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Thesis Project Proposal: Art 101

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August 4, 2011
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Introduction
What is Art 101?

Art101 is a co-op center with a place for permanent artist residence. The purpose is to create an environment conducive to artistic collaboration, community and stability. The interior design will accommodate to the personal needs of each artist's work form. This will all be implemented by providing low cost housing, communal gallery space and flexibility of interior walls, lighting and even flooring. Since artists noticeably play an important role in bringing community together, a location will be elected in a neighborhood where there is a need to bring community together.
The rundown

The live / work phenomenon has become a popular trend in recent years, with developers regularly turning old warehouse buildings as well as new projects into loft spaces. The demand being high causes not only increasing prices for these units, but also the developers’ desire to churn them out in mass without any thought as to what anyone needs, let alone artists. As more non-artists are enjoying the idea of living in such a loft, it exaggerates the problem further, making things even worse for the actual artists who are now competing. Each medium requires its own specifications, and a cookie cutter style loft just doesn’t cut it for everyone.

To answer this growing dilemma I have designed an adaptive reuse of the art studios at Building 101 in Hunters Point decommissioned shipyard in the Bayview district of San Francisco CA. Currently, the city of San Francisco has a redevelopment plan for the Hunters Point area. Keeping the artists community thriving at Building 101 is a key element in the proposal as it will be the heart of the new artist district. However, there are no definite plans for the interior future usage at Building 101. As it stands today, Building 101 is only available as rented art studios and tenants are not allowed to live here.

In researching case studies similar to my proposal, I came across “artist in residency” and artist live / work developments. By marrying these two ideas, it encourages artistic collaboration, stability and continued development of artistic work. It is important for artists to grow in their work, and this concept would nurture their development by offering the most idyllic work environment. Redesigning Building 101 to accommodate the overall needs of each user will help to maintain the large artist community. It will also ensure stability by providing secure low-cost live / work studio space.

Through my project I developed a rhythm of new social opportunity in hopes of redefining the relationship between artist and their surroundings. As a part of the building block to strengthen
communities, art has the power to connect people from all backgrounds, bringing them into a safe objective environment. The overall design is conducive for artistic collaboration and encourages community bonding. The public is visually stimulated to wonder inside, and subtly invited to be involved within the Art101 experience.
Location and Context
Artist Residencies (also called artists communities, colonies, retreats, workspaces, and studio collectives) have been popping up all over the country within the last century. They can be found in urban or rural areas and are capable of serving one artist at a time or up to 50. These residencies invite all types of artist from various disciplines to stay for a designated amount of time, in order to sustain and help the advancement of their carriers. Places like the MacDowell Colony in Peterborough, New Hampshire and the Jentel Artist Residency in Wyoming, offer artists a supportive and inspiring environment in which they will be able to further their creative development. Here is where art becomes their life and life becomes their art. Without the everyday distractions of life, they are able to research and develop themselves with the purpose of creating pieces superior to what they normally would have. 

Artist Lofts. In the past few decades, there has also been a phenomenon some people like to label as the Loft Revolution. It can be traced all the way back to the 1940s when old industrial textile mills, wool trade and beer warehouses in downtowns become abandoned due to the economic change. Artists took advantage of the expansive windows, wide hallways, oversized doors, loading docks, freight elevators and large uninterrupted wall surfaces to illegally set up live / work studios. These warehouses offered the ideal workspace and artist knew it. However, these lofts were in no way comfortable or chic. Nevertheless the appeal of encompassing a huge space, the capability of a flexible environment and the vast amount of day light kept drawing these early artist loft dwellers to endure the conditions.

Around the 1970s, loft living became more popular and developers started to notice the need for renovate these old warehouses into more convenient living spaces for artist. One example of this started to happen in Boston Massachusetts, March 1976. An artist by the name of Christopher Sproat found himself in search of large studio space. He worked out an affordable lease with the owners at the Boston Wharf Company to rent out the entire 5th floor at 34 Farnsworth Street in the Waterfront district of south Boston. Soon, artists alertly followed
in Sproat’s footsteps after news spread quickly of the abundant and affordable live / work lofts. As a result, the Boston Wharf Company found they were willing to write affordable leases for these eager artists.

