PROJECT PROGRAMMING
STUDENT ACADEMIC SUCCESS CENTER

UNTITLED

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PROJECT OVERVIEW

Since FIU plans to expand to a college town, our plan is to accommodate this expansion by adding an asset to the University
with an art and cultural hub providing education and entertainment.

An art and cultural center providing education during the day and recreational bar and hub at night, would add a much needed local entertainment aspect to the university and progressing University City.

This cultural art hub aims to reach out to the college community and surrounding residential neighborhoods, whether students or Sweetwater residents are interested in pursuing an artistic hobby for enjoyment, curiosity, and education or simply enjoying the option of local nightlife.

HISTORY & TRENDS

1

CHAPTER OVERVIEW

This chapter is an analytical description of the typologies associated with the project. It breaks down the history behind the typologies, as well as informing about significant trends currently influencing it. This information is used to guide our project's design and to develop design guidelines.

ARTS EDUCATION

HISTORY

"Aristotle advocates the inclusion of drawing in education. He divides education into four branches of instruction: reading and writing, gymnastic exercise, music, and sometimes drawing. Aristotle felt that artistic training included mastery of a medium and gaining knowledge of one's environment." (DeHoyas)

"The oldest art school and museum in the nation, the Pennsylvania Academy of Fine Arts is established in 1805 by Charles Willson Peale, William Rush, and other artists and patrons. In the early years of its existence, students copy classic works of art. Life classes are offered soon thereafter. An exhibition program for American art begins in 1811." (DeHoyas)

"Believing that Dewey's approach is not focused enough on the individual, Margaret Naumburg opens the Walden School in 1915. She emphasizes self-expression and creativity through art education. Naumburg later takes her psychological and educational backgrounds to spearhead the field of art therapy." (DeHoyas)

"The Getty Center for education in the arts recommends that school districts strengthen arts education by providing balanced sequential instruction in the disciplines of aesthetics, art criticism, art history, and art production. Thus the DBAE (Discipline Based Art Education) method is formed." (Frattino)

FIGURE 2

FIGURE 4

FIGURE 6

FIGURE 8

350 BCE   1450   1805   1873   1915   1947   1983   Present

FIGURE 1

FIGURE 3

FIGURE 5

FIGURE 7

"The development of monastery workshops, craft guilds, apprenticeships, and workshop treatises offer some of the earliest methods of art instruction in the western world."(DeHoyas)

"Opening its doors on November 6, 1873, the Massachusetts Normal Art School (now the Massachusetts College of Art), is originally established to prepare teachers in drawing instruction. By 1879, a total of 201 students receive certificates and 113 are employed as drawing instructors around the country." (DeHoyas)

"In 1947, Viktor Lowenfeld wrote *Creative and Mental Growth* (1947) which provided teachers with appropriate methodology, based on children's natural stages of development in art. " (Frattino)

"Neo Discipline Based Art Education is a post-modernist response to the modernist DBAE of the 1980's. Neo-DBAE includes multicultural, non-traditional art forms, and qualitative forms of assessment. Art can be taught separately from other subject areas or can be integrated into them in order to improve student learning." (DeHoyas)

ARTS EDUCATION
POLITICS/ECONOMICS

"President Kennedy appoints August Heckscher as a Special Consultant on the Arts to study a possible role for the federal government in the arts." (Americans For The Arts)

"The U.S. Dept of Transportation establishes the Design, Art & Architecture Program, giving official sanction for use of federal funds for permanent art in new & renovated transit facilities funded by the U.S. government." (Americans For The Arts)

In his State of the Union Address, President Clinton asks Congress to maintain support for the arts & urges citizens to make the year 2000 a national celebration of the arts "so that we can remain the world's beacon not only of liberty but of creativity, long after the fireworks have faded." (Americans For The Arts)

The Obama presidential campaign establishes the first National Arts Policy Committee, comprising more than 40 artists, administrators, funders & advocates from across the U.S. The goal: to provide leadership & expertise in crafting a vision statement & detailed National Arts Policy History position. (Americans For The Arts)

FIGURE 10

FIGURE 12

FIGURE 14

FIGURE 16

1962   1970   1977   1981   1997   2000   2008   2017

FIGURE 9

FIGURE 11

FIGURE 13

FIGURE 15

"The organization Partnership for the Arts is created by Amyas Ames, chair of Lincoln Center, to "call public attention to the plight of the arts nationwide" & to persuade Congress to appropriate $200M to the NEA (National Endowment for the Arts)." (Americans For The Arts)

President Reagan proposes cutting the National Endowment for the Arts budget nearly in half & eliminating the Institute of Museum Services. After extraordinary advocacy efforts, the NEA's final budget for 1982 is $143M down from $158.6M. (Americans For The Arts)

President Clinton signs the Interior Appropriations Bill giving the National Endowment for the Arts $105M, its first increase in 8 years. (Americans For The Arts)

President Trump's detailed budget for 2018 was released on May 23 and this proposed budget shows an elimination of the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH), among other federal agencies and programs. (Art Educators)

ARTS EDUCATION

SOCIAL/LOCAL

"Our arts organizations, artists, theaters, festivals and museums have made Miami-Dade County one of the world's most dynamic places to build a business, raise a family and come to visit, the vibrancy of our extraordinary cultural life is why we are considered to be an international hub for a creative workforce..."
-Adolfo Henriques, Chairman of the Miami-Dade Cultural Affairs Council.

"27,979 arts volunteers annually donate nearly 1.97 million hours and invaluable skills to cultural organizations, with an estimated value of over $46.4* million. This volunteer contribution is roughly equivalent to 947 full-time positions." (Miami-Dade Arts)

"Attendance at cultural events is 16,071,458, more than 27% (4.38 million) of whom are cultural tourists drawn from outside of Miami-Dade County. Event-related spending by non-resident attendees is 64% more per person, on average, than that of resident attendees" (Miami-Dade Arts)

"The Underline, Miami-Dade County Parks, Recreation and Open Spaces Department and Miami-Dade County Department of Cultural Affairs' Art in Public Places program are pleased to announce the inaugural public art program for The Underline, a planned world-class linear park designed to transform the underutilized land below Miami-Dade's Metrorail into an urban trail and art destination." (Miami-Dade Public Art)

FIGURE 18

FIGURE 20

FIGURE 22

FIGURE 24

FIGURE 17

FIGURE 19

FIGURE 21

FIGURE 23

Miami Noted Among 10 Places to See Public Art in 2017 by New York Times Style Magazine (Cohen)

"With support from The Children's Trust, the Department of Cultural Affairs reaches more than 290,000 children each year who otherwise might not have access to arts experiences." (Miami-Dade Arts)

"40,944 workers are employed full-time in Miami-Dade County, generating $1.3 million in household income to local residents. Arts organizations employ more than just artists...they also support jobs throughout the community, paying builders, plumbers, accountants, printers and others spanning many industries." (Miami-Dade Arts)

The Frost Art Museum strives to build and maintain partnerships with community leaders and organizations, schools, and corporate organizations, offering programs and educational opportunities that connect diverse communities, at-risk youth and underserved neighborhoods with the museum's rich collections and resources.(The Frost)

HOSPITALITY

HISTORY OF BARS

Mesopotamians consumed beer as part of their daily diet in taverns. They "regarded the drink as a gift from the gods to promote human happiness and well being." (Mark, 2011)

Ancient Romans enjoyed eating and drinking wine in tabernas (Daley). As Romans lived in tight quarters they also had to depend on other establishments for their food and drinking such as cauponas and popinas (Silver, 2017).

As people began to move to the Americas, taverns began coming up as towns were being formed thoughout the New World (Griffith, 2014).

With the passage of the 18th Amendment, the Prohibition era broughtout about the rise of speakeasies (Griffith, 2014).

FIGURE 36

FIGURE 38

FIGURE 40

FIGURE 42

c. 3500 BCE   c. 2000 BCE   c. 100 BCE   410   1650s   1800s   1920   Present

FIGURE 35

FIGURE 37

FIGURE 39

FIGURE 41

Ancient Egyptians brewed beer in their own homes daily, but there were also "large scale production in breweries for distributing rations to town-dwellers, taverns, or beer houses." (Mark, 2017)

Anglo-Saxons began to utilize "public houses," commonly known as "pubs" and became widely popular gathering places. (Griffith, 2014).

Taverns became more like modern day hotels and saloons started appearing throughout the United States (Griffith, 2014).

There are many different kinds of bars that people go to to enjoy some drinks and socialize with others. To name a few there are pubs, lounges, cocktail bars, nightclubs, wine bars, dive bars, sports bar, etc. (7 types of bars).

HOSPITALITY
POLITICS/SOCIAL

Beer had always been a part of the daily Mesopotamian diet and was always brewed by women daily, but it was not until Babylonian rule that beer production had become more commercialized. During this time, it was even added into the Code of Hammurabi. (Mark, 2011).

Because the Romans did not have their own private kitchens and ate in tabernae, these places became cultural institutions where people of many different classes gathered and chatted (Silver, 2017).

In colonial America, a lack of infrastructure meant the tavern had to be a center for social functions, whether of church or state. Preachers would give sermons in bars, and until an official government building was built, all legal and government business there took place in taverns (Mitenbuler, n.d.).

The passage of the 18th Amendment, the Prohibition era, speakeasies claimed to sell soft drinks but served liquor behind the scenes. Patrons had to whisper code words in order to enter these establishments (Alchin, n.d.).

FIGURE 44

FIGURE 46

FIGURE 48

FIGURE 50

c. 3500 BCE   c. 2000 BCE   c. 100 BCE   c. 970   1650s   1800s   1920   Present

FIGURE 43

FIGURE 45

FIGURE 47

FIGURE 49

Beer was first brewed in homes by women and only later became a state-funded industry presided over by men." (Mark, 2017.)

Anglo-Saxon public houses began as Roman tabernae but adapted to their clientele serving British brews in the beginning of the century. Anglo-Saxon King Edgar attempted to limit alehouses in any one village (Johnson, n.d.).

Men chose to go to saloons for what was offered along with alcohol. "Some saloons provided hard-to-find newspapers for their patrons. Most served some sort of free, or nearly free, meal" simply because hungry men needed food and thirsty men drank (Hays, 2012).

Bars nowadays and all their variations are establishments where people go to enjoy music and company of other patrons. They will typically have some sort of alcohol distribution and have no ties to government or church but are regulated by the states in which they preside.

EDUCATIONAL TRENDS

SCHOOLS-ART-CULTURAL CENTER

EDUCATION
TRENDS TO LOOK AT

Figure 51.

SOUTH MIAMI DADE CULTURAL CENTER
CUTLER BAY, FLORIDA

Multi-cultural centers have included a variety of educational components attached to them. Especially in the art education. Acorrding to different articles, many of the trends to be considered in the design of a multi-cultural center as far as education goes, can be found in:
• Technology
• Computer Labs
• Mixed Medias
• Visual Literacy
• Exposure to Freedom of Expression

TECHNOLOGY
BRINGING INTEREST

Figure 52.

NEW WAYS TO LEARN PRODUCE A NEW LEVEL OF CREATIVITY

COMPUTER BASED DESIGN

Figure 53.

MANCHESTER METROPOLITAN UNIVERSITY

TECHNOLOGY INSPIRED DESIGN
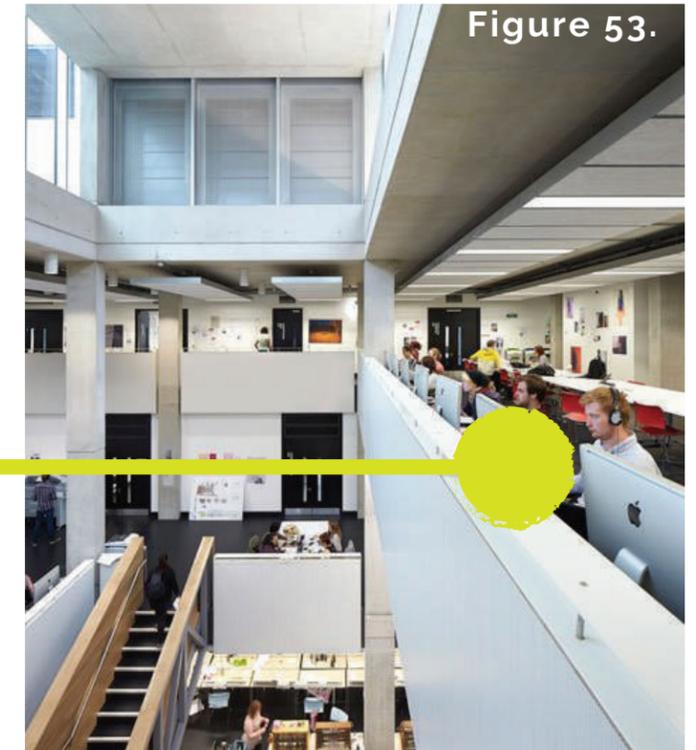
MANCHESTER METROPOLITAN UNIVERSITY

75% of educators are saying that technology has created a better learning experience in the classroom. As well as students themselves finding using technology as a more interesting option, especially when it comes to boring subjects that cause struggle to learn on paper mediums. ("Benefits of Technology in the Classroom",Cox)

COMPUTER LABS
INTERNET ACCESS FOR THE COMMUNITY

An area that can offer the community open access to work on projects and research new methods

SMITH+ TRACEY DESIGN FIRM FOR A SCHOOL
(UNKNOWN LOCATION)

OPEN ENDED ACCESS

Offering the community an opportunity to have access to a space that can both provide learning experiences (such as typing class) or offer a personal study time. Which would allow people to participate in online learning programs both offered by FIU or any school.
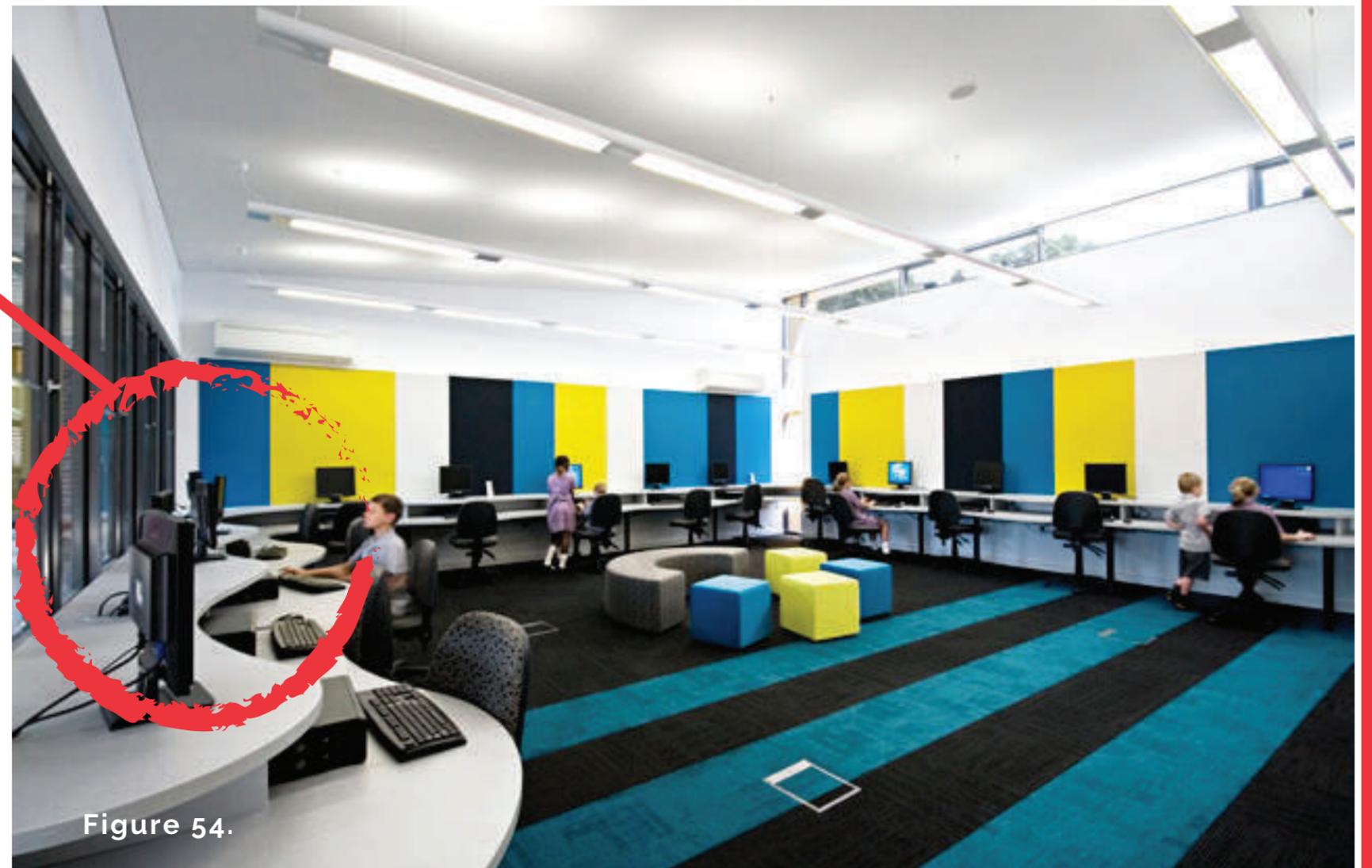
Figure 54.

MIXED MEDIA
COMBINATIONS

By **combining** various methods, students are exposed to various learning experiences. Mixed media has provided tools to help students understand subjects better. Equipping people with teacher-friendly, assessment-enabled, and theme or activity-based medias as well. (India Today, 2016)

Figure 56.

NEW WORLD SYMPHONY
MIAMI, FLORIDA

VARIETY

EASEL OR PIN BOARD DISPLAY/
WORKING AREA

VISUAL AND AUDIO DISPLAY
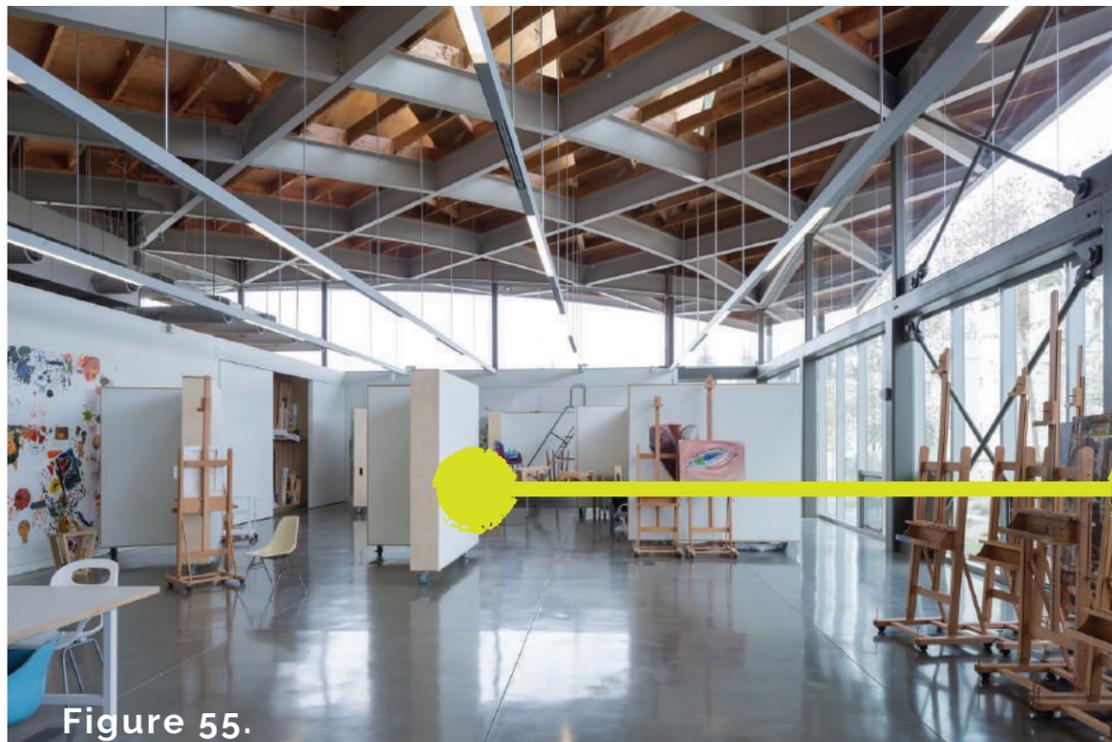
THEME BASED

Figure 55.
POMONA COLLEGE STUIDO ART

VISUAL LITERACY
CREATE VISUAL IMAGES

OPEN ENDED VISUALS

SPACES FOR OBSERVATION

Theatrical arts provide
different levels of learning for students

Figure 58.

