

The Arthaus

An Urban Art Studio

VALUE IN LEISURE ENVIRONMENTS

Shelly Mascarenhas
Graduate Thesis 2020
Advisor : Eric Rymshaw

Acknowledgements

My sincere gratitude goes first to my thesis advisor, Eric Rymshaw for guiding me throughout my thesis project. Eric's valuable feedback, intelligent insight and professional experience as a designer was inspiring and challenged me towards my goals in this project.

My appreciation also extends to my academic advisor, William Mangold and professor, Sarah Lippmann. William and Sarah's mentoring during my research and site selection phase have been encouraging and valuable to the early decisions I made for my thesis project.

I am indebted to my parents, Glenn and Anjali; my inlaws Sheela and Cecil and my sisters, Faye and Sheena. I am thankful for their constant love, understanding and prayers throughout my time at Drexel. A special thanks to my husband, Ashish Cecil for his continuing support, for believing in me and for being there when I needed it the most.

I would also like to thank my dear friends and classmates for their constant words of encouragement and helpful feedback throughout my design process. This is what truly kept me going. I couldn't have asked for a better cohort.

Content

07

INTRODUCTION

13

LITERATURE REVIEW

19

PRECEDENT STUDY

25

CASE STUDIES

37

VISUAL INFLUENCE

41

PROGRAM

47

SITE

69

DESIGN DEVELOPMENT

85

FINAL DESIGN

63

DESIGN STRATEGY

77

CODE COMPLIANCE

119

APPENDICES & REFERENCES

INTRODUCTION

SUMMARY



2013

Introduction

We live in a culture that values busyness. Many pride themselves for working round the clock, 24 / 7, constantly engaged in their professional lives. I can personally relate to this because, as a child I saw my father, a dental surgeon, working long hours for a career he is extremely passionate about. While researching for my thesis project, I wondered, how has my father never reached burn out.

Fishing! That's what keeps him going! He takes time out from work on weekends to go fishing! This, truly is a kind of focused leisure where hours on the boat, waiting for a nibble at the bait and then the haul brings him a tremendous sense of accomplishment.

Focused leisure is the systematic pursuit of an activity by an amateur, a hobbyist, or a volunteer that is highly substantial, interesting, and fulfilling. Since it is experienced more around free time, either in a social circle, or in solidarity, its physiological and psychological benefits are stress reduction, and a sense of inner satisfaction that brings about physical and emotional wellbeing.

Some examples of pursued leisure activity would be, learning a new skill like playing a musical instrument; It could be the piano or the violin, or gardening and being one with nature. It could also mean mastering one's culinary skills in the kitchen or simply picking up a paint brush and getting creative on that blank canvas.

This thesis project looks at designing restorative experiences around art as a focused leisure activity. It does this through an urban art studio in Philadelphia.

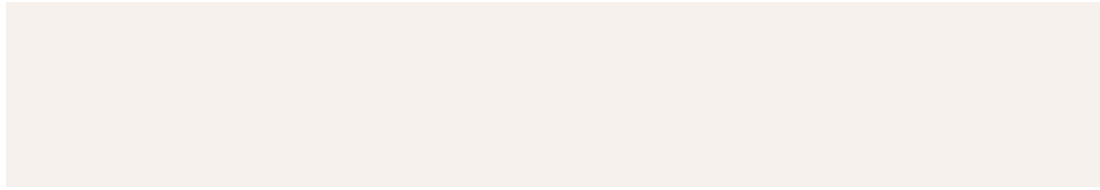
BEING AWAY
FASCINATION
EXTENT
COMPATIBILITY

Rachel and Stephen Kaplan (1998)

Summary

Mental fatigue, largely from overstimulation, affects many people today. Perhaps there is value that can be found in simply slowing down and pursuing an activity of self-interest. Serious engagement in leisure activities constitute restorative experiences that uplift, rejuvenate and help in rediscovery of oneself. This project crafts restorative experiences in the environment of an art studio. It does this through the careful use of form, material and light.

'The Arthaus' is an Urban Art Studio that offers visitors an opportunity to disconnect from the stress of daily life to immerse themselves in the world of art and craft. Besides offering skilled artists quiet studios for focused work, it also encourages art enthusiasts with workshops for ceramics, screen printing, pigment making, and painting. The Friends Center at 1501 Cherry Street is transformed into an art-making space using the principles of spiritual equality, inner light, and simplicity. 'The Arthaus' design aesthetic moves beyond the traditional structure to a modernist style that reflects minimalism and harmony without ostentation. A neutral color palette with natural materials of oak and stone adds warmth and comfort to space.



LITERATURE REVIEW

Literature Review

Introduction

Can a favorite place or activity make an individual feel rejuvenated? It could be as simple as going out for a Broadway show or reading a book in a park. What gives that place meaning and why are people drawn towards it? Mental fatigue is a condition that most Americans Struggle with today. Research says 53% of the workforce is either over worked or burned out. (Fottrell 2015, para. 1.1) "Directed attention fatigues people through overuse," Stephen Kaplan explains. "If you can find an environment where the attention is automatic, you allow directed attention to rest. And that means an environment that's strong on fascination." (A.Clay 2001, para. 8.1) Restorative environments and experiences help clear the head and tackle a task better. These restorative benefits are evident when one feels absorbed in the environment and not vulnerable. (Rachel Kaplan 1998, 68) Stress adversely affects our ability to be attentive, reflective and creative (Congdon 2015, 15). The mental state from physiological stress towards relaxation is one of the restorative outcomes explained in the two theories: Stress Recovery Theory and Attention Restoration Theory. (Korpela 2007, 636) This review addresses the effects of the over stimulating environment on the mind and body in the digital age. It also discusses the theories, environments and experiences that can nurture, uplift and rejuvenate.

Overcoming distraction and Stress

An average office worker is distracted every three minutes. (Congdon 2015, 11) In the Steelcase magazine: 360 Research, the article, 'Thing Better' addresses the issue of constant distraction in the workplace. With so many tasks to accomplish, multitasking becomes inevitable. Sustained attention is not easy with distractions. (Berto 2014, 396) This is compounded by the fact that the adult brain is not able to switch as easily between tasks as the developing brain. In the book, Cognitive Psychology and its Implications, attention is defined as the behavioral and cognitive process of selectively concentrating on a discrete aspect of information, whether deemed subjective or objective, while ignoring other perceivable information. It is a state of arousal. It takes possession of the mind, in a clear and vivid form, of one or several simultaneous trains of thought. Arousal is defined as a form of keenness of an individual to process sensory information and create a response. (John 1992, 941) For example, perceptual information in the nervous system builds up when presented with a visual image.

Focalization or concentration is a part of attention. It involves the retreat from certain things in order to deal efficiently with other things. This type of condition is opposite to being in a confused, dazed or scatterbrained state. (Yokota 1964, 2) Many factors contribute to the rise in distractions, but primarily, the endless barrage of information is the source of distraction.

Television and cellphones, as well as social media apps like Facebook, YouTube and Instagram play a huge role in over stimulating an individual and posing challenges to focus. Consequently, concentrating on a task becomes difficult with the daily information overload and stimulation from the digital front. The editor Chris Congdon, in the 360 Research magazine article 'Think Better' states, "This Continuous partial attention puts us in a constant state of crisis, making us feel overwhelmed and unfulfilled leading us to stress." (Congdon 2015, 18)

Stress is defined as a process by which an individual responds psychologically, physiologically, and often with negative behavior, to a situation that challenges or threatens his well-being. (Parsons 1998, 119) In order to avoid the stress reaction, sometimes the best way to deal with a problem is to walk away from it and let the brain do the work subconsciously. Retreat, Regenerate and Inspire are the key terms spoken about in the Steelcase article. In order to deal with stress recovery, one must Retreat; by being away from the spatial context that causes stress, Regenerate; to explore capabilities in order to discover oneself and be Inspired; through the environment that is positive in its stimulations. These are essential tools to deal with stress (Congdon 2015, 21) and place an individual on the path to restoration.

Stephen and Rachel Kaplan (1989) propose four cognitive states, or states of attention, toward restoration. These states of attention are defined as Clearer Head, or Concentration; Mental Fatigue Recovery; Soft Fascination, or Interest; and Reflection or Restoration. (Ackerman 2018, para 14.1) These states work toward alleviating stress to restore full cognitive brain function.

1.CLEAR HEAD OR CONCENTRATION : In this stage, thoughts that were demanding one's attention; such as distracting thoughts, can fade away naturally and flow out of the mind.

2.MENTAL FATIGUE RECOVERY : This stage is where the restoration journey begins. Feeling drained out is overcome when directed attention is allowed to recover and be restored.

3.SOFT FASCINATION OR INTEREST : In this stage, an individual is gently engaged in a low stimulation that offers a quiet place to relax

4.REFLECTION OR RESTORATION: This stage is achieved by spending a long period of time in the environment that deals with all the requirements of restorative surroundings. This is truly where an individual can relax and feel rejuvenated.

Rachel and Stephen Kaplan are the foremost experts on environmental psychology and restorative environments. They are aware of the spatial qualities existing in environments leading an individual to restoration.

Restoration and Restorative Environments

Restoration takes place effectively in natural environments such as parks and gardens. These environments mitigate attention fatigue and emotional stress. The renewal leads to higher attention capacity and relaxation, leaving the person with positive feelings. These changes are called restorative outcomes and are interpreted in two supporting theories of restoration. Stress Recovery Theory (SRT) and Attention Restoration Theory (ART). (Korpela 2008,636)

Kaplan's Attention Restoration Theory (1989) proposes the idea of an increased attention span when exposed to nature, and Ulrich's Stress Reduction Theory (1991) states that leaving a stressful environment initiates an automatic response to produce a positive biological change. Ulrich says that retreating from the place that caused the stress, allows the body to recharge.

Restorative environments are places for rest and recuperation. They do not need to be extravagant, nor does one need to be in such a place for a long period of time to achieve a positive outcome. (Rachel Kaplan 1998, 67)

Decluttering the mind to assist in handling tasks that require focused attention, is the goal. Kaplan, has found patterns in restorative environments. (Rachel Kaplan 1998, 68)

1. QUIET FASCINATION: A simple activity like fishing, gardening or walking on fresh snow could evoke this feeling. Sound, in the physical environment, such as the chirping of birds, adds further dimension to the space.
2. WANDERING IN SMALL SPACES: Japanese gardens with their layers and textures provide a sense of depth and mystery. Such environments allow the eye to wander and focus on fascinating things.
3. SEPARATION FROM DISTRACTION: Structures that act as a barrier from distractions are effective restorative environments. An example of one such space is an urban park.
4. WOOD, STONE AND OLD : Materials influence how a person feels in space. Natural materials like wood and stone enhance restoration.
5. THE VIEW FROM THE WINDOW: Even in tight spaces, a view offers an escape from stress. It could be as simple as a tree across the street, but this allows the mind to wander from stress.

To further support these theories, in the Chapter, 'Determinants of Restorative Experiences in Everyday Favorite Places' from the book 'Health and Peace', "restoration occurs with, (a) psychological or geographical distance from one's usual context, (b) immersion in a coherent physical or conceptual environment, (c) a good match between personal purposes, environmental supports and demands for action, and (d) fascination, i.e., effortless attention."

However, these aspects are viewed more in nature driven spaces than urban ones. (Korpela 2009, 636) Therefore, much thought must go into the creation of restorative environments for recuperation in the urban environment.

Restoration in Urban Environments and Pleasurable Spaces

Faculty (Anke Maria Weber and Jörg Trojan, 2018) at The University of Koblenz-Landau, Germany, specializing in educational sciences and psychology bring to light the many theories on nature's restorative potential and review studies to explore the restorative value in urban built and built natural environments as well. There is restorative value in natural elements present in urban environments, like green patches in gardens, small flowers along streets and the presence of trees. However, built environments are noted to have restorative value as well, in leisure spaces, architectural elements and cultural settings. Anke Maria Weber and Jörg Trojan reviewed a study by Scopelliti and Giuliani that asked participants to list spaces that gave them restorative experiences to understand the difference between natural and urban environments. Astonishingly, participants noted places of leisure activities, like going out for a meal at a restaurant, watching a movie, listening to music or visiting a museum. The results bring to light activities having restorative qualities. Leisure activities with a loved one or family member hold high value to restorative experiences for adults. (Weber 2018, 5) It is therefore imperative to learn how a restorative activity functions at the level of the consciousness to bring about restoration.

In the article 'Ecstatic Places', Louise Chawla deciphers autobiographies and studies memories to understand what makes places memorable to a person. Ecstatic memories stand out because of the person present in that memory, or because of the environment and place. She reported a sense of freedom in both, the physical environment and the psychological state of mind. It was the freedom to discover places through a multi-sensory experience without interruption. She noticed the presence of "I" and not "we" where curiosity is explored alone. A combination of the natural, and multi-sensory elements, such as experimenting with light, shadow and atmosphere also factor into ecstatic places, as well as mystery, movement and solitude. (Chawla 1990, 21) The positive outcome of ecstatic places is that they induce a sense of strength and stability and a restorative balance between the environment and a person's life.

The physical environment is said to be an important factor in leisure. Space and place are better defined when they have meaning. Place attachment is the emotional and affective relationship between a person and place. (Hashemnezhad 2013, 10) In the book, 'Dimensions of Leisure for Life', Human Kinetics states that leisure comes from a motive more than the activity or time spent doing something. Leisure is experienced through the freedom to pursue an activity of the individual's choice. (Allen 1991) It is also likely to be experienced more around free time. Leisure is either planned or spontaneous, it is experienced in a social circle or in solidarity, it can be passive or active. Physiological benefits of reducing the feeling of stress can be seen through leisure activities. It gives a sense of satisfaction that makes a person feel both physically and mentally relaxed. (Allen 1991)

The Cooking Library

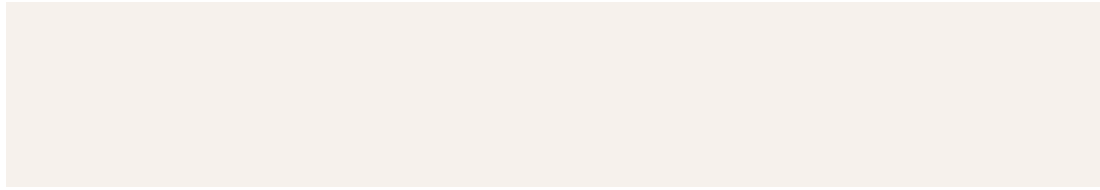
The term "psychological detachment" (Sonnentag 2012, 114) refers to mental disengagement from work during off-hours. Mentally disengaging from activities like sending work-related emails, is needed for leisure. Environmental settings play an important role in driving detachment and disengagement. An individual can affect restoration by choosing an environment or an activity that aids in 'psychological detachment'. (Sonnentag 2012,116) The Cooking Library, in Seoul, Korea is a one such urban precedent. It fosters restoration and rejuvenation through a space designed for the leisure activity of cooking. Designed by Blacksheep studio as a remedy to the fast life in this digital world, the concept is 'a humble factory setting transformed to a food laboratory' (Griffiths 2017, para. 5.1). The building is comprised of five levels including the basement, with each major level offering difference sensorial experiences to stimulate taste, touch, smell, sound, and sight. The space is open to the public for immersing into the world of food and cooking.

