

Artspark
Community Engagement in the Visual and Performing Arts

A Thesis

Submitted to the

Faculty of Miami University

In partial fulfillment of

The requirements for the degree of

Master of Architecture

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By

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The Shift: Rethinking the Performing Arts Theater of the 21st Century

Abstract

Dance and architecture are two creative disciplines that share a special connection. These disciplines have a major overarching intent, the creative exploration of space. Dance can be defined as the movement of bodies through space over time, and architecture is an experience one has through a space over time.

The theater is treated as a central and indispensable entity to dancers of all genres; yet its allure extends beyond dance to the entire spectrum of performing arts. Despite this theatrical connection, musical, visual and other arts are quite disparate, and therefore, should not be expected to utilize space in the same way. By applying spatial concepts, through the dancer's eyes, I address the creative process of design through the exchange of ideas from the two artistic specialties, dance and architecture. More specifically, I further explored appropriate and flexible spaces for the dance performance theater in the framework of a creative architectural solution. This was accomplished by communicating with a variety of dance companies, each with a unique use of the common theater space. In fact, the exchange of ideas from these two artistic specialties has become more common, as dance shifts from the "traditional" proscenium stage, to more versatile settings such as museums, outdoor venues, atrium spaces.

The goal is to explore the common theater space and create an architectural solution that creates appropriate and flexible space for the dance performance theater that simultaneously expands the audience's ideas regarding performance spaces, informs the audience about dance and allows dance to become more of an intimate, adaptable and interactive viewing experience.

Introduction

The dancer steps on an empty stage to prepare oneself for the performance ahead. They have their costume and make up on. Their muscles are warmed up; nerves and excitement run throughout their body and their body is ready to go. It's a dark, cold and empty space to the "normal" eye yet this space is full of light, emotion, and energy to the performer. The dancer hears, ALL DANCERS TO STAGE PLEASE. 5 MINUTES UNTIL CURTAIN, from the stage hand. A sudden rush of adrenaline fills one's body. The rest of the company comes up and floods the stage and wings to prepare for the show. The dancer takes one more deep breath as they hear, PLACES from the intercom. The lights for the performance turn on and warm up the stage with not only physical heat and light, but sudden excitement. The music turns on and the curtain opens to a sea of observers. This is what a dancer lives for. The moment one gets to step on the stage to perform for a live audience. To give them all of the emotions and technique they have been practicing for weeks.

"No configurations of pixels – no matter how convincingly "true-to-life" – can possibly match the impact of living performers on living audiences." 1 When performances happen in real time, within a physical space, with a live audience, there is no bigger feeling of exhilaration felt in the body of the performer and the audience equally. When dancers are confined to a studio space for hours upon hours of rehearsals, there is no better feeling than the reactions of a live audience. There is an instantaneous response that can encourage and push performers to new heights. The interaction between performers and audience can ignite sparks which glow with unparalleled brilliance. This is what dancers live for and therefore the theater is so sacred to dancers and audiences alike.

The connection between dancers and their audience is crucial. That may be why we are seeing a shift in the performance and visual arts genre. The spaces are beginning to have the ability to be adaptable. To have different configurations within the same building and space. Subsequently, the arts are lacking in a lot of communities. Usually, if performances aren't free of charge or easily accessible, the community won't engage. There is a dire need for the performing arts to be more available and exciting for the community. In addition, the

definition of performance space has shifted. Performance spaces are not necessarily a fixed, Western traditional theater building, with permanent seating and walls. Performance spaces can be found outdoors, in museums, in atrium spaces, the possibilities are starting to become endless. Though this shift is occurring and is exciting, they aren't always able to include dance in the best ways possible. The common theme of how communities encourage the performing arts to be present in their cities is to design a "community performing arts space" that includes building a concrete stage, somewhere outdoors, and calling it a day. This "solution" isn't helping anyone. Dancers and most theatrical groups can not utilize these spaces given. How can we design performing arts spaces to be able to include dance? How can we house all genres of dance in the same home?

Methodology

To address the question of the relationship of the audience to dance in a performance space that can embrace myriad of dance narratives and audience with dancer interactions, I interview individuals that are involved in the performing arts world such as designers, dancers, artists, and also individuals that organize performances in different spaces and venues. My findings also include visits to various theaters and performance spaces such as local theaters, community theaters and theaters that are testing the boundaries of "traditional" proscenium settings. My discovery will be based on first-hand knowledge from my background in dance and design, interviews, and movement studies.

Theater

"After the activities that secure to primitive peoples the material necessities, food and shelter, the dance comes first. It is the earliest outlet of emotion, and the beginning of the arts...Primitive man, poor in means of expression, with only the rudimentary beginnings of spoken language, universally expressed his deeper feelings through measured movement. Nature about him moved rhythmically, in the wave motion of the waters and in the wind-blown fields; the sun and moon rose and fell; his own heart beats were rhythmic movement to externalize any felt joy." 2

The art of theatre has been in existence since the beginning of recorded history. It reflects the evolution of human society. Throughout history, theatre and the performing arts addressed and challenged social, intellectual, and political values. In modern times, the role of theater has been reduced to the purpose of entertainment and has become purely social for those of high status, reinforcing the status quo of the social scene, with the average price for a theater ticket in the United States Soaring to \$84.00 per ticket.

This is limiting a huge segment of the populations ability to attend a theater production.

Now, there has been a reborn confidence and push for the performing arts to become more open and readily available to all, no matter their monetary or social standing. The time seems appropriate for a reassessment of performing arts and their role in our culture, to accept the shift in that is happening in the theater and to adapt to this shift.

The Shift

The Shift in performance spaces is significant in the changing world. The diagram depicts the flow of audience members and the dancers in the traditional Proscenium theater.

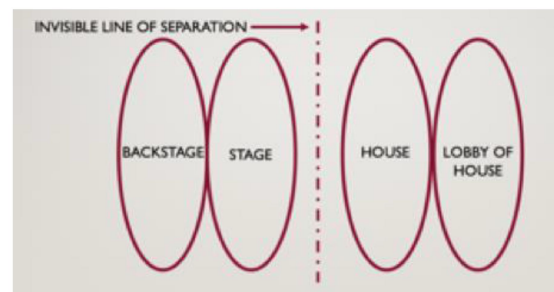


Figure 1. The Shift

The audience first enters into the lobby of the house. This is where the audience typically acquires their tickets, tosses their coat to coat check, and purchases snacks and beverages. After this point, they move into the house. This is where the observers find their seats and wait for the show to begin. While all of the hustle and bustle is occurring in the house, there is a completely different story happening for the dancers or performers backstage. The dancers

use the stage before the show for rehearsals and as a warmup space. They also get prepared for the performance backstage. They get into costume, fix their hair and do their makeup. Once this is done, they head to the stage for the performance. In this scenario, the observers and the dancers never interact with each other. There is an invisible line of physical separation. Yes, there is a feeling of connections between the dancers and their observers but there is no true sense of connection. I propose an architecture which SHIFTS this relationship and blurs the separation between audience and performer and through activating the architecture—breaking the proscenium.

This is one reason why the shift is being made. To be able to dance and perform in different locations. These spaces tend to be more intimate and open; to allow choreographers a different sense of freedom and to allow the dancers to feel a different sense of performing.

Unusual Dance Spaces

What's being experimented with Today

In the present day, in order to address the "out of the box" thinking of choreographers and dance companies alike, there have been 'unusual' spaces being inhabited for dance performance. This is in response to theater spaces not being as flexible for the dance world as they need to be and also just has to do with the shift of the times and our culture. These spaces include museum gallery spaces, atrium spaces of museums or other similar type buildings, outdoor spaces such as parks and pavilions, subway stations and others.



Figure 2. Museum Dance (Kirk McCoy)

Not only are dancers and choreographers exploring and experimenting more with dance,

but also museums and other cultural venues are taking on a bigger interest in the art as well. The artist in residence for the MET in the year of 2017/2018 is a choreographer for the first time in their history.

"As always, the emphasis on original and site-specific work is at the core of the MetLiveArts vision, led by Limor Tomer, General Manager of Live Arts. The unparalleled Met collection and spaces have catalyzed some of the most ambitious living artists to create and collaborate on evocative works for special one-night-only events as well as durational and multiweek runs." 3

The 2017–2018 season focuses deeply on dance. Artist in Residence Andrea Miller, the daring choreographer and founder of Gallim Dance, will premiere a range of work, from formal performances to site-specific works, pop-ups, workshops, and open rehearsals, as a way to inhabit the Museum fully through movement. The yearlong residency will emphasize the creative process as well as audience investment." 3

The community, arts venues, and the cities are attempting to bring the performing arts closer to the community and to provide spaces for these events and experimentation to occur, but now there needs to be a parametric architectural solution to figure out how to do so successfully.

What's Missing?

The "Traditional" Proscenium Theater

The "shift" and dance specifically is important to take into consideration when designing new performance spaces. I am not stating that there is a shift and that all "formal" performance stages are a thing of the past, because that is not true. I am stating that there needs to be a change in thinking when designing these new community performing arts spaces.

As well as thinking about these shifting needs of flexible performance spaces, there are more simplistic basic needs that need to be met in the theater space that are generally missing when cities insert a new community performing arts space. Items such as,

- Backstage practice Studios

- Sprung Dance Floors (Safety and Health issue)
- Intimate seating/viewing
- More or any wing space
- Cross over space for dancers to get to the opposite side of the stage quickly and safely.
- ADA accessibility for both dancers and audience members

Without the items listed above, theaters cannot be used versatily or by other performers besides musicians. When offering the performing arts to the community, the entire spectrum should be included. It is a matter of keeping arts alive and allowing the community to receive a well rounded arts education. Performing arts theaters that have been advertised recently are just able to be utilized by musicians and are giving communities false hope and empty promises of what's to come.

The Levitt Pavillion currently in the planning stages in Dayton, OH is one of these theaters filled and advertised with empty promises to bring the performing arts to the community.

"The Friends of Levitt Pavilion Dayton Fund are working to bring a new concert pavilion to downtown Dayton. The goal of the Levitt Pavilion Dayton is to transform a neglected green space into a thriving meeting ground for the region, while provide access to the performing arts for all." 4



Figure 3. Levitt Shell (Dayton Levitt Pavilion Website)

Yes, this is a successful model to bring music to the community, but when these structures are

advertised as performing arts venues, this is not usable. We need to design community spaces that are able to host a multitude of events and genres.

ADA Accessibility and Disabilities

The Shift in theaters is not only about the freedom and diversity in the physical space for the connection between observers and the dancers, but it is also for the freedom for ones with physical disabilities; for both the performers and audience members.

The majority of traditional proscenium theaters do not have the ability to house a dance company made up of all physically disabled individuals. To travel from the dressing rooms, one usually has to use a set of stairs to get up to the stage. There is also minimal wing space and backstage space for people of normal abled bodies to move.

There is also the problem of the aging of generations. We are thankfully able to live into older ages thanks to modern medicine. Just because one gets older, doesn't mean they do not enjoy going to a performance and indulge in a little culture. We need to be designing spaces for the hearing and visually impaired individuals. With this information comes a need for a design solution in order to have venues and theaters welcome observers and generations of all ages and abilities to enjoy what is offered.

The Shed

The Shed, designed by New York architectural firm Diller, Scofidio + Renfro, is a remarkable leap of faith in the realm of experimental and adaptable performance and multimedia spaces. This \$425 million 200,000 square foot building at the northern end of the High Line where it meets Hudson Yards in NYC, is set to open in 2019. This ingenuity is the future of performance and visual arts display design. The shed will feature versatile and flexible spaces for the broadest range of performance, music, visual art, multi-disciplinary work, events and a free lab for early career local artists to experiment. The building is designed to operate in various configurations in order to offer multiple events simultaneously.



Figure 4. The Shed (Diller, Scofidio and Renfro)

The shed's 6-story fixed high rise houses two large scale, column-free galleries that provides 25,000 square feet of museum quality space, a 500 seat theater, event and rehearsal space. This building also includes a free space for early career local artists to use as an experimental space. The building is also able to expand and contract. 5

EMPAC

EMPAC—The Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute is where the arts, sciences, and technology meet under one roof and breathe the same air. With four venues it enables audiences, artists, and researchers to inquire, experiment, develop, and experience the ever-changing relationship between our senses, technology, and the worlds we create around us.

Designed by London-based Grimshaw Architects, EMPAC opened in fall 2008, with the *The New York Times* declaring, "The concert hall of the 21st century has arrived." The 220,000-square foot building includes many firsts in the fields of acoustics, performing arts infrastructure, and architectural engineering. The integration of these features with audio, video, lighting, computer, and stage rigging networks makes EMPAC an ideal environment for human interaction with digital media.

Both a performing arts center and research and production facility, EMPAC provides an environment that supports the realization of

complex artworks and research projects at any stage, from inception to completion. 6



Figure 5. EMPAC Black Box (Paul Rivera)

Conclusion

In conclusion, by applying spatial concepts, through the dancer's eyes and addressing the creative process of design through the exchange of ideas from both dance and architectural specialties, a new type of theater that can be utilized by all, with a multitude of different uses, indoor, outdoor, open, closed spaces will come to fruition. By doing so, the performing arts of all genres and backgrounds can share the same venue, learn and grow from one another and become one with the community. Allowing the performing arts to grow vividly in the world and become what it once was; a cultural, fun, educational, experience open to all.

End Notes

1. Bloom, Martin. Accommodating the Lively Arts: An Architects View. Lyme, NH: Smith and Kraus, 1997. Pg.2
2. Christos G. Athanasopoulos. Contemporary Theater: Evolution and Design. New York: John Wiley and Sons. Inc. 1983. Pg. 4
3. "The Metropolitan Museum of art Announces the 2017-2018 season of MetLiveArts." Accessed May 20,2017. <http://www.metmuseum.org/press/news/2017/metlivearts-2017-season>.
4. Levitt Pavilion Dayton. Accessed June 22,2017. <http://levittpaviliondayton.org>.
5. "The first multi-arts center designed to commission, produce, and present all types of performing arts, visual arts, and popular culture." THE SHED. Accessed March 16, 2017. <http://theshed.org/>.
6. "About." Experimental Media and Performing Arts Center (EMPAC). September 01, 2016. Accessed March 16, 2017. <http://empac.rpi.edu/about>.

Addendum

Artspark: Community Engagement in the Visual and Performing Arts

Introduction

The journey of the thesis process that I have been on has been an invaluable experience and will be a value to me as a future designer.

This has been a totally different experience than what is typically found in an academic setting. The thesis process allows you to be fully immersive and grants the student the ability to explore one's passion in a design situation. You determine a path and an issue, research both the problem and a potential solution and it is up to you to decide the best built outcome that best solves your identified problem. It is a self-guided process, taking your own investigation and using the help of your committee to create a project in the end that you think is the best for your chosen passion and problem. This process of self-driven design and exploration will be an immense help in my future career.

Process

My thesis process began as a critique on outdoor amphitheaters and how they are not designed to be inclusive to all forms of performing arts. It was an exploration of how we can introduce the community to more than just the genre of music when creating these "free" venues for community engagement.

In the midst of my thesis exploration and research, my project took a little detour and in the end, became much more than an outdoor community venue. My thesis statement at the end reads: "with the support of the arts in constant decline and the upper middle class being the current demographic which partake in viewing events, there is a need for public "artsparks". Artspark is an interactive venue, encouraging involvement from the community

and allowing the performing and visual arts to be available to all by breaking social and economic boundaries. All while providing a solution for performers and artists in need of spaces that are more inclusive to their needs.