ART SCHOOL- CARCASSONE
MIAMI, FLORIDA
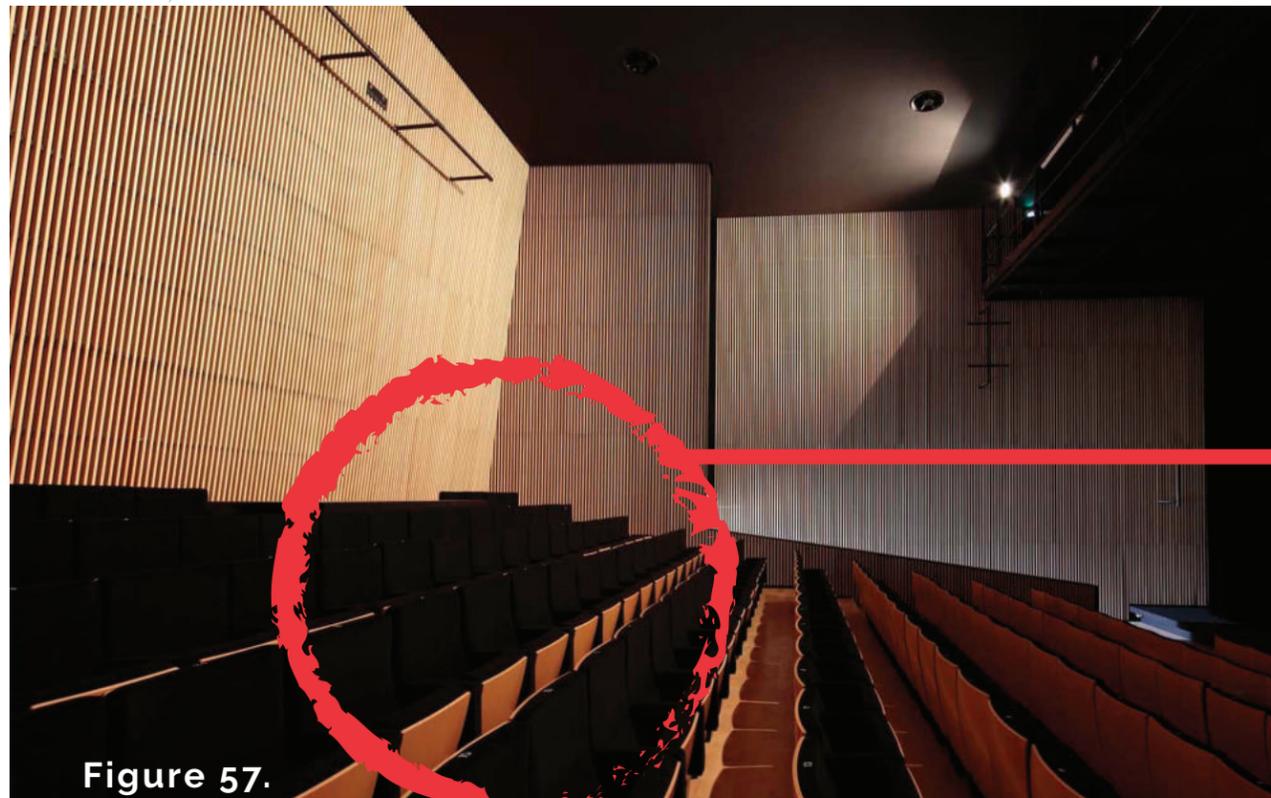
BISHAN CULTURAL & ART CENTER
CUTLER BAY, FLORIDA

Figure 57.

Art education has turned into a very essential part of the educational program. Many schools have offered these options as part of their educational curriculum and have allowed many students to be opened up to the arts. In recent years, trends in art education has been found to be in the visual literacy. Visual literacy is an ability to understand critically understand, interpret, and create visual images. (Brown, 52)

Freedom of Expression:
OPEN EXPRESSION + SPACE

Freedom of expression has become an important aspect in the art community that many artists are starting to incorporate. In a cultural center, the opportunities to be open and find new ways to express yourself should be accessible to many people. Freedom of speech has now become a part that art has challenged people to find new forms of expression. Along with having the right to express yourself with any art/entertainment one wants to do along with a space to do so. (American Civil Liberties Union)

ARTIST STUDIO (CHAN ARCHITECTURE)
CUTLER BAY, FLORIDA
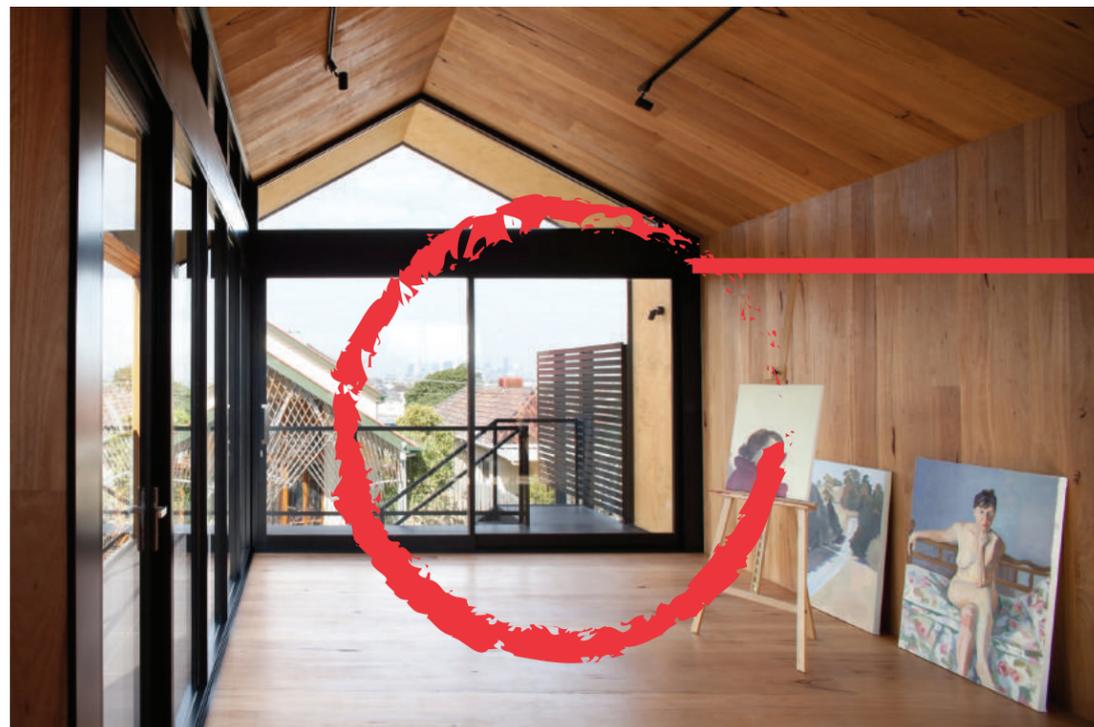
SPACE OF PERSONAL EXPRESSION

Personalizing space for work
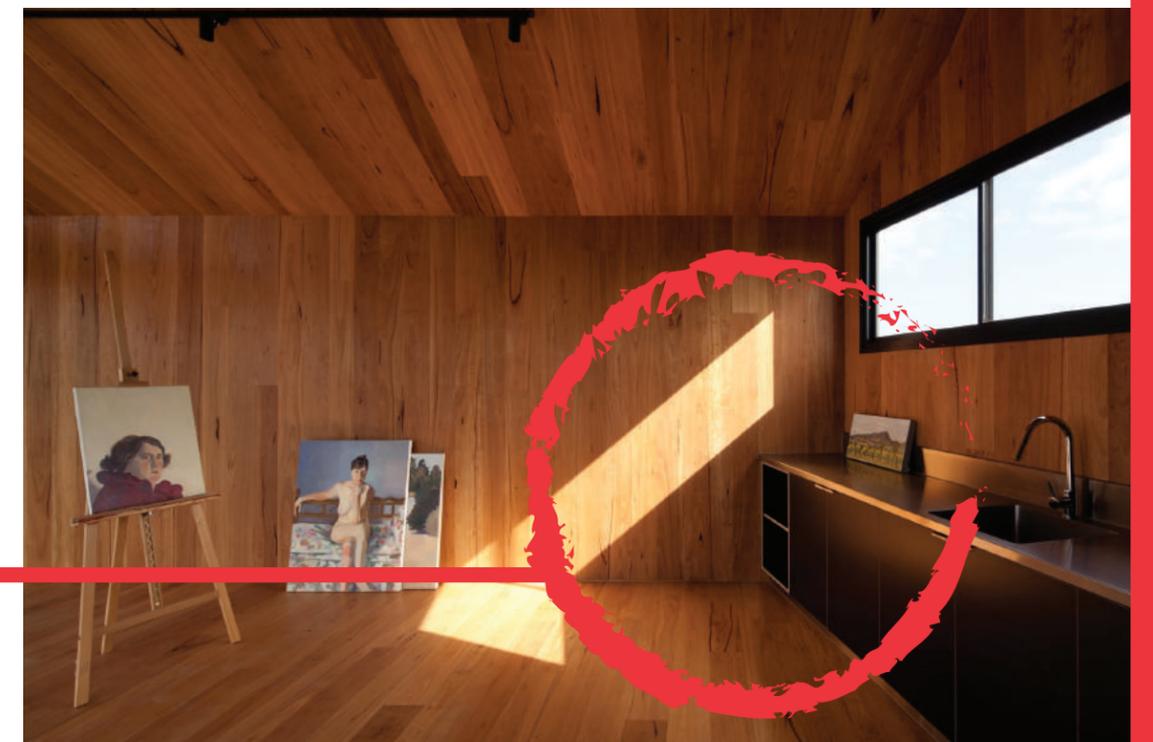
HOSPITALITY TRENDS

CAFE - LOUNGE - BAR
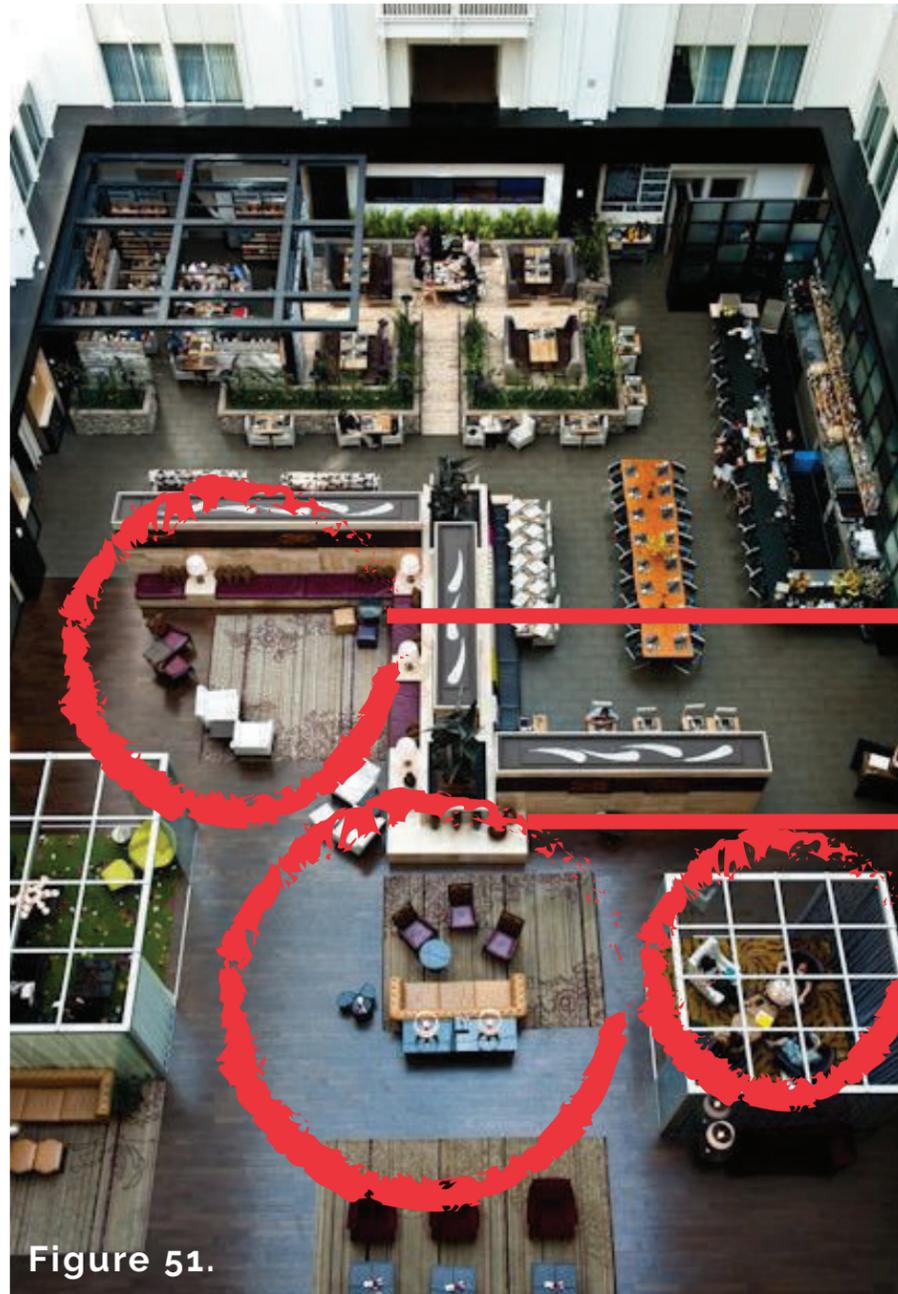
SEATING
SOCIOPETAL + UNIQUE SEAT OPTIONS

Cafe, bar, and lounge seating tend to be placed in a intimate group setting to encourage conversations and interactions between patrons.

Figure 51.

SOHO HOUSE
CHICAGO, ILLINOIS

GROUP SEATING

VARIETY

FLEXIBILITY

COMFORT

"...sociopetal encourages interaction by having the seating facing into a group"
- Humphrey Osmond

Figure 52.

HOTEL ES MARES
SANT FRANCESC de FORMENTERA

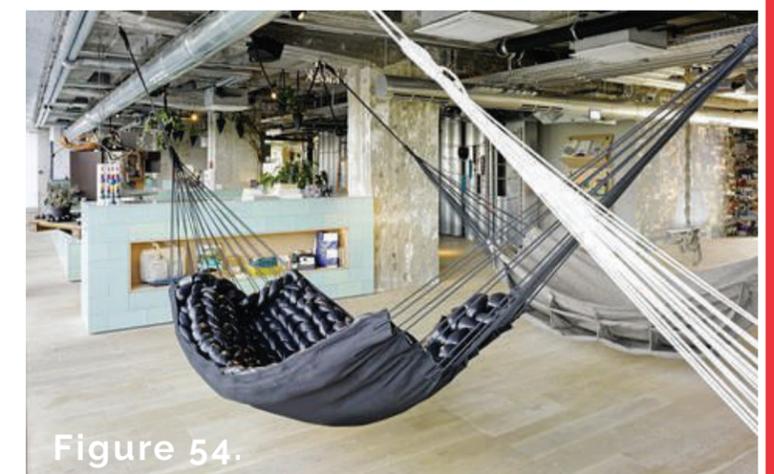

Figure 53.

LADY AND THE MUG
CORAL SPRINGS, FLORIDA

Figure 54.

25HOURS HOTEL
BERLIN, GERMANY

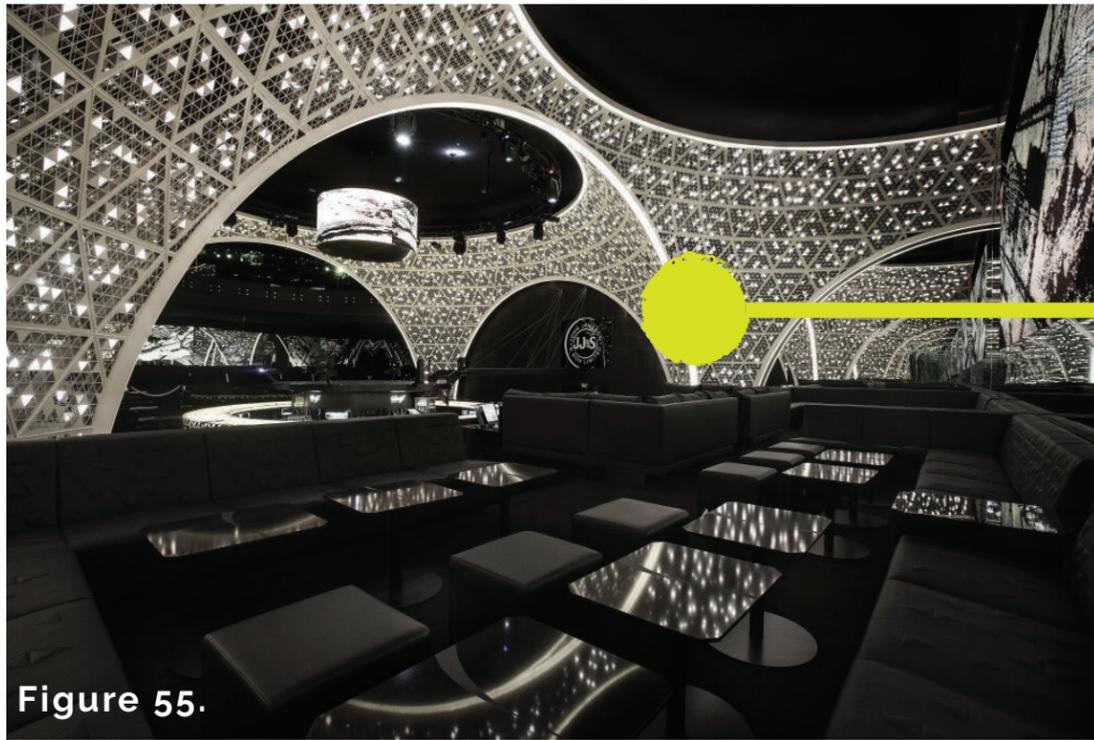# LIGHTING + CEILING DESIGN
ECLECTIC + THEMATIC

ECLECTIC THRESHOLD

THEMATIC CEILING
INSTALLATION

Figure 55.

NIGHT FLIGHT LOUNGE
SOFIA, BULGARIA

Figure 56.

