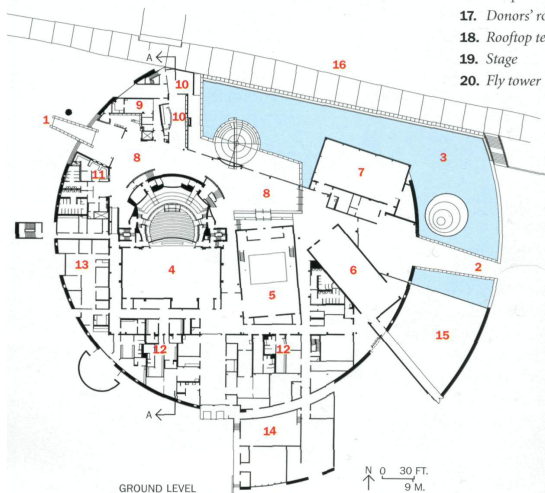


0 20 FT.
6 M.



BALCONY LEVEL

- 1. Main entrance
- 2. Park entrance
- 3. Reflecting pool
- 4. 600-seat theater
- 5. 200-seat theater
- 6. Art gallery
- 7. Multipurpose room
- 8. Lobby
- 9. Gift shop
- 10. Bar/outdoor cafe



GROUND LEVEL

N 0 30 FT.
9 M.

- 11. Box office
- 12. Dressing rooms
- 13. Offices
- 14. Mechanical
- 15. Outdoor sculpture garden
- 16. Tempe Town Lake
- 17. Donors' room
- 18. Rooftop terrace
- 19. Stage
- 20. Fly tower

THE STRUCTURE OF A CIRCULAR CONCRETE BANDING WALL SURROUNDING THE INTERIOR CONFIGURATION EMULATES THAT DESIGN. THE CIRCULATION OF SPACE SURROUNDING THE INTERIOR IS A VIBRANT ATMOSPHERE FILLED WITH BRIGHT COLORS AND EXPOSED STRUCTURE.

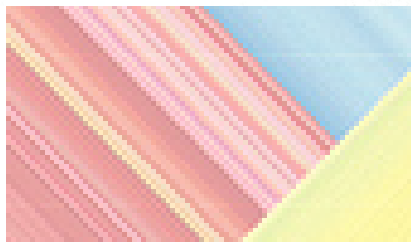
BOTH OF THE THEATRES CAN HOLD A SUBSTANTIAL AMOUNT OF PEOPLE; HOWEVER, THERE IS STILL A PERSONAL APPROACH, SINCE NONE OF THE SEATS ARE FURTHER THAN 55 FEET FROM THE STAGE.

THE STRUCTURE OF THE DOME OVER THE MAIN THEATRE IS ITSELF A MARVEL. STANDING 76 FOOT IN DIAMETER, IT IS CONSTRUCTED OF CONCRETE OVER METAL DECK AND SUPPORTED BY EXPOSED TUBULAR TRUSSES.

ON THE EASTERN SIDE OF THE BUILDING THE BULGING GLASS WALL OVERLOOKS THE SCULPTURE GARDEN AND THE LARGE REFLECTING POOL THAT WRAPS AROUND THE MAJORITY OF THE FACADE.

THE FLOOR PLANS ARE GENERATED AROUND THE CENTRAL AXIS OF THE TWO THEATRES. EXPANDING FROM THAT ARE THE GALLERY ROOMS AND OTHER NECESSITIES. THE CIRCULATION PATH CREATED BY THE DOME SERVES THE PURPOSE OF INSULATION BUT ALSO SERVES AS A UNIFYING ELEMENT THROUGHOUT THE FLOOR PLANS.

(MCKNIGHT, 2008)



TWO [2]

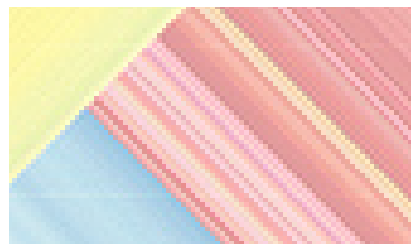
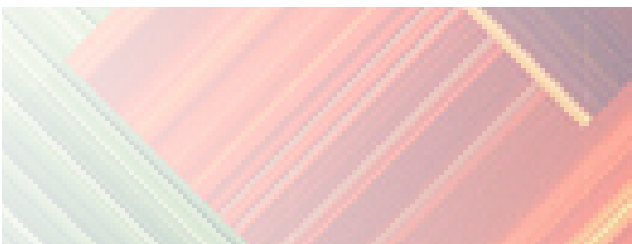
LUXEMBOURG PHILHARMONIE



THE SITE OF THE LUXEMBOURG PHILHARMONIE WAS UNIQUE. THE TRIANGULAR PLACE DE L'EUROPE IS SURROUNDED BY GOVERNMENTAL BUILDINGS. WHEN PORTZAMARC WON THE COMPETITION FOR THE PERFORMING ARTS CENTER HE DESIGNED AN ABSOLUTELY MONUMENTAL STRUCTURE THAT IS NOW A CENTERPIECE TO THIS PLAZA. IT BECAME A SYMBOLIC BUILDING TO THE NEWLY DEVELOPED CITY OF LUXEMBOURG.

ANALYSIS:

THE MONUMENTAL BUILDING WAS DESIGNED ELLIPTICAL IN PLAN. EXTERIOR ELEMENTS ARE WHAT MAKE THIS BUILDING STAND OUT AS A COMPLETELY UNIQUE FORM OF ARCHITECTURAL DESIGN. THE ROWS OF COLUMNS ARE ENCASED WITH TWO SHELLS CLAD IN METAL PANELS THAT RISE ON TWO SIDES OF THE MAIN STRUCTURE. ONE HOUSES THE CHAMBER MUSIC HALL AND THE OTHER USHERS GUESTS INTO THE BUILDING FROM THE UNDERGROUND PARKING GARAGE.



TWO [2]

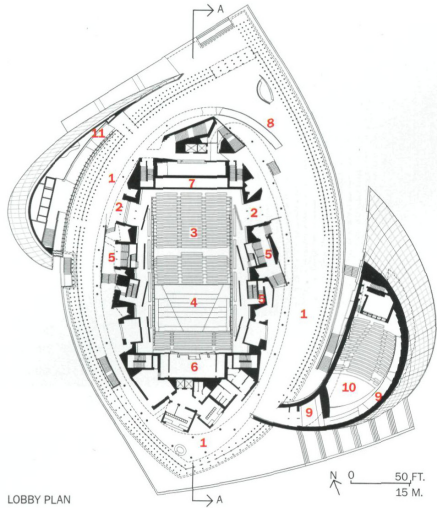
THE COLUMNS ARE PLACED THREE TO FOUR ROWS IN DEPTH WHICH SHIFTS THE ILLUSION OF THE WALL FROM OPAQUE TO TRANSPARENT.

THE INTERIOR THEATRE IS A CLASSIC BLACK BOX DESIGN. THE UNIQUE LOOK OF THREE CURVED ELEMENTS AS THE BACKDROP OF THE STAGE SERVE AS AN AID TO DISTRIBUTE SOUND FOR PIANO RECITALS, WHILE THE PANELING THROUGHOUT THE CEILING WORKS IN CONJUNCTION AND ABSORBS AMPLIFIED MUSIC.

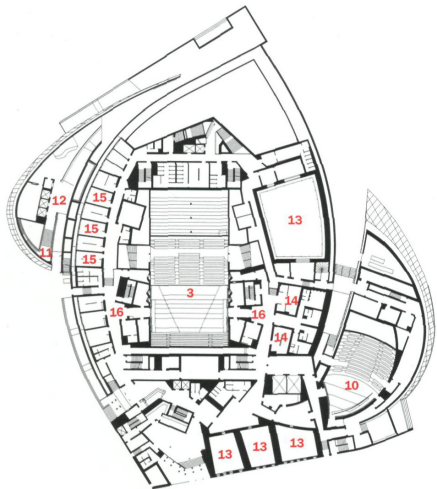
THE INTERIOR SPACES, IN MY OPINION, COMPLETELY COUNTERACT THE EXTERIOR GOAL. INSTEAD OF FINDING COHESION THROUGH THE DESIGN IT IS MUCH MORE LIKE THEIR WAS A SHELL APPLIED TO AN INTERIOR MASTERPIECE. STANDING ALONE EACH ELEMENT MAKES A BOLD STATEMENT. THE EXTERIOR IS MADE-UP OF MONUMENTAL COMPONENTS, WITH ILLUMINATION LIGHTS, WHILE THE INTERIOR REMINDS ONE OF A CUBISM APPROACH TO THE COMPOSITION OF PLANES AND IS EQUALLY AS MAGNIFICENT.

THE LAYOUT AND STRUCTURE USED IN THE PLANS IS A SUCCESS; THE SPACES MOVE WITH EACH OTHER AND CIRCULATE EFFECTIVELY. I DO BELIEVE, HOWEVER, THAT IT IS OVERSHADOWED BY A RATHER LOUD EXTERIOR FACADE.

(GIOVANNINI, 2006)

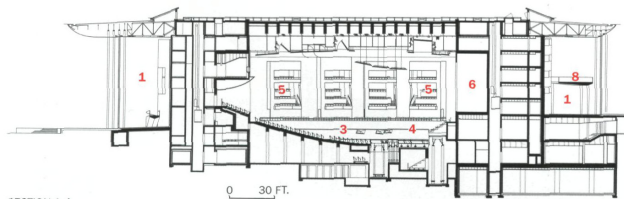


LOBBY PLAN

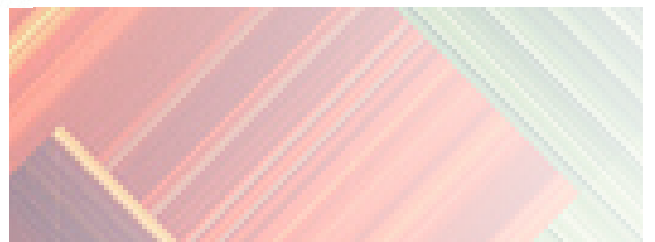
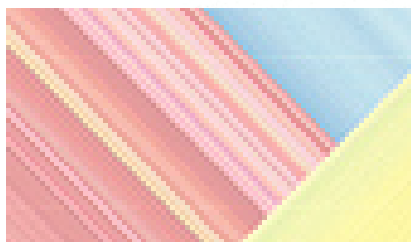


STAGE LEVEL

- 1. Lobby
- 2. Access to orchestra
- 3. Auditorium
- 4. Stage
- 5. Seating towers
- 6. Organ
- 7. Mechanical
- 8. Ramp to seating towers
- 9. Ramp to chamber-music hall
- 10. Chamber-music hall
- 11. Access to parking
- 12. Ticketing
- 13. Rehearsal (below)
- 14. Soloist dressing
- 15. Dressing
- 16. Stage door



SECTION A-A



THREE [3]

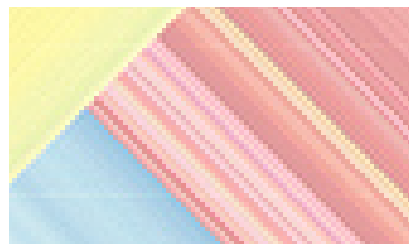
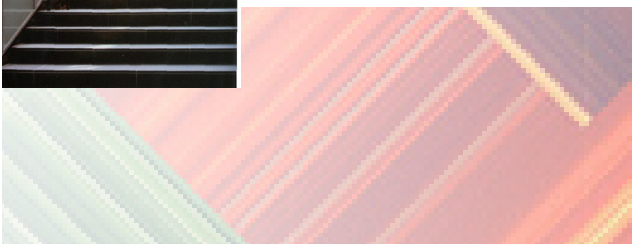
62 CENTER FOR THEATRE AND DANCE WILLIAMS COLLEGE



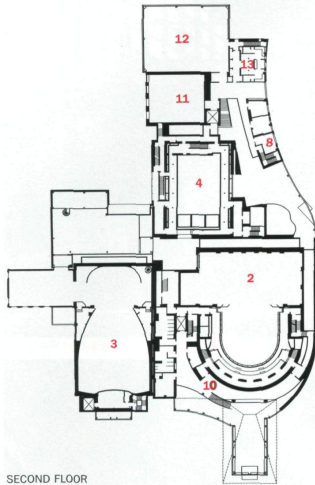
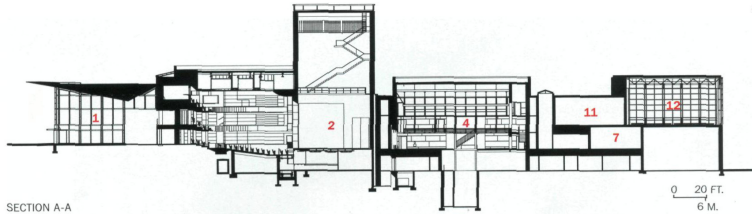
IN CONTRAST TO WHAT SURROUNDING COLLEGES WERE DOING AT THE TIME, WILLIAMS COLLEGE WAS COMPETING FOR STUDENTS NOT BY USING ATHLETIC VENUES BUT IN THE FORM OF A PERFORMING ARTS CENTER. THE COLLEGE WAS IN NEED OF THREE THEATRES: A MAIN STAGE, PROSCENIUM-ARCHED THEATRE THAT SEATS 550. CENTER STAGE, A BLACK BOX THEATRE THAT HOLDS ABOUT 150. ADAMS MEMORIAL, A COMBINATION OF THE THRUST/PROSCENIUM STAGE. THE GOAL OF THE DESIGN WAS TO CREATE A PROMINENT BUILDING THAT WAS NOT IMPOSING ON THE LOW-RISE SCALE OF THE REST OF THE CAMPUS.

