Art Center: Individual and Group in the Context of Galleries and Studios

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To my Family,
Thank you for being my backbone and supporting me throughout this process. Whenever I asked you to proofread my book or run to Michael’s and bring me 50 eighth inch dowels, you did it with a smile and I couldn’t be any luckier to call you family.

To my Friends,
I’m sorry I have been absent for the past two years. I promise to be in full attendance of all fun events from this point forward - Girl Scout’s honor.

To my Professors,
The skill set and knowledge that you have given me is invaluable. Beyond that, you should know that you inspire me daily... do I have to leave?

Love Always,
Melinda
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If I have learned one thing during my time in school, it is that the destination is only as good as the road taken.

Meaningful design stems from an intense study of the fundamental essence of a project — a concept or a mechanism or a building. Attention to its core, a design is in a sea of ambiguity, devoid of thought and meaning. It is not to say that the fundamental purpose of a design cannot simply be to make a beautiful thing. In which case, the designer must get lost in the process of finding the beauty, study beauty, question beauty, and ultimately define beauty in his or her own terms.

I believe in the beauty of simplicity, founded in reason. Basing decisions on a response to the existing environment, taking into careful account the needs of a project, will yield a beautiful outcome. Honesty in use of materials and connections between and amongst materials allow the user to view the construction and a moment of insight for understanding the building on a more holistic scale.

With every project, my goal is to build on what I know as well as investigate what I do not know. It is here that answers lead to questions and questions lead to growth as a designer. I believe that if designers continually venture out to find the place of the unknown, the journey becomes the destination.

MANIFESTO
This is an adaptive reuse thesis project of an old warehouse on the southside of Richmond, Virginia. Through this project, I explore the possibility of designing an art center to occupy the space. This art center houses artist studios, gallery space as well as open studio space for art classes. The design concept establishes a building language and varies that language based on the space and its requirements. The final design also deals with the spaces in between, where one rule set meets another.
CASE STUDIES

The research portion of the project provided an opportunity to take a look at buildings with similar programs and construction to my project. I focused my study on the main points:
1. Allocation of Space
2. Proportion
3. Circulation
4. Private versus Public Spaces
5. Points of Connection

Through this research I was able to gain a better understanding of how much space would be needed for an individual studio versus a group studio. The circulation studies helped me figure out different ways to orient studios and galleries in my plan, allowing for the best flow of traffic.

Vernacular architecture due to a decrease in the treatment in wall type, privacy is achieved differently throughout the case studies. For instance, in the Torpedo Factory, individual rooms are kept to the exterior of the building, whereas with the Carpenter Center for the Visual Arts, the private areas are sequestered. This more closed down space lends itself to a more private feeling whereas those spaces that are more public use the proximity to windows to pronounce that open feel.

In my study of connections, I have defined two different definitions of connection. The first is "where two materials meet each other." The second is "a point of connection for people to meet." The two can work in tandem to create an experience that ties the physical world with the social world.
Located in Charlottesville, Virginia, Campbell Hall houses the University of Virginia’s School of Architecture. Originally built in 1970, Campbell Hall received three new additions in 2008 through a collaboration of SMBW Architects and architect W.G. Clark. The East addition was studied because of both its similarity in programmatic requirements as well as attention to connecting building with environment.

W.G. Clark is both a professor at the School of Architecture for the University of Virginia and an architect. I had the opportunity to tour the East addition as part of my studio course. In addition to the tour led by W.G. Clark, I also became familiar with the Hillman House, also located in Charlottesville. Through these two avenues, I understand his work to be thoughtful and meaningful as demonstrated through what may be recognized as a simple approach to solutions, but also a required attention to detail and a keen sense of proportion and materiality. His alignments and use of local materials set a precedent for the kind of designer I would like to be.
The rooms of the East Tower will enable multiple permutations of space and gathering. Some pin-up wall panels fold down to become seminar spaces, transforming the room into a dual purpose space. This new configuration will allow students in all four departments to use review rooms throughout the day and evening. The building’s interior north wall will feature panels designed to pivot, enabling a class to pin up work on both sides.”
CASE STUDIES
TORPEDO FACTORY ART CENTER

Originally, the building was the U.S. Naval Torpedo Station. Throughout World War II, the building served as an ammunition and testing facility for torpedoes. After the war, the building was used for storage—everything from jet fighters to congressional documents.