Through exploring the movement and geometry of dance, artspark is an adaptable and interactive community park with flexible and transparent spaces for all types of dance, performing arts and visual arts as a whole. Thus, educating and involving the community across the board."

In the end, I decided to not only design an outdoor park and performing venue, but to also design a building with a theater, dance studios, music studios and a dance/music shop. As well as a second building that houses an art museum for both students and local artists, art classrooms and an art shop. The surrounding park not only houses an outdoor performing venue, but also includes a bus stop, a link rental bike hub, smaller performance spaces and a sculpture garden. I wanted to design a place where everyone was welcome, no matter their income or background. A place where everyone can learn, explore and potentially find a new passion that they might not have been able to find before. I also wanted to bring new life to a valuable site, that is accessible to all of the city that has been in ruins for years.

The Design

My final design was based off the exploration of the geometry of ballet, classical dance vs the geometry of hip hop, more new age dance. It was inspired by an old discount dance supply commercial called "Freestyle Vs Ballet". I created a "dance battle" on my site between the two genres. It is the story of two dancers coming together, using two different backgrounds yet speaking the same language.

The performing arts building is based off sharp angles and overlapping spaces to create more of the geometry and movement of the freestyle dance. Where the visual arts building is curved, flowing, and perfect circles to represent the order and preciseness of ballet or classical dance.

Thank You

This project and its success would not have been possible without the guidance of my committee. I have immense gratitude for their support in my journey. I would not have pushed as far in my design exploration or stepped out of my box as much as I did without them. Thank you!

I would also like to thank my family and friends for their support throughout this process. I know it wasn't easy for them to listen to me constantly talk, work and sometimes complain about the process.

Last, but certainly not least, thank you to my fellow classmates for their constant support and listening ears. They were vital in my completion of this thesis process. Two years ago, none of us thought this day would come. But guess what, WE DID IT! Congrats to everyone and thank you again!

THE SHIFFT

Rethinking the Performing Arts Theater of the 21st Century

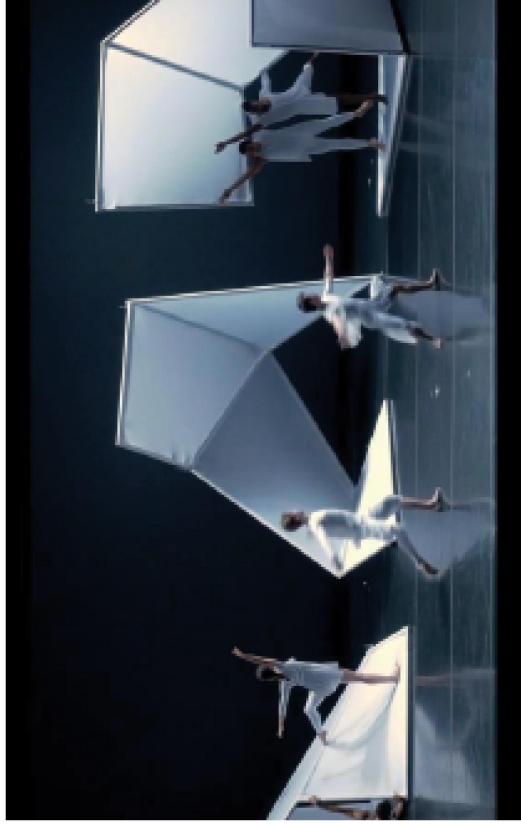


Author or dance sketch image unknown - Dance and Movement

ORIGINAL PROJECT STATEMENT

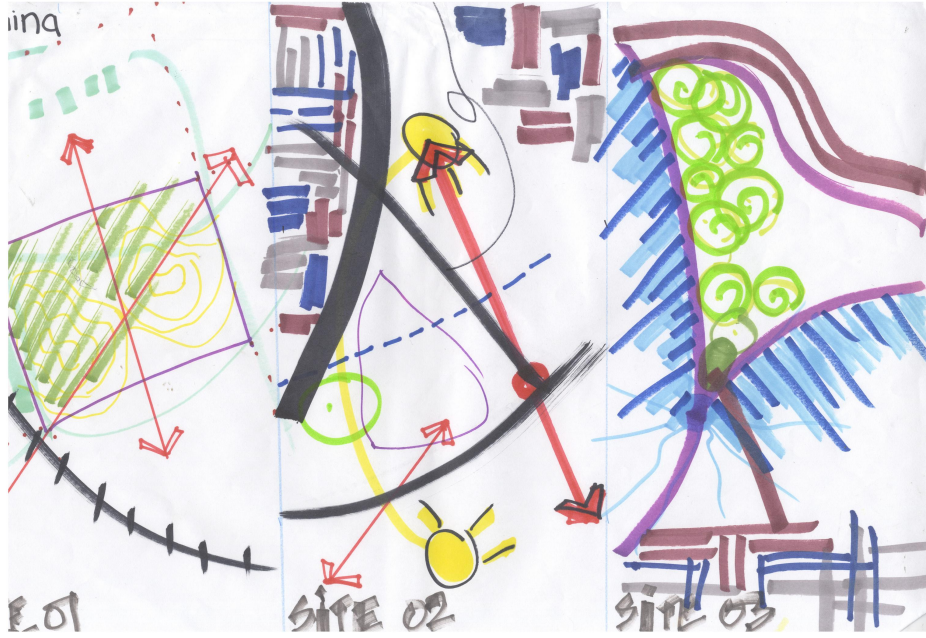
To explore the common theater space and provide a creative architectural solution that creates appropriate and flexible spaces for all types of dance and the performing arts as a whole. A space, or multiple spaces that are more intimate, adaptable and interactive, encouraging the community to be more involved and allowing the performing arts to be available to all. – Elaina Ostrow

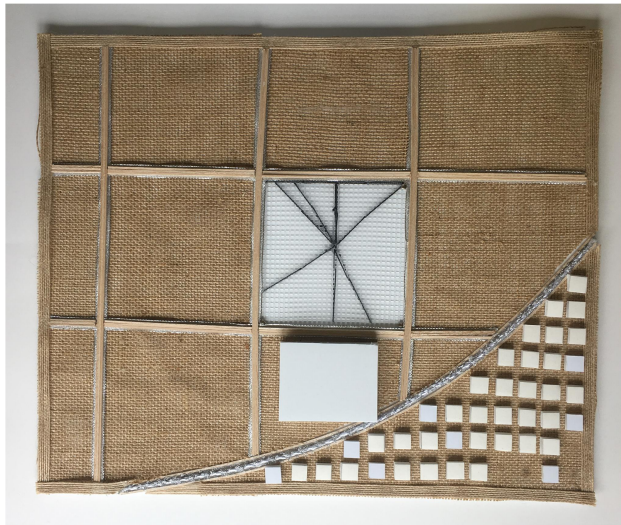
Photo Credit: Left: Kirk McCoy, Right: Jacob's Pillow





SITE ANALYSIS



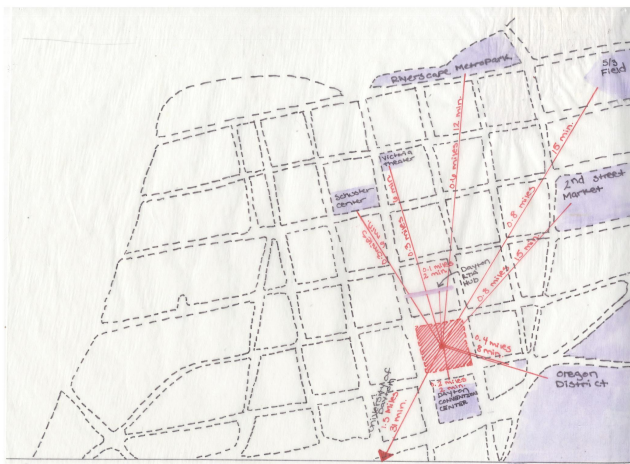
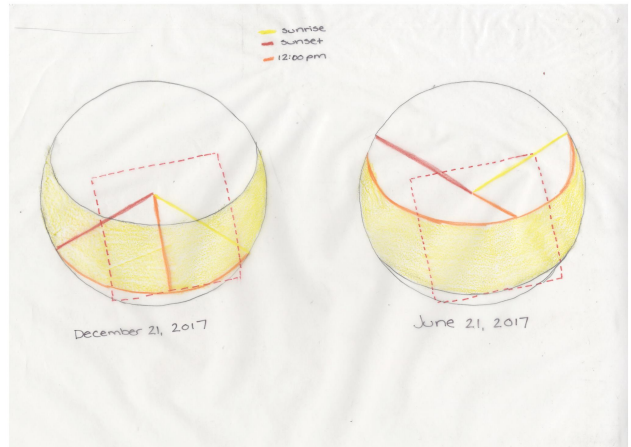


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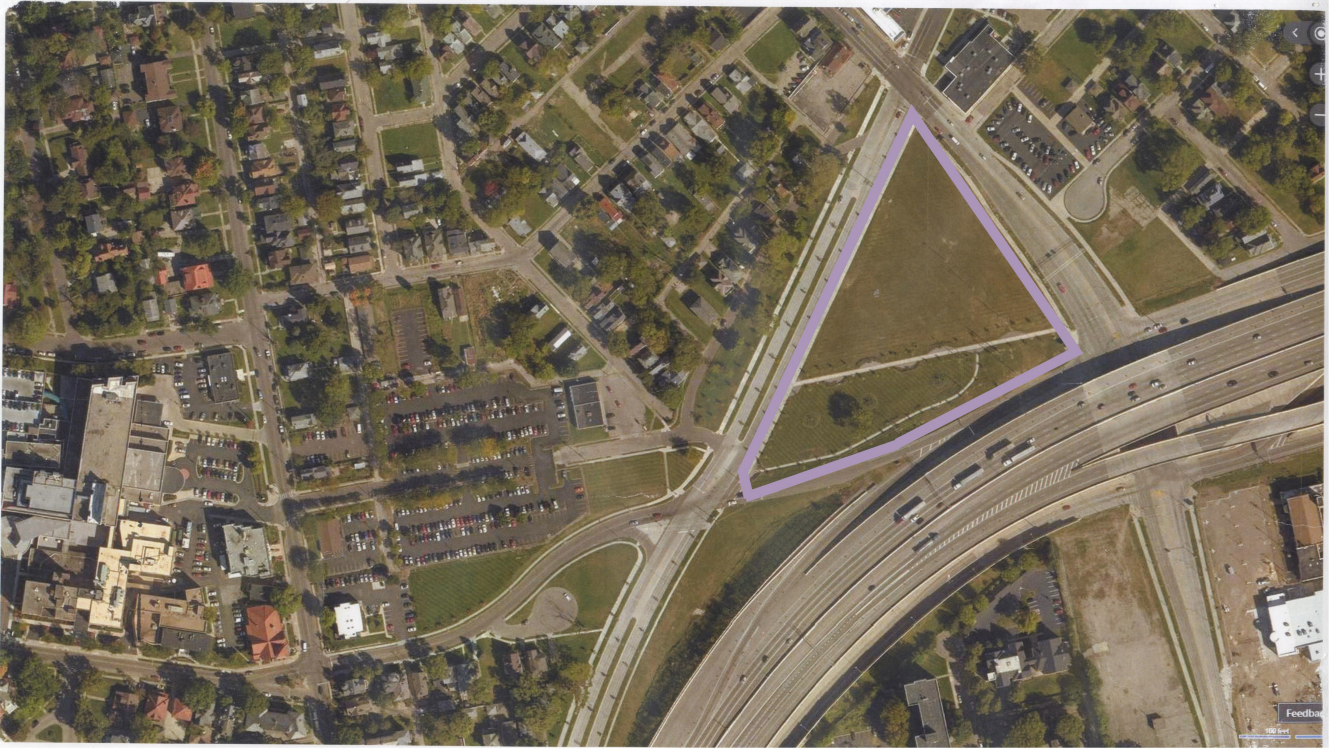


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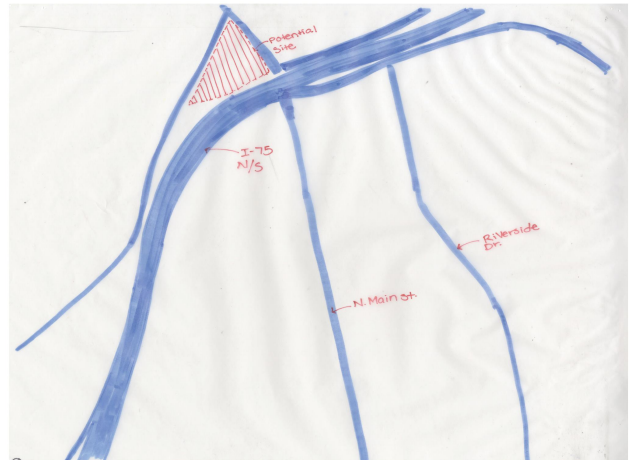
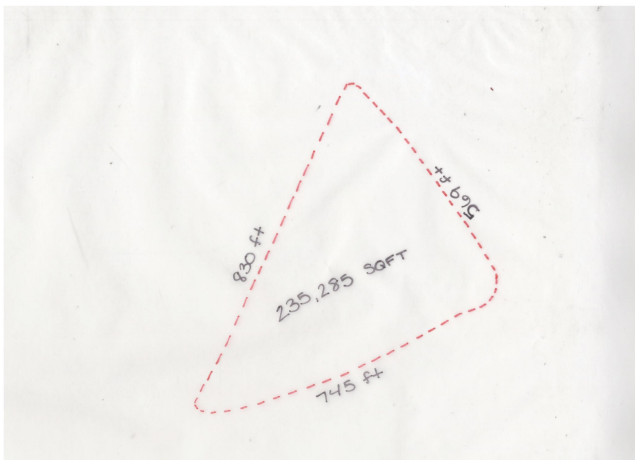
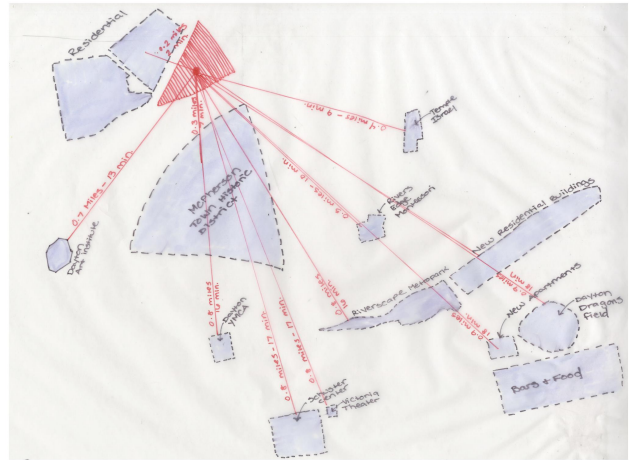
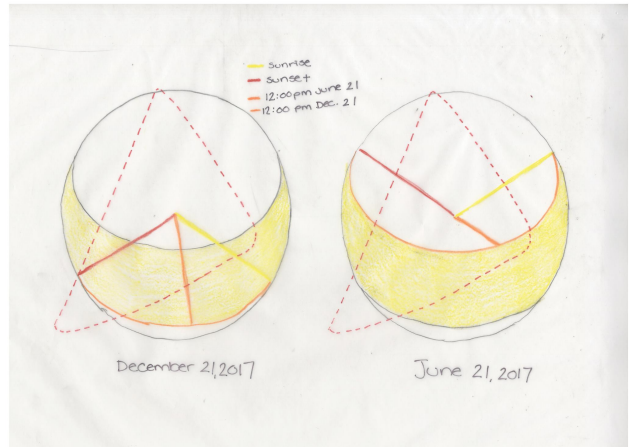