ANALYSIS:

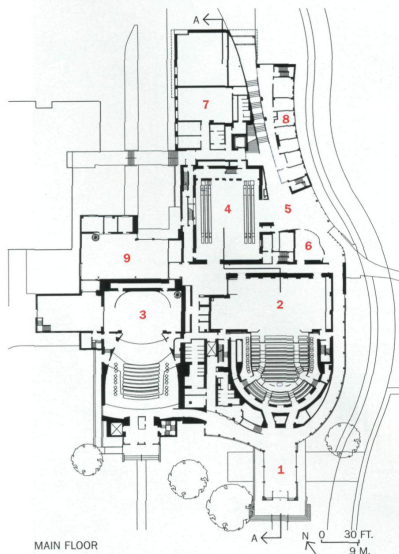
THE ENTRY INTO THE BUILDING IS ALONG THE SOUTH FACING SIDE AND PIERCES INTO THE FRONT LAWN. THE STAGE IS DOMINANTLY USED THROUGHOUT THE SUMMER; LOUVERS MADE OF ASH COVER THE WINDOWS TO BLOCK OUT THE HOT SUN.



THREE [3]



- 1. Main lobby
- 2. MainStage Theatre
- 3. Adams Memorial Theatre
- 4. CenterStage Theatre
- 5. Lounge
- 6. Seminar room
- 7. Classroom
- 8. Faculty offices
- 9. Scene shop
- 10. Upper lobby
- 11. Acting/dance studio
- 12. Dance rehearsal
- 13. Locker room



THE MAJORITY OF THE BUILDING FRAME FOLLOWS A SLOPE THAT GRADUALLY DECLINES AT 12' IN GRADE. THE WINDING HALLWAYS AND MOVEABLE DOORS MAKE FOR A PERMEABLE AND FLEXIBLE STRUCTURE THAT CAN EASILY BE SEEN THROUGH THE MID-BUILDING LOBBY WHICH OPENS INTO THE BLACK BOX THEATRE.

THE MAIN THEATRE IS PROMINENT WITHOUT APPEARING TOO BULKY. THIS WAS A HARD AND FOCUSED TASK FOR THE ARCHITECT: TO CREATE THIS BUILDING PROPORTIONATE TO THE NECESSARY SIZE, WHILE AT THE SAME TIME BLENDING IT WITH SURROUNDING FACADES.

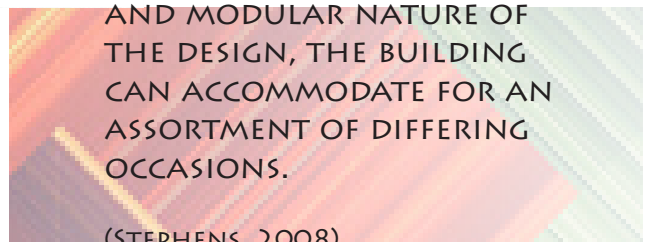
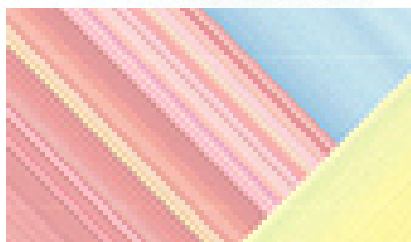
THE THEATRES REMAIN TO BE FLEXIBLE IN DESIGN SO THEY ARE ABLE TO SUPPORT A VARIETY OF ARRANGEMENTS.

THE ACCESSIBILITY OF THE DESIGN CAME OFF WITHOUT A HITCH. THERE SEEMS TO BE NO PROMINENT FRONT OR BACK ENTRANCE, MAKING THE SPACES INSIDE EASILY AVAILABLE.

THE MATERIALS USED WERE ALSO VERY SUCCESSFUL IN ELIMINATING THE WHAT COULD HAVE BEEN BULKY DESIGN. WOOD ASH ACCENTS WITH MAKES THE DARK STEEL FRAMED STRUCTURE SIGNIFICANTLY LESS HEAVY.

THROUGH THE MATERIALITY AND MODULAR NATURE OF THE DESIGN, THE BUILDING CAN ACCOMMODATE FOR AN ASSORTMENT OF DIFFERING OCCASIONS.

(STEPHENS, 2008)

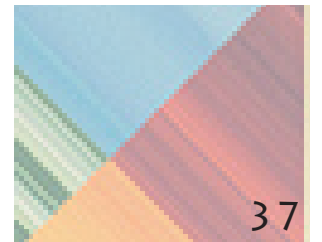
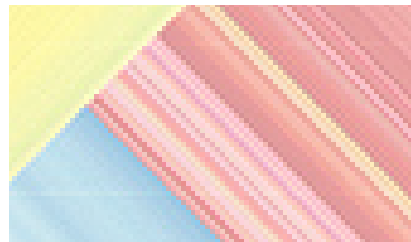
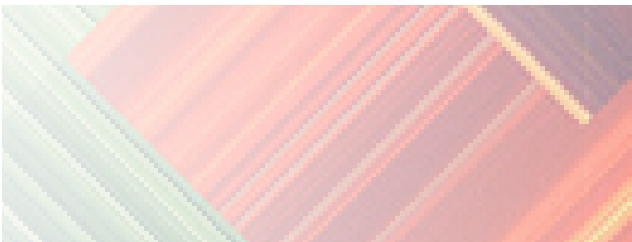


AFTER REVIEWING SEVERAL DESIGNS I HAVE DRAWN A FEW CONCLUSIONS AS TO WHAT CAN MAKE A BUILDING OF THIS TYPOLOGY A SUCCESS OR FAILURE.

THE MAJORITY OF THE DESIGNS I CAME TO LOOK AT WERE GROUNDED IN A CIRCULAR PATTERN IN THEIR FLOOR PLANS. I FIND THIS TO BE A CHALLENGING TASK TO CREATE, BUT IT IS ONE THAT THE PATRONS CAN TRANSVERSE THROUGH WITH EASE.

ALLOWING THE CIRCULAR FLOOR PLAN TO GUIDE THROUGH SPACES IS ONE ACCOMPLISHMENT. HOWEVER, THE BIGGEST TRIUMPH WITH THE SPHERICAL ELEMENT IS HOW ACOUSTICALLY IT DOES NOT ENABLE SOUND TO PENETRATE INTO OR ESCAPE FROM THE BUILDING.

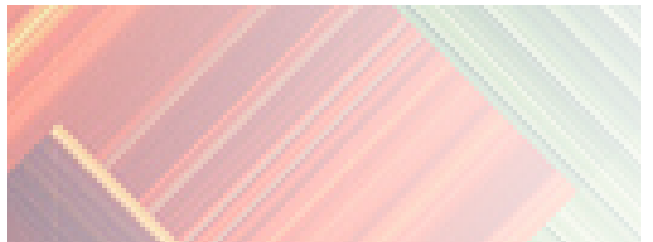
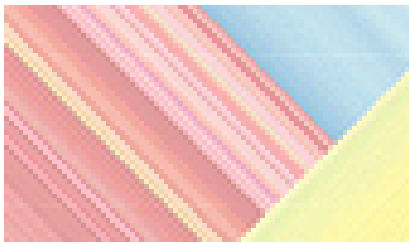
AS THE CIRCULAR PATTERN WAS A SUCCESS, SO WERE MANY ELEMENTS IN THE DIVERGENT DESIGN FROM WILLIAMS COLLEGE. AS SEEN IN SECTION THE DESIGN OF THE BUILDING HAD THE POTENTIAL TO BE BULKY AND HEAVY. THE ARCHITECTS AVOIDED THIS DILEMMA BY THEIR CHOICE OF MATERIALITY. I DO AGREE WITH THE EASTERN CURVE OF CIRCULATION IN THE PLAN. I LIKE THE CIRCULAR DESIGN, IT BRINGS COHESION AND EASE TO AN OTHERWISE COMPLICATED PLAN.



PROGRAM CASE STUDIES SUMMARY

THE CASE STUDIES RESEARCHED SHOW HOW A SUCCESSFUL DESIGN CAN BE CREATED IN A VARIETY OF DIFFERENT FORMS. I CANNOT HELP BUT THINK HOW THIS PROJECT WOULD ALLOW FOR ADVANCEMENT AMONG SIMILAR TYPOLOGIES LIKE THESE, STRAYING AWAY FROM THE CONVENTIONAL PERFORMING ARTS CENTERS AND GALLERY SPACES. WHY IN PLAN ARE THEY ALWAYS DISCONNECTED? AND WHY CAN THE PUBLIC NOT SEE THE PLACE IN WHICH EVERYTHING WAS CREATED AND CHOREOGRAPHED? DOES IT LOSE ITS SIGNIFICANCE WHEN THE CONTEXT DOES NOT RELATE TO THE ARCHITECTURE?

I BELIEVE THE LUXEMBOURG HAS THIS DISCONNECT IN THE OVERALL DESIGN. IT DOES NOT UNITE WITH THE MAGIC THAT IS CREATED INSIDE; RATHER, IT IS TRYING TO CREATE ITS OWN. CAN IT NOT SUCCESSFULLY DO BOTH? I BELIEVE IT CAN, AND I BELIEVE THAT THIS THESIS WILL HAVE THE OPPORTUNITY TO SHOW HOW IT IS POSSIBLE TO CONNECT THE ARCHITECTURE WITH ITS CONTENTS AND TO CREATE A COHESIVE ENSEMBLE BETWEEN ALL OF THE PROGRAMS WHICH THE BUILDING ENCASES.

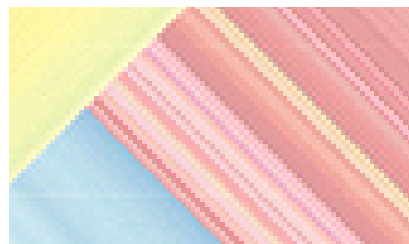
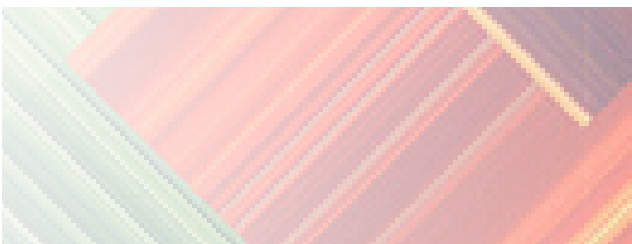


DOWNTOWN PHOENIX: A VISION FOR THE FUTURE

THE CITY OF PHOENIX HAS BEEN IN THE PROCESS OF FURTHER DEVELOPING THEIR DOWNTOWN REGION SINCE A NEW VISION WAS INTRODUCED IN 2004. IT IS A NECESSARY CHANGE IN THE VAST DEVELOPMENT OF THE SUBURBAN REGIONS SURROUNDING IT. DOWNTOWN REGIONS ARE THE CORNERSTONE OF ECONOMIC DEVELOPMENT, AND PHOENIX HAS TAKEN THE APPROPRIATE STEPS TO FURTHER TAKE ADVANTAGE OF THIS.

IN THE FEW YEARS SINCE IT'S CONCEPTION, THE DOWNTOWN REGION HAS ALREADY STRENGTHENED IT'S FOUNDATION, ADDING SPORTS ARENAS, LIBRARIES, OFFICE BUILDINGS AND CULTURAL CENTERS. THE UNIVERSITY OF ARIZONA HAS ALSO EXPANDED INTO THE AREA.

THE GROWTH CANNOT BE SIMPLY FROM THE BIG WONDERS THAT ARE BEING BUILT, BUT ITS CHARACTER IS HIGHLY DEPENDANT ON THE SMALLER WONDERS THAT ROUND OUT THE URBAN ENVIRONMENT. TOURISTS ARE WANTING MORE AND MORE TO FIND SOMETHING THAT OTHER BIG CITIES COULDN'T PRODUCE; THAT'S WHAT DRAWS INTEREST.



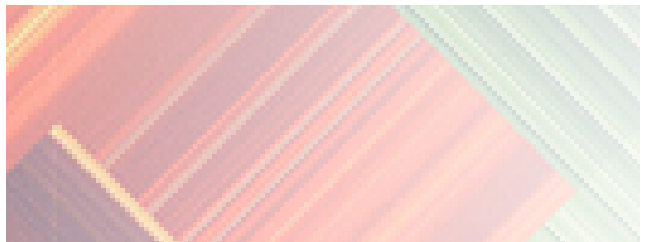
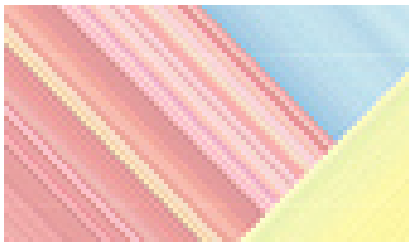
PROGRAM HISTORICAL CONTEXT

THROUGH EXTENSIVE RESEARCH AND A FEW TOWN MEETINGS, A FEW PRINCIPLES HAVE BEEN DEVELOPED TO ENSURE A UNIFIED DIRECTION AND PLANNING PROCESS:

COMMUNITY:
THERE SHOULD BE A VARIETY OF COMMUNITY MEMBERS INVOLVED IN THE PROCESS OF SHAPING DOWNTOWN. THE ESSENCE OF WHAT DOWNTOWN IS SHOULD BE MINIMALLY ALTERED.

CONNECTIVITY:
THE DOWNTOWN REGION SHOULD OFFER CONNECTIVITY IN THREE WAYS: THROUGH THE STREET FRONTS, PUBLIC AND PRIVATE SPACES AS WELL AS OUTDOOR OPEN AND SHADED AREAS. TRANSPORTATION SHOULD BE CONNECTED, WHETHER IT BE BY FOOT, TRANSIT SYSTEM, BIKE OR CAR.

INTEGRATION:
THE FOSTERING OF DIFFERENT TYPOLOGIES AND CULTURES SHOULD BE INTEGRATED INTO A COHESIVE WHOLE. DIVERSE BUILDINGS SHOULD BE APPARENT; OLD AND NEW, TALL AND SHORT, SMALLER IMPROVEMENTS TO BIGGER DEVELOPMENTS.