ROLLS № **1**
PERM, RUSSIA

Lighting and Ceiling design have a significant impact on human perception and behavior. Variations in light quality, intensity, and color temperature as well as daylight, effects people's well-being anDperception of space, either giving a pleasant atmosphere or a negative one . Also ceilings not only provide acoustic absorption but also can be used as a wayfinding and threshold tool to navigate the interior space. These variations in lighting and ceilings have the ability to transform a space into a welcoming, intimate environment for a cafe, bar, and lounge.

WORKSTATIONS
SOCIOFUGAL SEATING

Figure 57.

Figure 58.

Figure 59.
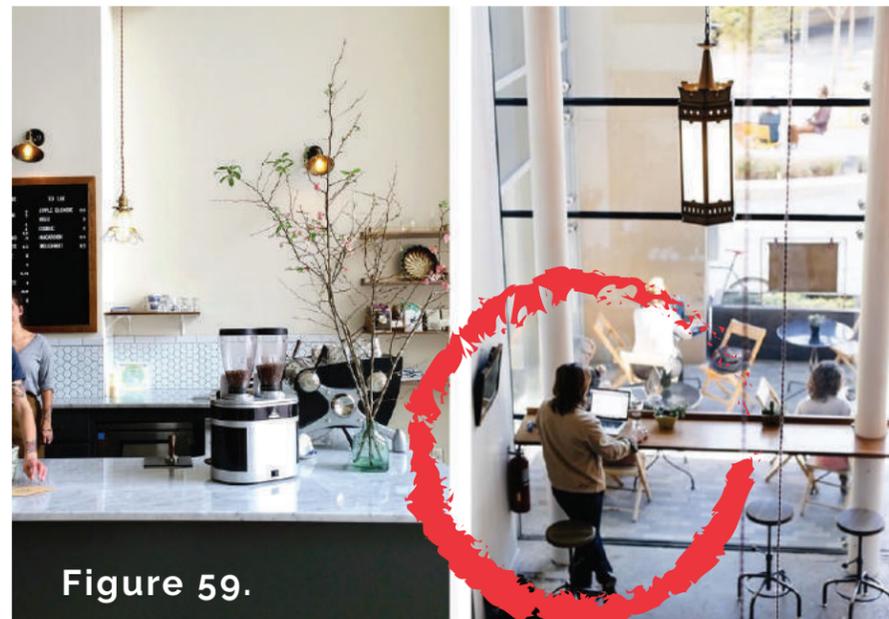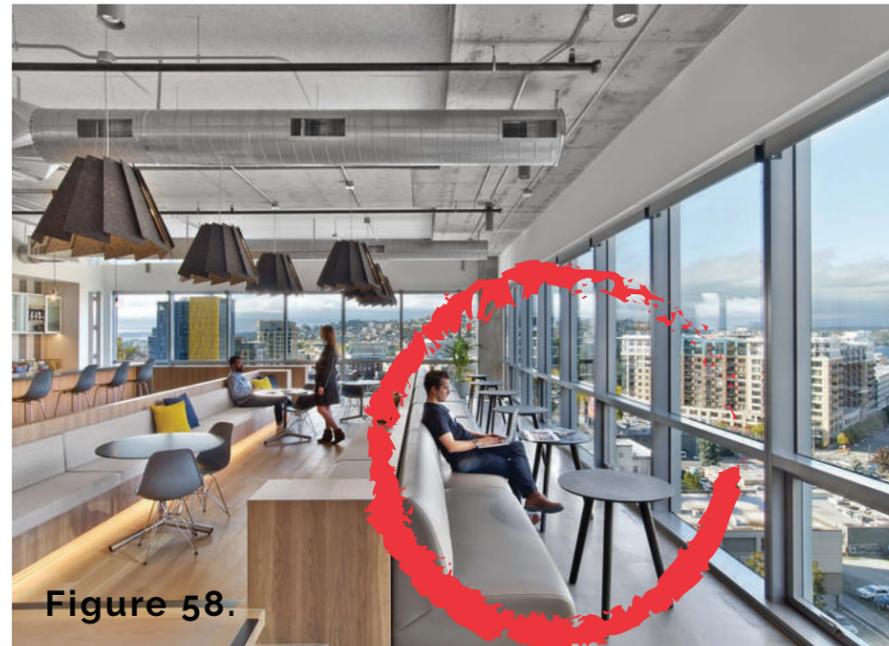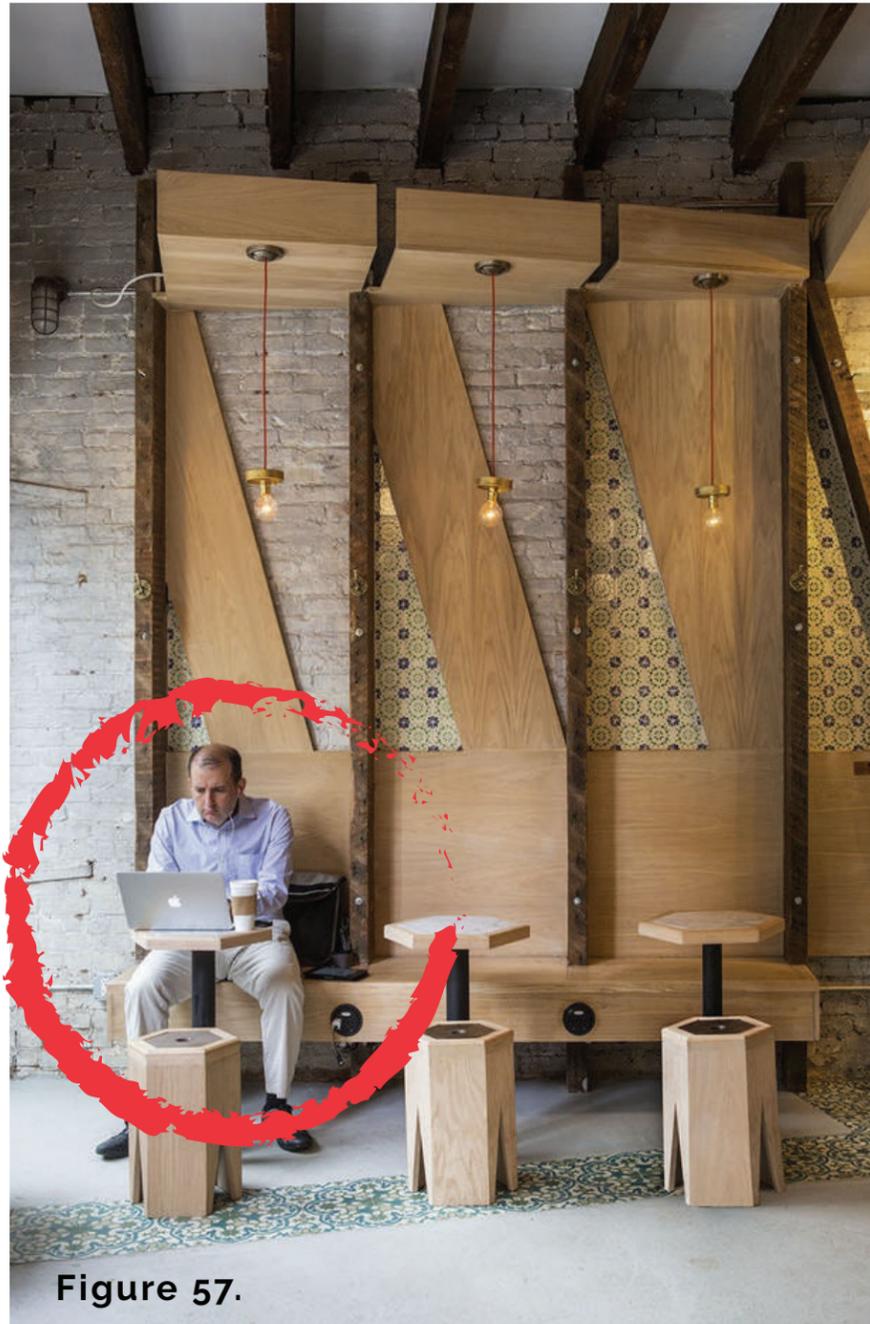
Cafe's and lounges tend to offer sociofugal seating which is popularly used as a workstation.

Within bars, there is often more intimate and private seating options provided to users to allow for retreat among such an interactive lively setting.

These retreat spaces also offer, prospect and refuge, which provides the user with comfort and a sense of security, by having a vantage point to view their surroundings.

"...**sociofugal** arrangements **which promote seclusion** by having the seating facing **outwards**"
- Humphrey Osmond

TECHNOLOGY
INTERACTIVITY - FLEXIBILITY - ACCESSIBILITY

Figure 60.

Accessibility such as tablets, wifi, and controllable lighting allow for the user to experience an ease of functionality. These devices create an unconventional approach to overall experience of space and ordering and purchasing within cafes and bars.

Figure 61.

INTERACTIVITY apps such as Barista Life connect baristas around the world to share recipes, tips, and newest trends. This app along with countless others, such as instagram, are a trending interactive way to enjoy cafes, lounges, and bars.

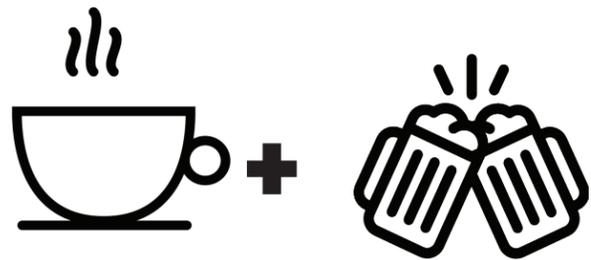**Figure 62.** **Figure 63.**

FLEXIBILITY moveable furniture and open spaces allow for cafes, bars, and lounges to be used in muiltple scenarios. This along with a variety of programs and menus create a multi-use environment.
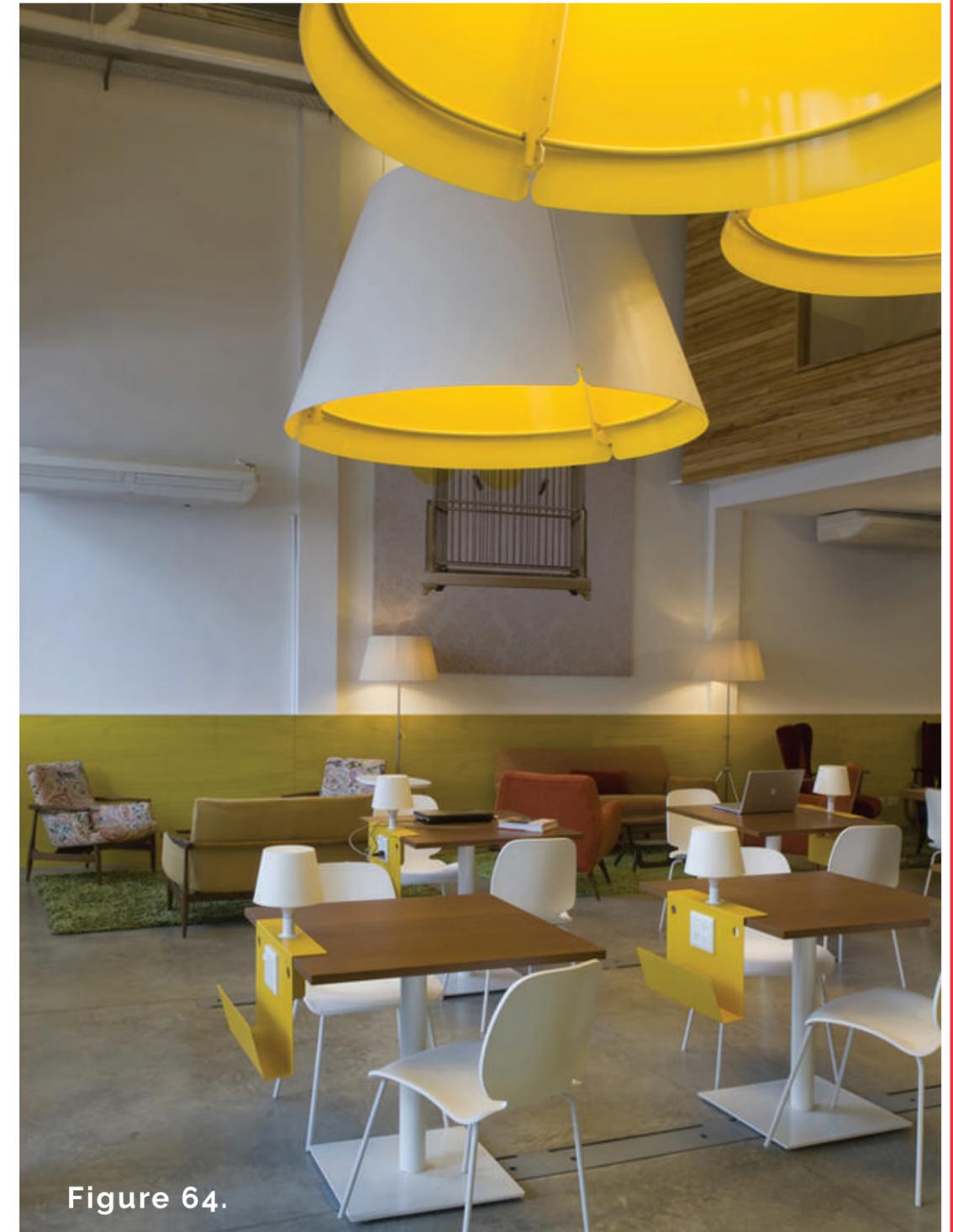
Figure 64.

HIERARCHY
CAFE + BAR COUNTER

Lighting creates a visual indicator of heirarchy

Signage and fixture placement signals mportant locations

Spatial shape, colors, and placement creates a visual landmark

Figure 65.

Figure 66.

Figure 67.

COFFEE AND COCKTAIL BAR
ATHENS, GEORGIA

BISTRO PROTI PROUDU
PRAGUE, CZECH REP.
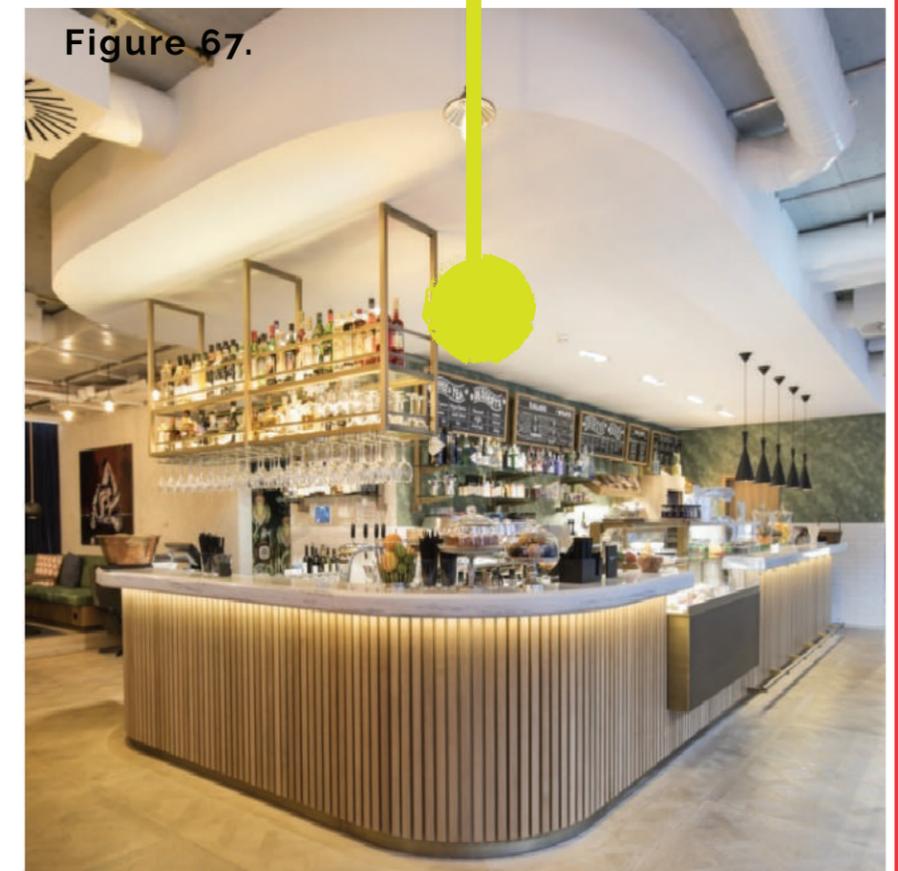
THE STUDIO
ZURICH, SWITZERLAND

DESIGN GUIDELINES
APPLICATIONS

Provide opportunities for the community to come together in the space that lead the community to take more advantage of programs and activities offered.

Provide sociopetal and sociofugal seating options.

Create hierarchy within the design to serve as a landmark.

Utilize a variety of lighting and ceiling design to complement the spatial environment and interior function.

Use technology to provide interactivity, flexibility, and accessibility.

Create spaces that encourage accessible technology incorporation for users to access for multiple purposes.

Provide opportunities for users to express themselves artistically through a variety of resources.

Provide spaces that offer learning experiences.

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Figure 63. Beer Icon. (n.d.). Share Icon. [Photograph]. Retrieved September 8, 2017, from https://www.shareicon.net/tag/beer?p=11

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BUILDING DOCUMENTATION

CHAPTER OVERVIEW

This chapter contains information describing the selected building's location and it's surrounding area. In order to better understand how the building was constructed, and what exists within and around it, we researched about its history, unique architectural features, and sustainable features such as pedestrian access and transportation. By analyzing the building we get a better idea of the
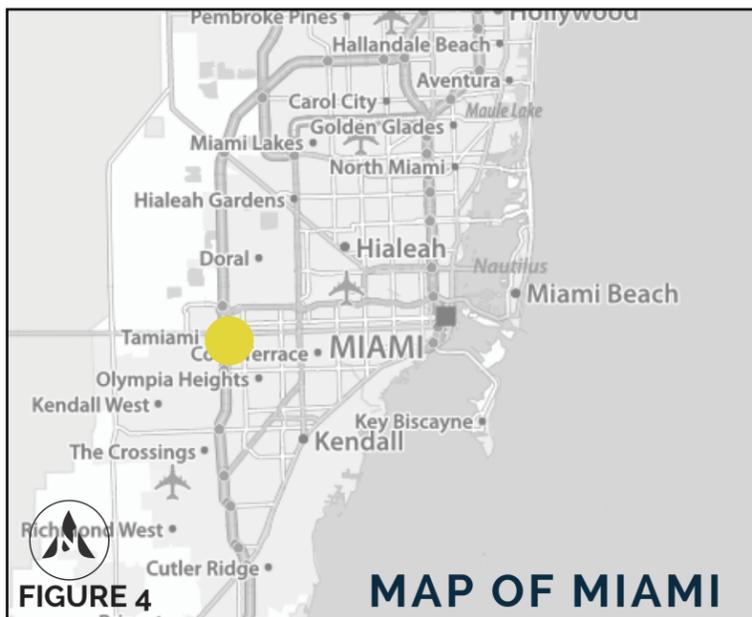
BUILDING LOCATION

BUILDING LOCATION
LOCATION ON THE MAP

FIGURE 1 — MAP OF THE USA

FIGURE 2 — MAP OF FLORIDA

STUDENT ACADEMIC SUCCESS CENTER (SASC)

FIGURE 3

FIGURE 4 — MAP OF MIAMI

MAP OF FLORIDA INTERNATIONAL UNIVERSITY

FIGURE 5
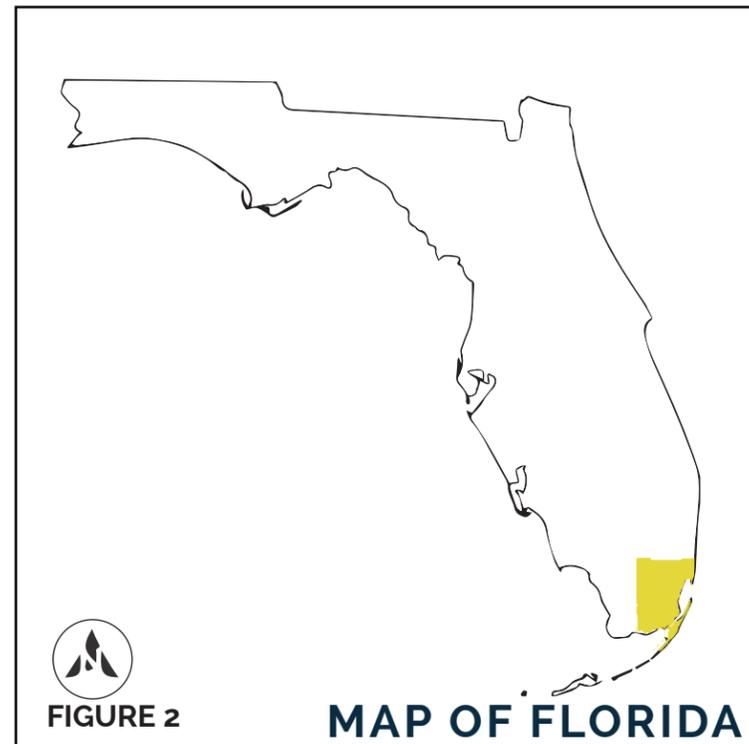
The building is located Miami, FL at Florida International University. It's one of the newest buildings that have been built on campus. The building is located towards one of the main entrances for the campus. Allowing for easy access for those who will be using the building and access to 1 parking lot directly in front and 2 parking garages on the side.

