Theses and Dissertations   Graduate School

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ViVA! Conexiones: A Community Center Celebrating Latinx Culture

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VIVA! CONEXIONES

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ViVA! Conexiones is a community center that will connect people of diverse backgrounds by promoting learning and understanding of the Latinx community through the arts and shared experiences.

MANIFESTO

DIVERSITY AND INCLUSION

ACCESSIBILITY

INNOVATIVE DESIGN

FUNCTION AND FORM

Diversity and Inclusion - I believe that avoiding stereotypes is important in creating a welcoming environment. Design that attempts to be inclusive of a certain community can be unsuccessful due to a lack of sensitivity and understanding of that community. This tends to happen when interiors are given a second life, when the space becomes something "new," or when the easy and fast solution is the addition of a decorative object that belongs to a certain culture (such as a mural to show how "inclusive" a space can be). I consider a space to be successful when it is thoughtfully designed. This process can include ethnographic research, focus groups with key stakeholders, site visits and research into the history of the vicinity where the project will be located. These steps help the designer learn and understand the needs of user groups.   Through this process, the designer can avoid creating a cliché of uniform spaces or a layout intended to make "everyone" happy.

With ViVA! Conexiones, my goal is to create spaces where the Latinx community can engage with the wider community in an environment that makes it clear that everyone is welcome. In focusing on diversity and inclusion, ViVA! Conexiones will also promote local businesses by purchasing textiles, sculptures, paintings and other decorative objects made by minority craft makers and cooperatives.

Accessibility - My goal is to keep everyone in mind, creating environments that enable people of all abilities to maintain their dignity. Separation or exclusion in any setting can bring unusual or unwanted attention to a person. The goal is not about designing for a specific disability, but rather to create the best user experience for all. The design and floor plan are key to creating accessible spaces.

Innovative Design - Advancements in technology have led to better understanding of our environment and how design can work in partnership with the natural world and resources. Technology allows designers to explore the flexibility and capability of materials. In addition, environmental studies and geographic research will help designers better understand and anticipate how spaces and buildings could be impacted by climate and natural resources so they can anticipate potential threats and avoid unnecessary risks. Technology also allows designers to explore the use of new and existing materials, leading to innovations and new ways of thinking. For example, a common material like paper tubes can be used to build structures; Shigeru Ban's architecture uses this technique. At MIT, designer and professor Neri Oxman studied how silk worms built different shaped cocoons based on the environment where they lived, and she used this research to apply the same techniques to create polygonal panels for human-scaled pavilions (TED). Explorations like this one lead to new ways of thinking. I believe that design should always be forward-thinking. While revivals of previous styles can be appealing, looking to new possibilities is more exciting. Society is constantly moving and I believe that design is key to advancing this evolutionary process. I am committed to creating environments that serve the needs of individual clients as well as the larger community.

Function and Form - I believe that form must always follow function. The design of spaces should focus on their intended use. If a space is intended to be a studio, the designer should keep that as top priority in designing a plan. If the project is an elementary school classroom, the designer must provide furniture and space that accommodate the needs of young children, rather than simply filling up an area with tables and chairs that people of any age can use. Function must be the priority. We must avoid designing spaces, products and furniture that are only intended to "look nice." Every design must fulfill its purpose.

ABSTRACT

PERSONAL RELEVANCE
Where do I fit in?

LOCAL RELEVANCE
Where can communities gather to learn about different cultures of Latin America?

GLOBAL RELEVANCE
Diversity within the arts community

MOTIVATION

In the United States, cultural centers are often located within communities and neighborhoods established by the ethnic groups living in these areas. It can be challenging to find cultural centers that provide opportunities for the general public to learn more about the Latinx community because these centers focus on serving the population in the immediate neighborhood and interaction with the larger community is limited. In the Richmond metro area, the Latinx community continues to grow in population and spread out geographically. As a result, there will be a need for additional spaces to serve this community as learning centers, meeting areas, and cultural networks. ViVA! Conexiones is designed as a gathering space for the Latinx community to celebrate its varied cultural heritage and engage with non-Latinx individuals and groups. Cultural exchanges and user engagement will be promoted through activities like dancing, musical performances, art classes, and food festivals.

PROBLEM

The interior design industry would benefit from seeking the experience, perspectives and insights from ethnic minority groups. About 70% of designers self-identify as White/Caucasian (Design Census, 2019). Minority designers often feel unheard, and that their voices and ideas are overshadowed by White voices. As a result, ideas developed and voiced by minorities frequently get credited to someone else (Smith-Watson).

METHODS

To learn more about the diverse Latinx community in the Richmond area, I visited different resource centers that work closely with this community. I sought to learn and understand how these centers function as trusted and reliable places for the community to gather. Another strategy for better understanding the community is to seek volunteer opportunities that provide perspectives from the users as well as the staff. I also researched examples of interiors that promote inclusivity in a visible way. It is important to identify shared activities (such as fitness programs, film festivals, art shows) that promote a sense of community and provide spaces that enable these cultural and cross-cultural exchanges (Freeman). These include experiences that reflect common bonds and needs, celebrate heritage, spread positivity, and promote shared values (for example, the importance of family, holiday traditions, honoring ancestral roots).

RESULTS

Currently, more research is needed to study what makes a "ideal" cultural space. A cultural space can focus on one aspect of a culture, such as sports, arts, history or science. This project will focus on the arts elements of Latinx cultures. These elements include the language, cuisine, media, entertainment, music, television, family traditions, arts and crafts that have been brought to the U.S. from Central America, South America, Mexico, and the Caribbean – and how these have evolved within the U.S. Some methods that can help interior designers develop more inclusive thinking while being respectful include sensitivity training, critical awareness, and practicing empathy.

"Designers should be intentional about asking questions regarding their choices in spatial and artistic organization... in order for spaces to feel more welcoming to those with diverse backgrounds, non-European art and culture needs to be embraced by designers" (Schneider). Talking to designers in minority groups – and how they promote inclusion in interior spaces – can also be of great importance. To achieve positive change, diversity and inclusion must work together. "It's about culture and making everyone feel welcome" (Nieminen). Environments that offer cultural education, and therefore promote diversity, truly benefit many communities.

CONCLUSION

Overall, my goal with ViVA! Conexiones is to create a space that communicates and shares the diverse cultures of the Latinx population in the Richmond area. This goal can be achieved through the use of design language. "The choice of materials and systems greatly determines the way users interact with the built space" (AD Editorial Team).

RESEARCH

The most recent U.S. Census Bureau (2019) records show that Hispanics make up 18.5% of the population in the U.S. But what does the term "Hispanic" even mean? Who does this term represent?

Up until the 1970s, immigrants from Mexico, Cuba and Puerto Rico were classified as White. Latin Americans would identify by their country of origin and the U.S. state where they lived. The 1970s would bring change as activists urged the U.S. Census Bureau to create a national category that would include all the Latin communities. As a result, the government determined that "Hispanic" would be the identifier of this community. Once this term was created, the media took charge of spreading the word. Hispanic media reached out to well-known figures in the community and celebrities, who encouraged people to fill out the 1980 census, this time checking the "Hispanic" box. This marketing strategy continues to be used to this day. Although this was a huge step forward, this one broad term created its own set of problems. A percentage of the American population associates the term "Hispanic" with one or two countries, usually Spain or Mexico; to others, the term just means that people speak Spanish regardless of their country of origin. This is where cultural learning intervention can be very helpful. A sense of identity is an attribute that we all crave, something that we seek – and for some, a sense of identity is the most important factor in how they define themselves (Vargas and Bishop).

Identity and culture are often seen as one and the same. From an early age, most of us find that our identity is attached to a culture, or practices within a specific culture. However hard it can be for people born in the U.S. to define their cultural identity, it can be even more difficult for people who migrated to this country. In trying to assimilate into the new culture so that one does not stand out too much, many can forget the value of their culture of origin. Others try to embrace both – but then find it challenging when members of their culture question their commitment to one group or another.

I can offer my personal experience as an example.

Born in Colombia, I grew up learning about my culture and my surroundings, about the traditions that made my country different from others. At the age of twelve, when I came to the U.S., I tried extremely hard to pick up the mannerisms of my new environment. I did not want to stand out or draw too much attention to myself. I spoke little to no English and did not have many Latinx friends who I could connect to. The schools I attended were not very diverse. In fact, I was often the "diversity representative" in my class. As I got older, I grew more excited about American culture and kept learning about it – but soon I realized that my Colombian heritage was slipping away. I tried hard to find places where the Latinx community gathered. As a result, during my high school years I spent most of my summers in a program that prepared and encouraged Latinx students to pursue a college education. I was glad to surround myself with Spanish-speaking students from different countries, but this too became a personal problem. Many of my classmates commented that I was not a "true Hispanic" because I failed to do one thing or another that they expected of my culture. The Latinx population within the U.S. and around the world places great importance on cultural identity. Understanding how social mannerisms, language, and traditions vary from country to country enhances the overall appreciation of each culture.

The history of Hispanic countries is diverse and vast. It includes various indigenous cultures, decades of European colonization, African roots, and immigration on a global level. It is because of these factors that describing Hispanic countries with one term, or focusing on a single ethnic background, does not do them justice. People within this community generally use the term "Latino/a" or "Latin American" to describe their cultural origin.

These people include indigenous Latinos, Afro-Latinos, Asian Latin Americans, and White Latinos. Some choose to not self-identify by any of these terms and favor more specific identities. For example, for people of Puerto Rican descent, the term "Boricua" carries more pride; people of Mexican descent choose the word "Chicano/a"; in the Black and Mexican communities, "Blaxican" is considered a more appropriate identifier. These terms are used by people living outside their country of origin. Within Latin America, cultures get more complex (Scarborough).

Although a personal sense of identity is tied strongly to countries of origin, it is also reflected in various traditions. Within the Latinx community, the art of dancing is strong. In the U.S., many styles of Latin American dances have become quite popular, including salsa, tango and zumba. Other types of dances also carry significance in the community. One of the less well-known dances that has made its way into the U.S. is the Danza Mexica, rooted in the Tenochtitlan region of Mexico. In the U.S., the Danza has transformed the identity, politics and spiritual foundations of many Mexican communities. One of the unique aspects of the Danza is that while it may be a style of movement, it is also a way of expressing political ideologies. The Danza Mexica tradition is one of many activities that has shaped how both Mexicans (and those who identify as Chicano/a) view themselves and their experiences, and how they reclaim and embrace indigenous identity. As a political statement, the Danza Mexica became popular in regions where mandates, rules, ideologies and culture were enforced by colonizers who were convinced that their traditions were more pure and therefore constantly reinforced (Luana, 14).

It is clear that self-expression and identity through dance are found in many types of Latinx and Indigenous communities. However, other forms of expression and identity come in the form of the visual arts. In the U.S. the most well-known art rooted in Latinx tradition comes from the Chicano/a community. While there is no specific style associated with Chicano/a artists, their paintings tend to be characterized by the politics of life along the border, practicing art in public in the form of murals and posters, and portrayals of female and queer Chicanos/as. The bonding between American culture and Mexican culture is evident in cultural and artistic expressions, including American graffiti, pre-Columbian art, and pop and modern art. Similar to the Danza, the Chicano/a Movement started in the absence of cultural identity. In its early stages the movement relied heavily on the influence of art and Latinx artists when it came to political activism. "We must ensure that our writers, poets, musicians, and artists produce literature and art that is appealing to our people and relates to our revolutionary culture" (Gonzalez and Chavoya, 75-76).

The movement did not set out to take aspects of one culture and forcibly bring them into a new environment. Rather, it was an educational movement. Activists and artists wanted to teach the history of Spanish colonization and American occupation of Mexican land not from a western perspective, but from the perspective of the people who they had silenced in one form or another. Chicano/a artists wanted to reintroduce Mexican history and its impact on the Southern part of the U.S. In the rebuilding of this new identity, artists drew inspiration from Mexican art and history, community and cultural activities, and popular art. The most common images used in their art included skeletons (calaveras), mestizo faces (half Spanish and half Indigenous), and the Virgen de Guadalupe – but the symbol that resonated the most with Mexican Americans was that of an eagle devouring a snake on a cactus. The appearance of mestizo faces brought a strong sense of identity and recognition to people with Indigenous roots. Artists also insisted on including Spanish words, bold and vibrant colors, and political icons associated with the Mexican Revolution. Although it was a movement meant to educate people about cultural differences, it was also about being validated in the United States and giving credit to Hispanics for the cultural impact they were having on the country. Initially, the artists in the movement faced some challenges. Many of them had been trained in the western tradition, but they were not interested in substituting European figures with their own. They sought to break from this style and introduce art that represented their experiences of living in the U.S. The resulting hybrid art spoke of multicultural experiences. As the style continued to develop, it would later open the door for scholarly discussions and approval through literature (Gonzalez and Chavoya, 75-76).

This brief review of the examples of art and dance illustrates the impact the Latinx population has had on American culture. Looking ahead at the bigger picture, promoting cultural diversity will encourage greater and more constructive community involvement between Latinx people and other social groups.