For a while, in neighborhoods near the waterfront artist seemed to be the only people around after business hours. However, after the 1980’s came to an end, this neighborhood had already held their first open studios and labeled themselves as the Fort Point Artist Community (FPAC). Since then, FPAC has been home to the largest concentration of artist in the New England area and is going on 28 straight years of open studio events. (Eyles)

Yet there is a growing dilemma. With the development of the new convention center blocks away and the new plans to change to the Waterfront District, pressure has started to displace many of the artists in Fort Point. Artists and non-profit organizations joined together to fight back in April of 2003. The Fort Point Development Collaborative (FPDC) was then established to ensure permanent and affordable live / work space and cultural facilities in order to respond to the crisis (Eyles). Artist can now be assured they will always have a place to call to home.
Example of an artist working on their photography in residency.

Artist are drawn to these large open studios for their natural light and grand space.

Midway studio in construction, located in Boston, MA. A building project of the Fort Point Development Collaborative.
Site
Hunters Point Shipyard is a decommissioned Navy Shipyard located in the Bayview community, at the southeastern corner of San Francisco. The site is approximately 748 acres in size, 8 miles from downtown, and in close proximity to Highway 101 (the Bayshore Freeway). From its initial creation in 1870 until 1974, this Shipyard was an enormous source of jobs for its community, employing up to 17,000 people at its peak.

The Navy purchased the land from private owners near the beginning of World War 2. The demand for shipbuilding was high thus the site became a key shipyard in supplying for the war. As WW2 came to a close, the need for building ships took a dive. Despite this, the site still operated on a large scale in the decades that followed. The need for ships lessened and eventually caused a more dramatic cutback in 1974, when the Navy leased most of the
The Navy continued to retain a smaller scale ship repair operations in the site, before finally closing in 1994.

Today, this neighborhood is predominantly residential mixed with industrial areas and is home to a diverse and transitioning population. However, since the primary closure of the Navy Shipyards in 1974, this area has been significantly underutilized and essentially neglected, making crime and violence a common affair in the community. This in turn makes Hunters Point an ideal location for a revitalization. By developing upon what is already there it will turn this community around and create a thriving and prosperous new neighborhood.
Existing: Currently, Hunters Point is home to one of the largest artists communities in the United States. They have spaces in eight of the buildings that previously were used by the Navy when they operated at the location. A few of the buildings have been returned to their previous industrial status, housing a small level of industry in comparison to its previous heights.

**Land Use**

The surrounding area within Hunter’s Point contains numerous houses and housing complexes, which are the home to approximately 25,000 residents. There is development in the area, though not on par with much of the San Francisco area, with new residential units being built and other business entities, with the new business being primarily centered on the Third Street commercial strip. The south end of Hunters Point houses Candlestick Park, which is home to the San Francisco 49ers, but it’s mostly abandoned unless a game is being played.

Proposed: The proposed development of the Hunters Point is a broad plan, which will completely alter the look of the area. It will include a new football stadium, a revamped artist’s district anchored by the revitalization of Building 101, new industries including a green jobs zone focusing on research and development of environmentally friendly technology. In addition, a large residential project will take hold with the building of many new homes and apartment condos, with the intention on replacing the current homes, not displacing those that live in the area. Numerous new retail facilities will spring up in the region as part of the revitalized area, with hotels, restaurants, and shopping of various levels.

Future Hunters Point: The effects of the Hunters Point plan will see a vibrant and modern community; gone will be the dilapidated and often empty industrial buildings and its place a thriving region of community and continual development. Providing residents and workers with walking distance access to neighborhood shopping, public transportation, and other essential community services.

The streets are the outdoor rooms in the new plan.
They offer spaces to: meet your neighbors, take a relaxing stroll, go shopping or eat a meal with friends, and places to sit and watch the world go by. The Shipyard & Candlestick Point streets will be the backbone for outdoor urban living.

The Candlestick and Hunters Point communities have a rich and colorful history, and this revamping will be key to the future of the area. There are a limited number of historical structures that will contribute to the character of the project, more would be included but due to poor and unsafe conditions in original buildings many will have to be replaced. However, the new architectural styles on the Shipyard & Candlestick Point will create a unique feel for the project as a whole, as well as offering opportunities for district identity. Certain areas will have a grittiness recalling the Shipyard’s industrial past; other areas will be more contemporary, with key buildings being bold architectural statements.
Building 101, is located on lot 10, block 4591A of the HP-RA district in the redevelopment plan. The former Navy Shipyard has been divided by the Navy into six primary Parcels (A through F) for the purpose of determining required levels and procedures for hazardous remediation. Building 101 is located in Parcel A at monitoring station #HV-12. Each individual zone will need to be carefully scrutinized as to the cleanup process.