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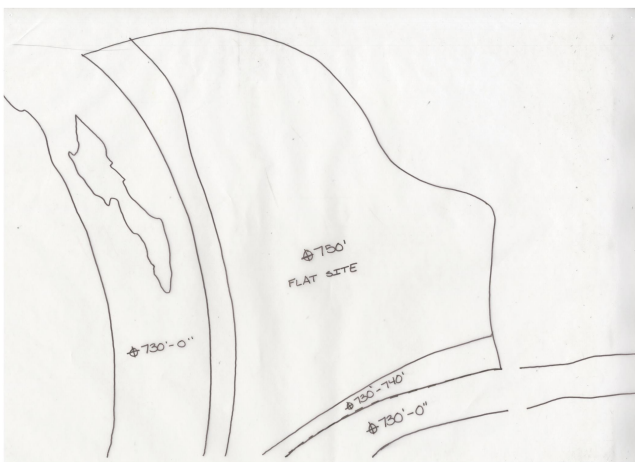
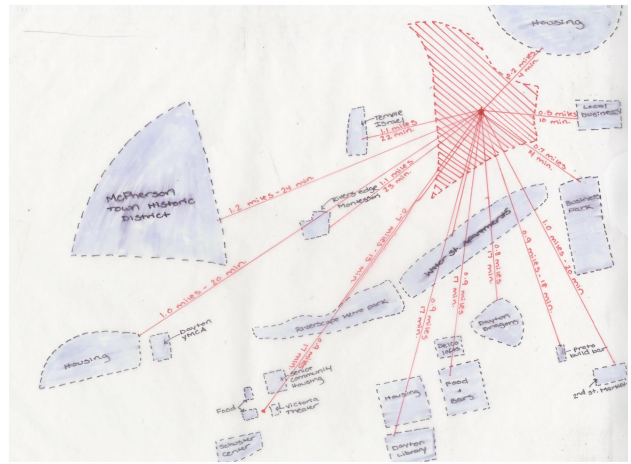
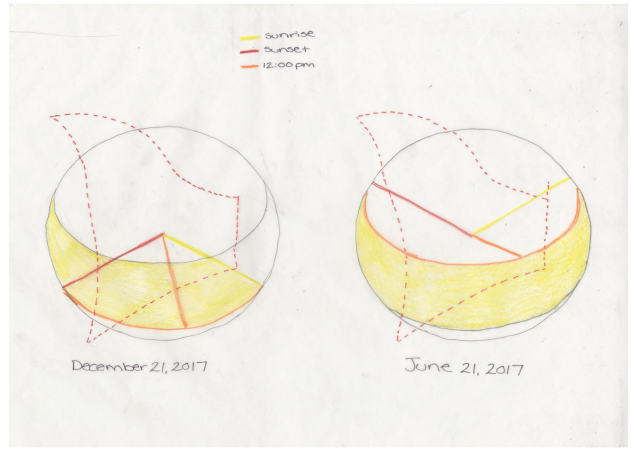
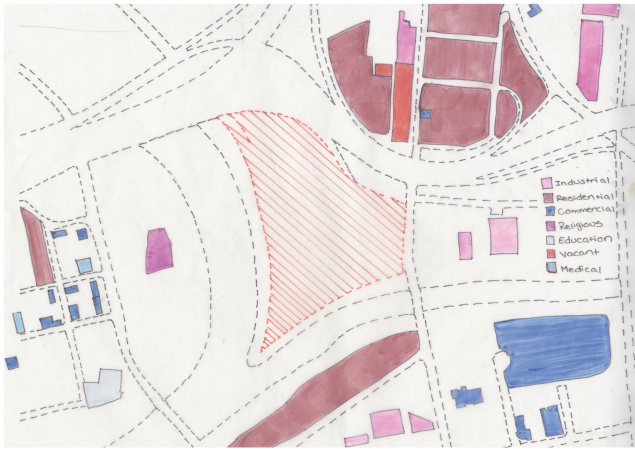


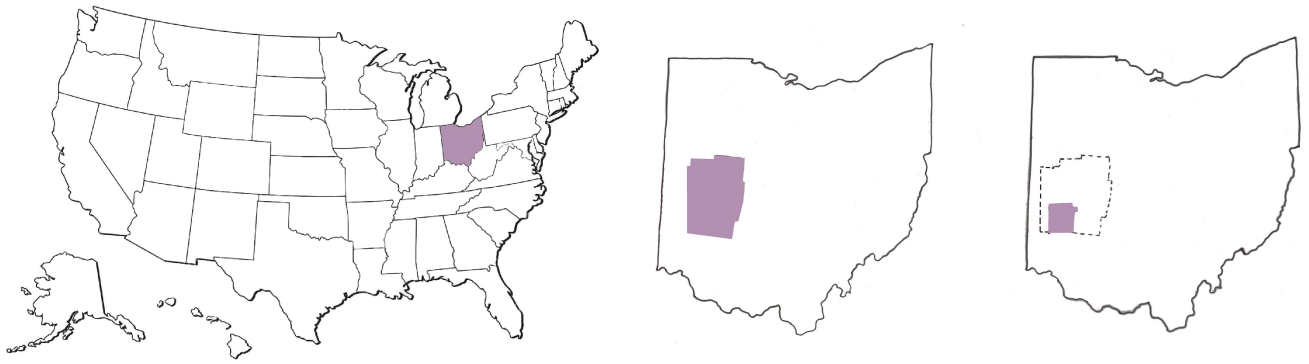
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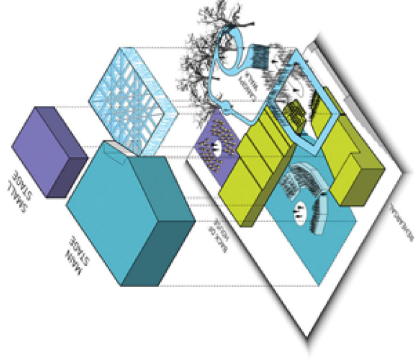
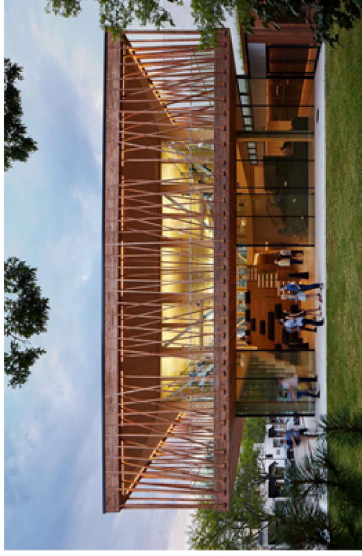
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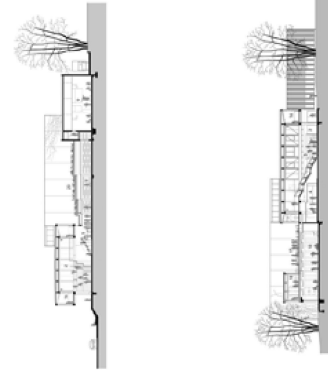
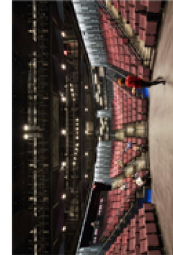
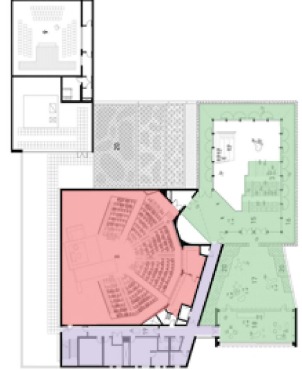


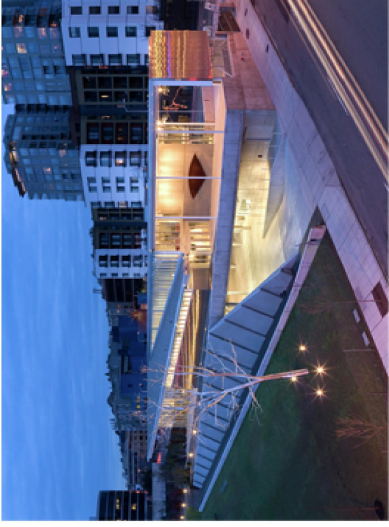


PRECEDENT STUDIES

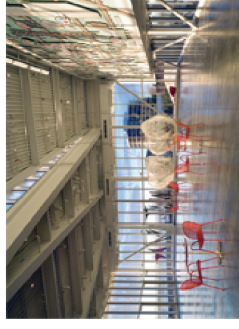
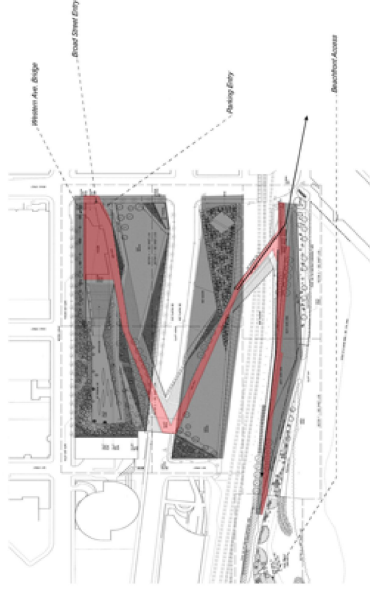


The theater is anchored by a public gathering space that serves as a lobby as well as an informal space for performance, rehearsals, and audience outreach programs. There are two performance venues, a 250-seat main stage and a 99-seat black box venue, as well as rehearsal rooms. There is also a second-floor gallery walk, providing views toward the downtown, lake, and nearby grove. In warm weather the central hub opens to the adjacent public park and downtown, allowing the energy and interaction generated within the theater to extend outward into the community beyond. The design of the performance spaces is intended to maximize the sense of intimacy between actors and audience and enhance the immersive experience. A rooftop pavilion and green roof offer additional event space.

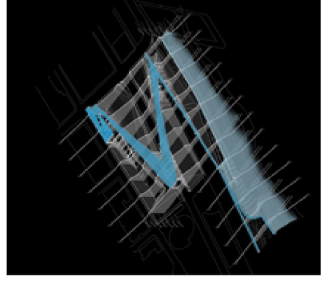




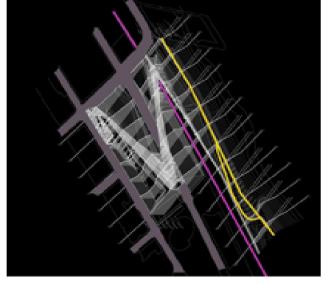
An industrial site sliced by train tracks and an arterial road. The design connects three separate sites with an uninterrupted Z-shaped "green" platform. This Z-shaped hybrid landform provides a new pedestrian infrastructure. The new infrastructure re-establishes the original topography of the site, as it crosses the highway and train tracks and descends to meet the city. The main pedestrian route is initiated at an 18,000-square-foot exhibition pavilion and descends as each leg of the path opens to radically different views. **The first stretch** crosses a highway, offering views of the Olympic Mountains; **the second** crosses the train tracks, offering views of the city and port; and **the third** descends to the water, opening views of the newly created beach. This pedestrian landform now allows free movement between the city's urban center and the restored beaches at the waterfront.



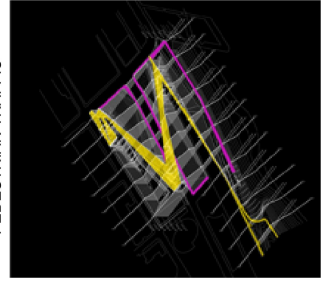
WATER DRAINAGE

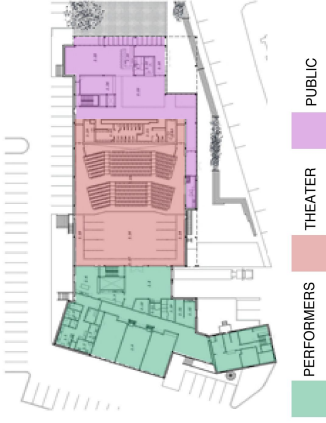
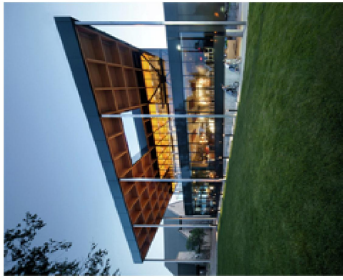


VEHICULAR TRAFFIC



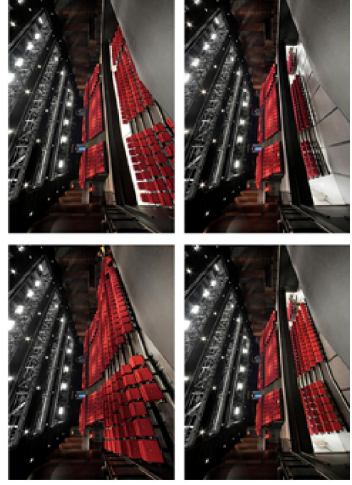
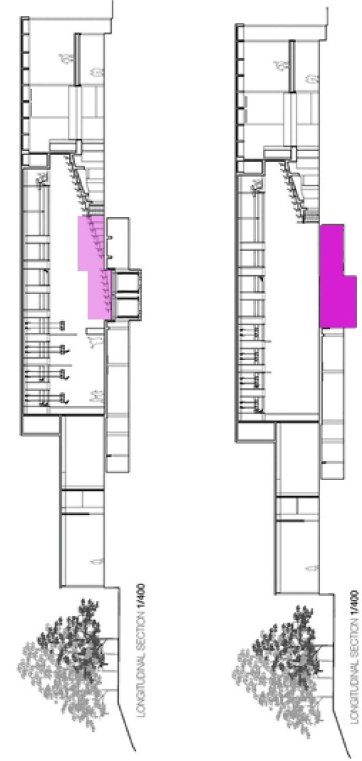
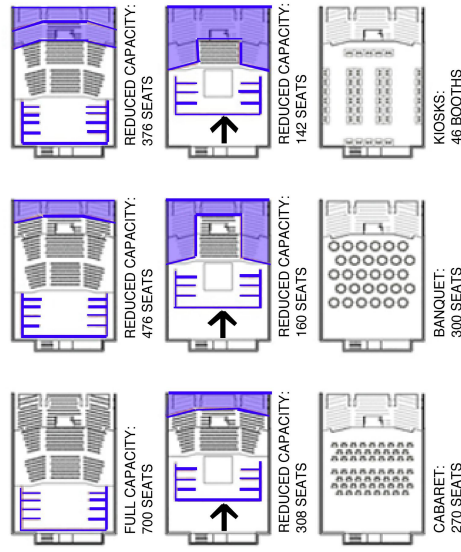
PEDESTRIAN TRAFFIC



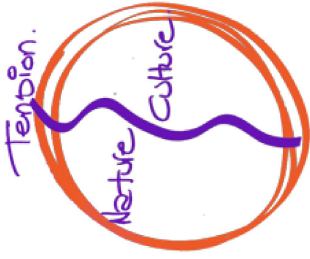


The Mont Laurier Multifunctional Theater is located in the Laurentian Mountains, 250 kilometers northwest of Montreal, Canada. The building site is located on the southern embankment of the Lievre River between a cathedral and a public school.