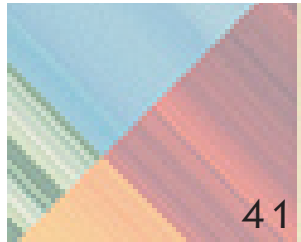
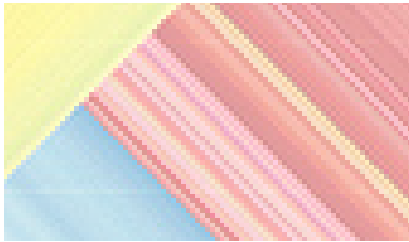
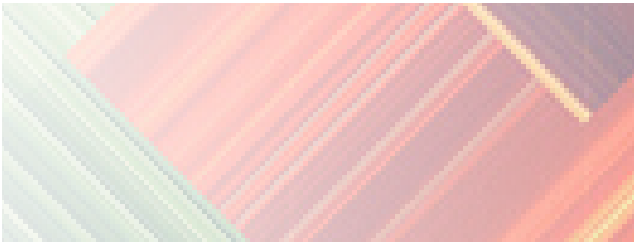


AFTER ACKNOWLEDGING THE OVERARCHING PRINCIPLES, SEVEN MAJOR THEMES WERE DEVELOPED, EACH ONE ROOTED IN ECONOMIC AND DEMOGRAPHIC REALITIES. MOST IMPORTANTLY IS WHAT THE PEOPLE OF PHOENIX WANT TO SEE DEVELOPED IN THEIR DOWNTOWN.

- 1. KNOWLEDGE ANCHORS
- 2. DOWNTOWN LIVING
- 3. GREAT NEIGHBORHOODS
- 4. ARTS & ENTERTAINMENT HUB
- 5. DISTINCTIVE SHOPPING
- 6. GREAT PLACES/ GREAT SPACES
- 7. THE CONNECTED OASIS

THE GROWING INTEREST IN THE ARTS WITHIN THE LAST CENTURY HAS BEEN AND CONTINUES TO BE RECORD BREAKING. ENTERTAINMENT HAS ALWAYS BEEN AT THE CENTER OF AMERICAN CULTURE. CONSEQUENTLY, ART IS CONTINUING TO MAKE AN UPWARD CLIMB IN IMPORTANCE IN OUR CULTURE. IT CONTINUES TO BE A STAPLE IN URBAN LIVING.

ENTERTAINMENT AND ART, IN RECENT TIMES, HAVE BEEN LINKED TO DOWNTOWN LOCATIONS, AS PEOPLE SEEK TO FIND A UNIQUE PLACE THAT SUBURBIA DOES NOT PROVIDE.



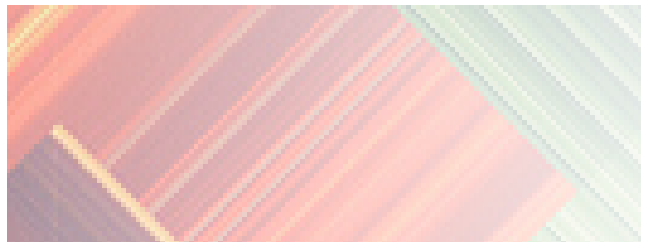
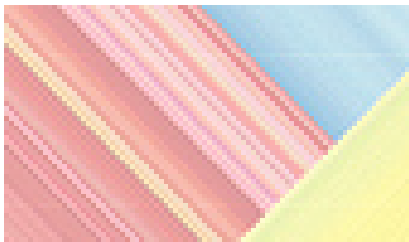
PROGRAM HISTORICAL CONTEXT

OVER THE PAST FEW YEARS, DOWNTOWN PHOENIX HAS DEVELOPED QUITE A FEW BIG WONDERS INTO ITS CITYSCAPE. VENUES INCLUDE:

TWO SPORTS ARENAS
ARIZONA SCIENCE CENTER,
PHOENIX MUSEUM OF HISTORY
BURTON BARR CENTRAL LIBRARY
DODGE THEATER
ORPHEUM THEATER
AND EXPANDED PHOENIX ART MUSEUM.

THE EXPANSION OF THESE AMAZING CULTURAL VENUES GOES TO SHOW THE DIRECTION DOWNTOWN PHOENIX IS AIMING TOWARD, AND A FOUNDATION FOR THE ENTERTAINMENT AND ART SOCIETY IS NEAR COMPLETION. HOWEVER, THERE IS ONE SIGNIFICANT AREA IN WHICH IT IS LACKING.

THERE ARE VENUES THAT INCORPORATE THE DISPLAY AND COMPETITION OF A VARIETY OF ART FORMS. THERE IS NOT, ON THE OTHER HAND, A SUBSTANTIAL AMOUNT OF SPACE FOR THE ARTISTS TO DEVELOP THEIR WORK AND FOR PEOPLE TO OBSERVE AND ADMIRE THE DEVELOPMENTAL PROCESS OF ART. GALLERY, PERFORMANCE, STUDIO AND WORK SPACES NEED TO BE FURTHER DEVELOPED. BY MAKING THIS ADDITION, THE ATMOSPHERE WILL UNAVOIDABLY CHANGE FROM THE FORMAL TONE IT HAS NOW TO A MORE ENERGETIC, SPONTANEOUS ENVIRONMENT.

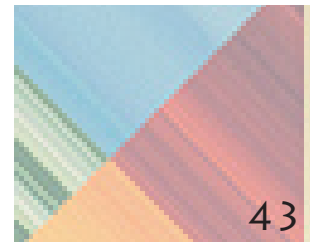
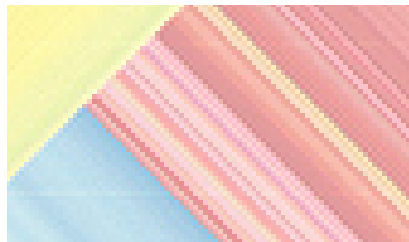
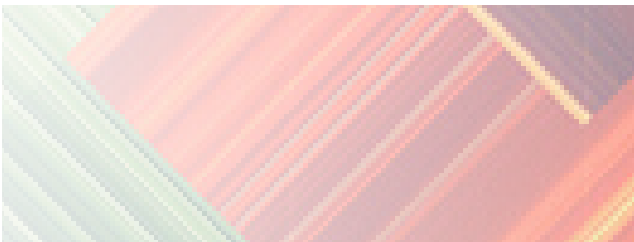


A FEW PUBLIC PROJECTS ARE CURRENTLY BEING IMPLEMENTED TO BRING A MORE DIVERSE LOOK TO THE DOWNTOWN STREETScape.

VALLEY METRO RAIL:

AS PART OF THE REVITALIZATION PROCESS, THE VALLEY METRO LIGHT RAIL HAS BEEN ADDED. IT ALLOWS FOR CLEANER AIR AN A MORE EFFICIENT MODE OF PUBLIC TRANSPORTATION. INSTEAD OF FOLLOWING IN OTHER METRO RAILS PATHWAYS, THE DECISION TO PLACE LOCAL ARTWORK ALONG EACH TRANSIT STOP WAS MADE, MAKING EACH PLACE MORE APPEALING TO RESIDENTS AND VISITORS ALIKE. EACH PIECE OF ART CREATES A SENSE OF NEIGHBORHOOD PRIDE NEAR THE STATIONS. NOT ONLY IS ARTWORK ALONGSIDE THE STOPS, THE DESIGN ITSELF WAS CREATED WITH ENGINEERS, ARCHITECTS AND ARTISTS TO DEVELOP AN ARTISTIC APPROACH TO AN OTHERWISE REDUNDANT "BUS STOP." INTEGRATING NECESSARY CONCERNS WITH SHADE, SAFETY AND MAINTENANCE.

THE FIRST PHASE OF THE LIGHT RAIL SYSTEM IS COMPLETED AND REACHES CENTRAL AND DOWNTOWN PHOENIX AND SPANS TO OTHER DOWNTOWN AND ARIZONA STATE UNIVERSITY AREAS OF TEMPE. THERE ARE SIX MORE PHASES IN THE DEVELOPMENT THAT ARE EXPECTED TO BE COMPLETED BY 2031. EACH STOP WILL CONTINUE TO HAVE THE SAME UNIQUE QUALITIES IN THE DESIGN. THE ENTIRE METRO ART PROGRAM IS A GREAT EXAMPLE AS TO HOW ART CAN RENOVATE A DOWNTOWN AND SUBSTANTIALLY CREATE PUBLIC DIALOGUE.



PROGRAM HISTORICAL CONTEXT

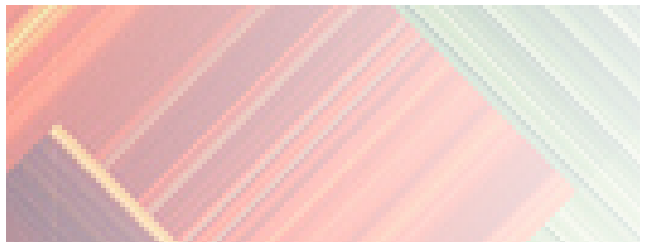
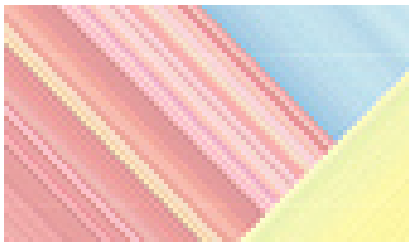
FIRST FRIDAY:

FIRST FRIDAYS WERE DEVELOPED IN DOWNTOWN PHOENIX TO ACCOMMODATE THE TREMENDOUS INTEREST IN ART DEVELOPED IN THE LATE 1980S. FIRST IT BECAME AN ANNUAL OUTING IN WHICH PEOPLE COULD TOUR LOCAL STUDIOS AND EXISTING ART SPACES AT THAT TIME. EVENTUALLY MUSIC VENUES AND CAFES DECIDED TO JOIN THIS GROWING PHENOMENON. IN 1990 FIRST FRIDAY WAS CREATED, AND IT HAS EXPANDED EXPONENTIALLY. STARTING AS 13 OPEN SPACES, NOW THERE ARE WELL OVER 100 PARTICIPANTS.

IT IS A COMPLETELY FREE EXPERIENCE THAT IS HELD THE FIRST FRIDAY OF EVERY MONTH. INTENDED TO EXPAND UPON THE INNER-CITY URBAN EXPERIENCE, IT SUCCESSFULLY DOES JUST THAT. THOUSANDS OF PEOPLE ENJOY EACH FIRST FRIDAY EVENT, AND SEVERAL VENUES SELL THEIR ARTWORK DURING THESE OPENINGS. THE PHOENIX ART MUSEUM IS THE HUB FOR TRANSPORTATION AND INFORMATION ON FIRST FRIDAY EVENTS.

IT IS A RIVETING EXPERIENCE FOR ANYONE LOOKING TO BREAK INTO THE DOWNTOWN ART SCENE. THE SPECTACLE HAS BROUGHT TOGETHER AN ASSORTMENT OF PEOPLE, AND HAS SIGNIFICANTLY CHANGED THE DEVELOPMENT OF THE DOWNTOWN ATMOSPHERE.

HISTORICAL CONTEXT GATHERED FROM:
(CITY OF PHOENIX, 2004)
(HEDDING, 2008)
("METRO PUBLIC ART," 2010)

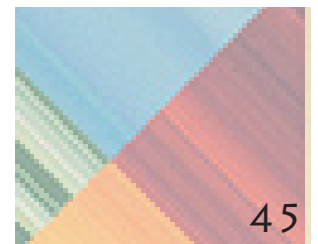
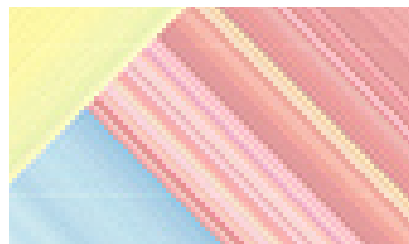
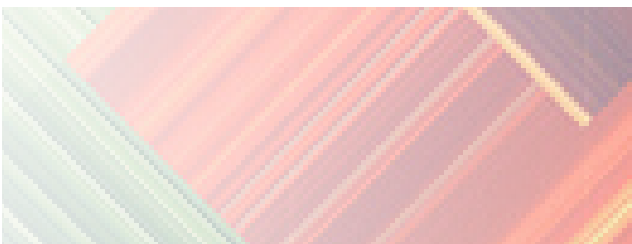


GOALS:

PROJECT GOALS PROGRAM

ACADEMIC:

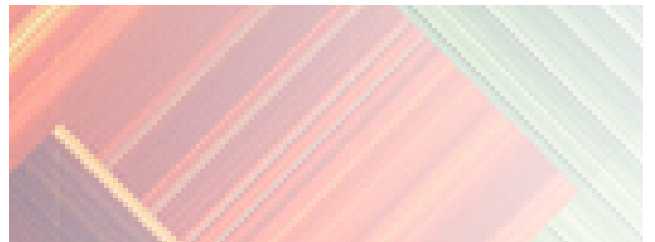
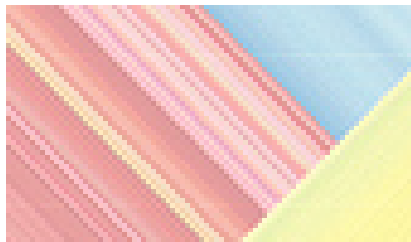
1. TO CREATE A CLEAR, THOUGHT PROVOKING THEORETICAL PREMISE AND UNIFYING IDEA, ONE THAT INSPIRES EXPERIMENTATION AND QUESTIONS THE NORM.
2. AN ORGANIZED AND EXHAUSTIVE PROPOSAL THAT CAN BE LOOKED BACK UPON AND CLEARLY DEFINES THE RESEARCH.
3. A SCHEDULE THAT CONTINUES TO CHALLENGE ME.
4. A DESIGN THAT NOT ONLY FULFILLS THE NEEDS OF THE TYPOLOGY BUT THAT ALSO FITS THE THEORETICAL PREMISE IN A UNIQUE AND CAPTIVATING WAY.
5. A PROFESSIONAL QUALITY PRESENTATION, THAT IS COHESIVE IN DRAWINGS, PRESENTATION BOARDS AND OVERALL ORAL PRESENTATION.
6. A DEMONSTRATION THAT THE WORK I AM TO PRODUCE IS CLEARLY THE BENCHMARK AND CULMINATION OF MY EDUCATION.