The region surrounding the old Naval Shipyard is heavily damaged ecologically; decades of poor environmental management have polluted the ground immensely. The area is home to a Superfund site and contains a toxic landfill. Efforts have been made to clean up the pollution, which include the toxins Manganese and Arsenic from the shipyard work. But the cleanup drastically needs to be vamped up in order to make the area completely safe to inhabit.

The development project will retain the responsibility of ensuring the lots are clean before the areas are built up into the proposed projects. The developer Lennar will oversee the cleaning process and the investment into the community will help speed up the importance of getting the area clean and safe to be inhabited.
The Hunters Point Village Center will be used as an Artist's Colony as well as blending of retail and residential spaces, with Fisher Street being the center of activity in the development. Building 101 will be kept intact and kept as an Artists Colony, with an art studio behind the building. The other surrounding buildings will have retail at the street level, and a mixture of art studios and residential lofts. There will be an open space plaza at the mid-point of Fisher Street, which is linked to another plaza outside Building 101 by a grand staircase. Fisher Street will include parking on each side of the street for visitors and residents alike.
Currently 8 buildings are being used as studio art space on the Hunters Point ground. Building 101 is the largest and most critical element in the strategy to restore and define the future of the Hunters Point artist district. Originally constructed in 1946, this 106,000 square foot, two-story wood framed building housed the United States Department of the Navy's administrative offices. It is considered the “Hub” of the artist's studios because 141 of approximately 300 artists who work out of the Shipyards rent out of Building 101 (Blackwell).
Defined: Art 101.
The Client
“Life Elevated: The process of working with neighbors, community groups, city planners, environmentalists and civic leaders, Lennar Urban ensures the end product is as much a reflection of our ability to listen as it is a testament to our capacity to design, plan and build. As a result, Lennar Urban communities are borne from a thoughtful approach and successful planning that are not a reflection of the developer, but of the people who envision them.”

About: Lennar Corporation, founded in 1954, is headquartered in Miami, Florida and is one of the oldest and most respected builders of urban communities in the nation. Lennar is the company more small towns, big cities, state agencies and property owners turn to when they need a partner to revitalize the urban core, build new infrastructure and transit systems, and create a balance between jobs and housing.

Military Base Reuse: Lennar specializes in former military base conversions. No company is more experience at handling the many complexities associated with these mixed-use communities. Military base conversions feature a mix of residential, retail and commercial development along with the creation of parks, trails and open space and preservation of historic resources. Lennar has the expertise needed to bring these components together.

Hunters Point: Lennar has clearly seen an opportunity to transform Hunters Point Shipyard into a thriving and prosperous neighborhood. The Hunters Point Shipyard Redevelopment Plan was approved in 1997 and calls for new industrial and business parks, housing and retail space, cultural centers, active recreation areas and a considerable amount of shoreline accessibility. It is an essential component of the Hunters Point Redevelopment Plan to secure affordable housing and work space for the existing artist. “The established artist colony on Hunters Point will continue and thrive as a unique element. The colony will be located along Fisher St, the focal point of the HPS community. In addition, a new Arts Center will be added to the program, with various programs for the community at large. Public art will be a key defining characteristic of the Shipyard.” (Lennar Urban) The need for a permanent artist resident is clearly evident for the future redevelopment plans of this community.”
Users
Art 101 is essential in the Hunters Point community as there is a need to create unity and bond. McMillan and Chavis, leading psychologist and researchers in community, define community in four simple parts; membership, influence, fulfillment and shared emotional connection. (Chavis) The arts are the building blocks that help community discover these parts as well as commonalities that lie beneath surface differences. Far from being weakened by diversity, art teaches community to put all things aside, find common ground and in turn is made stronger by it. It is important to support efforts in the community that incorporate the arts; it will act as a catalyst for the revitalization of the Hunters Point run down and under-utilized community.

The Hunters Point site will be a vital influx of art into the community, providing a resource for locals to experience and enjoy art and culture. A welcoming atmosphere will allow those who appreciate the arts to come and join in the experience, expanding their mind and giving a refuge for those who enjoy surrounding themselves in art and beauty.
Opposite: Greg’s bathtub.
Greg 29, Single
Pinhole Photography

Gregory Lancaster has a passion for photography that goes well beyond taking pictures, while many in his medium are satisfied to get a great image, Gregory attempts to involve himself in as much as the process as he can. Using the technique of pinhole photography allows for the camera to be built from scratch, out of nearly any object imaginable, as well as the freedom to develop that film himself. If you can imagine it, Gregory can turn that idea into a camera and create a remarkable image with a style all his own. Raised in Spokane, WA, Gregory developed a sense of intrigue of dark and creepy imagery at a young age. The surrounding environment was a bastion of inspiration with countless old industrial areas to play subject to his curiosity of photography. This inspiration led Gregory to complete a Bachelors of Fine Arts with an emphasis in photography in 2006 from Washington State University.

