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## Crafting Community: A Ceramics Center

Nadia Mechboukh

*Virginia Commonwealth University*

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# CRAFTING COMMUNITY

Ceramics Center

Nadia Mechboukh  
MFA Interior Design  
VCU arts  
May 2023



0.1  
Sarah Marino & Ron  
Coscorrosa - Last Light



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1.1  
MAYA LIN  
The Museum for African Art, 1993  
New York, NY



“I’ve always lived  
with a ‘If there is  
something I want  
to draw, I must  
draw it no matter  
when or where  
I am’ kind of  
mindset.”

Artist Kim Jun Gi

Grounded in fundamental design principles, my creative process is dedicated to achieving a state of equilibrium through a meticulous exploration of rhythm, proportion, scale, and density. This intricate exploration takes shape through a series of sketches, diagrams, and research, laying the foundation for a design that is both balanced and captivating.

By evaluating the space and considering the users’ experiences, an analysis of the existing conditions, architecture, and site context, alongside referencing precedents, the designer creates an outline for the design development, ensuring that every decision is intentional and purposeful.

To me, design lies within the details, whether it concerns construction details, materiality choices, or functionality details. An emphasis on how things connect and why elements come together is an integral approach to design that communicates concepts, enhances functionality, and creates unique sensory experiences and wellness-driven designs that resonate deeply with the occupants.

Growing up as a native North African “Amazigh,” my experiences of art and craftsmanship in colorful interiors and traditional markets were a source of inspiration and enlightenment to me. They told stories about my heritage and made me part of a community connected through shared history and culture. Naturally, this led to my desire to explore how craft can connect and build a community while contributing to general well-being and providing access to good design.

In studying spaces that foster art and makers in Richmond, Virginia, there seem to be limited spaces for interactions between the surrounding community and the maker’s products and process. For a maker, being part

of a community makes connecting with the audience easier. Networking and engaging with other professionals are key to developing valuable relationships that can ultimately lead to mutual inspiration and learning opportunities. Strengthening the connection between society and the various ways of making can create invisible connecting threads through the stories that craft can tell about time and space.

To achieve a positive experience with craft and making, many design parameters, including interior and spatial design, need to be considered. Creating opportunities for **observation, exploration, and learning** for members of the community of all ages gives immersive access to art and making. When it comes to craft, specifically pottery, and ceramics, observing the process is an **enriching experience** that can familiarize the community with the various tools used to create it, the dynamics of the craft, and its lengthy process. Research showed that consistent contact with art is beneficial for the well-being of younger generations specifically when ensured across childhood (Noble, 2021). Supplementarily, fostering creative citizens

plays a crucial role in societal improvement, innovation, improving individuals’ ways of living, and the sustainable growth of a business (Choi et al., 2022). Being a creative citizen intrinsically relates to the maker’s desire to offer their craft to the community and contribute in one way or the other to the betterment of their society.

**So how can design extend the story-telling quality of craft into the interior and create a coherent tale about the intentions, history, and personal values that the maker wants to communicate? And how can the space allow for the craft to be shared, observed, and admired?**

A literature review of publications regarding the history of the craft, the value of handmade

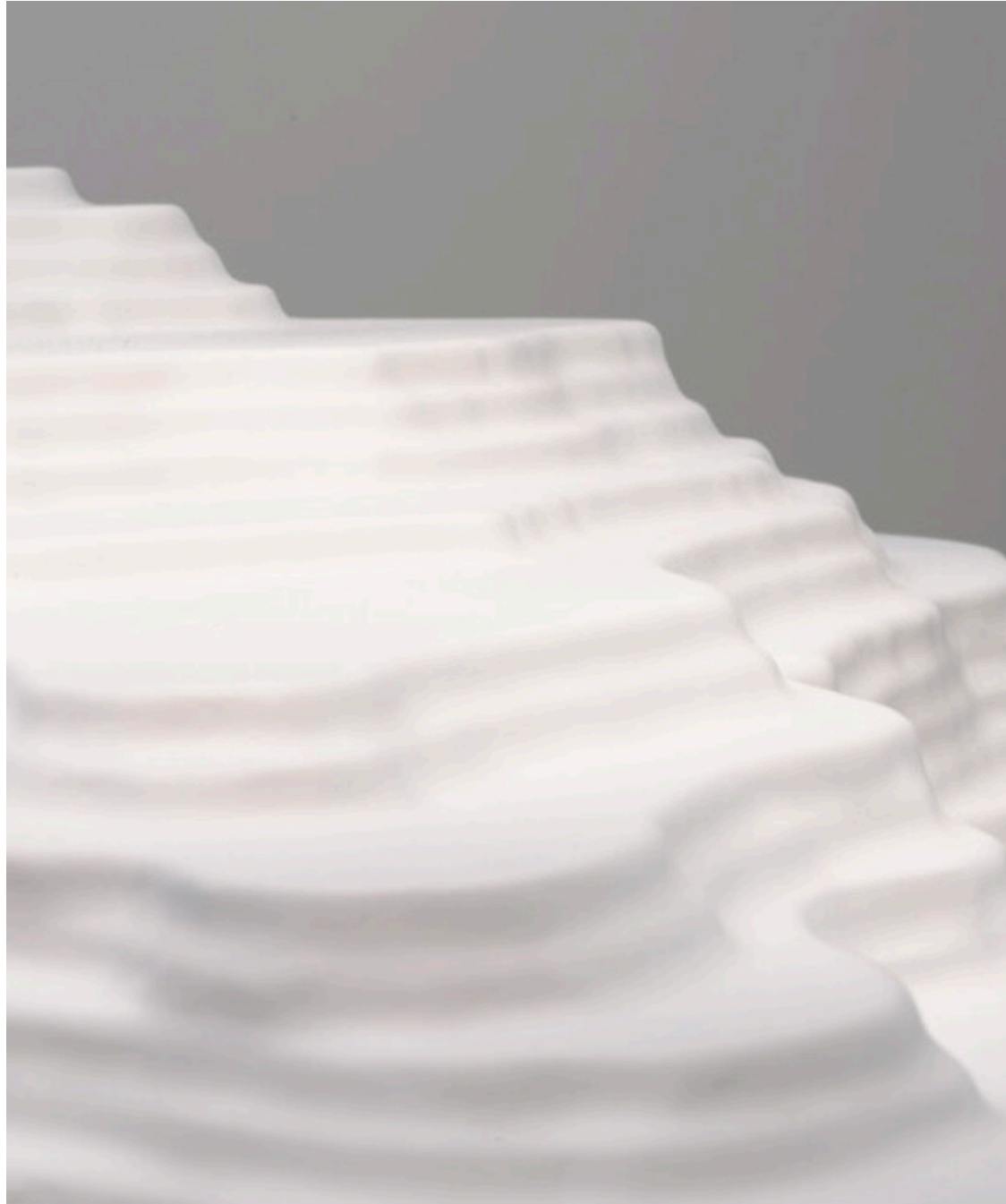
products in a societal and economic context, as well as the benefits of the expressive and authentic qualities of craft will be a guiding method of research for this thesis. Moreover, case studies on the maker movement and maker spaces, as well as an analysis of existing craft markets and art centers such as the Visual Arts Center in Richmond, Virginia, and clay departments in universities such as VCU will provide insight into the needs of artists and examine how interactions with craft making take place. Surveying local craft markets will lay out an initial understanding of their local economic and social benefits. The research overall will provide the foundation for an accurate and deep understanding of current challenges that face craft-related spaces and studios.

As there is renewed interest in all that is artisanal and handmade (Luckman, Andrew, 2020), the community benefits from access to creative spaces where current global and local issues can be expressed through craft. A ceramics center, craft gallery space, and a market accommodating various crafts

on a rotational basis could be an exhibit of processes, a place where stories are told, and a creative hub where experiences are shared. This research will explore how the design of such spaces could embody these aspirations and encourage a connection through more personal and tactile experiences with pottery.



5.1  
MAYA LIN  
Bodies of Water  
2019



With technology taking over every aspect of life for many years now, people are currently seeking an escape from the digital and are showing renewed interest in developing creative skills and getting hands-on when learning or creating (Luckman, Andrew, 2020). Responding to this growing interest in all that is creative and artisanal, there are many local spaces that foster art and artists from museums, galleries, exhibition spaces, and art centers. However, there seems to be limited interaction between the community, the maker, and the artists' creative product. The lacking exchange creates an evident gap between the creative community and the audience the artists want to reach and inspire. Like other professional fields, networking for artists and engaging with other professionals is key to developing valuable relationships that can lead to mutual inspiration and learning opportunities (Trammell, 2016). Ultimately, promoting full societal and economic integration of artists builds a strong community that can foster creative citizens. Nurturing creativity plays a crucial role in societal improvement, innovation, helping individuals' ways of living, and the sustainable

growth of business(Choi et al., 2022).

Pottery is a craft that has existed for thousands of years. Ceramics and clay have carried the history of communities and their ways of living through centuries and have been used as identifiers of cultures and civilizations (Noke, 1924). In general, Craft can be defined as "a tool to understand relationships between people, places, time, and materials" (Wilkinson-Weber & DeNicola, 2020). It grants people the ability to materialize history and respond to societal and economic circumstances.

The craft of pottery developed from being a survival practice that responded to the needs and demands of society into an essential creative and expressive outlet. It has become a means of learning, play, interaction, and healing. For example, Clay Art Therapy (CAT) is an alternative treatment solution that promotes the improvement of various aspects of mental health for patients diagnosed with depression. It is a cost-effective, non-pharmaceutical alternative that can be practiced in community



settings. Research proved that CAT can help regulate emotions and improve aspects of mental health in adults. (Joshua et al., 2017)

**“Clay is engaging and invites sensory interaction. It allows children to express their creativity as well as enabling them to articulate their thoughts and feelings in a nonverbal way.”**

**CLAY PLAY THERAPY  
(Meighan, 2021)**

With the incessant technological developments and growing gap between society and nature, pottery helps bridge the gap and reconnect the artist and the student with their environment and their senses. It is a craft that is based on modeling three-dimensional forms using clay and the earth’s greatest resource: water. Getting hands-on while

working with clay is a great technological escape. The creative process doesn’t heavily rely on digital technology and there are close to no separators between the hands of the clay worker and the art. Research conducted through the course of six clay working lessons for 28 six-year-olds showed that learning through clay modeling for young children significantly benefits their creativity, technical and decorative competence, and attention to aesthetic values. (Anderson et al, 1999).

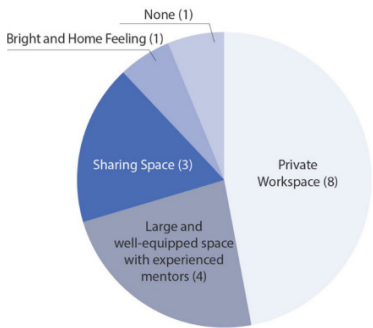
In the age of social media, there are ongoing challenges and pressure to produce content geared towards digital platforms to promote not only what one produces but also one’s identity and design ethos to appeal to and attract an audience. The contemporary maker experience relies on digital presence more and more (Luckman & Andrew, 2020). People now relay a degree of the authenticity and legitimacy of a business to whether or not it has an online presence. For artists to market and sell their art, the digital world surely offers great exposure and a global reach to potential customers. However, the disconnect

in authentic, and personal connection with the community as well as tactile interactions with the art creates a detachment from the physical creative process of making and doesn’t offer opportunities for the consumer to become a maker.

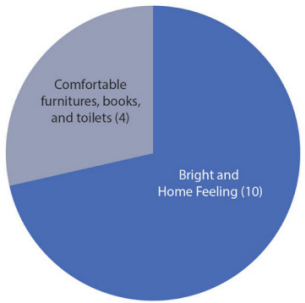
The maker movement has become a global phenomenon with great demand for dedicated community spaces for making. A study conducted in China (Choi et al, 2022) explored the experiences and requirements of people toward making/maker space in China, and the possibility of turning community centers into creative hubs. The research showed a difference between age groups’ perceptions of making. While the younger generation considered it an ‘alternative lifestyle’, the older generation saw it as ‘part of their daily life’. This proves the gap that technology created in a short span of time between the younger generation and the art of making, The research also showed that engaging people in creative activities including co-design is considered an effective way of promoting and fostering creativity. Being involved in the act of making

has many benefits: self-fulfillment, creativity development, and acquiring the ability to approach complex problems more effectively and creatively (Choi et al, 2022).

Another major finding of the study conducted in China is the difference between the requirements of the younger generation and the older generation when it comes to maker spaces. The main difference being the younger group’s need for a separation between private and shared space and the older group’s prioritizing the brightness and overall feeling of the environment they engage with.



8.1. Requirements for makerspaces (younger group)



8.2. Requirements for makerspaces (older group)

Similarly, a case study of three maker spaces in the United States studied how maker-spaces function as learning environments. The study compared Sector67 maker-space in Madison, Wisconsin with Mount Elliott Maker-space in Detroit, Michigan, and Makeshop in Children’s Museum of Pittsburgh, Pennsylvania. Through field observations, interviews, analysis of artifacts, and videos the study showed that participants in a craft-related class can learn and develop through complex design practices and making processes. (Sheridan et.al, 2014).

Maker spaces in general help individuals refine the process of problem identification,

learning and applying skills, revising ideas, and sharing new knowledge with others. (Sheridan et.al, 2014).

Another major characteristic of the maker-spaces is the learning arrangements that vary from one makerspace to the other, but focus on facilitating engagement in making processes and providing structured workshops that promote discovery and sharing of skills between the different age groups and experience levels of the participants in a space.

The differences found between makerspaces and formal studio-based learning was found to be the diversity of learning arrangements where self-directed projects can take place, as well as spontaneous group collaborative projects (Sheridan et.al, 2014).

Overall the collaborative nature of the maker-space as well as its capacity to offer different learning arrangement and various levels of privacy will be considered in the design development of the thesis project in question.

# POTTERY STUDIOS

According to the 2017 Survey of Public Participation in the Arts, it was reported that over 60% of U.S adults noted that their motive to participate in arts was to feel creative or to be creatively inspired, and 59% of U.S adults participated to spend time with family or friends.

In Richmond, Virginia, the Visual Arts Center also known as Vis Arts is one of the spaces where the community can participate in various art classes, attend events, and admire artworks on display in the exhibition spaces.

The art center offers a wide variety of art classes to individuals of all skill levels and interests. Classes are offered in several different mediums, including ceramics, fiber arts, painting, drawing, printmaking, and more. The center’s clay department is particularly robust, with classes ranging from beginner-level courses in hand-building and wheel-throwing, to more advanced courses focused on glazing, firing, and surface decoration. In addition to regular classes, the center also offers weekend workshops and multi-week

intensive courses for those who are interested in diving deeper into their craft. The center’s clay studio is equipped with a wide range of tools and equipment, including several electric wheels, a slab roller, and a variety of kilns for firing work. Students in the clay classes are encouraged to explore their creativity and experiment with different techniques and materials, all while receiving guidance and support from experienced instructors. The center also offers open studio time for students to work on their projects outside of class, as well as opportunities to participate in exhibitions and sales throughout the year.

In order to gain a deeper understanding of pottery and clay, I decided to visit the Vis Arts clay department and enroll in classes in both handbuilding and wheel throwing. What I discovered during my time there was a craft that was incredibly intricate and engaging for the senses. From the first touch of the clay to the final firing, every step of the process requires a deep level of focus and attention to detail.

As I began to explore the space, I also learned

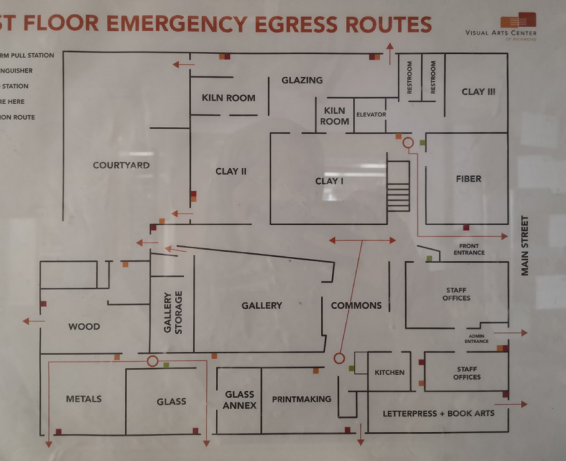
about the equipment and tools needed to create pottery, as well as the storage needs of the artists and students. I was struck by the layout of the studios, which promote interaction and discussion between participants and students, making it easy to bounce ideas off of one another and share techniques.

One of the biggest takeaways from a design perspective was the importance of plumbing and ventilation needs, which are essential for ensuring a safe and healthy work environment. I also learned about the need for ample storage space, as well as the importance of having a wide variety of tools and molds available to students.



9.1. Exhibition space, Vis Arts

Another key consideration was the proximity between different studio spaces, kilns, clay mixing room, and glazing rooms, which helps create a continuous flow of the clay working process in the department. Finally, the need for natural light was also emphasized, as it is essential for creating the right ambiance and a suitable learning environment.



First level floor plan  
Visual Arts Center of Richmond, VA

10.1. Clay Studio, Vis Arts



Clay studio II with windows open to Main st

Marcia, a student who has a monthly access subscription to the studio spaces, expressed that Studio II (as shown in the image above) has exceptional natural lighting and is her top choice when working on her projects. She further commented on the ease of accessibility and warm, inviting atmosphere of the space, which contributes to a favorable environment for creativity and exploration of the craft.



As part of the research into identifying the specific needs of artists and students in terms of equipment, furniture, and overall layouts for a pottery learning space, a visit was organized to the VCU Clay Department. This visit provided valuable insights into the requirements of such a space, as the department offers a well-equipped and carefully designed environment that supports creativity and learning.

The VCU Clay Department, located in the Mury N Depillars Building in Richmond, Virginia, is a vibrant space dedicated to ceramic arts. The building is home to other craft departments such as the fibers, metal, and wood departments. The clay department is a spacious and well-lit facility with multiple studios, a large kiln room, and ample workspace for students and faculty. The studios are equipped with pottery wheels, slab rollers, extruders, and a range of other tools. The space also has multiple electric and gas kilns which allows for a wide range of firing techniques.



Typical clay studio at the VCU Clay Department: Large canvas covered working tables with stools, and storage shelves for each student in the back of the studio.

*“Clay is a material that can be shaped in infinite ways. Its pliability and ability to transform itself, and its memory, offer unlimited possibilities for creation. It is a matter of seeing beyond the limitations that one’s knowledge may impose.”*

Magdalene Odundo



Slab roller - available in the studio space

In all, the research into the VCU Clay Department and the Visual Arts Center has revealed the essential elements and requirements for a successful clay studio. Both spaces provide their students and artists with extensive equipment and tool options, including slab rollers, extruders, plaster molds, wedging tables, and karts to move the art between the studios and kilns/glazing rooms. Additionally, specific elements like storage shelves, display walls, sink traps, and disposal buckets are practical needs of a functioning studio space.

One notable difference between the two spaces is the use of different materials for studio tables. The Visual Arts Center uses cast plaster as a finish, while the VCU Clay Department uses canvas stretched on top of working tables. While the canvas is easy to change, it can also have the inconvenience of generating more dust during use.

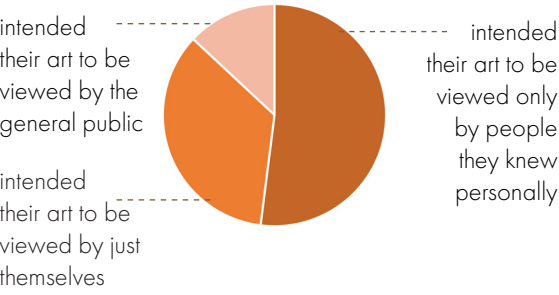
Overall, the research highlights the importance of thoughtful design and planning when it comes to creating a successful clay

studio. The adjacency of studio spaces to kiln rooms, and equipment storage spaces is critical for an efficient workflow. Providing ample storage, equipment options, and practical elements such as disposal buckets and sink traps is also essential. By considering these factors, future clay studio designs can optimize artists’ and students’ experiences while fostering a vibrant and engaging art community.



# EXHIBITION SPACES

Generally, creators of visual arts have limited expectations of their work being viewed by a larger audience beyond their personal acquaintances. The 2017 Survey of Public Participation in the Arts conducted by the National Endowment for the Arts reveals that only a small percentage of creators actually intended their art to be viewed by the general public. This raises the question of how to create dedicated spaces that enable communities to share their artwork and showcase their creative process. By hosting exhibitions that are accessible and inclusive, the community can foster greater interest and participation in art classes.



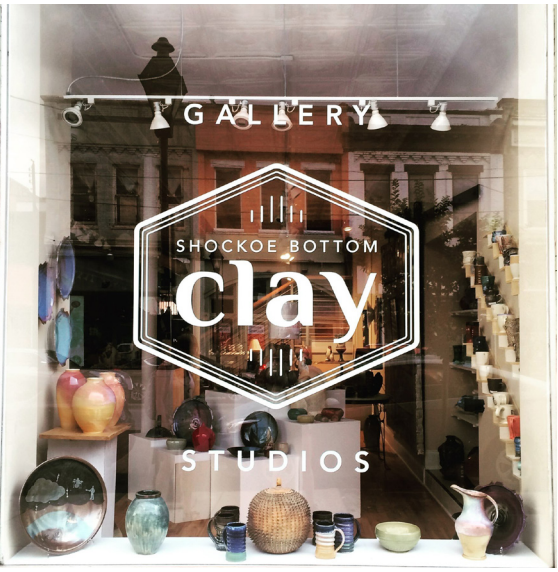
13.1. Percentages of people who engaged in creating visual arts over the year of 2017 and the audience they were targeting.