In 1974, the building was converted into what it is today—an art center featuring artist studios, several local and international galleries, as well as the Art League—an educational program for outreach in the arts.

Between 1982 and 1983, the building was renovated, adding a second floor, as part of the waterfront development plan of the city of Alexandria. Each artist studio was constructed to speak to the specific water, lighting, and electrical needs for the artist.

Allocation of Space
In conjunction with the diagram, which categorizes each case study according to the x-y coordinate system, specifically examining the relationship of spaces to each other and to the whole has offered information about proportion and relative sizes.

First Floor
Second Floor
Third Floor

Individual Artist Studio
Art League School
Gallery
Restrooms

Old image of the factory as a warehouse
The first floor offers a wide hall where large groups may gather. The central axis is established.

The second floor circulation, open to the first floor below, utilizes the same pattern around the main axis. However, it begins to regulate traffic flow once the walkways become more narrow.

Circulation studies:

First floor

Second floor

Third floor

CASE STUDIES
TORPEDO FACTORY ART CENTER

Circulation diagrams highlight the central axis through building. The horizontal central core allows for logical way finding. As the user moves upward in the building, the walkways become more narrow and intimate space.

Circulation diagram highlights the central axis through building. The horizontal central core allows for logical way finding. As the user moves upward in the building, the walkways become more narrow and intimate space.

The third floor is not open to below. It continues to use the circulation pattern established on levels 1 and 2, adapted to utilize the space within the axis.
The only building in the United States designed by Corbusier, the Carpenter Center for the Arts, provides Americans with a look into the mind of an architectural legend. The building uses several of his five points of architecture—pilotis, free facade, open floor plan, ribbon windows, roof garden—to open up the building for maximum flexibility in the floor plan, to play with natural light, and to connect two prominent streets on the campus of Harvard University.

The use of the shape of the building facilitates light through the orientation to the sun. This not only provides students with ambient, natural light in studio spaces but also gives light the role of architectural element to the exterior of the building. The ramp that penetrates the building connects Quincy Street with Western Street because the ramp is not enclosed within the building, it acts as a connection between the interior of the building and the outdoor environment. The boundary between indoor and outdoor becomes less defined. The idea of separate and connected has influenced my studio projects to encourage thinking about how natural light from adjacent spaces can be an opportunity to blur the boundaries.
CASE STUDIES

MAX BILL

An architect, painter, sculptor, graphic artist and product designer, Max Bill studied under Joseph Albers, Wassily Kandinsky, and Paul Klee at the Bauhaus. His signature work centers around the use of consistent geometric constructive abstraction. What struck me about the way he works is his dedication to study an idea through a disciplined and calculated way. Specifically, variations on a single theme has informed my own concept of breaking down a form and exploring different aspects in order to highlight different characteristics.

This helped inform my work process in several ways. I now try to look past the outward geometry of a form to see the not as apparent constructive geometry which inherently lies within a form. This can lead to new discoveries for connections, shapes and relations between objects.

Above: 22.1  Process Work
Opposite: 23.1  Variations on a Theme, Lithographs, Max Bill, 1935–1938

"As there exist within these narrow and clearly defined limits such a large number of variations, the fact that a single theme — that is to say a single fundamental idea — leads to fifteen very different developments can be considered the proof that concrete art holds an infinite number of possibilities. Such constructions are developed only on the basis of their given conditions and without any arbitrary attempt to modify them; for reasons of proportion and the method, while the basic theme has been chosen — whether it be simple or complex — an infinite number of different developments can be evolved according to individual inclination and temperament.