University Park, FL 33174

RESIDENTIAL
1/2 MILE RADIUS

LEGEND

◉ Residential zones

◯ Dormitories

FIGURE 6

PARKING & TRANSPORTATION
PROXIMITY

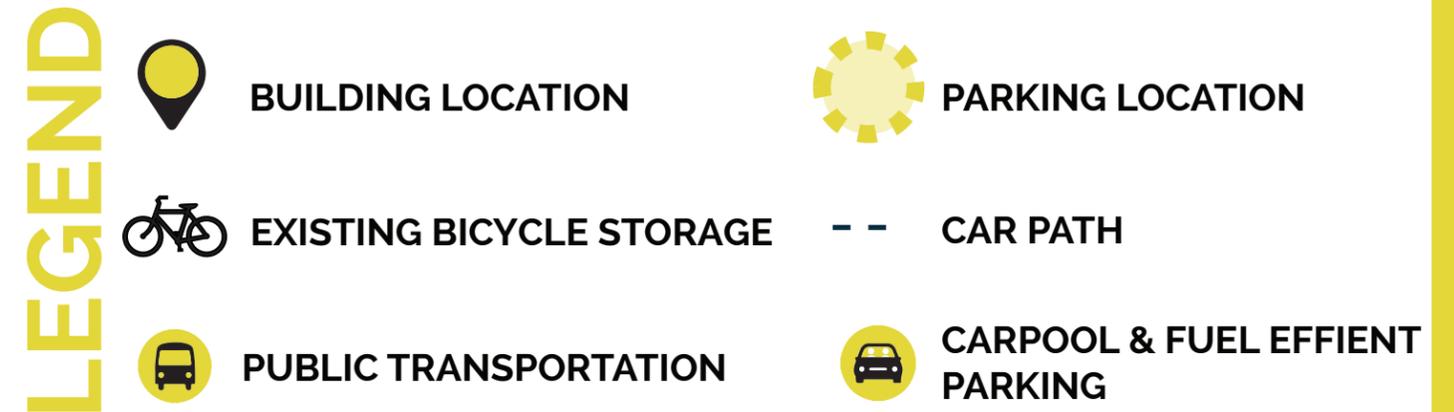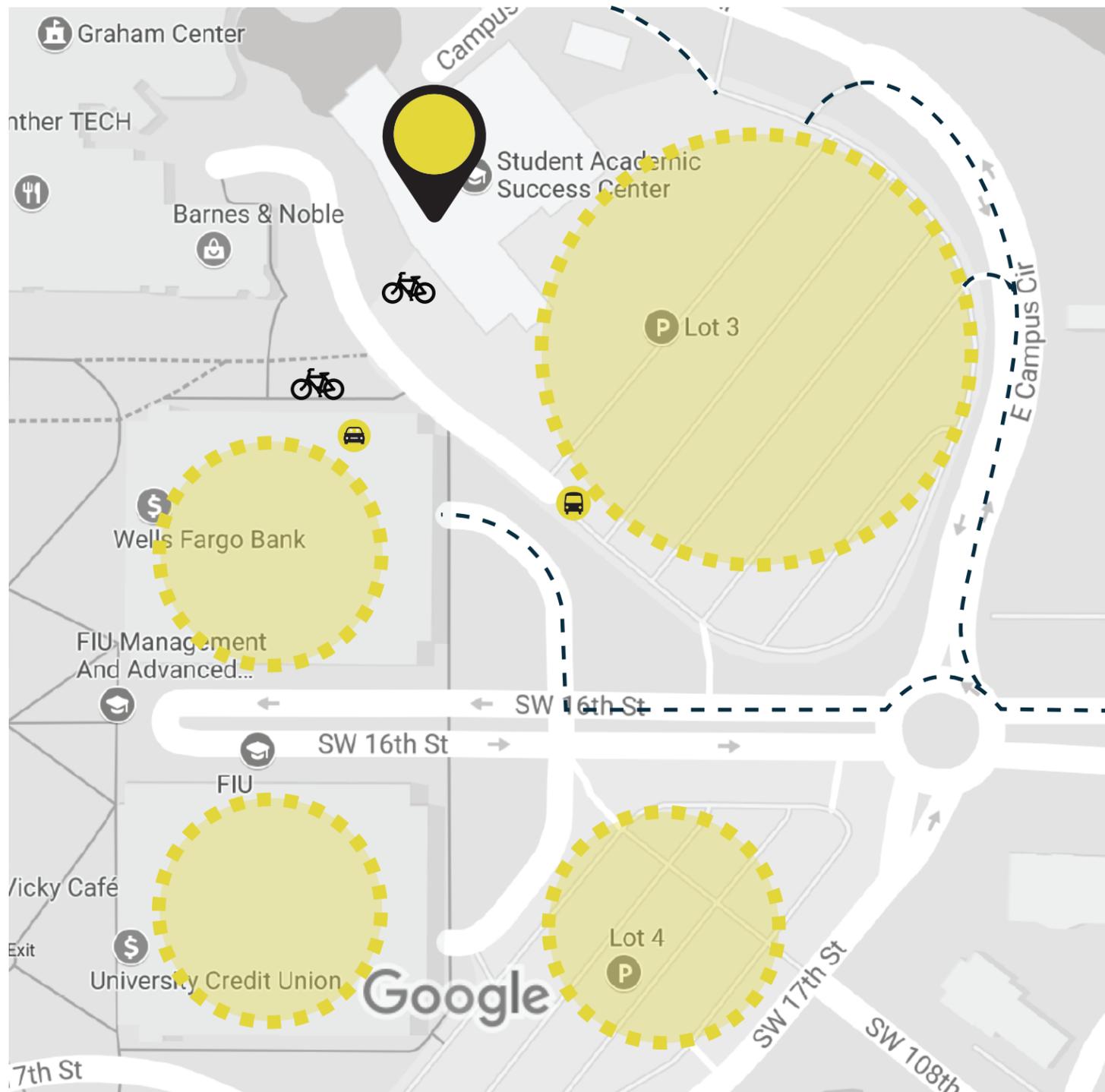**LEGEND**

⬤ BUILDING LOCATION

⬤ PARKING LOCATION

🚲 EXISTING BICYCLE STORAGE

- - - CAR PATH

🚌 PUBLIC TRANSPORTATION

🚗 CARPOOL & FUEL EFFIENT PARKING

There are a total of 4 different parking areas located near SASC. The main parking space we propose to use would be Lot 3. Lot 3 is one of the various parking spaces located at FIU. It contains a total number of 462 parking spaces.

The first parking garage in the map on the top left, Gold, will be used for carpooling purposes. Provided for visitors who want to carpool to this location. The garage will not be utilized, unless for events. The main intention is for carpool and fuel efficent cars to park as well. This will be made known through signage on the exterior and towards the entrance to parking areas. Spaces will be located near the side closest to the SASC on both the 3rd and 4th floor.

No reduction in parking as far as lot 3 is concerned, due to shared property with FIU. But a proposal to include bicycle storage locations and showering places may be proposed but considered outside of the design scope.

FIGURE 7

BUILDING
PAST + PRESENT

Student Academic Success Center

PAST BUILDING ANALYSIS

CONSTRUCTION: November 2014 - August 2016
USERS: Students, Employees, Staff, Visitors
PURPOSE: To facilitate students at FIU
ORIGINAL USE: Parking Lot 3

SASC Figure 8.

Originally, FIU was an abandoned airfield in the summer of 1969. The former air traffic controllers' tower still exists on campus today as a reminder of the university's unusual beginning. Since then, FIU has grown into one of the largest universities in the country. It officially opened in 1972 with 5,667 students, now there are more than 35,000 students enrolled. FIU's growth and progress continues to expand and build the institution, while fostering creativity, research, innovation, entrepreneurship, and a commitment to learning. With its growth and expansion came construction of new innovative buildings to better serve the student's and campus's needs.

The Student Academic Success Center, or SASC, was created to enhance student success by providing a building where it is easier to gain access to learn about FIU, choose the correct courses of study, and ultimately to graduate on time. According to John Cal, associate vice president of Facilities Administration, "It's meant to be the first place prospective students go to and one of the last places they'll visit" (Valencia, FIUnews). The building's construction cost 31 million dollars and is 81,450 s.q. ft., consisting of four floors. Within this unique building there are five classrooms as well as a 750 seat auditorium. The building received LEED Silver rating, with more than 90 windows, that have a strategic window placement to resemble "gills" to filter light into the building. This design concept was implemented after a variety of preliminary sun shade studies. These studies allowed the designer to balance natural light and temperature. Overall the construction of this one-of-a-kind building creates an all-inclusive resource space for students' success as well as becoming a visual landmark on campus, as a unique all-glass building which stands out.

SASC Stairs Figure 9.

Location:

1401 SW 108 Ave.
Miami, FL 33199

Architect:

Gould Evans Architects

Client:

Florida International University

Contractor:

Arellano Construction

Completion Date:

2016

Student Academic Success Center
PRESENT BUILDING ANALYSIS

Before, if students needed to transfer college credits, check financial aid, search for study abroad opportunities and find internships they had to trek around campus to find answers to all these questions, but now they need only go to one place. On August 1st 2016, the Student Academic Success Center opened and became a four-story hub for returning and new students. It is located near the Gold Parking Garage and is walking distance from the Graham Center. This building was created to facilitate students and enhance their success at FIU.

There are a variety of important offices and departments located within the building, for example,

OneStop (1st floor) – financial aid, registrar and admissions
Student Financial Services (1st floor)
Student Access and Success (2nd floor)
Study Abroad (2nd floor)
International Student and Scholar Services (2nd floor)
Career and Talent Development (3rd floor) – formerly Career Services
Connect4Success (4th floor)
Exploratory Advising Center (4th floor)
First-Year Programs (4th floor)
National Student Exchange (4th floor)
Transfer and Transition Services (4th floor)

Interior view of SASC offices which provide flexible access for students by offering both privacy and visual accessbility for students
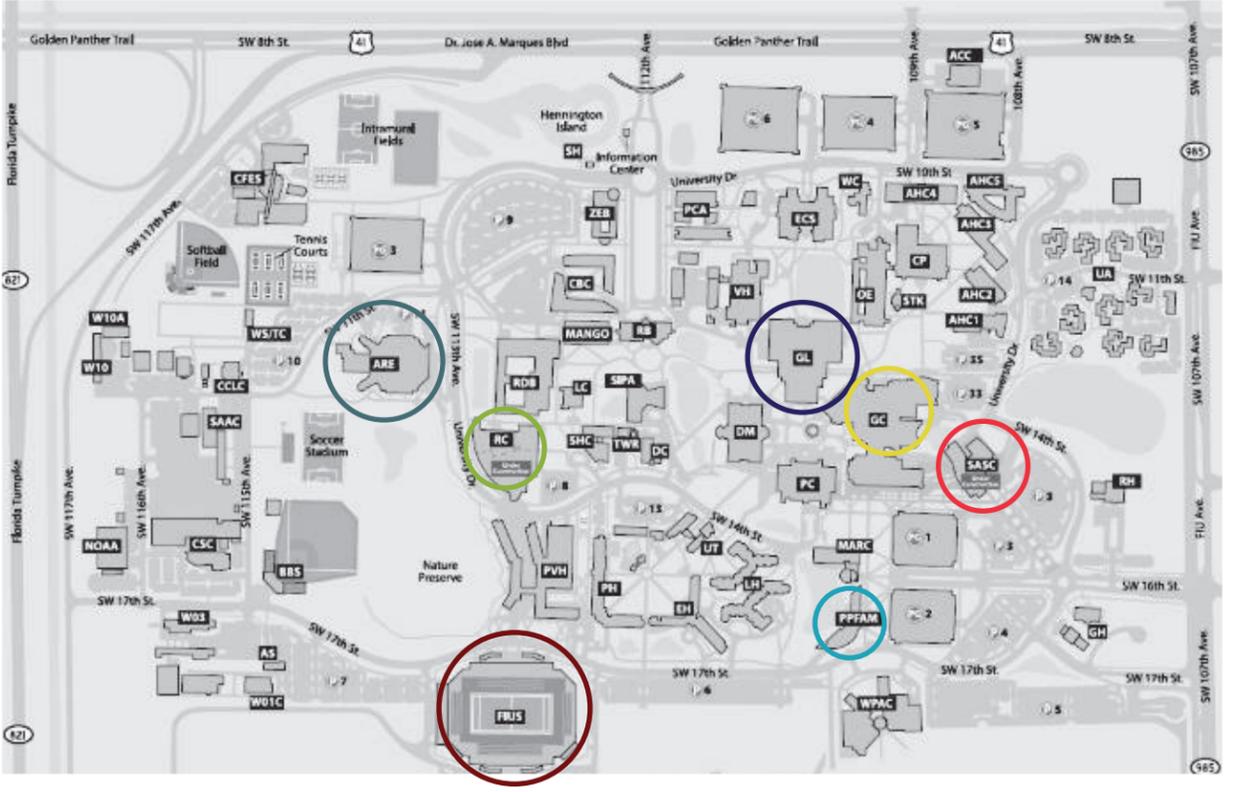

Offices Figure 11.

OneStop Figure 10.

Student Academic Success Center
## BUILDING ANALYSIS

FIU Campus Map Figure 12.

SASC
GREEN LIBRARY
GRAHAM CENTER
FROST ART MUSEUM
FIU RECREATION
FIU ARENA
FIU STADIUM

With it's concrete exterior and all-glass facade, the SASC building stands out among FIU's existing buildings, representing an important landmark for students on campus. Users are welcomed on the first floor where FIU OneStop is located, providing resources concerning Financial aid, Registrar, and Admissions.

Also on the first floor is a two-story 750 seat auditorium. This inviting building connects to an outdoor staircase which can be used as an amphitheater and is a popular hangout space for students. By including landscaping, benches, and synthetic turf it creates a visually appealing retreat space for students and staff to enjoy the warm sun and breeze. The building has LEED Silver certification and includes 129 offices and 5 active learning classrooms.

Student Academic Success Center
UNIQUE FEATURES
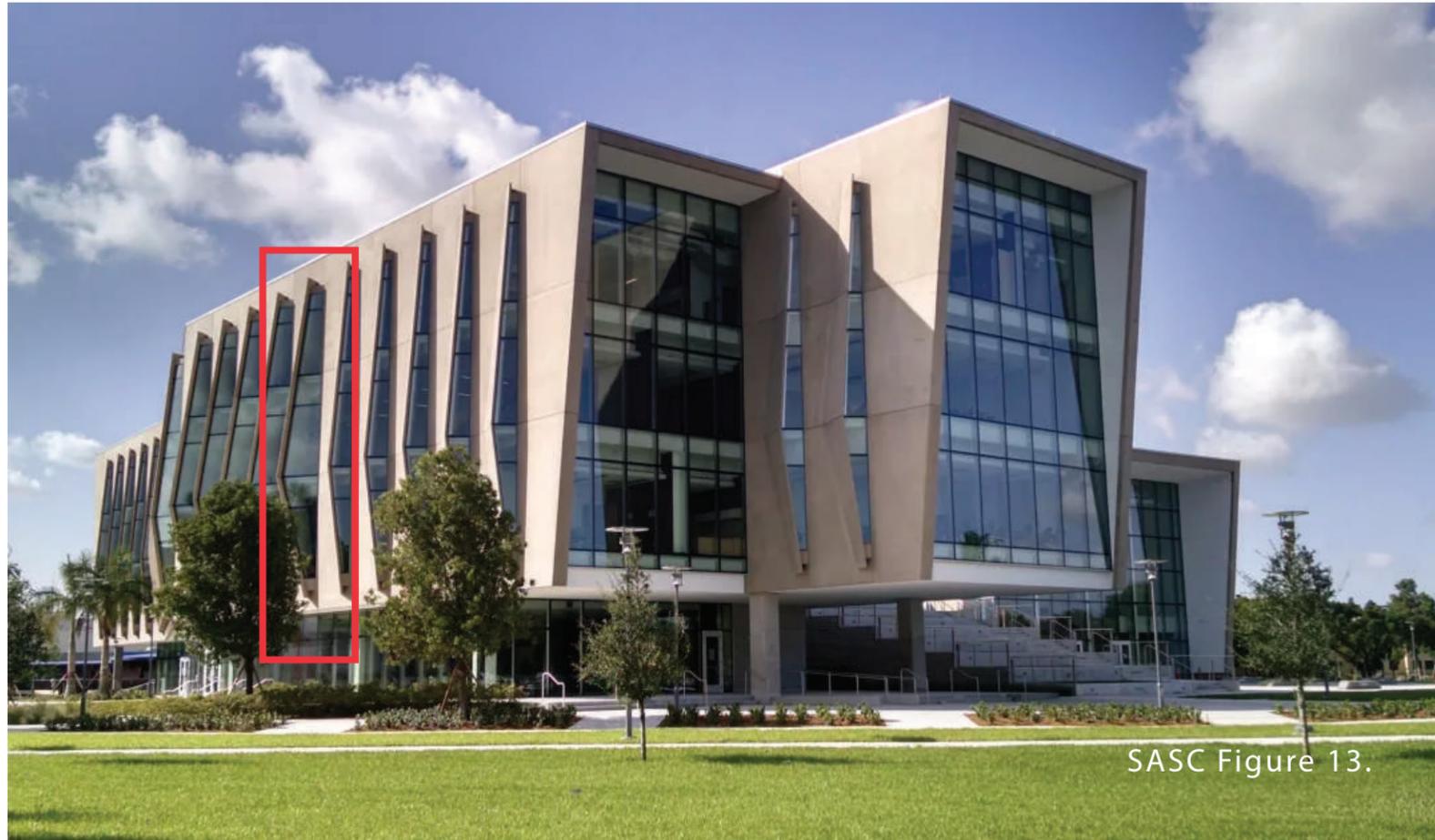
SASC Figure 14.