The availability of spaces, such as craft markets, makers’ galleries, or a students’ gallery, can potentially draw the attention of those who may not normally engage with the arts. Such spaces may encourage people to explore and discover the craft being showcased, leading to a greater appreciation for visual arts. Whether it’s through creating opportunities for emerging artists or providing a platform for established creators to share their work, these spaces can play an essential role in nurturing a thriving art community.

Shockoe Bottom Clay is one of the spaces in Richmond, Virginia that offers a maker’s gallery with ceramic studios and art from over thirty Virginia artists. Located in 1714 E Main St, the storefront windows offer a stunning display of local artists’ work and showcase a variety of functional pottery and ceramic sculptures.

The space is dedicated to promoting local artists and strengthening community involvement in the arts. Its location in the heart of the community, near Main Street Station and the 17th Street market, makes it a prominent

gathering place for residents and visitors alike. It is one of the many destinations in the area that offers a unique and engaging experience for those interested in the local arts community.



13.2. Shockoe Bottom Clay Facade on Main Street

Shockoe Bottom Clay is more than just a gallery; it is a marketplace where art and community intersect. Visitors can pick up the art they purchase in a gallery like setting, making it a truly engaging experience. This level of community engagement is essential in a city like Richmond, where art and culture are integral to the city’s identity.



14.1. Inside the Shockoe Bottom Clay gallery and shop

In conclusion, dedicated spaces that allow communities to share their artwork and

creative process are vital for increasing interest and participation in pottery and ceramics. Spaces like craft markets, makers’ galleries, and students’ galleries can attract those who may not usually engage with the arts, leading to a greater appreciation for the craft and promoting a thriving art community. Pottery and ceramics have historical and cultural significance and provide an expressive outlet and a way to reconnect with nature. Moreover, nurturing creativity is crucial for societal improvement, particularly in today’s digital age where artists could use these dedicated spaces to nurture a thriving art community, and promote full societal and economic integration.

15.1  
CERAMIC ATELIER  
MOBIO ARQUITECTURA



**FROM MUD DESIGN STUDIO**  
Kuwait City, Kuwait

**THE CERAMIC ATELIER**  
Arcadia, Brazil

**NMOQ Gift Shop**  
Doha, Qatar

**MERCADO ROMA**  
Mexico City, Mexico

Researching design precedents is a beneficial step in the process of interior design projects, as it provides guidance and insights for designs with similar functions, site relationships, expected programs, or the use of certain materials or design solutions. I approached this design research with an analytical eye to learn more about the organization of space related to clay working studios and markets.





17.1. Walking from the studio to the kiln room



17.2. Wheel throwing stations



17.3. Clay studio

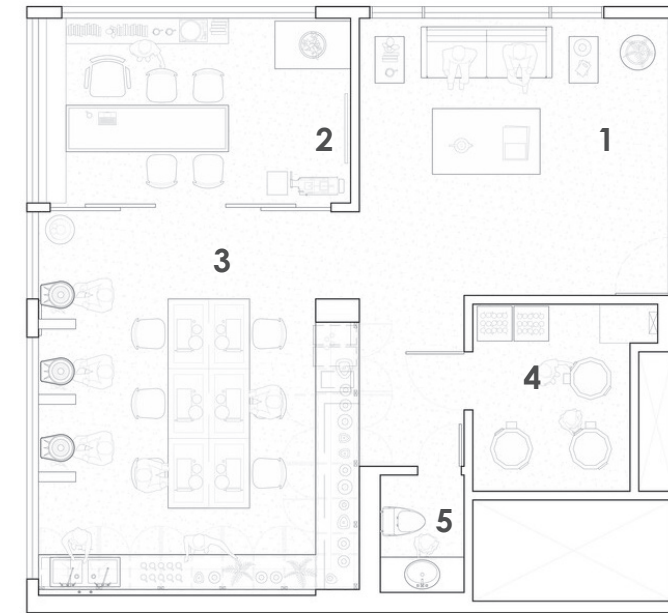
# From Mud Design Studio

Firm: Rawan Muqaddas  
Location: Kuwait City, Kuwait  
Year: 2021  
SQ ft: 1 055 sq ft

“From Mud” Design Studio was created for a ceramicist located in Kuwait City, Kuwait, drawing inspiration from the craft’s simplicity and texture. The studio aims to foster creativity, research, and discovery in a tranquil and therapeutic environment.

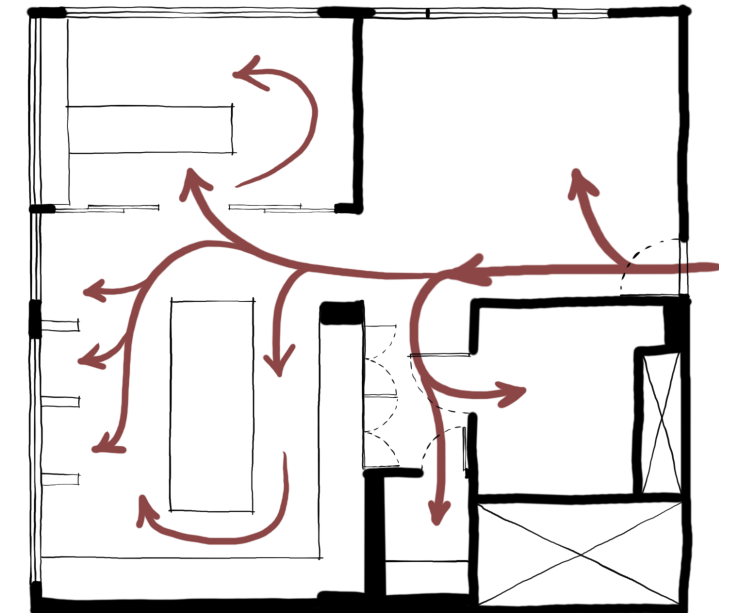
To maximize storage needs as well as the natural light, shelves wrap around the studio walls and fluted glass is installed behind shelving to enhance the natural light while maximizing display capacity.

18.1



Floor Plan  
n.t.s

- 1. Reception/waiting room
- 2. Office
- 3. Clay studio
- 4. Kiln room
- 5. Restroom



Circulation paths  
Diagram





19.1. Main entrance



19.2. Wheel throwing studio



19.3. View from the store to the multi-usage room

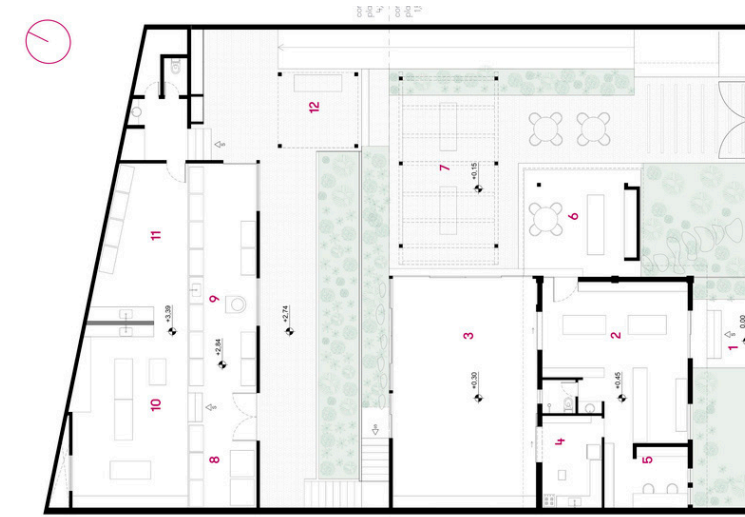
# The Ceramic Atelier

Firm: **MOBIO** Arquitetura + Luiza Soares  
 Location: **Arcadia**, Brazil  
 Year: **2017**  
 SQ ft: **6070 sq ft**

The Ceramic Atelier is a clay design studio is Brazil focused on preserving traditional craftsmanship. The studio has a multipurpose hall space where exhibitions, special store showcases, small events, and yoga classes can be hosted. Surrounded by a garden, the coffee shop, the multipurpose hall, and the studio all have a strong connection to the natural environment. The configuration of the space promotes an enjoyable experience for both the visitor and the artist.

The studio or "the production space" was designed in an industrial style to maximize the work space. The studio is divided into different sectors depending on the type of clay work that takes place in it using the storage shelves as separators as well as changes in floor levels.

20.1



Floor Plan n.t.s

- |                                |                                  |
|--------------------------------|----------------------------------|
| 1. Main entrance               | 8. Kiln room 9. Wheel Throwing   |
| 2. Store 3. Multi-usage space  | 10. Modeling and glazing (+sink) |
| 4. Kitchen 5. Office (for two) | 11. Clay preparation (+sink)     |
| 6. Coffee shop                 | 12. Raku (Isolated)              |
| 7. Pergola (2 tables of 4)     | 13. Bathroom (1 stall)           |



- Clay working spaces
- Display / Market spaces
- Community / gathering spaces

Circulation paths

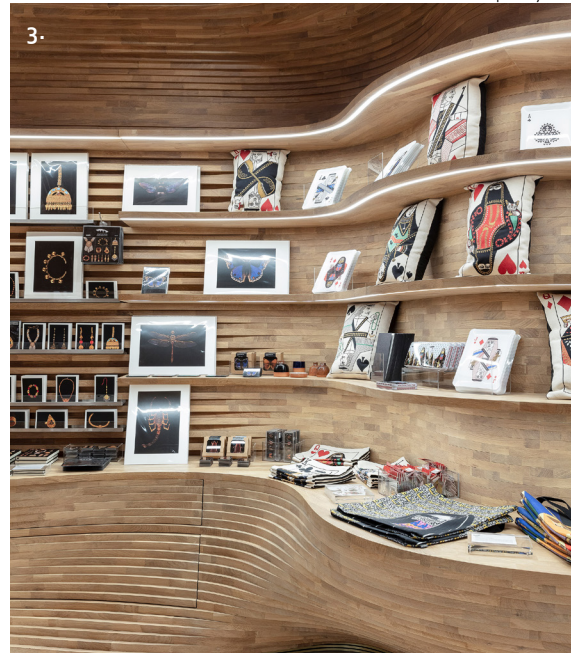




21.1. Gift shop layout



21.2



21.3

# NMOQ Gift Shop

Location: National Museum of Qatar,  
Doha, Qatar

Architect / Designer: Koichi Takada Architects

Year of Completion: 2019

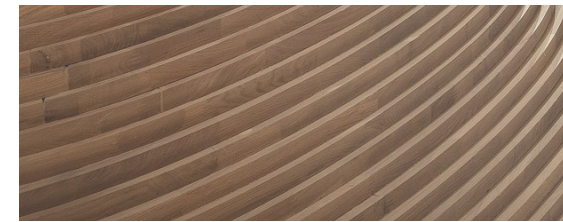
The National Museum of Qatar is located in Doha, Qatar and was designed by Ateliers Jean Nouvel in 2019. The Gift Shops in the museum were designed by Koichi Takada Architects (an architecture firm based in Sydney, Australia). Koichi Takada's design ethos is all about drawing inspiration from nature and reconnection people with the natural environment of the site.

The architects behind this design (view images) drew their inspiration from the natural forms of the Dahl Al Misfir (Cave of Light),. It is a cave located in the heart of Qatar, known to all Qataris as an underground sanctuary formed from gypsum crystals. The National Museum of Qatar Gift Shops reflects Koichi Takada's vision of bringing nature back into architecture and reconciling people with nature through design. All aspects of the space from the unity of

materials to the shapes and forms recreate the feeling of being in the cave of light in Qatar. The layering of Oak panels gives a strong textural surface to the walls framing the space.

The shelving in the space is removable and can be rearranged, which offers a great deal of flexibility to the shop to change the space around as needed. The highlighted spots and the shadows in the walls and the ceiling add depth and texture to the organic forms.

This project can be a great reference to how design can connect to the site's natural environment. As my project site is surrounded by water and is connected to the Canal Walk, this project highlights opportunities to draw from the movement of water, and people through the site to inform the materiality and forms of the market space.







23.1



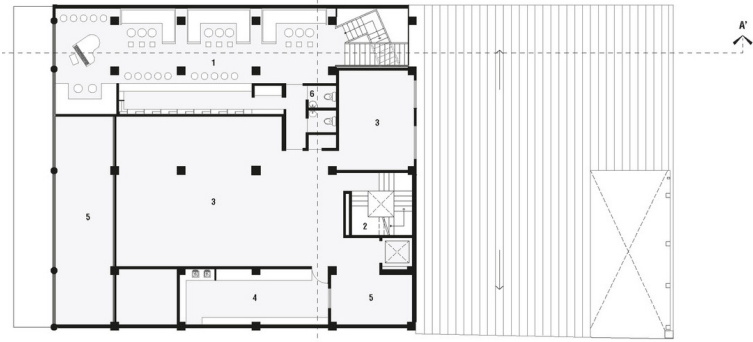
23.2

# Mercado Roma

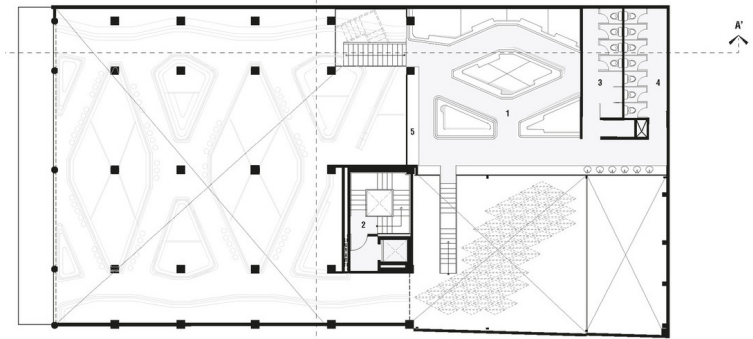
Firm: **Rojkind Arquitectos**, conceptualized by **Cadena+Asoc.** Concept design  
 Location: **Mexico City, Mexico**  
 Year: **2013**  
 SQ ft: **18 837 sq ft**

Mercado Roma is a Market designed to house select partners and vendors to share the rich contemporary and Mexican gastronomic culture in Mexico City, Mexico. The space is designed with a diverse program that allows for interactions and exchanges between customers, vendors, and the community in general.

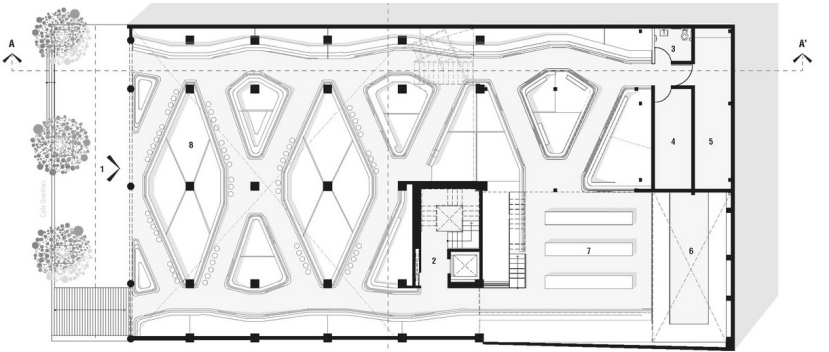
The unique shape of the market stalls creates an evident flow through the space, consequently, the active community zone turns into an area of continuous and uninterrupted flow as can be seen in the active zone diagrams to the right.



24.1. Second level floor plan  
n.t.s

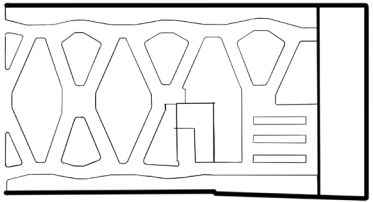


24.2. Mezzanine floor plan

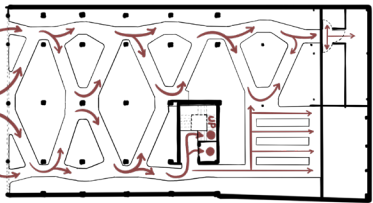


24.3. First level floor plan

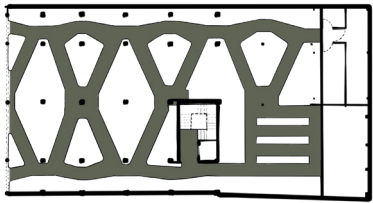
Second floor:  
 1. Piano bar 2. Circulation 3. Restaurant 4. Restaurant 5. Terrace 6. Restroom  
 Mezzanine Level:  
 1. Market 2. Circulation 3. Men's restroom 4. Women's restroom 5. Bar  
 First floor:  
 1. Access 2. Circulation 3. Restroom 4. Refrigeration room 5. Waste room  
 6. Cultivation room 7. Dining space 8. Market



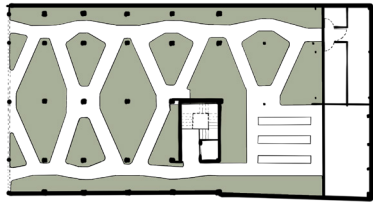
level 1  
PARTI  
DIAGRAM



level 1  
CIRCULATION  
PATHS

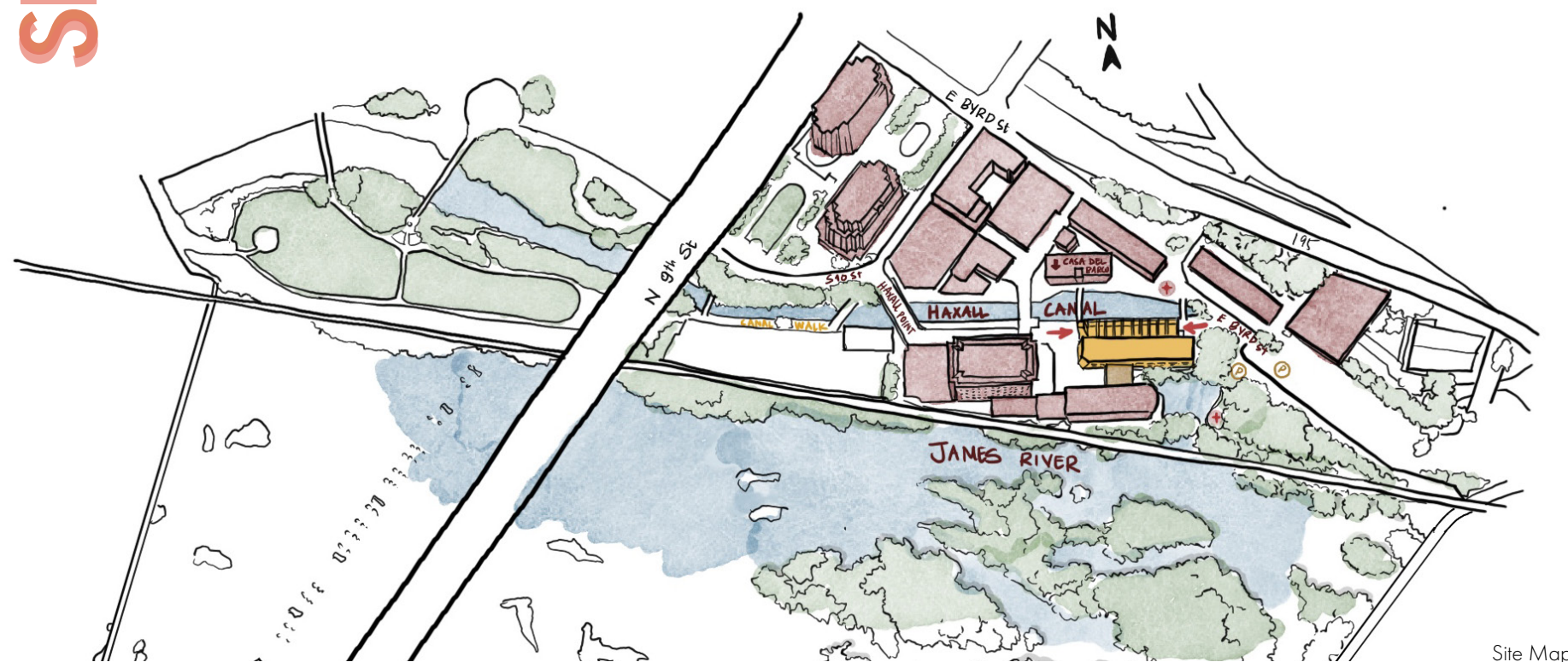


level 1  
ACTIVE  
COMMUNITY  
ZONE



level 1  
ACTIVE  
VENDOR  
ZONE





Site Map

The site was part of the Central Office District of Richmond, VA until an expansion of the Shockoe slip historic district happened in 2012 where the hydro-plant at 1201 Haxall Point was added along with other sites (dhr.virginia.gov).

According to Lynch's definition of districts and neighborhoods, it is important to study the site as part of the riverfront CANAL WALK.