Max Bill, Zurich November 1938"
The corrugated box building was an attractive prospect for my thesis project because of several reasons. The location near the river is favorable, even though the surrounding area is very industrial. There is a close proximity to other artist studios and the addition of this art center could work to sharpen the region of the city as the 'art' district, thus providing a creative re-identification. (Currently similar plans are underway for this area.)

Finally, the building itself provides a blank slate given its warehouse quality providing opportunities for tall, open spaces. The columns allow for maximum possibilities when space planning. While they provide the structural support for the roof, the intervening walls may take on whatever form necessary. During a renovation led by 3north, a roof monitor was added to the center of the building providing indirect lighting to the interior core of the building.
These images show the existing atrium space as well as the roof monitor within the Corrugated Box Building. The light allowed in through the exterior walkway as well as the monitor is key in planning for future design.
Throughout the research portion of the project, an intense study of the existing building was performed. The study led to discoveries outside of the apparent, most notably the irregularity of the grid provided by the columns both in plan and section.
Manchester District

40,000 sq. ft.
Timber Beam Construction
Location: 201 West 7th Street
Currently mixed-use rental building
Habitat: creative-based businesses

Currently mixed-use rental building
Habitat: creative-based businesses
Steel reinforcements have been added to provide additional structural support.

A quick sketch of the intersecting columns and beams revealed the language of the building. The sketch was taken a step further to diagrammatic form in order to simplify.
Completing this proportional study of the building helped me understand the regularity and irregularity of it. At first glance, one would assume that the columns are spaced evenly throughout the building. Upon further inspection, I realized that along the edges of the building as well as the center section, the columns are spaced uniquely to the rest of the space. This is an exception to the rule and will inform the design for the space.

Combination of all three units
The program I chose is an art center. While rowing up, there was just something about galleries and museums that always calmed and fascinated me. They felt like home.

Galleries and museums continue to exist because of curiosity and admiration for the creativity of the artist and the history of humankind. Anticipating this aspect of the gallery, I have allowed visitors to enter into the studio space of the artists. This accessibility to the studio allows visitors to view the process, whereas traditional gallery space only presents the final product. This destination of process makes the space one of my favorite design features of the building.

To capitalize on this feature, I wanted to create an art center that would house four main spaces: individual artist studios, individual galleries, a group studio, and a group gallery. Additional spaces include an atrium space, gift shop, café, kitchen, offices, and restrooms.
### Adjacency Matrix and Space Description

**Program Description**

**Entry**
- Group Gallery
- Individual Gallery
- Individual Studio
- Group Studio
- Cafe
- Gift Shop
- Restrooms
- Loading Dock