From those beginnings, Gregory has had numerous exhibitions across much of the west coast of the United States, in addition to having his work featured in roughly a dozen photography publications. He has sold photos to collectors on three continents and receives requests for unique photo shoots on a regular basis.
1. What is your art form? photography. more specifically, pinhole photography.

2. Describe your art form's unique style: I guess I would describe my style of photography as a mixture of creepy and old timey. I use homemade cameras that use extremely long exposure to produce images onto film. This process can either make an image look soft and relaxing or blurring and intense.

3. Describe the tools you need: In a darkroom I need a sink that is 6 to 10 feet long with running water, a vacuum hood that circulates and cleans the air, and a photo enlarger. I would need another small room with a sink for developing film.

4. How much space do you need when working? I tend to use quiet a bit of room. I make my own cameras so I would need enough space for

5. How much storage do you need for your tools / art? Most of tools can be stored in cabinets and drawers. I also hate to throw things away, so the more storage areas the better. Flat paper drawer are very nice to have. Film and
photo paper are best when store in a refrigerator so a small fridge would be nice to have.

6. What type of storage is ideal? flat drawers and cabinets. the more the better

7. Describe your dream work environment: a large dark room that holds a 10 foot long sink against one wall with an enlarger at one end. a long table (maybe 10 feet long) where i can do other processes (like cyanotypes, van dyke prints, etc.) that need to be done in the dark. it would also be nice to have flat drawers for photo paper storage and other objects that i would need to print with. in one corner of the darkroom, i would like a small room with a sink to develop film, it would need to be able to get completely dark. outside of the darkroom i would want a room that would hold a 10x10 table where i could make cameras, look at prints, cut paper and mount work. this room would also house a 8x10 foot uv light table and a 4x5 foot normal light table. in this area i would also like to store most of the chemicals and tools in cabinets. in one corner i would also like to have a normal desk with a computer, scanner and photo printer.

8. Would you like to live and work from your home? i would love to.

9. If so, would you rather have your work space separate from your living space or integrated into your living space? And Why? i would rather have it separate, mainly because the chemicals involved with photography are very smelly and very bad to inhale all the time.

10. Would you enjoy living in an artist collaborative / co-op building where the environment was conducive to artistic growth, collaboration and community education? i wouldn't mind living in this situation as loons as it wasn't with too many people and the living quarters were all separated from each other. having the only shared area be the darkroom.
Lorena Pulichino

33, Married
Painter, Interior designer & Book publisher

Lorena, the middle of three sisters, she was born in Humacao, Puerto Rico in 1978 to Argentine immigrants. Lorena first began painting at age twelve after taking backyard lessons from a local artist. From the earliest stages Lorena became fascinated with the application of color.

After completing a Bachelor’s in Science in Biology from the University of Puerto Rico, Lorena moved to Los Angeles in 2002 where she graduated from the American Intercontinental University with a Bachelor of Fine Arts in Interior Design. Throughout her studies and professional life Lorena continues to develop as a painter. Lorena’s extensive designer has served to refine her skills while simultaneously fueling her insatiable pursuit of original colors and designs. Her current body of work focuses primarily on the sexy youthful exuberance of successful Los Angeles life. Currently, Lorena works as an interior designer for the architect, David Watson and has recently started a book publishing company called “Medusa Publisher”.

1. What is your art form? Painting

2. Describe your art form’s unique style: It’s vibrant, colorful and young. My figures are elongated for the most part.

3. Describe the tools you need: Easel, acrylic, brushes, water, plaster, paper, watercolor, chalk, canvas, palette, knives, yard stick and other smaller materials.

4. How much space do you need when working? I have worked in different environments but I realize I’m not comfortable in anything smaller than 12’x12’ and even then it is hard to work in large pieces. I need to be able to step away from the piece as well.

5. How much storage do you need for your tools / art? A lot of storage. Stretched canvases take a lot of space. Brushes and paint can easily be confined to several shelves.