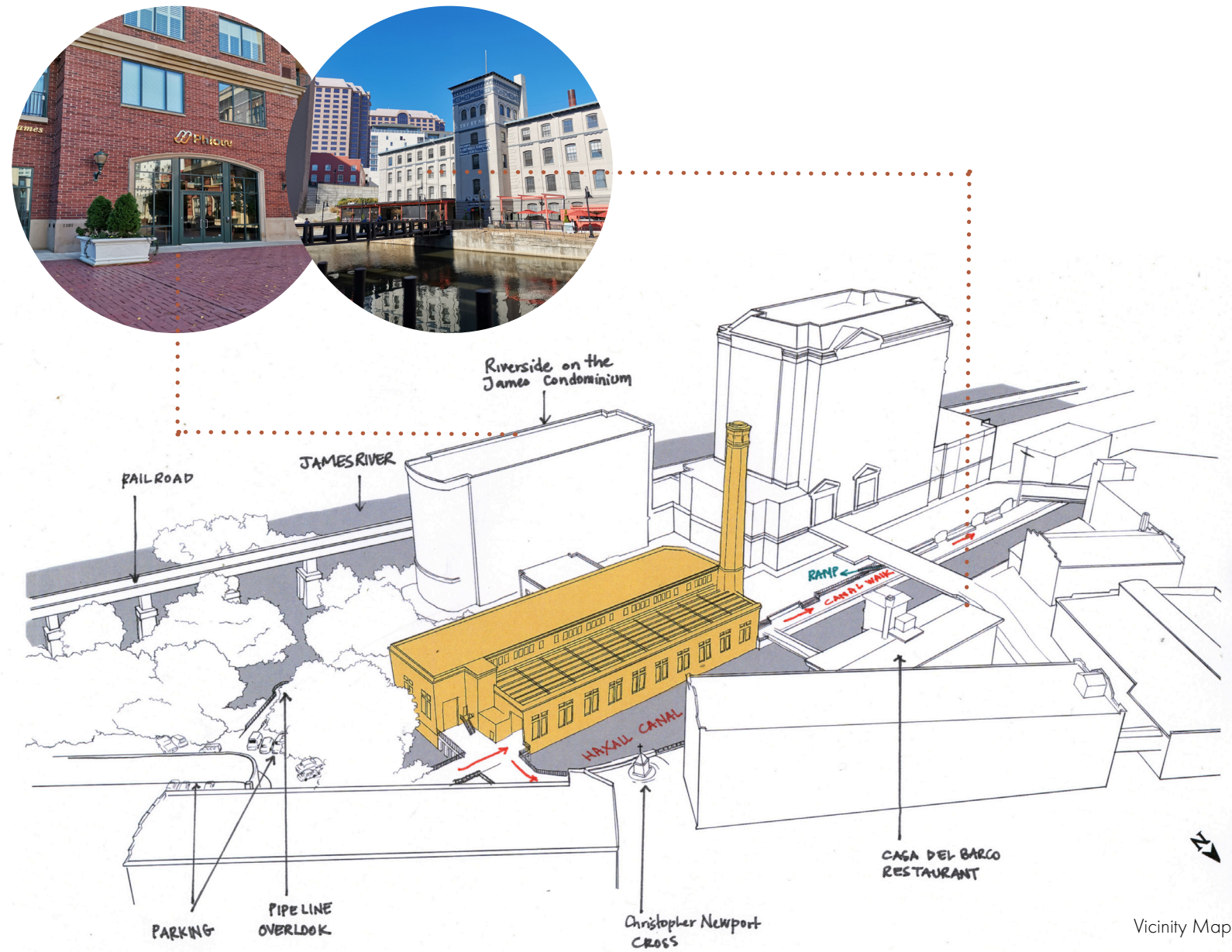
The riverfront canal walk area houses restaurants, art, history, statues, and medallions. The Haxall canal was originally dug by David Ross in 1789 to power his flour mill. The Haxall family later acquired the mill in 1809 and the millrace became known as the Haxall Canal. It then evolved and was extended from 12th street to the Tredegar Iron Works.

The Shockoe Slip District has expanded over the years. During its boundary increase in 2012, 1201 Haxall Point became a part of the district. The riverfront is currently an attraction in itself for walkers and bikers to experience art, music, and downtown Richmond.

The Hydroelectric Plant was used to power the country's first successful electric streetcar system. In 1898, the Virginia Electric and Power Company rebuilt the Haxall Canal to power the plant. The plant was built in 1899. It was in operation until about the 1950s. It closed for good in 1969 after being damaged by Hurricane Camille. After the city's electric trolley service ceased in 1949, the plant served the broader purpose of supplementing the city's electrical power grid.

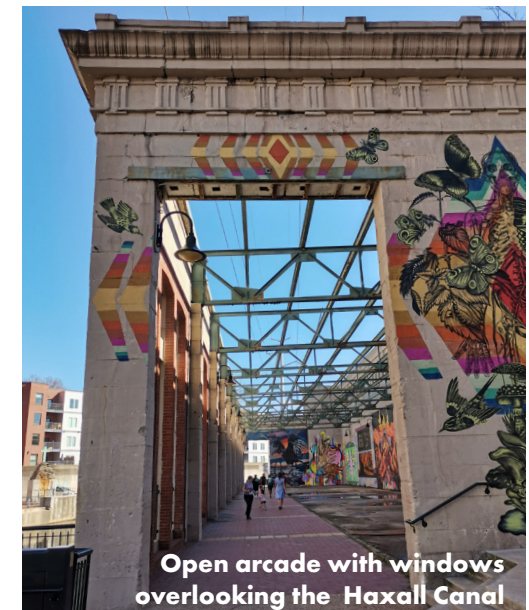






## DEFINING CHARACTERISTICS

The massing of the hydro plant and its architectural characteristics define it from the rest of the surrounding buildings. The smokestack is over 2 times the height of the first floor and is visible from a distance (over 70 ft). The plant appears to be a one-floor horizontal construction. It has a basement level that housed equipment and machines for the energy transformation. The open arcade is a distinguished part of the canal walk and experiences significant traffic with 10 open windows on the canal on one side and murals on the other. The open arcade has an exposed steel structure for the roof but remains uncovered. The murals are accessible to the public and have become a significant part of the riverfront experience. The area is surrounded by water and is a different acoustic experience from being in the middle of the city.





## MATERIALITY

The massing and materiality of the hydro plant's exterior create a harmonious feel, with brick patterns of varying scales on the floor and walls unifying the space. The west-facing facade features glass doors, and some windows on the south-facing facade provide the only glimpses into the interior space for the community. Steel trusses continue from both inside and outside, emphasizing the rhythm and scale of the space.

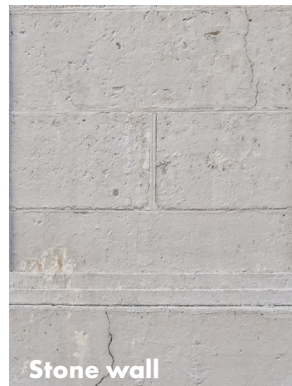
Another striking visual element of the site is the Canal Walk Murals, which are located on the north-facing wall of the open arcade as well as on the side walls. These art pieces create a gathering place and showcase local talent, adding color and liveliness to the dynamic area.



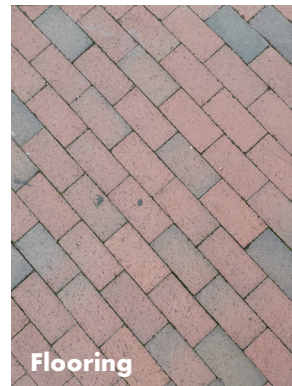
Running bond pattern framing windows



Railing on open arcade windows



Stone wall



Flooring



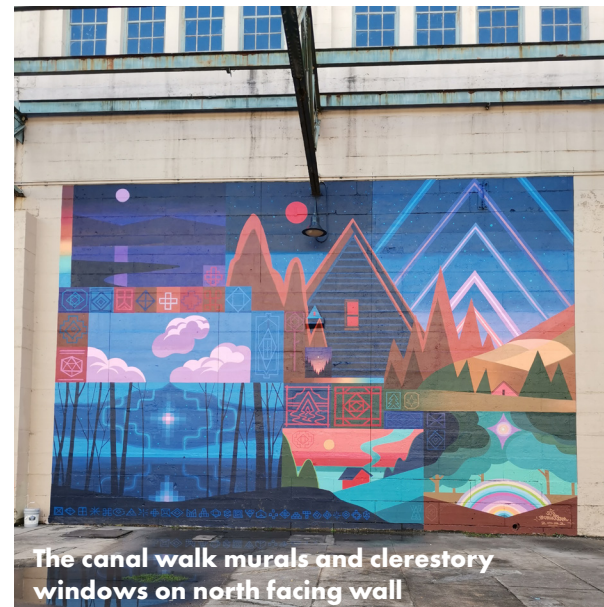
Connection between windows and walls



Columns between the windows

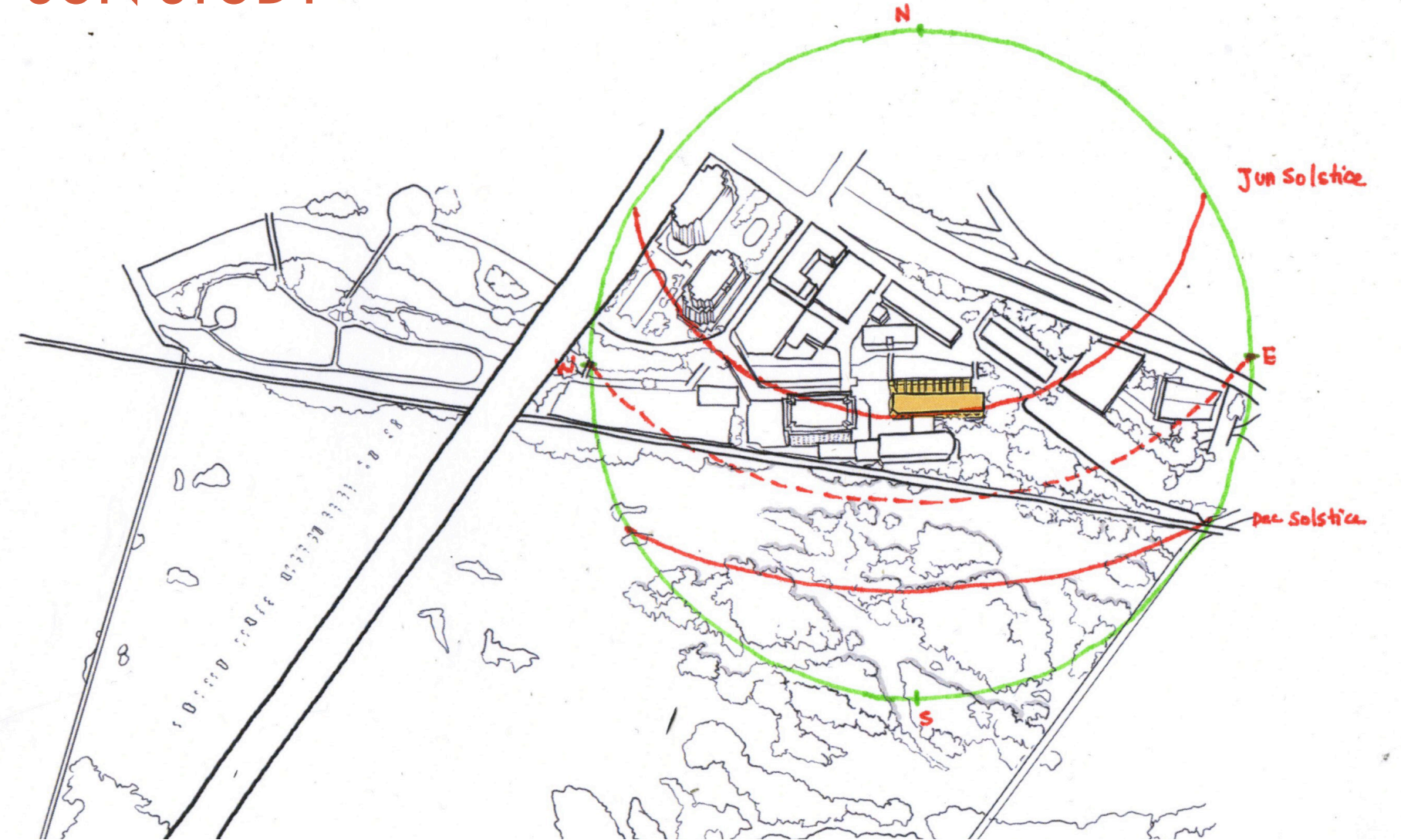


open arcade



The canal walk murals and clerestory windows on north facing wall

## SUN STUDY





# SITE ANALYSIS

## SCALE

The building can be sectioned into three parts of different scales. The most apparent being the smokestack, then the enclosed space, and the open arcade which is smaller in both height and width.

## RHYTHM

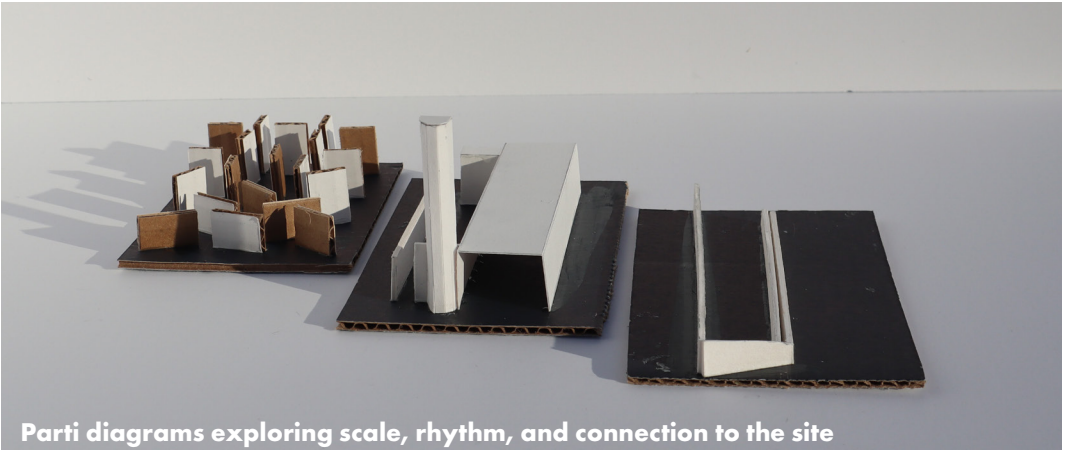
The column grid, the trusses, and the window openings all create an apparent grid connecting the interior space with the open arcade (outdoor space).

## CONTEXT

With large windows open to the Haxall Canal, equally sized interior windows with views to the River side, and the passage through the open arcade that is part of the canal walk, the building is significantly connected to the site.

## CIRCULATION

The main circulation path used by the community currently is the east/west path through the open arcade where people can observe the canal murals and make their way through while exploring the canal walk.



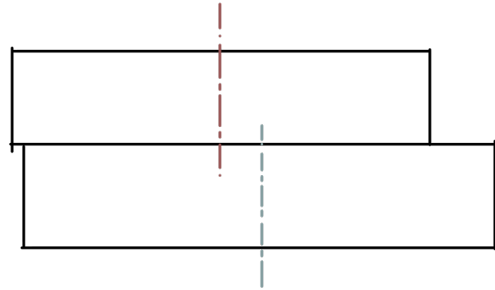
Parti diagrams exploring scale, rhythm, and connection to the site



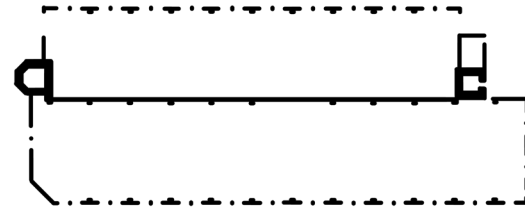
Rhythm created by the structural grid



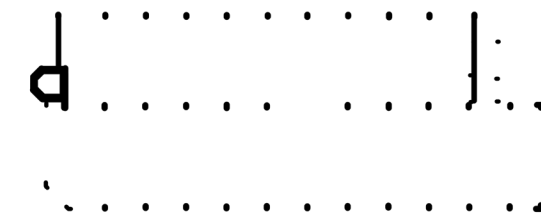
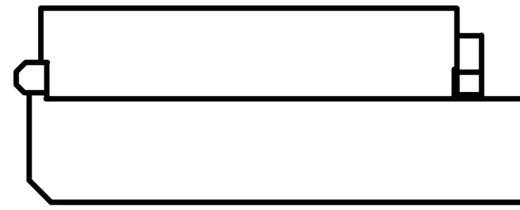
1. Symmetry



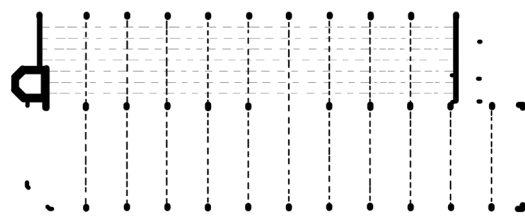
2. Openings



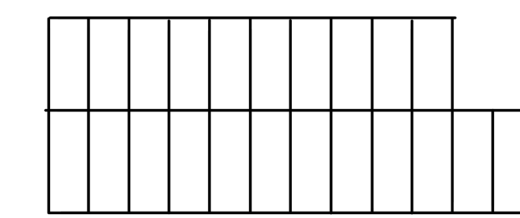
3. Form



4. Column Grid



5. Beams and trusses



6. Structural rhythm

Parti diagrams exploring the geometric relationships in the existing building construction.





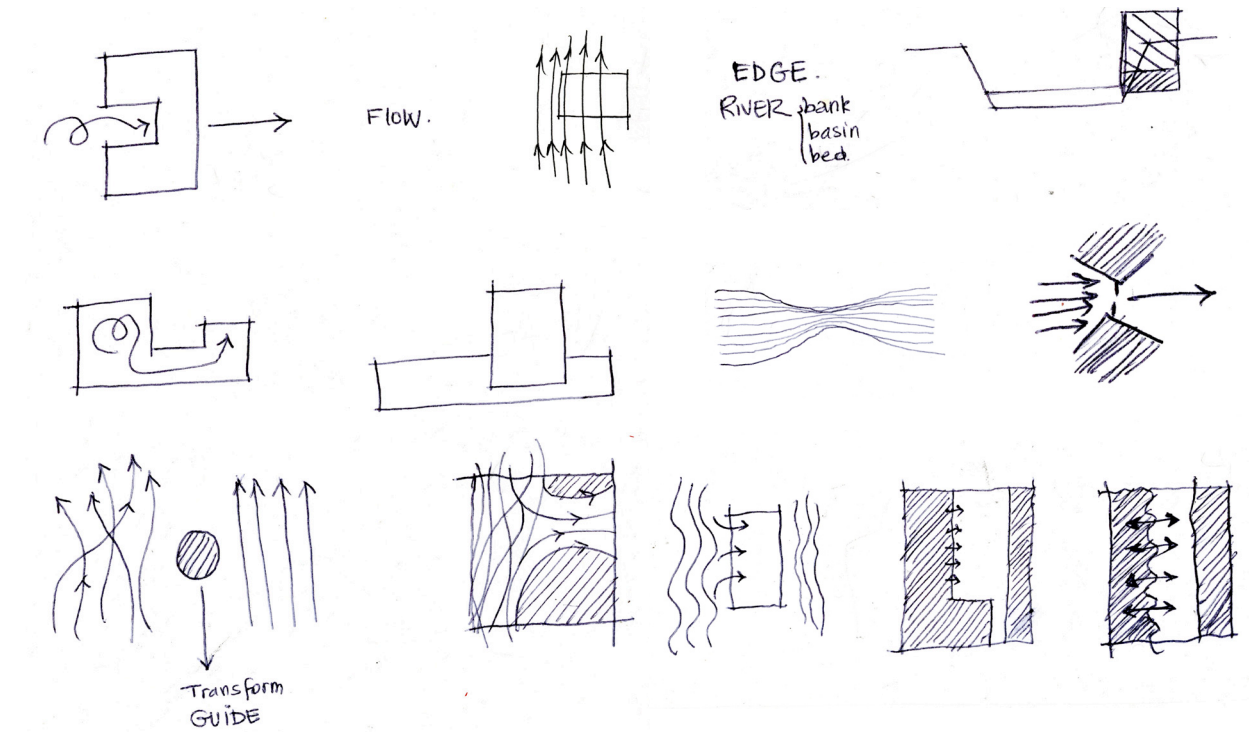


Concept model

## INITIAL STUDY

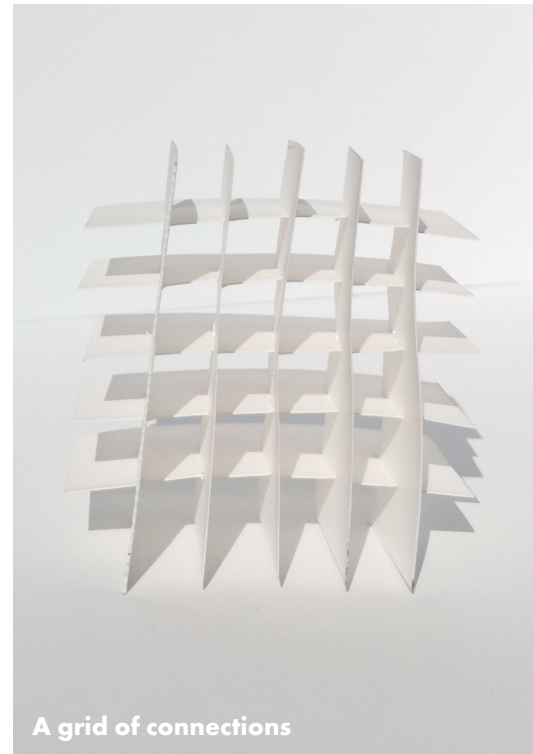
Initial studies included the investigation of how the site is surrounded by water, with the James river on the south side and the Haxall Canal on the north side. The previous use of this natural resource in the hydro plant to power downtown Richmond was analyzed in a series of diagrammatic explorations.

To honor the site's context and the history of the building, the concept studies investigated flow, energy transformation, rotational movements to transmit energy and transfer power.