Beginning diversity education at an early age, promoting awareness, celebrating cultural differences among communities, and avoiding stereotypes presented in the media are all important steps for creating a more inclusive society. Equally important, I believe we must strive to remain open to experiencing different cultures and understanding the impact each has had in the making of American life. I see ViVA! Conexiones playing an important role in bringing people of different backgrounds together and building awareness in the community.

It is important to explore how design – products, buildings, landscapes, cities, media, and systems – affect members of society. Many factors influence how architects and designers think: for example, gender, race, class, age, and ability or disability. Designers must strive to avoid creating environments that could lead to discrimination, isolation and segregation. Even small actions (such as buying products or art from minority groups) can influence our daily experiences. Through these actions, we can provide new opportunities, support emerging businesses and talent, and acknowledge the importance of minority contributions to our shared culture.

PRECEDENT STUDIES

CAIXA FORUM

Architects: Guillermo Vásquez Consuegra | Year: 2017 | Location: Sevilla, Spain

The project for the new Cultural Centre Caixa Forum Sevilla attempts to resolve the question of how to assign a new role for an existing space. This project also deals with varying heights and design strategies that take advantage of the differences in heights.

This project serves as inspiration for how to organize spaces. The spaces in the structure are organized by views (daylight view and sight view): what is most accessible to people and why. For example, the cafeteria and administration offices are on the top level because these are spaces that the public needs to visit regularly. A wayfinding strategy used in this project is the installation of signs indicating entrances to exhibition galleries.
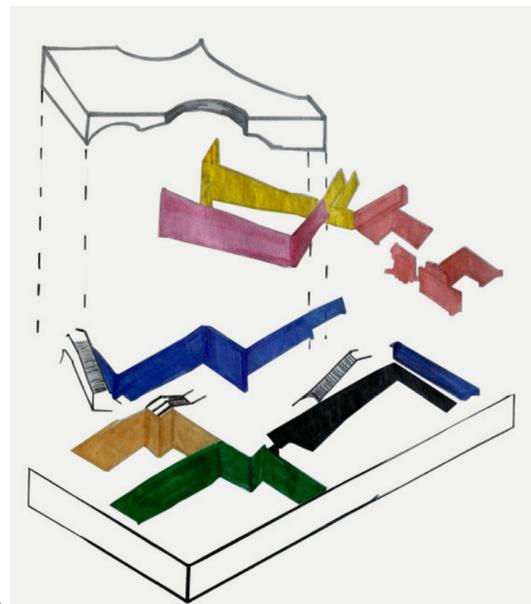
Author's drawing
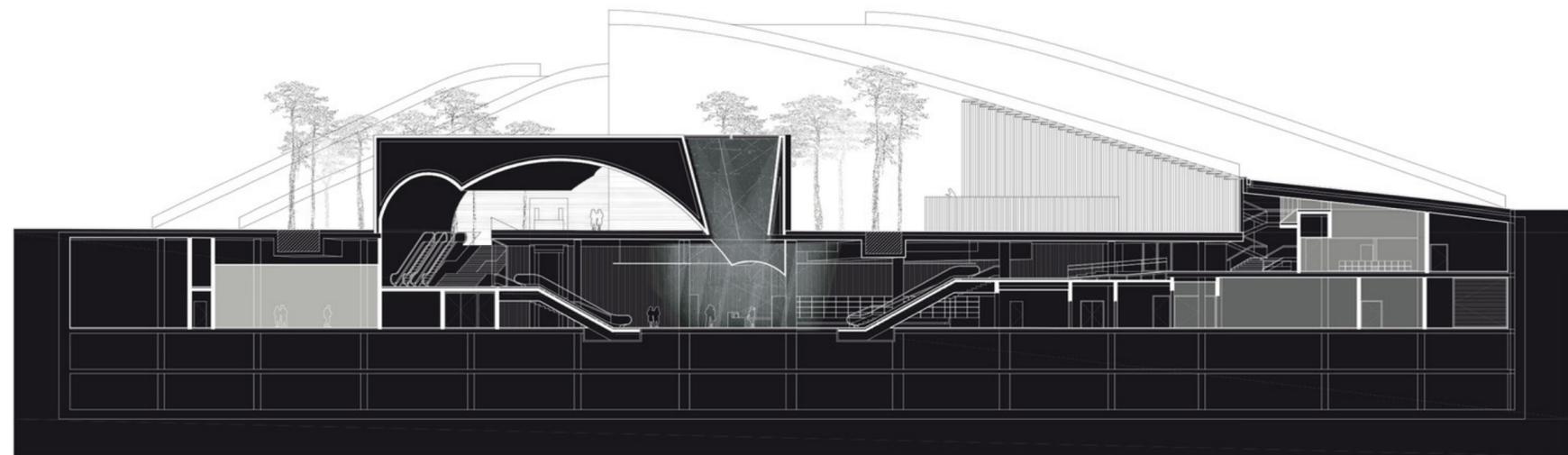
18.1

19.1
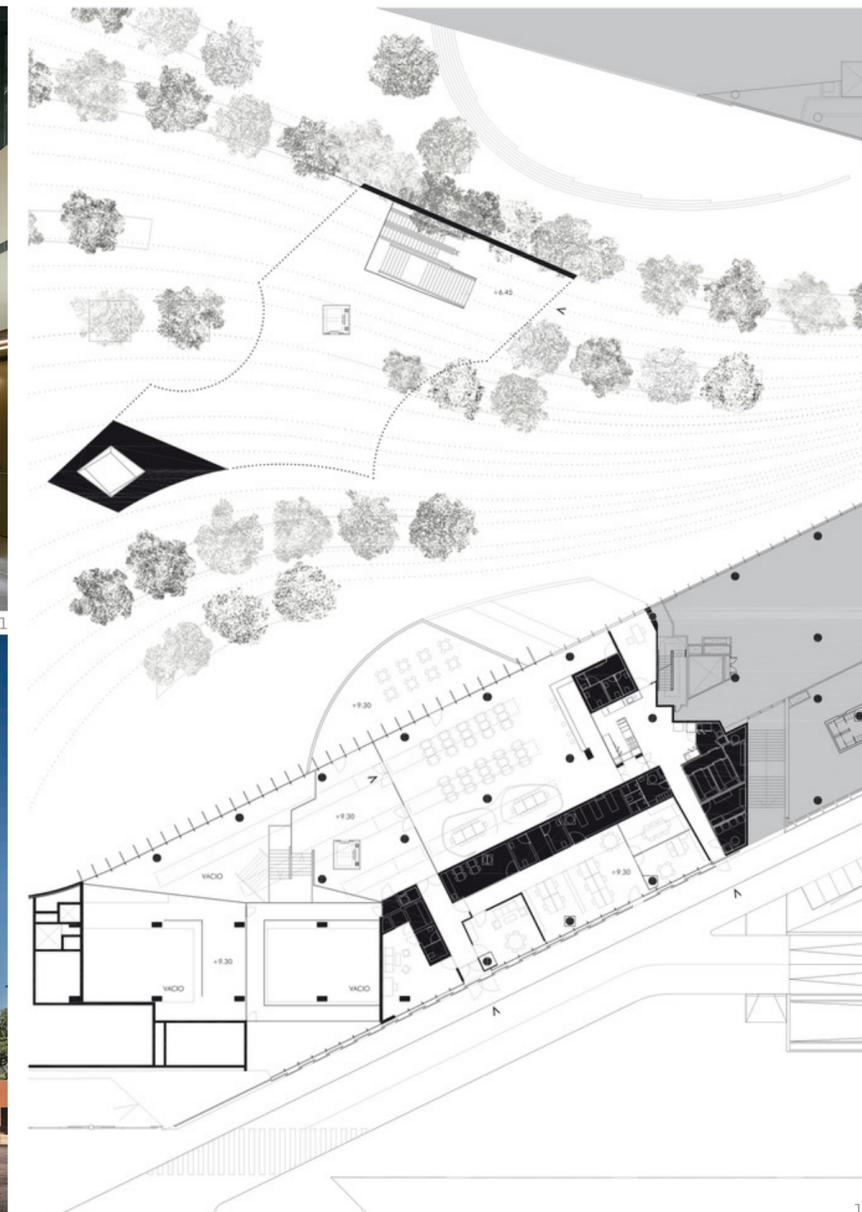
19.3

20.1
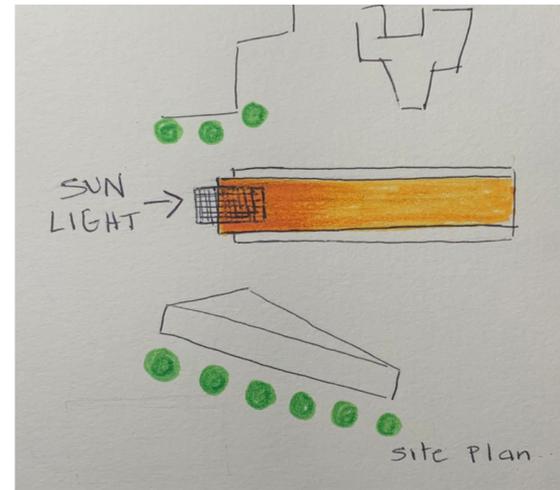
Author's drawing

AUNEAU CULTURAL CENTER

Architects: Architecture Patrick Mauger | Year: 2013 | Location: Auneau, France

The design of this center takes the form of a contemporary hall which is used for cultural activities as well as community life. The large windows provide an expansive view to the market hall and the town. The ground floor is a space for people of all ages to meet one another, while activities such as dancing and gymnastics are held on the upper floor where there is more daylight and larger spaces.

Activities that require, and benefit from, ample daylight are located near large glass windows. This design strategy is one that can be used in Viva Conexiones, because it also has large storefront that marks the entrance. The views from both sides of the windows are important because they serve as an invitation to the outsider and provide the insider with great views of the town. The glass façade brings the outside in. The overhang prevents too much light from coming in and creating visual discomfort.

21.1

21.2

| 20 |

| 21 |
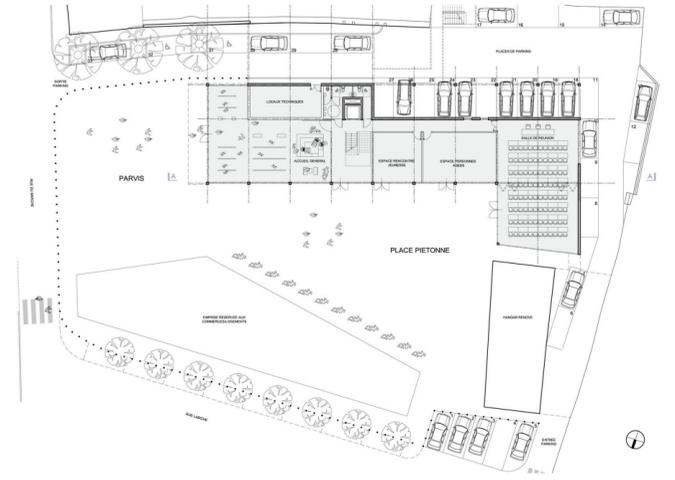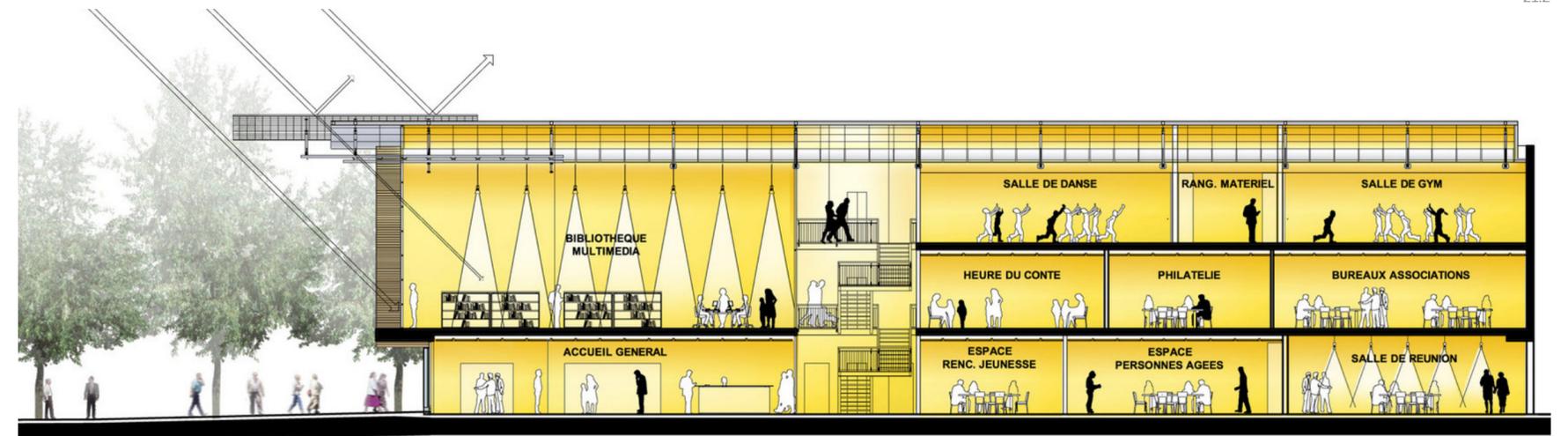
CENTRO CULTURAL Y ECOLÓGICO IMAGINA

Architects: TIBÁrquitectos | Year: 2016 | Location: Leon, Mexico

This cultural center was created to provide a space for the children's orchestra of the city of Leon. The city faces many socioeconomic problems, and this center hopes to transform the lives of its community members through music and ecology. TIBÁrquitectos' design employed ecological technologies to build the structure, including the prefabrication of slabs called "cascajes," and green roofs.