The deli, bakery, café and retail shop are on the first floor. Natural materials are highlighted throughout, such as stone floors, which resemble a European courtyard. Visitors are welcomed with the ritual of cleansing in a concrete cast basin on a brass plinth with a cast iron hand pump. They engage with the space through the exotic smell of herbs, cheese, coffee and baked goods. This floor is an active space

for visitors to make their own coffee or food and to dive into the retail world of cooking. The second floor is where visitors get lost in the library of over 10,000 cookery books, giving visitors a timeless, reliable and practical source of information for their curiosity. A glass structure houses herbs and spices used in all sorts of cooking. Visitors can touch and smell a particular spice, then delve into the archives of the spice in the library and be absorbed in this enriching environment. Cooking comes to life on the third floor, with an open kitchen for live cooking lessons from reputed industry professionals. Adjacent to the live kitchen is a 'Recipe Room' where cookbook signings take place and guests can collaborate to formulate new recipes. Social gatherings around the love of food are also welcomed to take place in this room. The open-air terrace has an indoor-outdoor private glass house for a unique dining experience, incorporating its own pizza oven and barbecue. A selection of herbs used in the recipes are planted on the terrace beside an orange tree. These elements add to the experience of the space. The Cooking Library takes visitors with an interest in the culinary arts through a series of experiential thresholds. It is a place to enjoy, inspire, and educate within the restorative universe of cooking. (Arch Daily 2017)

Conclusion

Restorative environments are essential for stress recovery and attention restoration. Natural environments play an important role in restoration, and tap into the qualities of fascination, being away, having meaning and being compatible, as stated by Rachel and Stephen Kaplan. But restoration can occur in the built environment as well with little presence from natural elements. In an urban environment, restoration can occur through leisure activities which provide multi-sensory experiences and stimulate curiosity. These kind of experiences are memorable, desirable and necessary for those seeking to rejuvenate and be inspired to grow either individually or with a group. Drawing inspiration from the Cooking Library in Seoul, this thesis project will explore the spatial qualities and the environment of a leisure activity that facilitate stress recovery. Aspects of scale, light, transparency, balance and smoothness will also be addressed. The project will specifically look at understanding architecture styles and elements in a space that is calm and offers a sense of mystery, movement and solitude to the visitor.



PRECEDENT STUDY

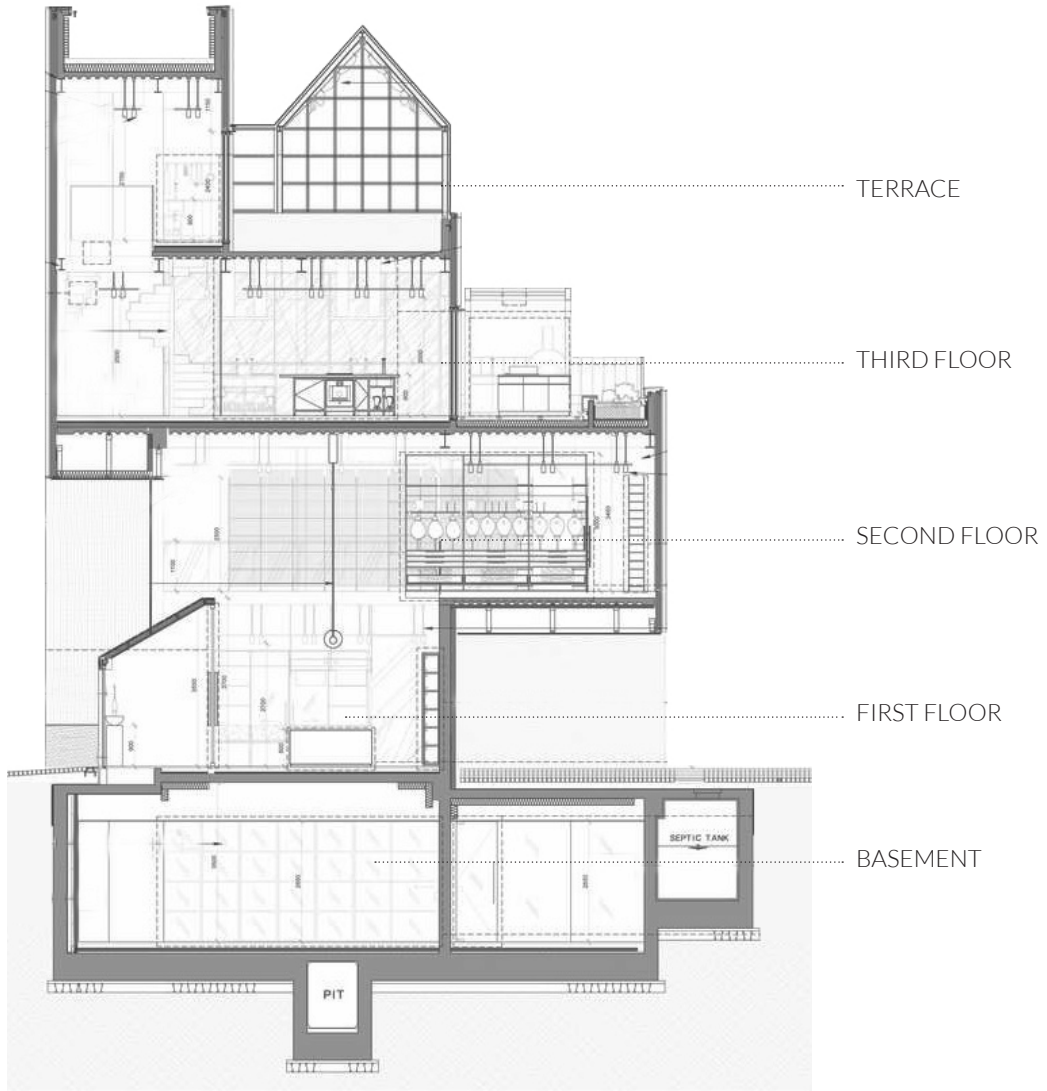
THE COOKING LIBRARY

Precedent



THE COOKING LIBRARY

Situated in Seoul Korea, The Cooking Library is a space where the production, literature and experience of food come together. This 5 storied building is a humble factory transformed into a food laboratory with different experiences on each floor.



Section of The Cooking Library



Inviting visitors to get lost in the universe of food and cooking, visitors are drawn in through their senses with the smell of fresh baked goods. This is the first floor where the deli, retail store and bakery are located. The main cooking for the deli happens in the basement.



As visitors move up to the second floor they have the opportunity to delve into the archives of food with a collection of 10,000 books. A glass house with ingredients form an interesting element to the space. People are free to explore and learn about the ingredients.



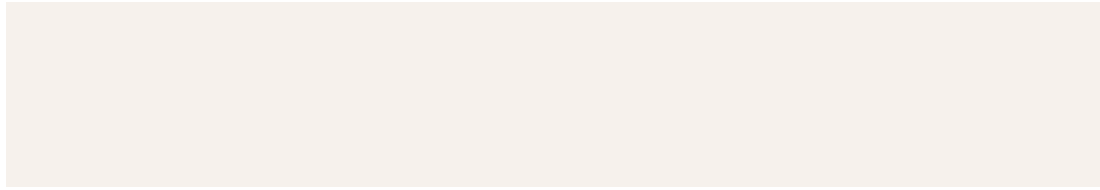


On The third floor is where cooking comes to life with lessons for visitors in the open kitchen. Adjacent to the kitchen is a recipe room for events like cookbook signings.



The last floor comprises of an outdoor indoor space with an glasshouse structure for private events indoors. Herbs used in the cooking are grown outdoors, making it an interesting space to dine in.





CASE STUDIES

CLAY STUDIO
KEY INFORMANT INTERVIEW
FLEISHER ART MEMORIAL

Case Study: Clay Studio



139 N 2nd St, Philadelphia, PA 19106
21,000 sq ft

BACKGROUND

Founded in 1974 by five artists from Moore College of Art in need of workspace. It was envisioned as an affordable studio space for fresh artist out of college. In 1979, the mission was shifted to an inward focus to one that also embraced community engagement and education. The Studio became a nonprofit educational institution.

MISSION

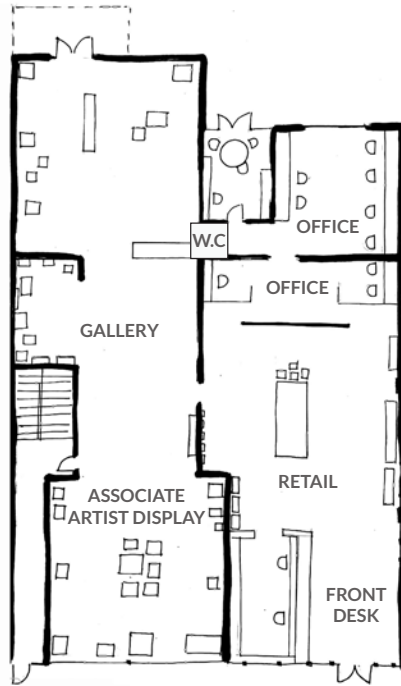
To provide a unique learning environment in which to experience the ceramic arts; accordingly, we gear our programs to all levels of interest, proficiency, and financial means.

ACTIVITIES

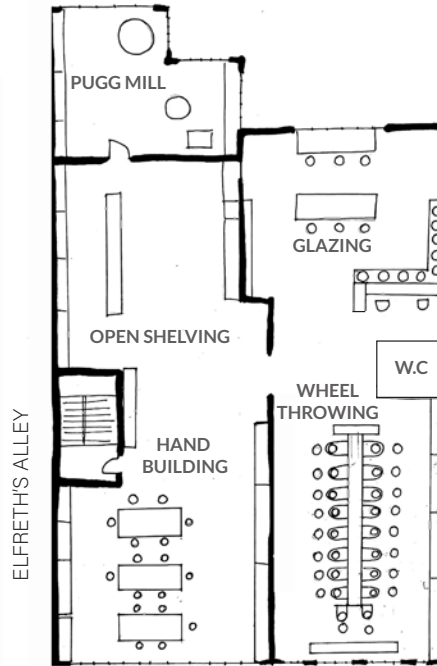
1. Hand Building
2. Wheel Throwing
3. Slip Casts and Molds
4. Clay Mobile

DEPARTMENTS

- 1st Floor - Gallery, shop + office
- 2nd Floor - Associate artist studios +classrooms
- 3rd Floor - School: classes + workshops
- 4th Floor - Resident + work exchange student



First Floor Plan



Second Floor Plan

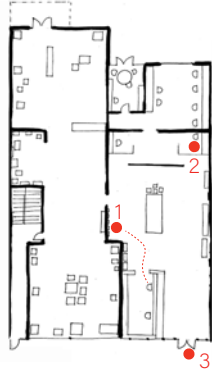
General Observations

Pros

1. Exhibit students work in gallery
2. Diverse Environment
3. Sense of community
4. Provided with necessary equipment
5. Encourages independent study

Cons

1. No loading dock
2. Not ADA accessible. Staircase only
3. Lacks interaction with other floors
4. Tight space
5. Office lacks privacy. No doors



Activity Map

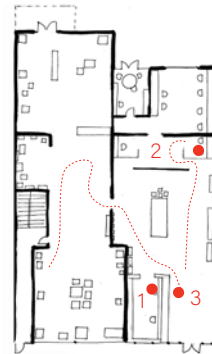
VIDEO 1
 3:00 - 3:10pm
 1/13/20
 Cold & Windy

1. Dusting Cups
2. Working in office
3. Visitor walking into shop



VIDEO 2
 3:10 - 3:20pm
 1/13/20
 Cold & Windy

1. Sits at reception
2. Walks to speak to gallery assistant
3. Visitor walks into exhibiton space



VIDEO 3
 3:20 - 3:30pm
 1/13/20
 Cold & Windy

1. Billing customer
2. Speaking with colleague
3. Visitor at billing counter



LEFT TOP TO BOTTOM
Retail store and
Exhibition space,
ceramic work freshly
made, clay mobile in
schools , hand throwing
workshop

Key Informant Interview

Name: Jennifer Zwilling

Title Position: Curator of Artistic Programs
at the Clay Studio

Date of Interview: 13th January, 2020

CONDITIONS OF EXISTING FACILITY AND ORGANIZATION

1. What is the main goal/ purpose of your facility? (Are there annual reports, pamphlets, etc available?)

We are a Non profit organization 501c3. Mission statement is about supporting both artists and the community through ceramic art. When we were first founded it was 5 artists who had graduated from Moore college of art in 1974 and wanted shared space. After a few years in 1979 they became a non profit organization. We have been able to grow the community aspect service aspect in the organization.

2. How would you describe your organizational culture?

A wonderful team of people. Everyone is dedicated to the mission statement of supporting artists and community. We are all like minded people.

3. What is the square footage of your facility and how many occupants does that accommodate?

21,000 sqft . New building is 33,000 sqft. Old Clay studio accommodates 125 people in the building at any given moment. We have had 700 people come in for an opening on a Friday night.

4. Is this size/ratio ideal?

It's way too small.

5. How does the design of your facility differ from other similar facilities? How is it the same?

We are unique in the wide range of programming that we offer. We have everything from the Clay Mobile that serves young students, upto professional artists in the program and including the people who come to shop to buy a mug, people who want to come for date night at 1 time. Or some people who have been coming for years. Most other places focus on one kind of artist. We look beyond artists , appreciators of art as well.

6. Who are the types of people that come to this facility?

It's a wide range again. The one's that come for classes are those that are retired and have more time. We also have people who are working that come for these classes. The associates and residents are artists with prior background in ceramics.

7. What is the average age/ ability range of the occupants?

It's a wide range. In the summertime we have clay camps for school age children. The classes may have 55-60 years old on an average. They have more time on their hands. The professional artists age is 30.

8. Do occupants have a space preference that you see?

Each of them has their own studio space to work. They are on each floor based on their program. We don't really have a meeting space or lunch area in this building, but we have one in the new building that's coming up.

9. What are the different departments within your facility? What do they do (Make a list)

Associate Artists	Storage in basement
Resident Artists	Permanent collection
Exchange students	Studio technician space down
Workshop Classes	Gallery
Executive Offices	Shop
Director's Office	

10. Number of Staff? How many at facility at a time?

20 staff members + teachers

11. What are the job titles of your staff?

- Executive Director
- Co- Chief operating Officer
- Director of development
- Curator of artistic programs
- Gallery and Retail assistant

- Retail manager and coordinator
- Grants manager and development coordinator
- Community engagement manager
- Community engagement teaching artist (2)
- Community engagement assistant
- Graphic Designer
- Development coordinator
- Education manager
- Education assistant
- Studio Technician
- Studio Assistant (2)
- Executive assistant
- 30 teachers in total

12. How do departments interact? Are there any special adjacencies?

They are all on separate floors as the building is vertical. We have gone more horizontal in the new building and merged departments to foster interaction.

13. What type of workspaces does the staff require?

Right now the office open and is with the gallery. In terms of culture it's nice to see who is walking around but privacy is important too. In the new building we're going to have doors on the offices which is very exciting. We will also be on the fourth floor and not next to the gallery and retail. But we intentionally created one office near the gallery and shops so we could take turns in being down there around the visitors.

14. What are the public areas in the space? Who uses them?

The gallery, the shop, classrooms used by visitors and students.

15. What activities take place in public areas? What works? What doesn't?

The exhibition space here has space cut out with hallways and doorways. There is no smooth path in the space. The emergency fire hose box in the building juts out into the gallery space. The new space is rectangular and larger.

16. What are the circulation paths of public, staff, deliveries of materials and art supply?

Its very tough here. On the sidewalk we have a metal door that opens to the basement. The big trucks with clay deliveries have to pull up on the sidewalk and go send them down this little chute and then it is taken upstairs by the freight elevator. The studio tech takes care of it down there. We have no loading dock.

17. Explain the process of these exits and the spaces required for BOH?

There is an exit to the backyard from the office

18. Are there any special equipment requirements? Like electricity, plumbing, lighting, ventilation?

Yes, all of it is very important. We require ventilation and electricity in the kiln rooms and water supplies for the wheels along with electricity.

19. What is the main safety or security issues?

Students not allowed to go in the kiln room. Only those trained handle the firing of ceramics . The associate artists are allowed to use the kiln room.

DESIGN SPECIFIC QUESTIONS

1. Are there any issues that affect the space planning of the studio or program?

As the curator, for me it is really the gallery space being better. But also, to have more visibility to the street to display all activities to any passersby. An open event space is something we've added in the new building. We also aim at having a prototyping space that encourage students to explore that side and experiment with the materials.