**Directly Adjacent**

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<tr>
<th>Space</th>
<th>Quantity</th>
<th>Description of Function</th>
<th>Size</th>
<th>Equipment/Furnishing</th>
<th>Thermal</th>
<th>Acoustics</th>
<th>Lighting</th>
<th>Color</th>
<th>Accessible</th>
<th>Environmental Qualities</th>
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<td>ramp</td>
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<td>neutral</td>
<td>AP</td>
<td>neutral</td>
<td>functional</td>
</tr>
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<td>Group Gallery</td>
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<td>Group Gallery</td>
<td>204ft</td>
<td>wallspace, counterspace</td>
<td>TC</td>
<td>accent</td>
<td>white</td>
<td>neutral</td>
<td>neutral</td>
<td>functional</td>
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<tr>
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<td>Individual Gallery</td>
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<td>TC</td>
<td>general</td>
<td>drywall</td>
<td>bright</td>
<td>durable</td>
<td>functional</td>
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<td>TC</td>
<td>general</td>
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<td>1</td>
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<td>320ft</td>
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<td>TC—extra ventilation</td>
<td>general</td>
<td>stainless steel</td>
<td>neutral</td>
<td>durable</td>
<td>functional</td>
</tr>
<tr>
<td>Cafe</td>
<td>1</td>
<td>Cafe</td>
<td>320ft</td>
<td>counter, register, food display</td>
<td>TC—extra ventilation</td>
<td>general</td>
<td>stainless steel</td>
<td>neutral</td>
<td>durable</td>
<td>functional</td>
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<td>Gift Shop</td>
<td>1000ft</td>
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<td>TC</td>
<td>accent and general</td>
<td>durable</td>
<td>color</td>
<td>neutral</td>
<td>functional</td>
</tr>
<tr>
<td>Coffee</td>
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<td>Coffee</td>
<td>1000ft</td>
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<td>TC</td>
<td>accent and general</td>
<td>durable</td>
<td>color</td>
<td>neutral</td>
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<td>ramp</td>
<td>TC</td>
<td>general</td>
<td>color</td>
<td>durable</td>
<td>neutral</td>
<td>functional</td>
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<td>Office</td>
<td>80ft</td>
<td>ramp</td>
<td>TC</td>
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<td>color</td>
<td>durable</td>
<td>neutral</td>
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<td>Restrooms</td>
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<td>Restrooms</td>
<td>125ft</td>
<td>W.C., lavatory</td>
<td>TC—extra ventilation</td>
<td>general</td>
<td>stainless steel</td>
<td>neutral</td>
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<td>functional</td>
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<td>Loading Dock</td>
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<td>TC</td>
<td>general</td>
<td>color</td>
<td>durable</td>
<td>neutral</td>
<td>functional</td>
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<td>TC—extra ventilation</td>
<td>general</td>
<td>stainless steel</td>
<td>neutral</td>
<td>functional</td>
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<td>Janitorial Closet</td>
<td>80ft</td>
<td>counter, register, food display</td>
<td>TC</td>
<td>general</td>
<td>drywall</td>
<td>bright</td>
<td>durable</td>
<td>functional</td>
</tr>
</tbody>
</table>
CONCEPT DEVELOPMENT

Establishing Rules

My concept evolved throughout the design process. The original concept explored was a wide exception to the rule. First, rules needed to be defined in order to figure out where those exceptions may lie. How to define them? Each of the four main spaces responded differently to the set of circumstances in order to convey a feeling and mood based on their use. The walls were defined through the manipulation of materials, ceiling heights and lighting. For the studios, it was important to create an open feel with plenty of workspace and individual light. For the surface, glass and other infill the studio space. For the galleries, I wanted to create a sense of reverence and focus on the artwork. This was achieved through the manipulation of materials, ceiling heights and lighting. The next task was to determine what made a space for an individual versus a space for a group. The most obvious answer is size. The places for groups to gather are much larger. No group is the same and these spaces needed to be able to respond to that. For this reason, the group spaces have rotating panel walls, which allow for a wide open space or a more partitioned application. The individual spaces act in the opposite way; each space is defined as one unit, but through several iterations and study models, these units are arranged in such a way as to allow the user to experience the pieces as a whole or in other way.

One thing I learned during the establishment of all of these rule sets is that the more rules you create, the harder it is to keep them all straight and have them work in harmony. I kept coming back to an organizing diagram which outlines the four spaces based on their category within the four parameters. This explains the overlap of rule systems and the opportunity to take advantage of spaces where one defined space meets another. You can see this happen in several areas:

1. Where individual gallery meets individual studio: The wall and floor separating the individual studio space, acts as a transition from the individual gallery space. The sliding door is oriented to queue visitors to be free to enter the studio space or only receive a slight glimpse of the artist at work as they move through the gallery space.

2. Where group gallery meets group studio: The transitional ceiling for the group gallery space, along with the "look nooks" (as I like to call them) that protrude into the atrium space from the group studio space.