GOALS:

PERSONAL:

1. I HOPE TO DESIGN A PROJECT THAT SHOWS WHERE MY INTERESTS TRULY LIE IN THE ARCHITECTURE FIELD, ONE THAT CAN HELP BETTER UNDERSTAND THE LOCATION AND TYPOLOGY THAT PEAKS MY INTEREST.
2. IT IS MY GOAL TO NOT ONLY DESIGN A WELL-CONSIDERED AND STRUCTURAL BUILDING, BUT ONE THAT ALSO GARNERS THE ATTENTION OF FUTURE EMPLOYERS. THE DESIGN FIELD IS AN AESTHETIC ONE AND I WOULD LIKE IT TO STAND OUT FOR A UNIQUE TYPOLOGY WITH A UNIQUELY BEAUTIFUL SOLUTION.
3. BEING THE PIVOTAL POINT IN MY EDUCATION, I WANT IT TO LEAVE A LASTING MARK. THERE ARE PROJECTS THAT I HAVE NOT BEEN PROUD OF, BUT THIS SHOULD NOT BE ONE. I WANT IT TO BE A PROJECT WORTH REMEMBERING, FOR ME AND FOR OTHERS.



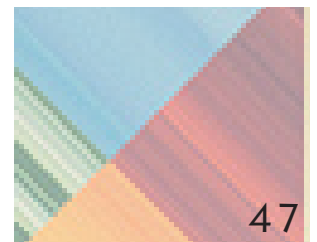
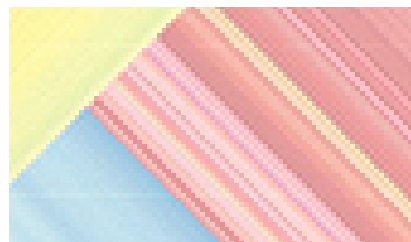
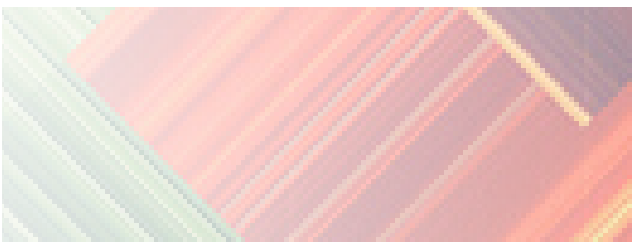
QUALITATIVE

THE MOST PROMINENT PART OF THE SITE IS THE LOCATION. TRAVELING WEST INTO THE DOWNTOWN REGION OF PHOENIX ON HIGHWAY 10 THIS AREA IS HARD TO OVERLOOK. EXITING OFF OF THE RAMP FROM HIGHWAY 10 ONTO NORTH 3RD STREET, YOU ARE ABRUPTLY MET WITH BY SITE. AS ONE OF THE FIRST EXITS TO BE TAKEN TO GET INTO DOWNTOWN PHOENIX, IT IS OFTENTIMES THE BUSIEST THROUGHOUT THE DAY. CURRENTLY THE AREA IS BEING USED AS A PARKING LOT FOR SURROUNDING BUILDINGS, THE BENEFITS OF THE SITE ARE NOT BEING TAKING ADVANTAGE OF.

LOCATED IN AN AREA WHICH IS KNOWN AS 'DECK PARK' BECAUSE OF ITS LOCATION ABOVE THE TUNNELLED HIGHWAY 10, BELOW IT IS ADJACENT TO ONE OF THE ONLY GREEN SPACES LEFT IN THE CITY.

NEIGHBORING THE WIDELY-KNOWN PHOENIX PUBLIC LIBRARY, AND A BLOCK AND A HALF AWAY FROM A TRANSIT STOP ALONG THE NEWLY ASSEMBLED METRO TRANSIT, THIS SITE CAN FULLY TAKE ADVANTAGE OF THE PEOPLE WHO WOULD FREQUENT THE AREA.

BELOW IS A VIEW OF DOWNTOWN PHOENIX FROM A NEIGHBORING BUILDING.



PROGRAM SITE ANALYSIS

PHOENIX IS LOCATED IN THE SOUTHWEST REGION OF THE UNITED STATES AND IS KNOWN FOR HAVING EXTREMELY HOT AND DRY SUMMERS, WITH MILD WINTERS. IT OFFERS A GREAT OPPORTUNITY FOR THIS BUILDING TO TAKE ADVANTAGE OF THE POWER OF THE SUN, AND SHOULD BE AN EVIDENT FACTOR IN THE DESIGN PROCESS.

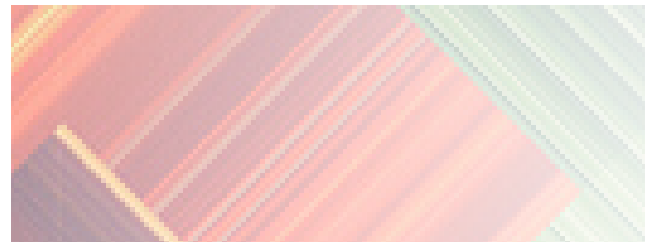
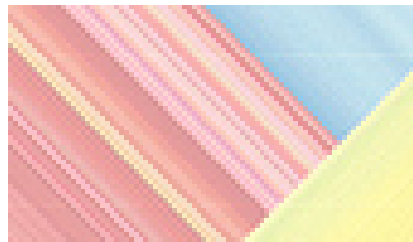
THERE IS LITTLE VEGETATION SURROUNDING THE SITE, JUST A FEW DECIDUOUS TREES AND MINOR SHRUBS THAT HAD BEEN PLANTED. THE GREEN SPACE PRESENTED TO THE WEST OF THE SITE LINKS THE LIBRARY THROUGH THE TOPOGRAPHY. IT IS AN ELEMENT THAT WILL BE KEPT AND GIVES A GREAT OPPORTUNITY FOR FURTHER DEVELOPMENT TO ENHANCE THE DESIGN OF THE TWO BUILDINGS AND RE-VAMP THE OUTDOOR AREA TO GIVE IT NEW LIFE.



ABOVE:
A PHOTOGRAPH TAKEN FROM THE SOUTHWEST CORNER OF THE SITE. THIS IS A VIEW OF THE EXISTING SITE IN ITS ENTIRETY.



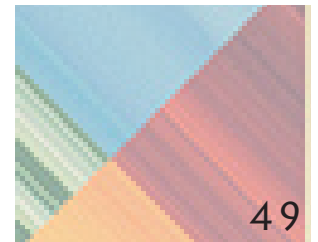
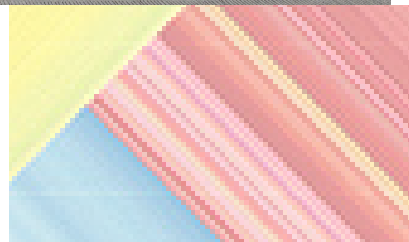
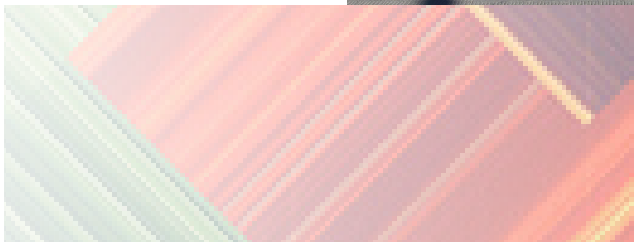
ABOVE:
A VIEW OF THE PARK CONNECTING THE PUBLIC LIBRARY WITH THE CHOSEN LOCATION.



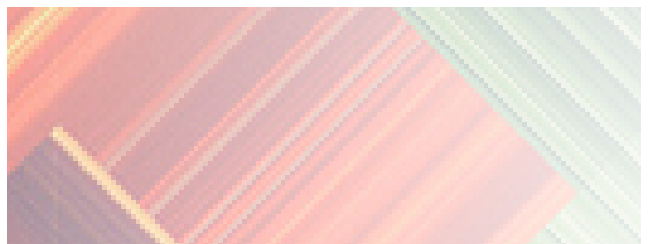
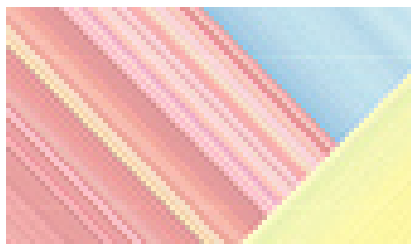
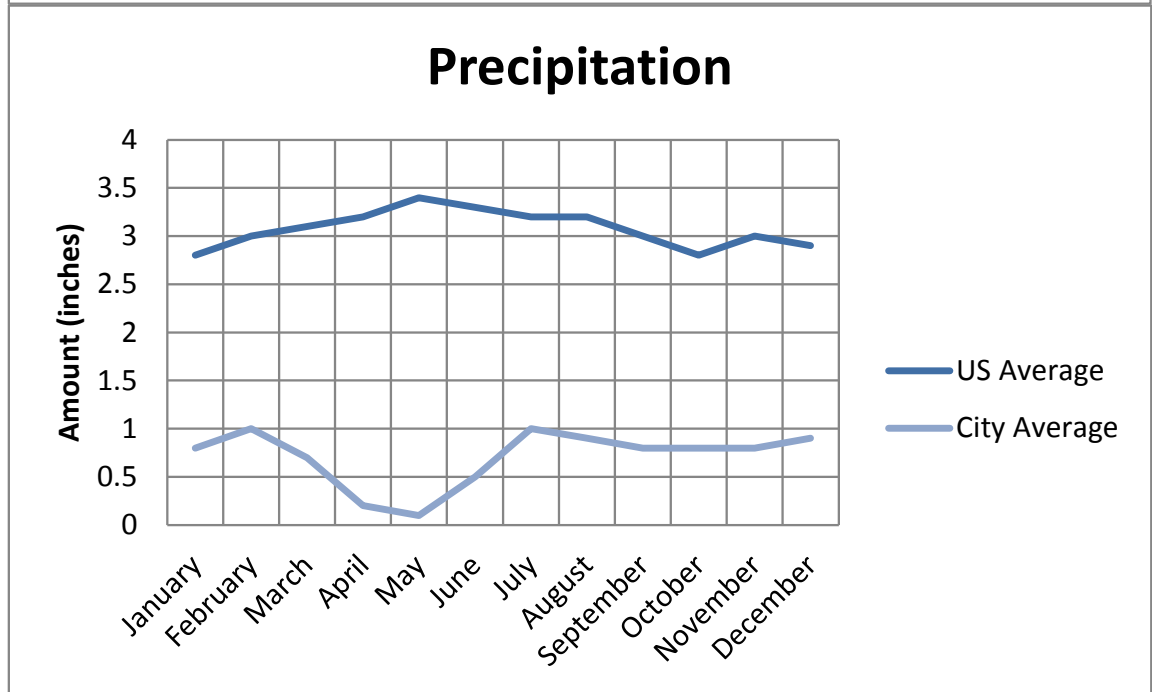
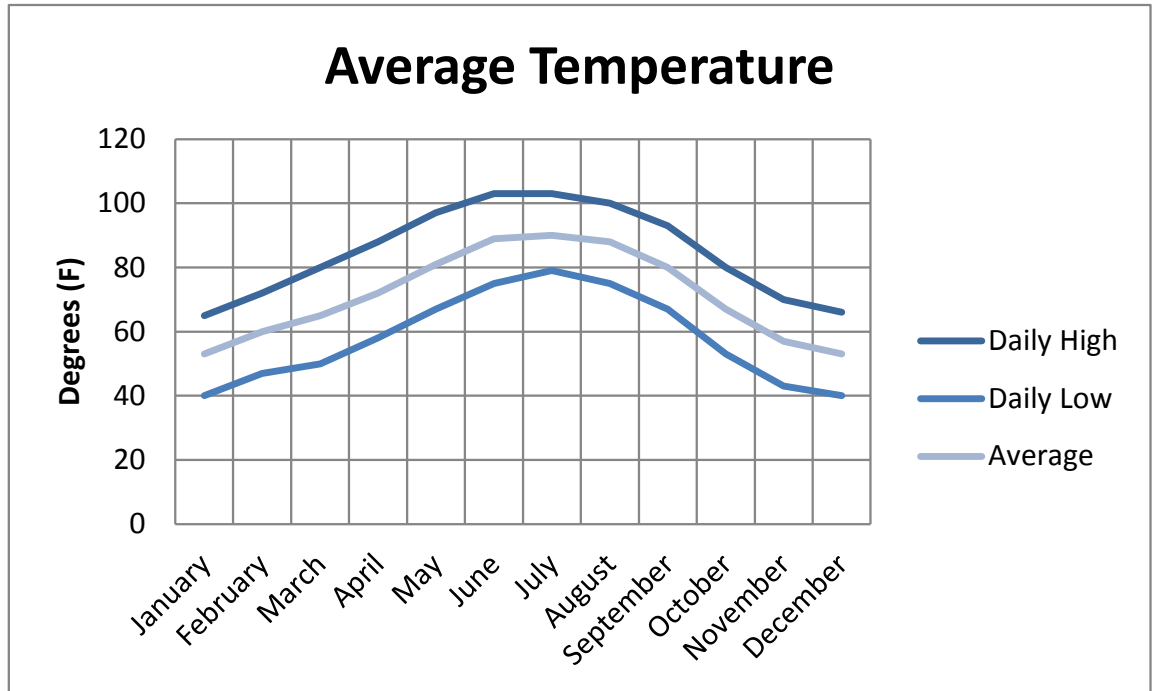
THE FOLLOWING ARE ALL FOUR VIEWS FROM THE ENTRANCE INTO THE SITE. AS MENTIONED EARLIER, IT IS LOCATED DIRECTLY IN FRONT OF A MAJOR ENTRY INTO THE CITY. THIS IS A PROMINENT FEATURE OF THE SITE GIVING EVERYONE WHO ENTERS THE CITY A VIEW OF THE BUILDING AND A TASTE OF WHAT THE DOWNTOWN CULTURE IS LIKE.