6. What type of storage is ideal? Stretched canvases should be stored vertically with the dimensions exposed for easy access. Fabric should be stored in a roll, and paper flat. Eye level
shelves are excellent for paint and brushes and heavier buckets at the bottom. Thin drawers for prints are good or protective plastic sheets to store the paper. A long but not very deep storage is ideal.

7. Describe your dream work environment: A lot of natural light, operable windows, running water, easy to clean flooring, work tables as islands, several easels. (Almost like mini stations). I would also like panels with inspirational pictures, drying racks for paper pieces, a computer station and a drafting table with light.

8. Would you like to live and work from your home? Yes

9. If so, would you rather have your work space separate from your living space or integrated into your living space? And Why? I would like the workspace separated from the living because I don’t want paint in my bed or to sleep with fumes. I like to be able to separate my work life from my private life.

10. Would you enjoy living in an artist community building where the environment was conducive to artistic growth, collaboration and community education? Absolutely.
Anastasia Froumis 30, Married
Mother, Pianist

An imaginative musician who has played with some of the world’s most leading instrumentalists, as well as appearing on many major international concert platforms in recitals and concerto performances. She has also directed several distinctive concert series and festivals and has developed an extensive and exceptionally varied catalog of recordings.

Born and raised in San Jose, CA it only seemed fit to study music at San Jose State University where she received her BM in Music with a Concentration in Composition in 2004. Since then she has enjoyed associations with many orchestras and is a favored partner of many distinguished chamber musicians. She has developed shared musical interests with an eclectic group of performers and has a close involvement with many leading string quartets. In addition to her busy established career and worldwide performances, Anastasia is a wife and mother of 4 year old twins. In 2011 she celebrated her 10th wedding anniversary along with her 30th birthday.
1. What is your art form? I play the piano, compose music and sing for various musical groups.

2. Describe your art form’s unique style: I am a composer and have an ear for beautiful compositions. Bach has always inspired me and is the root of all my musical endeavors.

3. Describe the tools you need: I always need a piano, a few keyboards, blank sheet music, and my laptop in which I record and save all my music on.

4. How much space do you need when working? I need plenty of space for when other musicians come over to rehearse with me. They bring their instruments and equipment with them. 500 square feet is optimal.

5. How much storage do you need for your tools/art? Aside from the piano and keyboards, which cannot really be stored, my storage needs are minimal.

6. What type of storage is ideal? A desk or a shelf within my workspace would be ideal.
ideal. That way I would have a place to work on my laptop and file away all the sheet music I have composed.

7. Describe your dream work environment: I would love a nice big soundproof room with plenty of space for instruments and equipment. It would be well lit and have inspiring artwork on the walls for those moments when I can’t think of a good lyric or melody and need some inspiration.

8. Would you like to live and work from your home? I would love to live and work from my home because I have small children and would like to be around for them always, even when I’m working.

9. If so, would you rather have your work space separate from your living space or integrated into your living space? And Why?
   I would want my work place separate and soundproof so that my work doesn’t interfere with my children’s sleep schedules or quiet time. But I would be open to integrating a little bit so that I could work and watch my kids at the same time.

10. Would you enjoy living in an artist collaborative / co-op building where the environment was conducive to artistic growth, collaboration and community education? This would be a dream come true! Artistic growth is so important to me, and to be around other people who are also artists each in their own unique way is something that I would love.
Development
Assignment: “The Workbook”

The workbook is to be the brainchild of your finished visual catalog book. It will record everything and anything that takes place in or around the cataloguing concept. It is a process book. You may use any medium, including paint, pencil, charcoal, photos and magazine clippings to express the experience on paper. Anything is possible.

The black book must be full to show the 13-week concentration on any subject. It can be mess and free from design and grid. The textbook example is the Dan Eldon Journals; notice how there is not much empty white space. Type can be upside down, sideways or hand drawn. Please take notes from examples shown. Enjoy this exploration and concentration, using all your senses.

The book will be turned in one week before the final. It will be graded for its intensity, originality, creativity and thought process.
Proposal: “Influence of art” - Art has a way of bringing together people who previously had no relation to one another. It helps the public find common ground thus creating unity within a community.

My thesis project, which I will be focusing on for the next few semesters, is all about creating safe and protected housing space specifically for artists while encouraging community and artist interaction. It will be located in the Hunters Point district of San Francisco since there is a prominent need to grow and unify this breaking community.