## INITIAL SERIES OF MODELS

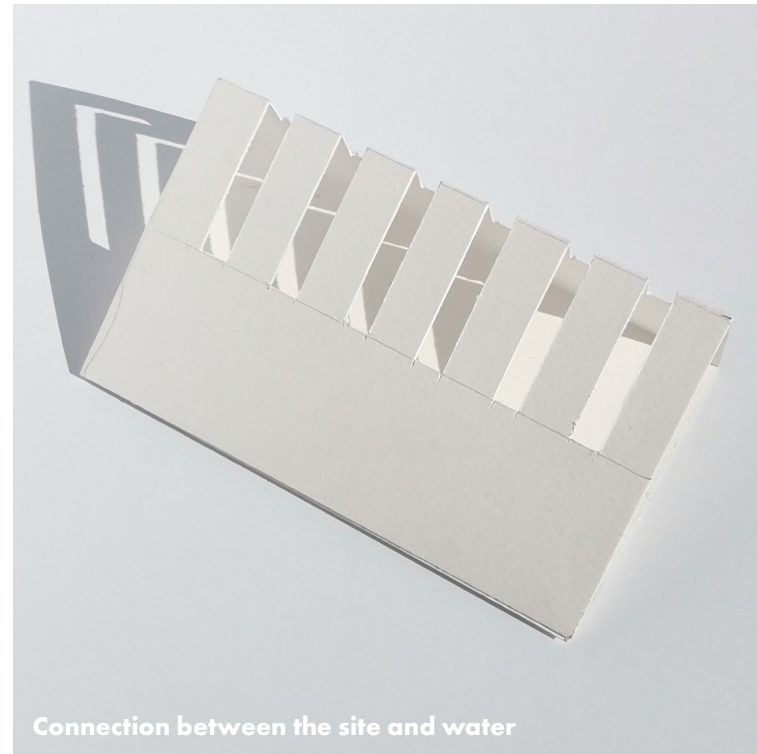
The study of the water meeting the building and the flow it created through it when it operated as a power plant.



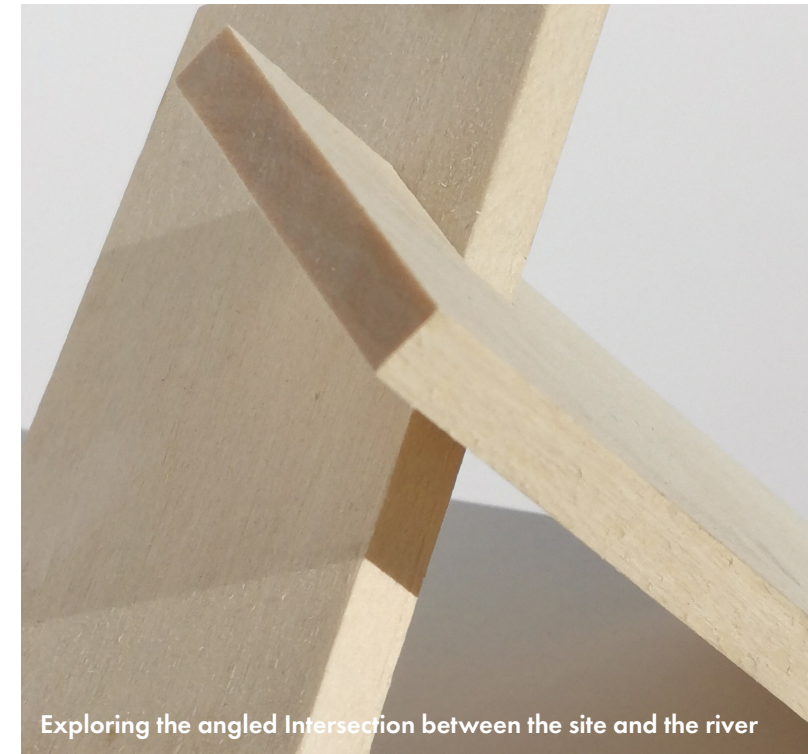
A grid of connections



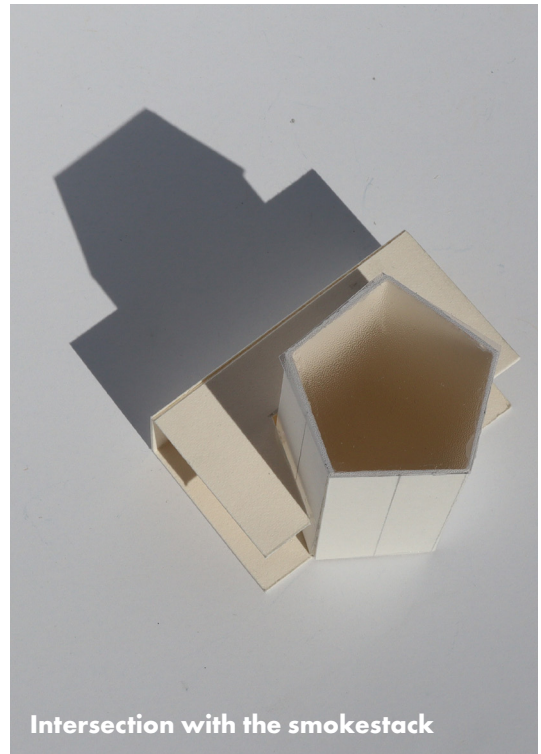
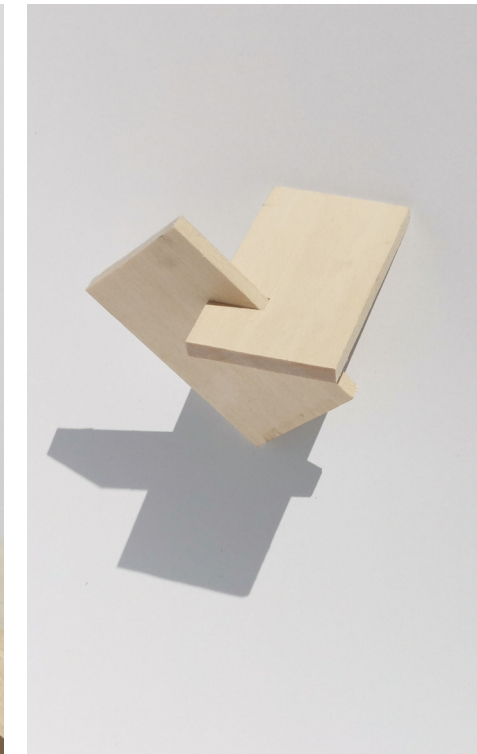
Layered connections



Connection between the site and water



Exploring the angled Intersection between the site and the river



Intersection with the smokestack

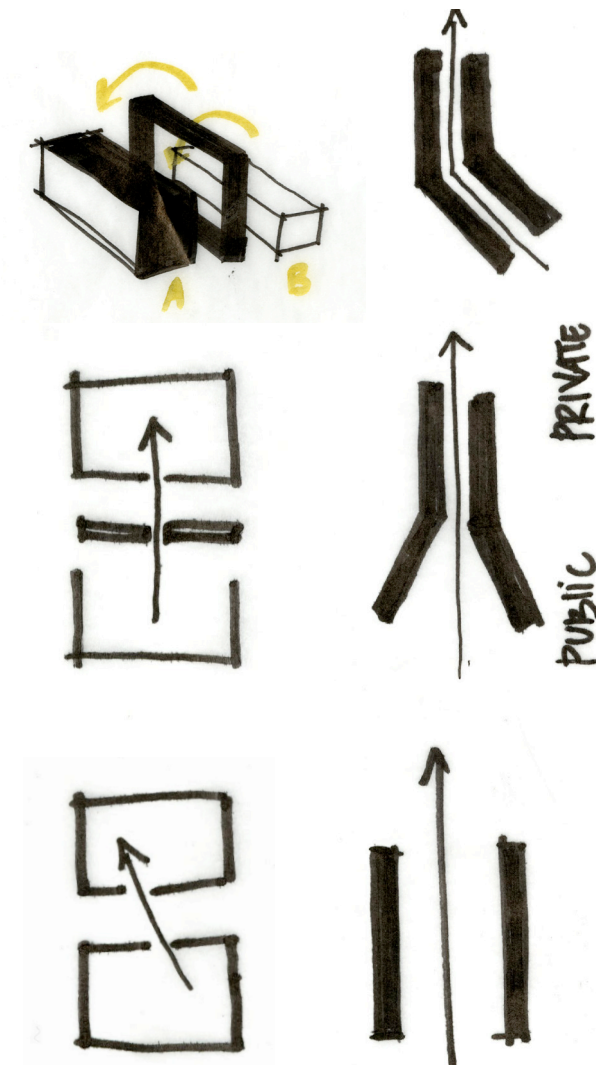
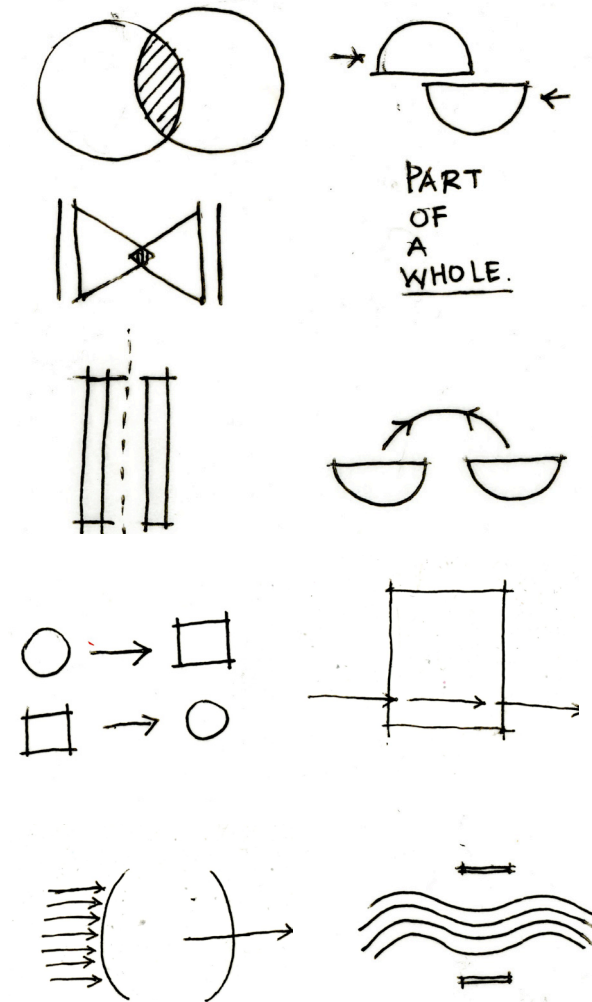


## exploration: transfer

The study of the transformation of kinetic energy into effective power led to a series of investigations that analyzed how the mechanical movement is captured, transferred through a central rotational axis, and transformed into electrical energy.

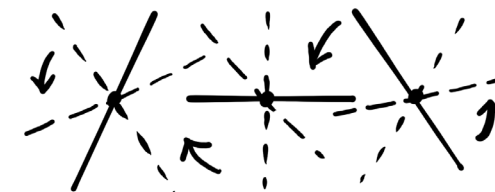
In hydropower plants, the power generating unit is a combination of a turbine and a generator. The turbine is the machine made to capture and continuously provide a flow of movement (a result of a flow of water, air, gas, or another fluid), and the generator is the machine that transforms the mechanical power into electricity by creating magnetic fields inside the unit. The idea of this field being the heart of the transformation of energy was explored in the models to the left.

In this stage of concept development, the study of the transfer and release of energy started to show prominence.



### Transfer of energy: cause and effect.

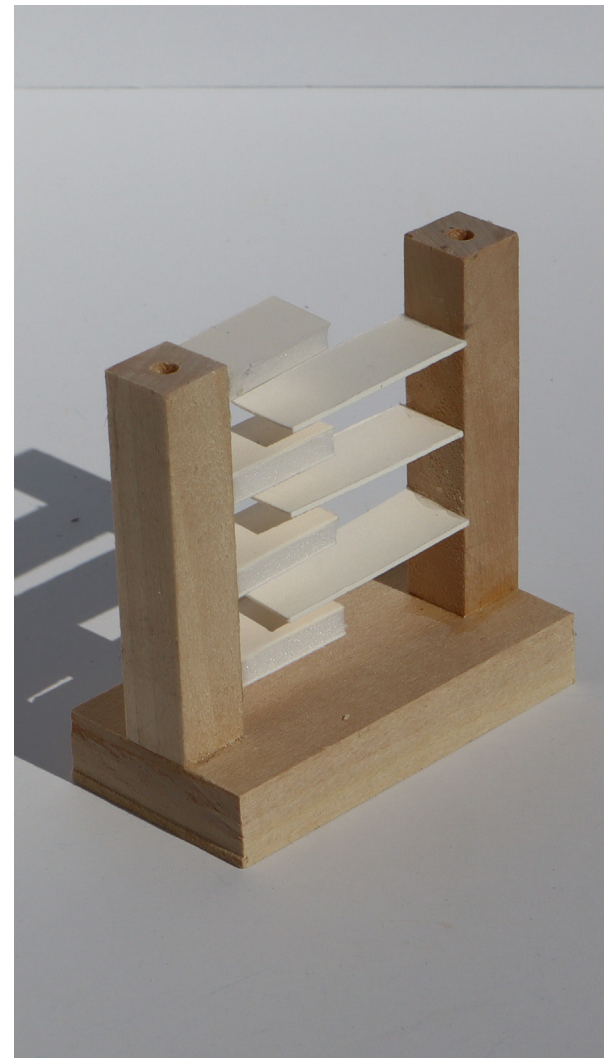
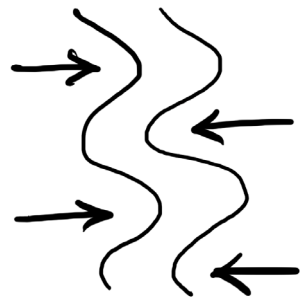
This model explores the transfer of movement from one component to another. Built in three parts, the rotation of one part leads to the rotation of the others making it into a chain of transmittance from one point to another.





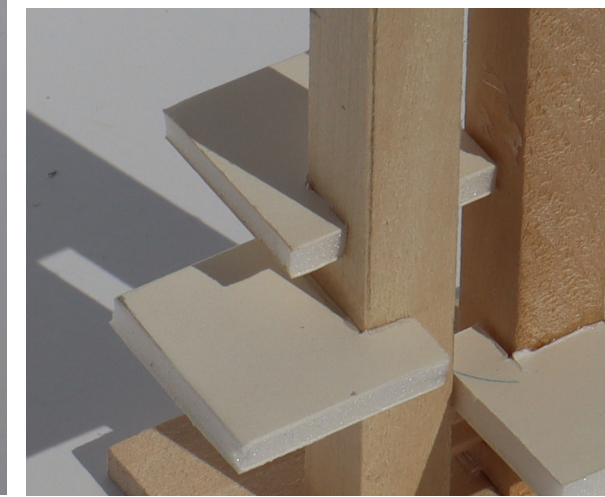
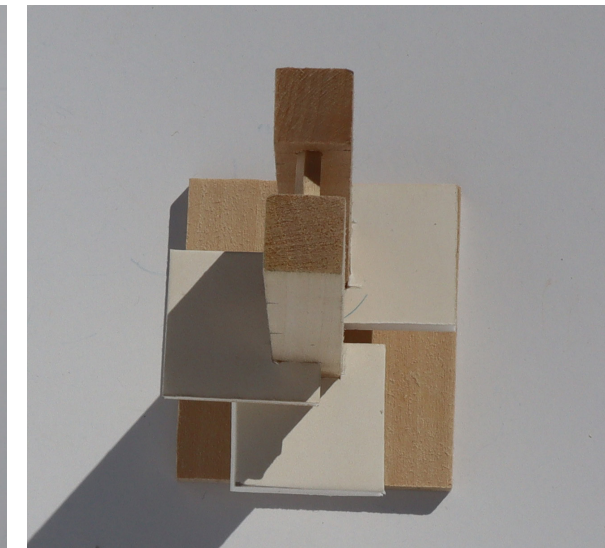
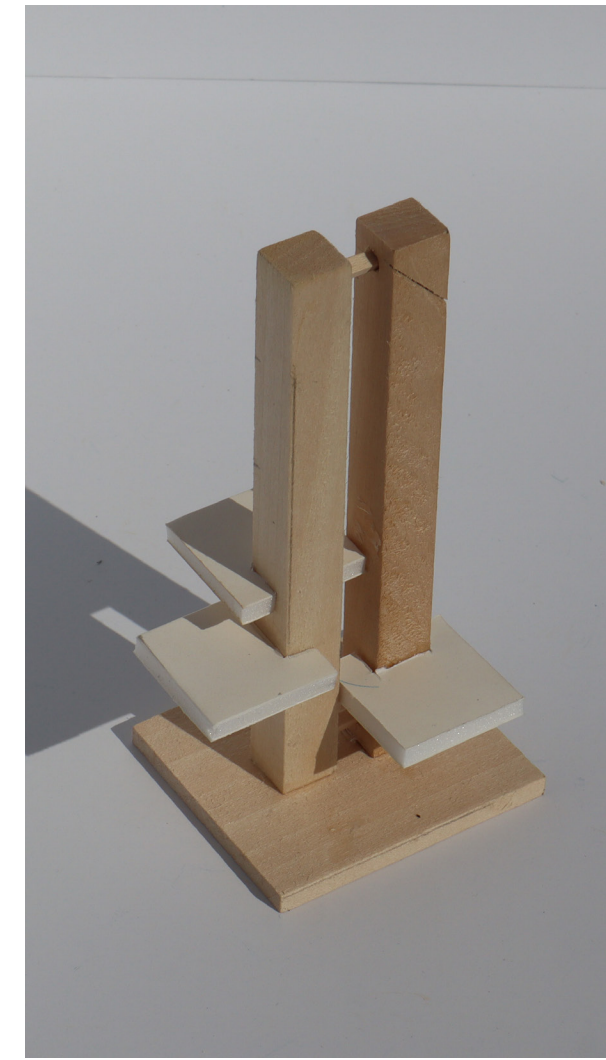
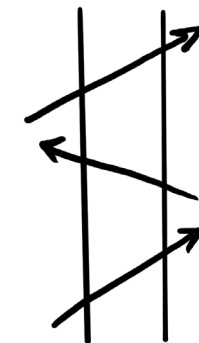
### Transfer: Give and take

The release of energy from one point to another entails an exchange and a flow between two parts.

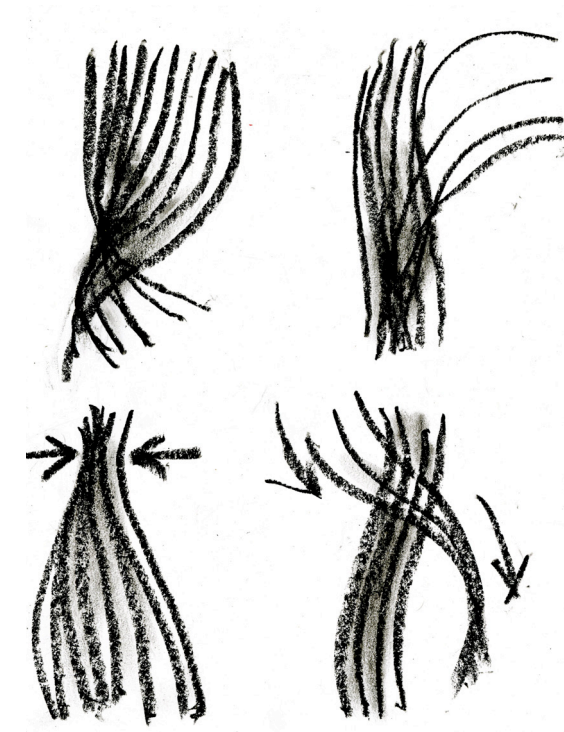


### Transfer: Vertical flow

The two wood columns represent the two main sections of the existing building: Indoors and outdoors. The possibility of community flow and movement between the two is represented through this model.

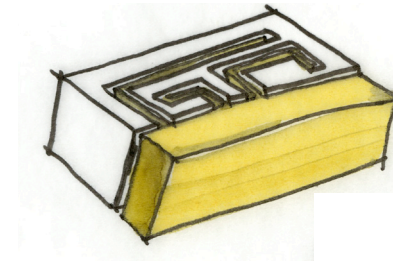




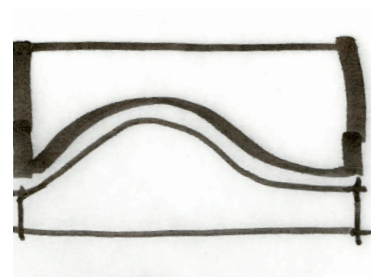


## development: meander

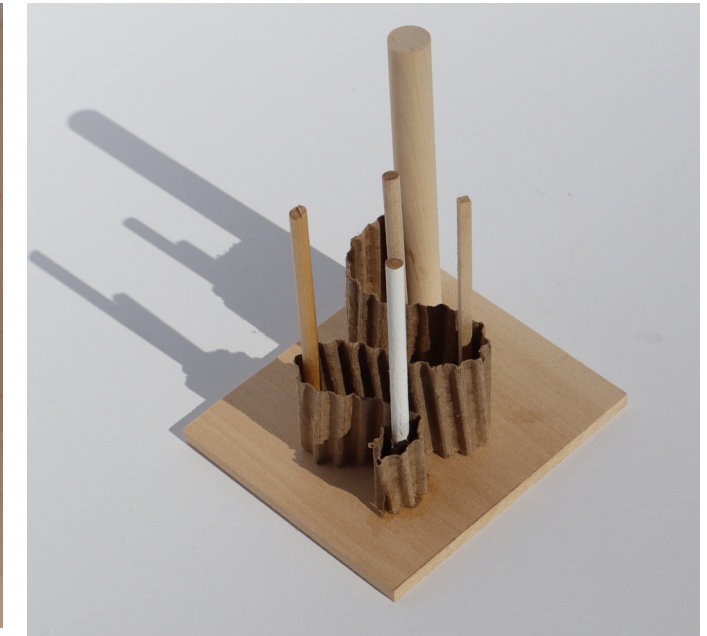
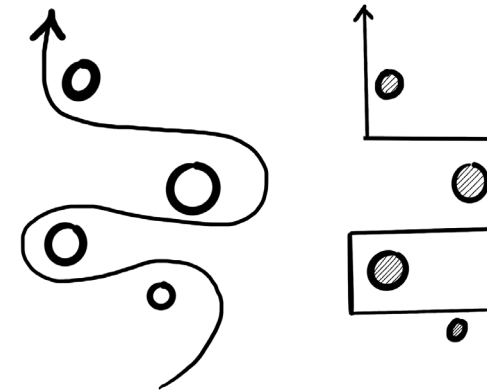
After exploring the idea of transfer and release of energy, questions were raised about the active parts in the transfer and release of energy. The main active parts being the community and the artists, the direction of the concept shifted back to the flow of the community in the space. Still in the idea of kinetic energy, the flow of the users in the space, the flow of water on clay, as well as the meandering flow of the river around obstructions and land is the movement that shapes forms and creates spaces or 'islands' for the user to occupy or use.