In the new building we will also have public display cases on all floors of the building so our collection will serve as an educational resource to people. And we do have a number of books that we'd also like to showcase.

2. Are there particular furniture materials to be used for your facility?

Wood is the best, it is durable and can take a lot of wear and tear.

3. Name the necessary equipment needed?

Decal printer, Prototyping room, slip casting , plaster, 3d printing, ceramic wheel, kilns.

4. Has any attention been brought to acoustics of the space? Is it important in your space?

Not so much. We want the studios to be quiet because we want people to concentrate. The wheels are also not that noisy.

5. Do you imagine the environment to be like something else that exists?

We had to imagine the space to accommodate the wheels. The shapes of the classroom based on the equipment . and circulation space.

6. What services do you offer the occupant? May be in your new space?

In the new space we have a roof garden and event space. More availability for people to have events or even rent this space for their events.

THESIS SPECIFIC QUESTIONS

1.What are the spaces required to run this clay studio efficiently?

Studios spaces, the loading dock and storage space, the kiln and glazing area, the gallery space and offices.

2.How would you compare this to other similar facilities in Philadelphia?

3.Any concerns for spaces occupied by staff?

Privacy and more space

4. Anything you'd like to change about the spaces used by the occupants?

Add prototype room, add events space and increase storage space for ceramics

Case Study: Fleisher Art Memorial

719 Catharine St, Philadelphia
24,251 sq ft

BACKGROUND

In 1988, Samuel S. Fleisher began holding free art classes for low income children of factory workers. His classes evolved where art was taught to all ages and races in a welcoming atmosphere. In 1916, Fleisher purchased the Saint Martin's College of Indigent Boys building. He continued to purchase property as the classes increased in popularity and also bought the Episcopal Church of the Evangelist, now known as the Sanctuary.

MISSION

Fleisher's mission is to make art accessible to everyone, regardless of economic means, background, or experience.

ACTIVITIES

1. Classes/ Workshops
2. Creative Labs
3. Saturday Young Artist Program
4. Summer Workshops for Children & Youth
5. Tuition Assistance - Exhibitions
6. Summer Workshops
7. Art Mobile



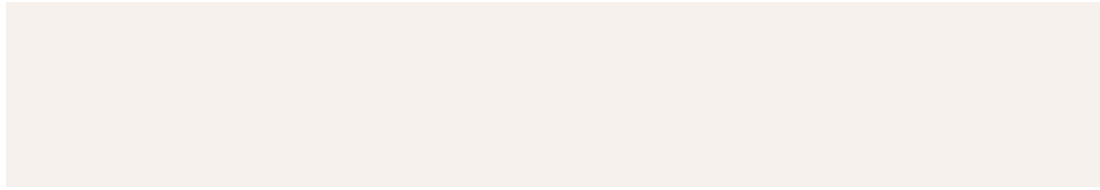
A typical classroom set up for young students



Workshops in acrylic painting on the second floor



The sanctuary is now used as a space for public events, meetings, workshops and play space for children.



VISUAL INFLUENCE

HAYSTACK MOUNTAIN SCHOOL OF CRAFTS

Visual Influence

Haystack Mountain School of Crafts

Deer Isle, Maine

65,000 sq ft (40 acres)

Architect : Edward Larrabee Barnes Associates

MISSION

To include the investigation of craft in an aesthetic climate, honoring tradition while acknowledging the rich potential of contemporary visual art.

DESIGN ELEMENT

The central dramatic stairway cascades down to the water body. This stunning element grabs one's attention. The stairway is flanked by cedar shingled cabins on either side.

TARGET AUDIENCE

Youth students and adults

Artists from different backgrounds



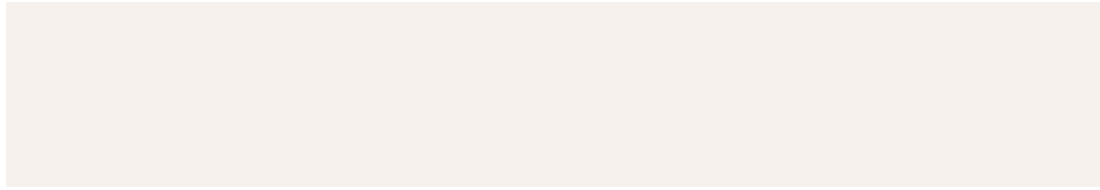


SPACES

Six workshop studios
A digital fabrication lab
Visiting artist studio
Dining hall
100-seat Gateway Auditorium
Haystack Library

SITE

Natural setting of the campus, and the focused energy of the school community, provides an environment that supports a serious exploration of craft, ideas, and imagination.



PROGRAM

PROGRAM AREAS
MASTER LIST OF SPACES
CRITERIA MATRIX
BUBBLE DIAGRAM

Program

	STAFF/OFFICES	SOCIAL	EXPLORE & LEARN	FOCUS	STORAGE
AREA	2,600	5,820	8,590	1,000	1,500
CAPACITY	31	100	120	14	6
OCCUPANCY	BUSINESS	MERCANTILE	EDUCATIONAL	ASSEMBLY	STORAGE
PRIVACY	PRIVATE	PUBLIC	PUBLIC	PRIVATE	PRIVATE

My thesis programming needs are based around an urban art studio that is called the Arthaus. The Arthaus is a space of comfort and offers visitors a space to delve into the world of art and craft. Public spaces would serve the purpose of socializing and networking as a community. Artists of similar interest can collaborate and grow together in spaces like the exhibition, cafe, gathering space, retail store and outdoor area. Learning spaces for amateur artists offer a range of workshops from oil painting to screen printing and ceramics. The learning spaces are made fun with a special focus on pigments and colors that are seen bleeding into the other spaces. The studio also offers skilled artists a private area for quiet and focus time. Artists can become a member of this urban studio and bring meaning to their lives by doing what makes them happy.

Master list of spaces

THE ARTHAUS				
DEPT	ROOM TYPE	OCCUPANCY	SF PER	ALLOTTED SF
EMPLOYEE OFFICE	LEADERSHIP TEAM	4 DIRECTORS	150/STAFF	600
	SUPPORT STAFF	5 STAFF	100/STAFF	500
	TEACHER'S ROOM	10 FACULTY	100/FACULTY	1000
	SUPPORT SPACES	12 PERSON CONFERENCE ROOM	25/PERSON	300
	COPY ROOM		100/ ROOM	100
	STAFF PANTRY		100/ROOM	100
SOCIAL	LOBBY			250
	GALLERY /EXHIBITION	30 VISITORS APPROX	50/PERSON	1500
	ART STORE			500
	PUBLIC RESTROOMS	6FIXTURES	35/FIXTURE	420
	MEETING SPACEC	40 STUDENTS - EVENTS SPACE	25/PERSON	1000
	RESTAURANT + CAFÉ	40 PEOPLE APPROX	25/PERSON	1000
	KITCHEN			400
	ATRIUM GARDEN			1000
EXPLORE & LEARN	PLANT PIGMENTS - EARTH COLORS lab	15 VISITORS	50/PERSON	750
	PIGMENT ROOM	15 VISITORS	50/PERSON	750
	PAINT MAKING ROOM	15 VISITORS	50/PERSON	750
	4 MIXED PURPOSE ROOMS - porcelain painting, DRAWING, WATERCOLORS, OILS, ACRYLIC,		50/STUDENT	3000
	1 CERAMIC STUDIO/SCULPTURE		50/STUDENT	750
	KILN ROOM			100
	GLAZING ROOM			100
	1 SCREEN PRINTING STUDIO		50/STUDENT	750
	OUTDOOR GARDEN			1500
FOCUS		6 PRIVATE STUDIOS	100/ ROOM	600
		shared studio for 8 artists	50/STUDENT	400
B.O.H	BOH	STORAGE		1500
			TOTAL	19620
			CIRCULATION	30% 5886
			TOTAL	25506

Criteria Matrix

CRITERIA MATRIX : THE ARTHAUS		SQ FT	ADACENCIES	PUBLIC ACCESS	DAYLIGHT AND/OR VIEW	PRIVACY	PLUMBING	SPECIAL EQUIPMENT	SPECIAL CONSIDERATIONS
1. RECEPTION	250	2, 5	H	I	N	N	N		
2. CAFE	1000	1,3	H	Y	N	N	Y		
3. KITCHEN	400	2	L	N	H	Y	Y	CLOSE TO LOADING DOCK	
4. EXHIBITION	1500	5	H	N	N	N	N		
5. RETAIL	500	4	H	N	N	N	N		
6. GATHERING SPACE	1000	2,7	H	Y	N	N	N		
7. INDOOR GARDEN	1000	6	H	Y	N	Y	N	NATURAL SUNLIGHT	
8. PUBLIC RESTROOMS	420	CENTRAL	M	N	H	Y	N		
9. LEADERSHIP	600	10	L	I	H	N	N		
10. OFFICES	1500	4,5,15	L	I	H	N	N		
11. SUPPORT SPACES	500	10,9	L	I	H	Y	Y		
12. PIGMENT ROOM	750	13	M	I	L	N	N		
13. PAINT MAKING ROOM	750	12	M	I	L	Y	N		
14. LAB	750	13,12	M	I	L	Y	Y		
15. ART STUDIOS	4700	250	M	Y	H	Y	Y	SOFT SUNLIGHT	
16. PRIVATE STUDIOS	600	REMOTE	M	Y	H	Y	N	ACOUSTIC CONSIDERATION	
17. SHARED STUDIO	400	REMOTE	M	Y	H	Y	N	ACOUSTIC CONSIDERATION	
18. STORAGE	1500	15,5,4	L	N	N	N	N	NEXT TO LOADING DOCK	
19. OUTDOOR GARDEN	1500	15	H	Y	N	Y	N	PLANTS FOR PIGMENTS	

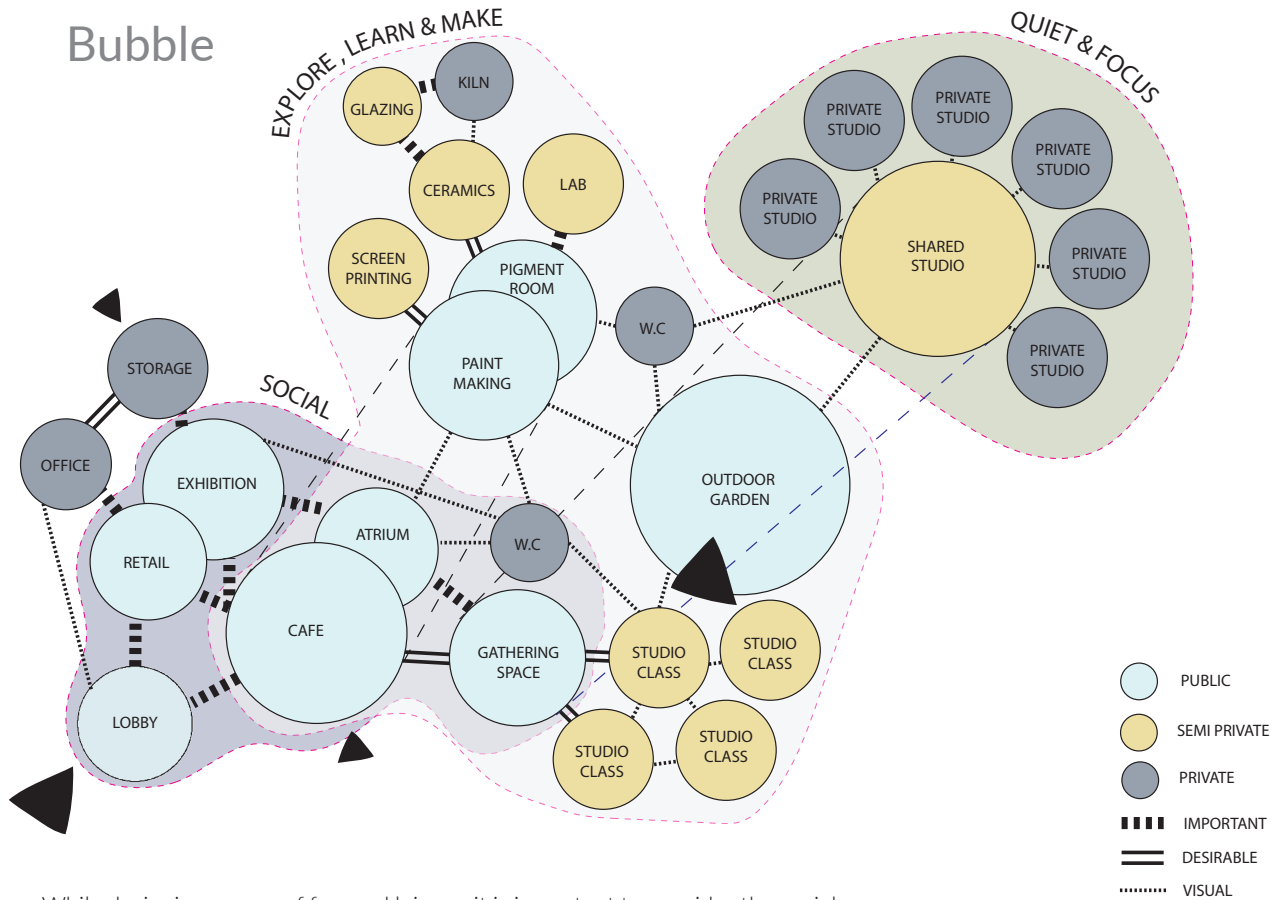
LEGEND

H - HIGH
M - MEDIUM
L - LOW
Y - YES
N - NO
I - IMPORTANT BUT NOT REQUIRED

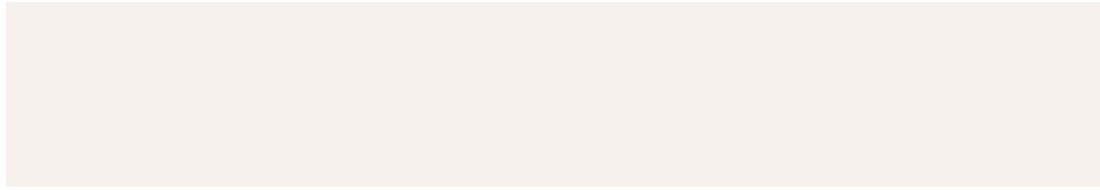
○ IMPORTANT
* REASONABLY CONVENIENT
- REMOTE

TOTAL NEEDED: 19620 Sqft
CIRCULATION 30%: 5886 ÷ 19620 = 25,506 Sqft

Bubble



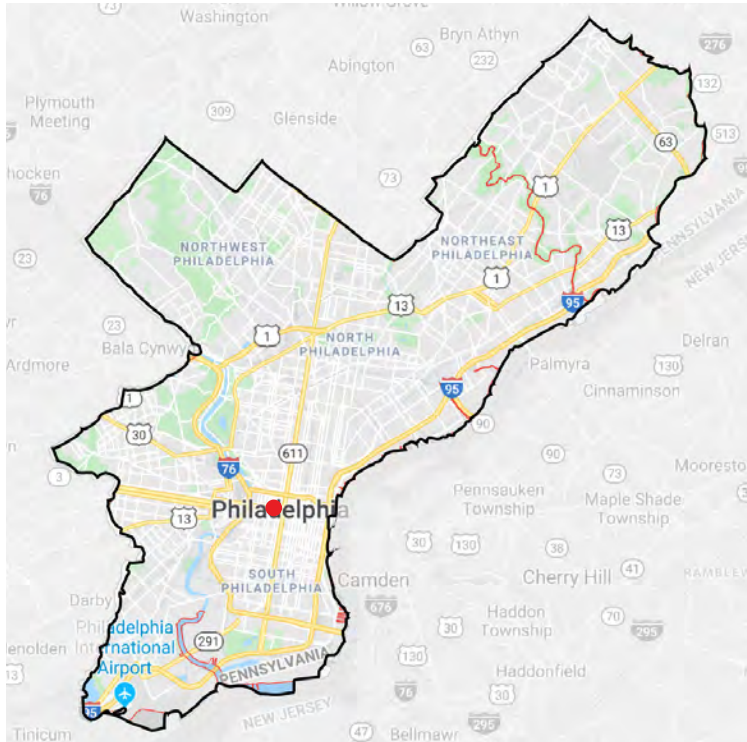
While designing spaces of focused leisure, it is important to consider the social needs of the user in order to create a sense of place for them. Therefore, a clear distinction between public and private spaces is seen in the plan. While the social areas that are on the first floor, flow from one space to another to foster interaction, the private studios on the second floor are carefully placed at the back of the building allowing for focus time.