The center is designed with community and gathering spaces in the middle, located underneath a curved ceiling that provides ample daylight. This central space can easily be transformed to accommodate different activities. The center's arched ceiling is one of the defining characteristics of this building, this feature is also part of the architecture of .Viva Conexiones and therefore how the space underneath is treated, is of great importance.
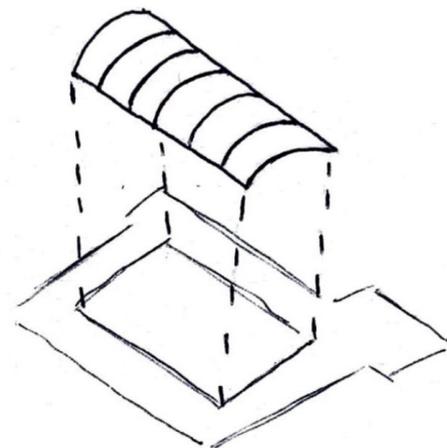
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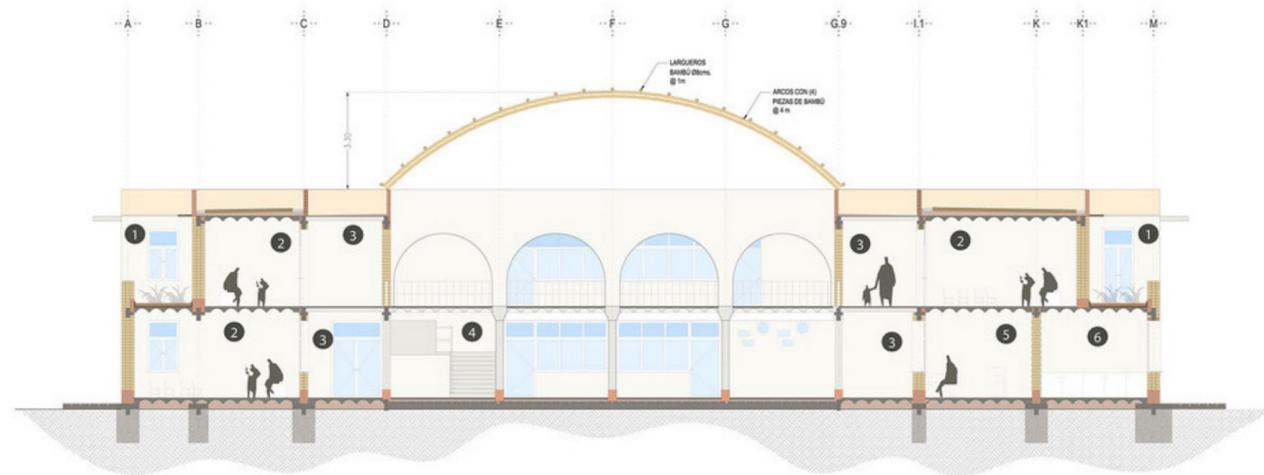
CORTE TRANSVERSAL.

ESPACIOS.
CORTE TRANSVERSAL.

1. TERRAZA
2. SALÓN GRUPAL
3. ANDADOR
4. ESCALERA
5. OFICINA ADMINISTRATIVA
6. COMEDOR ADMINISTRACIÓN

22.1
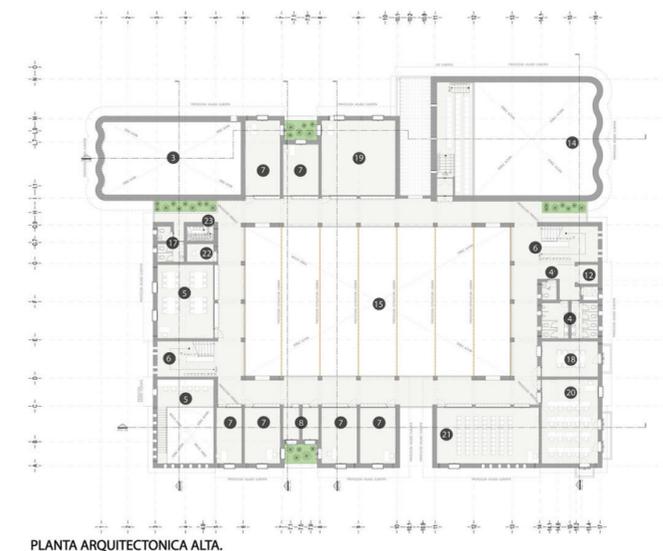
PLANTA ARQUITECTONICA ALTA.

ESPACIOS.
PLANTA BAJA.

1. ACCESO PRINCIPAL.
2. ADMINISTRACIÓN. (SEGURIDAD, SITE, OFICINAS, SALA DE MAESTROS, SANITARIOS, CLOSET PARTITURAS)
3. SALON ORQUESTA.
4. SANITARIOS.
5. SANITARIOS ESPECIALES.
6. SALON DE ARTES.
7. CUBO DE ESCALERAS.
8. SALONES GRUPALES.
9. SALONES INDIVIDUALES.
10. SALON DE PERCUSION.
11. CAFE.
12. BODEGA INSTRUMENTOS.
13. ELEVADOR.
14. CAMERINOS.
15. AUDITORIO.
16. PATIO.
17. PLAZA NORTE.

PLANTA ALTA.

18. SANITARIOS DE MAESTROS.
19. SALA DE JUNTAS.
20. SALON DE DANZA.
21. SALA DE TEORIA MUSICAL.
22. SALON DE COROS.
23. OFICINA VIGILANCIA.
24. ESCALERA A TERCER PISO.

23.1

24.1

24.2
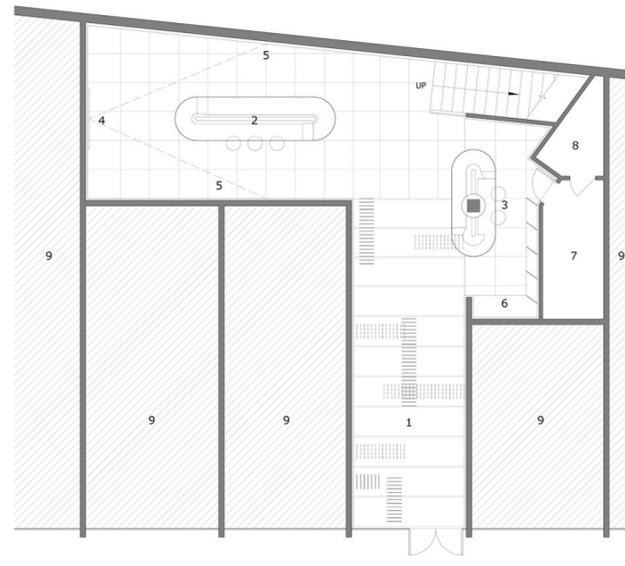
1 Layered Installation Space
2 Main Exhibition Space
3 Self-Service Center
4 Video Display
5 Wall Display
6 Cafe
7 Storage
8 Equipment Room
9 Retail

Floor Plan

24.3

TEN BAMBOO STUDIO ART GALLERY

Architects: SITUATE Architecture | Year: 2020 | Location: Hangzhou Shi, China

The design for this gallery combines the traditional art of wood-block printing with the practical needs of contemporary users. Ten Bamboo Studio is a publishing house that goes back to the Ming dynasty (1584-1674). The wood-block printing technique is on the National List of Intangible Cultural Heritage of China.

The design of this studio features a main entrance hall which serves as a circulation path as well as a space for exhibition. Art displayed at the entrance encourages visitors to come into the space and explore the remaining interior spaces. Enough circulation space is provided around the art to allow full views and exploration of the objects. The combination of a hallway and exhibition space is a feature that serves as inspiration for Viva Conexiones, it is a clever way of functionality and circulation.

Author's drawing

25.1
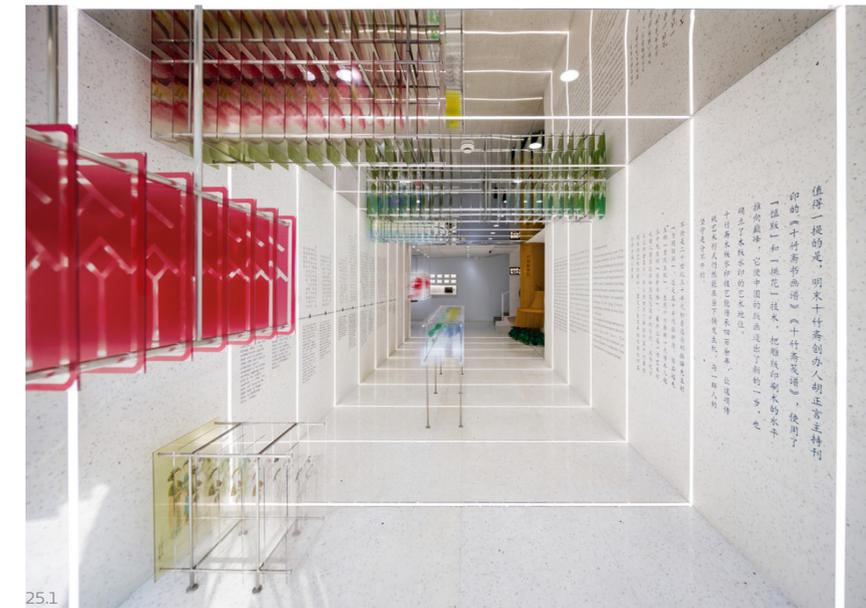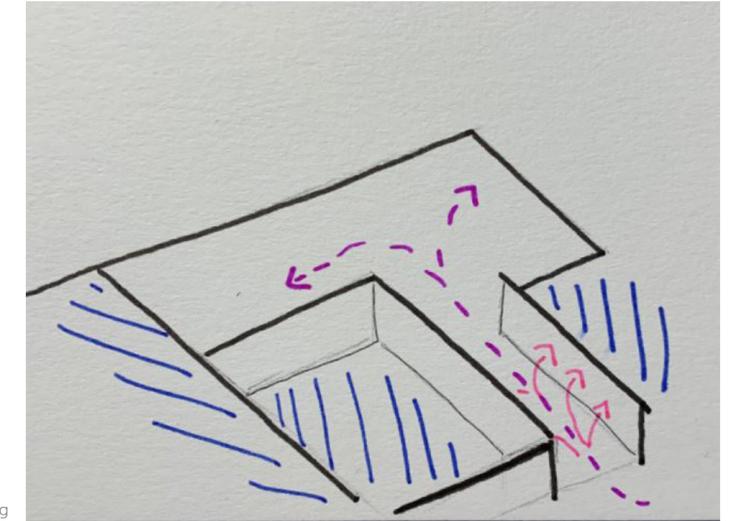
SITE HISTORY

NEIGHBORHOOD

In 1910, after years of being located in the former city of Manchester, Swansboro (one of the oldest neighborhoods of the city) became part of Richmond. To this day, the neighborhood has remained a diverse and lively residential community, primarily composed of working-class residents. The main streets defining the neighborhood are Hull Street on the south, Perry Street on the north, Cowardin Avenue on the east, and Broad Rock Road on the west.

Many of the houses that provide character to this neighborhood were constructed between 1910 and the 1940s. The bungalow-style cottage, popular throughout the 20th century, is the most common architectural style for the houses lining Swansboro streets. These houses tend to be one-and-a-half stories, with deep porches and windows in upper stories to allow in natural light. Residents can easily visit the local community center on Bainbridge Street and the local libraries on Hull Street and Westover Hills Boulevard. They can also choose to spend a lovely afternoon at Forest Hill Park or Carter Jones Park.

I find this neighborhood fascinating because it is located in an area with a Latinx population that is growing within an already–diverse community (see map 31.1). I feel a strong attraction to this location, given my experiences with various ethnic groups and cultures over the past decade as a recent immigrant.

Today this historic neighborhood is full of opportunities – of unoccupied spaces waiting to be rediscovered.

This map, 31.1, illustrates the 2020 population density of the Latinx community within the city of Richmond. The location of the Viva! Conexiones building is accessible to both the Latinx community and the larger Richmond metro community.