SASC Figure 13.

What sets the FIU Student Academic Center apart from other buildings is it's unique design features such as its concrete and glass facade in an organic shape resembling "gills" and inviting outdoor staircase which connects the building. Also, the building is LEED Silver certified which creates a standard for future FIU buildings to come.
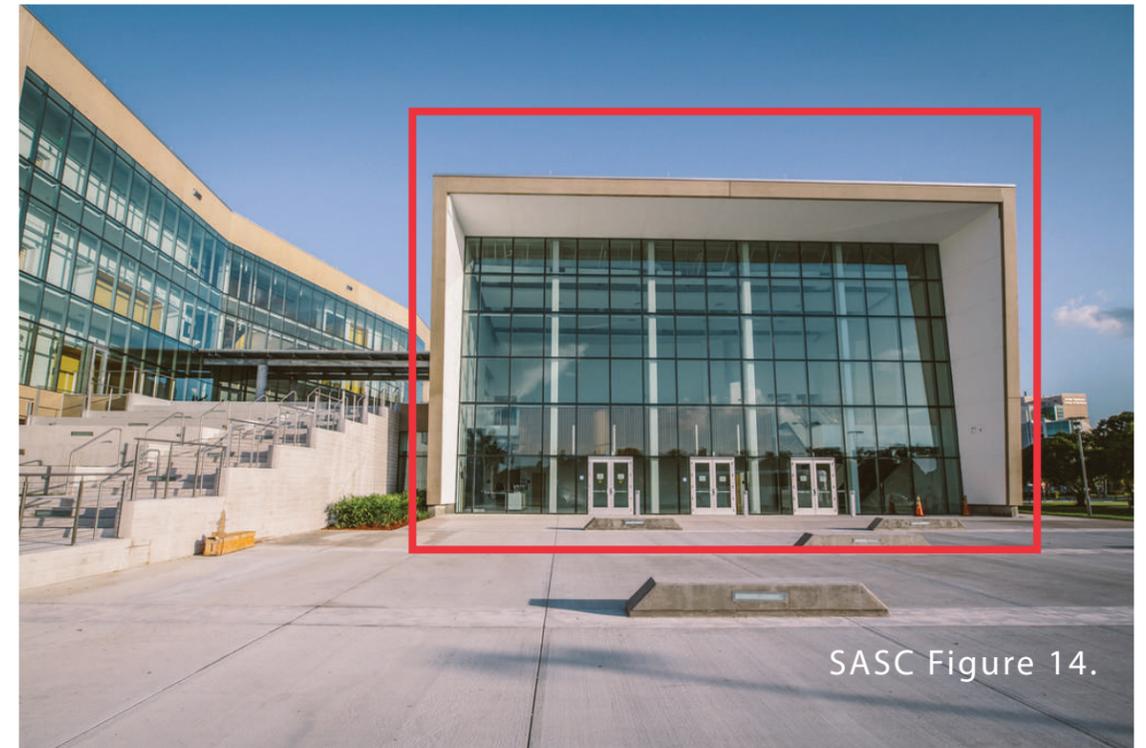
SASC Outdoor Space Figure 15.

BUILDING
SERVICES

SWEETWATER MAP
1/2 MILE RADIUS

LEGEND

- BUILDING
- BANK
- GROCERY
- FOOD
- DENTIST
- PHARMACY
- HEALTH CARE

SWEETWATER MAP
1/2 MILE RADIUS

LEGEND

- BUILDING
- FITNESS
- BUS STOP
- GAS STATION
- LAUNDRY
- SALON

SWEETWATER MAP
COMMUNITY SUPPORT

FIGURE 16

Patricia and Phillip Frost Art Museum (Support)
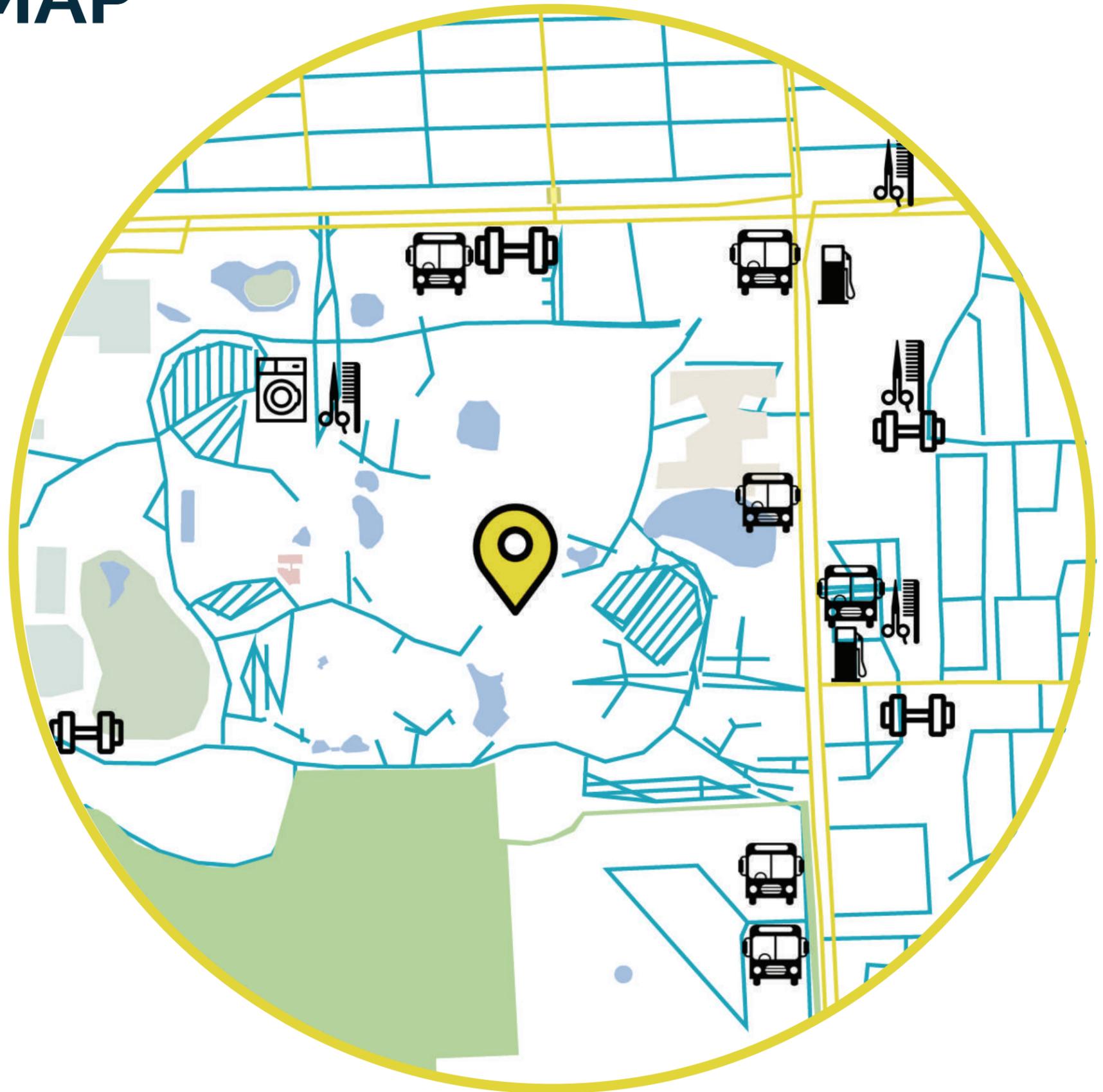
• Possible partnership to create exhibits
• "Educational programming at the Frost uses integrated approaches that...strive to raise awareness of the importance of the arts in education..."(Florida International University)
• "Serves as an integral part of the Miami arts scene, with programming that attracts national and international visitors and media attention." (Florida International University)
• Houses "community-based initiatives [that] support youth development by enhancing the quality of life of elderly individuals, advocating for the importance of the arts in education, and ... making art accessible to everyone."(Florida International University)

LEGEND

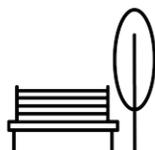| Icon	Label
📍	BUILDING LOCAITON
🏛️	MUSEUM
🧸	CHILD CARE
🏫	SCHOOL
📖	LIBRARY
🪑	PARK
🎨	ART GALLERY
🙏	PLACE OF WORSHIP

BUILDING
EXISTING CONDITIONS

Student Academic Success Center (SASC)
BUILDING LOCATION

General Context
Southeast corner of the Modesto Maidique Campus
Close to main entrance on SW 16th St

Figure 17. Map of FIU
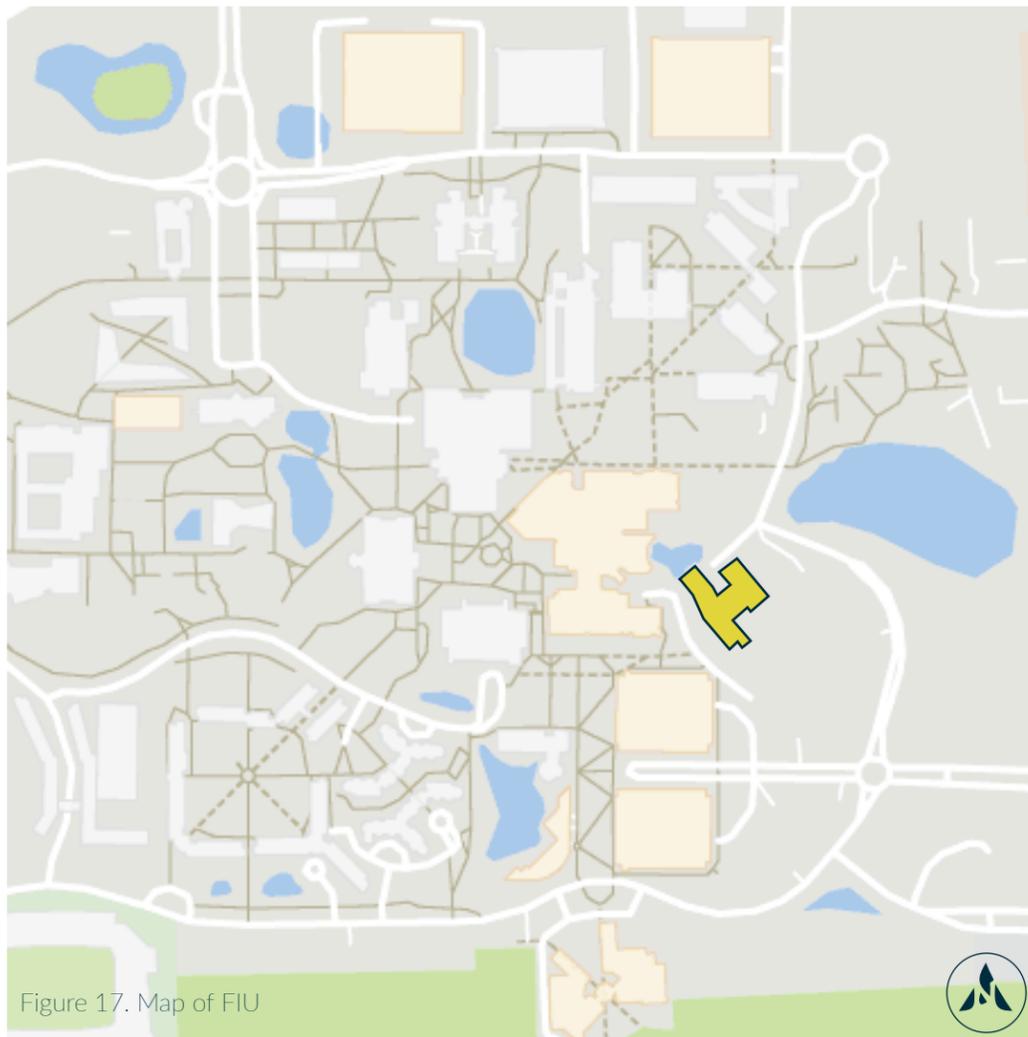
The Student Academic Success Center is a great place for our typology because the building is meant to be one first places people go to. By being one of the few buildings that has full glass facades, it opens the building interiors and its programs to those who pass by.

This building fits our assigned typology because its openness. In order for a cultural center to succeed, it must serve as a beacon for its community. As a building that is very open, it draws attention to itself; resulting in a positive outcome for a location of a cultural center.

The building is worth exploring because it has a lot of open spaces and is very transparent. This allows us the opportunity to design without facing structural restrictions. It also gives us the opportunity to give the Student Academic Success Center a new program that could ultimately help students reach academic success.

Student Academic Success Center (SASC)

BUILDING ADJACENCIES

NORTHWEST
Graham Center
Chili's
Primera Casa

NORTHEAST
Empty field
University Apartments
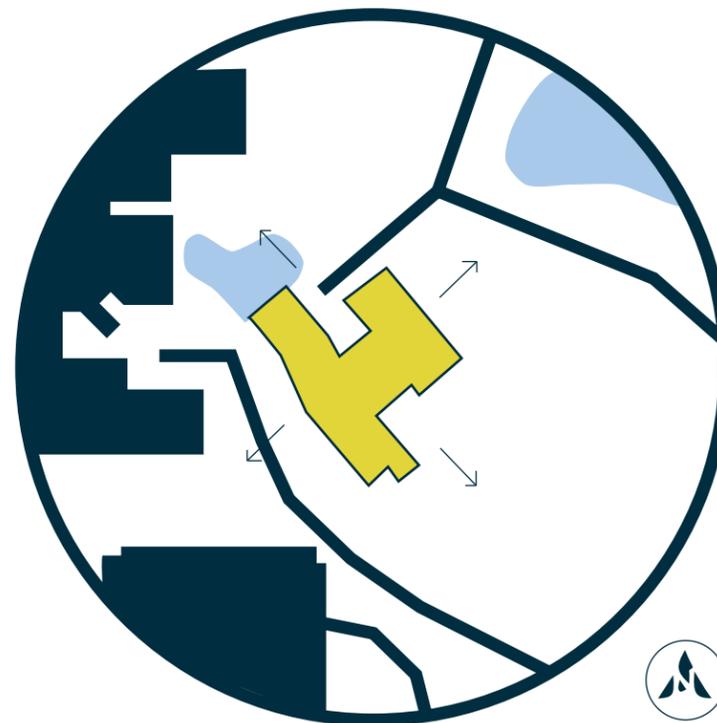
SOUTHWEST
Gold Garage
Wells Fargo

SOUTHEAST
Parking Lot
Bus Stops

Student Academic Success Center (SASC)
EXTERIOR BUILDING CONDITIONS

Photograph 4

Photograph 1

SASC is one of the newest buildings on campus featuring large glass walls on its facades enabling panoramic views to the outside.

Photograph 3

Photograph 2

It is built on uneven ground which requires steps and ramps throughout the south eastern portion of the building's site on campus.

The most prominent feature of the SASC is it's gill-like windows on its southeastern and northwestern walls. These openings allow light to filter into the building without having direct sunlight enter the building.
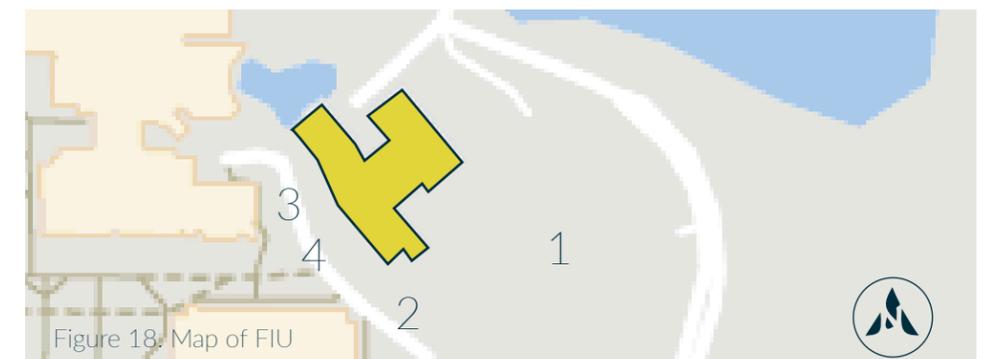
Figure 18. Map of FIU

Student Academic Success Center (SASC)

INTERIOR BUILDING CONDITIONS

Glass facades allow a large amount of natural light to enter a space.

Photograph 5
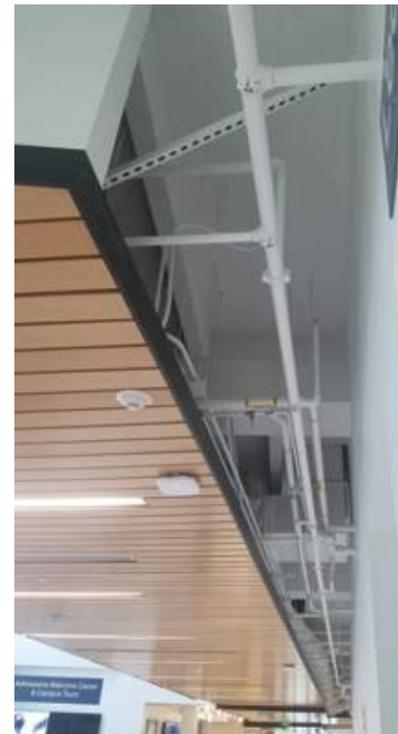
Systems in the open plenum are painted to match the ceilings. Most systems are covered by ceiling applications.

Photograph 7

Photograph 9

Public restrooms are found with close adjacency to the auditorium and the waiting area for OneStop.
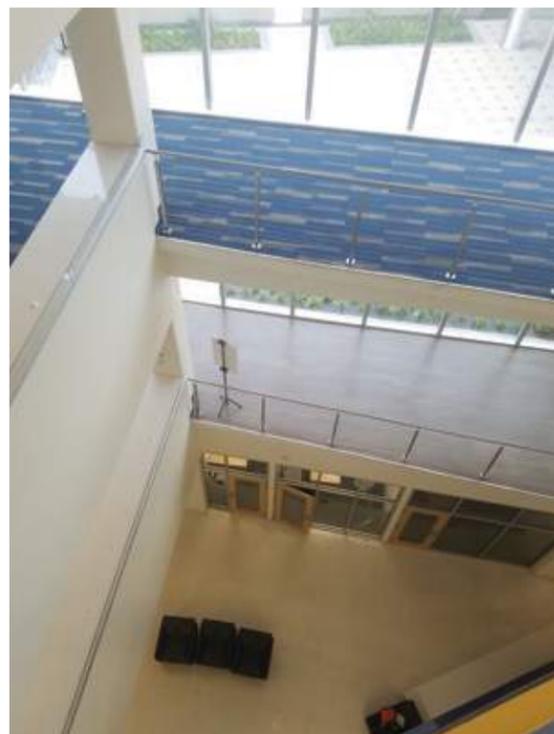
The multi-level lobby makes the building more inviting to explore and helps ease navigation through the space.

Photograph 6

The main staircase features a seating area around the bottom of staircase with electrical outlets.