SITE

CITY MAP AND NEIGHBORHOOD
HISTORY
SITE DOCUMENTATION
EXISTING CONDITIONS
SITE ANALYSIS

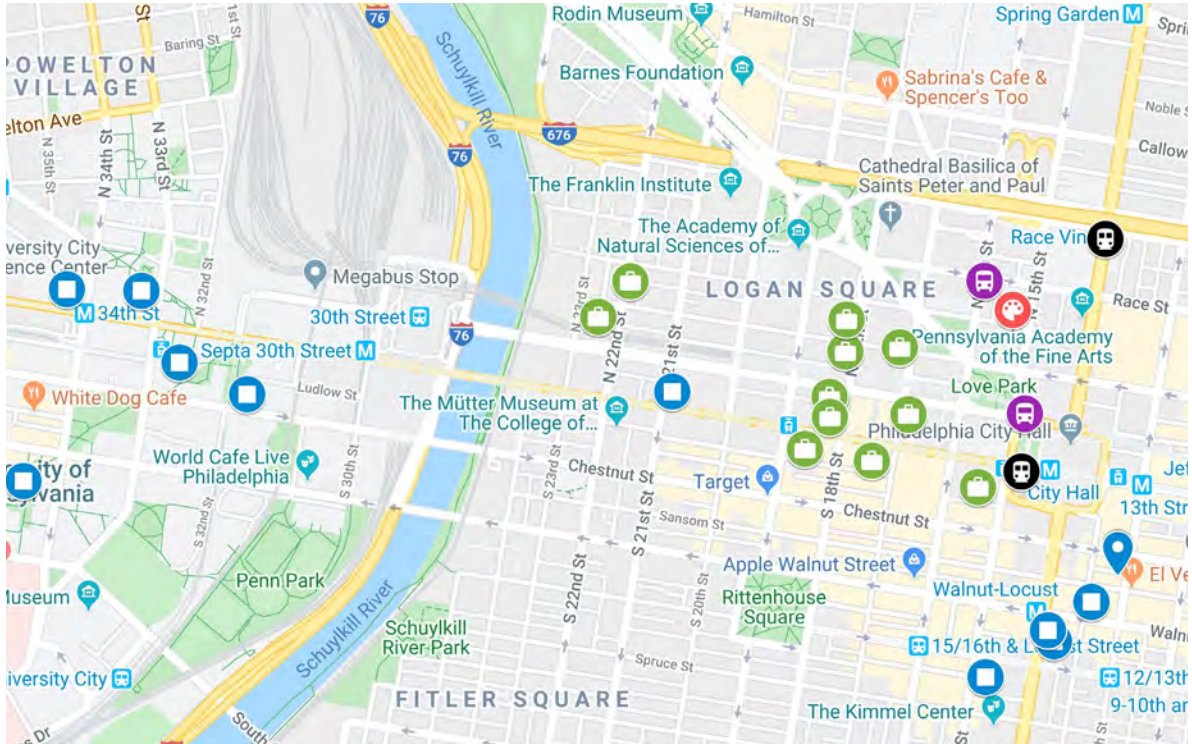
Site: 1501 Cherry Street, Philadelphia



SITE SELECTION CRITERIA

1. Urban area
2. Accessible by public transport
3. Access to natural light
4. Outdoor space
5. 8 Minute walk from subway station
6. Architectural structure
7. Vibrant neighborhood
8. Parking

Logan Square



- SITE
 SITE
 Logan Square is located between Broad Street and the Schuylkill River and Market and Spring Garden streets.
- UNIVERSITY
 UNIVERSITY
 Public transportation : SEPTA buses, subways
 Nearest stop: City Hall and regional rail Suburban Station.
- TRAIN STATION
 TRAIN STATION
 ATTRACTIONS
 Vibrant mix of historic buildings
 High-rises
 Museums
 Barnes Foundation
 Iconic LOVE sculpture
- OFFICE
 OFFICE
- BUS STATION
 BUS STATION

Race Street Meeting House



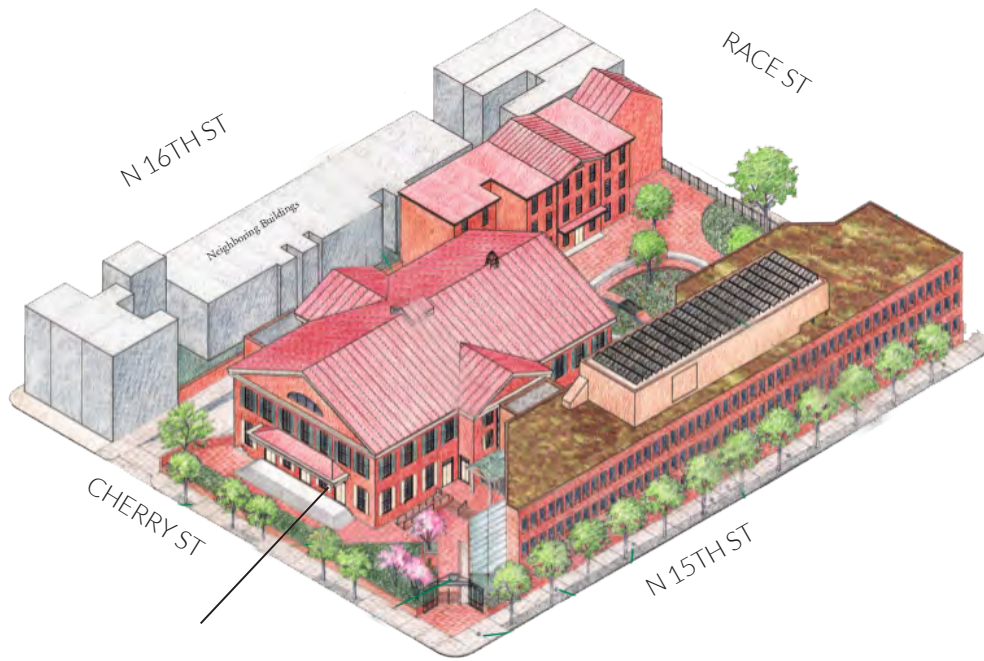
Site

The site, 'Friends Center' or Quaker meeting house on 15th and Race is chosen for both its accessibility i.e a 4 minute walk to the MFL subway line on 15th street, and the Quaker's fine appreciation of art.



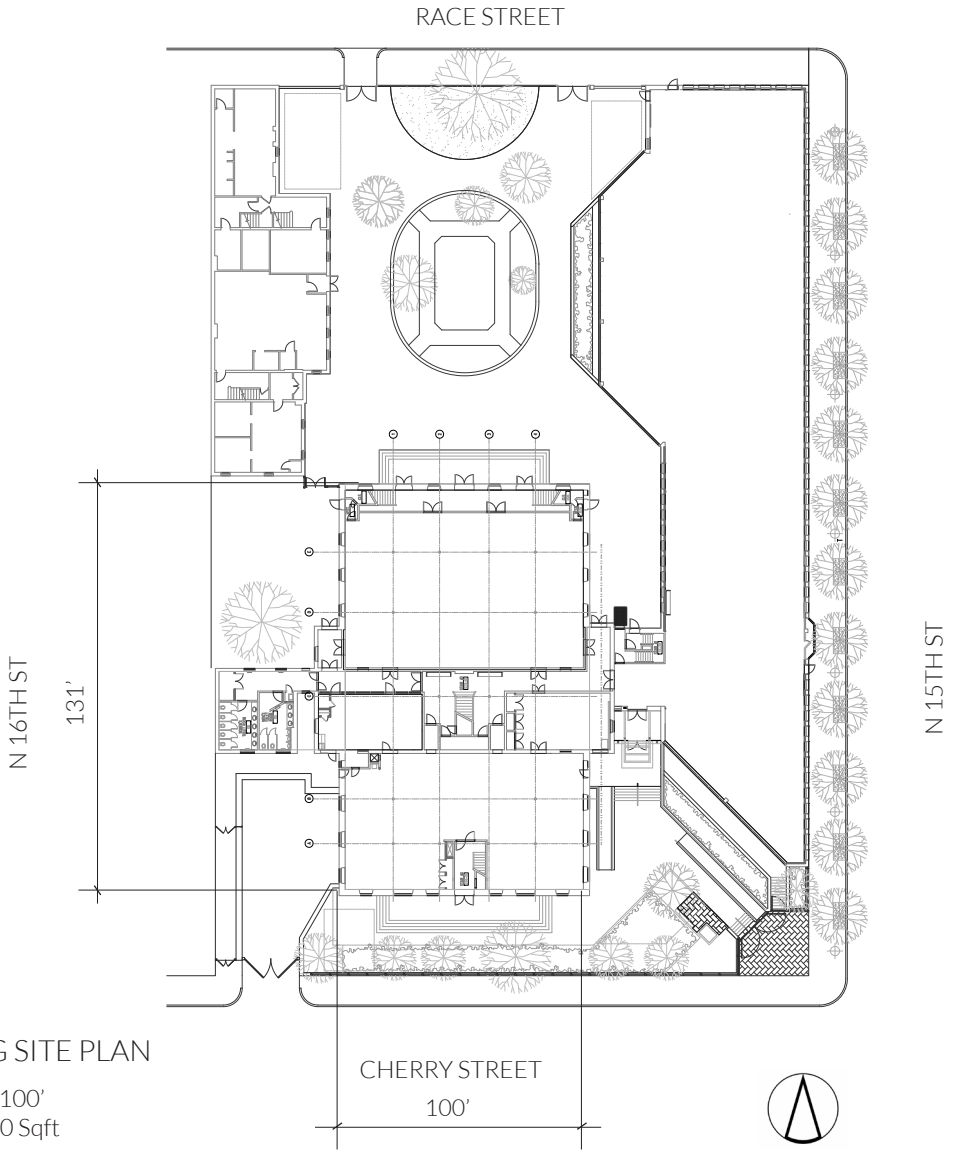
Back view of the meeting house

This house of worship, established in 1856 was used as a meeting space for the religious society of friends. The original entrance was on Race Street. The central Philadelphia monthly meeting house was once the forefront of the women's movement in the 19th Century in the Quaker religion as well as the American political activism. The building is now registered as a national historic landmark.



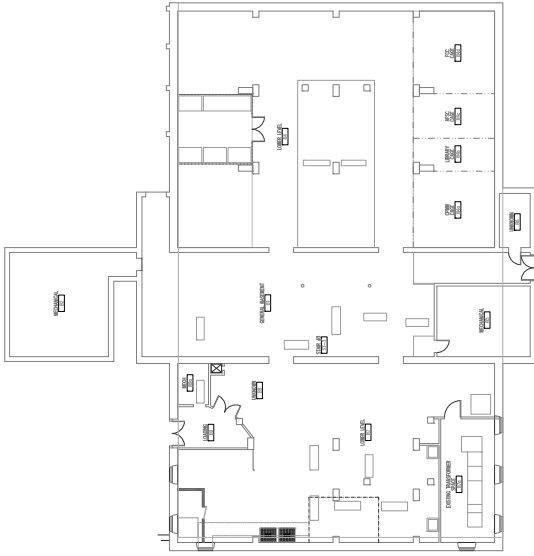
THE ARTHAUS

Site Documentation

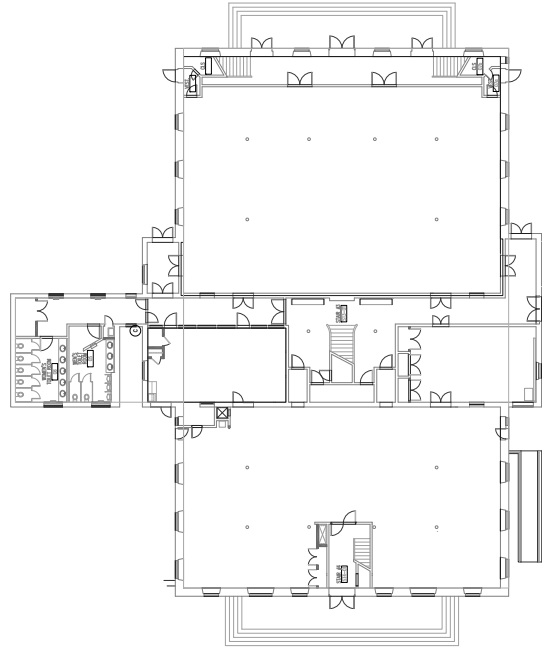


EXISTING SITE PLAN

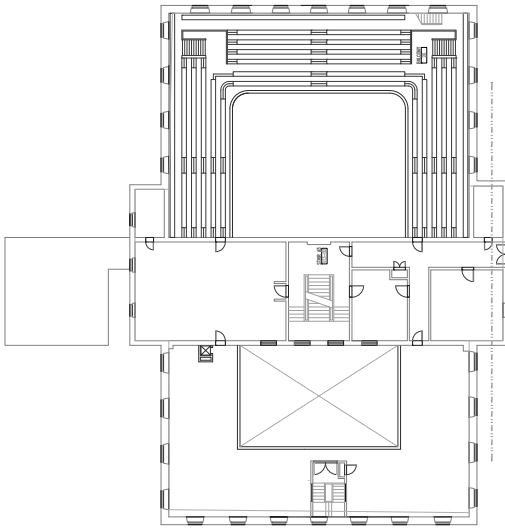
Size: 131' x 100'
Area: 34,500 Sqft
Floors: 3
Year: 1856