3. Where individual gallery meets group gallery: The staggering of walls begins the transition from a large group gallery space to a smaller individual gallery space.
CONCEPT DEVELOPMENT

WATERCOLOR STUDIES

Watercolor 1.0. The first attempt at a watercolor describe the plan of the building. The most obvious feature of the columns became the focus, as well as the building outline. The roof monitor was added in yellow.

Watercolor 2.0. This watercolor depicts the columns as negative space and shows the grid that exists to define the spaces in between.

Watercolor 2.1. The study that followed watercolor 2.0 took the same method and applied light ambience to the space. Lightest spaces are yellow and darkest are blue. The overlap may imply times where natural light may be present during only part of the day.

Watercolor 3.0. This study shows openings in the building. The yellow rectangle represents the ‘front porch’ and main entry into the building.
Watercolor 4.0. Darkest points show where the masonry protrudes into the space. Spatial studies are continued.

Watercolor 5.0. Paper was divided into grid. Each column received one layer of paint beginning with the left and moving right and then moving from top to bottom. The bottom right square has only one layer of paint. The top left square has 24 layers.

Watercolor 6.0. Building as a landscape. The trees on the left represent where the building meets the building next to it and there are no windows. The yellow wash in the center signifies the roof monitor.

Watercolor 2.2. Continued study of the division of space and its possibilities remaining inside the grid.
Watercolor 2.3: Division of space study with the addition of alignments in openings in the building. The introduction of an angle is presented.

Watercolor 2.4: Division of space study in reference to the individual artist studios and galleries. Using the columns as a guide, the angle is employed.

Watercolor 2.5: Breakdown of space as units get smaller and start to break the grid.

Watercolor 2.6: Overlapping spaces show possible areas for artist exchange. Grouping is arranged to create a central atrium space.
CONCEPT DEVELOPMENT
Cultivating an Organizing Diagram

By skewing the original cross diagram, the diagram is able to show that galleries are inherently more public and studios are more private.

A more simplistic block diagram begins to separate four quadrants to represent the four different spaces that are created when looking at public vs private and studio vs gallery. An attempt to see if the block diagram could be adapted to a venn diagram to show the overlap between the space definitions. The problem with this diagram was the creation of new overlaps that are not a part of the design.

Color is introduced to the block diagram to show the overlap in the four spaces. An exploration on the block diagram, showing the overlap within the imaging instead of solely colored text.

The final organizing diagram incorporates color, text, and the block format to show the existence of four defined spaces, but also the creation of the places and spaces in between.

The final organizing diagram incorporates color, text, and the block format to show the existence of four defined spaces, but also the creation of the places and spaces in between.
SCHEMATIC DESIGN

Bubble diagrams, concept models and many iterations of floor plans helped explore the potential design for the space. After listing the program requirements, I was able to use the adjacency chart to determine the best possible placement for each room.
Study showing the possible applications for wall types and thickness. The columns are represented by wood, with the chip board representing drywall. Overhead beams are modeled to show linear arrangement of the existing grid.

Study model showing the separation of space using different thickness of dowels. By shifting the dowels an angle starts to appear.

Second model uses the same dowel size, but changes the length to achieve a rectangular volume that begins to shift using angular orientation to the right.

Study model showing the possible division of individual studio space across two stories. Walls are full, half and absent.

Angular side of study model.
An original parti diagram showing a central space with surrounding studios and galleries revealed opportunities for spaces to overlap and become multi-functional.

Study model showing the potential definition of space (center atrium, surrounding studios) and the possible connection types that may be employed through the overlap of vertical and horizontal pieces.

One type of connection where vertical pieces sandwich a planar material and a horizontal piece forms a bridge spine.

Study model shown from different angles.
With this general centralized plan in mind, many possible space plans were explored for the implementation of the program into the building.