Photograph 8

Student Academic Success Center (SASC)
FIRST FLOOR PLAN

Total Square Footage
12,997 sq ft

▬ Project Scope

Scale: 1/32" = 1' 0"

FIGURES

Figure 1. T. (n.d.). States with revenge porn laws. Source: Endrevengeporn.org. by Dave Tarr. Retrieved December 12, 2017, from https://www.thinglink.com/scene/695033308110651394

Figure 2. Where is Miami-Dade County, Florida? (2016, June 30). Retrieved December 12, 2017, from http://www.worldatlas.com/na/us/fl/c-miami-dade-county-florida.html

Figure 3. SASC Offices. (n.d.). FIU News. [Photograph]. Retrieved September 28, 2017, from https://news.fiu.edu/2016/08/new-student-academic-center-now-open/103046

Figure 4. T. (n.d.). States with revenge porn laws. Source: Endrevengeporn.org. by Dave Tarr. Retrieved December 12, 2017, from https://www.thinglink.com/scene/695033308110651394

Figure 5. (n.d.). Retrieved December 12, 2017, from https://www.google.com/maps/place/Florida International University/@25.7597544,-80.3754153,15.94z/data=!4m5!3m4!1s0x88d9bf2e414fde0f:0xae469ac7fb6b92f0!8m2!3d25.756576!4d-80.373949

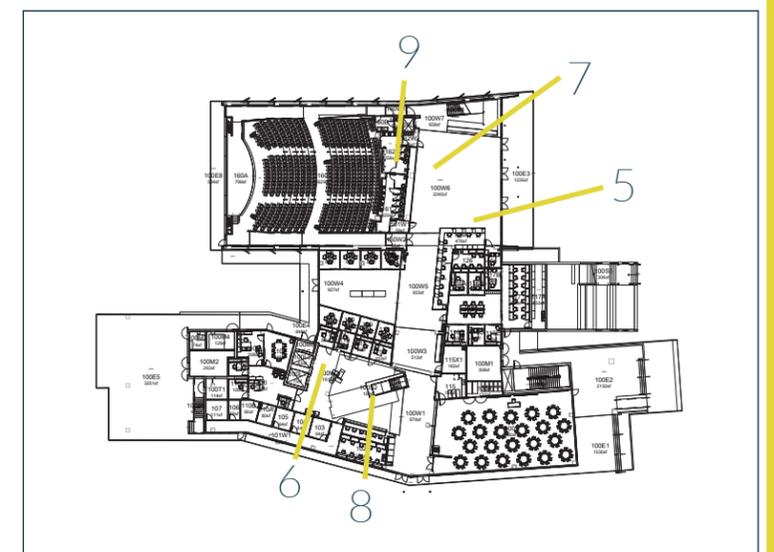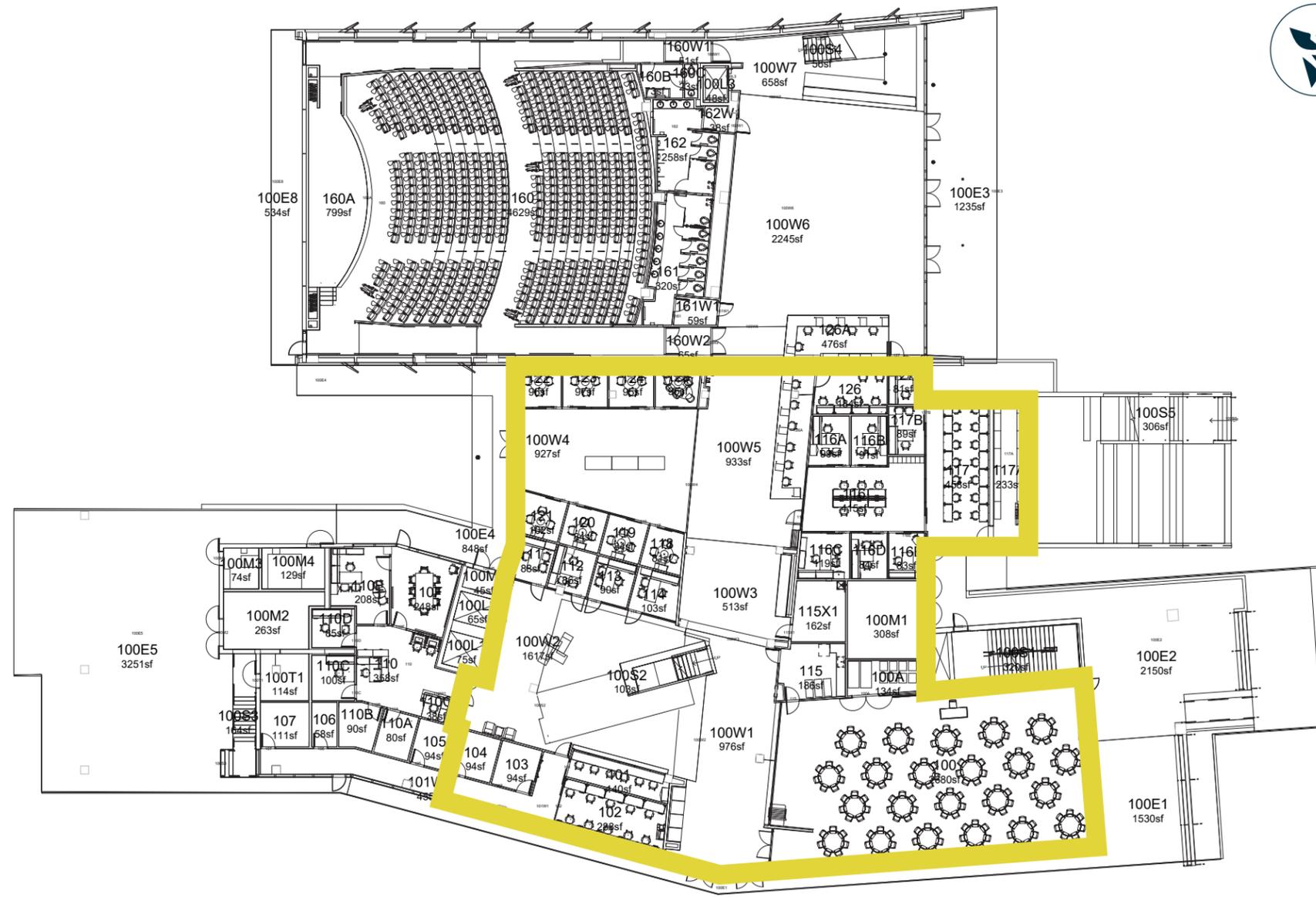Figure 6. (n.d.). Retrieved December 12, 2017, from https://www.google.com/maps/place/Florida International University/@25.7597544,-80.3754153,15.94z/data=!4m5!3m4!1s0x88d9bf2e414fde0f:0xae469ac7fb6b92f0!8m2!3d25.756576!4d-80.373949

Figure 7. (n.d.). Retrieved December 12, 2017, from https://www.google.com/maps/place/Florida International University/@25.7597544,-80.3754153,15.94z/data=!4m5!3m4!1s0x88d9bf2e414fde0f:0xae469ac7fb6b92f0!8m2!3d25.756576!4d-80.373949

Figure 8. Student Academic Success Center. (n.d.). FIU News. [Photograph]. Retrieved September 28, 2017. from https://news.fiu.edu/2016/08/new-student-academic-center-now-open/103046

Figure 9. SASC Stairs. (n.d.). Flicker. [Photograph]. Retrieved September 28, 2017. from https://www.flickr.com/photos/fiu/27989952454

Figure 10. SASC Offices. (n.d.). FIU News. [Photograph]. Retrieved September 28, 2017. from https://news.fiu.edu/2016/08/new-student-academic-center-now-open/103046

Figure 11. SASC OneStop. (n.d.). FIU News. [Photograph]. Retrieved September 28, 2017. from https://news.fiu.edu/2016/08/new-student-academic-center-now-open/103046

Figure 12. FIU campus map. (n.d.). Google maps. [Photograph]. Retrieved Spetember 28, 2017. from http://campusmaps.fiu.edu/index.html#/campus/MMC

Figure 13. SASC Building. (n.d.). HiveMiner. [Photograph]. Retrieved September 28, 2017. from https://hiveminer.com/Tags/building,sasc

Figure 14. SASC construction. (n.d.). HiveMiner. [Photograph]. Retrieved September 28, 2017. from https://hiveminer.com/Tags/building,sasc

Figure 15. SASC outdoor space. (n.d.). HiveMiner. [Photograph]. Retrieved September 28, 2017. from https://hiveminer.com/Tags/building,sasc

The Cultural Heart of an International University [Figure 16]. (n.d.). Retrieved September 27, 2017, from
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Figure 17. (n.d.). Map of FIU. Retrieved December 12, 2017, from http://maps.googleapis.com/maps/api/staticmap?size=640x640&style=element:labels%7Cvisibility:off&zoom=16&center=25.755855,%20-80.371454

Figure 18. (n.d.). Map of FIU. Retrieved December 12, 2017, from http://maps.googleapis.com/maps/api/staticmap?size=640x640&style=element:labels%7Cvisibility:off&zoom=16&center=25.755855,%20-80.371454

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      from https://frost.fiu.edu/index.html

SITE DOCUMENTATION & SUSTAINABILITY ANALYSIS

3

CHAPTER OVERVIEW

In this chapter, we investigate the building's location site and its surrounding areas. We documented the site's political, economic, architectural, sustainable, and cultural features and then reflected on how these aspects will affect our building. This analysis is important so we have a better understanding of the demographic range of people in the area and the existing constraints that can affect our design.

POLITICAL ORGANIZATION

"UNIVERSITY CITY"

UNIVERSITY CITY
PARTNERSHIP BETWEEN FIU + SWEETWATER

The political organization of the area around FIU's SASC building consists of a mesh of student, staff, faculty, and non-associated residents. FIU is located within the city of Sweetwater in Miami Florida.

Before, Sweetwater consisted of mostly family size homes. In 2007 there was a median age range of 36 years old and a population of 15,452 people with a split of 51.9% females and 48.1% males. The majority of residents were Hispanic at a whopping 93.2%. Present day, these statistics have changed, for example, now the population consists of 13,499 people with 95% of them being Hispanic and a closely even split of females at 6,954 and males at 6,545 (suburbanstats.com).

In FIU, there are 61% Hispanics and about 54,000 students enrolled Spring 2017 semester. The student population consists of about 56.4% females and 43.6% males, with the median age range in between 18-22 years old. The full-time faculty consists of about 1,300 people with 42% of them being female. With this information we better understand the surrounding and internal community of FIU (Santos).

Current political priorities existing for the co-existing communities is forms of public transportation, transformation of the aesthetic environment, and development of the FIU "University City", which is a development plan of transforming the FIU campus to a more community based city environment, like a "college town" to appeal to existing and new students (Cancio).

According to Robert Herrada, the Director of Operations and Senior Center, there is an initiative to transform transportation for the benefit of both Sweetwater residents and FIU residents. This initiative, named TIGER (Transportation Investment Generating Economic Recovery) is a grant which will consist of a series of improvements such as, a pedestrian bridge over S.W. 8th Street which will connect FIU and Sweetwater, the construction of mixed use development, community transit, intermodal stations, feeder bus services and transit stops. These additions aim to integrate Sweetwater and FIU segments of the University City community. These changes will also aid to transform the existing communities to become more safer and efficient environments as well as evolving the joined communities to become more prosperous, sustainable, and connected (Herrada).

61%
HISPANICS

54,000+
STUDENTS

56.4%
FEMALES

43.6%
MALES

18-22
MEDIAN AGE RANGE

UNIVERSITY CITY
DEVELOPMENTAL PLANS

This partnership between FIU and Sweetwater City, to become a college town or University City, will progress with the production of more projects, facility constructions, and events to ultimately transform the two communities into one. The intent is to create a mutualistic relationship where the Sweetwater and FIU community enrich each other and add value to the working, living, and studying in the area. Previous events such as the University City District Festival, which was a street party to celebrate the collaboration of FIU with the city of Sweetwater, was created for both students and families to enjoy. This event was executed by the developers of 109 Tower, University City Committee, and the City of Sweetwater. It is suggested that the diverse environment adds value to the college experience through exposure of diverse layers of society (Herrada).

Since December 2, 2013, a revision of ordinance concerning the building zoning has been approved by the City of Sweetwater for FIU to develop for students. Places such as coffee shops with wifi and municipal parking both accommodating students and visitors of the city are some of the plans in production for University City. This area for development includes the space between 107th and 109th avenues, and between 6th and 7th streets, as well as possibly going even more north, the desire is to expand all the way to Flagler according to Mayor Jose Diaz. The revised ordinance also set the maximum height of any building within the area to 15 stories and a maximum density of residential is 105 units per acre or 210 for student housing. Along with these new building requirements there are also specified aesthetic rules and outdoor dining requirements. Improvement to sidewalks, structures, and pavers are also underway to enhance the community (Piccardo).

In Doral, the City Council approved transit resolutions which will expand the Doral trolley service to FIU and convert certain streets into one-way pairs to increase circulation capacity. After realizing that about 4,500 students and 600 faculty and staff live in Doral, the idea of expanding the trolley service to the campus was seen as a mutual benefit. If even just 10% of commuters to campus were on the trolley it would clear almost half a mile of cars from 107th avenue, according to Vice Mayor Fraga. Sustainably, this would also benefit the reduction of fuel emissions into the environment, which has become more of a priority nationwide (Santos).

109 TOWER PLAZA
FIGURE 2.

UNIVERSITY CITY
CONFLICTS OF INTEREST

Some resistance to the development of University City includes the disagreement over the relocation of the Miami-Dade County Youth Fair to allow for the expansion if FIU. On March 2nd 2016, Doral City Council voted unanimously to support the relocation of the Miami-Dade County Youth Fair and Exposition, to the County-owned property which is located adjacent to the Homestead Air Force Base Park, therefore allowing for the expansion of FIU on to that property. This has caused some negative sentiment amongst local residents who have considered the original Fair location a tradition for their families. To appeal these negative feeling, FIU committed to raise $50 million to fund the Fair's relocation to South Dade. Vice Mayor Fraga insists that the decision to relocate the Fair was not choosing FIU expansion over the Fair, but that this relocation will benefit residents both economically and educationally as a way of moving the County forward (Santos).

Another conflict concerning the partnership between Sweetwater and FIU and the development of University City has arisen after the construction of 109 Tower across the street from FIU campus. The 15 story apartment building is privately owned and leased only to FIU students with over 500 rooms and only 25 parking spaces. The intent was to have the students dwelling in 109 Tower park across the street at FIU campus, but instead many are illegally parking in front of residential homes and on the streets near the building. Angered neighboring residents have photographed and reported the illegal parking by students, and the city has dealt with the problem with parking tickets and towing cars illegally parked. On the other hand students are upset with the parking hassle and suggest for the price they pay for lease it makes more sense to move somewhere else with parking included. "While the building is rented only to FIU students, it does not fall under the university's student housing department. Instead, the arrangement between the developer and the university is a partnership" (Piccardo).

The city of Sweetwater has zoning regulations which require student housing to have at least one and a half-off street parking spaces for each apartment, but city commissioners waived this requirement in the 109 Tower in exchange for assurance that students would park across the street. This lack of parking hopes to be amended with the plan of a pedestrian bridge to safely move students to and from campus and avoid parking tickets (Roman).

There are plans for the next apartment development in the city, to be on 4th Street Commons, it will include off-street parking for residents as well as some guest parking (Piccardo).

109 TOWER STREET
FIGURE 3.

POLITICAL ORGANIZATION ANALYSIS
WHY THIS IS IMPORTANT

This political organization information is important because it gives a more thorough background of what exists in the community of our building site and what is in the future plans for the surrounding area. These factors affect the users, building, community, and overall experience of our typology and building design. Since University City will directly affect the City of Sweetwater and FIU school, it is important that we take into consideration the pros and cons of these devlopment plans according to both communites, and determine how the partnership between the two will define the Cultural and Art Community Center within the Student Academic Success Center on FIU campus.

109 TOWER BRIDGE RENDER
FIGURE 4.

ECONOMIC ENVIRONMENT

LOCAL ECONOMIC TRENDS

CITY OF SWEETWATER
LOCAL ECONOMY TRENDS

Sweetwater market trends indicate an **increase** of $42,000 (42%) in median home sales over the past year. The average price per square foot for this same period rose to $187, up from $95 (trulia.com)

POPULATION	MEDIAN AGE	POVERTY RATE
13,499	38.4	27.7%

MEDIAN HOUSEHOLD INCOME	NUMBER OF EMPLOYEES	MEDIAN PROPERTY VALUE
$31,665	9,425	$108,100
	6.34% GROWTH	2.85% GROWTH

DATA USA GRAPH
FIGURE 6.

Wage by Gender in Common Jobs in Sweetwater, Fl
The closest comparable data for the census place of Sweetwater, FL is from the state of Florida.
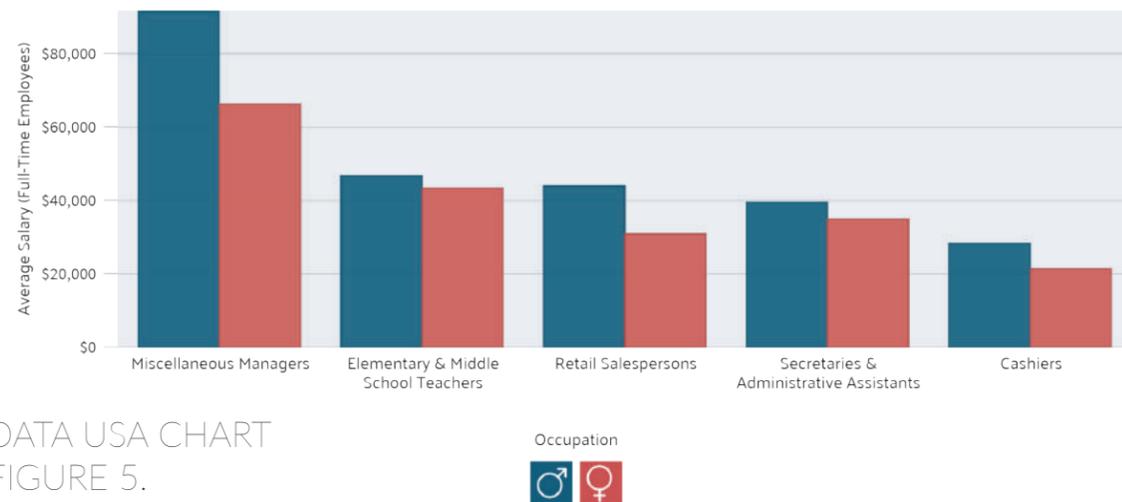
DATA USA CHART
FIGURE 5.

Occupation ♂ ♀

Median Household Income in Sweetwater, Fl
The closest comparable data for the census place of Sweetwater, FL is from the state of Florida.

United States
Florida
Miami-Dade County, FL
Sweetwater, FL
Miami-Fort Lauderdale-West Palm Beach, FL Metro Area

Median Household Income
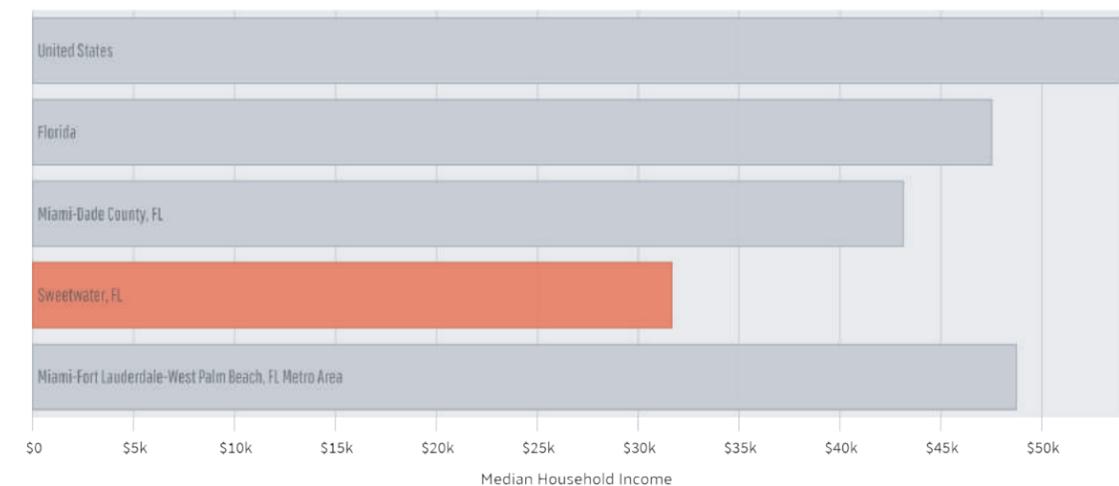
ECONOMIC ANALYSIS
WHY THIS IS IMPORTANT

These economic statistics are important because it reflects on the community surrounding the FIU campus. With raising prices and costs of living, this has a direct impact on the intended users of the Cultural and Art Community Center. Since our typology will be located on campus, it is more accessible to students who live on or near campus as well as the surrounding Sweetwater community. In order to create a more usable experience for the users, costs of admission and participation should be low to accommodate the economic status of the area and to further appeal to people who are hesitant to spend money on extracurricular activities.