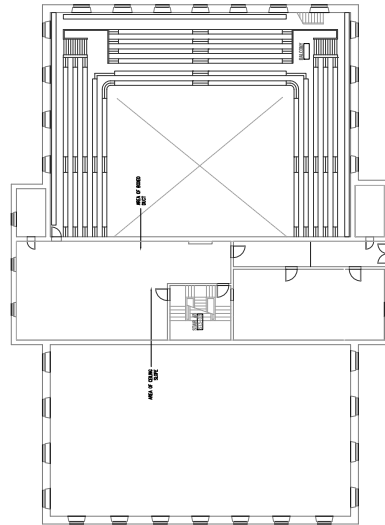
BASEMENT PLAN



FIRST FLOOR PLAN



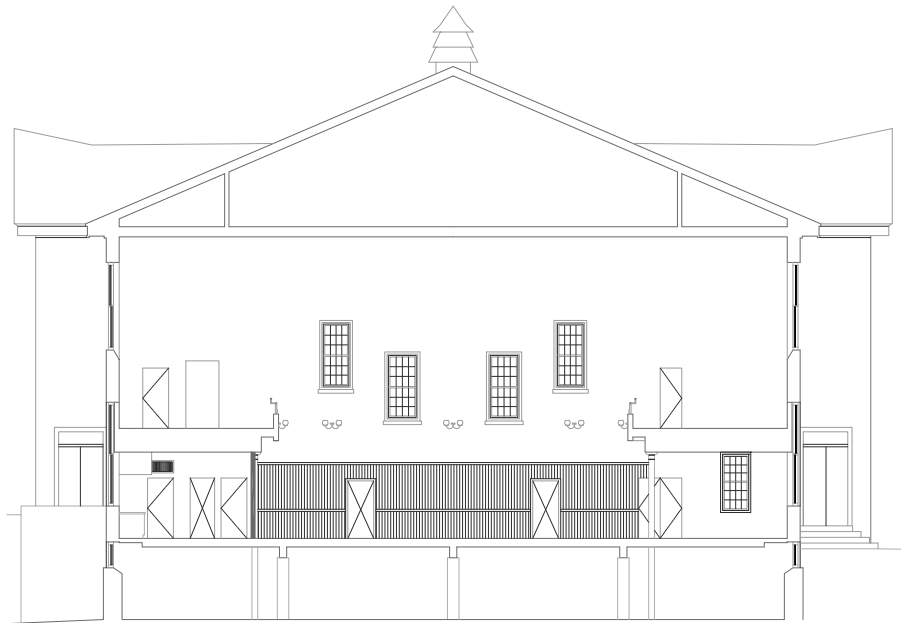
SECOND FLOOR PLAN



THIRD FLOOR PLAN

NOT TO SCALE

Site Documentation



NORTH SECTION

Existing Sections



WEST SECTION

Existing Conditions Exterior



FRONT ENTRANCE



BACK ENTRANCE

Existing Conditions Interior



SIDE CORRIDORS



SOUTH MEETING ROOM CONVERTED
TO LIBRARY AND OFFICE SPACE

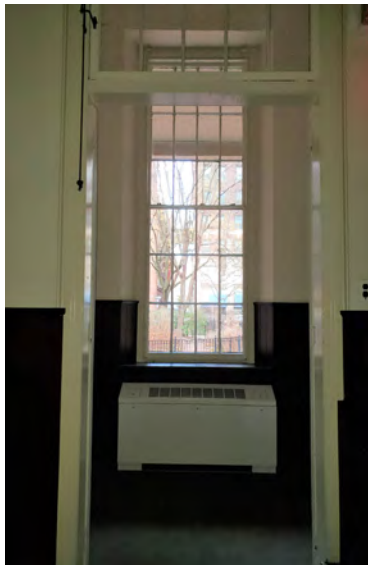


NORTH MEETING ROOM

Existing Conditions Interior



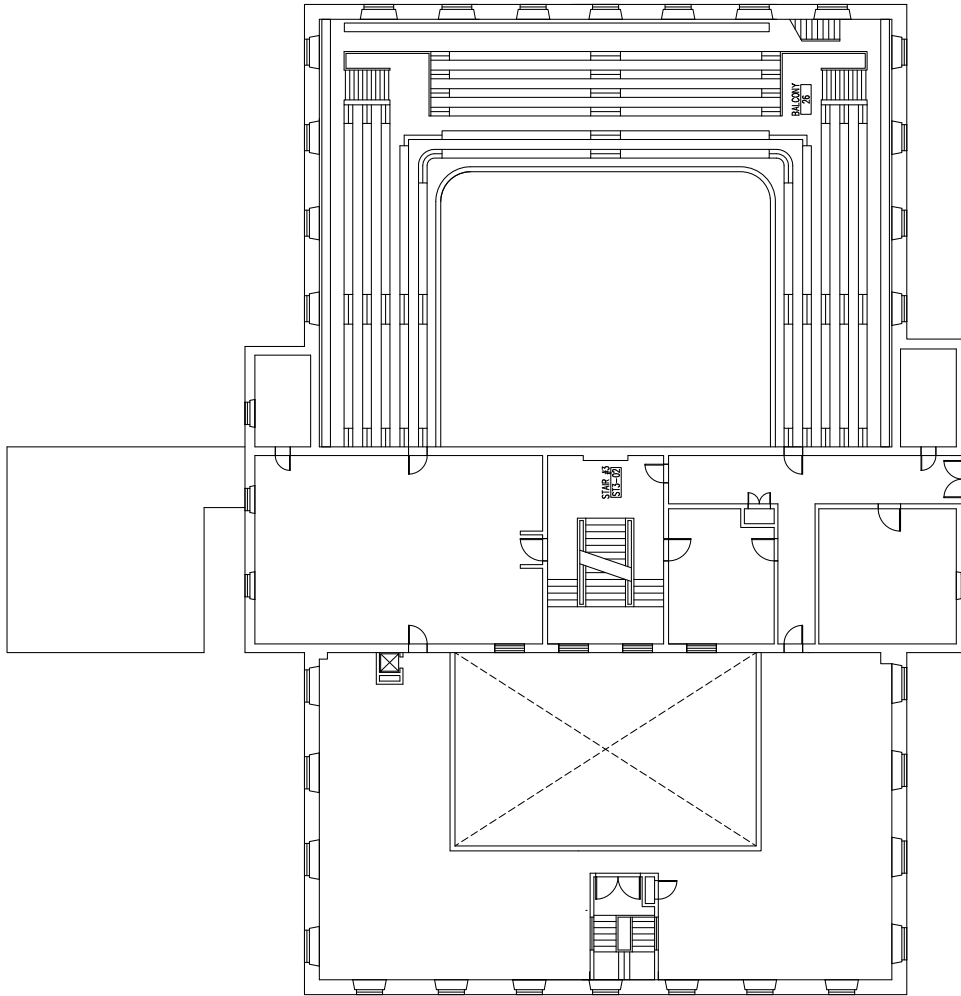
MEZZANINE LEVEL SEATING IN
MEETING ROOM



EXISTING WINDOW



EXISTING CENTRAL STAIRCASE



The existing plan of the meeting house follows the pattern of a central core with a staircase that divides the space into 2 simple rectangles on either side. These were the monthly meeting rooms. The north for the men and the south room for the women. Above the central staircase is a small skylight that echoes the principles of the inward light and divinity.

Site Analysis

Best natural sunlight and views are seen in the North and West. This makes the North side of the building suitable for Artist Studios.

The East and South face harsh sunlight, but are blocked by adjacent buildings.

The central skylight on the roof brings in natural light, adding potential for an atrium space with an indoor garden.










North views of the courtyard and exterior space make it the best location for the outdoor garden.

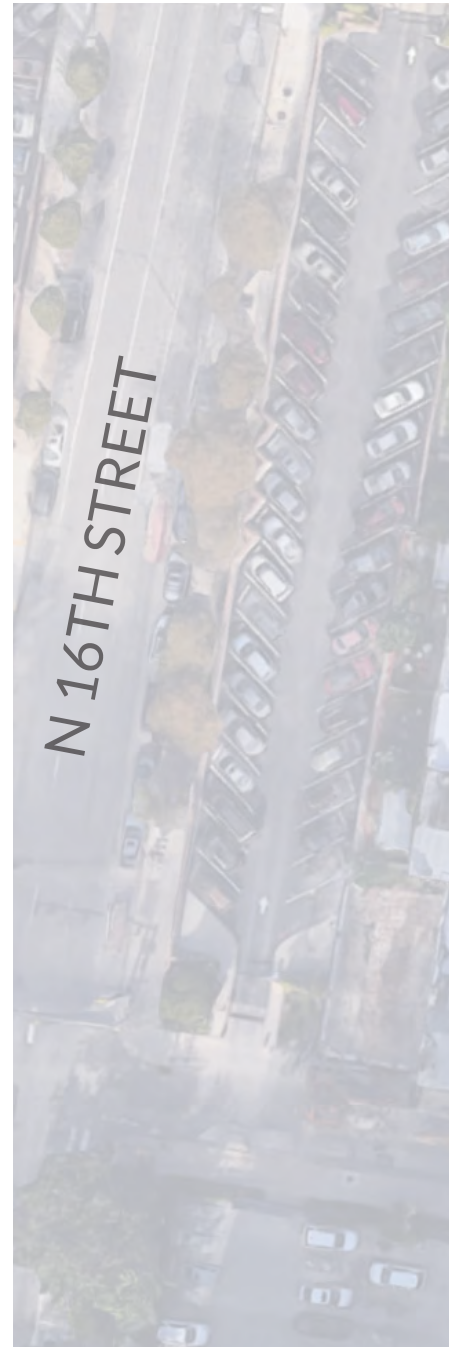
Loading dock access from the south west corner of the building by a ramp.

Ample discounted parking available around the block for visitors.

ADA friendly building with ramps on either side, making it accessible to everyone.

LEGEND

1ST TIER		VIEWS	
2ND TIER		SUN	
3RD TIER		FLOOR ENTRY	
4TH TIER		WC	
DEAD SPACE			





RACE STREET

N 15TH STREET

BEST NATURAL LIGHT EXPOSURE AND VIEWS

RESIDENTIAL BUILDING VIEWS

VIEW OF OUTDOOR AREA & DREXEL PHYSICIANS BUILDING

SOFT LIGHT FROM NORTH IDEAL FOR ART STUDIO SPACES

FRIENDS CENTER VIEWS

SKYLIGHT ON ROOF BRINGING IN NATURAL LIGHT IDEAL FOR ATRIUM/ INDOOR GARDEN

EVENING SUN

DREXEL COLLEGE OF NURSING VIEW

PRIMARY ACCESS TO EVENING SUNLIGHT

PRIVATE PARKING IDEAL FOR LOADING DOCK

LOVE PARK VIEWS

PHILADELPHIA FAMILY COURT VIEW

MORNING SUN BLOCKED BY FRIENDS CENTER BUILDING

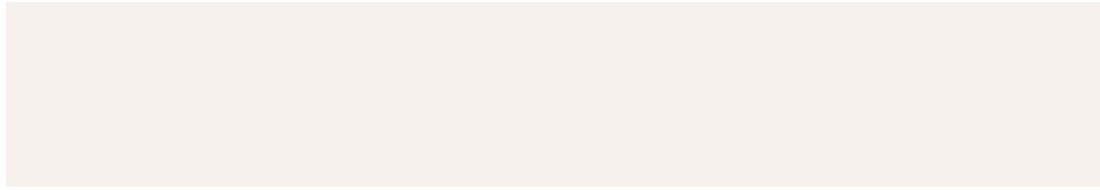
CENTRAL AREA WITH MINIMAL SUNLIGHT PERFECT FOR PRIVATE SPACES LIKE OFFICES

ADA RAMP

PFA VIEWS

HARSH SOUTH LIGHT BLOCKED BY FAMILY COURT BUILDING

CHERRY STEET



DESIGN STRATEGY

DESIGN PROBE 1: EXPERIENCE
DESING PROBE 2: MATERIALITY
DESIGN INTENT



DESIGN PROBE 1: EXPERIENCE

Visitors to the Arthaus will have the freedom to discover oneself through learning, exploring and making art. Private quiet zones as well as public learning spaces provide a great environment for this kind of focused leisure.



DESIGN PROBE 2: MATERIALITY

The interior space will be an inviting creative space with a clean and contemporary look. A neutral color palette with natural materials and textures will add warmth to the space. Proportion and scale, transparency and light filters will be played with to achieve a visual balance in the setting. The building will allow the visitor to delve into their creative world and reinvent themselves.

Design Intent / Mission Statement

To give the visitors an opportunity to disconnect with the stresses of their daily life and immerse in their love for craft.

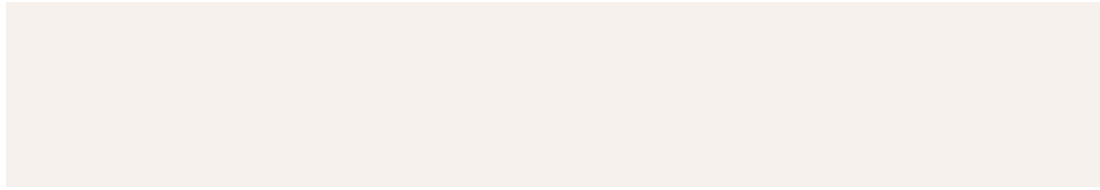
To offer art lovers a creative environment to explore, learn and create art. To give visitors the freedom to discover and develop artistic skills that nurtures their creativity and personal growth.

To offer artists an opportunity to showcase their work and grow as a supportive community.

Research to Design Statement

While transitioning from the research stage to design, what struck me the most was, people look for a sense of community with like minded individuals. While at the Clay Studio I observed that social interaction is key to making an art studio successful. Which is why, the staff offices and admin spaces are in proximity to the public spaces. This gives an opportunity for students and staff to interact with each other and really enhance that sense of community.

In order to create a sense of place for the user, it is also important to cater to their social needs. This is done by providing studio spaces that can be rented for quiet and focus time. A clear distinction between public and private spaces is also essential in making the Arthaus cater to their focused leisure needs. The materials and architectural details will also play a great role in creating an atmosphere that is calm, inviting and relaxing.

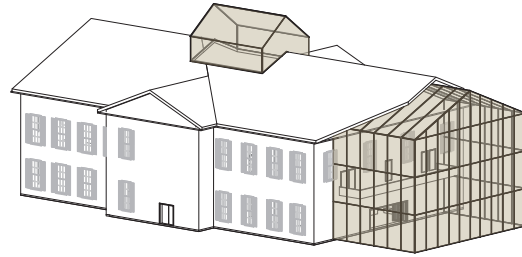


DESIGN DEVELOPMENT

DESIGN DEVELOPMENT
PROCESS
INITIAL PROGRAM IN SITE

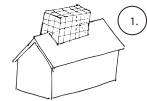
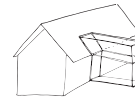
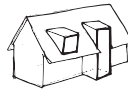
Design Development

The Arthaus now moves beyond the traditional structure to a modernist style. The focus is on the principles of spiritual equality, the 'inward light', simplicity and harmony. The adaptive reuse of the building allows it to come together while respecting the idea of the central core that divides the space into two. It reuses the existing skylight but has created a larger lightwell in the central space.