The hall is divided in three sections. The portion closest to the stage consists of a platform on synchronized Spiralifts with seating sections gliding on rails. The middle portion has telescopic seats that retract to provide additional floor space when needed. Finally, the rear section of the hall features a mezzanine of 184 seats.

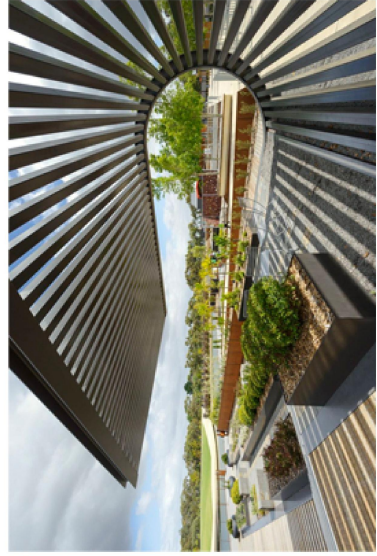
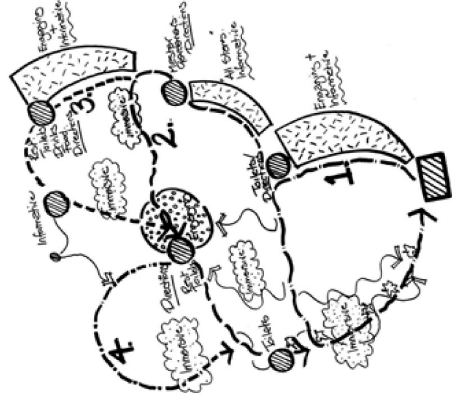


The capacity of the hall is variable from 700 to 270 seats in order to accommodate comedy shows, theatre presentations, school performances and various concerts. The gross floor area for the project is 3500m²

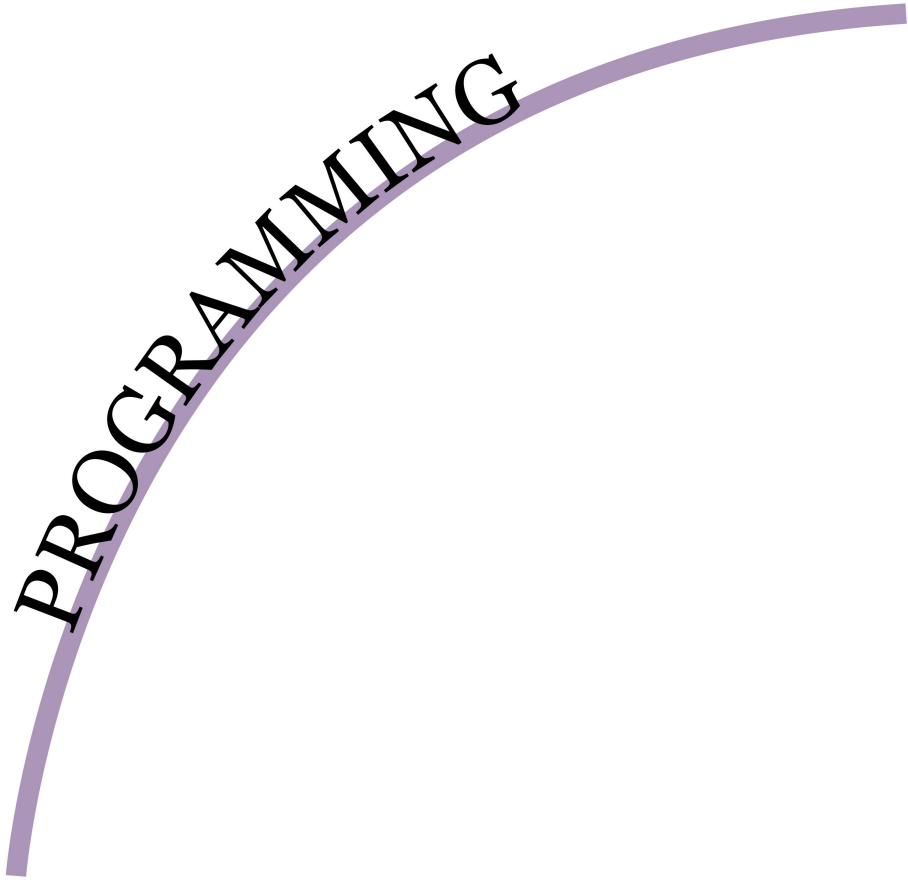


The Australian Garden engages visitors by expressing the love-hate relationship Australians have with their landscape. It is embraced or shunned by its people, loved for its sublime beauty or loathed as the cause of hardship.

Visitors engage with the botanical collections via an intrinsically interpretive experience. Didactic signage is shunned in favour of a landscape design approach that communicates narratives via experience and immersion.



Walking through the Australian landscape is a journey of constant weaves, shifts and jumps. One never travels in a straight line - the flora gets in the way! This choreography of movement is captured in the Australian Garden, where visitors are taken on a distinctly unconventional journey. Visitors are invited into the landscape via a pathway system that constantly morphs according to the landscape narrative and garden experience



PROGRAMMING

PERFORMANCE

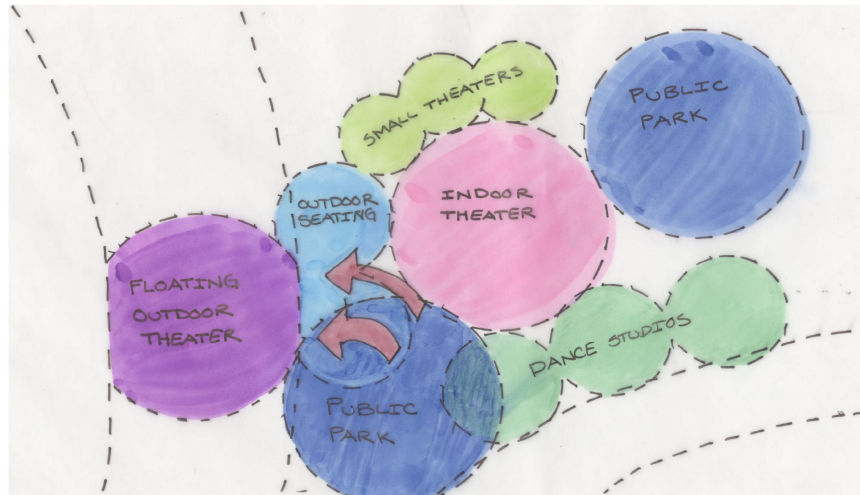
- *Performance Spaces
 - *Large - 250-300 Seats
 - *Small - 50-100 Seats
 - *Outdoor - Lawn Seating
- *Dressing Rooms
- *Set Storage/Storage
- *Lobby/Lobbies
 - *Ticket Counter
 - *Coat Check
 - *Offices

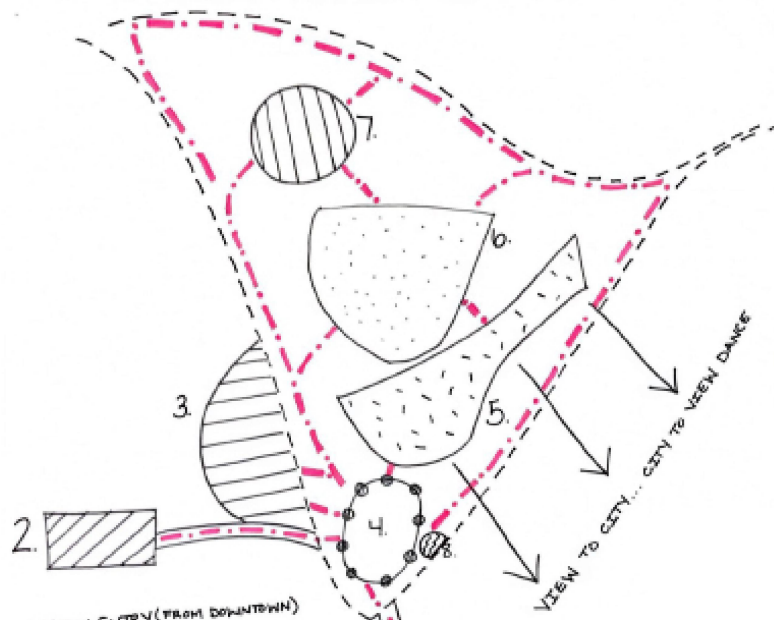
EDUCATION

- *Dance Studios/Classrooms
- *Practice Theaters
- *Studio Theater - 50-100 Seats
- *Dressing Rooms
- *Offices

OUTDOOR

- *Pedestrian Trails
- *New Bridge from West of Site
- *Link Bike and Bus Stop
- *Festival Space
- *Market/Food Trucks
- *Outdoor Screening Space
- *Park/Sculpture Park





THEATER RESEARCH

Theater For A New Audience

Brooklyn

*299 Seats

*Black Box Theater

*27,500 SQFT



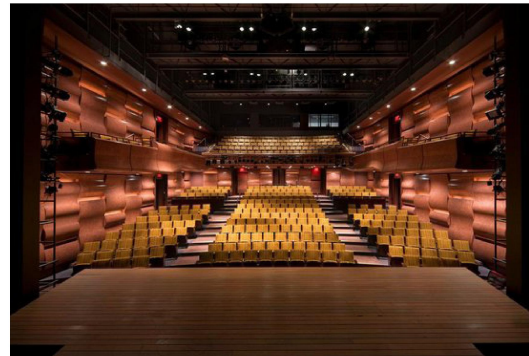
Suzanne Roberts Theater

Philadelphia

*325 Seats

*Proscenium Stage

*35,000 SQFT



Mount Laaurier Multifunctional

Quebec City

*270-700 Seats

*Black Box Theater

*37,675 SQFT



Writers Theater

Chicago

- *250 Seats (Main Stage)
- *99 Seats Black Box Theater
- *36,000 SQFT



Dee and Charles Wyly Theater

Dallas

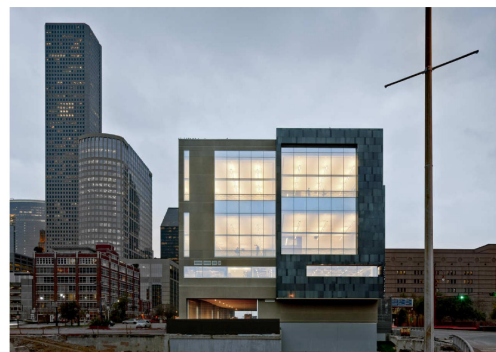
- *Seats Vary
- *Proscenium, Thrust, Flat Floor
- *82,882 SQFT
- (Stacked Functions)



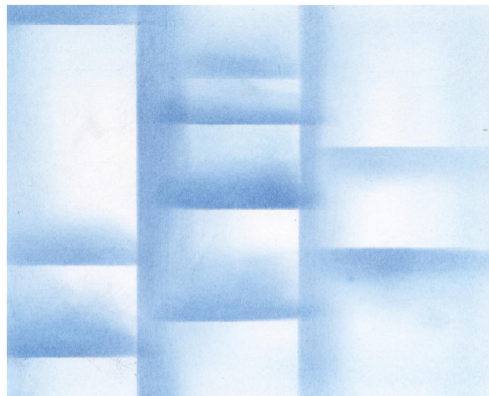
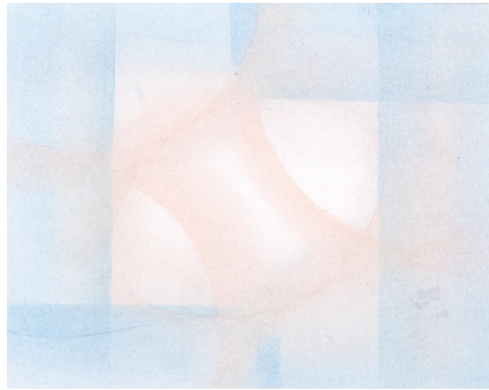
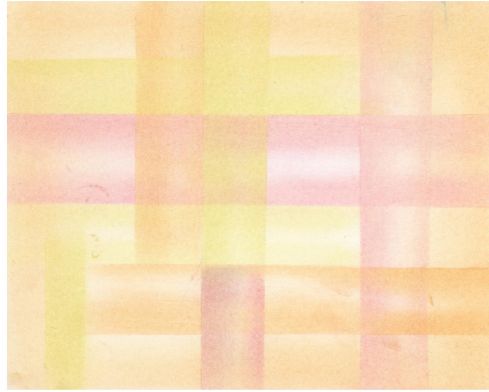
Houston Ballet Center For Dance

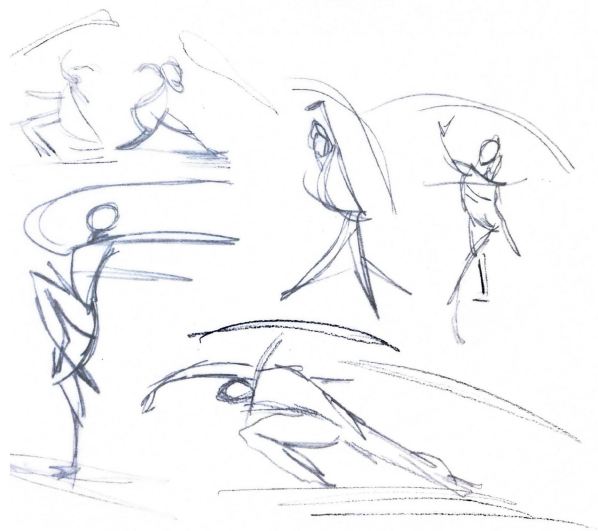
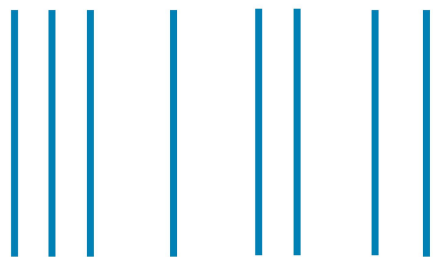
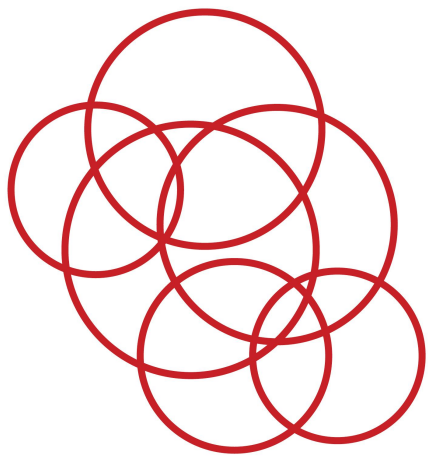
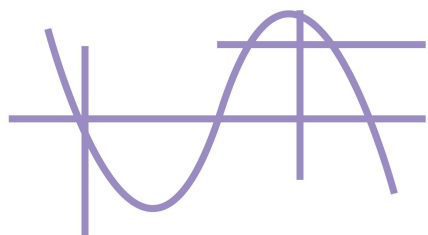
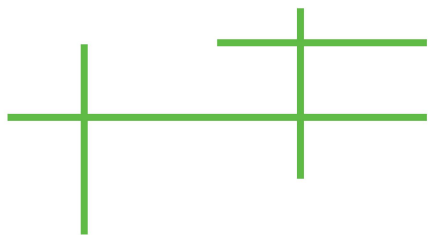
Houston