109 TOWER BRIDGE
FIU
FIGURE 7.

SWEETWATER
CULTURAL AND SOCIAL UNDERPINNING

SWEETWATER
POPULATION

Total Population of the City of Sweetwater is 13,499 according to SuburbanStats.org

95%
Hispanic/Latino

2%
Other
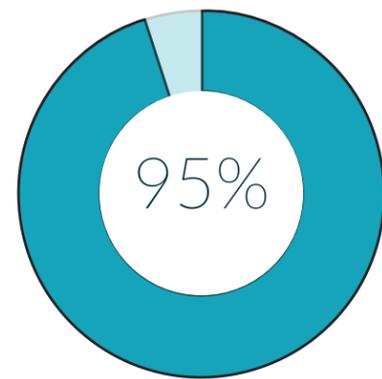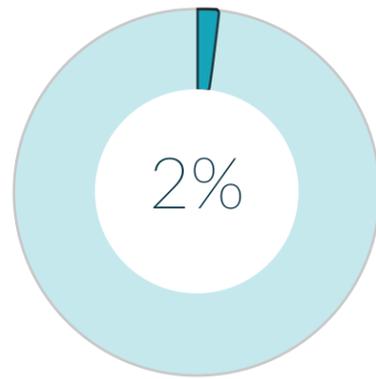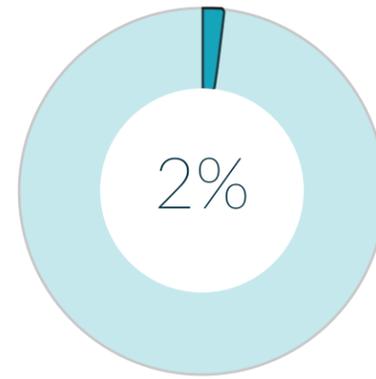
2%
Biracial/Multiracial
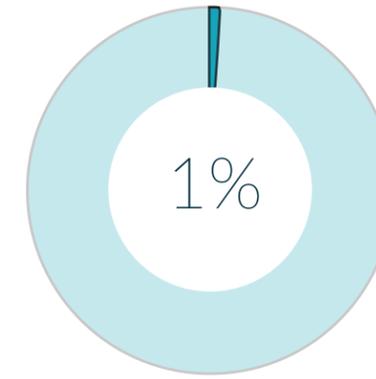
1%
Black/African American

Age Distribution in the City of Sweetwater

Population
13,499

Under 21
23%

21-29
12%

30-39
13%

40-49
17%

50-59
13%

60-69
11%

70-79
7%

80+
4%

Household Type Distribution

Total Households
9,526

Not Living Alone
3%

Living Alone
6%

Nonfamily
9%

Female Led
10%

Male Led
4%

Other Family
14%

Husband-Wife
21%

Family Led
23%
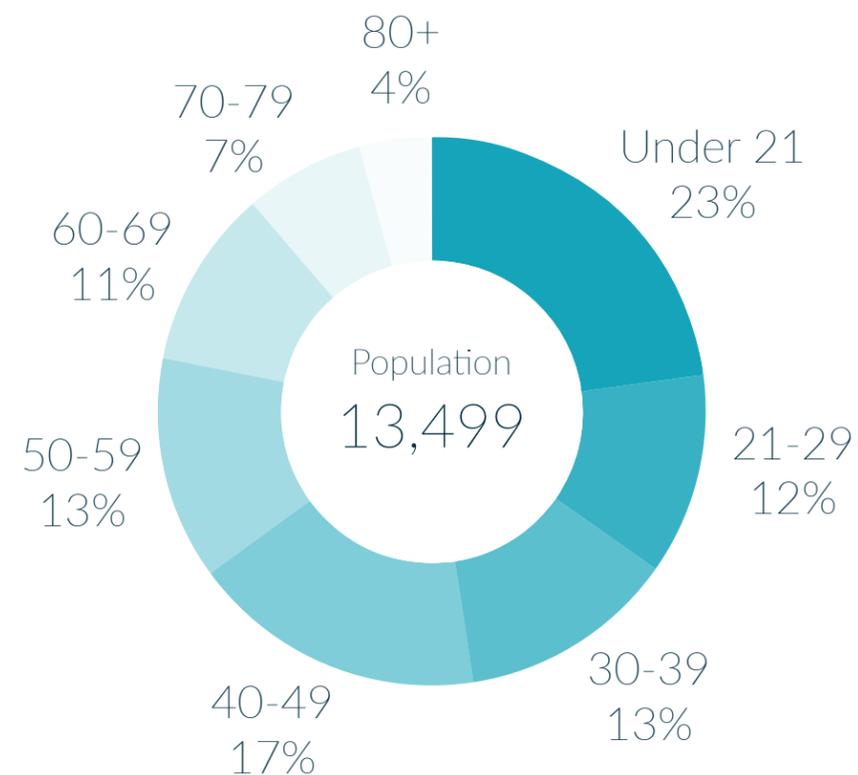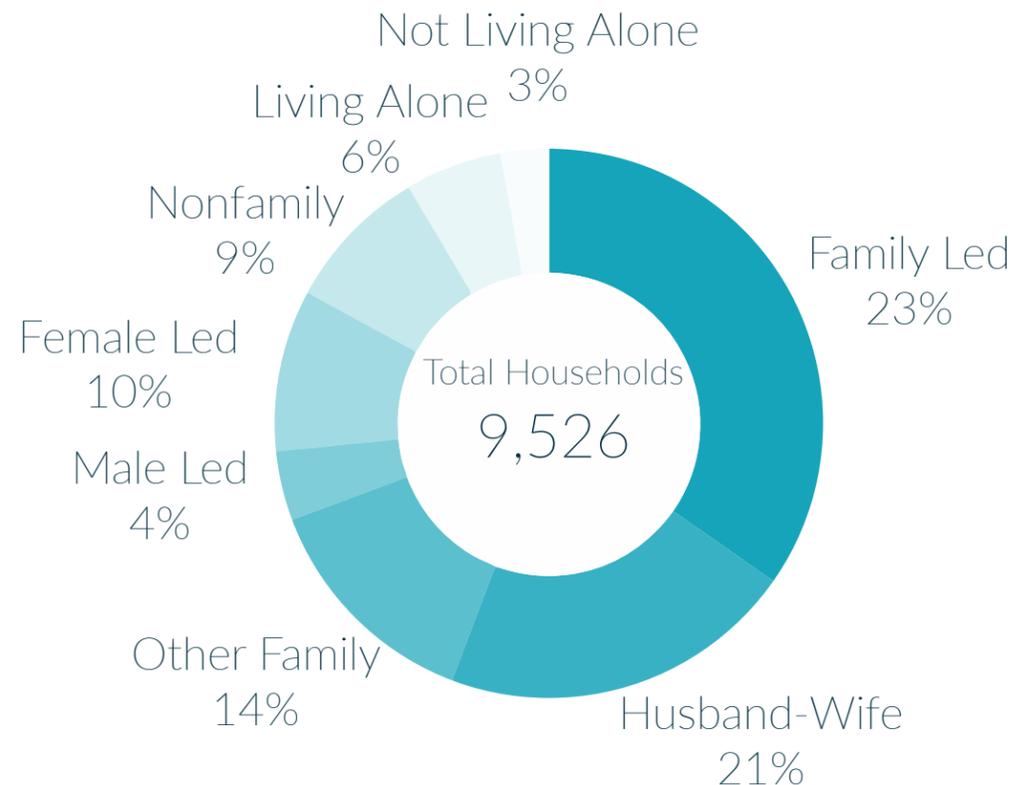
Looking at the population of the city of Sweetwater, there is a grand majority that is Hispanic or Latino. With the data from SuburbanStats.org, there is also a grand majority of Hispanic/Latino.

There is an equal portion of elderly population as there is people under 21, which are more likely people that could utilize our building typology. The household type distribution is useful as it shows percentage of households that could use community support.

SWEETWATER
CULTURE

TURNPIKE

107TH AVE

FLAGLER ST

SW 8TH ST

90.1%
SPANISH

0.85%
OTHER ASIAN LANGUAGES

0.31%
CHINESE

RONSELLI PARK

CARLOW PARK

VILLALOBOS DOMINOES PARK

The City of Sweetwater does not have many cultural enriched public areas but does host three different parks. According to the City of Sweetwater website, the Ronselli Park is the largest park which enables residents to play various sports and rent out facilities for events. Throughout the year, events are held around holidays for the public. Carlow Park is home to the Claude and Mildred Pepper Senior Activities Center, which caters to the elderly population of Sweetwater. The newest is the Dominoes Park which is small and has a shelter and and gazebo and mostly for the use of playing dominioes as the name implies. This new park caters to the large Hispanic/Latino population and enables them to maintain ties to their cultural heritage.

FIU
CULTURAL AND SOCIAL
UNDERPINNING

FLORIDA INTERNATIONAL UNIVERSITY
POPULATION & MISSION
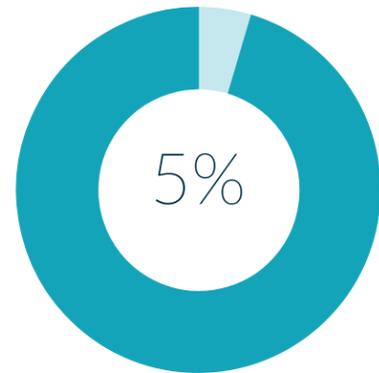
5%
2,500 International Students
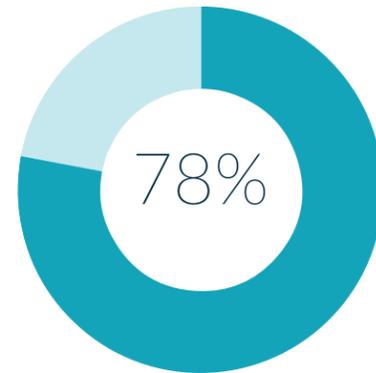
78%
152 Countries of the World Represented
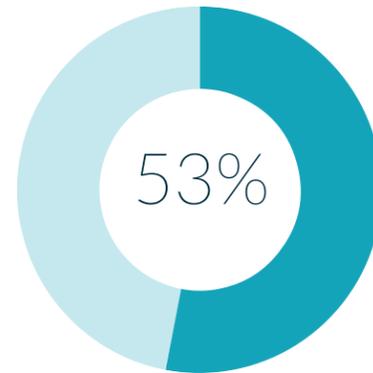
53%
First Generation Students

12
Colleges and Universities

Diverse Community of Students

Other Minority
7%

Asian/Pacific Islander
4%

Black
13%

White
15%

Hispanic
61%
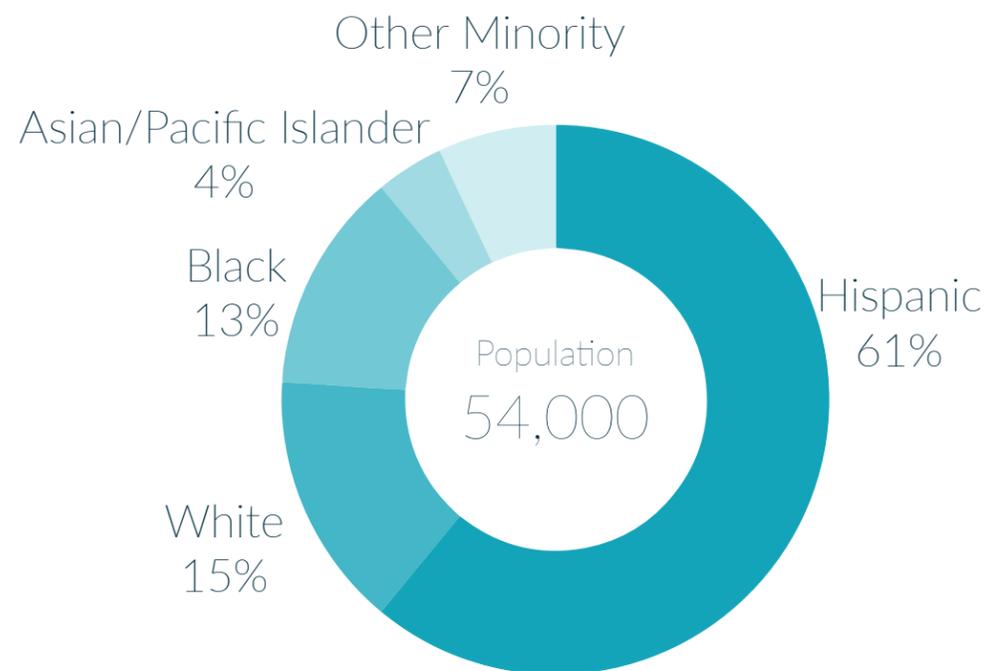
Population
54,000

MISSION
Florida International University is an urban, multi-campus, public research university serving its students and the diverse population of South Florida. We are committed to high-quality teaching, state-of-the-art research and creative activity, and collaborative engagement with our local and global communities (Vision and Mission, n.d.).

VALUES
Florida International University is committed to the following core values (Vision and Mission, n.d.):
Truth—in the pursuit, generation, dissemination, and application of knowledge
Freedom—of thought and expression
Respect—for diversity and the dignity of the individual
Responsibility—as stewards of the environment and citizens of the world
Excellence—in intellectual, personal, and operational endeavors

The desire and drive to be a diverse community along with the supporting population would allow for the success of a cultural center on campus.

FLORIDA INTERNATIONAL UNIVERSITY
BRAND & CULTURE

As a public research university, FIU calls on its students to think innovatively and go further than what is expected. FIU inspires its students to think at a global scale and is committed to active international service.

Figure 8. FIU Brand Logo

Figure 9. FIU Main Campus

FIU is a school that not only stands for diversity but backs it up by branching out to different countries and providing opportunities for students from all over the world to come and study in a city that is unlike any other. FIU also leads by example, in its research housing the "Wall of Wind" which is capable of producing Category 5 hurricane force winds and even is home to the National Hurricane Center.

According to FIU's website about their brand, the words "Worlds Ahead" are used to describe students, faculty, and alumni who go beyond what is expected. It is also about visions the school may be planning or undergoing.

Adding the word "Be" at the beginning of the phrase is a call to action that integrates the students and turns the phrase into an action.

x = independently organized TED event
Figure 10. TEDxFIU Logo

TEDxFIU is one of FIU's platforms that enables students, faculty, and alumni to showcase their ideas and contribute radical ideas that could benefit the world.

Due to what FIU stands for, a cultural center should thrive on a campus like this. The diverse population of students along with the mission of the university, and the benefits of a cultural center. FIU has the ideal community for a cultural center to thrive.

FLORIDA INTERNATIONAL UNIVERSITY
TRADITIONS

Like any other University, FIU has its own set of unique traditions (FIU Alumni Association, n.d.).

Day at the Bay
This day brings together the Panther community along with it's surrounding community to help clean the Biscayne Bay area.

Kissing Pond and Bridge
The tradition began when students would sit along the pond with their partners, becoming known as the Kissing Pond. If any couple kisses on the bridge they will be together for life.

Ring Ceremony
Graduating students gather in the sping semester and receive their rings to celebrate academic achievement.

Roary's Birthday
At BBC during Homecoming week, Roary's birthday is celebrated by hosting a competition to bake Roary's birthday cake.

Stepping on the Seal
The university's seal is located at the front of FIU's student center, and the tradition states that if you step on the seal, you won't graduate on time.

Trail of the Torch
This tradition is a large event which is a candlelight procession from Primera Casa across FIU's campus.

Figure 11.
Kayaking on the Bay
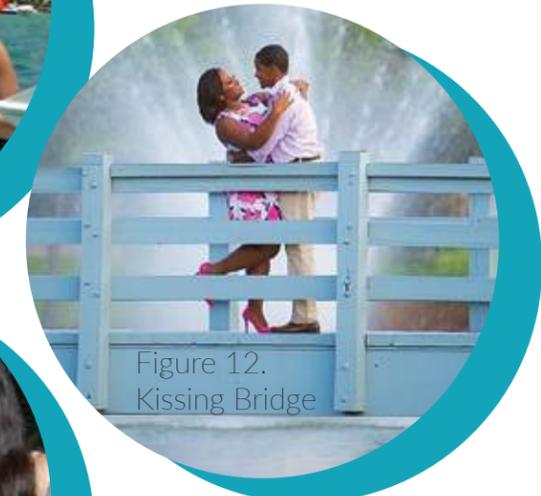
Figure 12.
Kissing Bridge

Figure 3.
Ring Ceremony

Figure 13.
Roary's Birthday

Figure 14.
FIU Seal

Figure 15.
Trail of the Torch

GEOGRAPHIC CHARACTERS

GEOGRAPHIC CHARACTERS
SUN PATH

SUMMER SOLSTICE
9 am

WINTER SOLSTICE
9 am

SUMMER SOLSTICE
5 pm

WINTER SOLSTICE
5 pm

Building Section N/S - Through Elevated Plaz
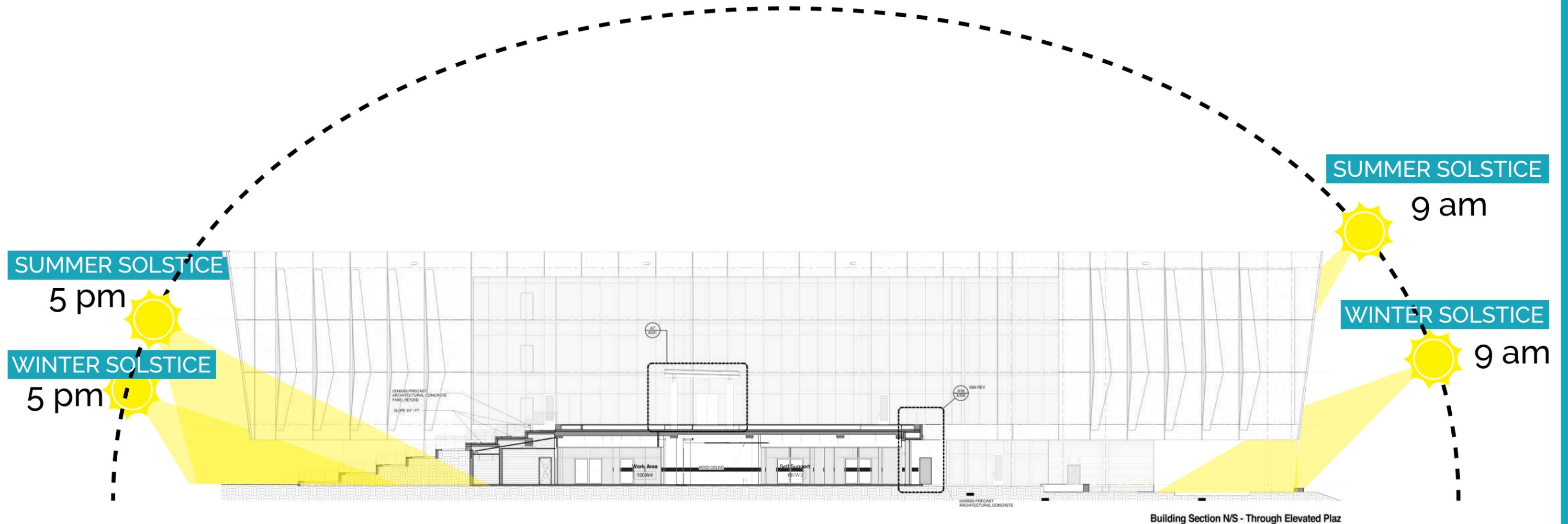
Looking at the sun path, it's understandable that the design was used in relation to the sun path. The way the sun's light moves into the space allows for enough natural lighting to become an element within the design of the space. Using large curtain walls on many sides of the structure. The building contains these "gills" within the design of the structure that also allows more light to seep into the space as an extension to the large curtain walls that the building hold.