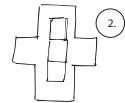
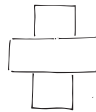


MODERN ADDITIONS

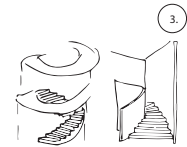
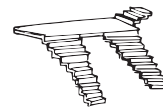
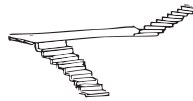
INWARD LIGHT
DIVINE



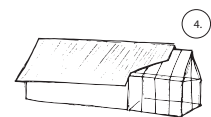
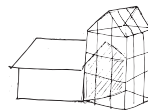
SPIRITUAL EQUALITY
NON HIERARCHIAL



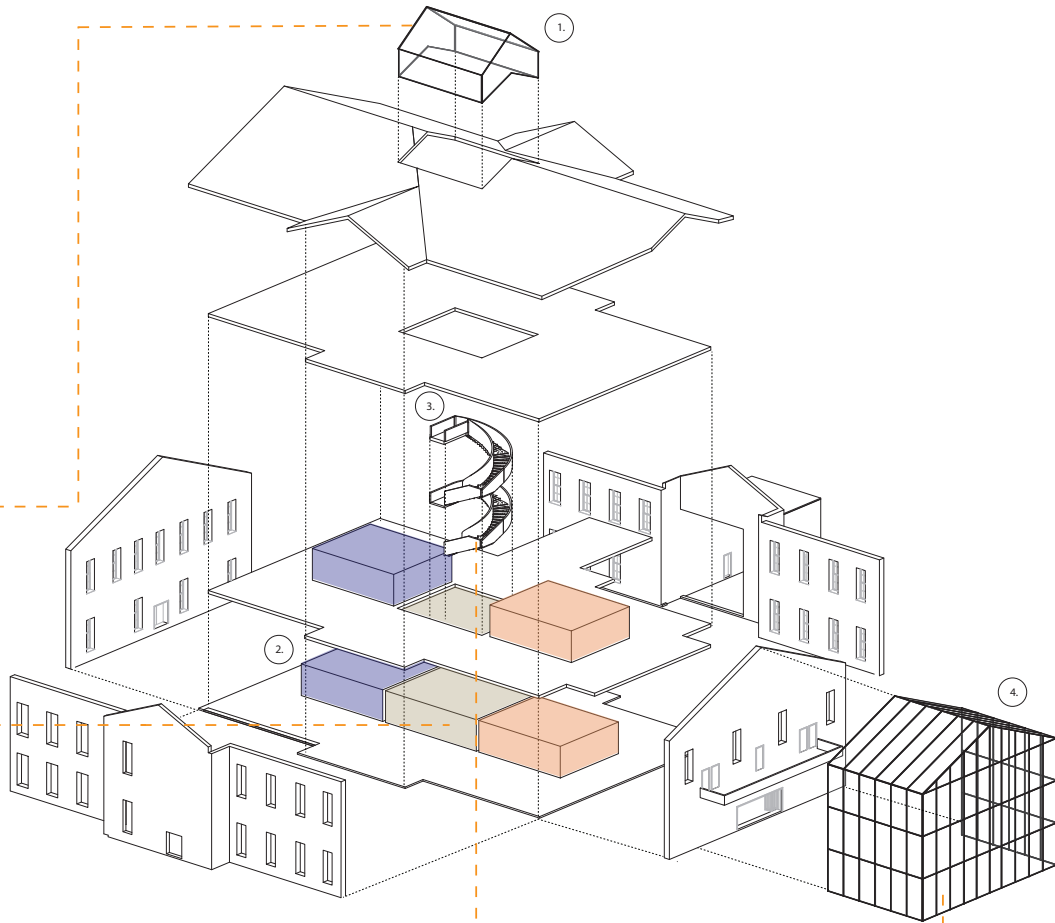
SIMPLICITY
PLAINNESS



HARMONY
NATURAL AND BUILT

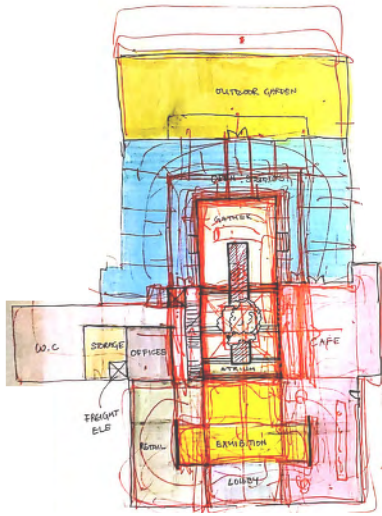


QUAKER AESTHETIC

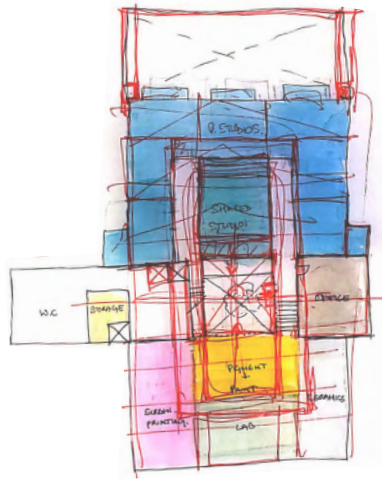


- PUBLIC
- CIRCULATION
- SEMI PUBLIC

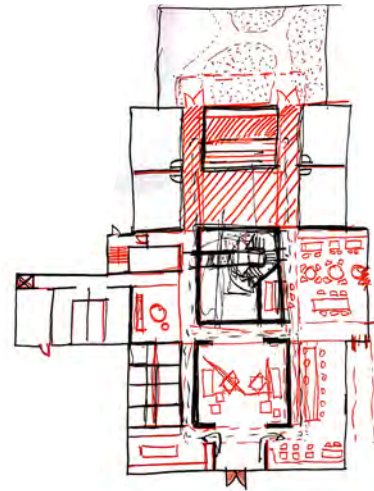
Process



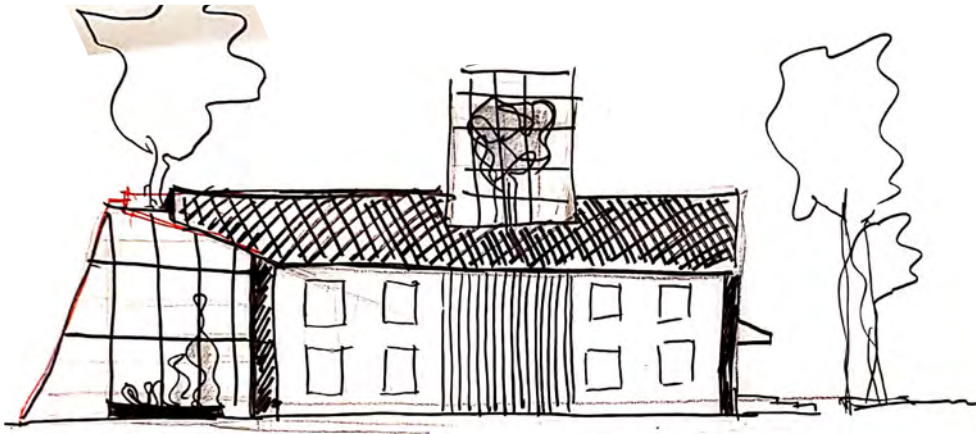
FIRST FLOOR PLAN



SECOND FLOOR PLAN

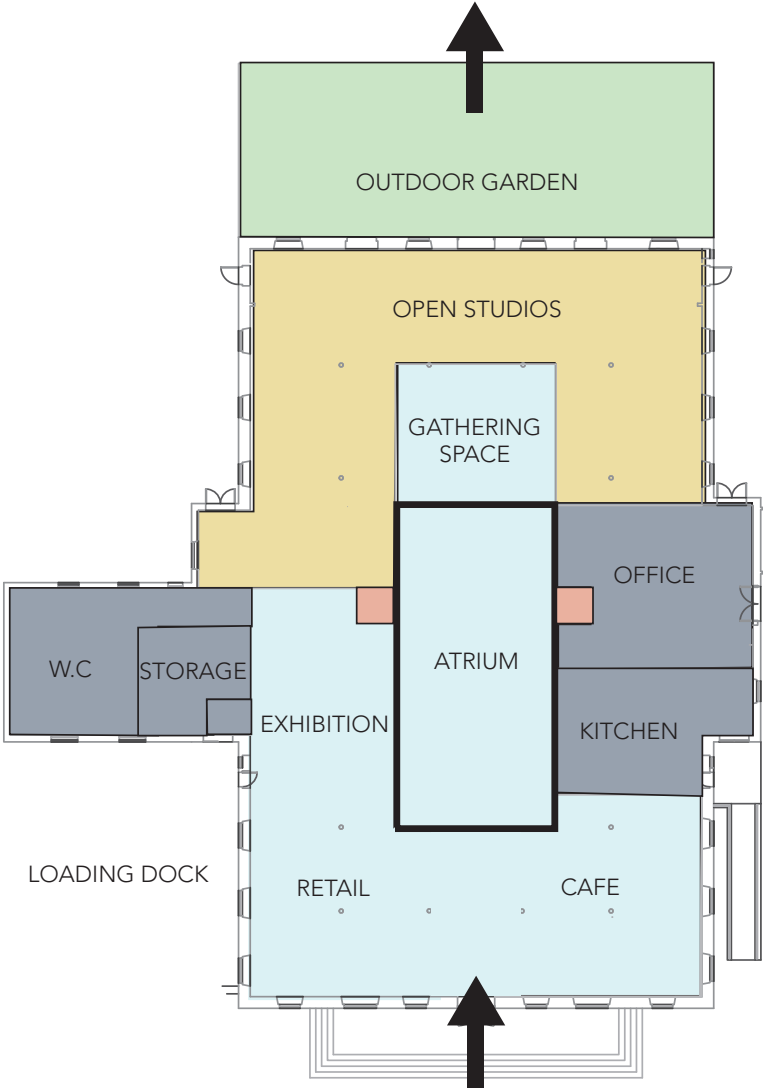


FIRST FLOOR PLAN



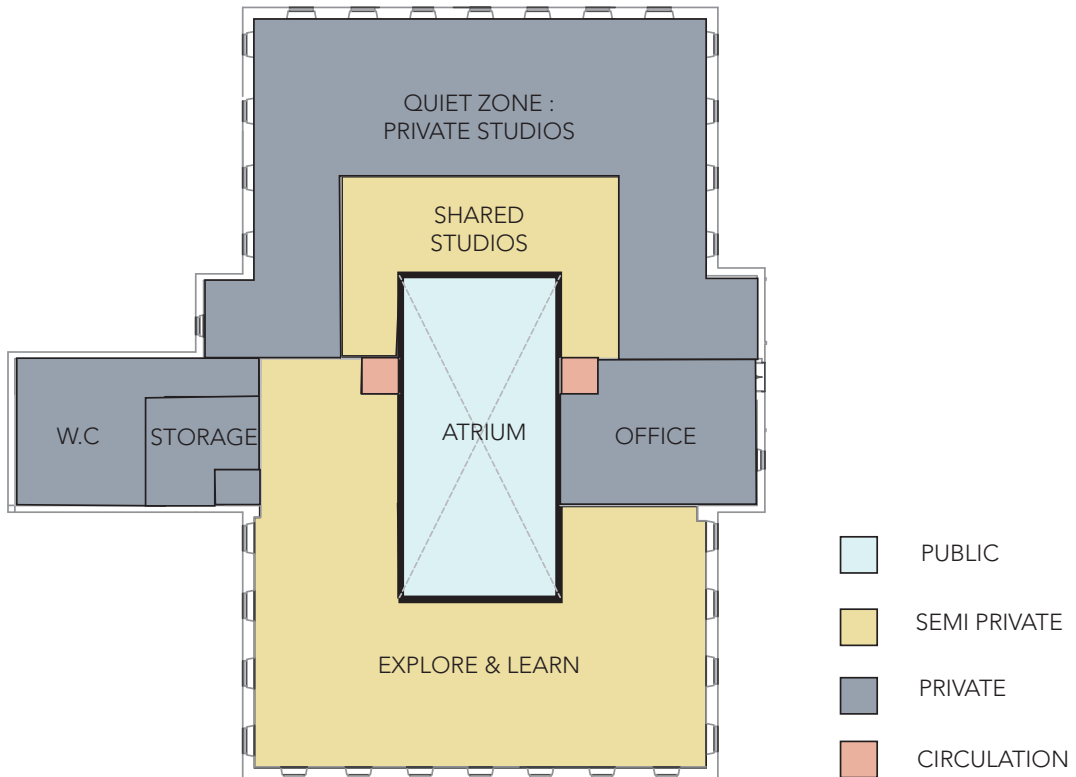
EXPLORING POSSIBLE ADDITIONS TO THE BUILDING

Initial Program in Site

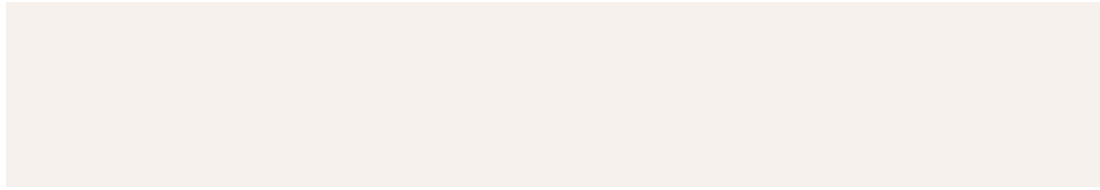


FIRST FLOOR PLAN

Initial Program in Site



SECOND FLOOR PLAN



CODE COMPLIANCE

OCCUPANCY
EGRESS
WAYFINDING STRATEGIES
SUSTAINABILITY STRATEGIES
MATERIALITY

Occupancy + Egress

FIRST FLOOR

OCCUPANCY:
Educational
Sprinklered Building

Total Area
Sprinklered 13,702 sqft/ 50sqft per
person = 274 people

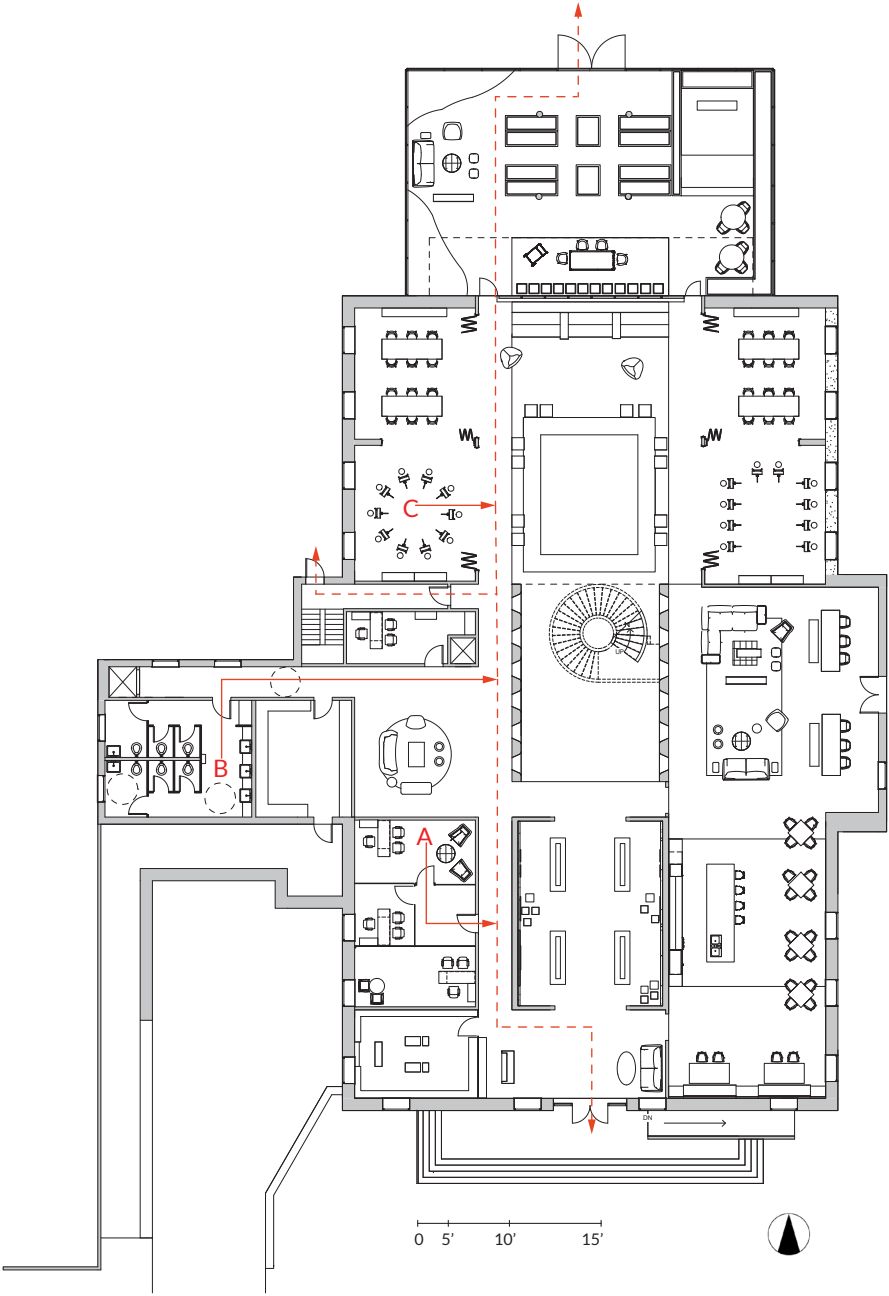
Minimum Number of Exits: 51-500
people = 2 Exits