RIVER	SHAPES	ISLANDS
WATER	SMOOTHS	CLAY
FLOW	FORMS	VOLUMES
ARTIST	CARVES	SCULPTURE

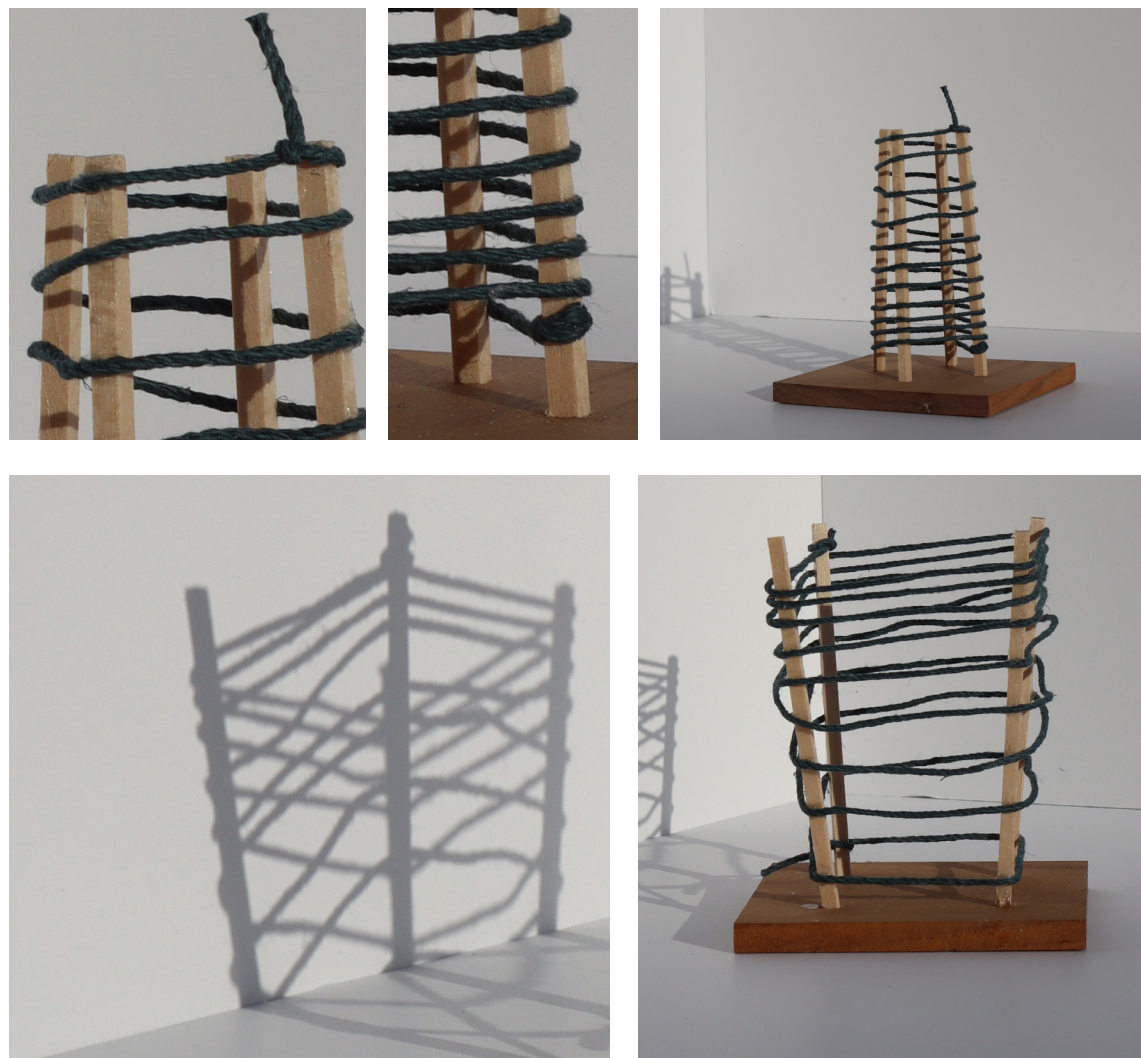
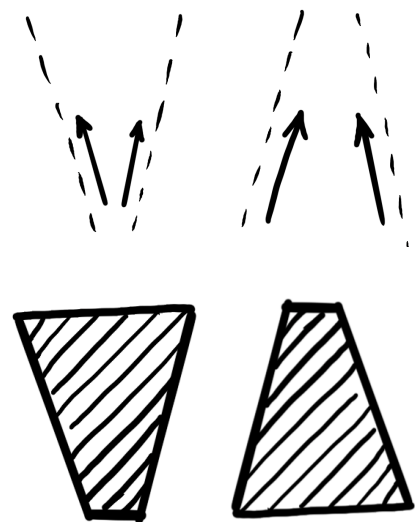


Meandering around obstacles to form a path.

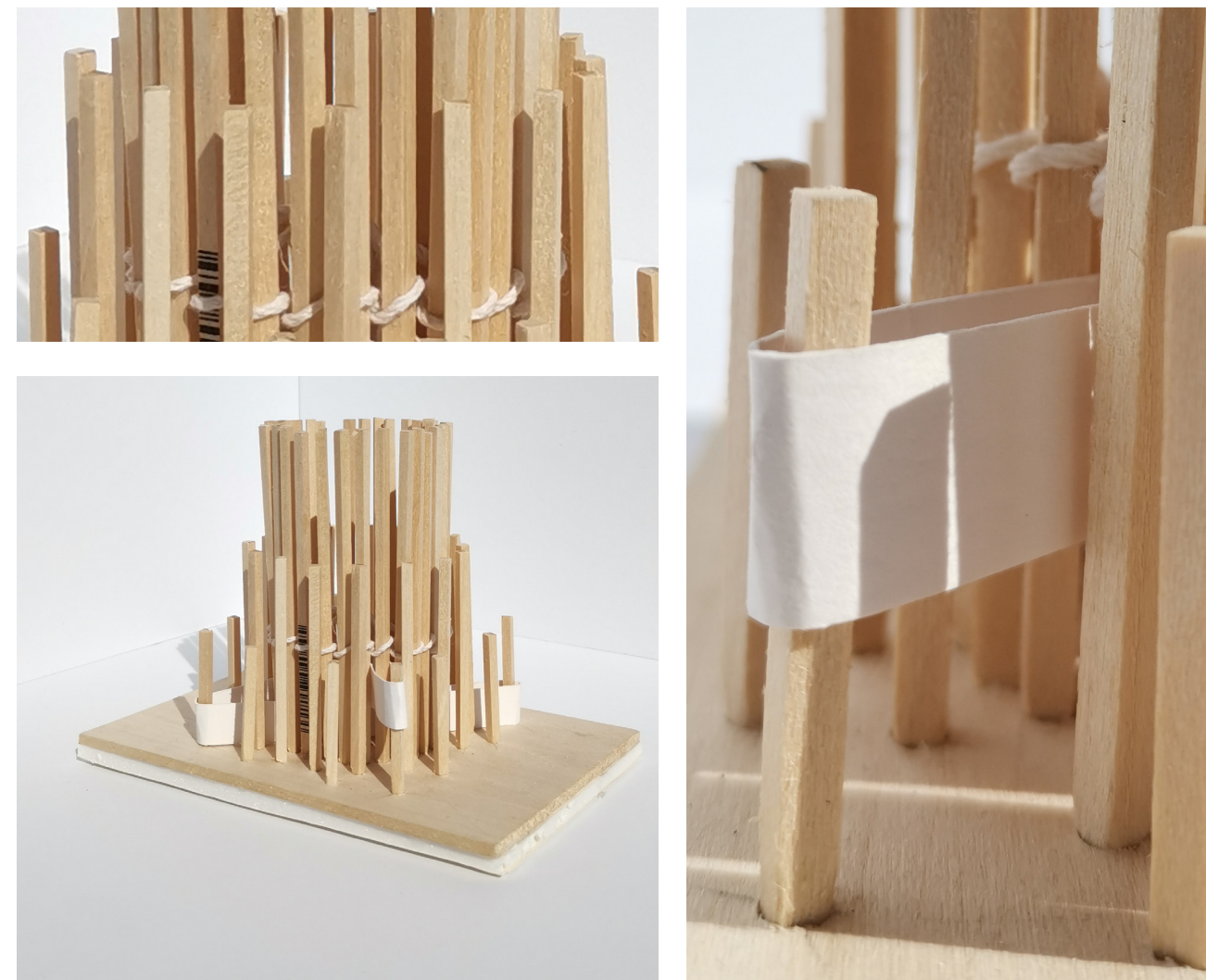
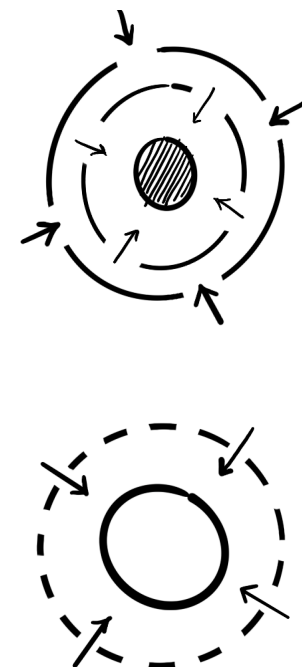




A study of vertical flow around  
creating a central space of  
gathering.

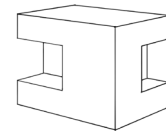
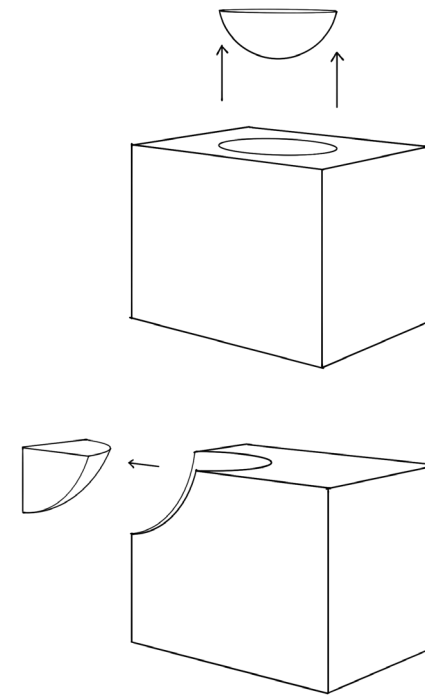


Connecting artists to the community.



## analysis: stereotomic architecture

During the development of the interior design concept, the potential of incorporating stereotomic architecture was explored. This approach involves subtracting and carving forms from a solid, similar to the process of sculpting with clay. To inform design decisions, the tools and techniques used by artists when working with clay were analyzed, inspiring the nature of the forms considered for shaping the architecture of the space. A series of space planning diagrams were created to explore carving curved shapes to form the layout. This exploration helped to refine the design concept and consider new layout possibilities.



## CONCEPT STATEMENT

The design concept for this interior project takes inspiration from the river's natural flow around obstacles and the artist's process of shaping clay. The resulting space is designed to facilitate a seamless flow of community members between various learning and communal areas, while also allowing them to carve their own paths and shapes within the space. The use of both lateral and vertical flow creates a dynamic, three-dimensional environment where shaped spaces act as islands around which the community moves, much like the process of crafting clay.



49.1  
Magdelene Odundo  
Salon 94 Exhibition



## PROJECT BRIEF

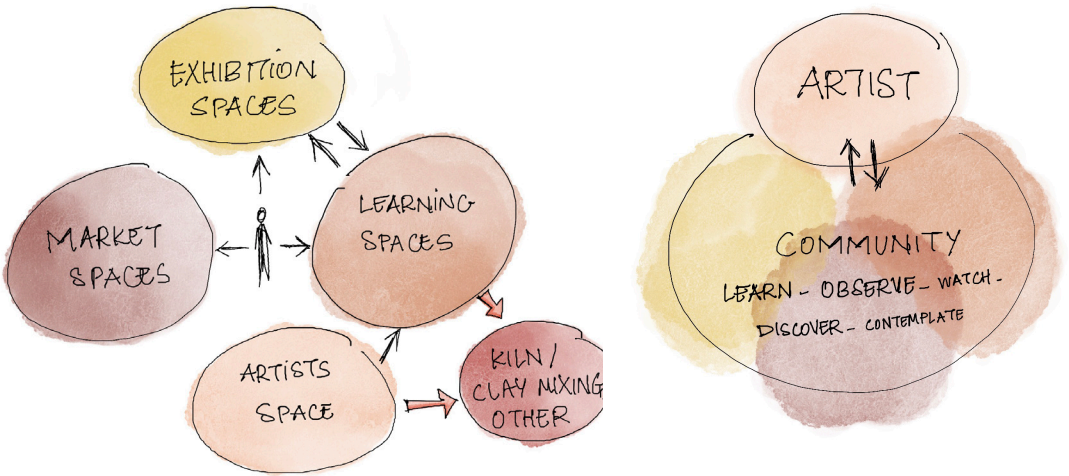
The proposed interior design project envisions a ceramics center located in the heart of Richmond, Virginia. Featuring ceramics studios, a coffee shop, a gallery space, a market space for ceramics, and an interactive community space, the project aims to craft a warm and inviting atmosphere that promotes creativity, learning, and community engagement. As a central hub for local artists, and community members, the center will be a unique addition to Richmond's already vibrant arts scene.



# PROGRAMMING

<b>RECEPTION &amp; ADMIN. OFFICE</b>  268 SQ FT A space for the staff to redirect the visitors of the space and manage the activities.	<b>COMMUNITY WORK GALLERY</b>  360 SQ FT With visibility from the exterior, the gallery space displays the works produced by the community in the studios.	<b>CAFE</b>  845 SQ FT Open to the community and artists, the cafe has views to the exterior space and creates a break space for the users.	<b>COMMUNITY INTERACTIVE SPACE</b>  Open space dispersed throughout. Seating spaces where the community can rest, observe, and experience different events like artist talks and exhibitions.	<b>GALLERY</b>  6250 SQ FT Located on the mezzanine level, the gallery is an exhibition space for local artists.
<b>MARKET SPACE</b>  2520 SQ FT Open public space for the community to shop for all products that local artists want to sell.	<b>OUTDOOR FLEX SPACE</b>  5320 SQ FT Open space with units that can flex from public seating to market stalls for temporary use as makers' market stalls.	<b>STUDIO 1</b>  1440 SQ FT A general studio with the most visibility to the public. Designed for all activities: Hand building, wheel throwing, and glazing.	<b>STUDIO 2</b>  728 SQ FT Designed for classes in wheel throwing, this studio is adjacent to the community gallery and the reception.	<b>STUDIO 3</b>  528 SQ FT Designed for classes in hand building with clay, adjacent to the community gallery and the reception.

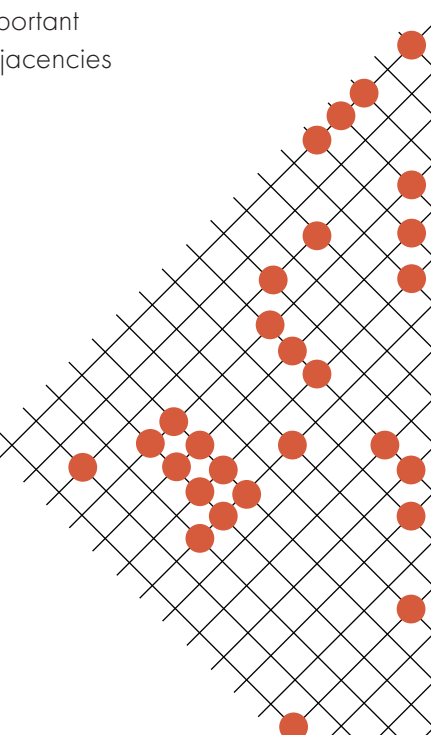
<b>ARTISTS STUDIO</b>  564 SQ FT Private studios for resident artists to work on their projects and prepare for classes.	<b>ARTISTS BREAK ROOM</b>  783 SQ FT A private space designed for resident artists and guest artists to rest and connect with each other.
<b>KILN ROOM &amp; CLAY MIXING AREA</b>  566 SQ FT With a degree of visibility to the public, the kiln room showcases the firing equipment while the clay mixing area allows for the mixing and recycling of clay.	<b>EQUIPMENT STORAGE</b>  400 SQ FT An isolated space that offers extra storage for all equipment, products, and essential tools for the craft.



- Learning spaces
- Community interactive spaces
- Exhibition spaces
- Artists' private spaces
- Market spaces
- Kiln room/ clay mixing/ and storage space

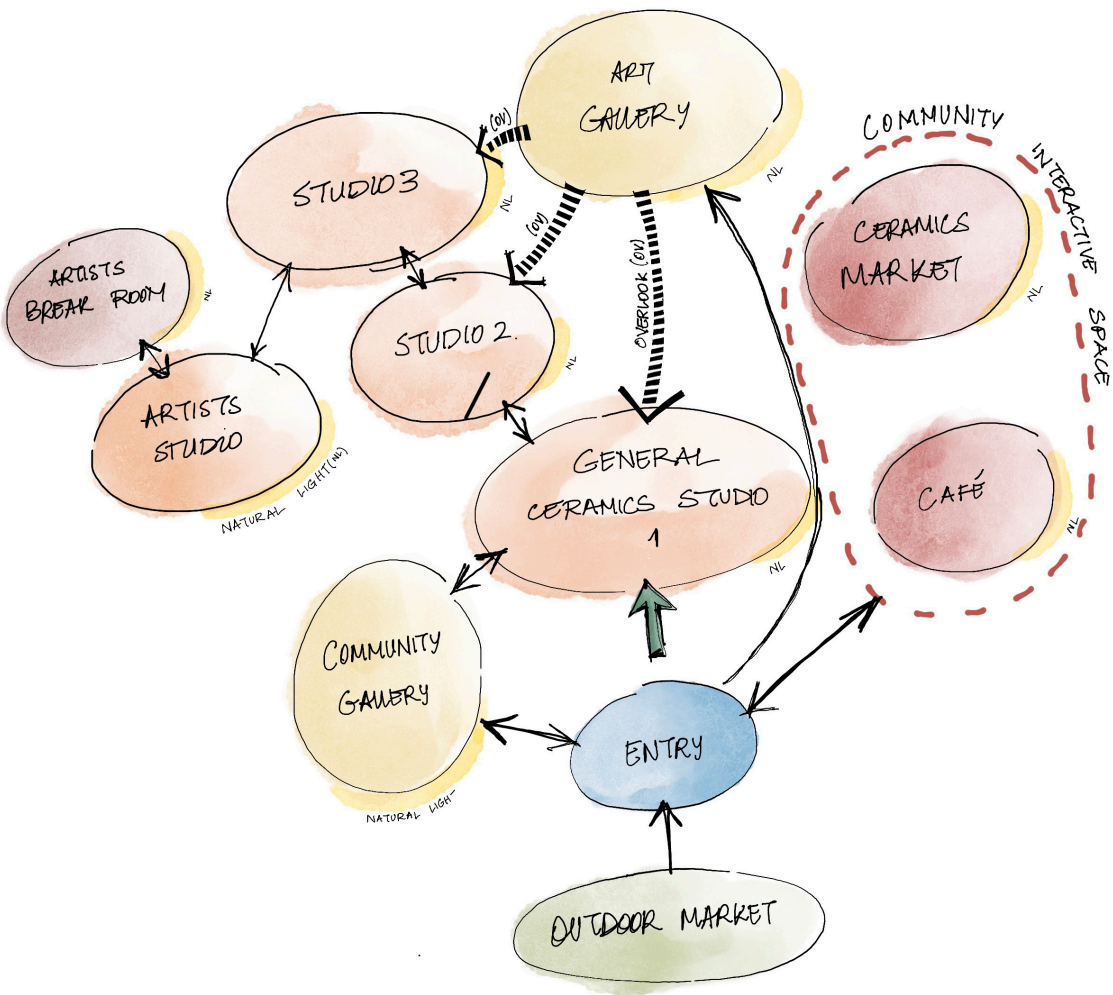
PROGRAMMING MATRIX

● Important adjacencies



	sq ft	Accessibility	Privacy	Natural Light	Plumbing	Special Equipment	Special Consideration
Information Desk	138	H	L	H	N	N	-
Administrative office	130	H	H	M	N	N	-
Market Place	2520	H	L	H	N	N	Visibility to the community
Studio 1: General	1440	H	M	H	Y	Y	Opening above + visibility
Studio 2: Hand-building	728	H	M	H	Y	Y	Opening above
Studio 3: Wheel Throwing	528	H	M	H	Y	Y	Opening above
Private artists' studio	564	H	H	H	N	Y	-
Community space	>1200	H	L	H	N	N	-
Outdoor market - flex space	5320	H	L	H	N	N	Display units that flex into seating
Cafe	845	H	L	H	N	N	-
Community work Gallery	360	H	L	H	N	N	Visible to the outside
Art Gallery	6250	H	L	H	N	N	Different types of displays
Artists' break room	573	H	H	H	N	N	-
Kitchenette	210	H	H	H	Y	N	-
Clay Mixing Room	206	H	H	M	Y	Y	-
Kiln room	360	H	H	M	Y	Y	Visibility - showcase process
Ceramics and equipment Storage	400	H	H	L	N	N	-
Public restroom	410	H	H	L	Y	N	-
Private restroom	180	H	H	L	Y	N	-

ADJACENCY DIAGRAM

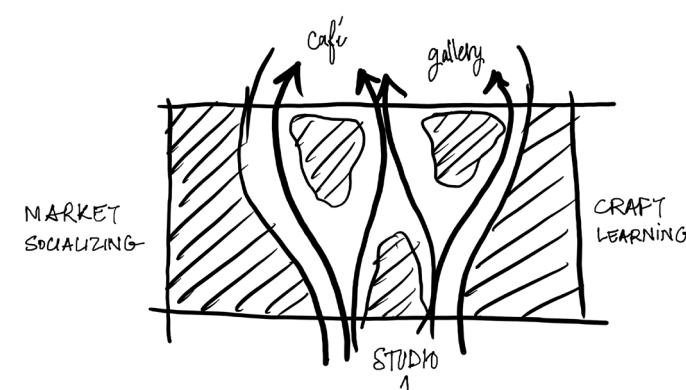
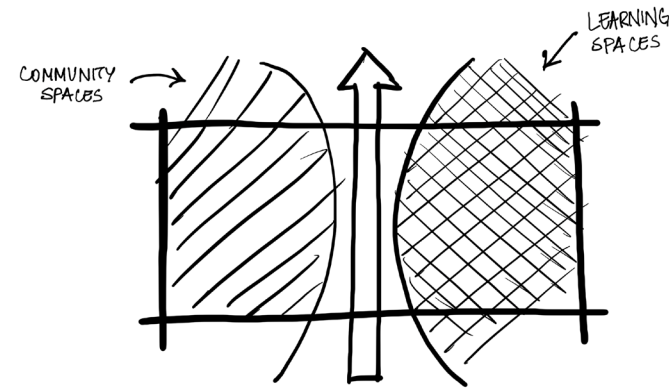


Adjacencies and relationships between the primary spaces in the center:

In order to offer more visibility into the studio spaces, a mezzanine level will be built above the learning spaces. It will have an art gallery as well as openings above the studios where the community can observe and learn about the activities happening on the level below. The overlooks are indicated in the adjacency diagram with dashed lines.