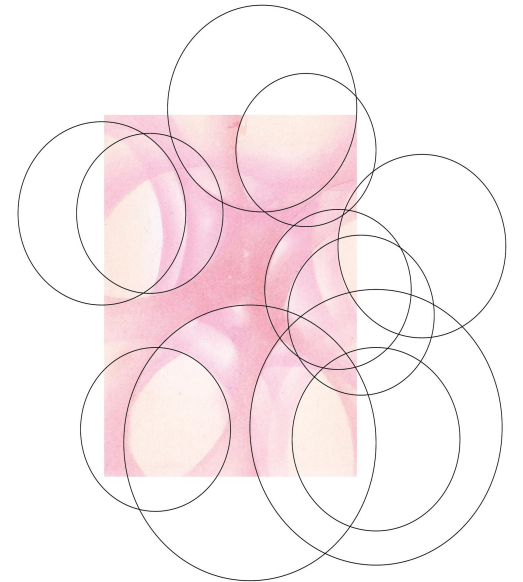
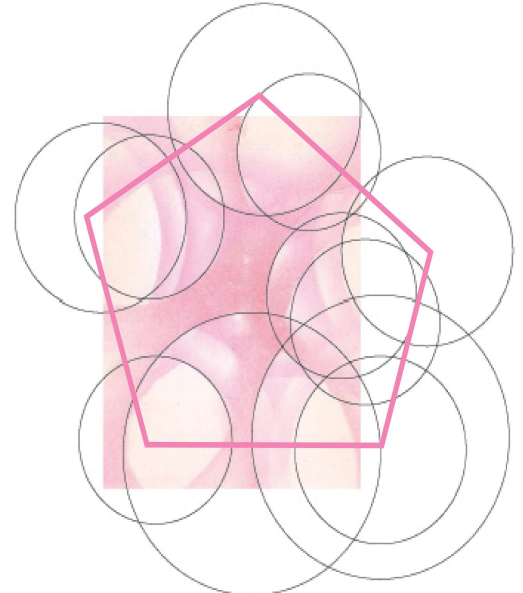
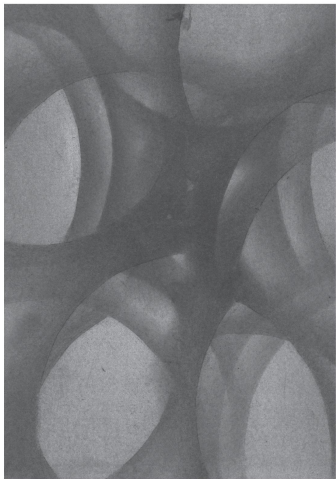
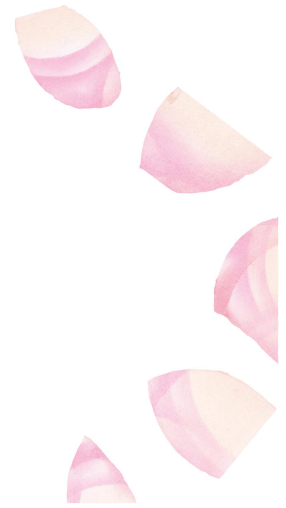
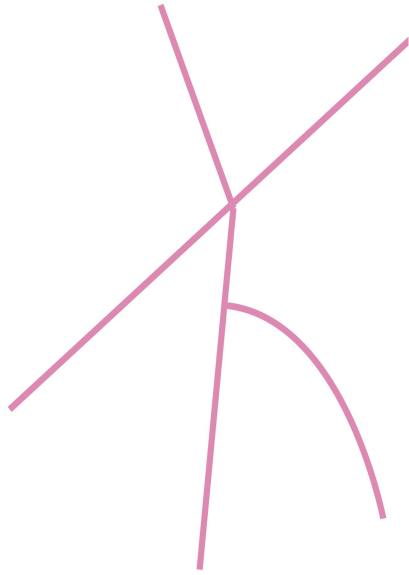
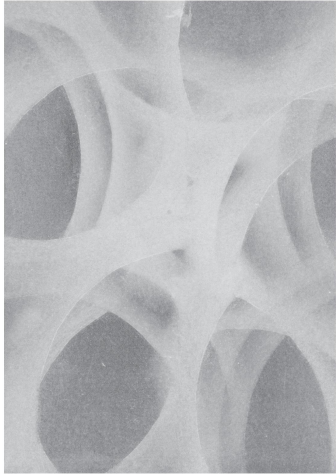
- *200 Seat (Dance Lab)
- *9 Dance Studios
- *115,000 SQFT



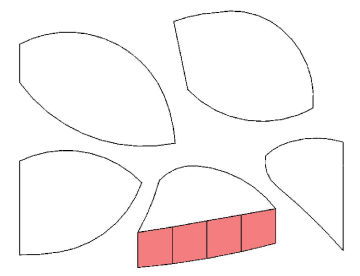
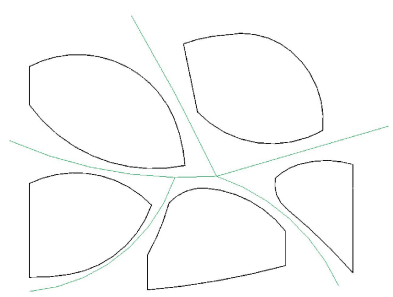
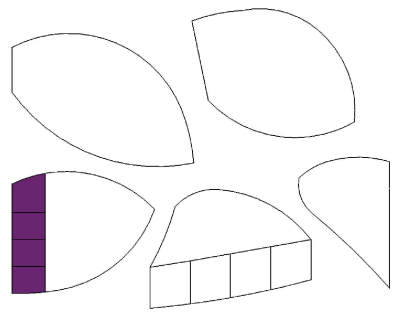
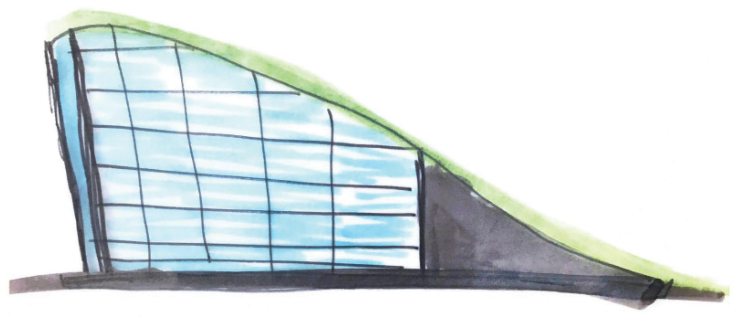
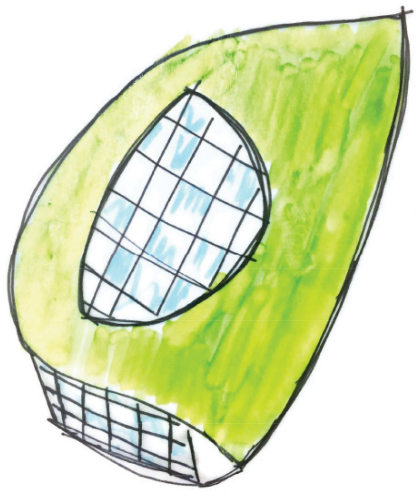
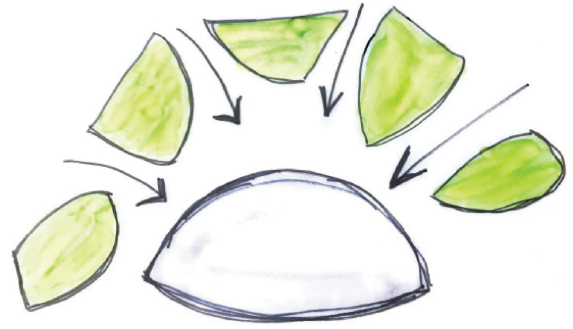
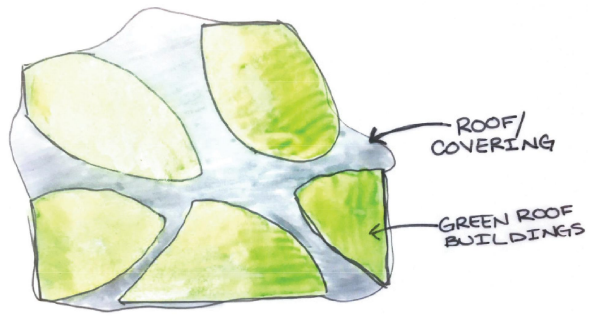
DANCE GEOMETRY & MOVEMENT







SCHEMATIC DESIGN



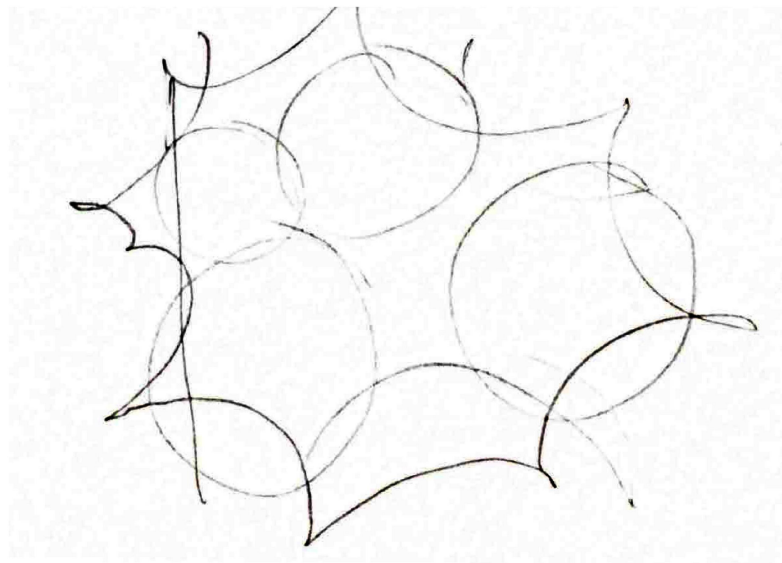
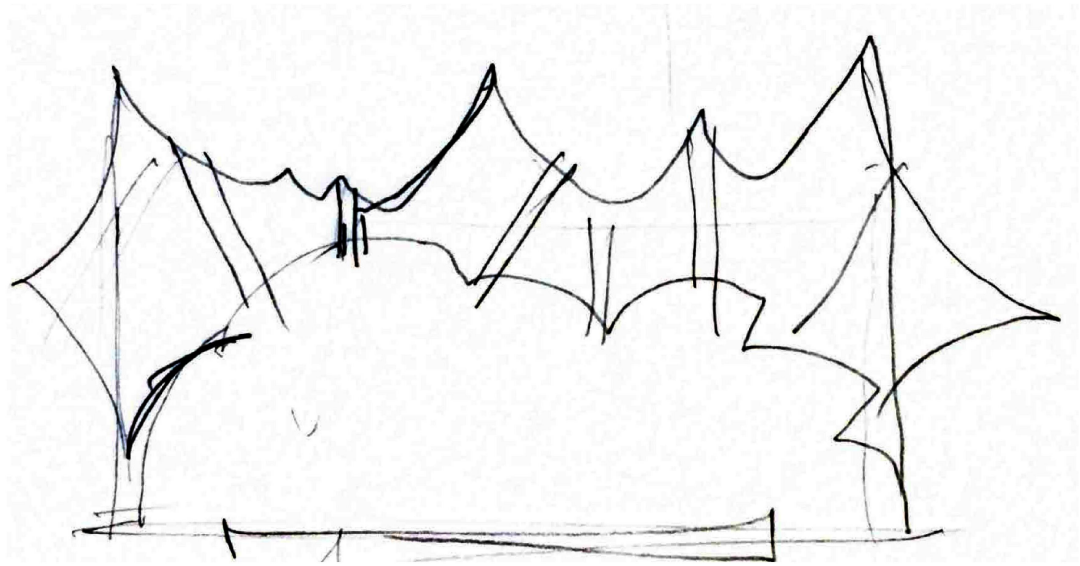
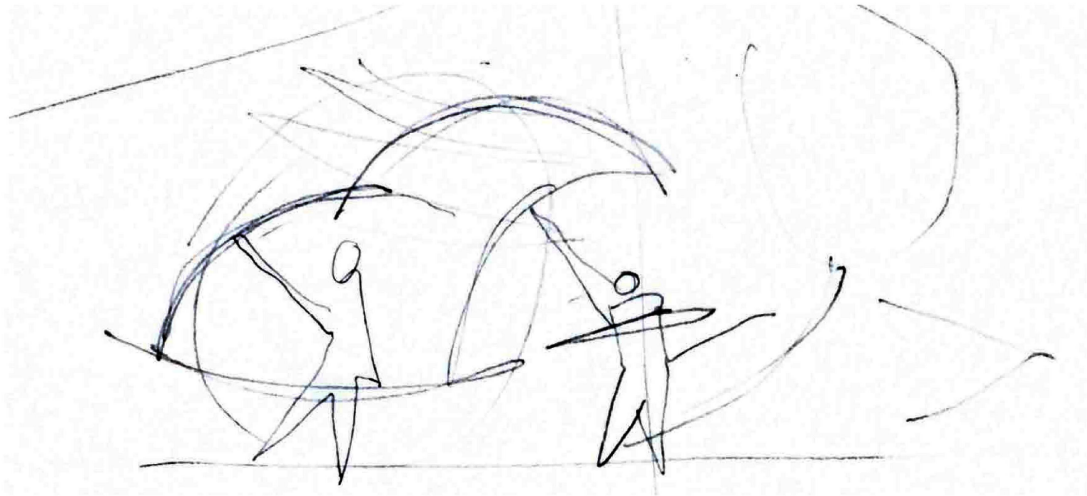


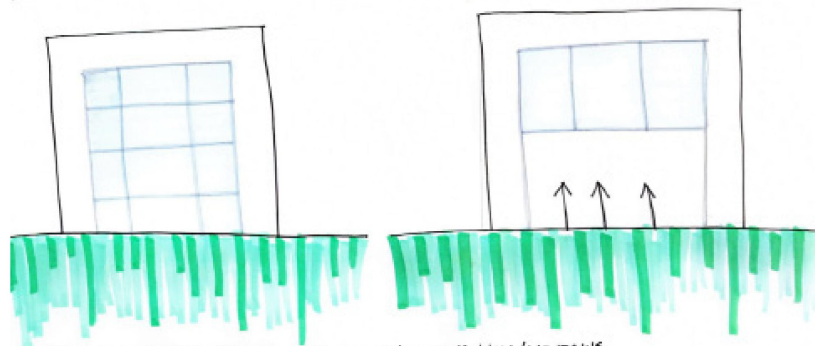
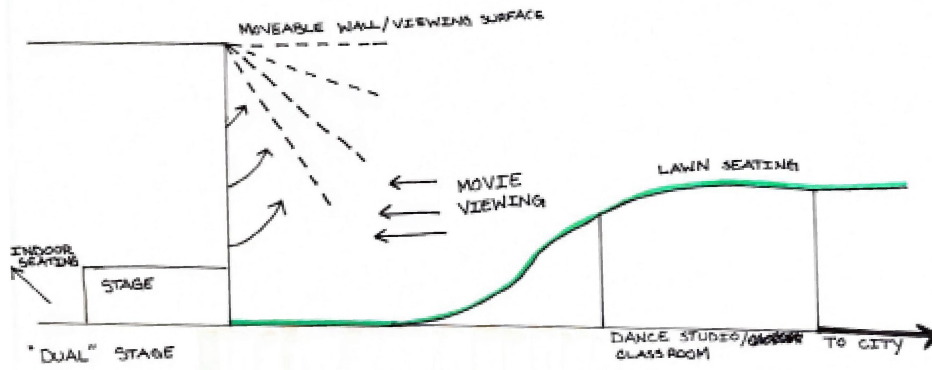
On Site Parking