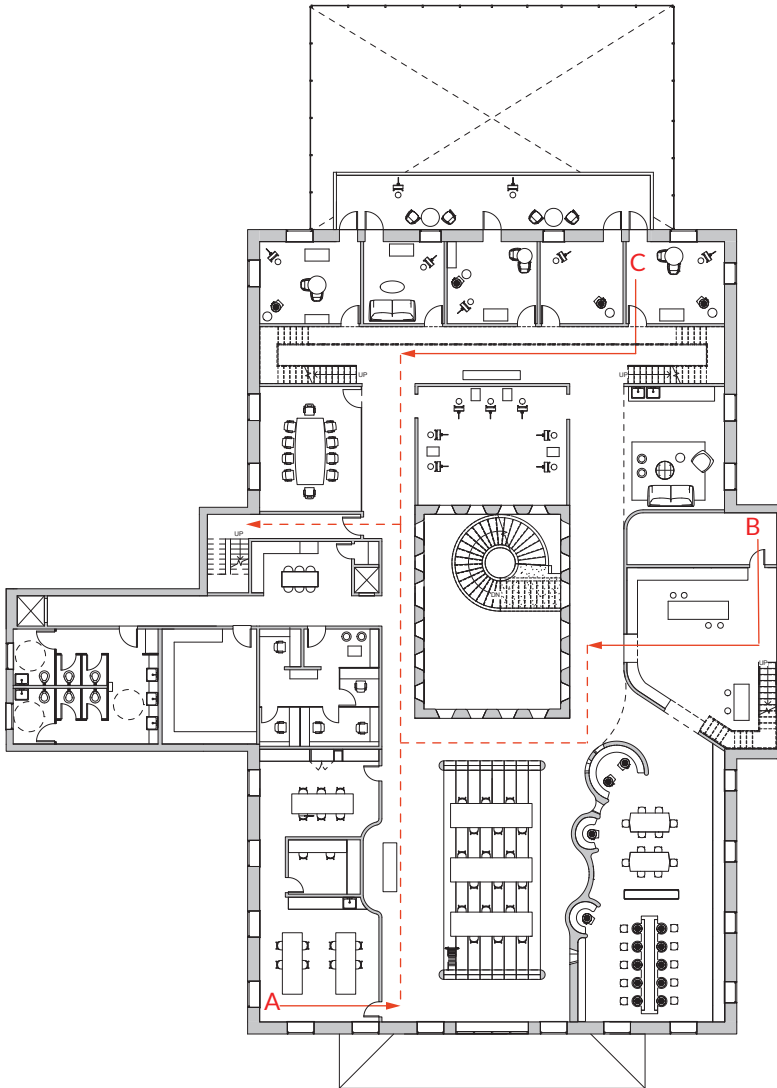
Minimum Exit Travel Distance:
A - 22 Feet
B - 57 Feet
C - 12 Feet

Common Path of Travel Distance:
A - 47 Feet
B - 50 Feet
C - 92 Feet

Total Travel Distance:
A - 69 Feet
B - 107 Feet
C - 104 Feet

Plumbing Fixture Count: E
Water Closets: 6
Lavatories: 1 per 50 people
Drinking Fountains: 1 per 100 People





SECOND FLOOR

OCCUPANCY:
Educational
Sprinklered Building

Total Area
Sprinklered 13,702 sqft/ 50sqft per
person = 274 people

Minimum Number of Exits: 51-500
people = 2 Exits

Minimum Exit Travel Distance:
A - 20 Feet
B - 44 Feet
C - 53 Feet

Common Path of Travel Distance:
A - 104 Feet
B - 107 Feet
C - 54 Feet

Total Travel Distance:
A - 124 Feet
B - 151 Feet
C - 107Feet

Plumbing Fixture Count: E
Water Closets: 6
Lavatories: 1 per 50 people
Drinking Fountains: 1 per 100 People

0 5' 10' 15'



Way finding Strategies

Signage Boards



Way-finding at the Arthaus is distinguished programmatically on each floor.

The lightwell is the core of the building which opens visibility to the other areas. Through the cut outs in the lightwell, one is able to look into the other spaces.

The social areas include the cafe, exhibition, retail, gathering space and outdoor plant a pigment area. These are towards the front of the building and on the first floor.

The semiprivate and private art studios are towards the back of the building allowing for focus time.

The plan has a central spine through it acting as a perfect pathway of navigation through the space. The portal like exhibiton upon entry leads one into the other public spaces.

Service areas are in the corner to the left of the building making it easily accessible for the loading of materials. Signage helps visitors find their way to the restroom and fire exit.

Change in flooring materials also help one navigate to the back of the building from the lightwell into the gathering space.



Sustainable Strategies

By using existing materials for the exterior structure of the building, I have saved energy by avoiding the transportation of new materials and new construction.

The adaptive reuse of the building by maintaining its historic exterior structure contributes to the sustainable strategy of The Arthaus.

Energy efficiency is practised in the building, the central core in the lightwell gets in a good amount of natural light which cuts down the energy consumption. Occupancy sensors in addition are placed in the studio areas. This is helpful for spaces with less access to light to conserve energy throughout the day.

Materials used in the building are organic and natural like the oakwood flooring and textured paint. These materials are sustainable as they are renewable.



Materiality

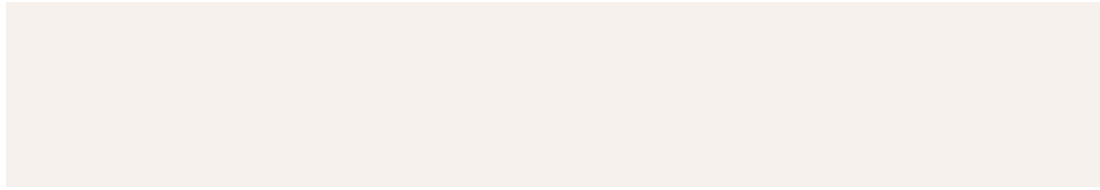
Since light and materials are mutually dependent on each other as far as quality and quantity goes, the use of matte surfaces, such as natural stone, wood, and textured plaster, reflect and diffuse light equally in all directions. The palette is kept neutral and fresh with stained concrete in subtle colors that create a calm and inviting atmosphere.

Flooring	1. Smoked oak
Staircase and sculptural wall	2. Textured paint
Floors and walls	3. Textured plaster
Washroom flooring	4. White terrazzo
Office Furniture	5. White Laminate
Cafe Cabinets	6. Yellow Paint
Mullions	7. Anodised black metal
Walls and floor	8. Stained Concrete Plaster
Upholstery	9. Teal and peach fabric
Upholstery	10. Leather
Outdoor canopy	11. Brick
Upholstery	12. Lattice Screen
Furniture	13. Walnut Wood





Flooring	1. Smoked oak
Staircase and sculptural wall	2. Textured paint
Floors and walls	3. Textured plaster
Washroom flooring	4. White Terrazo
Office furniture	5. White Laminate
Counter top	6. Travertine
Mullions	7. Anodised black metal
Walls and floor	8. Stained Concrete Plaster
Upholstery	9. Gray & Teal fabric
Upholstery	10. Leather
Furniture	11. Walnut Wood
Pendant Lights	12. Terracotta



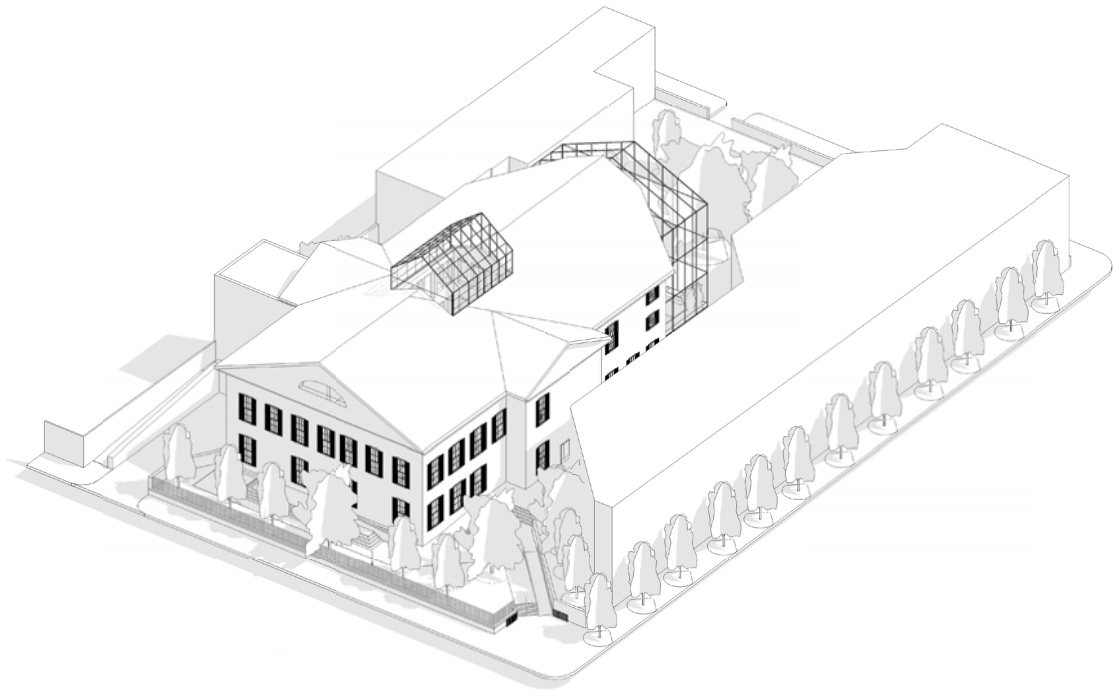
FINAL DESIGN

AXON
FLOOR PLANS
SECTIONS
PERSPECTIVES
FURNITURE SELECTION





The Arthaus



Exterior axon showing modern additions in context





0 5' 10' 15'

SECOND FLOOR PLAN





MEZZANINE FLOOR PLAN





0 5' 10' 15'

EAST SECTION





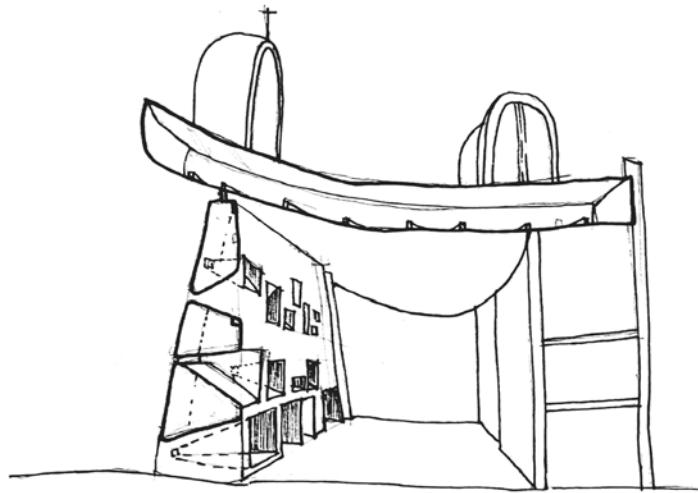
0 5' 10' 15'

NORTH SECTION



Inspiration

Inspiration for the lightwell was drawn from one of Corbusier's sacred buildings, The Ronchamp Chapel in France. Corbusier creates an ethereal atmosphere with light by playing with the orientation of openings and wall textures. The thick walls define its sculptural character and the light evokes expressive and emotional qualities as it filters through the thick walls of the chapel.



RONCHAMP CHAPEL FRANCE BY LE CORBUSIER

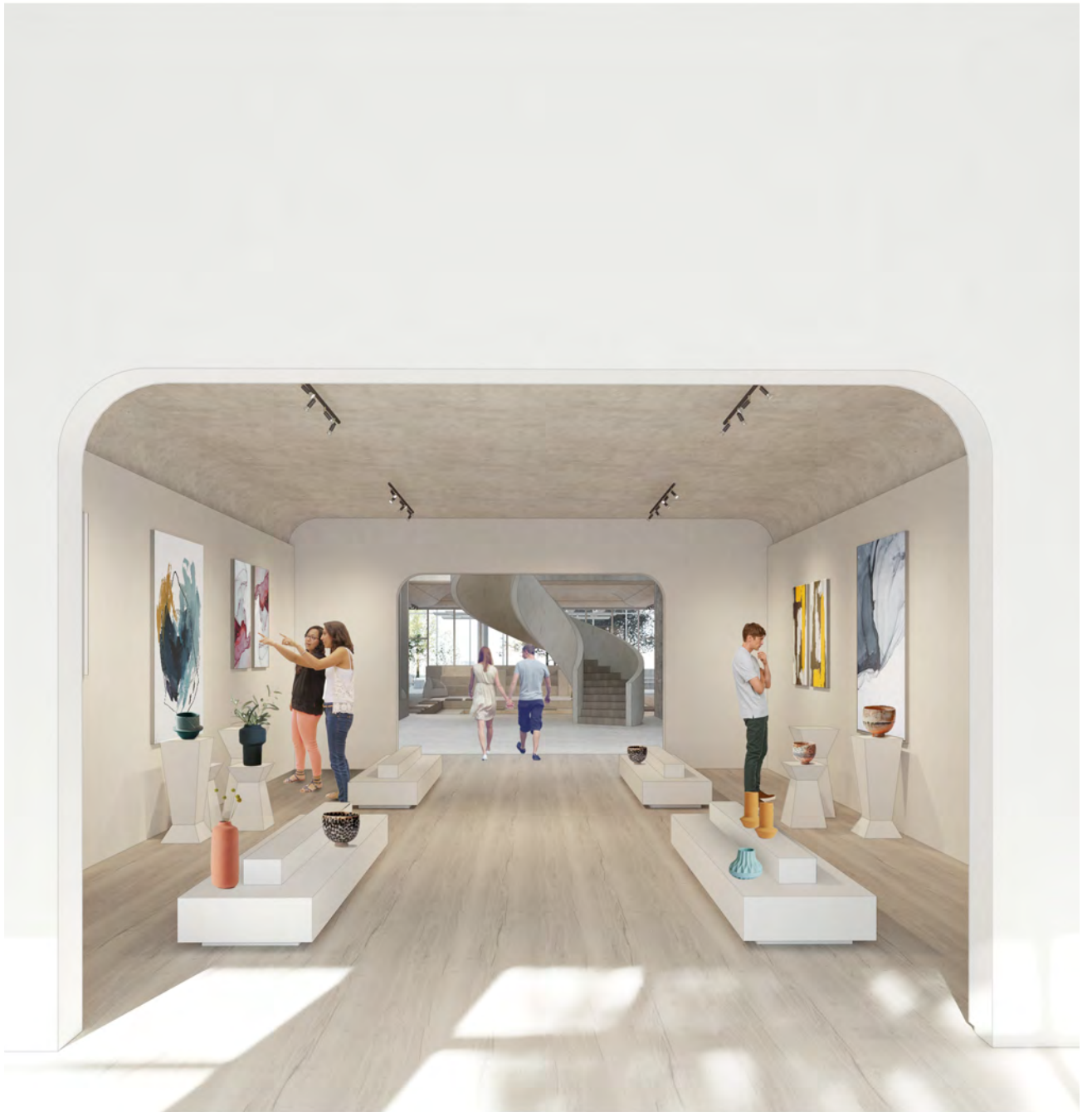
Lightwell

The lightwell is the heart of the building, both conceptually and in its placement. Tapping into the principle of inward light, the atrium is designed to filter natural light into the social spaces on the first floor and studios on the second. This central core with a simple spiral staircase also creates opportunities for chance encounters while crossing paths. The lightwell sees a subtle version of brutalism as the interiors take on a sculptural form in plaster finishes. Minimalism is the focus in the design aesthetic of the arthaus the geometry is clean and simple. Craftsmanship has replaced ornamentation with the turning corners and softened edges of monolithic forms in textured finishes. The Colors highlighting the openings add an element of fun throughout this creative art studio.



Exhibition

Trained artists whether budding or professional have an opportunity to showcase their work, get noticed and grow as a supportive community in the exhibition space. The entrance gives a wonderful view of the artwork on display and pulls you into this portal of ceramic work and paintings. The displayed art under the glow of the track lighting keeps the visitors engaged as they walk through the portal. The idea of sculptural form from the Central Lightwell bleeds into the exhibition space. Curved ceiling and half walls create the minimalistic detail that brings the artwork to the forefront.