HISPANIC OR LATINX | TOTAL POPULATION, 2020

● 2005 HULL STREET

	0 - 490
	491 - 1,635
	1,636 - 5,033
	5,034 - 18,174
	18,175 - 135,174
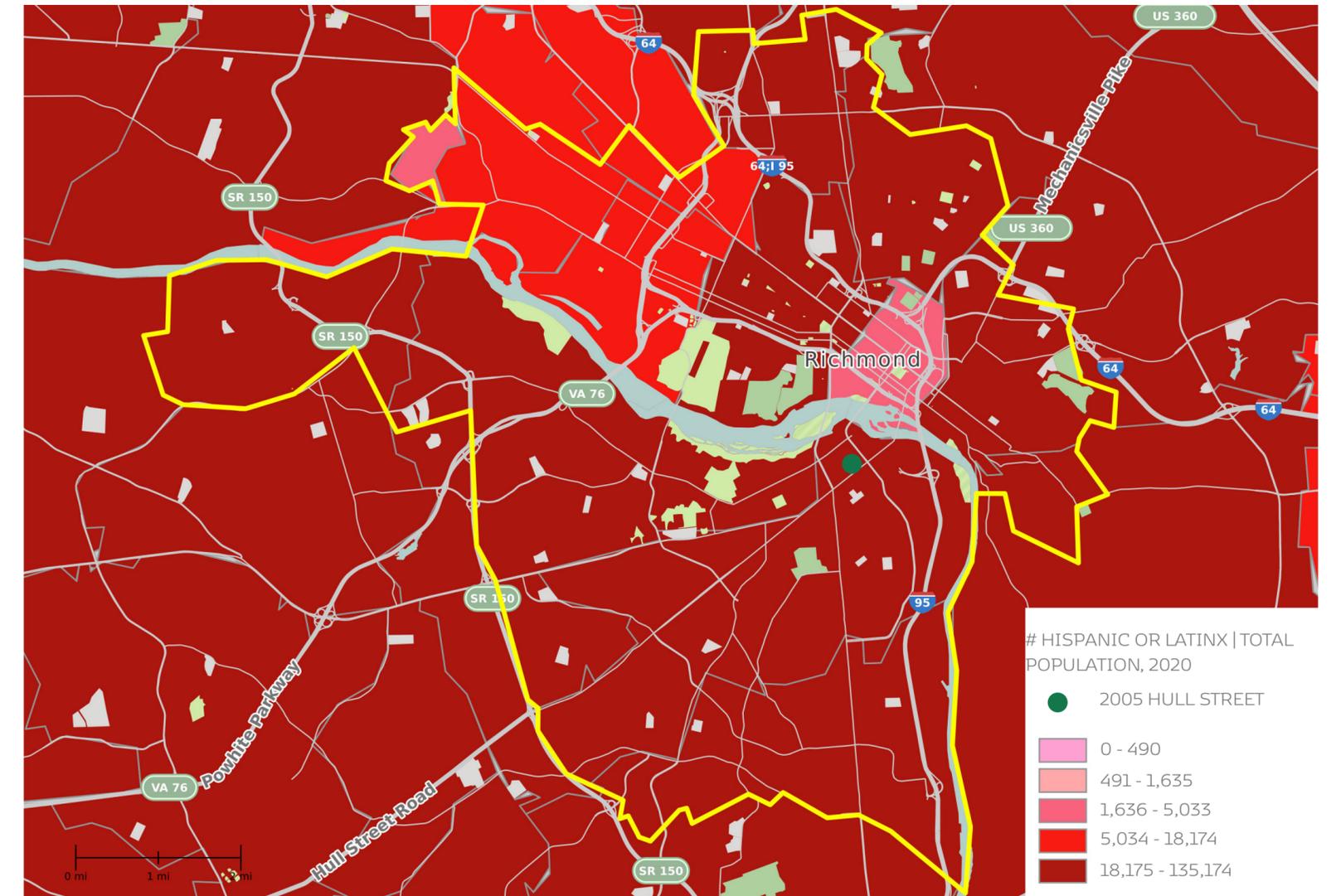
MAP 31.1
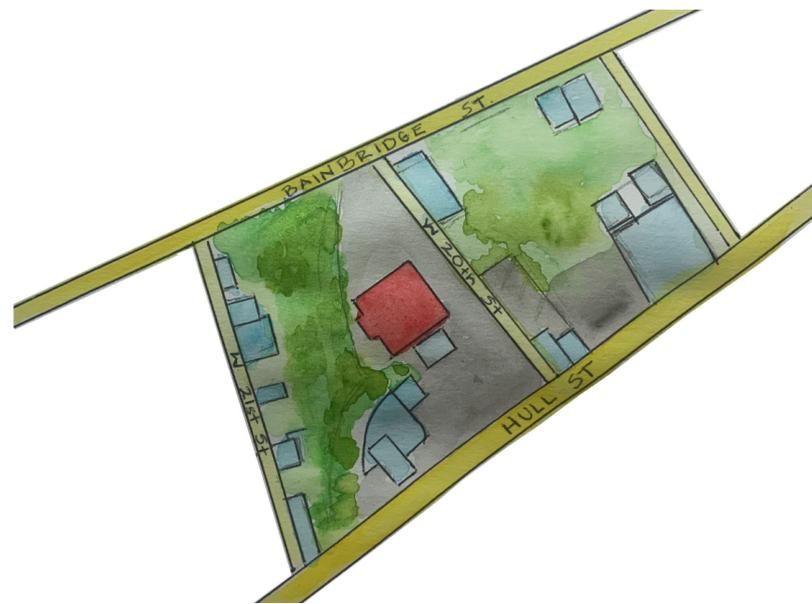
BUILDING

My chosen building site is the former Siegel's Grocery Store. The store was opened on July 1, 1957 by brothers Charles and I.J. "Hip" Siegel. In a newspaper article that year, the building was described as "A modern food wonderland of amazing design and even more amazing proportions." The most striking and unusual aspects of the building's architecture include its arched roof made of California cedar and large storefront windows that extend across the entrance. In 1999 the grocery store closed its doors, but remains a symbol of pride within the Swansboro community.

The building remained vacant until 2017 when Michael and Laura Dyer Hild bought the property for $630,000. Renovations on the building began in January 2018, with the primary focus on stabilizing the shell of the building. The first phase of renovation was estimated to cost more than $1 million. This phase included replacing the roof, installing a new heating and air conditioning system, refinishing the original terrazzo floors, and restoring the glass panels in the storefront windows. Currently, this landmark building remains in the renovation phase.

I selected this building because of its location and unique architecture. Its attractive features stand out from the surrounding neighborhood. As a former grocery store, this gathering place is an important landmark in the community.

"My uncle Charlie was a unique kind of guy. He liked the idea of a little flair. He was a conservative, but he liked the idea of having a little flair, and I think that is what the building did." - Stuart C. Siegel

PARTI DIAGRAMS

GEOMETRY - ELEVATION

GEOMETRY - PLAN

PROGRAM

GALLERY 1

ART STUDIO 1

GALLERY 2

ART STUDIO 2

DANCE STUDIO 1

CENTER STAGE

ART STUDIO 3

GALLERY 3

DANCE STUDIO 2

CAFE

DANCE STUDIO 3

TEACHING KITCHEN

—— PRIMARY

---- SECONDARY

······ TERTIARY

ADJACENCIES

TOTAL GROSS
20,058 SQ. FT.

TOTAL NET AREA
12,034.8 SQ. FT.

CENTER STAGE
2,850 SQ. FT.

DANCE STUDIO 1
940 SQ. FT.

DANCE STUDIO 2
730 SQ. FT.

DANCE STUDIO 3
651 SQ. FT.

ART STUDIO 1
600 SQ. FT.

ART STUDIO 2
590 SQ. FT.

ART STUDIO 3
560 SQ. FT.

TEACHING KITCHEN
650 SQ. FT.

CAFE
800 SQ. FT.

TEEN CENTER
714 SQ. FT.

TEEN NOOK
240 SQ. FT.

GALLERY 3
271 SQ FT

GALLERY 2
247 SQ FT

GALLERY 1
211 SQ FT

GRAPHIC PROGRAM

CONCEPT WORK
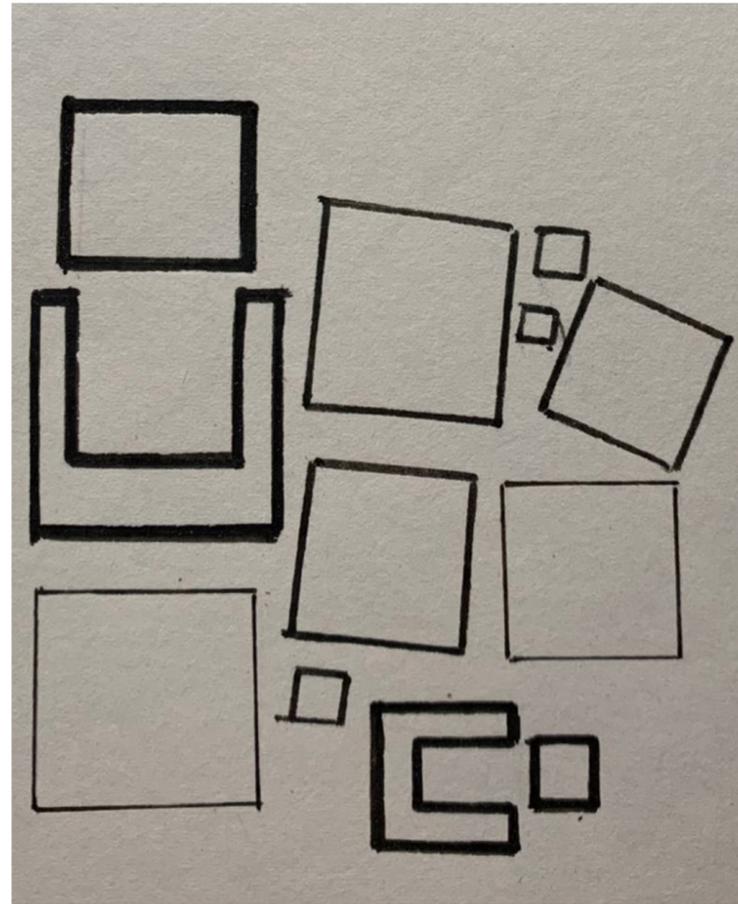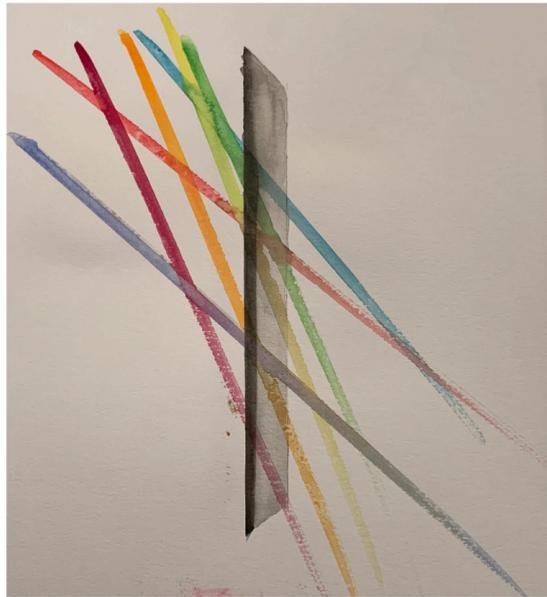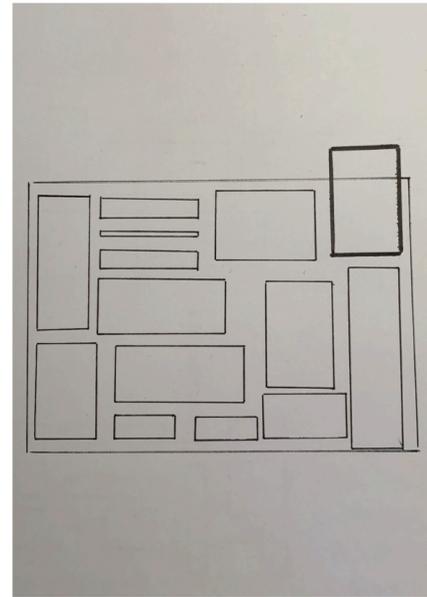
GEOMETRY AND COLOR STUDIES