Theater/Outdoor

Dance Studios
and Classrooms

New Pedestrian
Bridge





STUDIOS FACING CITY WITH ROLLING/OPENING WALL/WINDOWS

BALLET VS. HIP HOP DESIGN

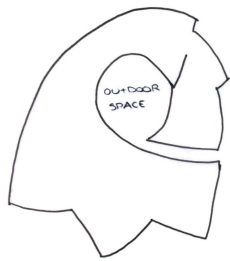
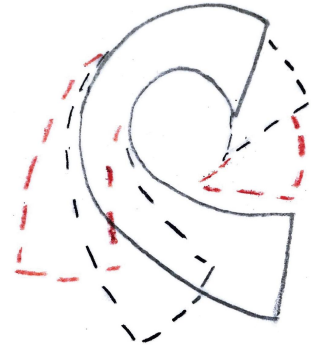
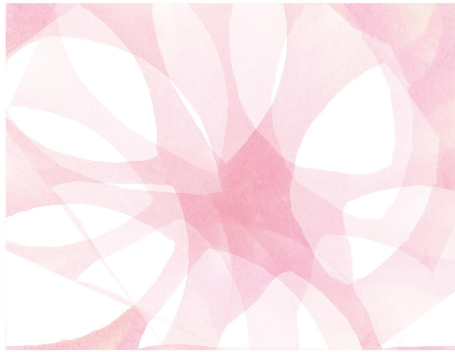
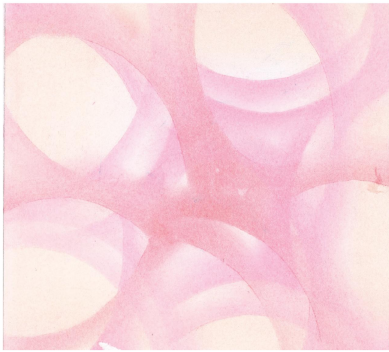
FINAL PROJECT STATEMENT

ArtsPark: Community Engagement in the Visual and Performing Arts

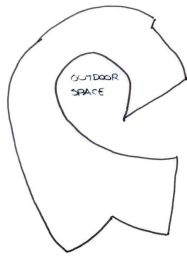
WITH THE SUPPORT OF THE ARTS IN CONSTANT DECLINE AND THE UPPER MIDDLE CLASS BEING THE CURRENT DEMOGRAPHIC WHICH PARTAKE IN VIEWING EVENTS, THERE IS A NEED FOR PUBLIC “ARTSPARKS”. ARTSPARK IS AN INTERACTIVE VENUE, ENCOURAGING INVOLVEMENT FROM THE COMMUNITY AND ALLOWING THE PERFORMING AND VISUAL ARTS TO BE AVAILABLE TO ALL BY BREAKING SOCIAL AND ECONOMIC BOUNDARIES. ALL WHILE PROVIDING A SOLUTION FOR PERFORMERS AND ARTISTS IN NEED OF SPACES THAT ARE MORE INCLUSIVE TO THEIR NEEDS.

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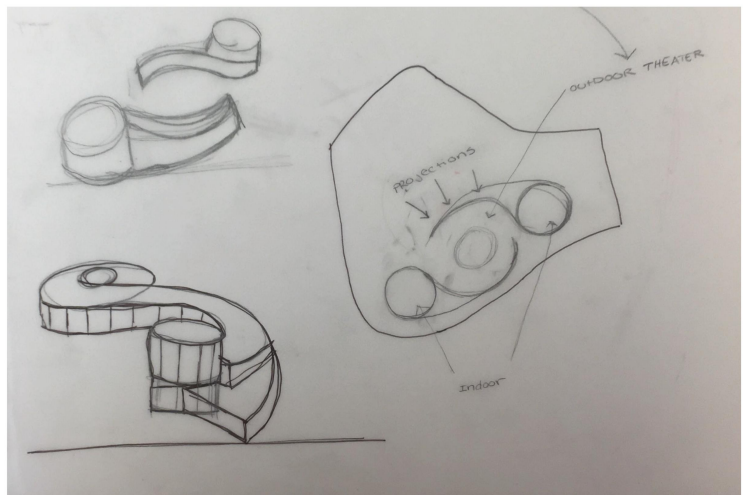
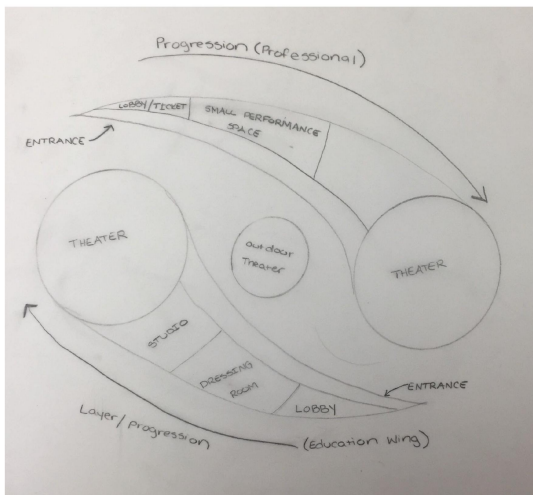
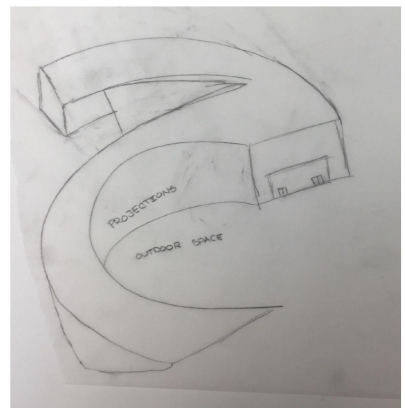
GROUND FLOOR

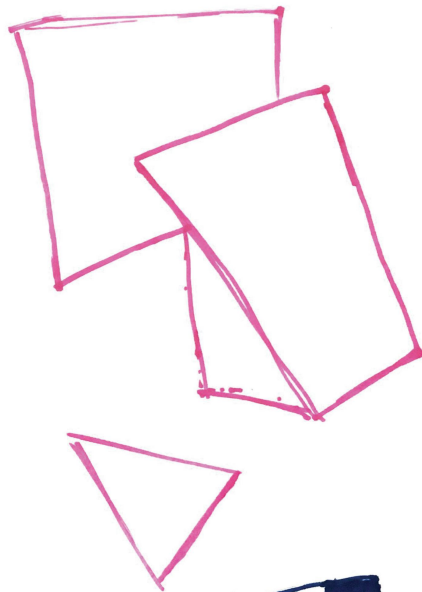
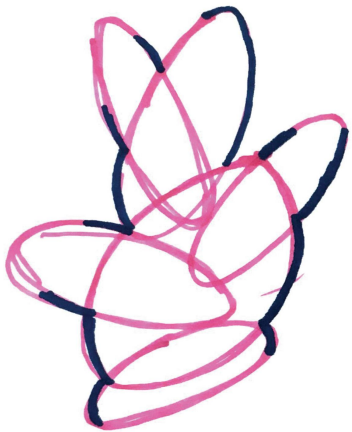
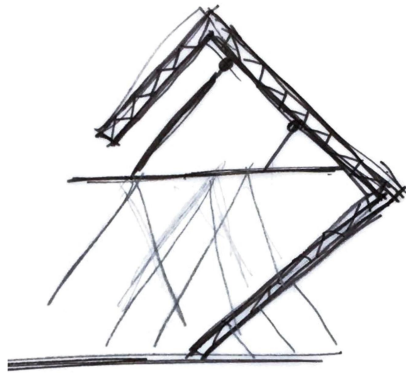
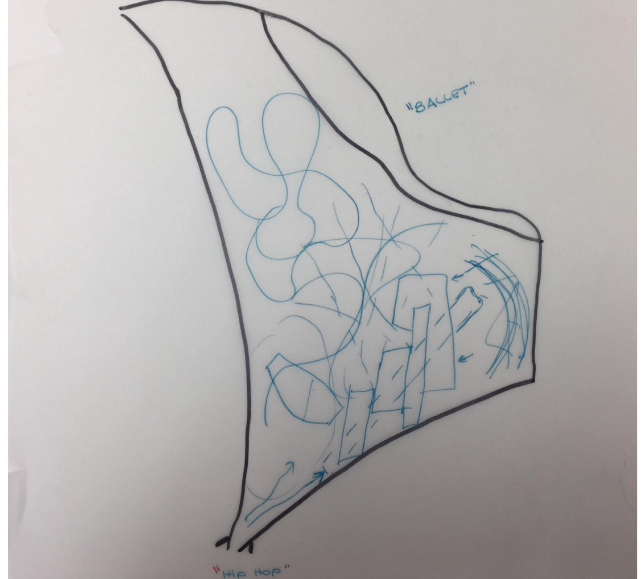
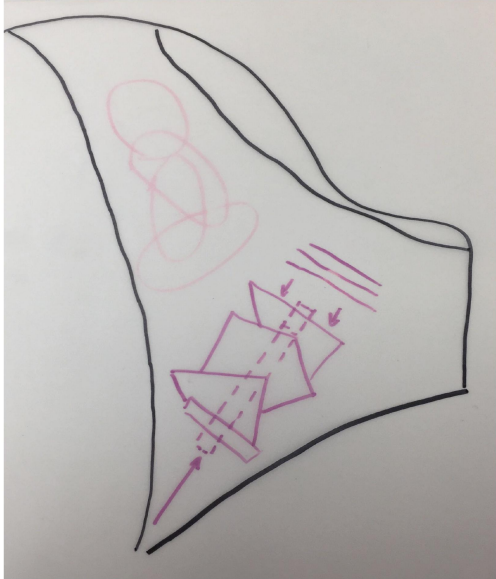


FIRST FLOOR

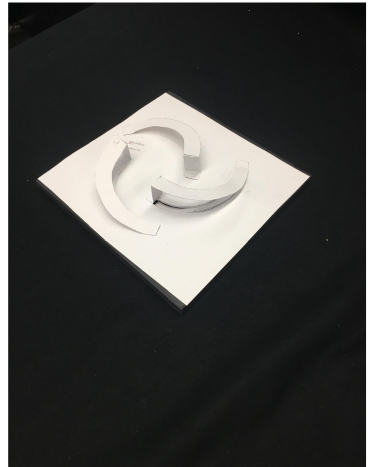
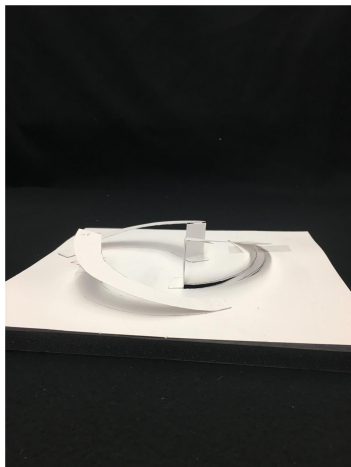
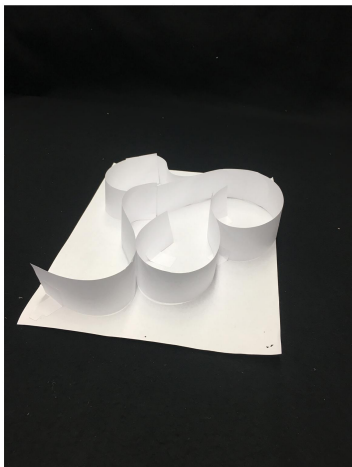
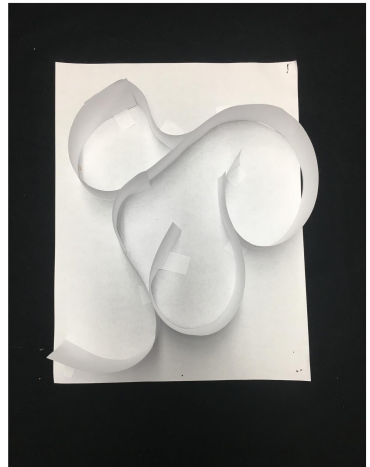
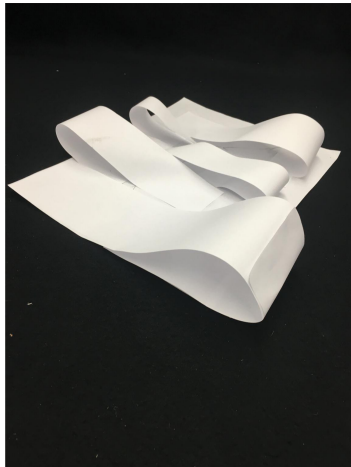
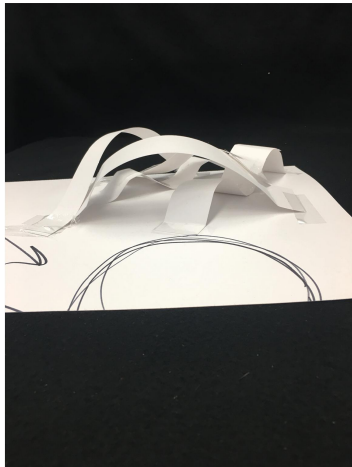
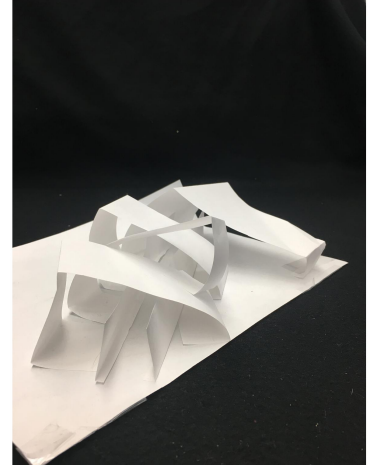
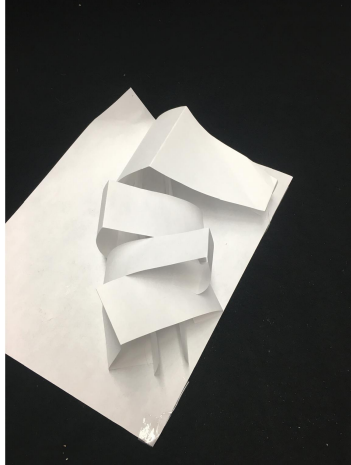
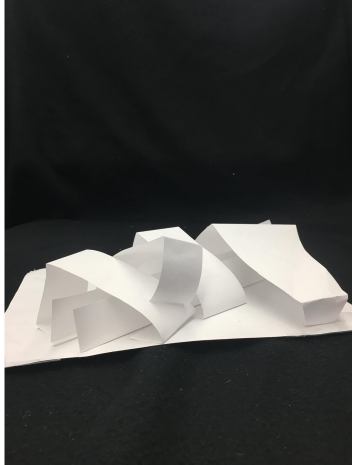