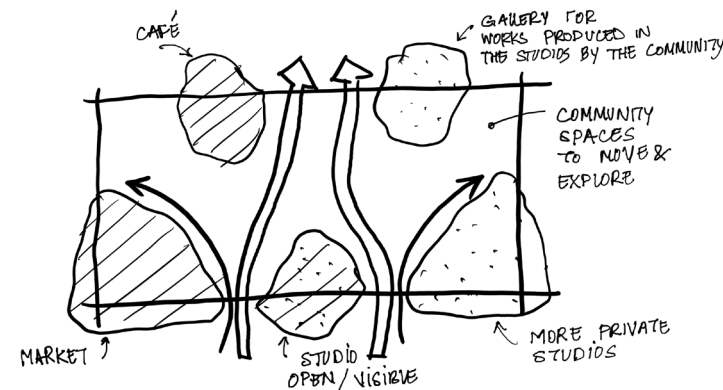
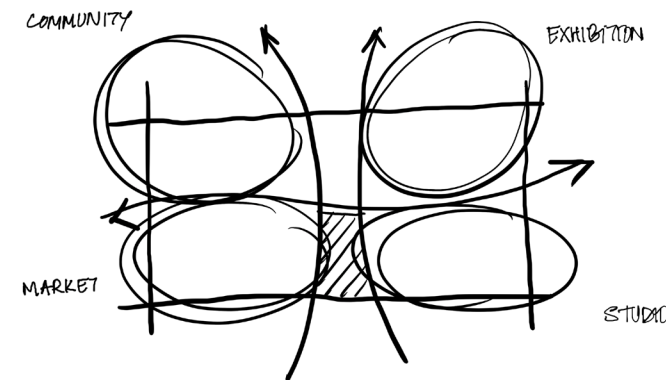


# SPACE PLANNING



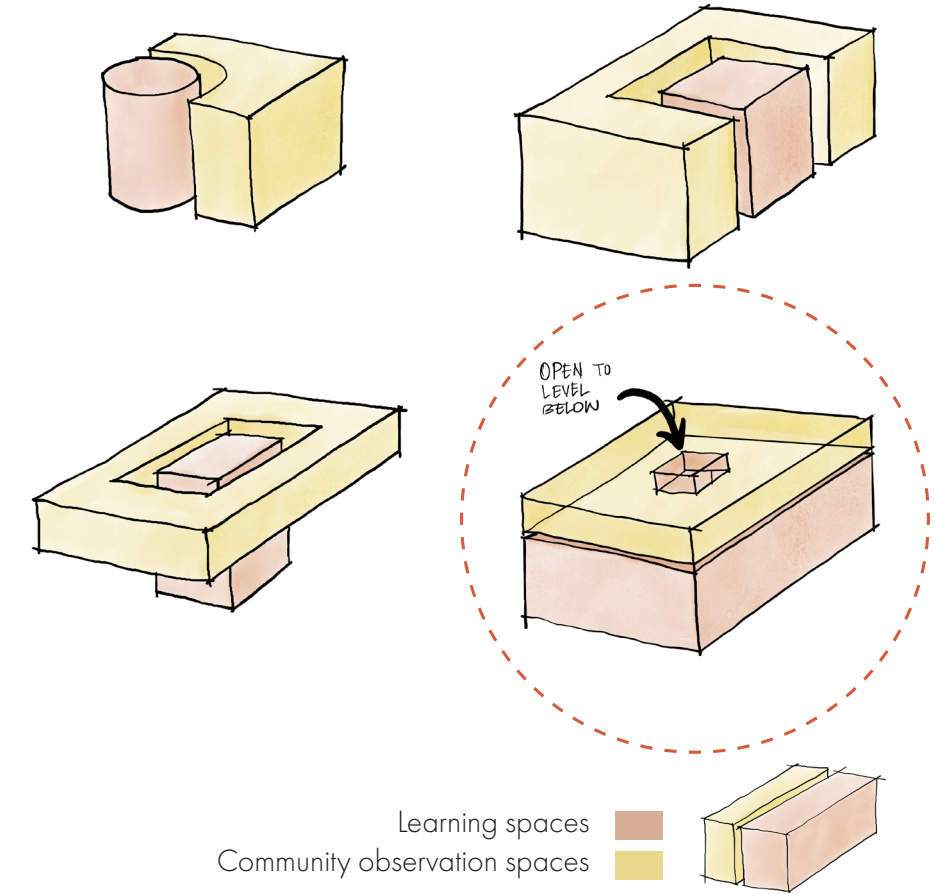
## SUBTRACTION AND FLOW

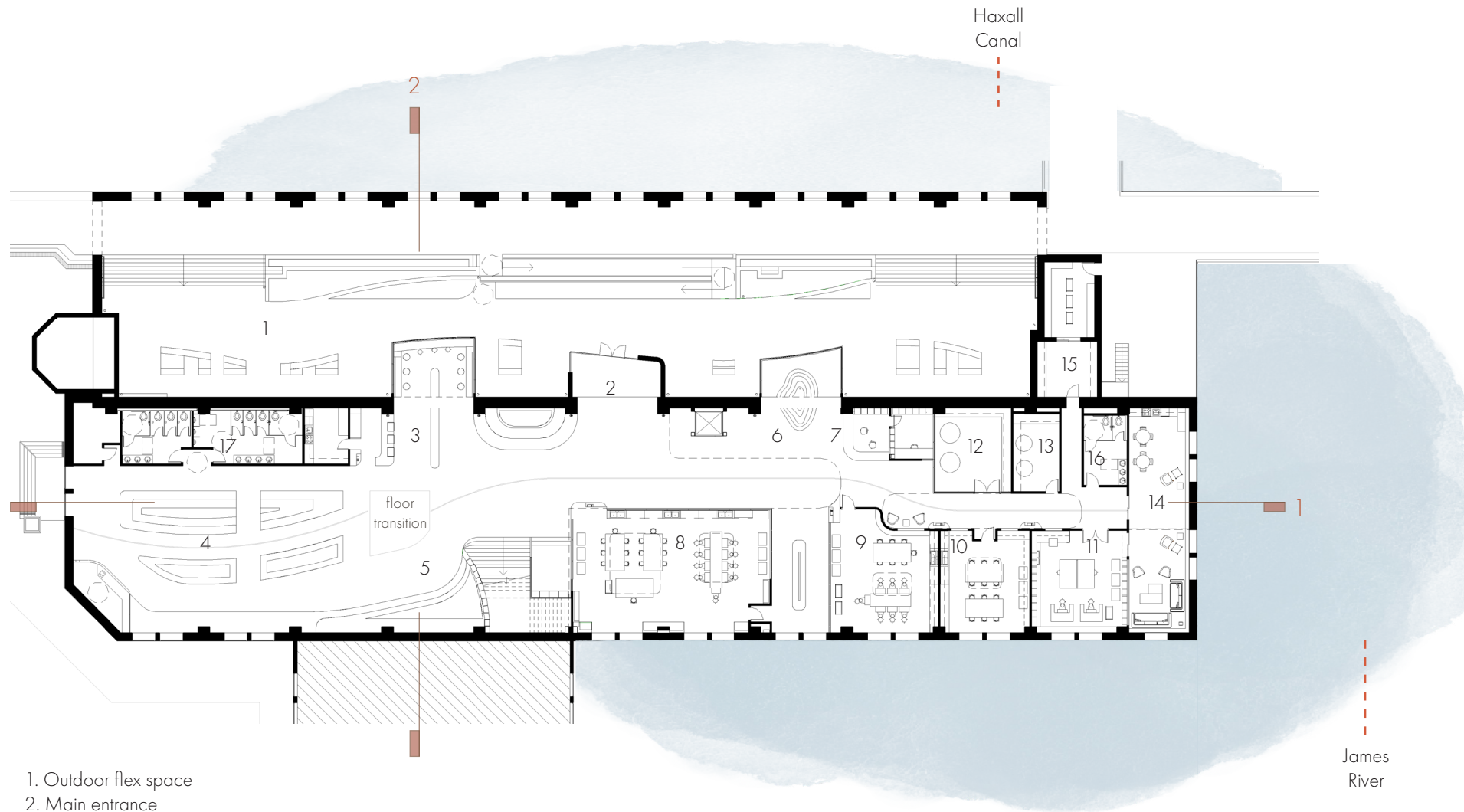
The series of sketches to the left analyze the possible layouts where the program can be divided and organized in the building.



While focusing on establishing a meandering flow that communicates the idea of the community carving paths through the space, it was important to focus on and analyze the relationship between the makers and the community.

Not only does the role of the parties involved in the space need to be defined, but their interaction also needs to be designed for optimal exchange between them. The diagrams to the right are an initial step in understanding the types of layouts that can connect the artists to the visitors, students to the space, and the community to the craft, so that observation and transfer of knowledge can be successful.

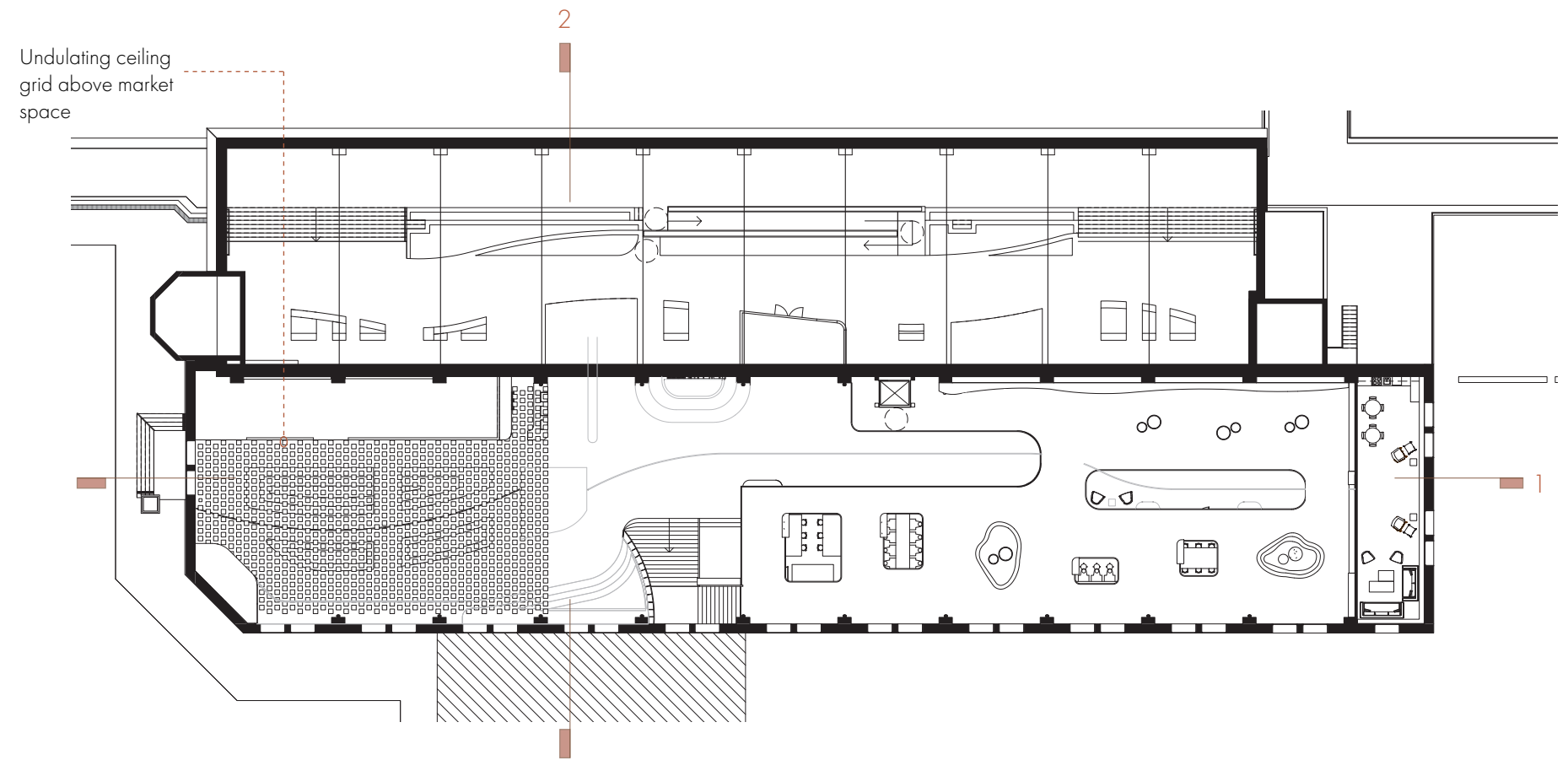




- 1. Outdoor flex space
- 2. Main entrance
- 3. Cafe
- 4. Market
- 5. Community space
- 6. Community gallery
- 7. Information desk
- 8. General studio (1)
- 9. Wheel-throwing studio (2)
- 10. Hand-building studio (3)
- 11. Artists' studio
- 12. Kiln Room
- 13. Clay Mixing room
- 14. Private break room
- 15. Equipment storage
- 16. Private restrooms
- 17. Public restrooms

LEVEL 1 FLOOR PLAN

0' 8' 16' 32'

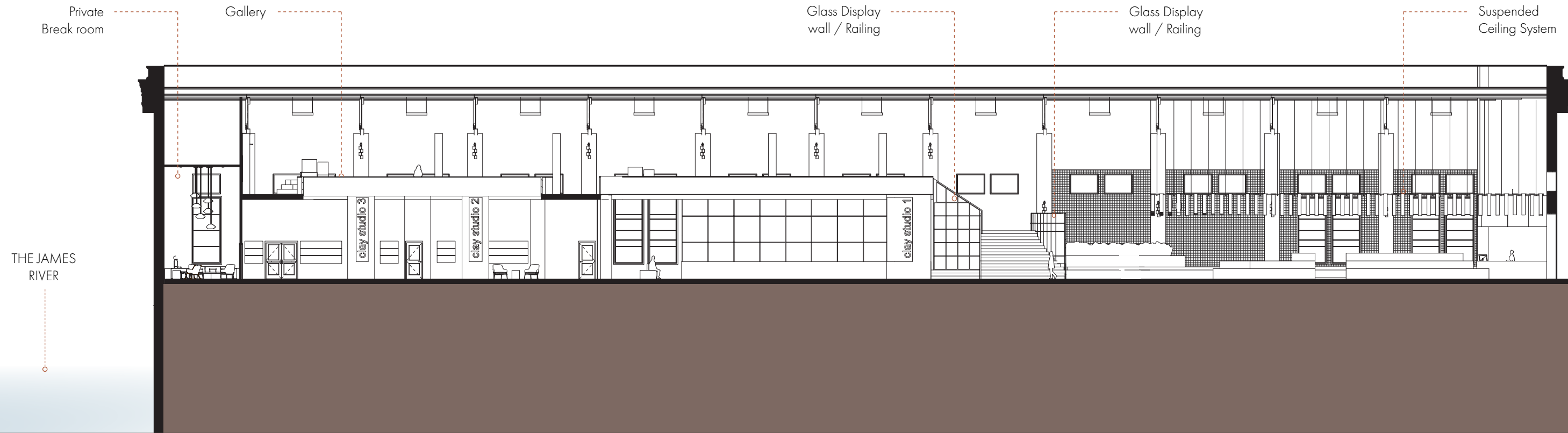


- 1. Studio 1 Overlooks
- 2. Studio 2 Overlook
- 3. Studio 3 Overlook
- 4. Gallery

MEZZANINE FLOOR PLAN

0' 8' 16' 32'

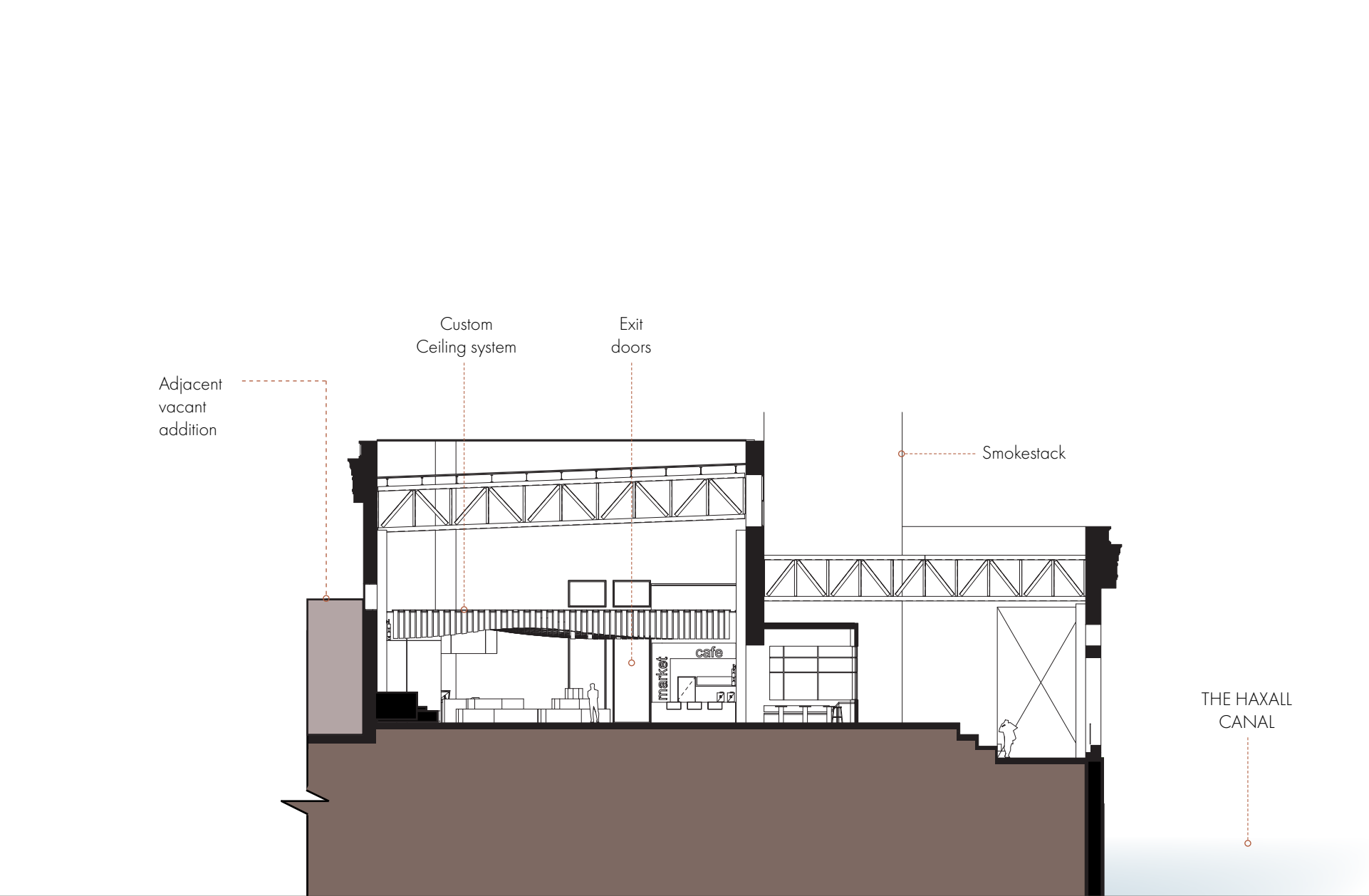




Longitudinal Section 1

0' 4' 8' 16'