CONTRASTING
GEOMETRY

FINDING
CONNECTIONS

DEFINING
GEOMETRY
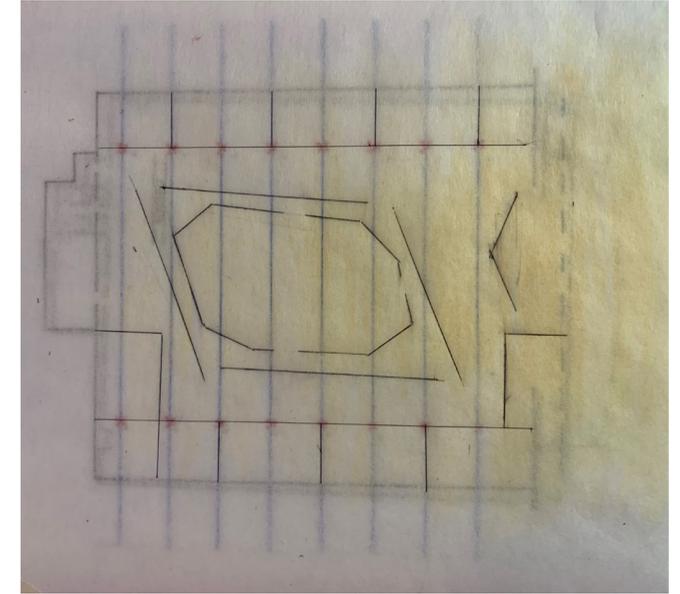
NARROWING
DOWN LAYOUT
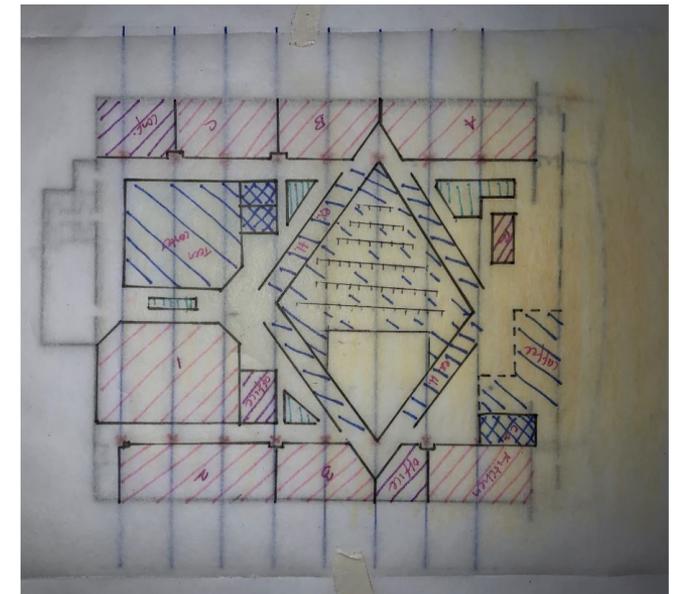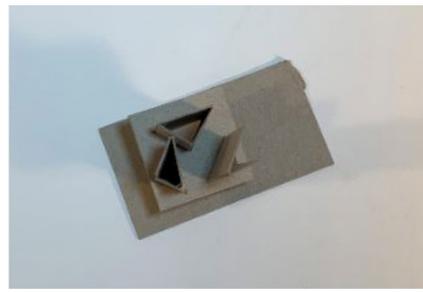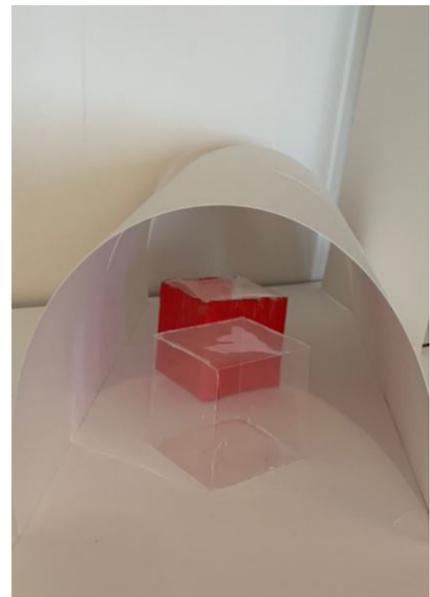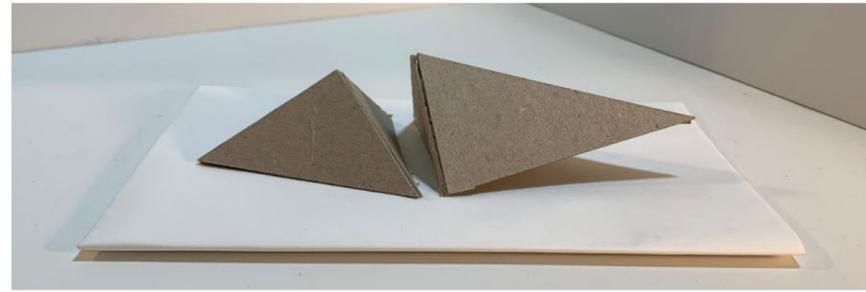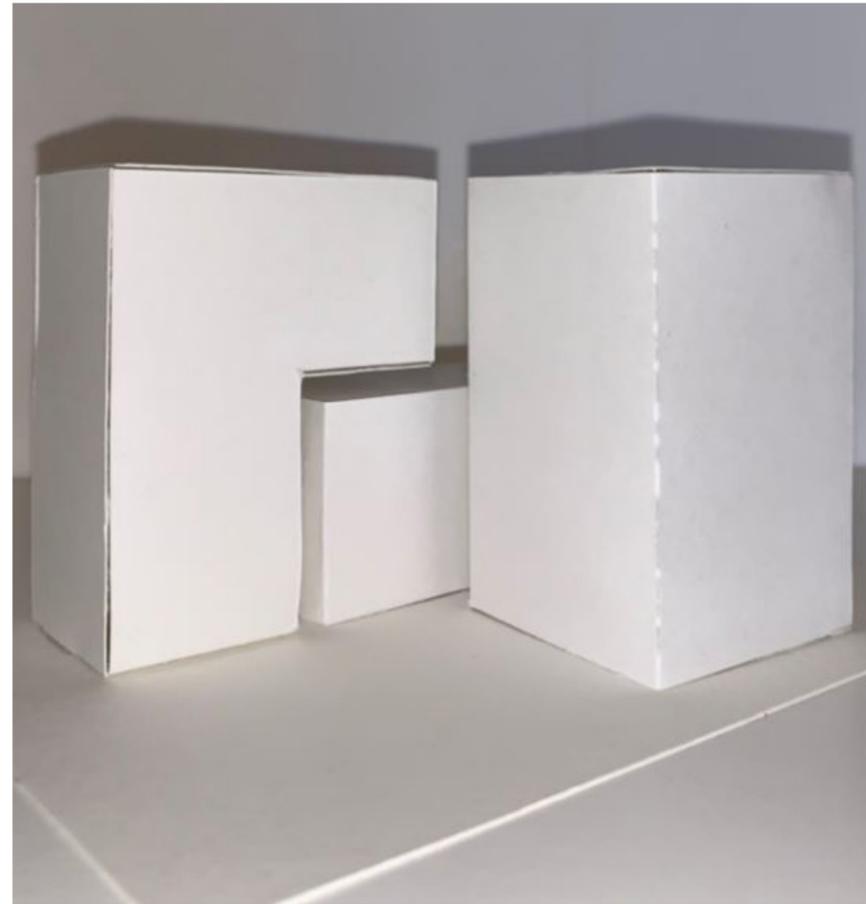
VOLUME AND LIGHT STUDIES

SEEING
THROUGH
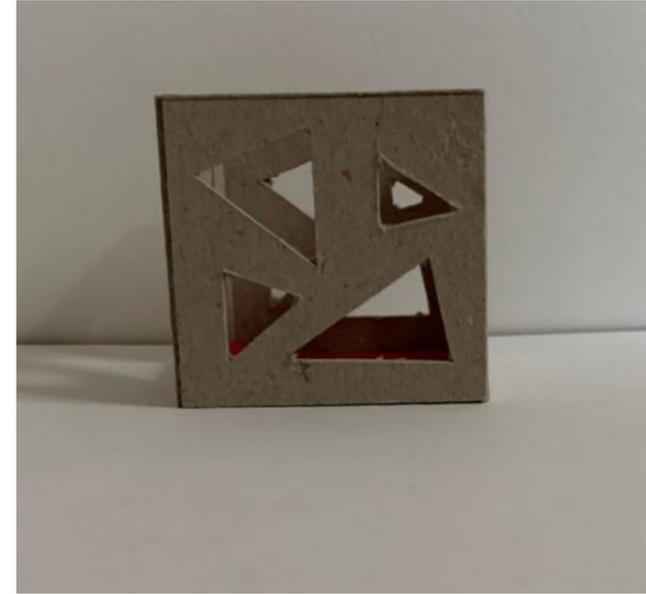
DOUBLE
SHELL

CIRCULATION
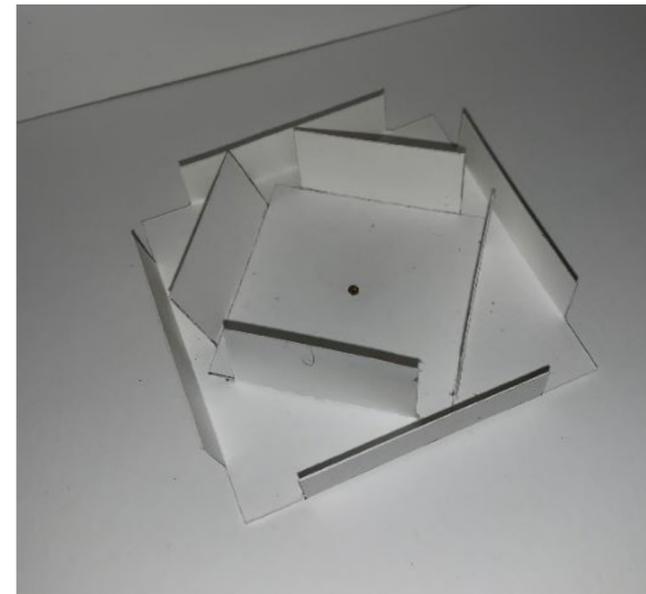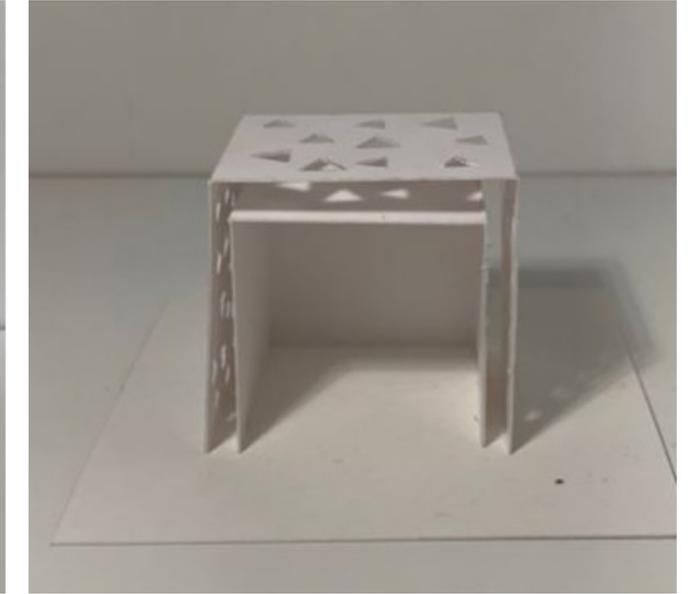
VARYING
HEIGHTS

PLAN AND SECTIONS

PLAN - TRUE NORTH
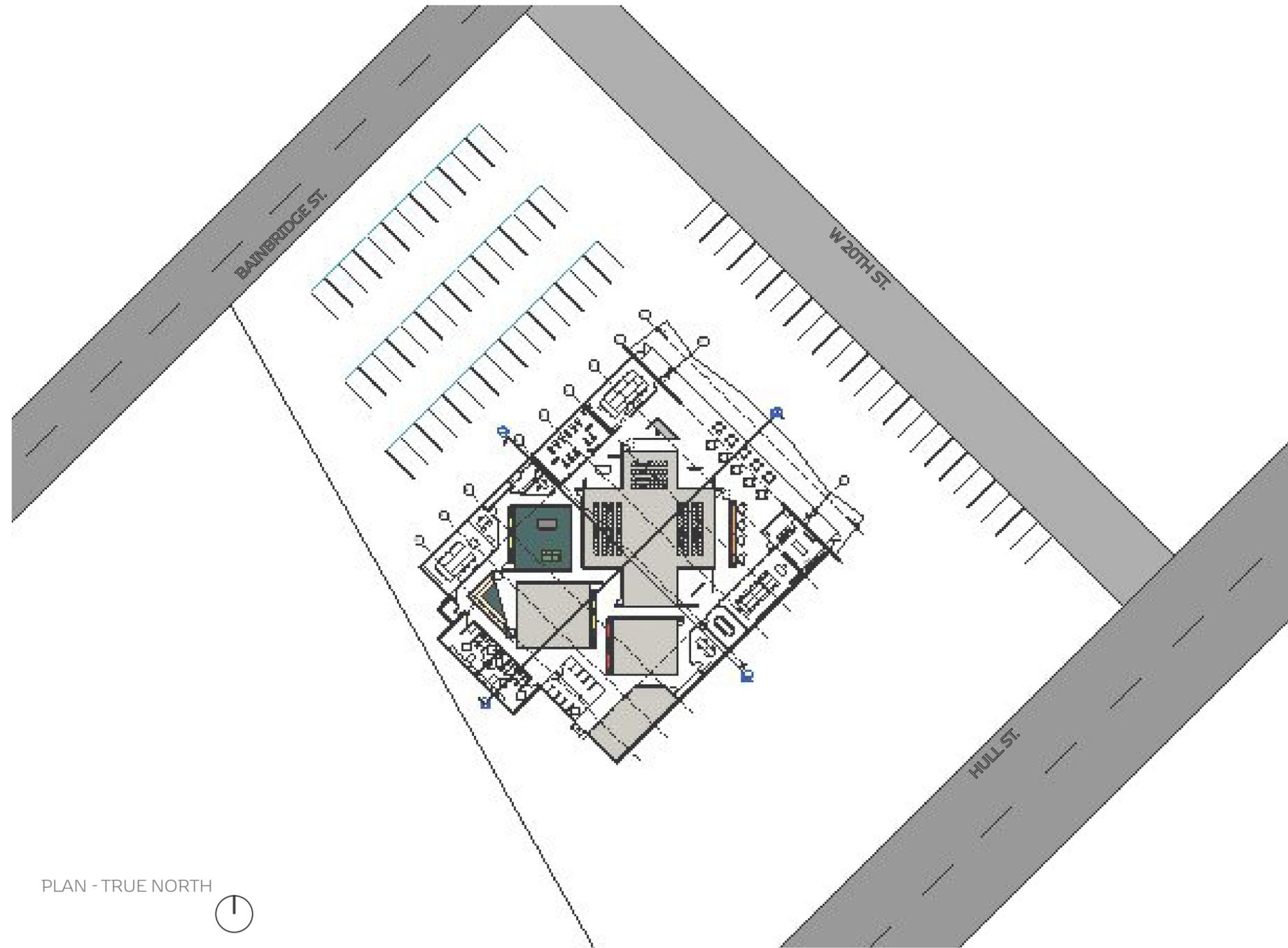
1. Art Studio 1
2. Art Studio 2
3. Office
4. Office
5. Storage
6. Office
7. Art Studio 3
8. Janitor's Room
9. Woman's Bathroom
10. Teen Nook
11. Teen Center
12. North Gallery
13. Reception
14. Men's Bathroom
15. Dance Studio 1
16. Center Stage
17. East Gallery
18. Changing Rooms
19. Dance Studio 2
20. South Gallery
21. Cafe Lounge
22. Cafe
23. Kitchen
24. Teaching Kitchen
25. Conference Room
26. Office
27. Storage
28. Dance Studio 3