In my 13 week black book study, I propose to explore the theory of how art influences people, community and why it brings us together. Questions I'd like to ask are “Why do we need art? “What defines art?” “How does it unify community?” And “Why are artists always being displaced?” I will also focus on who does art, what is art, where is art and when is it done. I will interview kids / friends and take notes on these subjects. I will use the means of photographs, tour museums, flyers, sketch drawings, layers, paint, chalk etc.
Throughout my 13 week study, I was continually aware that artists struggle to keep their work place, thus hindering their ability to create within their chosen medium. I began to entertain the idea that if artist could lay down a foundation of roots to support their work, it would most certainly create a safe and secure environment. They would then have an increasing likelihood of being able to flourish. It quickly became apparent that the displacement of artists and an exploration of feeling grounded became my primary focus. I observed myself using a repeating theme of roots and images that abstractly define “stability.” Upon completion, it was clear my concept found itself echoing in the pages of my journal.
Black Book concept development drawings.
Concept
Grounded

Roots epitomize strength, providing the support all that's above; this mysterious structure hides below the surface maintaining a foothold in its surroundings. Without this underground foundation, it would be impossible to survive the elements of the surrounding community. If the roots can provide a strong foothold, it can weather the struggles of life and allow it to flourish.

Imagine trying to create something... anything in a world that is constantly being pulled out from under you. Your creation develops in your mind, but needs a stable and safe place from which it can grow into the fulfillment of your ideas, the beauty that you imagine needs roots to spread its seed into the life of your art. The ground to plant those seeds is vital to the process, and far too often artists of many mediums struggle to find this place - where they can create in harmony with their environment.

In this, we have the basis of live / work lofts, the reason for existence, the place to groundwork for their livelihoods. A fully realized imaginarium of space and technology designed for artists to realize their dreams. A place where they can make their own of their surroundings, live, work, eat, sleep their art. To create in peace, without worry of limitations both mental and physical, a space they can make their own.
Program

I attended the open studios at Building 101 in May of 2009 and decided to ask the current tenants how they would feel about living and working in the same environment. Overall the consensus was mixed, but many of the artists seemed to revel in the idea of working from home, provided it was designed according to their needs.

Lola, an artist who uses epoxy as a main component to her paintings, rents studio space only during the open studio weekends, while her regular work space is the garage at home. She expressed that “I love being able to get up at midnight and fix something if I need to.” Her only concern was air flow during her epoxy application. At home, she remedies this by working outside or simply opening her garage door for air circulation.

Pigman Posse, a vibrant acrylic painter said “I think I would love it, if I had the money. I would make it part of a lifestyle because when you are working, your personality is part of your work space.” This wasn’t a universal feeling however, Dolores R. Gray for example, who works with mixed media assemblages, enjoys the separation of work and home. “I like knowing I can put in 20-30 hours a week in the studio, then coming home.”

The adaptive reuse of Building 101 has been designed to promote intermingling, artistic collaboration and community utilization as a key element in the overall interior architecture and design. Building features such as wide hallways, oversized doors, freight sized elevators and even a loading dock have been incorporated to make life flow throughout the building with ease. Generally, these things aren’t even considered in the trendy lofts being designed today, the artist must struggle to conform to their surroundings where it can put severe limitations on their work. Accommodations such as an interactive café, a group gallery, event and education space are provided to encourage social gathering. The Technology revolution has introduced a whole new register of how communication and information is handled. Yet it tends to promote isolation. People don’t surf the internet in groups, microwavable and instant food means we can eat on our own time schedule, even mp3 players further extract one from group experiences. This growing anti-socialization might be preferred by some, but I wanted to offer an outlet for a more interactive environment.

Instead of dictating to this growing dilemma of segregated lifestyle, Art 101’s café “Source” offers a channel for a more positive societal interaction.
### Art 101 Building - 106,000 sq. ft