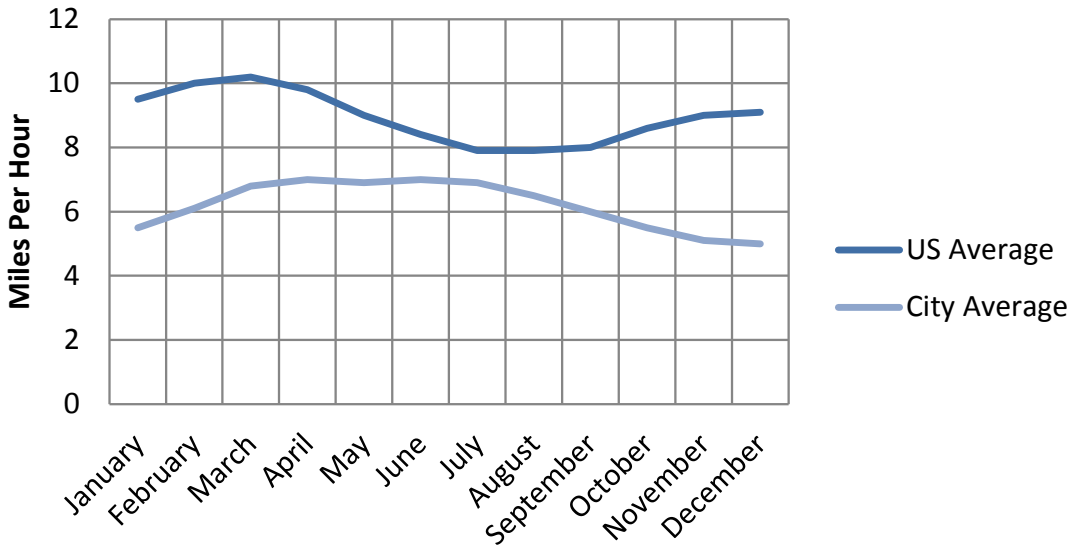
SITE ANALYSIS PROGRAM



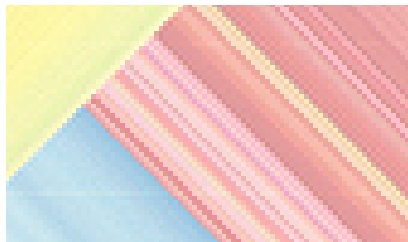
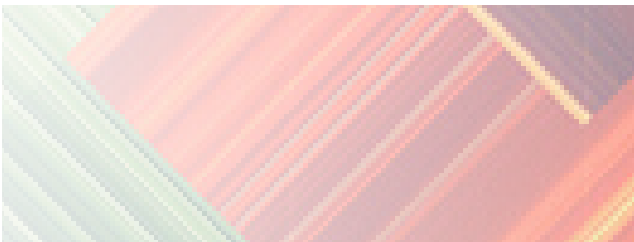
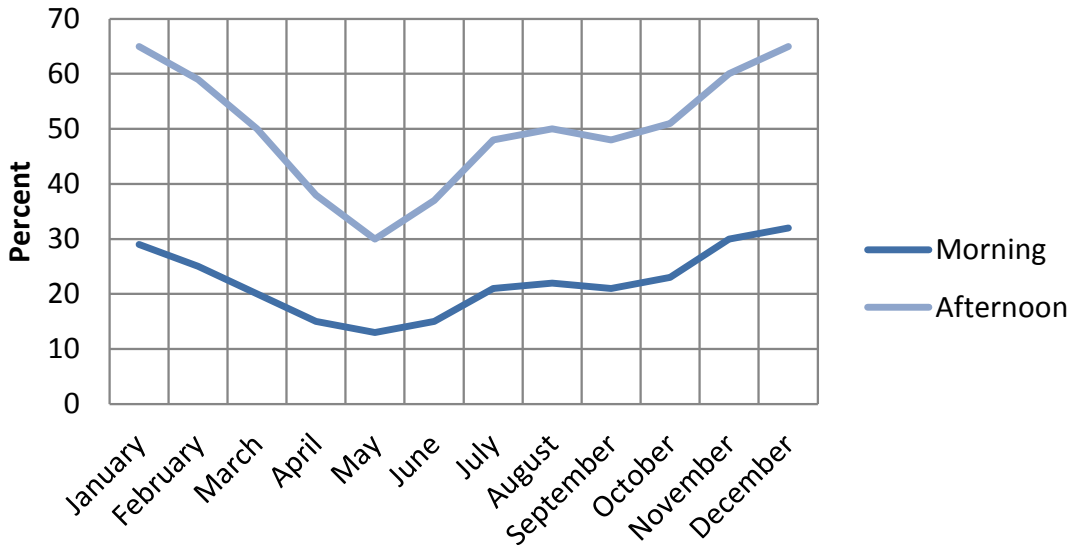
QUANTITATIVE

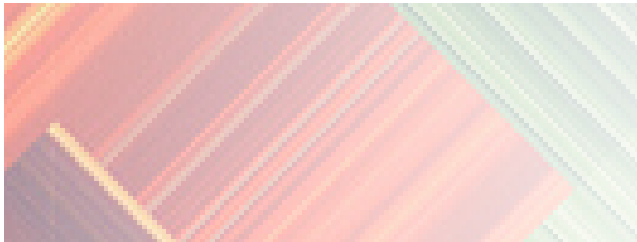
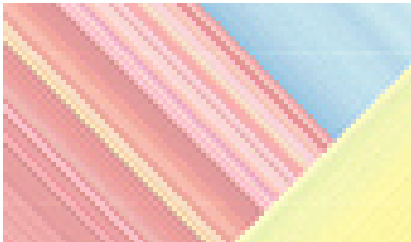
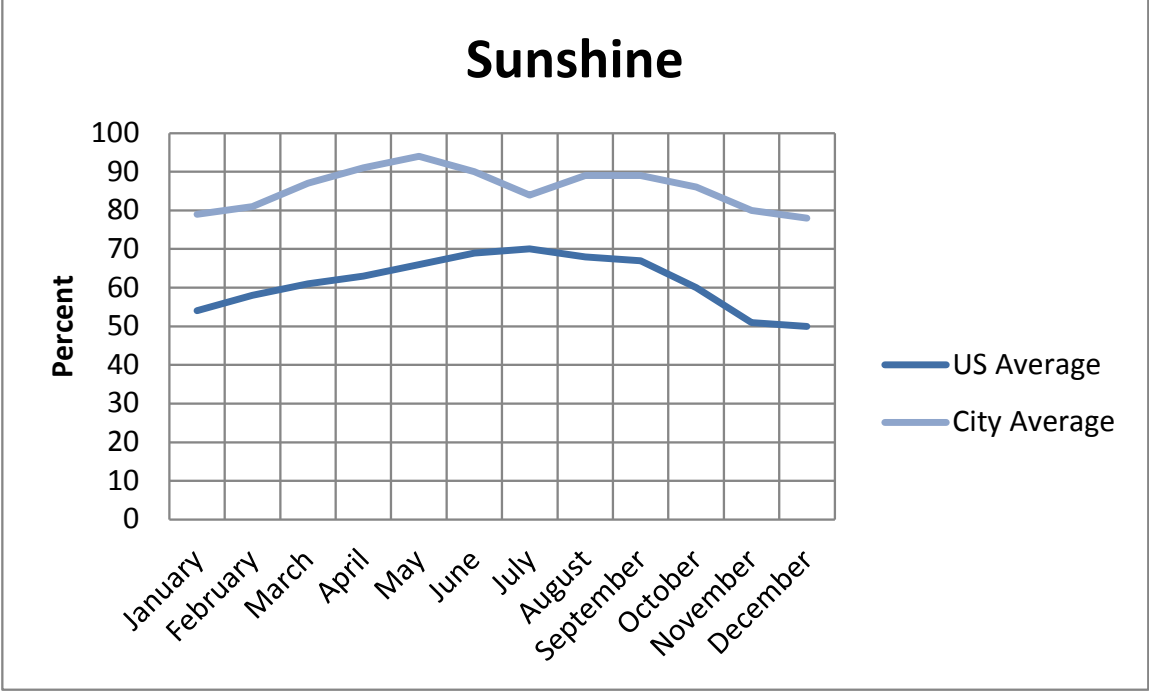


Wind Speed

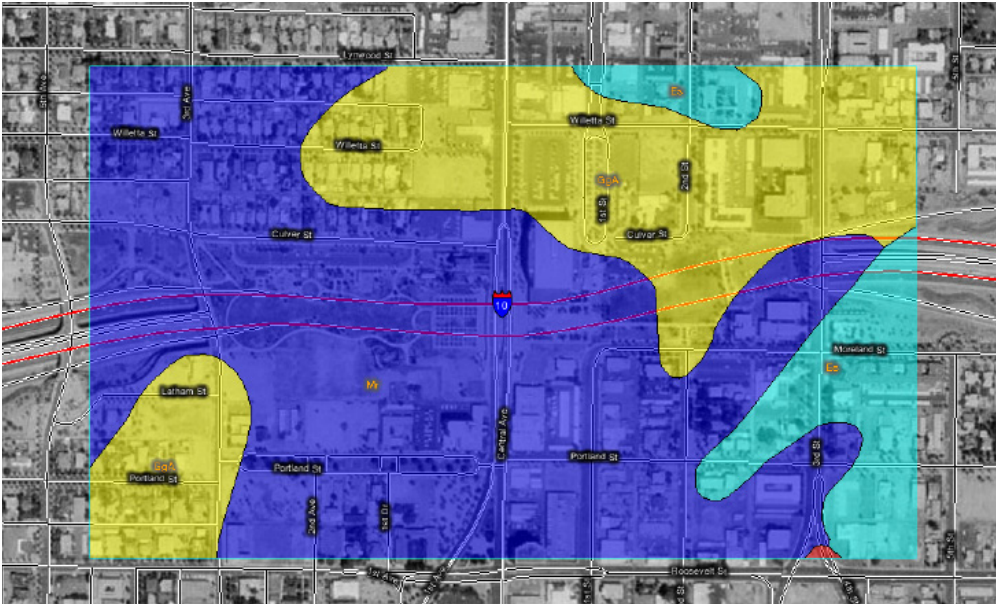


Humidity





SOIL INFORMATION



PERCENT CLAY

Map Unit Symbol	Map Unit Name	Rating (%)	Acres in AOI	Percent of AOI
Es	Estrella Loam	21.5	31.9	16.8
GgA	Gilman Loam	20.9	62.7	33.1
Mr	Mohil Clay Loam	31	94.8	50

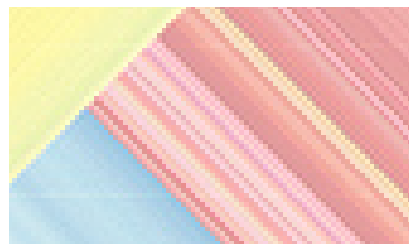
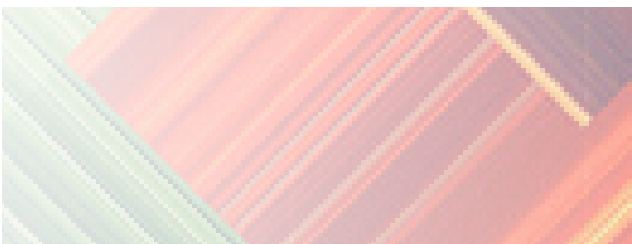
PERCENT SAND

Map Unit Symbol	Map Unit Name	Rating (%)	Acres in AOI	Percent of AOI
Es	Estrella Loam	21.5	31.9	16.8
GgA	Gilman Loam	20.9	62.7	33.1
Mr	Mohil Clay Loam	31	94.8	50

PERCENT SILT

Map Unit Symbol	Map Unit Name	Rating (%)	Acres in AOI	Percent of AOI
Es	Estrella Loam	21.5	31.9	16.8
GgA	Gilman Loam	20.9	62.7	33.1
Mr	Mohil Clay Loam	31	94.8	50

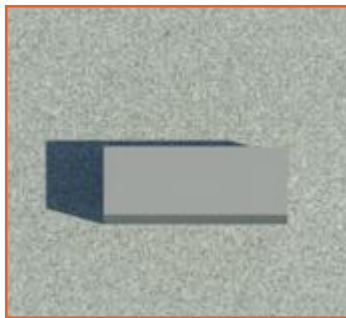
INFORMATION GATHERED FROM:
 ("PHOENIX, ARIZONA," 2010)
 ("ARIZONA," 2010)
 ("PHOENIX, ARIZONA," 2010)



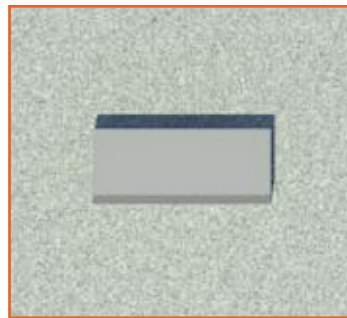
PROGRAM SITE ANALYSIS

SUMMER 6/21

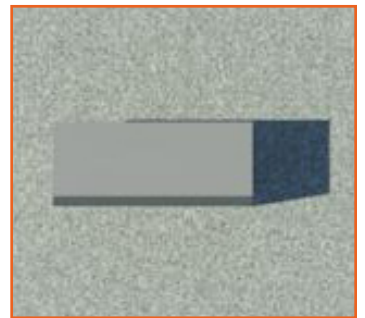
9:00AM



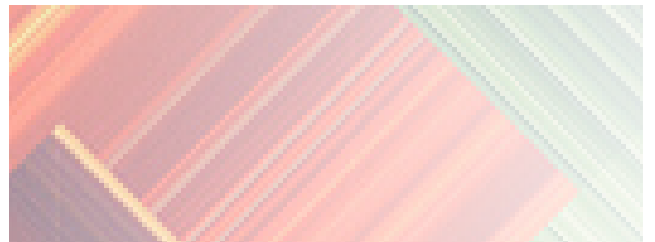
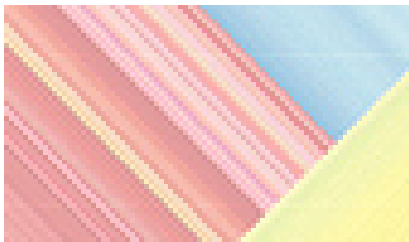
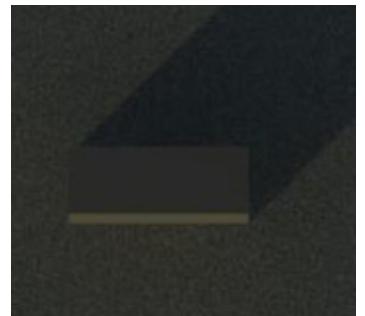
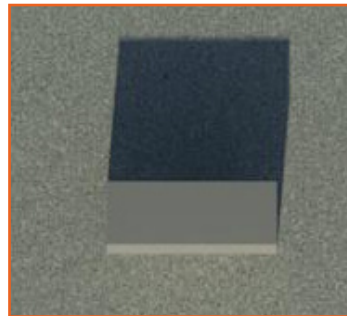
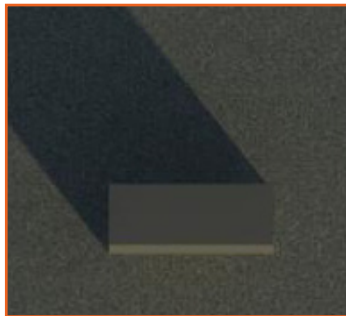
12:00PM