PLAN - PROJECT NORTH
1/8" = 1'-0"
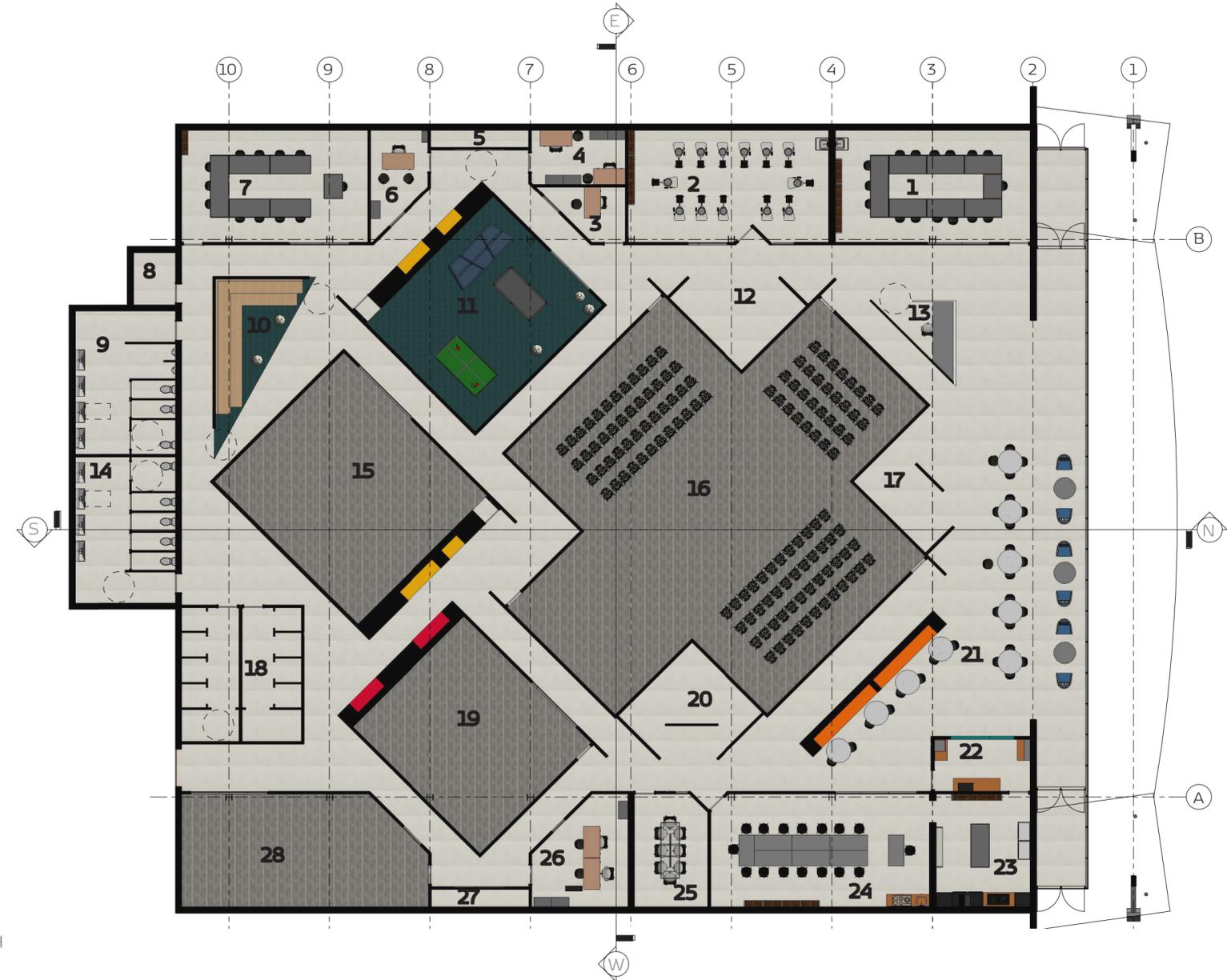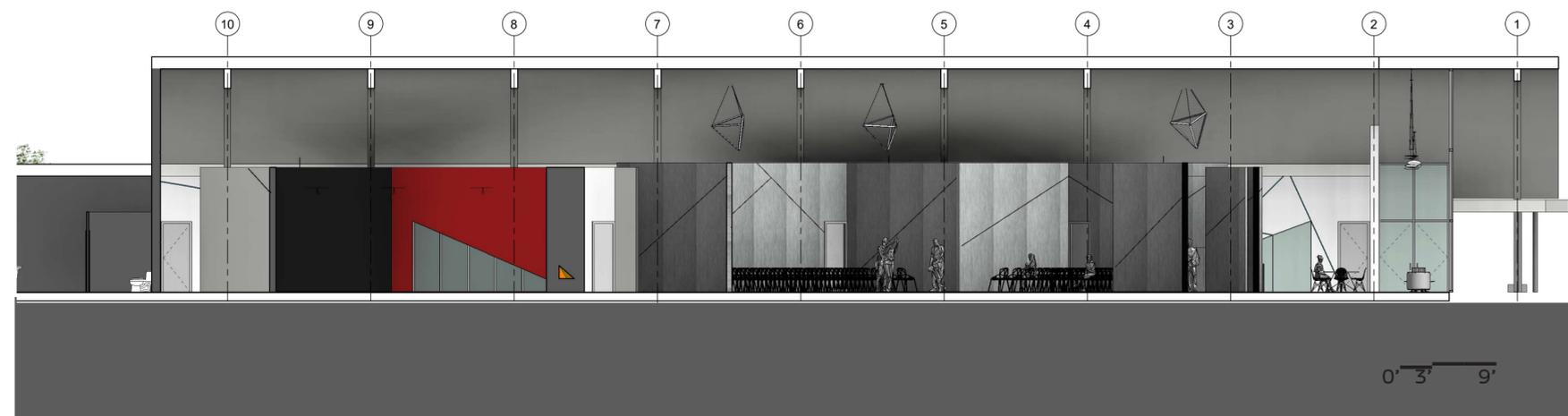
NORTH SECTION
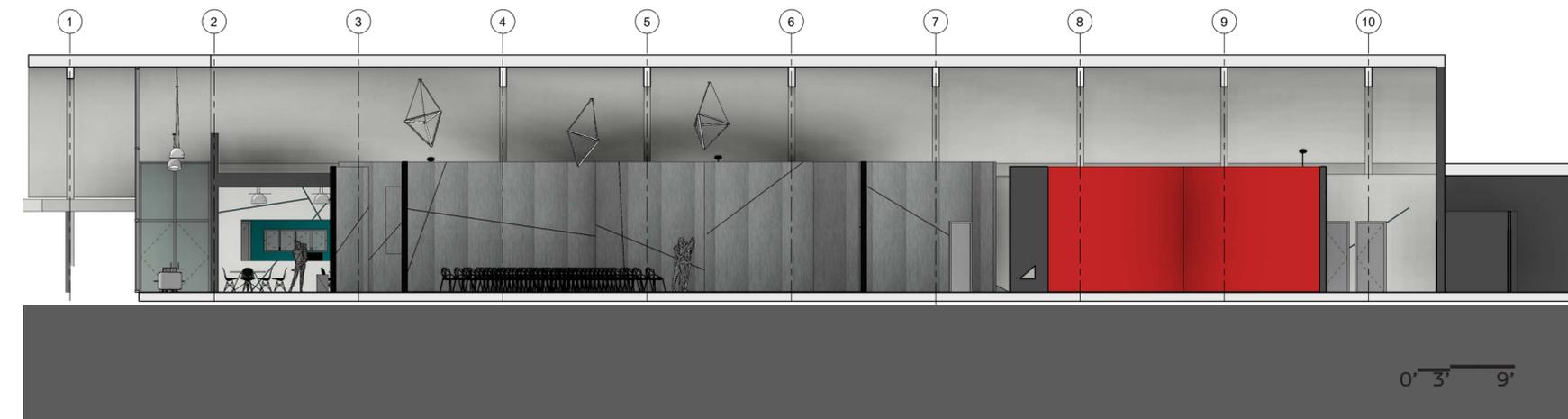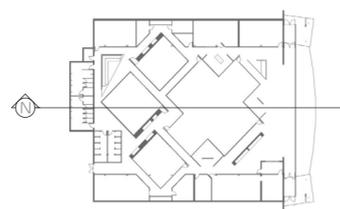
SOUTH SECTION
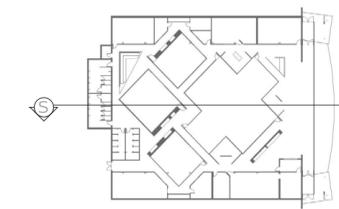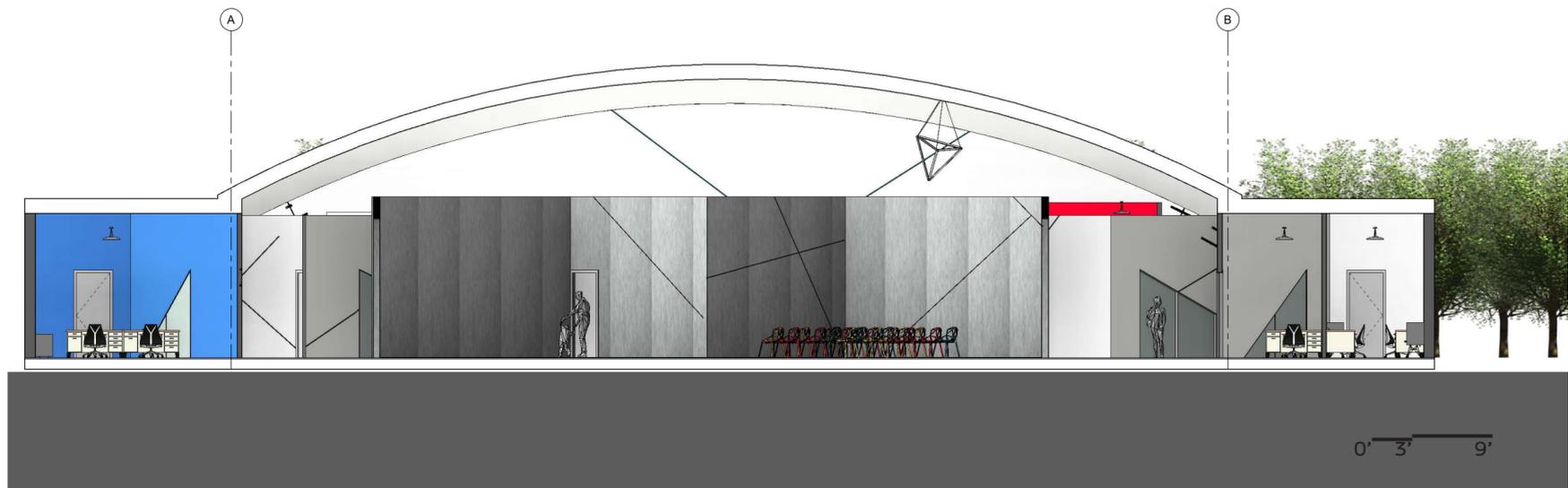
WEST SECTION
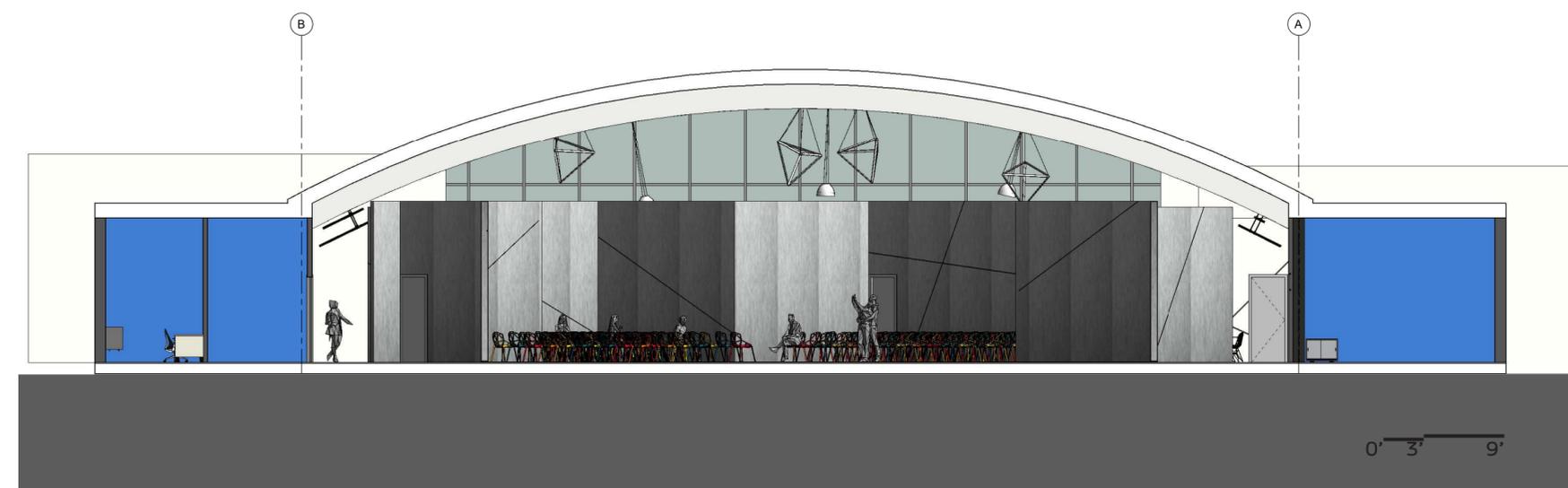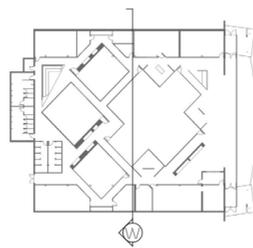
EAST SECTION
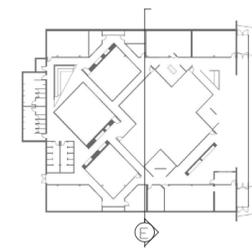
COLOR STUDIES
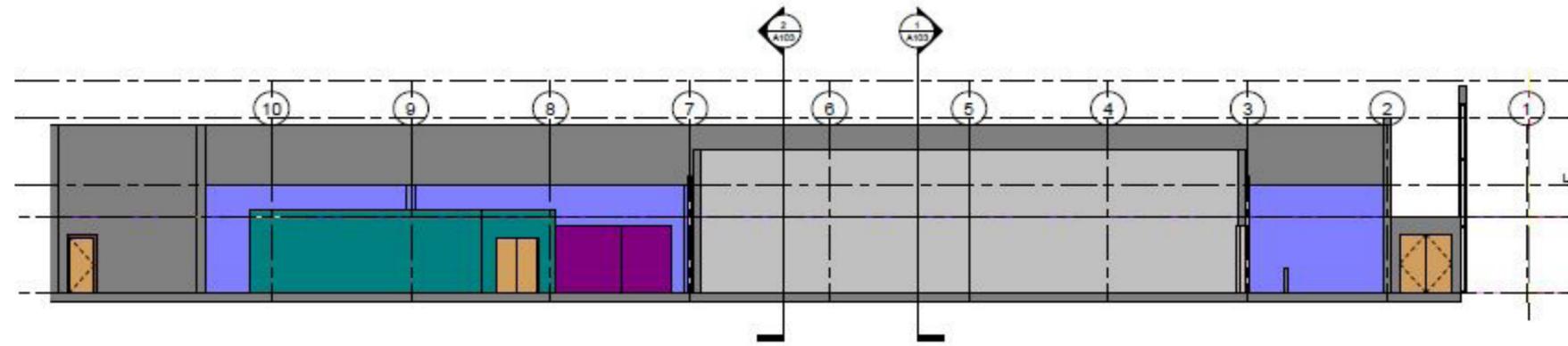
I initially chose these colors and designated them in specific areas to provide visual wayfinding. I assigned colors for each activity room: all art studios were lavender, dance studios were teal, and offices were purple. My intent was to provide visual guidance to help visitors locate each space based on its assigned color.