<table>
<thead>
<tr>
<th>Room</th>
<th>Area</th>
<th>Floor</th>
<th>Activity Analysis</th>
<th>Dimensions L x W</th>
<th>Ceiling ht.</th>
<th>Sq. Footage</th>
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<tbody>
<tr>
<td><strong>Cafe</strong></td>
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<td>81' x 135'</td>
<td>10'6</td>
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<td>Kitchen</td>
<td>Social Eating</td>
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<td>Functional</td>
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<td>Cafeteria Dinning</td>
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<td>Men’s Bathroom</td>
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<td>22' x 17'</td>
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<tr>
<td>Woman’s Bathroom</td>
<td>Functional</td>
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<td><strong>Event Room</strong></td>
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<td>50' x 68'</td>
<td>10'6</td>
<td>3,555</td>
</tr>
<tr>
<td>Room 1 Configuration</td>
<td>Collaboration</td>
<td></td>
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<tr>
<td>Room 2 Configuration</td>
<td>Informative</td>
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<tr>
<td><strong>Gallery</strong></td>
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<td></td>
<td></td>
<td></td>
<td>10'6</td>
<td></td>
</tr>
<tr>
<td>Main</td>
<td>Informative</td>
<td>1</td>
<td></td>
<td>50' x 68'</td>
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<td>4,000</td>
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<tr>
<td>Secondary</td>
<td>Informative</td>
<td>2</td>
<td></td>
<td>i) 50' x 51'</td>
<td></td>
<td>5,196</td>
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<tr>
<td></td>
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<td>ii) 72' x 42'</td>
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<tr>
<td><strong>Artist Studio</strong></td>
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<td></td>
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<td>10'6</td>
<td>9,501</td>
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<tr>
<td>Example</td>
<td>Work</td>
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<td>22' x 46'</td>
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<td><strong>Artist in Residency</strong></td>
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<td>10,191</td>
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<tr>
<td>Communal Kitchen</td>
<td>Social Eating, Collaboration</td>
<td></td>
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<td>33' x 42'</td>
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<tr>
<td>Example</td>
<td>Work</td>
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<td>25' x 58'</td>
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<tr>
<td>Studio work Space</td>
<td>Rest</td>
<td></td>
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<td>15' x 13'</td>
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<tr>
<td><strong>Live / Work Residential</strong></td>
<td></td>
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<td>10'6</td>
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<tr>
<td>Lorena</td>
<td>Live</td>
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<td></td>
<td>Work</td>
<td></td>
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<td>25' x 29'</td>
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<td>Gallery</td>
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<td>8' x 68'</td>
<td></td>
<td>612</td>
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<tr>
<td>Greg</td>
<td>Live</td>
<td>2</td>
<td></td>
<td>52' x 16'</td>
<td></td>
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<tr>
<td></td>
<td>Work</td>
<td></td>
<td></td>
<td>25' x 37'</td>
<td></td>
<td>944</td>
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<tr>
<td>Anastasia</td>
<td>Live</td>
<td>2</td>
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<td>50' x 40'</td>
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<td>1,778</td>
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<tr>
<td></td>
<td>Work</td>
<td></td>
<td></td>
<td>20' x 22'</td>
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</table>
A large gallery space is provided in the heart of the building which will exhibit art from residents, artist in residency, artist who rent studio space as well as a series of changing or traveling exhibits. The ability to showcase art within the gallery will be a valuable resource to the artists, to express themselves to the others that live / work in the building as well as the community will give them a key outlet in promoting their work. In seeing the work created by the artists within their community, both the residents and the guests will be able to fully appreciate the importance of the work taking place within this vibrant community.

An event / educational great room is provided as a flexible space where community and artist can come together to learn about each other. This is done through lectures, film, live demonstrations, studio classes, as well as just a general meeting place when the need arises. The community will be able to take advantage of this space by interacting with the artists who live and work in the building, as well as experiencing the life that takes place within this community. Expanding their own minds and learning about the great things that are taking place in Art 101. As the outside community experiences this environment it will help bond them with the artists that live / work here, helping them appreciate just how important the arts are to their community.

As you move down the building from these grand rooms, it begins to become more private. Work only studios have been pre-designed keeping in mind various art forms that can be hosted. They have been modeled to start out anonymous, an empty shell, and users then add their own ideas to it. There will also be an “artists in residency” program provided for qualified global artist to stay as guests.
for a predetermined amount of time. Collaboration will be encouraged between permanent residents and guest artists in the hopes of challenging and inspiring new work. To ensure little to no distractions, guest artists will be provided with as much or as little as they need in order to focus completely on their work. They will have the option of having meals brought to them or in the fully designed communal room. Guest artist studios are fully designed to be adaptable for various disciplines of art.

Designated space has been assigned for live / work lofts. Each resident will have the opportunity to work with an in house designer in order to create a space that fits their unique needs. I wanted to demonstrate how live / work loft spaces could be laid out according to the needs of 3 real artists. Using the feedback I received from the artists I spoke with that are using the space currently, I came up with 10 questions that would help better understand the type of live / work scenario the user artists envisioned. Based on their answers, I was able to design live / work spaces that perfectly meet their individual work form needs.