As I began space planning, I revisited the four main spaces I had created and began to define their key characteristics: setting up a rule system to organize the entry, the main language studio, and gallery walls began to be defined.
While space planning the idea of opened and closed came to light after determining the qualities for the four primary spaces as either private or public. In these diagrams, these ideas are repeated in new ways. The blue represents the private artist studios, the green shows the private gallery spaces and the yellow depicts the public gallery spaces.

Diagram showing studio space closed off from private galleries. Private galleries are also closed in. Public gallery is broken into smaller rooms with a central pathway suggested through the break in the walls.

Diagram showing studio space partially closed off from private galleries. Private galleries are more open. Public gallery is broken into smaller rooms with a central pathway suggested through the break in the walls.

Diagram showing studio space closed off from private galleries. Private galleries are more open. Public galleries are staggered to create depth of space and larger entry/gathering space.
DESIGN DEVELOPMENT

Schematic Layout Iterations

Diagrams for the potential layout for individual galleries in relation to individual studios as well as other galleries.

After diagramming many different ideas, several were chosen to be explored further in model form (A, B, D, I).

A. 
B. 
D. 
C. 
E. 
F. 
H. 
J. 
G.
A first iteration of a model of private studio + private gallery space. The studio + gallery space is shown with room below for a similar space. Change in material is used to denote drywall application versus existing wood columns.

**DESIGN DEVELOPMENT**

**MODEL 1**

A second story studio pulled away from the exterior wall, providing a vertical space for the studio below to receive both light and a sense of height.

Perspective depicting upper studio back wall, storage pulled away from the horizontal window to prevent a view of the studio below.

The private studio space is separated from the private gallery by a level change.
Second iteration modeling the private studio + private gallery space. This model has openings in the individual galleries, connecting each gallery to the next. The galleries begin to share circulation and act also as one whole space.

DESIGN DEVELOPMENT

MODEL 2

Opposite: Top left — View from balcony space into individual gallery and studio.
Top right — Floating panels are used to denote gallery space.
Bottom left — Overhead beams are used to provide wayfinding and respond to the language of the existing building.
Bottom right — View from one gallery provides a view of adjacent gallery as well as a glimpse of the gallery beyond the adjacent.
Third iteration of a model of private studio + private gallery space. Two individual studios share one gallery. This model also incorporates pedestals and seating.

Opposite: Top left — Floating wall sits atop a pedestal resting 18" from the ground. This could act as a space for sculpture installation for users to remain at a distance or for users to sit.
Top right — Different methods for revealing the construction of the benches are shown (pedestals and benches floating, similar to floating wall panels). Bottom left — Wall as frame version 1. Bottom right — Wall as frame version 2.
Fourth iteration modeling individual studio + individual gallery space. Walls break away from the inherent gird of the columns of the existing building providing angles to provide views as well as promote circulation. Individual galleries begin to act as one, connected gallery as walls.

Floating panels are used to define individual gallery space, while floor-to-ceiling walls are used to signal private studio space. Built-in pedestals are used for sculpture.

Views into galleries provide glimpses into studio spaces as well. Language of walls is kept consistent throughout gallery space.

Plan view shows how angles act as indicators for movement throughout space as well as views of art and studio space.
The fifth iteration models private studio + shared private gallery space as in the third iterations but with a new orientation: the gallery space is in between the studios as opposed to at the end of each studio. Individual gallery spaces have an option of being separated or connected, through use of a pivoting panel.

**DESIGN DEVELOPMENT**

**MODEL 5**

Opposite: Top left — View into shared gallery space where center wall separates the gallery into two. Top right — Center wall pivoted at an angle. Bottom left — Center wall perpendicular to gallery walls, combining individual gallery spaces into one shared space. Bottom right — Overhead beams used both structurally, as well as to mimic the language of the existing building.
Crucial openings are left as reveals to understanding construction and continuity.
The following pages are spreads of the six boards I created for the show. The first two boards are arranged one on top of the other, and the final four boards are arranged by each of the four spaces according to the main organizing diagram discussed on page 47.
Art Center
Individual and Group in the Context of Galleries and Studios

This is an adaptive reuse project of an old 40,000 ft² warehouse located in the southside of Richmond, Virginia. The proposed art center houses artist studios, gallery space as well as open studio space for art classes. Within the program, the rules for each space have been established and, in the process, blurred by the overlap where individual meets group and gallery meets studio.