SECOND FLOOR





PAPER MODEL EXPERIMENTATION









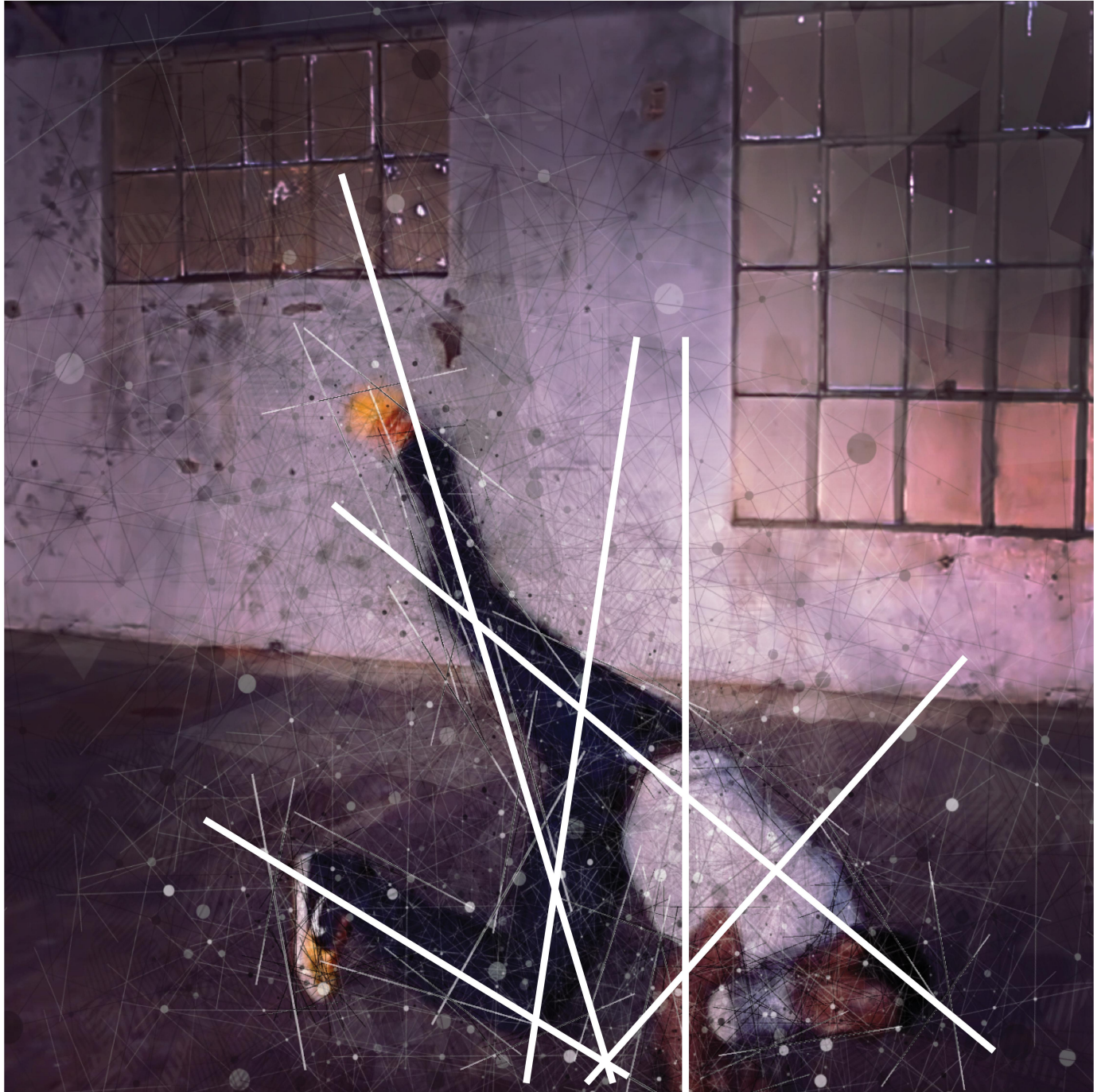










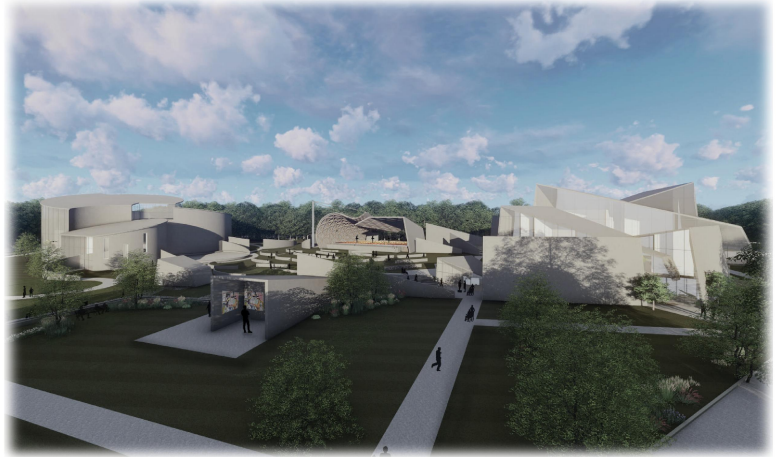


FINAL PRESENTATION

Artspark: Community Engagement in the Visual and Performing Arts

WITH THE SUPPORT OF THE ARTS IN CONSTANT DECLINE AND THE UPPER MIDDLE CLASS BEING THE CURRENT DEMOGRAPHIC WHICH PARKTAKE IN VIEWING EVENTS, THERE IS A NEED FOR PUBLIC "ARTSPARKS". ARTSPARK IS AN INTERACTIVE VENUE, ENCOURAGING INVOLVEMENT FROM THE COMMUNITY AND ALLOWING THE PERFORMING AND VISUAL ARTS TO BE AVAILABLE TO ALL BY BREAKING SOCIAL AND ECONOMIC BOUNDARIES. ALL WHILE PROVIDING A SOLUTION FOR PERFORMERS AND ARTISTS IN NEED OF SPACES THAT ARE MORE INCLUSIVE TO THEIR NEEDS.

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OHIO



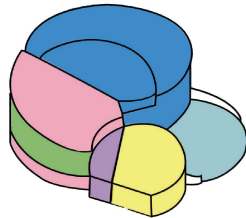
MONTGOMERY COUNTY



DAYTON



COMMUNITY ART AND EDUCATION CENTER

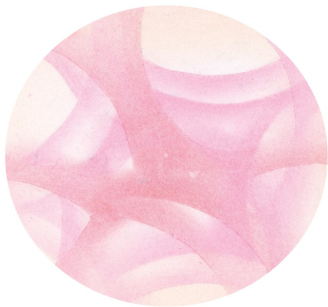


- PERFORMANCE
- SUPPORT
- STUDENT GALLERY
- EDUCATION
- ART SHOP
- LOCAL ARTIST GALLERY SPACE

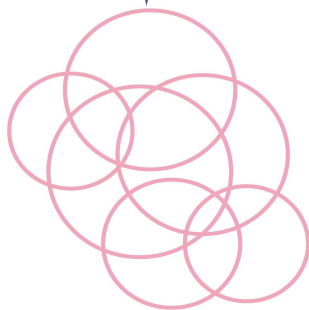
PERSON



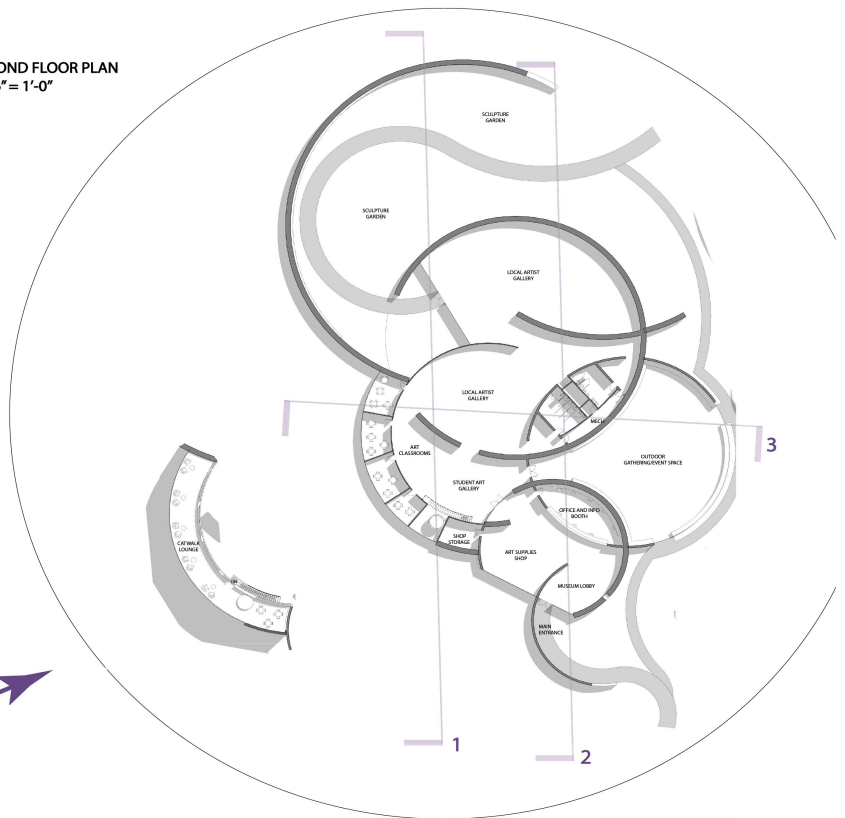
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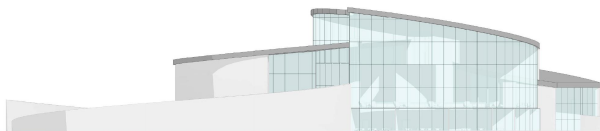
PARTI



SECOND FLOOR PLAN
1/16" = 1'-0"



FIRST FLOOR PLAN
1/16" = 1'-0"



WEST BUILDING ELEVATION

1/16" = 1'-0"



EAST BUILDING ELEVATION



NORTH SITE ELEVATION

1/16" = 1'-0"

SITE PLAN
1" = 40'-0"

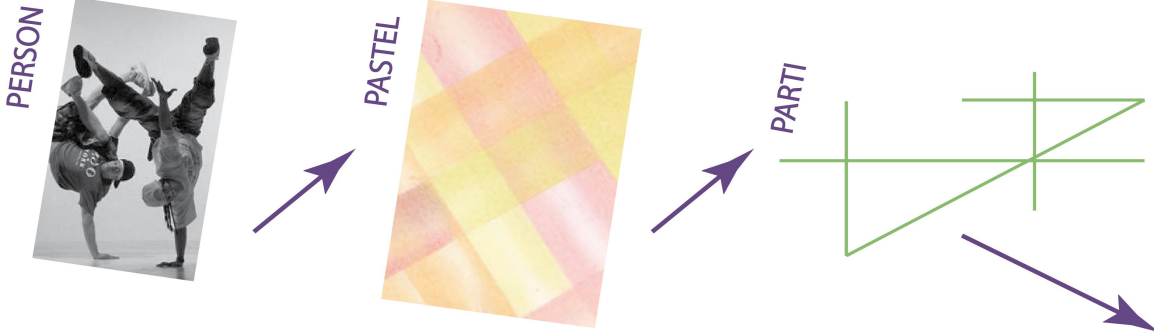
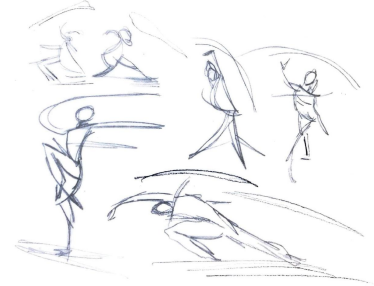
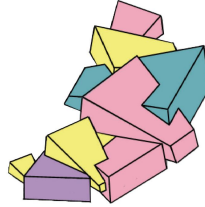


SOUTH SITE ELEVATION

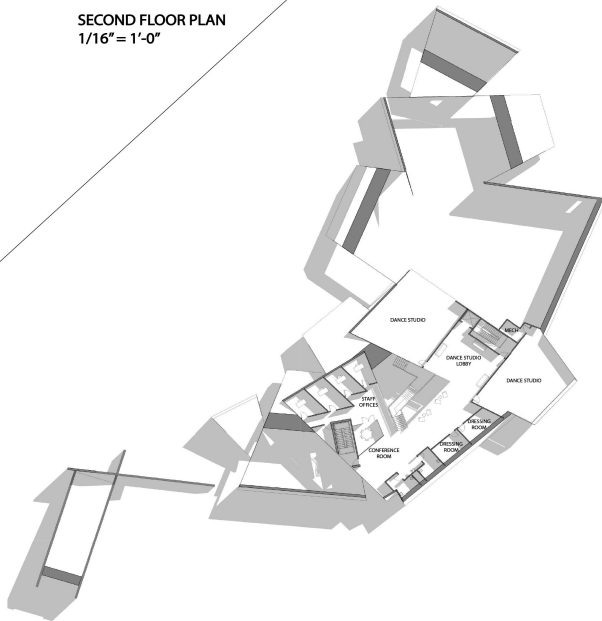
1/16" = 1'-0"

COMMUNITY DANCE AND MUSIC CENTER

- PERFORMANCE
- DANCE AND MUSIC STUDIOS
- SUPPORT
- DANCE AND MUSIC SHOP



SECOND FLOOR PLAN
1/16" = 1'-0"



FIRST FLOOR PLAN
1/16" = 1'-0"