The Art 101 building will provide a vital outlet for artists, a building for them, to their own specifications, to allow them the freedom to create without limits. In this environment, they will be unshackled from the traditional roadblocks that artists face every day. The community around the Art 101 location will witness the flow of ideas and creation, such that will better their surroundings, adding vibrant culture to this area that they live.
Process
Winter Day

1. Winter day sun
2. Thermal mass radiant floor absorbs heat
3. Tree lets sun light through
4. Solar heat gain from large windows
Winter Night

1. Rainwater collection from metal roof
2. Fly-ash cement cistern holding tank pumps water to toilet, loops to solar hot water heater.
3. Hot water heater pumps water to solar hot water hydraulics for shower or sink use.
4. Geo-Thermal heat pump for supplementary heating
5. Low Flush toilet
6. Grey water filter discharge tank
7. Grey water drip irrigation and night watering
8. Black water flows to San Francisco municipal sewage system
9. Radiant heat through floors
10. High ceiling fans circulate heated air
11. Recessed smart lighting
12. Ultra-Touch Denim Insulation R-30 to R-60
Summer Day

1. Summer noon sun
2. Super therm. Insulated exterior coating for metal roof to reflect solar heat
3. High ceiling fans circulate heated air down to cool room
4. Solar photovoltaic panels generate electricity
5. Solar hot water panels heat water through hydronics
6. Screen planting against summer sun
Summer Night

1. Summer night flushing by cross ventilation.
2. Thermal mass floor absorbs cool air
3. Fans circulate cool air
Views
cafe: Source
Gallery / Event Room
Art Studio
Artist in Residency
Communal Kitchen
Live / Work
2nd Floor
Lorena
Anastasia
I fell in-love when I was 7; it was the first time I had ever stepped into a perfectly designed model home. Instantaneously I decided interior design was my calling. Everywhere I went, a friend’s house or even a restaurant, I was constantly fascinated; observing the architecture, floor plan and even material selections.

Immediately after high school graduation, I packed up and moved to Los Angeles to study for my BFA in Interior design at American Intercontinental University. After completing my undergrad, I enrolled into the graduate program at the Academy of Art University to study Interior Architecture.

From picking fabrics to drawing full set construction documents, I have worked all over my field. My experiences have brought me to a place where my ultimate goals are to help design communities which live and work together; that create a positive impact on their environment and set a new standard in social responsibility.
Resume
EDUCATION

2011 Master of Fine Art - Interior Architecture and Design
Academy of Art University | San Francisco  CA

2004 Bachelor of Fine Art - Interior Design
American InterContinental University | Los Angeles  CA

EXPERIENCE

Junior Designer
2007 Brereton Architects | Pleasanton  CA
Commercial tenant improvement and Interior Design for corporate offices.
-Field measurement and draft ‘as built’
-Design development and space planning
-Construction documents
-Red marked revisions
-Client meetings and meeting notes
-Leasing Plans
-Product research and purchase orders

Associate Designer
2005-2007 Watson Architect | Manhattan Beach  CA
Custom residential architecture and extensive home remodels.
-Field measurement and draft ‘as built’
-Renderings and illustrations
-Construction documents
-Red marked revisions
-Coordination with Structural Engineer and General Contractor
-Permit approval process
-Client meeting and meeting notes
-Product research
-Marketing

Interior Design Assistant
2005 Lifestyles Interior Design and Construction | Westlake Village  CA
High-end residential Interior Design and construction. Projects included kitchen and bath remodels, space planning and staging.
-Field measurement and draft ‘as built’
-Introduced company to the use of AutoCad
-Renderings and illustrations
-Project Presentation
-Coordinate project installations
-Maintained documentation of project paperwork
-Memo pick up / return
-Library upkeep
-Marketing

SKILLS

Mac / PC AutoCad 2010 | 3D Studio Max 2011 | Adobe Photoshop, Illustrator
& InDesign CS5 | Microsoft Office Suite

INTERESTS

Photography | Graphic Design | Scrapbooking | Art Journaling
Yoga | Snowboarding | Trapezing | Surfing
Thank you to all my family and close friends who have supported me through this journey. I would like to especially thank Chris Pomodoro for teaching me the tools necessary to bring my ideas to life. Jason Shirriff for guiding me through the programming and concept development stage. Scott Rankin for being my visual guide. My midnight crew and last but not least to my parking gnomes.

Thank you for helping me make this possible.