INITIAL COLOR PALETTE

Building on the palette established with the wall colors, I then chose to introduce more color through angled wall reveals and colored glass. With these additions, I introduced warmer tones to create a more welcoming environment.
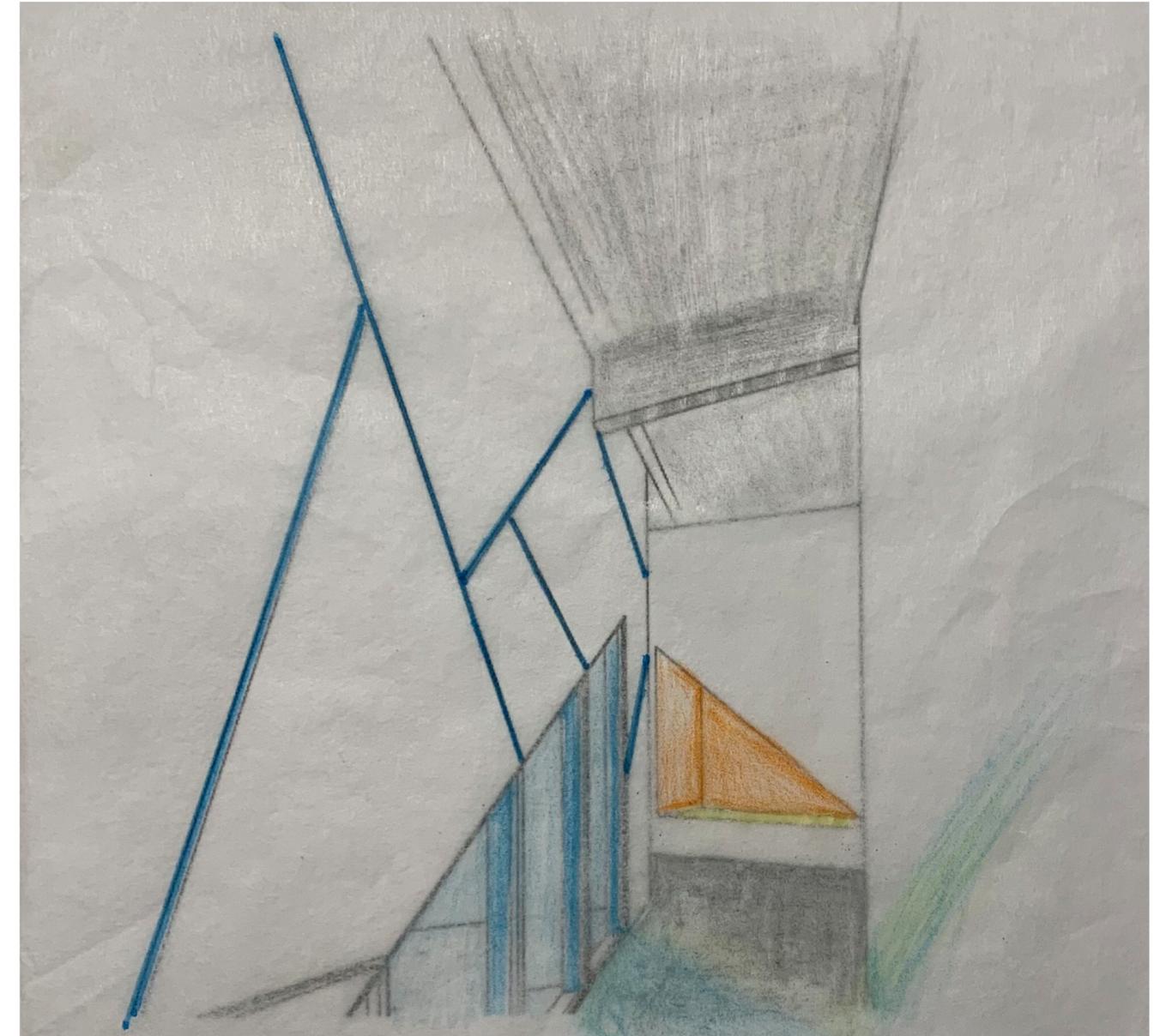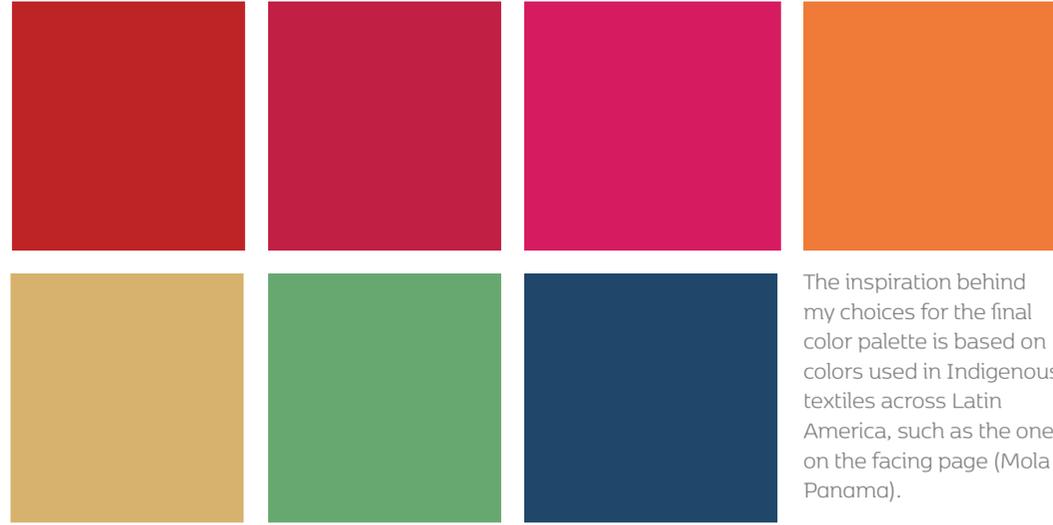
The inspiration behind my choices for the final color palette is based on colors used in Indigenous textiles across Latin America, such as the one on the facing page (Mola - Panama).

This sectional color study illustrates the final color palette, which incorporates warm tones while keeping angled reveals in cold tones (teal). The intention of this design is to balance the tones: the vibrant reds, yellows, and oranges are used to designate specific areas while the reveals in teal are seen on every wall of the space.
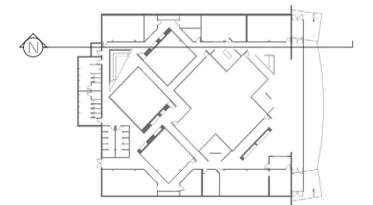
This axon provides a better view of interior spaces in relation to one another, to the curved ceiling and the storefront window. The contrast between the existing ceiling and window curves versus the sharp angles being introduced are better seen from a bird's-eye perspective. The use of colors and how they define each space is also better seen from this angle.
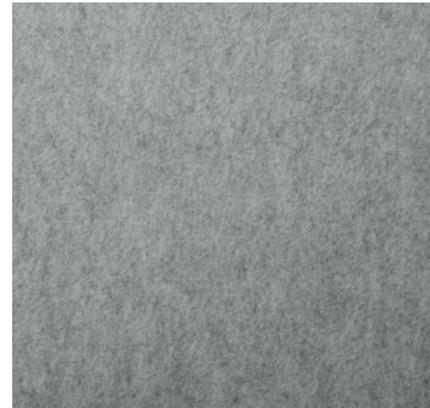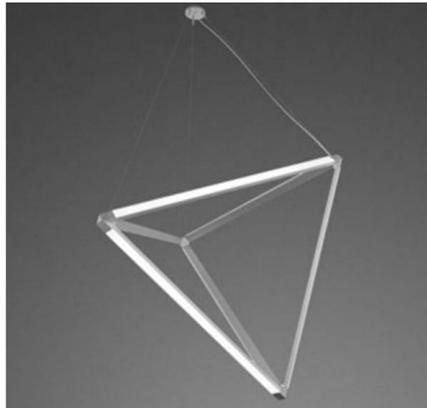