Diagram. Overlap of spaces creates blending of two individual colors to make a hybrid version. These “in between spaces” become the opportunity for the rules to be blurred.
Individual Studio
RULE
Window: Box
Size: Linear, Narrow
Wall Type: Workspace Panel
Ceiling: None
Light: Natural

A place for one to make art.

Individual Gallery
RULE
Window: Long Narrow Reveals
Size: Small
Wall Type: Blank Slate
Ceiling: Lowered
Light: Directed

A place for one to exhibit work.

Perspective. From this view inside the individual studio, the wall that runs continuously throughout the individual spaces is featured. The work panel wall occupies one side of the space and the other side is left to be adapted by the artist.

Perspective. The final floor plan allows for flexibility of privacy as well as potential to circulate throughout all individual galleries without having to exit. A balance is made so the sense of individual remains as it participates with the group.

Diagram. Studies for potential individual galleries. Arrangement considers circulation, privacy, shared space, potential for overlap. Several diagrams were modeled to arrive at the final solution.
Group Studio

Perspective. View looking across the atrium to the group studio space. A place for many to make art.

Section 1. A transverse cut-through shows the difference between the second-level individual studios and the first level. Vertical space and natural light have been taken advantage of to allow for maximum benefit by both upper and lower-level artists.

RULE

Window: Box
Size: Large - Flexible Rotating Wall
Wall Type: Workspace Panel - Pin-up
Ceiling: None
Light: Natural

4. Rotating Pin-up Boards

1/8’’=1’0”

A transverse section

Group Gallery

RULE

Window: None
Size: Large - Flexible Rotating Wall
Wall Type: Blank Slate with adjustable panels
Ceiling: Drop with transition
Light: Directed

3. Rotating Panel Wall Flexibility

Diagram. Highlights relations of the group studio look-out windows to the group gallery ceiling.

Section. This wall divides the individual spaces and becomes a place for hybridization of the rules. Elements such as the sliding copper door allow for flexibility of privacy.

Perspective.

Rotating panel wall allows for the gallery to be open to atrium for large groups or more partitioned for multiple exhibitions. The overhead space transitions from the existing beams in the two-story atrium space to graduated ceiling panels and beams, to a closed and more intimate ceiling.

Section 2. Additional overhead components begin to transition from atrium to group gallery.

1/8’’=1’0”

A place for many to exhibit work.
FINISHED PROJECT

Final Model Images
View into Light Well Space from level 2

Entourage on Balcony Overlooking Atrium Space
Individual Studio Spaces with Continuous Wall Between Studio and Gallery Space
Rotating Panel Wall in the Group Gallery Space-Giving One Possible Arrangement

Closer view of the Staircase with Protruding Bench
PHOTO CREDITS

8.1 Timber Column. Photo: North Archives
12.1 University of Virginia School of Architecture. http://www.arch.virginia.edu/life/environment
15.1 University of Virginia School of Architecture. http://www.arch.virginia.edu/life/environment
16.1 http://endeavors.unc.edu/sites/default/files/imagecache/display/photos/torpedofactory.jpg
20.2 Carpenter Center East Detail 1963. Wayne Andrews photo id. WA2461
20.3 Carpenter Center Detail of West Side 1963. Wayne Andrews photo id. WA2454
23.1 Max Bill http://www.flickr.com/photos/tenerifetenerife/3588590697/sizes/o/in/photostream/
32.1 Corrugated Box Building Website. http://

*Any additional images used were personal photographs.

Referenced Works


Additional Sources

Torpedo Factory Art Center History. http://www.torpedofactory.org/history

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