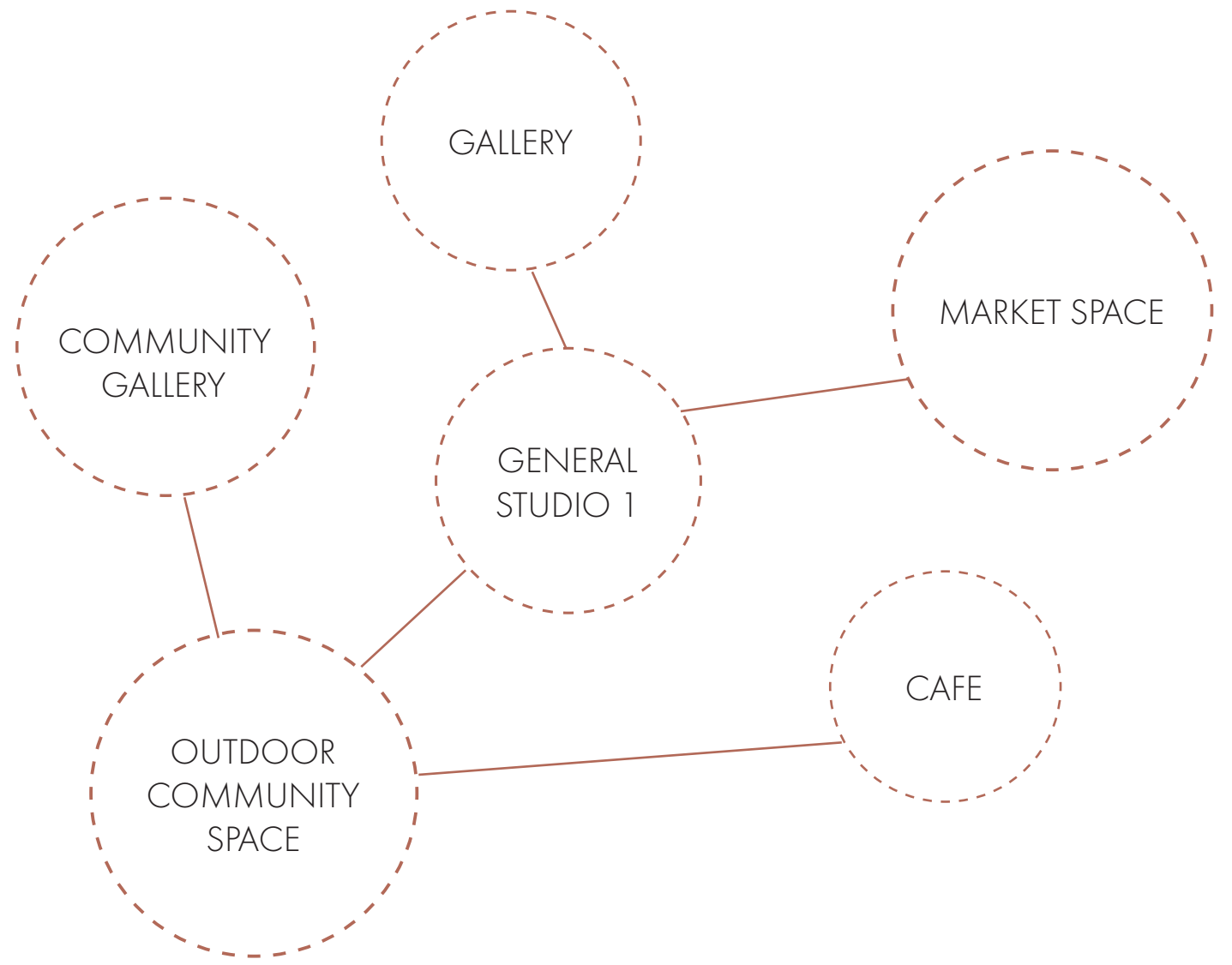


Transverse Section 2

0' 4' 8' 16'



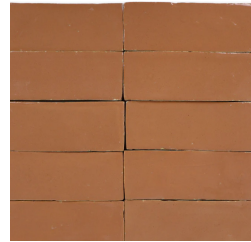
# PRIMARY SPACES







POLISHED  
CONCRETE  
Elitecrete  
Durable flooring



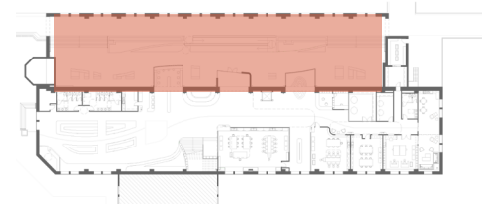
PINK CLAY  
TERRACOTTA  
Cemento  
Handmade zellige  
tile



BAKED TERRA  
COTTA  
Benjamin Moore  
Painted trusses



WHITE OAK  
Americanhardwood  
Cabinetry and studio  
furniture



## OUTDOOR COMMUNITY SPACE LEVEL 01

Commonly used as a passage to observe the Canal Walk Murals, the outdoor space has great potential to offer views of the natural environment and act as a resting stop for the community. The units designed for outdoors can function as extra seating as well as outdoor market stalls, as shown on the right. The space is designed to invite the community in and entice their curiosity about pottery by offering views of the indoor community gallery and the cafe. The protruding units are built with storefront windows wrapped around the space for optimized visibility.







COIL D1  
Art Light  
Studio Pendants



POLISHED  
CONCRETE  
Elitecrete  
Durable flooring



MILO CHAIR  
MÅNS H SJÖSTEDT  
Studio chairs



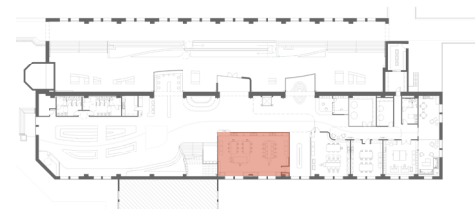
ADOBE 3FORM  
3form  
Railing of the  
openings above



TADELAKT WALL  
FINISH  
ClayWorks  
Interior wall finish



WHITE OAK  
Americanhardwood  
Cabinetry and studio  
furniture



## GENERAL CLAY STUDIO LEVEL 01

Upon entering the ceramics center, the focal point is the prominent signage for Clay Studio 1, which is surrounded by storefront windows. The studio space is visible from the entrance, offering a glimpse of the tools, equipment, molds, and materials used for the creative process, as well as the overall layout. This studio has openings in the ceiling from which the community can observe the artists from the mezzanine level.







TAMPED EARTH  
wall finish  
ClayWorks  
Custom finish



POLISHED  
CONCRETE  
Elitecrete  
Durable flooring



TADELAKT WALL  
FINISH  
ClayWorks  
Interior wall finish



BAKED TERRA  
COTTA  
Benjamin Moore  
Painted trusses



WHITE OAK  
Americanhardwood  
Stained oak slats on  
walls



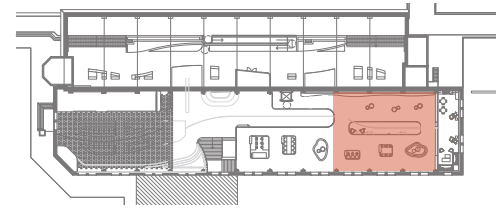
WOOD TOTEM  
SCONCE  
Allied Maker  
On each column in  
both levels



ADOBE 3FORM  
3form  
Railing of the  
openings above



MAGRITTE 3 LED  
Faro Barcelona  
Satin Nickel finish



## GALLERY AND STUDIO OVERLOOKS MEZZANINE LEVEL

The openings created above each studio space allow the community to observe the activities happening below. As part of the gallery space, these observation spots are an essential part of the experience, facilitating exchange between the artists and the community. The structures noting the studio numbers have a custom rustic finish made connecting the user to the studios below.







TAMPED EARTH  
wall finish  
ClayWorks  
Custom finish



POLISHED  
CONCRETE  
Elitecrete  
Durable flooring



TADELAKT WALL  
FINISH  
ClayWorks  
Interior wall finish



BAKED TERRA  
COTTA  
Benjamin Moore  
Painted trusses



WOOD TOTEM  
SCONCE  
Allied Maker  
On each column in  
both levels



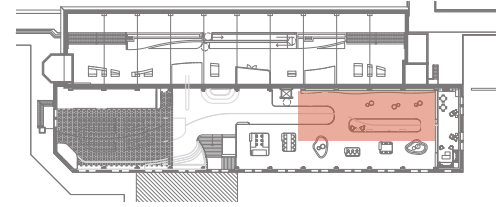
VIA 1-5 PENDANT  
Lumenwerx  
Direct/Indirect light  
between trusses



ADOBE 3FORM  
3form  
Railing of the  
openings above



MAGRITTE 3 LED  
Faro Barcelona  
Satin Nickel finish



## GALLERY MEZZANINE LEVEL

The exhibition space for artists is located on the mezzanine level and includes shelves, display cases with clear acrylic tops, and surfaces for hanging art. The gallery serves as an essential space for artists to connect with the community and showcase their work through exhibitions.







POLISHED  
CONCRETE  
Elitecrete  
Durable flooring



PINK CLAY  
TERRACOTTA  
Cemento  
Handmade tile



BAKED TERRA  
COTTA  
Benjamin Moore  
Painted ceiling



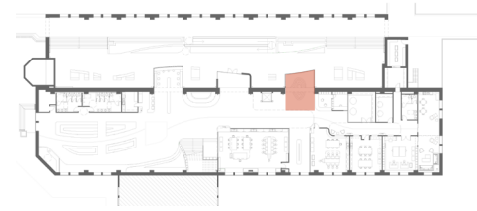
COIL D1  
Art Light  
Pendant Lights



WHITE OAK  
Americanhardwood  
The gallery display 's  
structure connector



TRANSLUCENT  
GLASS  
GlasPro  
Wall seperating the  
information desk and  
the admin. office



## COMMUNITY GALLERY LEVEL 01

As part of the structures that extend out to the open arcade, this gallery space showcases the works created in the studios by the community. The work can be viewed from the outside, inviting the community to learn about the types of activities they can take part within the Ceramics Center.







POLISHED  
CONCRETE  
Elitecrete  
Durable flooring



TADELAKT WALL  
FINISH  
ClayWorks  
Interior wall finish



WHITE OAK  
Americanhardwood  
Stained wood -  
custom furnishings



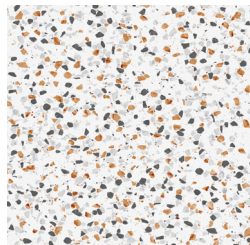
WOOD TOTEM  
SCONCE  
Allied Maker  
Wall sconces



VIA 1-5 PENDANT  
Lumenwerx  
Direct/Indirect light  
between trusses



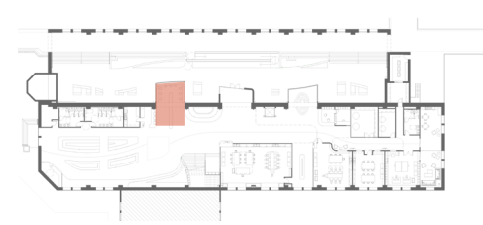
SOFT SOUND PET  
Arktura  
Acoustic felt



SIROCCO  
TERRAZZO  
Terrazzco  
Cafe's custom  
furnishing



COIL D1  
Art Light  
Pendant Lights



## CAFE LEVEL 01

The cafe is a space for community interaction. It extends to the outdoor space, offering view of the canal as well as the outdoor market. The central table divides the space into two and creates an island for the community to move around. It is inspired by the seating configuration of students around wheel throwing tables in a typical studio space.



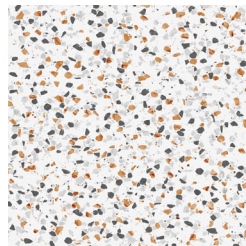




POLISHED  
CONCRETE  
Elitecrete  
Durable flooring



TADELAKT WALL  
FINISH  
ClayWorks  
Interior wall finish



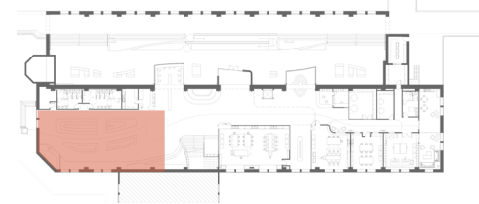
SIROCCO  
TERRAZZO  
Terrazzco  
Market display



WHITE OAK  
Americanhardwood  
Bench seat along the  
southern wall



PINK CLAY  
TERRACOTTA  
Cemento  
Handmade  
zellige tile



## MARKET LEVEL 01

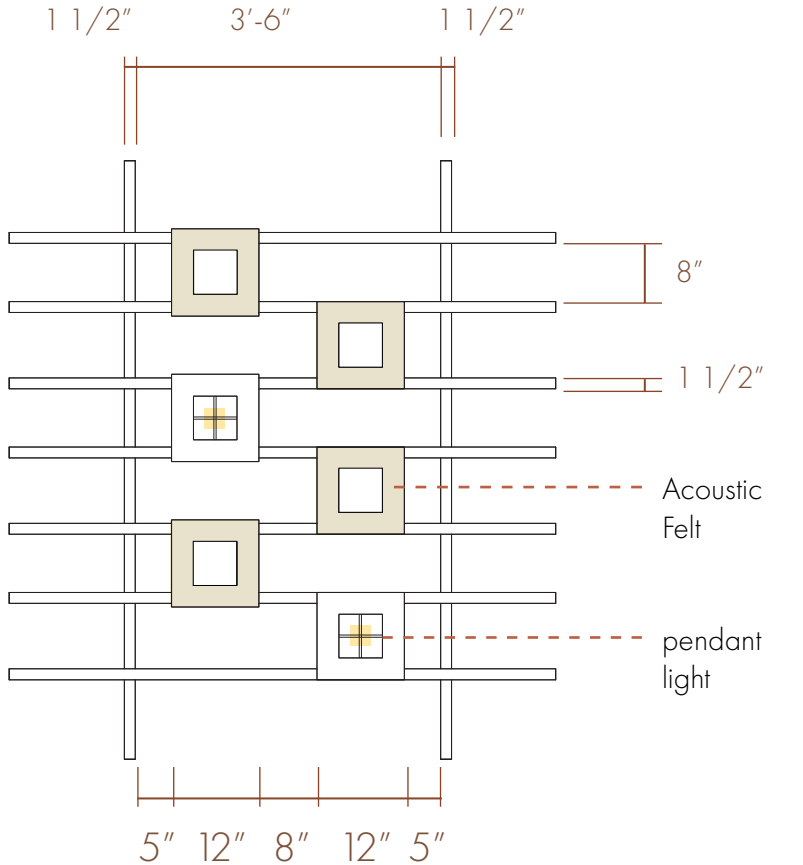
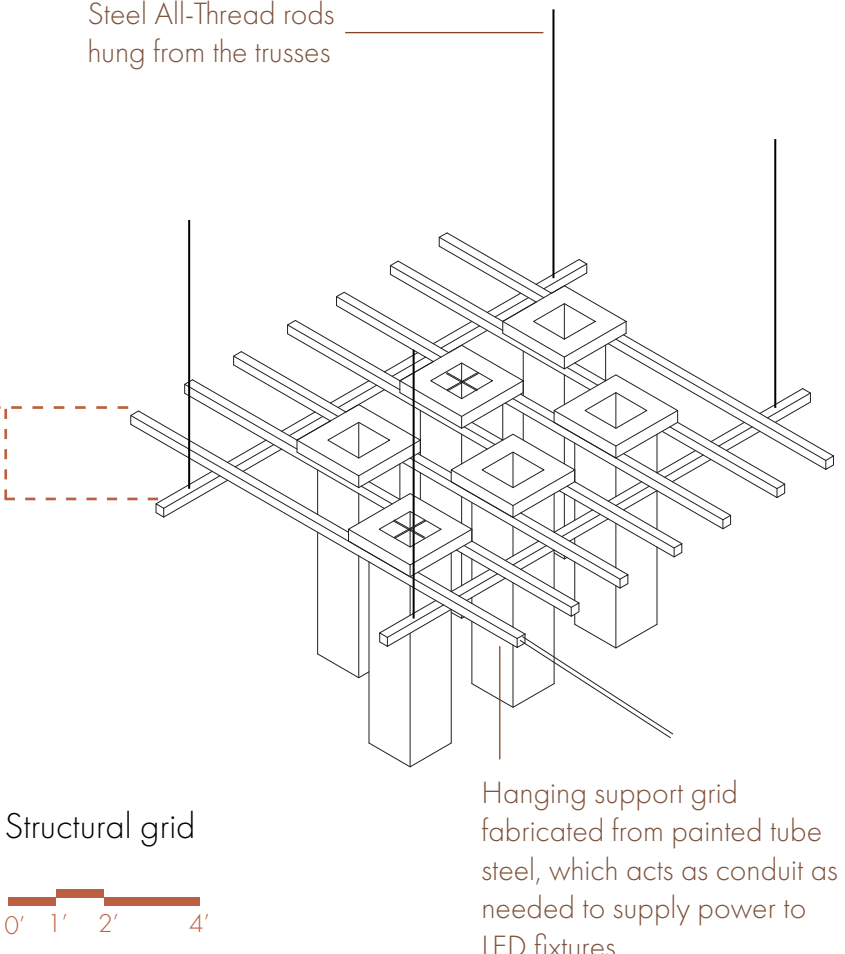
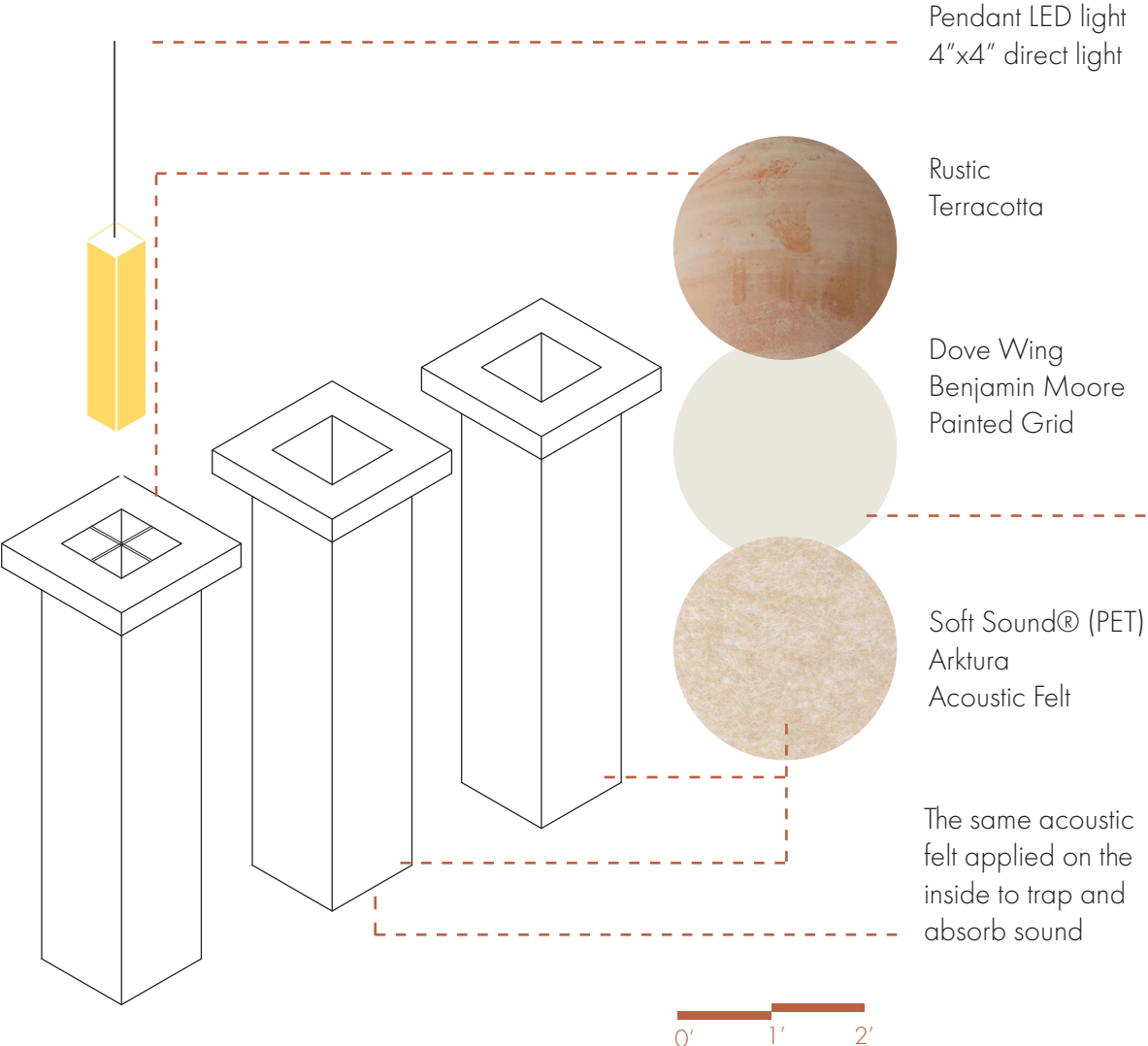
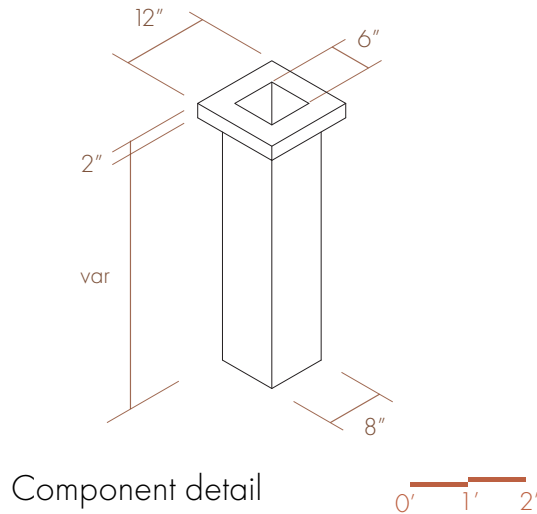
The Market space is organized in curved organic shapes. The register is located near the exit, while the community seating wraps around the south wall in the form of bench seats. The space is designed to display the works of artists and market them to the community in an organic way. (The acoustic ceiling system is detailed in the next pages).