3:00PM



WINTER 12/21

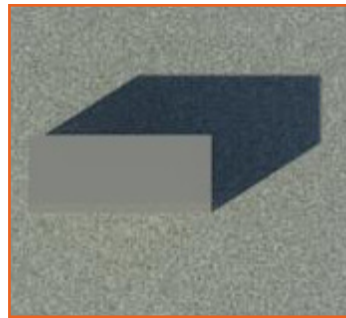
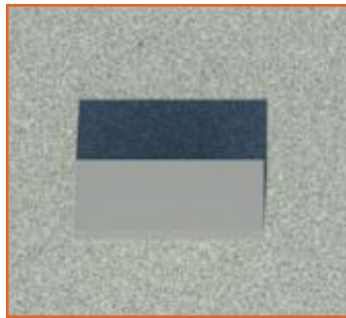


SITE ANALYSIS PROGRAM

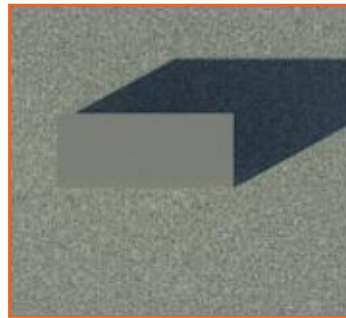
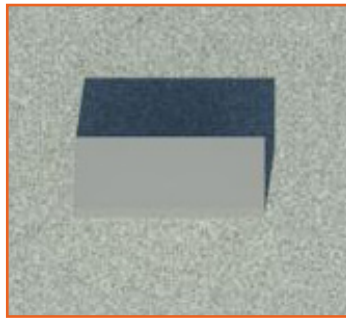
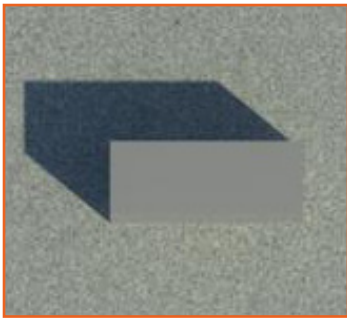
9:00AM

12:00PM

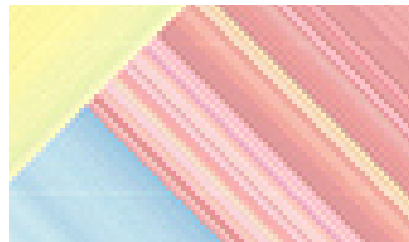
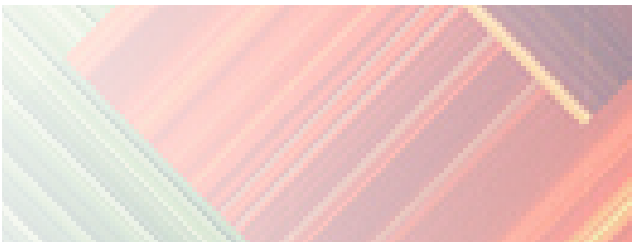
3:00PM



SPRING 3/20



FALL 9/22



EXISTING SURROUNDING STRUCTURES

THE SITE IS SURROUNDED BY FOUR EXISTING STRUCTURES.



THE PHOENIX ART CENTER TO THE SOUTH.



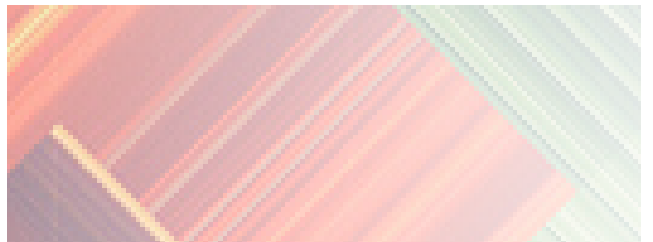
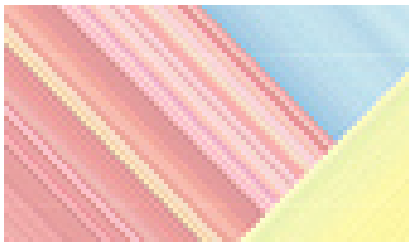
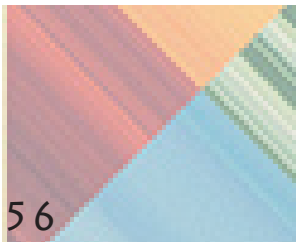
PUBLIC LIBRARY TO THE NORTH WEST.



STANDARD OFFICE BUILDINGS TO THE NORTH

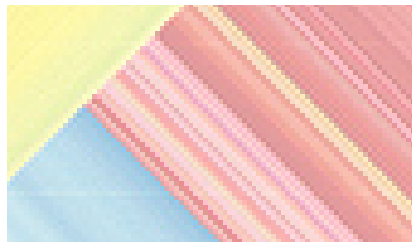
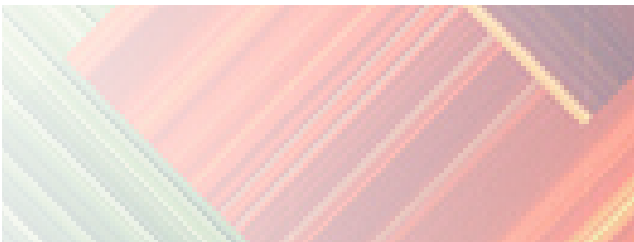


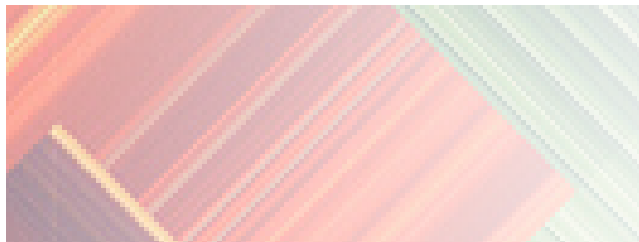
A SMALL PRIVATE SCHOOL NEIGHBORING THE OFFICE BUILDINGS TO THE WEST.

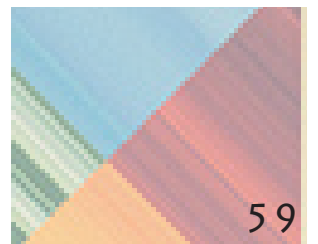
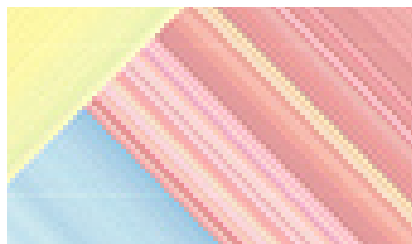
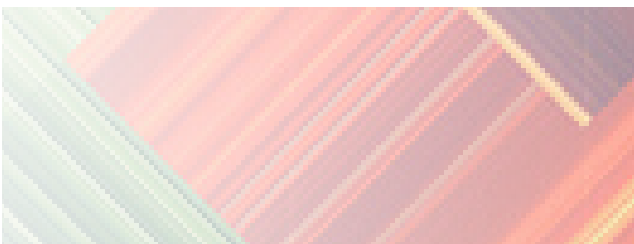
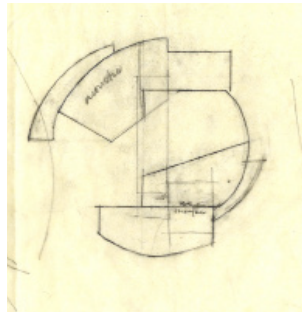
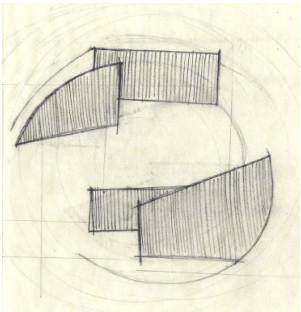
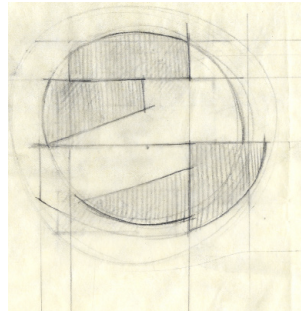
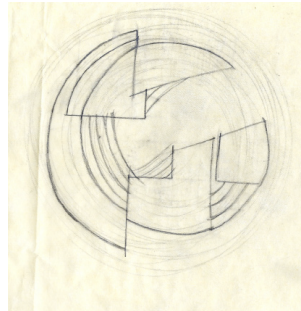
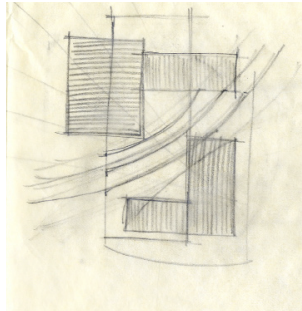
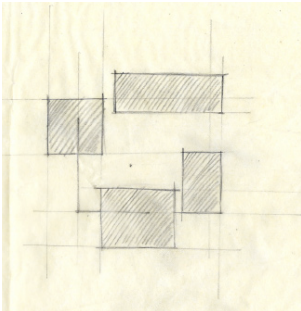
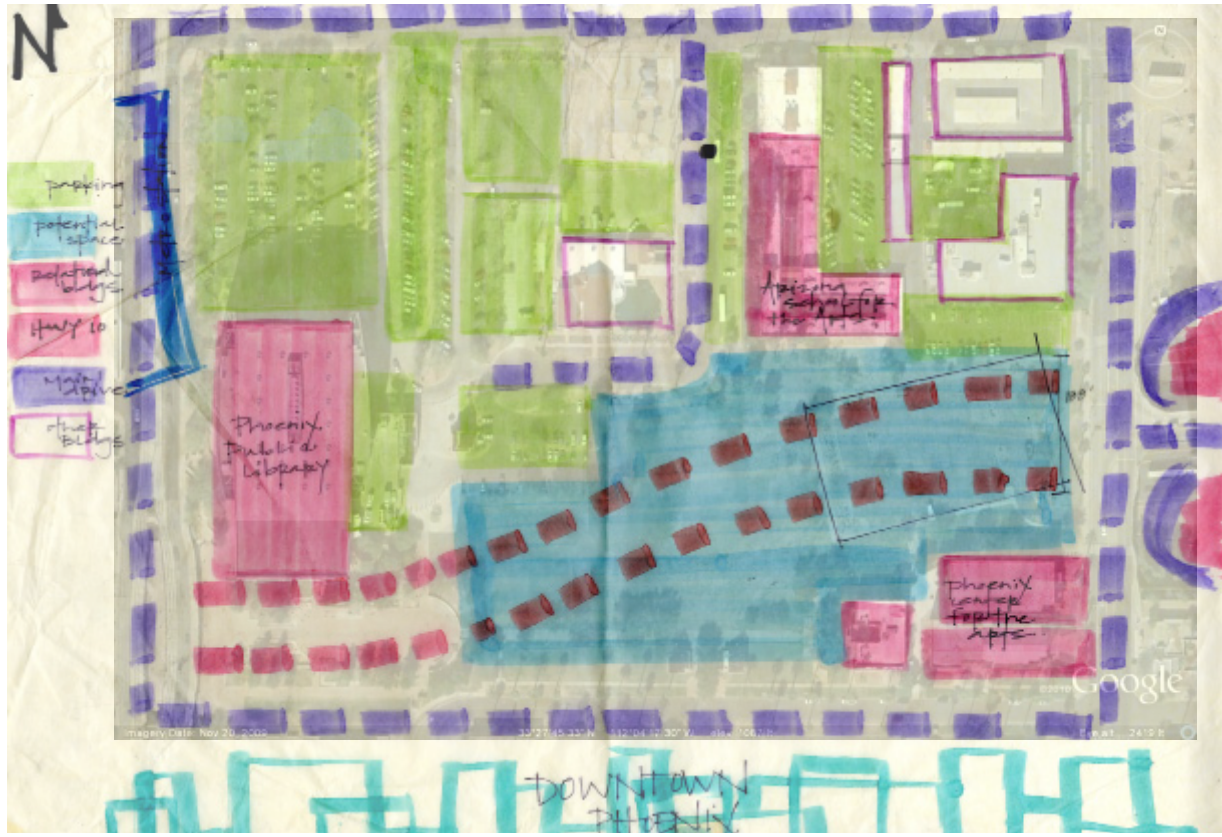


PROGRAM REQUIREMENTS PROGRAM

LOBBIES	-----	1,500 SQ FT.
MECHANICAL	-----	AS NEEDED
BAR	-----	500 SQ FT.
ART STUDIO	-----	8 @ 650 SQ FT.
OPEN VIEWING SPACE	-----	2,000 SQ FT.
BACKSTAGE AMENITIES	-----	2,000 SQ FT.
CIRCULATION	-----	1,400 SQ FT.
BLACK BOX THEATRE	-----	2,000 SQ FT.
ACOUSTIC THEATRE	-----	6,000 SQ FT.
SOUND STUDIOS (4)	-----	2 @ 500 SQ FT.
DANCE STUDIOS (5)	-----	2 @ 1,000 SQ FT.
STORAGE	-----	2,000 SQ FT.