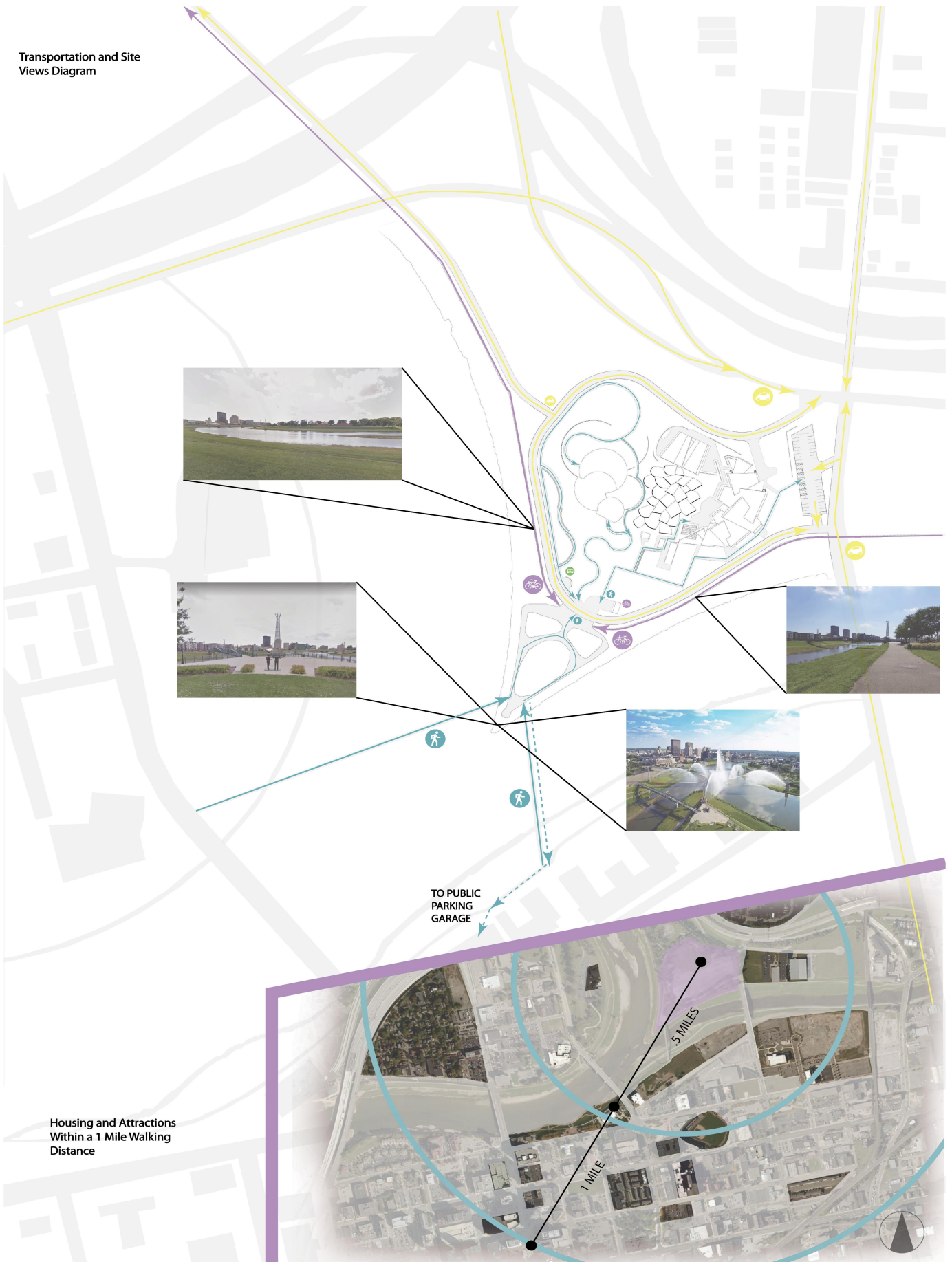
WEST BUILDING ELEVATION

1/16" = 1'-0"

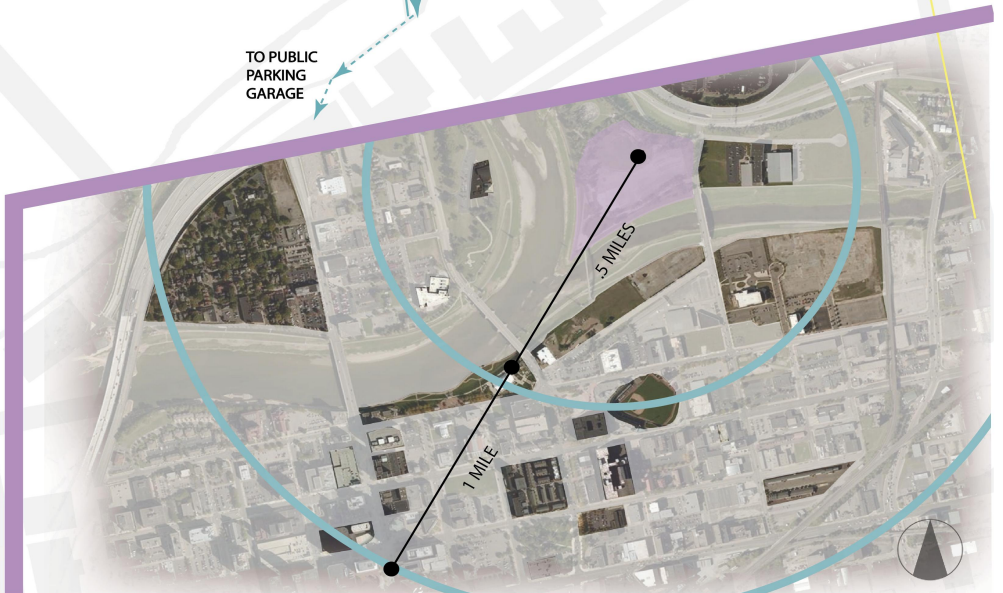
EAST BUILDING ELEVATION

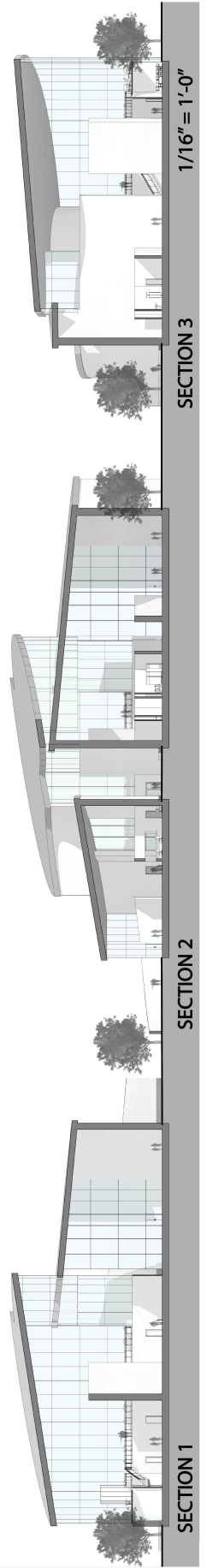
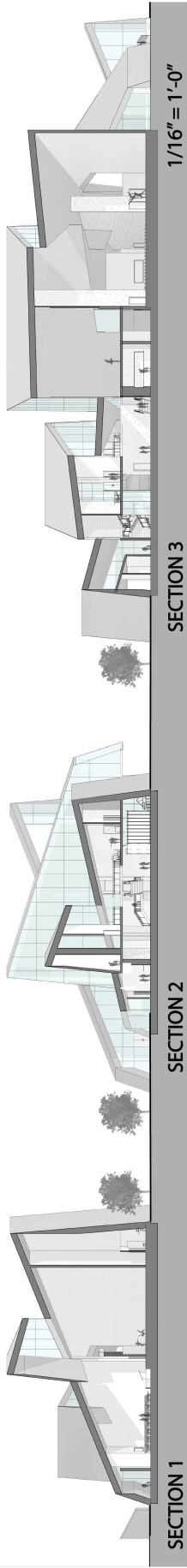


Transportation and Site Views Diagram

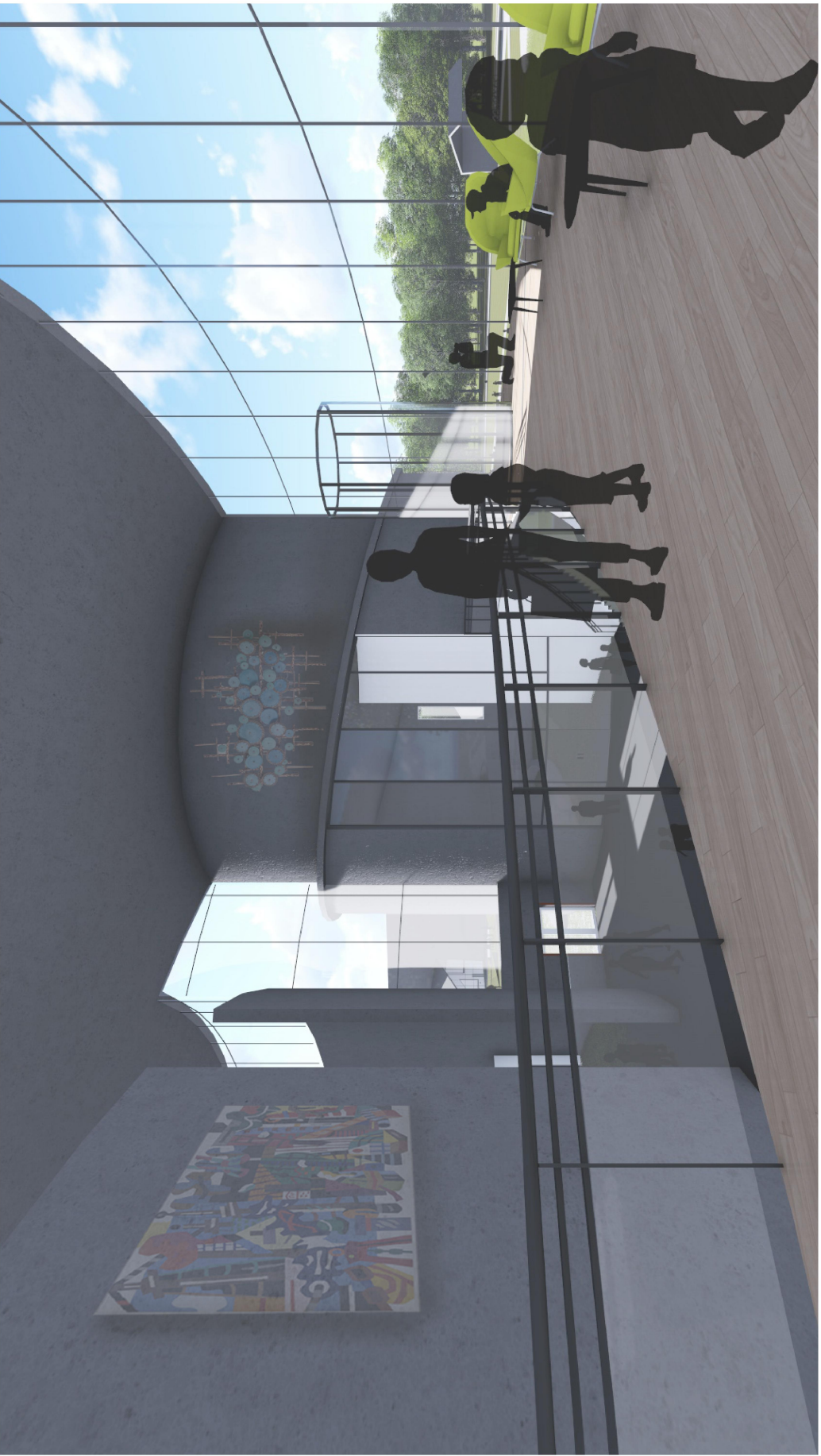


Housing and Attractions Within a 1 Mile Walking Distance

















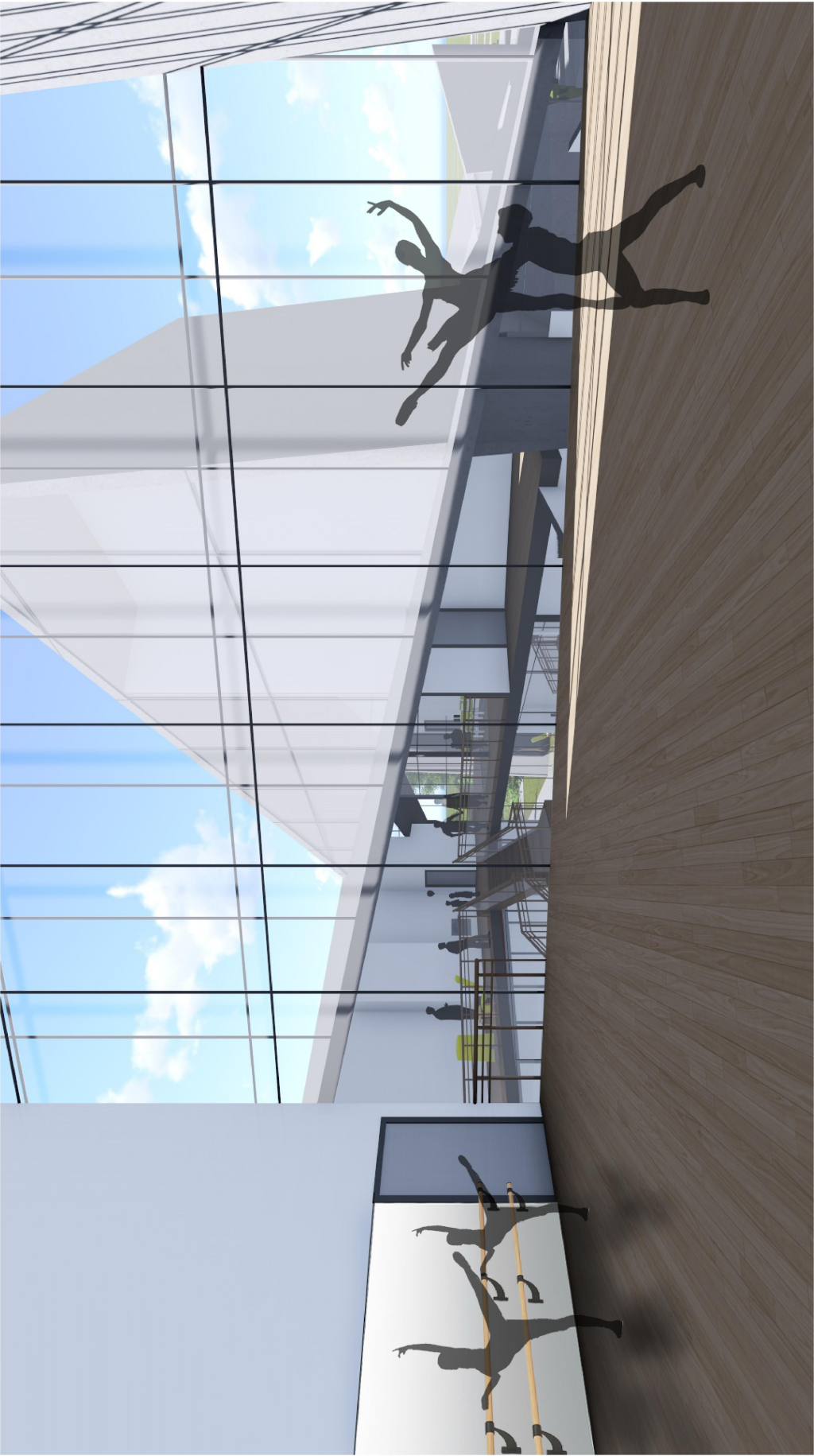








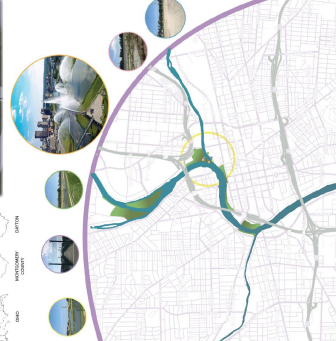




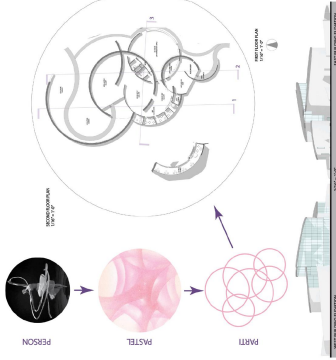
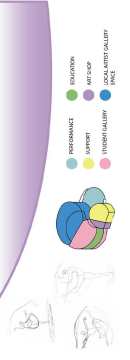


Artspark: Community Engagement in the Visual and Performing Arts

With the support of the Arts and Education Center, the Artspark will be a vibrant hub for the community, offering a wide range of opportunities for engagement in the visual and performing arts. The Artspark will be a place where people can learn, create, and share their work, and where they can connect with others who share their passion for the arts. The Artspark will be a place where people can experience the arts in a new and exciting way, and where they can be inspired to create their own art. The Artspark will be a place where people can find a sense of community and belonging, and where they can make a difference in the world.



COMMUNITY ART AND EDUCATION CENTER



COMMUNITY DANCE AND MUSIC CENTER