Cafe

Adjacent to the exhibition space is another great area to continue conversations over a quick cup of coffee, is the café and lounge. The self-service café features a sculptural bar counter that has on display, quick and easy meals. People can make themselves a hot cup of coffee or indulge in the special bread and dessert menu. The walls run up to form the ceiling with an upturned dropped soffit that highlights the counter area in a textured paint.





Gathering Space

The third main social space on this floor is the gathering space towards the north end of the building. Flanking either side of the gathering space are 4 multipurpose art studios. The north sunlight is perfect for these studios as they don't get too much glare. Workshops can be held in different mediums of oil, acrylics, charcoal, and watercolors for which reservations can be made online. The furniture is flexible, and classrooms can be rearranged accordingly. Members can hang out after art workshops or even get together for seasonal events in this gathering space. The bifold doors open the studio spaces into the gathering space in order to accommodate a bigger audience for public events and live art sessions. The sunk in stepped seating with soft cushions add to the warmth of this space with the concave ceiling.





Plant a Pigment

Learning with fun and color is brought into the Arthaus with a special Plant a Pigment activity. This takes the visitors through the process of planting a pigment in the glass outdoor extended area and then extracting the pigment through an acetone evaporation process. This multisensory experience is enriching and unique. Visitors are encouraged to participate in the gardening of these plants and also to learn the methods of extraction in a private demonstration group. The extracted pigments are then displayed in wooden containers. A sculptural pergola with lattice frames is seen over the planter boxes to provide shade to this space.



Pigment and Paint

The pigments extracted in the planting area are taken to the pigment and paint area on the second floor. Here one can learn how to make their own paints. This area has two floor to ceiling display units of paint and pigment jars on both sides and this area is highlighted with stained plaster in the colorful flooring strips. One learns how to mix binding agents to these pigments that were extracted in order to make either water based or oil-based paints. These paints are stored in jars and display in square block like niches that highlight the various colors available. This add that element of fun to this space and the paints stored here are used by students and artists in the workshop.







Ceramics Studio

The Ceramics Studio on the second floor is open to the public for workshops on hand building and wheel throwing. A glazing area and small kiln room are attached to this area. The larger batches of ceramics would be fired in the basement. The ceramic studio extends up to the mezzanine level with a similar set up for wheel throwing and hand building. A special curved wall with cut outs reinforce the sculptural aesthetic of the arthaus and tells us what the ceramic studio is all about. The rich in texture curved walls form private alcoves for anyone wanting their space at the wheel. The studio can take a class of 10 students at the wheel each, on the second floor and mezzanine level. Open shelves allow artists to dry their freshly made clay pots and display student's work.

Date Pods

A couple could book a private nook for date night in one of the pods. The curved walls offer privacy and create an intimate space for the couple around the wheel.





1858

The Arthaus



At Night

The Arthaus at night is lit up keeping alive the spiritual symbolism of the inward light, in the atrium as well as the rooms that form the front facade. The pronounced entryway gives a glorious view of the displayed paints and pigments on the second floor.

Furniture



Cafe

1. Monza armchair plank
2. Zero Silo Trio Pendant
3. Zero Lens
4. Tokyo M K Design Limit
5. Plank Mart Table



Lounge

- | | |
|--------------------------|---------------------------|
| 1. Lapalma L Corner Sofa | 7. Salvatori Coffee Table |
| 2. Custom Rug | 8. Sumo Armchair |
| 3. Orsjo Ceiling Lamp | 9. Ta Volo Coffee Table |
| 4. Zero Lens | 10. Sancal Elephant Pouf |
| 5. Stella 3 Seater Sofa | 11. De Sede Beanbag |
| 6. Prodotti Side Table | |



Studios

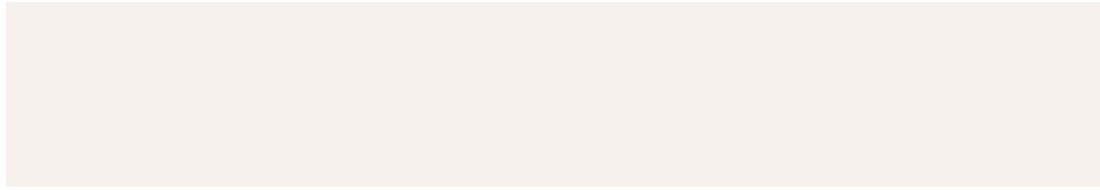
- 1. Leeway Chair
- 2. Spotlight Volume A
- 3. Orjo Ceiling Lamp
- 4. Blick A Frame Studio Easel
- 5. Eastford Stool
- 6. Cantina Rectangular Table

- 7. Emeco Su Stool
- 8. Emeco Alfi Bar Stool
- 9. Emeco Su Low Table



Outdoor

- | | |
|------------------------------|-------------------|
| 1. Emu Table System | 8. Ria Chair |
| 2. Kettal Bitu Chair | 9. Kettal Trolley |
| 3. Bay Garden Pouf | |
| 4. 3 Seater Knit Garden Sofa | |
| 5. Knit Armchair | |
| 6. Salvatori Coffee Table | |
| 7. Kettal Park Life Table | |



APPENDICES

SURVEYS
REFERENCES

SURVEY INTERVIEW

Name: VICKY GOLD

Title: Associate Artist at The Clay Studio Age: 74 years

1. How many times do you visit this studio in a month?

15-20

2. Why do you feel the need to visit the clay studio? What motivates you to come here?

This is what I have been doing since art school. I need to do what I do, and the Clay Studio has been my communal studio for about 10 years

3. Rank the following in importance when considering an artist's studio? (1 being most important, 6 being least)

1 Studio space 5 gathering space 4 Interior design 2 exhibition space
6 cafeteria/ lounge 3 Price

4. How important is the interaction with the staff at the Clay studio? Why?

Important Not Important

It is neither important or unimportant. We are all there for different reasons and create an organization

5. How important is the interaction with the students at the Clay studio? (circle below)

Important Not Important

I don't have much interaction with students, but we are all working in the same building, and that is what is so great about being in a building devoted to working in clay.

6. What is your favorite space at the clay studio?

The studio

120

7. Name 3 spaces in the facility you visit most frequently

The studio, and I check out the gallery when there is a new show

8. Name 3 spaces you would like to have that do not exist at the studio

outdoor space

9. What impacts your experience in a positive way?

I guess that includes kiln firings and care of equipment

10. The ideal studio space would be : (Rank in order of preference)

Outdoors 1 classroom 2 by a waterbody 4 private room 3

11. What lighting do you prefer in your studio? (circle below)

Natural Artificial

12. What are the other services you wish the clay studio offered?

A revolving space for students and associates to display work for sale

13. Is acoustics important to you in such places?

Yes No

14. How much do you depend on the services of the staff? (1 being most important, 3 being least)

1care of equipment, kilns , wheels , firing 2 cleaning studios 3 arranging workshops

SURVEY INTERVIEW

Name: NEIL KALLMYER

Title: Associate Artist at The Clay Studio Age: 68 years

EXPERIENCE AT THE CLAY STUDIO

1. How many times do you visit this studio in a month?

12- 15 times

2. Why do you feel the need to visit the clay studio? What motivates you to come here?

Boils down to the love for clay

3. Rank the following in importance when considering an artist's studio? (1 being most important, 6 being least)

- | | | | |
|----|------------------|----------------------|--------------------|
| 1. | Studio space | 5. gathering space | 4. Interior design |
| 3. | exhibition space | 6. cafeteria/ lounge | 2. Price |

4. How important is the interaction with the staff at the Clay studio? Why?

Important

Not Important

They answer a million questions and try to satisfy a million needs.

5. How important is the interaction with the students at the Clay studio?

Important

Not Important

6. What is your favorite space at the clay studio ?

Classroom with ceramic wheels by the tall windows

7. Name 3 spaces in the facility you visit most frequently

The 2nd floor classroom, the bathroom and the gallery

8. Name 3 spaces you would like to have that do not exist at the studio

A place to sand safely indoors

A place where the floor doesn't reverberate with footsteps of those passing by

9. What impacts your experience in a positive way? (circle below)

visitors interiors of space staff services

10. The ideal studio space would be : (circle below)

Outdoors

classroom

by a waterbody

private room

11. What lighting do you prefer in your studio? (circle below)

Natural

Artificial

12. What are the other services you wish the clay studio offered?

Mold making class during the day

13. Is acoustics important to you in such places?

Yes

No

14. How much do you depend on the services of the staff? (circle below)

A lot

Moderate

Not a lot

SURVEY INTERVIEW

Name: LYNNE BERMAN

Title: Associate Artist at The Clay Studio Age: 79

EXPERIENCE AT THE CLAY STUDIO

1. How many times do you visit this studio in a month?

15 times

2. Why do you feel the need to visit the clay studio? What motivates you to come here?

I feel the need to make stuff and it also gives me a chance to meet people.

3. Rank the following in importance when considering an artist's studio? (1 being most important, 6 being least)

- | | | |
|---------------------|----------------------|--------------------|
| 1. Studio space | 4. gathering space | 6. Interior design |
| 2. exhibition space | 3. cafeteria/ lounge | 5. Price |

4. How important is the interaction with the staff at the Clay studio? Why?

Important

Not Important

They are helpful , knowledgeable, fun and nice

5. How important is the interaction with the students at the Clay studio?

Haven't had any interaction with workshop students as we are on different floors

6. What is your favorite space at the clay studio ?

My favorite wheel

7. Name 3 spaces in the facility you visit most frequently

The associate Artist studio and the gallery

8. Name 3 spaces you would like to have that do not exist at the studio

A fabulous Cafeteria

9. What impacts your experience in a positive way?

Other Associate artists. The people in the space

10. The ideal studio space would be : (circle below)

Outdoors

classroom

by a waterbody

private room

11. What lighting do you prefer in your studio? (circle below)

Natural

Artificial

12. What are the other services you wish the clay studio offered?

Massages, Food

13. Is acoustics important to you in such places?

Yes

No

14. How much do you depend on the services of the staff? (circle below)

A lot

Moderate

Not a lot

SURVEY INTERVIEW

Name: LISA PATUSKY

Profession: Designer/ Ceramic Artist

EXPERIENCE AT HAYSTACK MOUNTAIN SCHOOL OF CRAFT

1. Why do you feel the need to visit Haystack mountain School of crafts? What was your experience like?

Concentrated time to study ceramics around an artist. 2 weeks long workshop where we had Studio time as well. Also had textile, wood working , book making , glass blowing workshops.

Food was grown locally. They had a family style dining setting with an all wooden interior. Shared cabins and shared bathroom. The ethos of the space and being out on an island around a water body and creating art was a great experience.

2. Rank the following in importance when considering an art studio? (1 being most important, 6 being least)

1. Studio space	3. gathering space	Interior design
exhibition space	2. cafeteria/ lounge	Price

3. How important was the interaction with the staff at the Haystack?

Important with workshop leader	Not Important
--------------------------------	---------------

4. How important was the interaction with the visitors at the Haystack?

Important	Not Important
-----------	---------------

5. What was your favorite space at the Haystack?

The studio.

6. Name 3 spaces in the facility you visit most frequently

Outdoor space

Studio

Staircase connected the buildings and dorms

7. What impacts your experience in a positive way?

The ethos of the space combined with the interiors. They foster an environment bringing people together who are interested in making. The central staircase was a main element to the design of this campus. I like how they had the concept of 'gather and disperse' well thought out

8. The ideal studio space would be :

Natural light and windows, open space, no diving rooms, concrete or wood hardwood floors. White walls with shelves.

9. What furniture arrangement would you prefer in the studio for a class?

Community table, personal workspaces, personal space to leave wet stuff

10. What are the other services did the campus offer?

Volleyball court, gift shop (things u may need), art supplies, the ocean .

11. What kind of people did you see visiting the space?

A lot of young adults, people in their mid 50's . People who were interested in arts were basically here for this limited hobbyish experience.

12. Natural light vs artificial

Natural light assisted with fluid interior exterior movement. Windows that can prop up to set the clay out in the sun to dry.

13. Is acoustics important to you in such places

Always important. Natural noises were experienced since it was set amidst nature, which was nice. When ur throwing clay you require moderate acoustics. The wheels are not too noisy though. The best acoustical material for workshops would be wood.

14. How much did you depend on the services of the staff ?

Workshop leader, Tech people who facilitated the firing , Kitchen staff .

References

- Ackerman, Courtney. What is Kaplan's Attention Restoration Theory (ART). November 13, 2018. Accessed 15 Dec 2019. <https://positivepsychology.com/attention-restoration-theory/>.
- Allen, Lawrence R. "Benefits of leisure services to community satisfaction." *Benefits of leisure* (1991)
- Arch Daily. "Hyundai Card - Cooking Library / Blacksheep + One O One Architects" Archdaily. Accessed 15 Dec 2019. <<https://www.archdaily.com/873627/hyundai-card-cooking-library-blacksheep/>> ISSN 0719-8884
- Berto, Rita. "The role of nature in coping with psycho-physiological stress: a literature review on restorativeness." *Behavioral sciences* (Basel, Switzerland) vol. 4, (2014)
- Chawla, Louise. "Ecstatic Places." In *Children's Environments Quarterly* 7, no. 4, (1990)
- Clay, Rebecca A. "Green in good for you." *Monitor on Psychology* 40. 2001. Accessed 15 Dec 2019. <https://www.apa.org/monitor/apr01/greengood>.
- Congdon, Chris. "Think Better. Neuroscience: The Next Competitive Advantage." *Steelcase 360 Magazine*. Issue 70, (2015)
- Fottrell, Quentin. story. June 30 2015. Accessed 15 Dec 2019. <https://www.marketwatch.com/story/american-workers-are-burned-out-and-overworked-2015-06-30>
- Griffiths, Alyn. *Dezeen magazine*. June 29 2017. Accessed 15 Dec 2019. <https://www.dezeen.com/2017/06/29/blacksheep-cafe-library-cooking-one-o-one-architects-european-factory-seoul-south-korea/>
- Hashemnezhad, Hashem, Ali Akbar Heidari, and Parisa Mohammad Hoseini. "Sense of place" and "place attachment" In *International Journal of Architecture and Urban Development* 3, no. 1, (2013)
- Kaplan, Rachel, Stephen Kaplan, Robert L. Ryan. "Chapter 5: Restorative Environments." In *With People in Mind: Design and Management of Everyday Nature*, by Kaplan et al. Washington DC: Island Press.(1998)
- Korpela, Kalevi M., Matti Ylén, Liisa Tyrväinen, and Harri Silvennoinen. "Determinants of Restorative Experiences in Everyday Favorite Places." *Health and Place* 14, no. 4 (2008)
- Korpela, Kalevi M., Matti Ylén, Liisa Tyrväinen, and Harri Silvennoinen. "Stability of Self-Reported Favourite Places and Place Attachment Over a 10-Month Period." *Journal of Environmental Psychology* 29, no. 1 (2009)
- Parsons, Russ, Louis G. Tassinary, Roger S. Ulrich, Michelle R. Hebl, and Michele Grossman-Alexander. "The View from the Road: Implications for Stress Recovery and Immunization." In *Journal of Environmental Psychology* 18, no. 2, (1998)
- Sonnentag, Sabine. "Psychological Detachment from Work during Leisure Time: The Benefits of Mentally Disengaging from Work." In *Current Directions in Psychological Science* 21, no. 2 (2012)
- Weber, Anke Maria and Jörg Trojan. *The Restorative Value of the Urban Environment: A Systematic Review of the Existing Literature*. Vol. 12. . London, England: SAGE Publications. (2018)
- Whyte, John. "Attention and arousal: basic science aspects." *Archives of Physical Medicine and Rehabilitation* 73, no. 10 (1992)
- Yokota, Toshikatsu and Bunichi Fujimori. "Effects of Brain-Stem Stimulation upon Hippocampal Electrical Activity, Somatomotor Reflexes and Autonomic Functions." In *Electroencephalography and Clinical Neurophysiology* 16, no. 4. (1964)