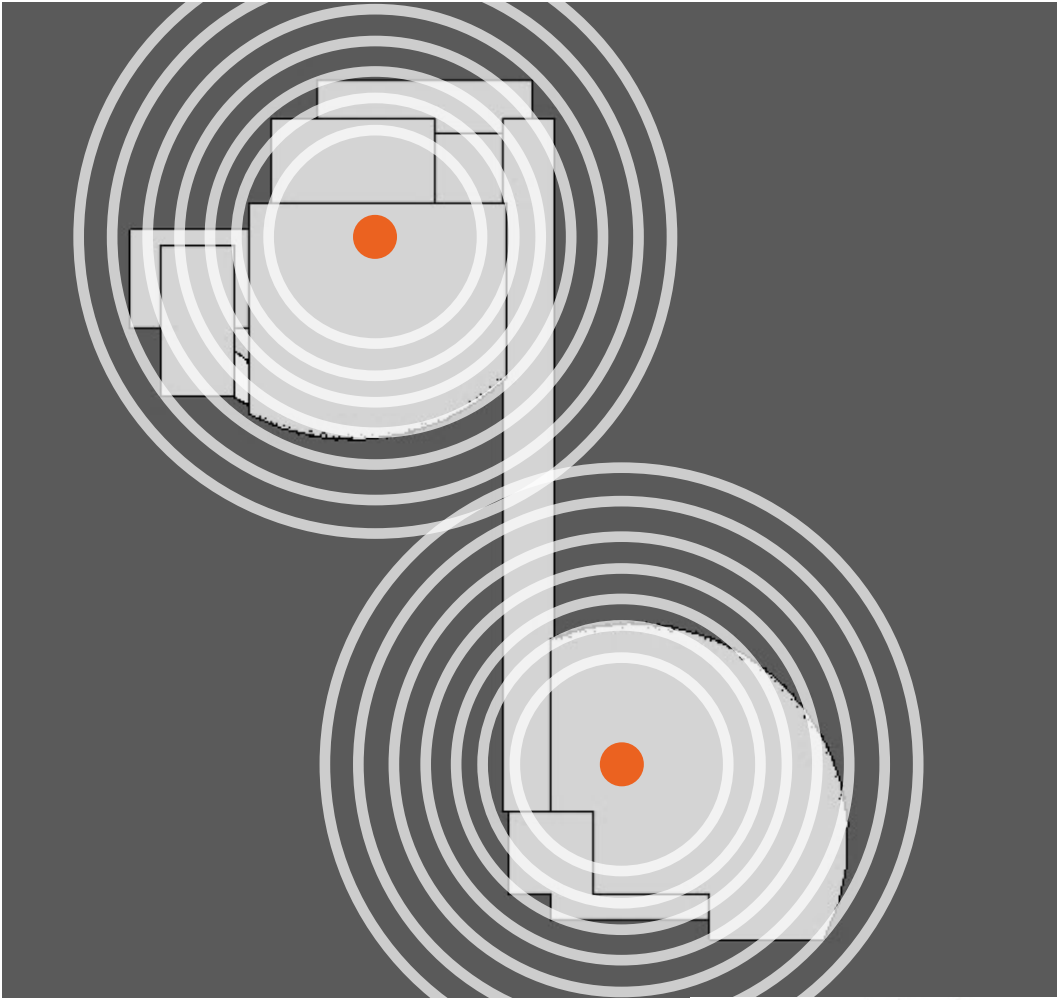




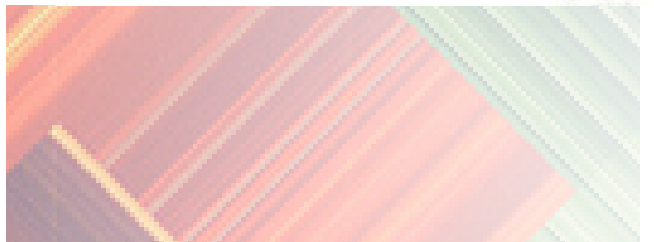
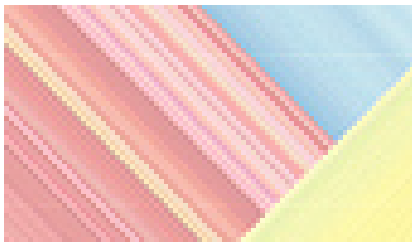
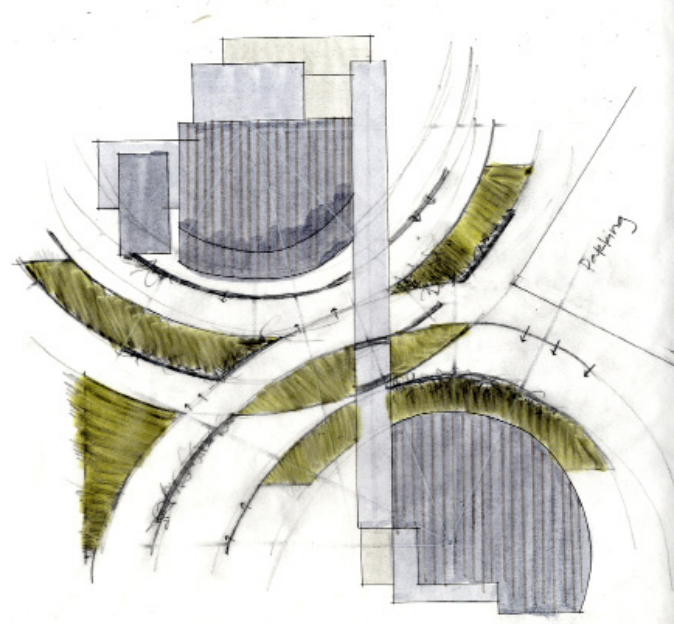
PROCESS DOCUMENTATION **FINAL DESIGN**

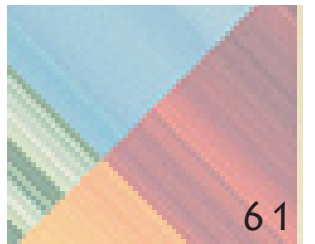
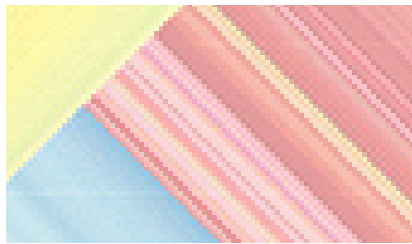
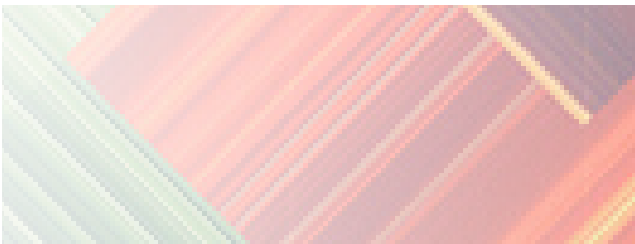
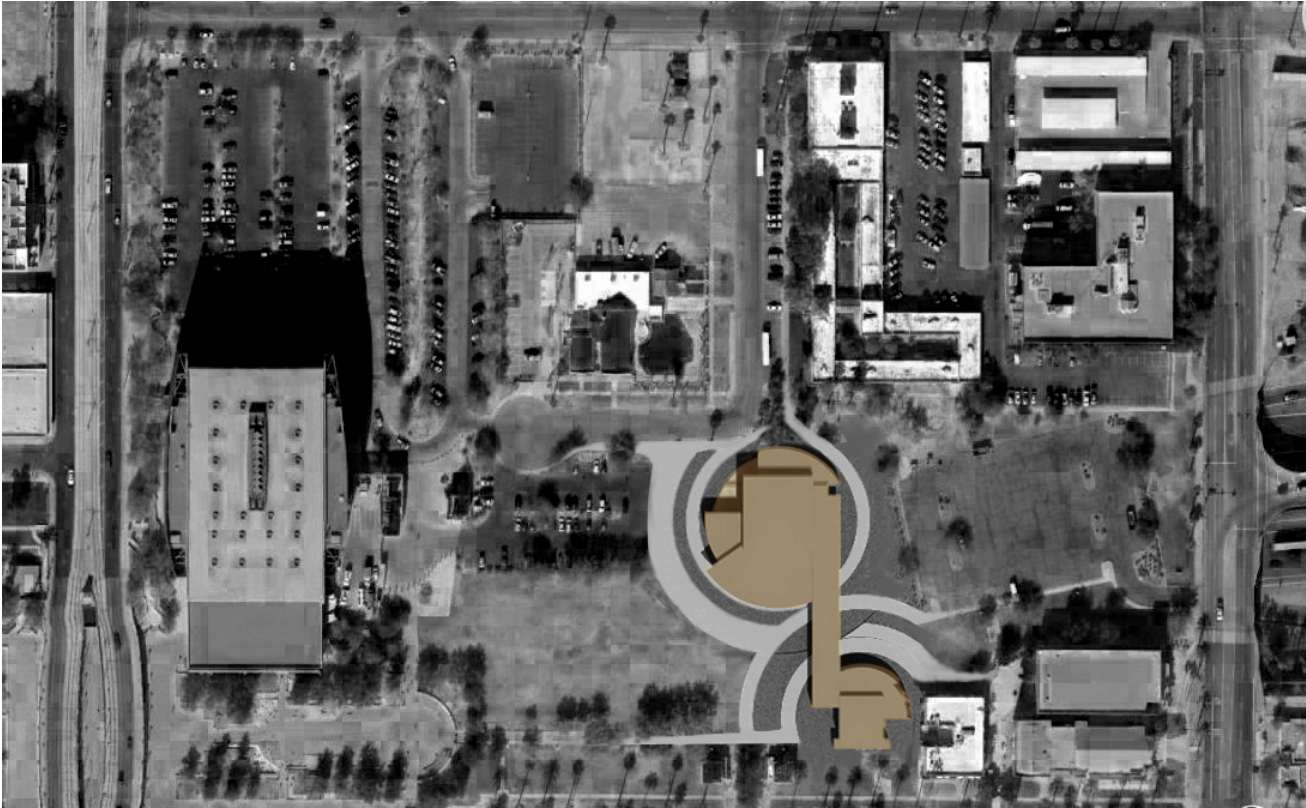
FINAL DESIGN

PROCESS DOCUMENTATION



RADIATING SOUND, ENERGY AND PASSION FROM THE EACH OF THE THEATRES ENCOURAGED THE CURVATURE IN THE SPACIAL CONFIGURATION AS WELL AS THE LANDSCAPE DESIGN.

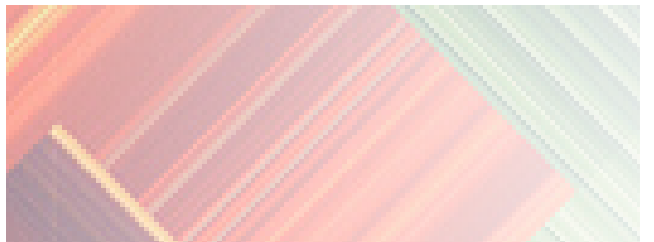
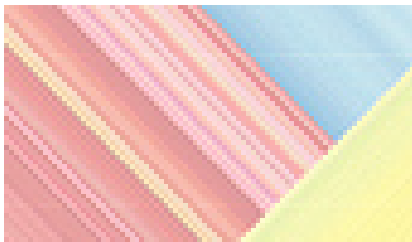




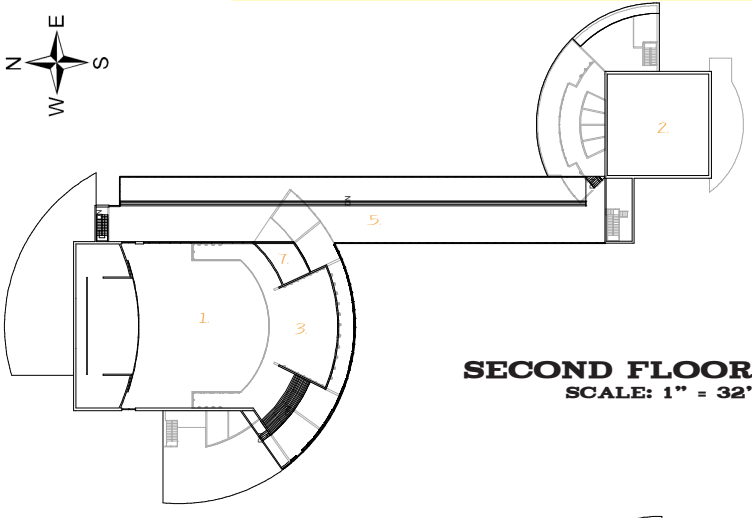
SITE DESIGN **FINAL DESIGN**

FINAL DESIGN

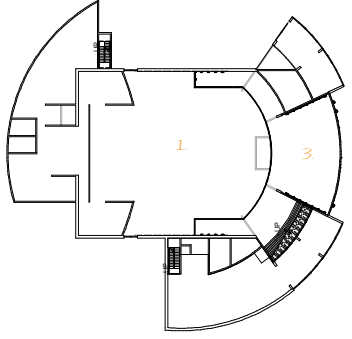
ACOUSTIC THEATRE



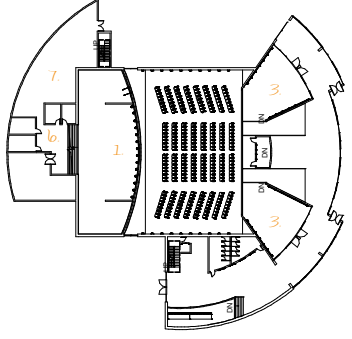
- 1. Acoustic Theatre
- 2. Black Box Theatre
- 3. Dance Studio
- 4. Music Studio
- 5. Collaborative Art Studio/
Gallery
- 6. Backstage
- 7. Mechanical