0'   16'   32'
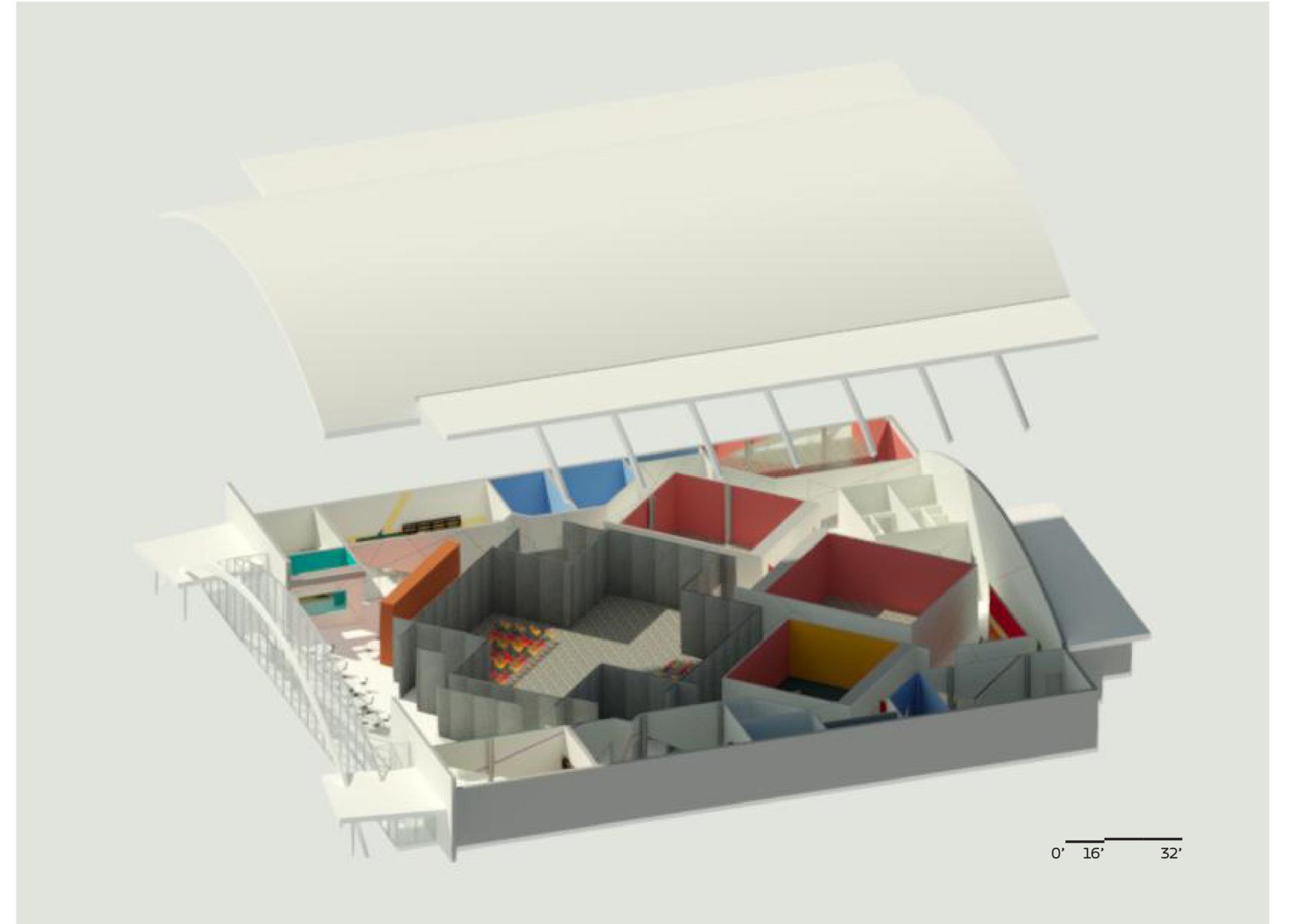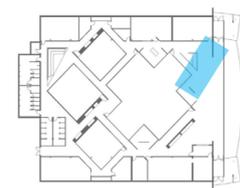
PRIMARY SPACES

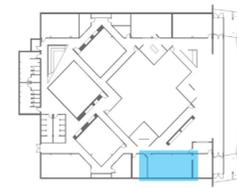CLOUD PLAIN ARMCHAIR -
HERMAN MILLER

KNIT -
EUREKA

GO FIGURE -
ALW

FELT, FROSTY -
WOLFGORDON

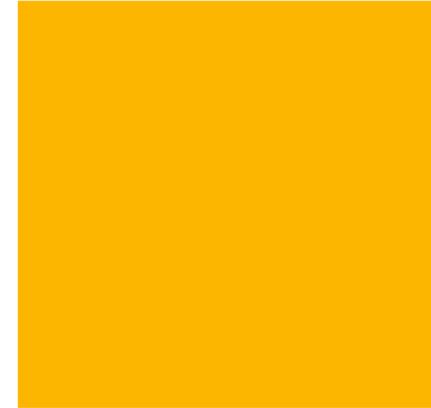Main entrance view showing cafe and east gallery.

PAINT
PANTONE 7549

OSLO -
EUREKA

EAMES WIRE STOOL -
HERMAN MILLER

PAINT
PANTONE 902

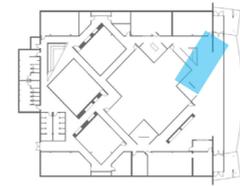Teaching kitchen view showing how colors were introduced into the space.

PAINT
PANTONE 7549

PAINT
PANTONE 16-1545

OSLO -
EUREKA

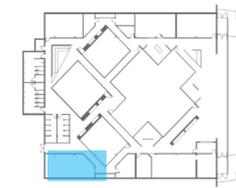View of art studio 2 showing how colors were introduced into the space.

WOOD
FLOOR

PAINT
PANTONE 1805

OSLO -
EUREKA

View of dance studio 3 showing how colors were introduced into the space as well as the design of spaces for activities like this one.
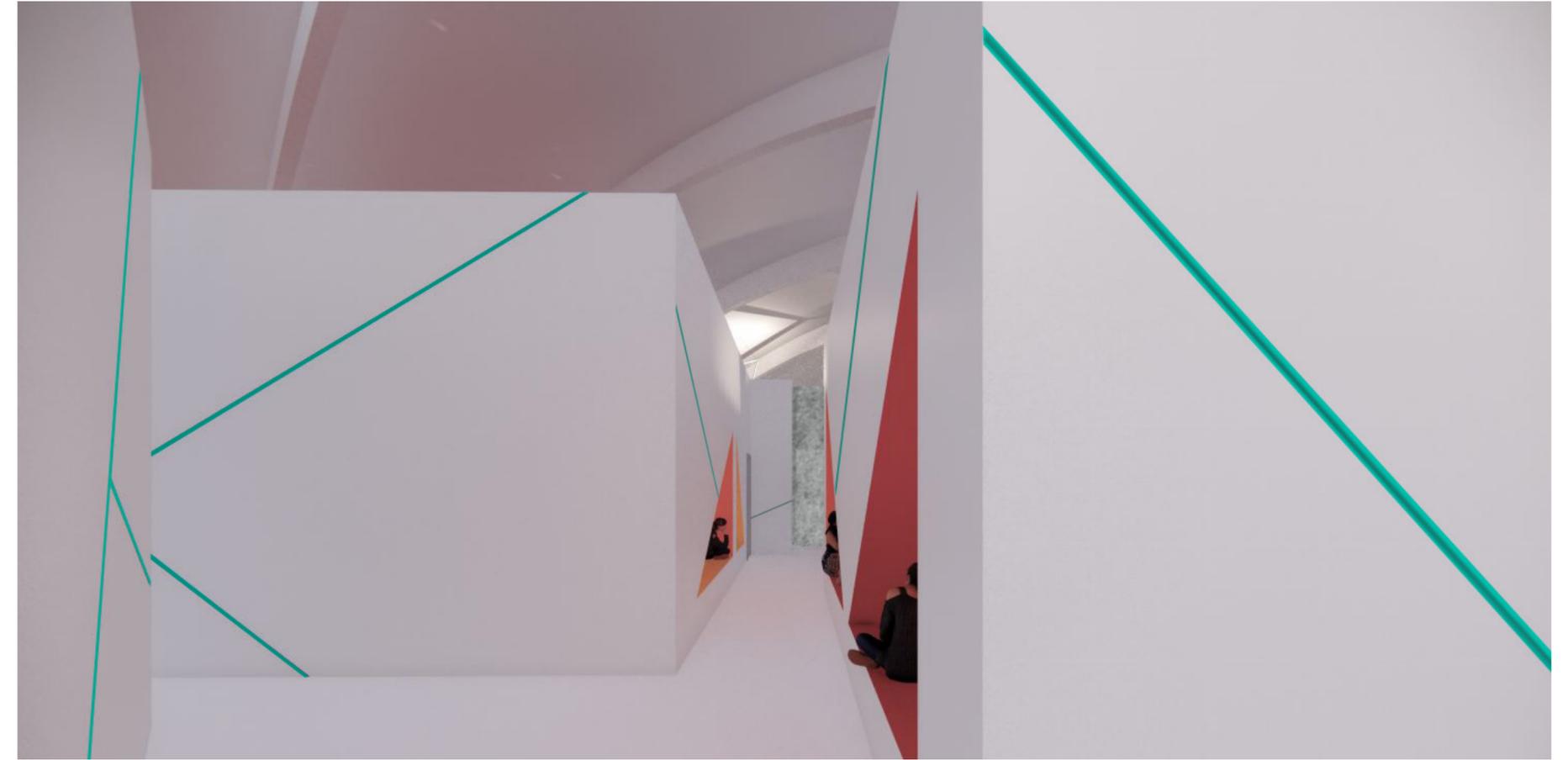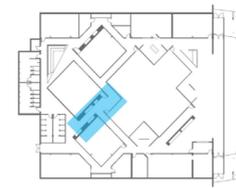
SWITCH -
EUREKA

PAINT -
PANTONE CLOUD WHITE

PAINT -
PANTONE 3256

Hallway - dance studios. This view shows how the hallway becomes an interaction spaces with the introduction of lounge nooks.
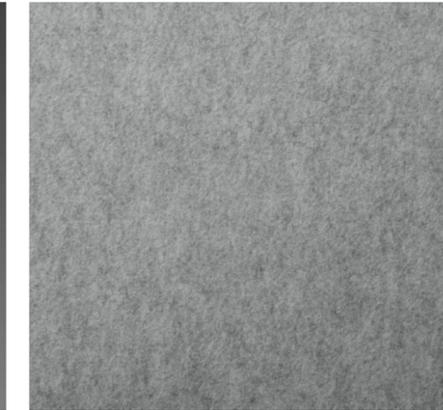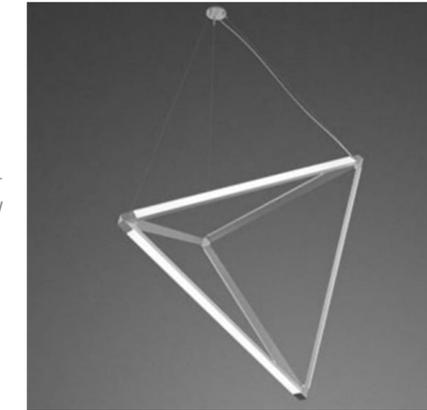
MAGIS CHAIR_ONE
HERMAN MILLER

WOOD
FLOOR

GO FIGURE -
ALW

FELT, FROSTY -
WOLFGORDON
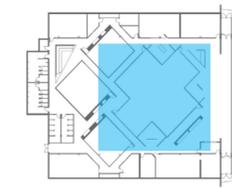
The center stage is the heart of this project. This space will be used for large social gatherings, cultural celebrations, dances, and special events.

This view shows the introduction of color through furniture. The layout of the space is designed to engage visitors and provide the audience with a full view of the performers from all angles.

The space is designed to be flexible: large gatherings and community events can be held inside this area by simply removing the furniture.
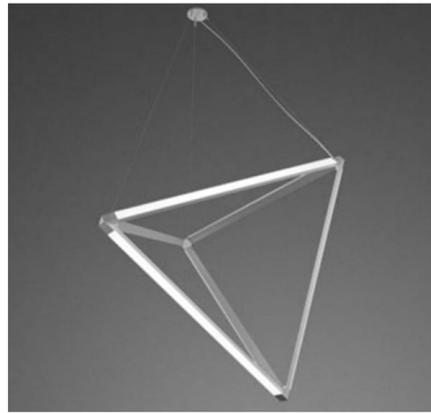
GO FIGURE -
ALW
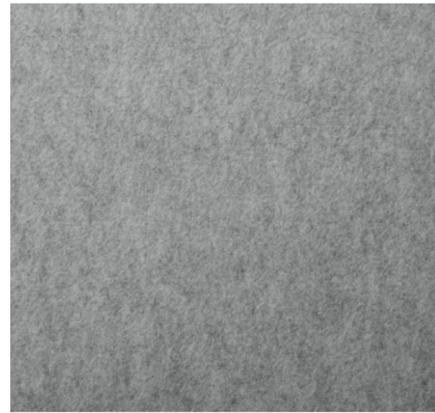
FELT, FROSTY -
WOLFGORDON

EAMES WIRE CHAIR -
HERMAN MILLER

EAST GALLERY

ROBERTO VENTURA

KRISTIN CARLETON

EMILY SMITH

SARA REED

CAMDEN WHITEHEAD

WILLIAM THOMSON

MICHELLE THOMSON

CARLOS THOMSON

DAVID MUELA

MFA CLASS OF 2021

THANK YOU

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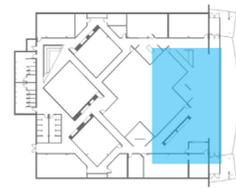(20.1, 21.1, 21.2)

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(18.1, 19.1, 19.2, 19.3)

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(22.1, 23.1, 23.2)

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