# UNDULATING CEILING DETAIL

The ceiling system over the indoor market and part of the café is organized in a grid suspended from the trusses. The ceiling is a combination of square shaped acoustic components and pendant lights made from ceramics with a rustic terracotta finish.

The components vary in height, forming an undulating shape over the market following the curve that organizes the floor plan. The lights are also organized according to this curve (view transverse section 2).





The proposed interior design project for the ceramics center at 1201 Haxall Point in Richmond, Virginia, aims to create a warm, inviting space that promotes creativity, learning, and community engagement. The center features ceramics studios, a coffee shop, a gallery space, a market space for ceramics, an interactive community space, and an outdoor flex craft market. The main purpose of the center is to give back to the community by offering a gathering space for artists, piquing people's curiosity about craft, providing learning studio spaces, and offering economic support to small businesses and craftspeople who want to display and sell through the craft markets.

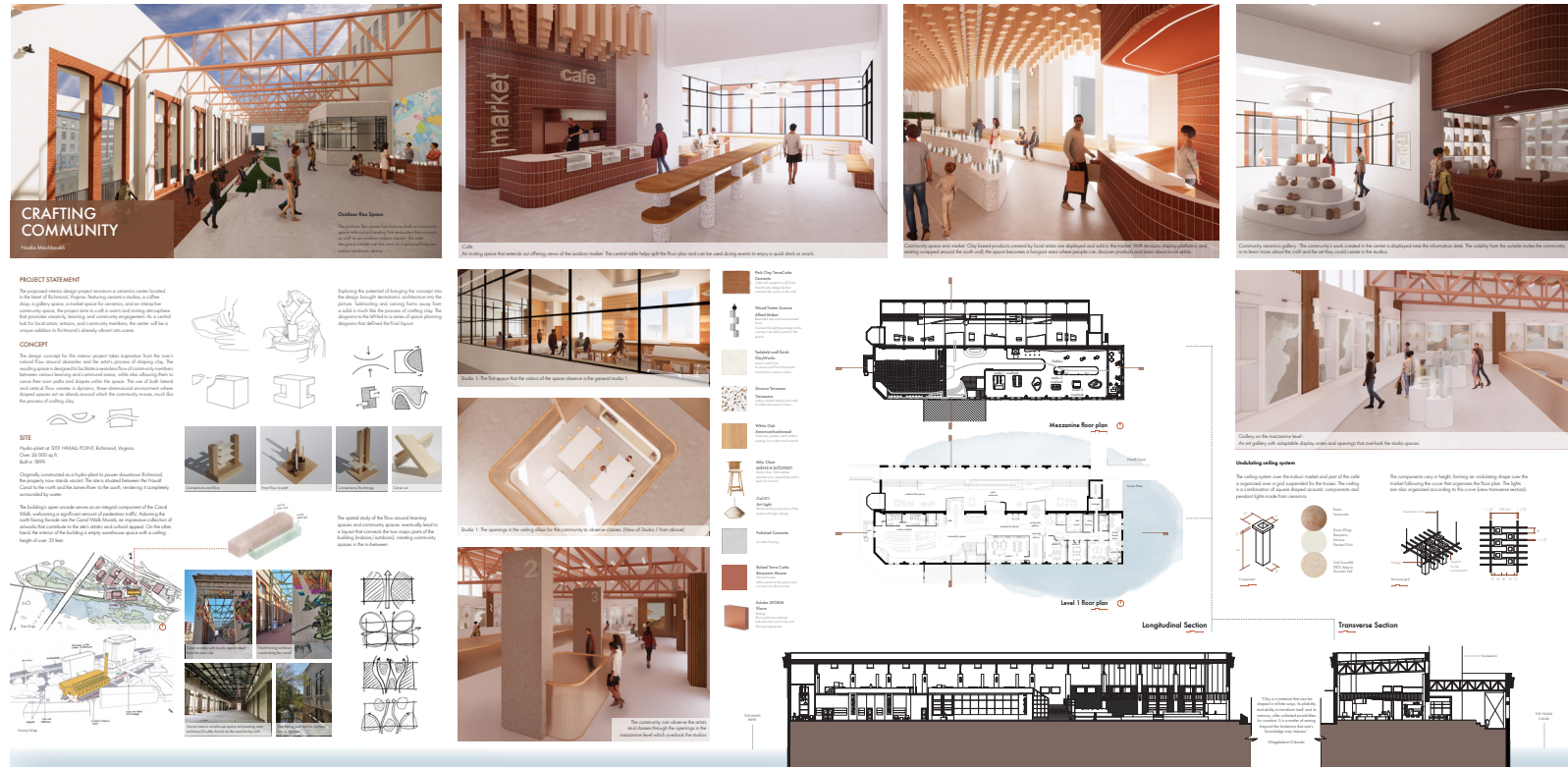
Working on an adaptive reuse project was a unique challenge that required identifying the strong attributes of the building and surrounding context and using them to benefit the project. Through site visits to clay studios, taking classes in both hand building with clay and wheel throwing, and learning about the processes of working with clay, I was able to expand my knowledge and understand the types of

spaces needed and the equipment that needs to be housed in different parts of the center. Analyzing how the indoor/outdoor space connection can emphasize the connection to the community was a key aspect of the design process, as was exploring how design can extend the storytelling quality of craft into the interior and create a coherent tale about the intentions, history, and personal values that the maker wants to communicate.

The study of stereotomic architecture to connect concept, site, and space allowed for the development of the design details. It provided a possibility of what the connection between maker and the audience can be with innovative solutions to manage this interaction. The center can be a unique addition to the vibrant city of Richmond, adding to the dynamism of downtown with the outdoor flex space.

Overall, the proposed ceramics center at 1201 Haxall Point in Richmond, Virginia, is an exciting project that offers a space for local artists, artisans, and community members to

gather, learn, and engage with each other. By promoting creativity and learning, the center is an important addition to the community and will offer a unique experience that connects people with the natural environment and the craft.



After successfully defending my MFA in interior design before the faculty, the presentation had facilitated fruitful discussions regarding the project's concept, programming, and materiality. During the presentation, the possibility of using a more uniform material instead of tile was suggested to communicate the dynamic properties of clay and provide an opportunity to create a more flexible and connected space. Furthermore, the unpredictable nature and malleability of clay opened up exciting possibilities for exploring the layout and connection to the outdoor space.

The outdoor space and the gallery were noted as successful areas for community engagement and interaction with the artists' work. The other primary spaces that were showcased presented many challenges and opportunities for development and refinement. During the discussions, the possibilities of reconnecting the project to the concept of "energy transfer" between the artist and the visitor were also explored, providing an avenue for further evolution of the project.

As a result of the feedback received during the presentation, I will have an opportunity to make more iterations and refine the project. These discussions were a valuable experience, and I look forward to using them to make progress on this project and future ones.



“life is like  
riding a bicycle.  
To keep your  
balance, you  
must keep  
moving.”

Albert Einstein

I would like to express my sincere gratitude to everyone who helped me in the development of this project, including:

Jeff Vick, Interim Director of Studios and Facilities at the Visual Arts Center.  
Rice Evans, Ceramics Studio Coordinator and Adjunct Instructor at VCUarts’ Department of Craft/  
Material Studies.  
Carla-Mae Crookendale, Arts Research Librarian, VCU Libraries.

The VCUarts Interior Design faculty:

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My friends, classmates, and family away from home:

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Madison Goff, Sholeh Salimi, and Cindy Perdomo.

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My siblings, Mona, Ayoub, Hanane, and Abdellah.  
And my friends, Amal, Fadoua, Abderrahmane, and Rowan.

Thank you for your endless support and encouragements.

*Pour tous ceux qui m’ont soutenu pendant cette aventure loin de tout ce qui m’est familier, merci de  
m’avoir donné l’opportunité d’apprendre, de grandir et de rêver.*

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		15.1 19.1-3 20.1	Caballero, P. (2019, June 19). <i>The Ceramic Atelier by Gabriel Castro (MOBIO Arquitetura) and Luiza Soares.</i> ArchDaily. Retrieved April 2023, from <a href="https://www.archdaily.com/919124/the-ceramic-atelier-mobio-arquitetura-plus-luiza-soares">https://www.archdaily.com/919124/the-ceramic-atelier-mobio-arquitetura-plus-luiza-soares</a>				



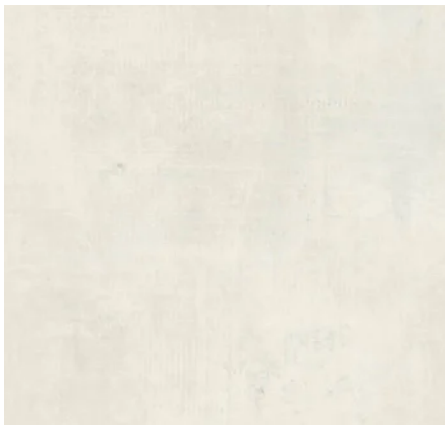
NAME Coil D1  
MANUFACTURER LightArt  
WEBSITE <https://lightart.com/product/coil-d1>  
MATERIAL / FINISH MS finish, 22”Dx11”H  
LOCATION Pendants in cafe, studios and information desk.  
RATIONALE Up-cycled pendants built from recycled materials.  
The geometry of the pendants has a hand-spun look of pottery.



NAME Plump XL Sofa  
MANUFACTURER Studio Expormim  
WEBSITE <https://www.expormim.com/us/outdoor-furniture/sofas/plump-xl-sofa/>  
MATERIAL / FINISH Tatami 03  
LOCATION Break-room.  
RATIONALE Made pf high resistance aluminum tube and upholstered with tatami 03 fabric for its high resistance and cleanability.

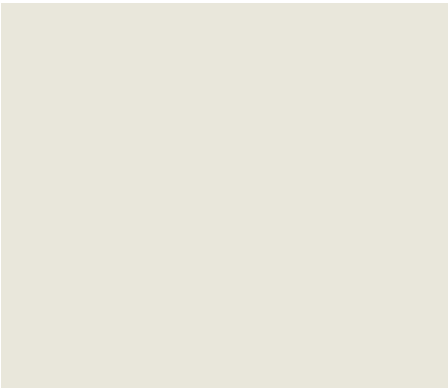


NAME Skift Lounge  
MANUFACTURER David Design  
WEBSITE <https://daviddesign.se/en/products/skift-lounge/>  
MATERIAL / FINISH Black metal base, RAMI 8200 upholstery fabric  
LOCATION Waiting area near information desk and the break room.  
RATIONALE The lounge chair is located in places where the comfort of the community and the artists is a priority.

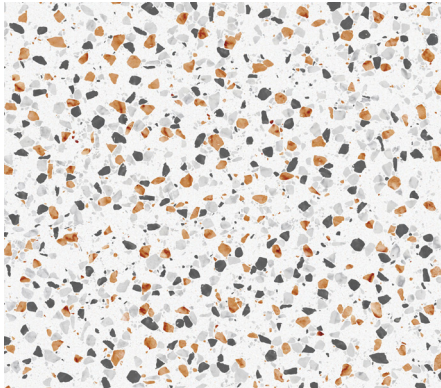


NAME Tadelakt  
MANUFACTURER ClayWorks  
WEBSITE <https://clay-works.com/clayworks-tadelakt-finishes-2/>  
MATERIAL / FINISH Lime-based finish  
LOCATION Interior wall finish.  
RATIONALE A natural wall finish that resists mold and is easy to clean.  
Connects the interior space to craft.





NAME Dove Wing  
MANUFACTURER Benjamin Moore  
WEBSITE <https://www.benjaminmoore.com/en-us/paint-colors/color/oc-18/dove-wing>  
MATERIAL / FINISH OC-18 paint color - Off-white collection  
LOCATION Suspended grid holding the ceiling above the market and cafe.  
RATIONALE Blends in with the background and let's the focus be on the ceiling components.



NAME Terrazzo  
MANUFACTURER TerrazzCo  
WEBSITE <https://terrazzco.com/aggregates/>  
MATERIAL / FINISH Recycled Porcelain, Verde Alto, Northern White, and Classic Mother of Pearl  
LOCATION Cafe Furnishings, community space, market, and floor transition.  
RATIONALE Durable material that is low maintenance and easy to clean.



NAME Soft Sound  
MANUFACTURER ArkTura  
WEBSITE <https://harttexas.com/wp-content/uploads/2018/10/Arktura-Soft-Sound%C2%AE-Color-Brochure-with-Specifications.pdf>  
MATERIAL / FINISH PET - Taupe  
LOCATION Acoustic Components in the undulating ceiling design.  
RATIONALE Provides acoustic comfort. Highly adaptable material made from 100% PET plastic with up to 60% recycled content.



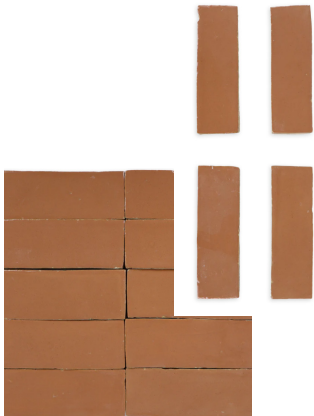
NAME Wood Totem Sconce  
MANUFACTURER Allied Maker  
WEBSITE <https://www.alliedmaker.com/Wood-Totem-Sconce>  
MATERIAL / FINISH Bleached oak and bronze  
LOCATION Columns on each level.  
RATIONALE The geometry of the sconce communicates concept and provides unique light patterns on the wall.



NAME Baked Terra Cotta Paint  
MANUFACTURER Benjamin Moore  
WEBSITE <https://www.benjaminmoore.com/en-us/paint-colors/color/1202/baked-terra-cotta>  
  
MATERIAL / FINISH Paint color  
LOCATION Trusses and ceiling above information desk and market register.  
RATIONALE Using terracotta color to connect the existing building’s structure to the craft.



NAME Magritte 3 LED  
MANUFACTURER Faro Barcelona  
WEBSITE <https://faro.es/en/collection/magritte-3-led-old-gold-picture-wall-light-12w/>  
  
MATERIAL / FINISH Satin Nickel Finish  
LOCATION Gallery - Mezzanine level.  
RATIONALE LED wall mounted light above the art display walls and shelves.



NAME Pink TerraCotta Tile  
MANUFACTURER Cemento  
WEBSITE <https://www.cementocollection.com/products>  
MATERIAL / FINISH Zellige Tile  
LOCATION Places of interactions: Information desk, outdoor market units, market register, and coffee bar.  
RATIONALE Handmade zellige tile from natural materials. The tile celebrates craft in its own way and connects the center to the concept.



NAME Adobe Chroma  
MANUFACTURER 3Form  
WEBSITE <https://www.3-form.com/color/adobe?sampleType=chroma>  
MATERIAL / FINISH Adobe color, optical grade resin panel that delivers high clarity and transmits light  
  
LOCATION Railings on the mezzanine level  
RATIONALE Versatile translucent material used to blur the boundaries between the community and the learning spaces.  
Advances sustainability goals and helps projects qualify for LEED v4.1, Living Building Challenge, WELL Building Certification, including Optimized EPDs, EPDs, Declare Labels, Greenguard Gold and more.





NAME White Oak  
MANUFACTURER American Hardwood  
WEBSITE <https://www.americanhardwood.org/en/american-hardwood/american-white-oak>  
  
MATERIAL / FINISH White oak  
LOCATION Cabinetry, and studio tables.  
RATIONALE Hard, stable when dry and easy to finish and stain. Highly popular for furniture and has good bending strength and compression strength.



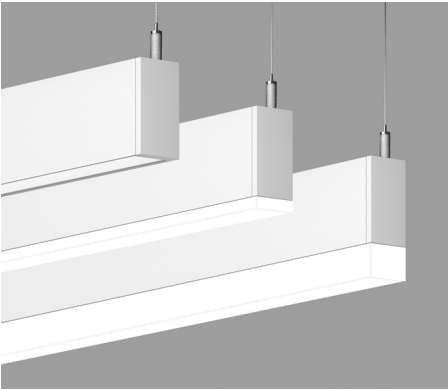
NAME Tamped Earth Clay Works finish  
MANUFACTURER ClayWorks  
WEBSITE <https://clay-works.com/custom-finishes/rustic-washed-finish/>  
MATERIAL / FINISH Rustic Custom finish  
LOCATION Way-finding for the studios on the first level and the mezzanine level.  
  
RATIONALE A custom finish that adds texture and warmth.



NAME Polished Concrete Flooring  
MANUFACTURER Elite Crete  
WEBSITE <https://www.elitecrete.com/>  
MATERIAL / FINISH Polished Concrete  
LOCATION Uniform flooring in entire building.  
RATIONALE Durable sustainable flooring that is easy to clean and suitable for high traffic commercial spaces as well as studio spaces.



NAME Milo stool - MLP65TKFR  
MANUFACTURER Karl Andersson  
WEBSITE <https://www.karl-andersson.se/uk/8.1158/milo>  
MATERIAL / FINISH Leather Upholstery - TRÄSLAG wood  
LOCATION Studio Stools.  
RATIONALE The choice of upholstery is for its cleanability. The back and overall design of the stool offers good levels of comfort for the artists and the students.



NAME  
Via 1-5 pendant

MANUFACTURER  
Lumenwerx

WEBSITE  
<https://lumenwerx.com/en/product-line/via-1-5/>

MATERIAL / FINISH  
Suspended linear - Matt white

LOCATION  
Suspended from the structural grid between trusses.

RATIONALE  
Direct and Indirect lighting highlighting the structural grid and rhythm organizing the space..



NAME  
Fog translucent glass

MANUFACTURER  
Glas Pro

WEBSITE  
[https://glas-pro.com/products/decorative-glass/translucent\\_glass/](https://glas-pro.com/products/decorative-glass/translucent_glass/)

MATERIAL / FINISH  
Translucent glass - FOG

LOCATION  
Display wall near the stairs, the break-room, and the information desk.

RATIONALE  
Blurr the boundaries between the craft and the community as well as put the focus on the displayed art.



NAME  
Milo stool - MLP65TTF

MANUFACTURER  
Karl Anderson

WEBSITE  
[hhttps://www.karl-andersson.se/uk/8.1158/milo](https://www.karl-andersson.se/uk/8.1158/milo)

MATERIAL / FINISH  
TRÄSLAG wood

LOCATION  
Coffee bar stool.

RATIONALE  
Simple design from the same collection as the studio stools to connect the learning spaces and community spaces.



NAME  
Canvas

MANUFACTURER  
The Ceramic Shop

WEBSITE  
<https://www.theceramicshop.com/product/11434/canvas-12-per-yard-60-width/>

MATERIAL / FINISH  
Canvas

LOCATION  
Studio tables.

RATIONALE  
Canvas fabric ideal to stretch on top of studio tables. Easy to change when necessary and ideal for clay working surfaces.





NAME Black C Pottery Wheel  
MANUFACTURER Brent  
WEBSITE <https://www.sheffield-pottery.com/Black-Brent-C-Pottery-Wheel-Special-Edition-p/bcb.htm>  
MATERIAL / FINISH Black C Wheel  
LOCATION Studio Equipment.  
RATIONALE 120 V AC wheel that includes optimal torque of all speeds. Offers smooth feel and full control. Essential studio equipment.



NAME Wedging board  
MANUFACTURER Debcor  
WEBSITE <https://www.sheffield-pottery.com/Debcor-9615-WEDGING-BOARD-p/de9615.htm>  
MATERIAL / FINISH Fine steel cutting wire and canvas snap-on wedging cloth  
LOCATION Studio equipment  
RATIONALE Provides 480 sq in of wedging area. Essential studio equipment.



NAME Skutt Kiln  
MANUFACTURER Karl Anderson  
WEBSITE <https://www.sheffield-pottery.com/Skutt-KMT1227-3-Kiln-with-Touch-Screen-Controller-p/skkmt12273.htm>  
MATERIAL / FINISH KMT1227-3  
LOCATION Kiln Room.  
RATIONALE Essential equipment for the kiln room. Kiln with screen-touch controller well suited in contemporary studios and schools.



NAME Slab Roller  
MANUFACTURER Brent  
WEBSITE <https://www.sheffield-pottery.com/BRENT-SRC-SLAB-ROLLER-p/bsrc.htm>  
MATERIAL / FINISH Black finish , and canvas  
LOCATION Studio equipment.  
RATIONALE Designed for small projects. Easy to use and is an essential learning equipment..