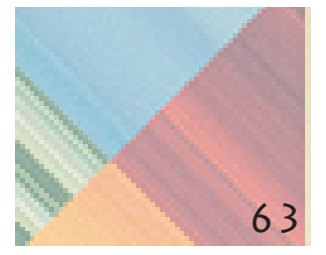
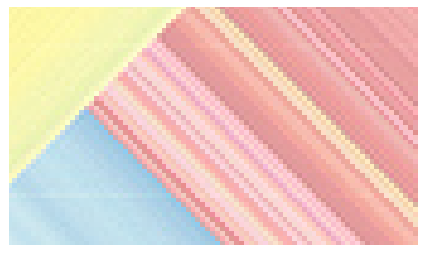
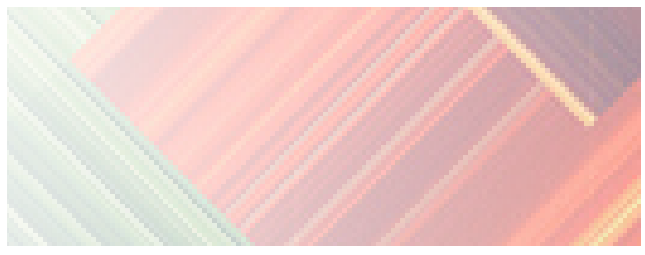
SECOND FLOOR
SCALE: 1" = 32'



FIRST FLOOR



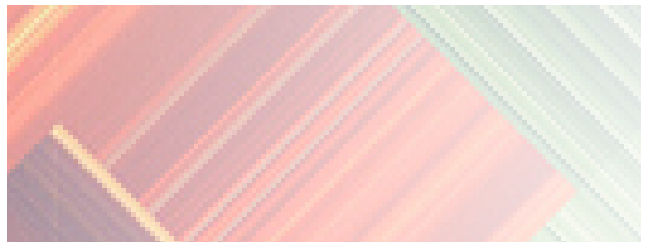
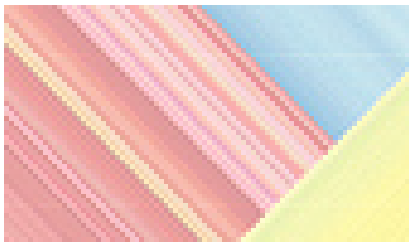
GROUND FLOOR

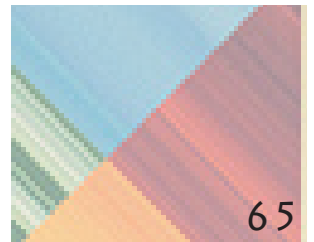
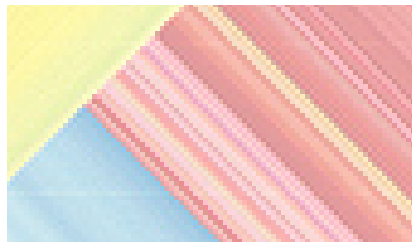
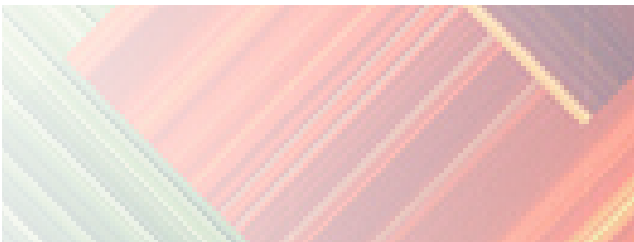
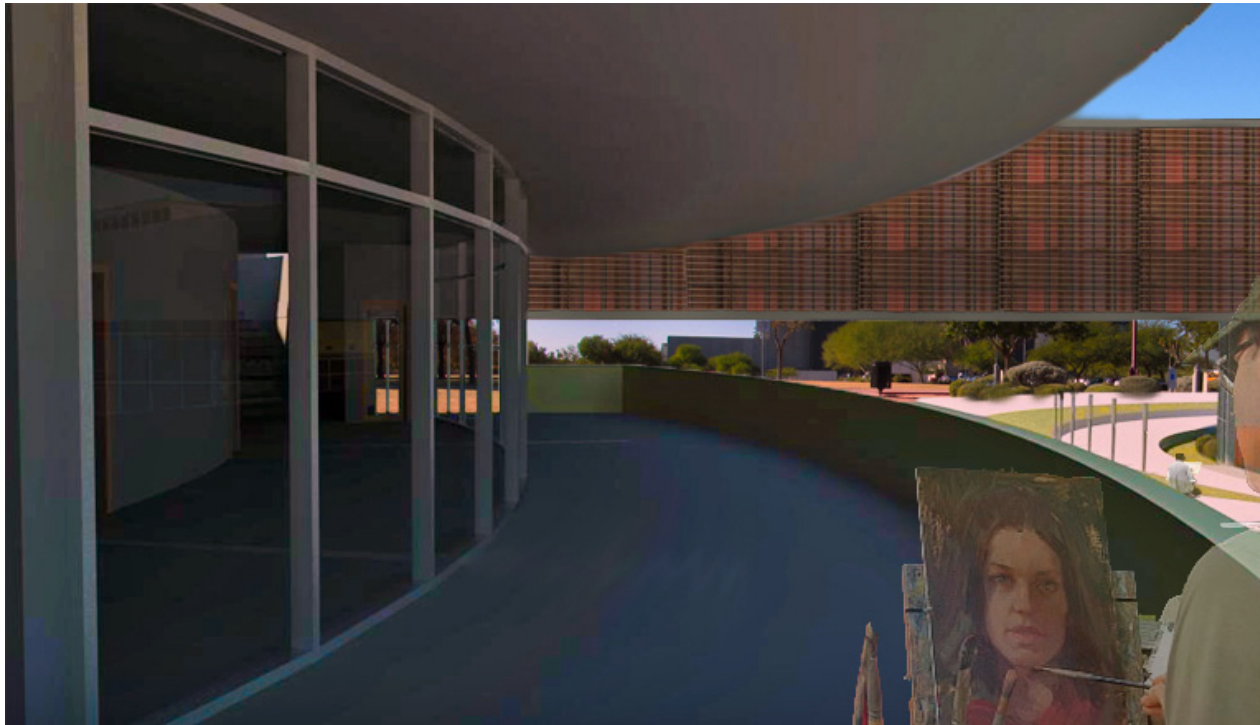


FINAL DESIGN STUDIO SPACE



CONNECTING BOTH OF THE THEATRES TOGETHER, THIS SOCIAL SPACE PROVIDES A PLACE FOR THE ARTISTS TO STORE, DISPLAY AND WORK ON THEIR ART. AS AN OPEN FORUM, IT ALLOWS FOR THE ARTISTS TO COLLABORATE AND DISCUSS THEIR PIECES. WITH VIEWS TO BOTH OF THE THEATRES, PERFORMING STUDIOS AND THE OUTDOORS, THE OPPORTUNITY FOR INSPIRATION IS INFINITE.



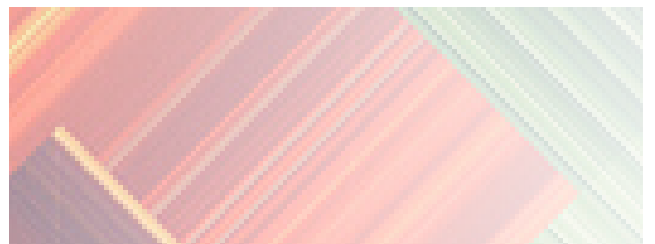
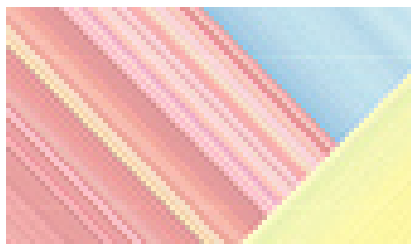


BLACK BOX THEATRE FINAL DESIGN

FINAL DESIGN

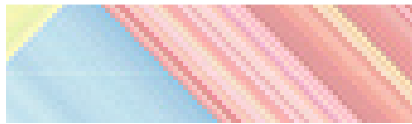


A NEW WAY OF EXPERIENCING AND UNDERSTANDING ART.
THROUGH THIS DESIGN, DIFFERENT DISCIPLINES ARE GIVEN THE OPPORTUNITY TO INTERACT, GROW AND RESPOND TO EACH OTHER. UNLIKE ANYWHERE ELSE IN THE REGION. MUCH OF WHAT HAS BEEN LOST IN THE BEAUTY OF ANY DESIGN IS THE INSPIRATION IN WHICH IT WAS GENERATED. THIS BUILDING EXPOSES JUST THAT. IN CREATING AN [ENSEMBLE] WITH ANY AND ALL OF THE ARTS.

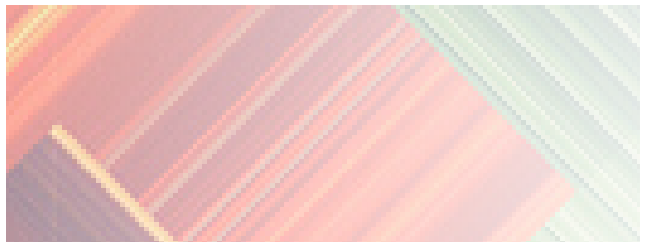
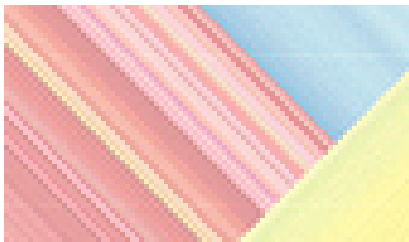
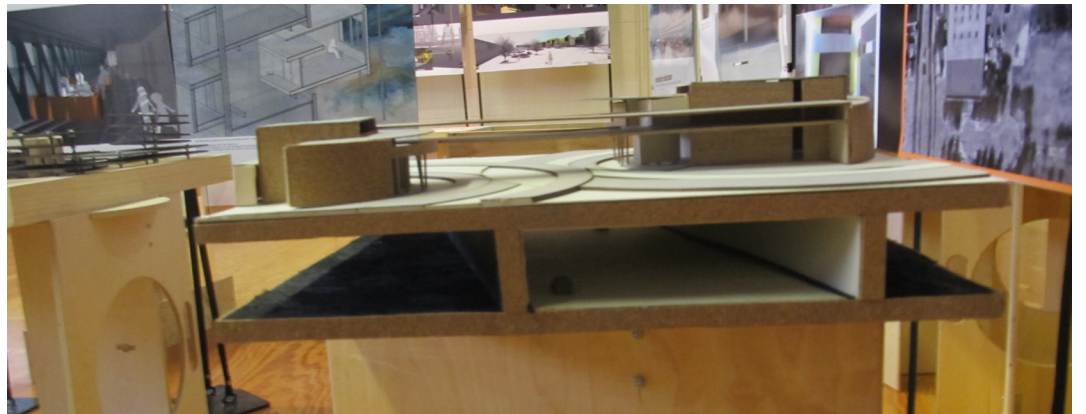
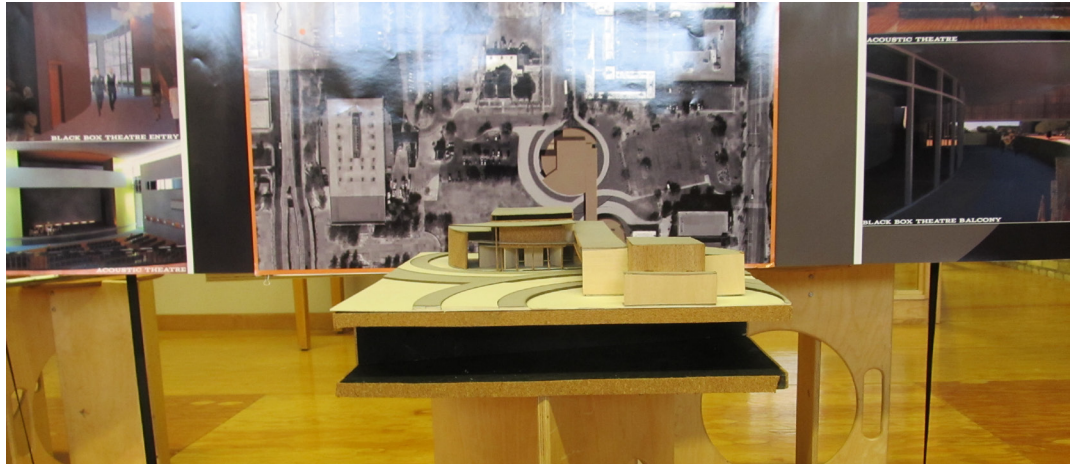
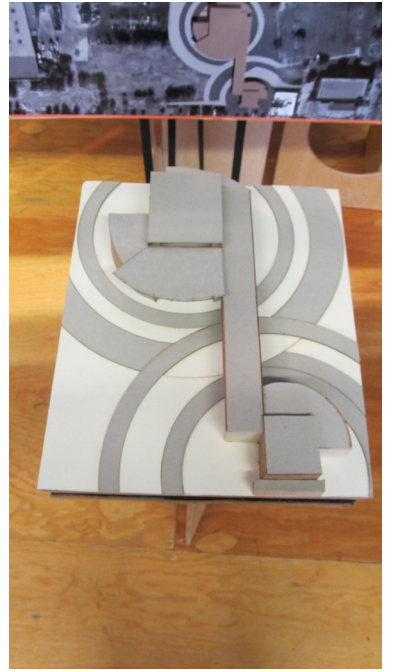


FINAL DESIGN

PRESENTATION



FINAL DESIGN MODEL



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"CONSULT NOT YOUR FEARS BUT YOUR HOPES AND YOUR DREAMS. THINK NOT ABOUT YOUR FRUSTRATIONS, BUT ABOUT YOUR UNFULFILLED POTENTIAL. CONCERN YOURSELF NOT WITH WHAT YOU TRIED AND FAILED IN, BUT WITH THAT IS STILL POSSIBLE FOR YOU TO DO."

-POPE JOHN XXIII



PHOTO TAKEN BY STEPHANIE FRANZEN