FIGURE 10: SASC exterior view

6:31 sunrise
8:10 sunset
SUMMER
1:20 noon
7:05 sunrise
5:36 sunset
WINTER
12:21 noon
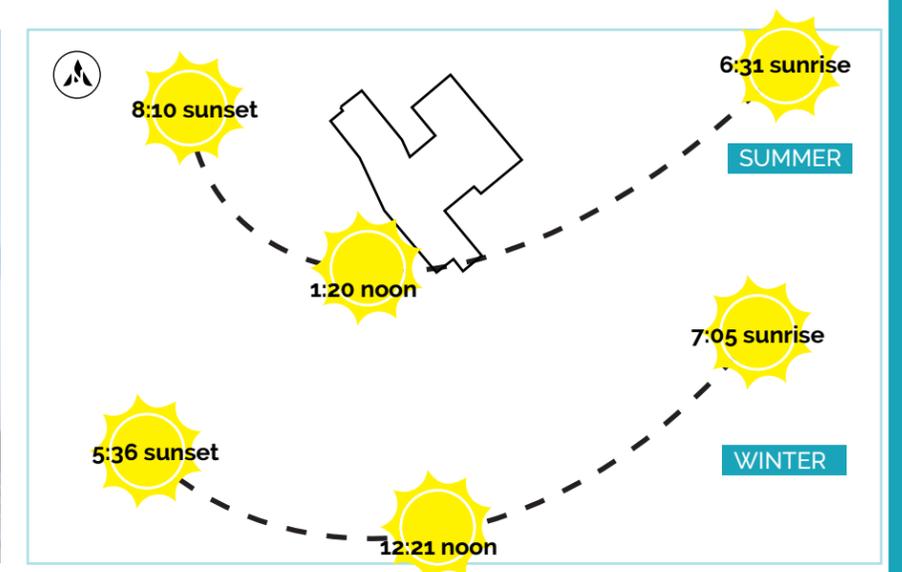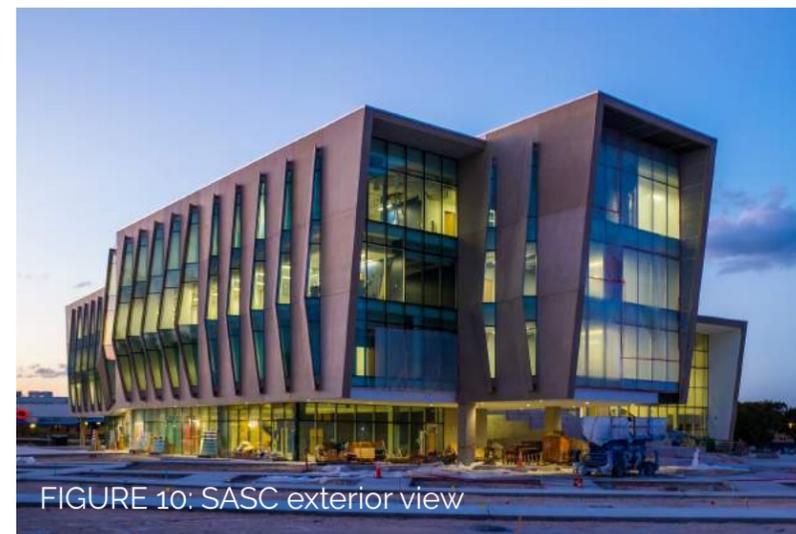
GEOGRAPHIC CHARACTERS
WIND PATH & WEATHER

WIND PATH

FIGURE 11: Google maps of SASC

WEATHER CHART

PRECIPITATION

TEMPERATURES

JAN
FEB
MAR
APR
MAY
JUNE
JULY
AUG
SEPT
OCT
NOV
DEC

10in   8in   6in   4in   2in   20F   40F   60F   80F   100F
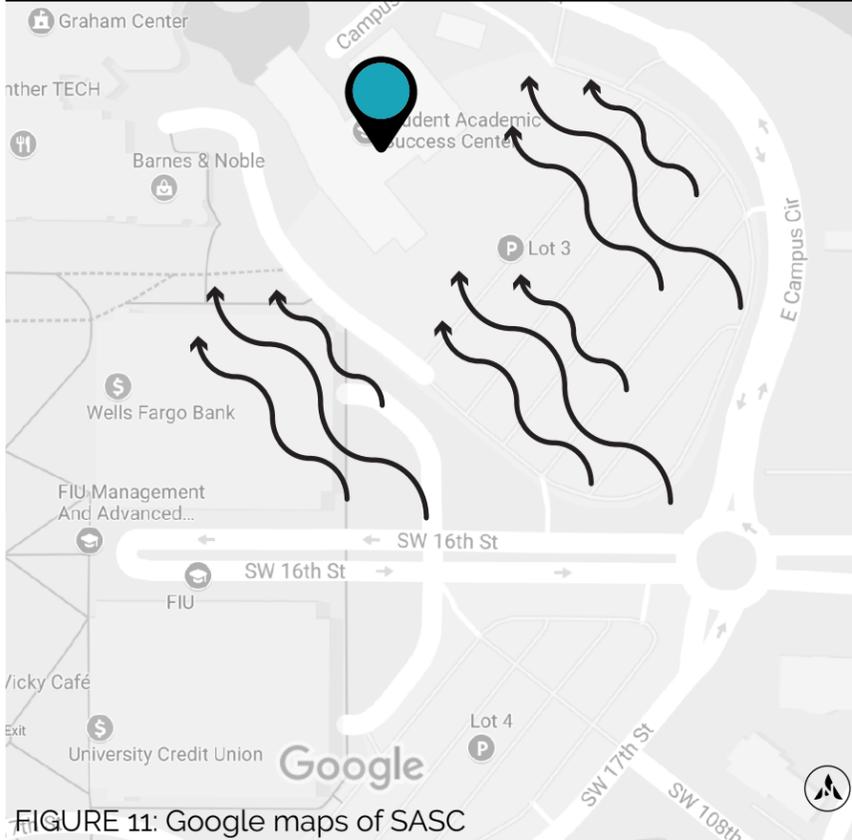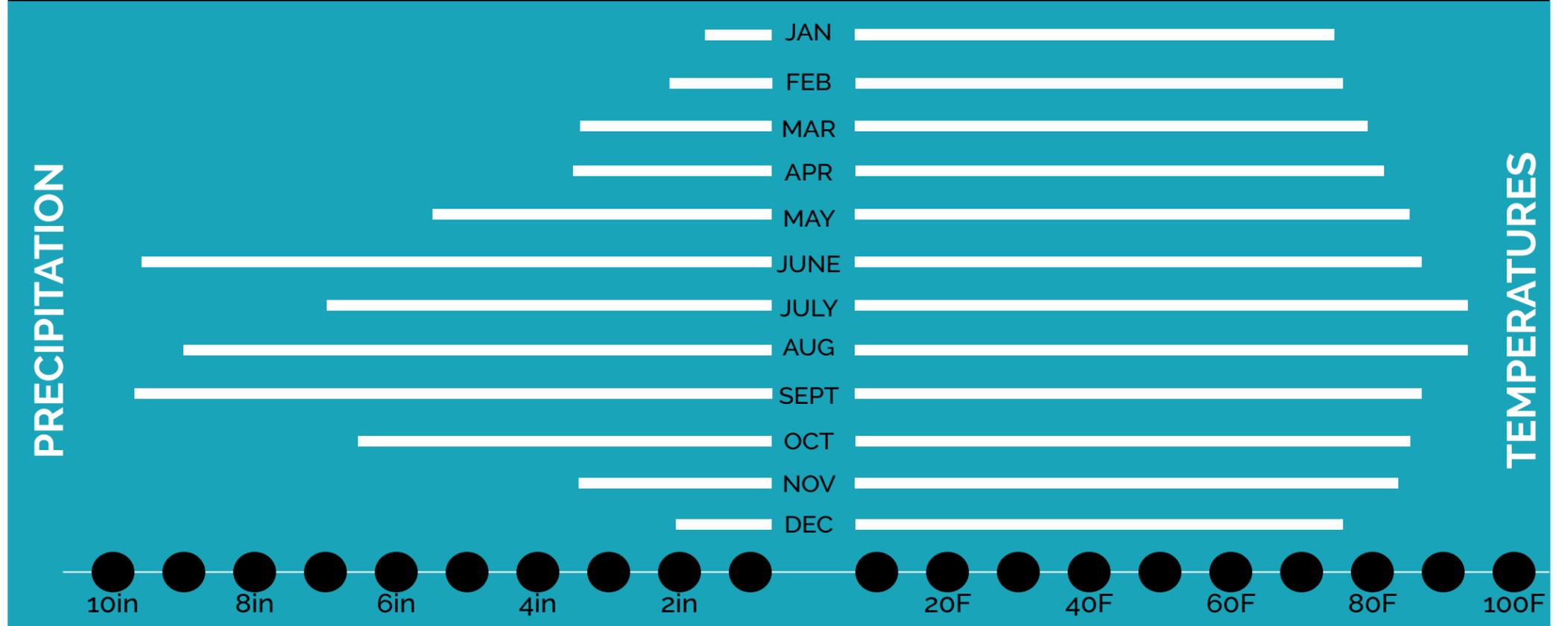
Wind paths usually change depending on the weather and the time period. The buildings orientation, allows for the wind to enter through many different areas. When the wind patterns change, they affect the way people feel as they approach the structure when the wind blows. The space does have some outdoor spaces for people to utilize, which allows the outside spaces to have access to wind patterns but also provide cooling effects for the users.

The temperatures of Florida typically don't vary drastically throughout the year, unless it's in the winter months. The winter months (December through March) are typically where we see a drop in the temperature. And the hottest months are in July and August. With the temperature, comes the rain as well. Florida is full of rainy days at many times of the year. Florida is a place that is prone to flooding. The highest level of flooding has gone up to 10in typically around the summer months. The building doesn't address weather issues except for drop-off on the rear side of the buidling.

GEOGRAPHIC CHARACTERS
TRAFFIC PATTERNS
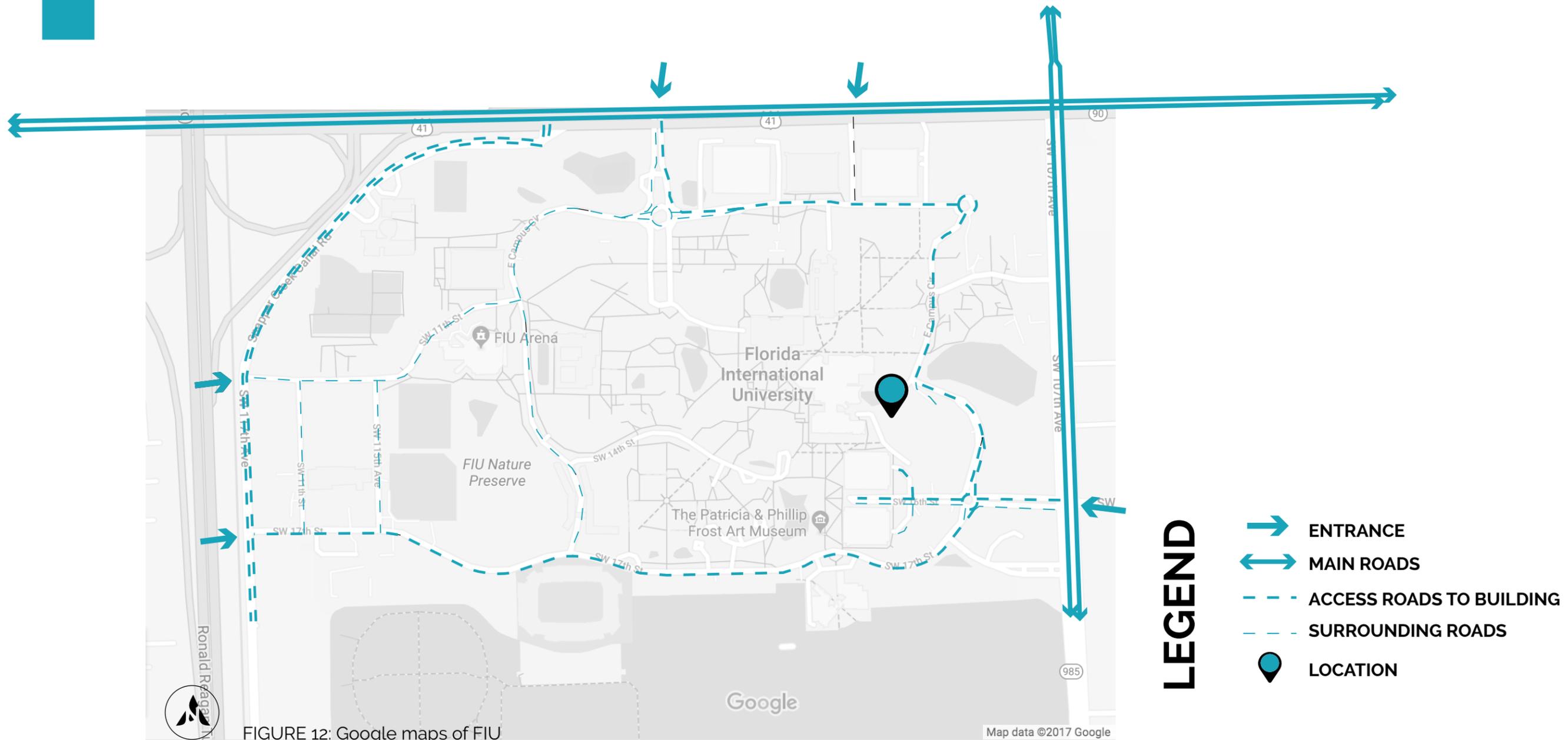
FIGURE 12: Google maps of FIU

LEGEND

→ ENTRANCE

↔ MAIN ROADS

- - - ACCESS ROADS TO BUILDING

– – SURROUNDING ROADS

📍 LOCATION

Traffic patterns indicate the way people move around the university. FIU has a variety of access points to it. 3 different entrances on the North, West, and East side. The main entrances are considered to be the North and East side. The building is located on the East side, close to a main road and main circulation roads around FIU. Since the building is close enough to the East entrance, users will be able to have access to the building with ease and access to parking spaces as well.

GEOGRAPHIC CHARACTERS
VEGETATION AND VIEWS

● TREES

VEGETATION
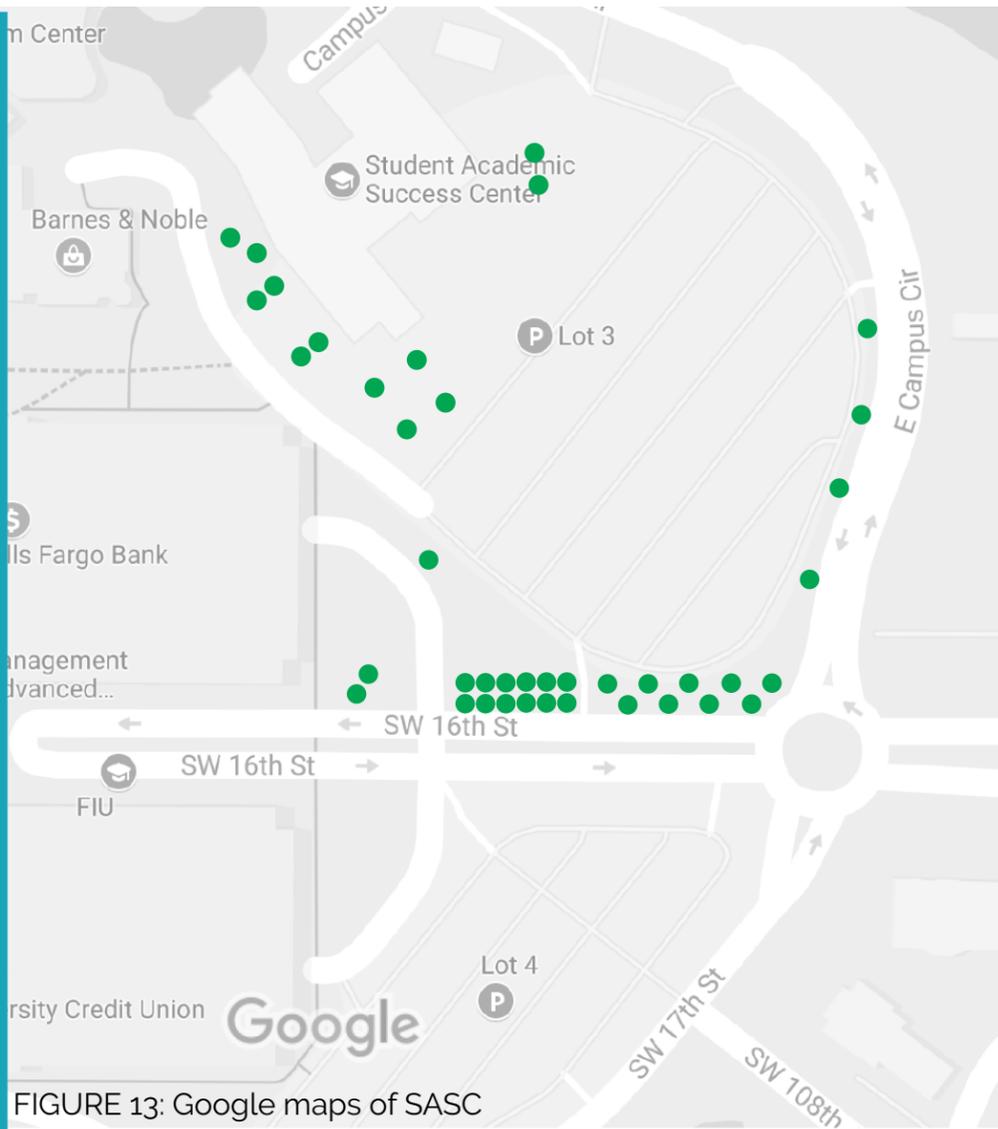
FIGURE 13: Google maps of SASC

FIGURE 14: Exterior view of SASC

Exisiting vegetation consists of mostly grass, palm trees, bald cypress, and oak trees. Creating a pleasant surrounding and a welcoming environment for the student environment that FIU provides. Other plants are also planted for the aesthetic appeal as well. As seen in Figure 4
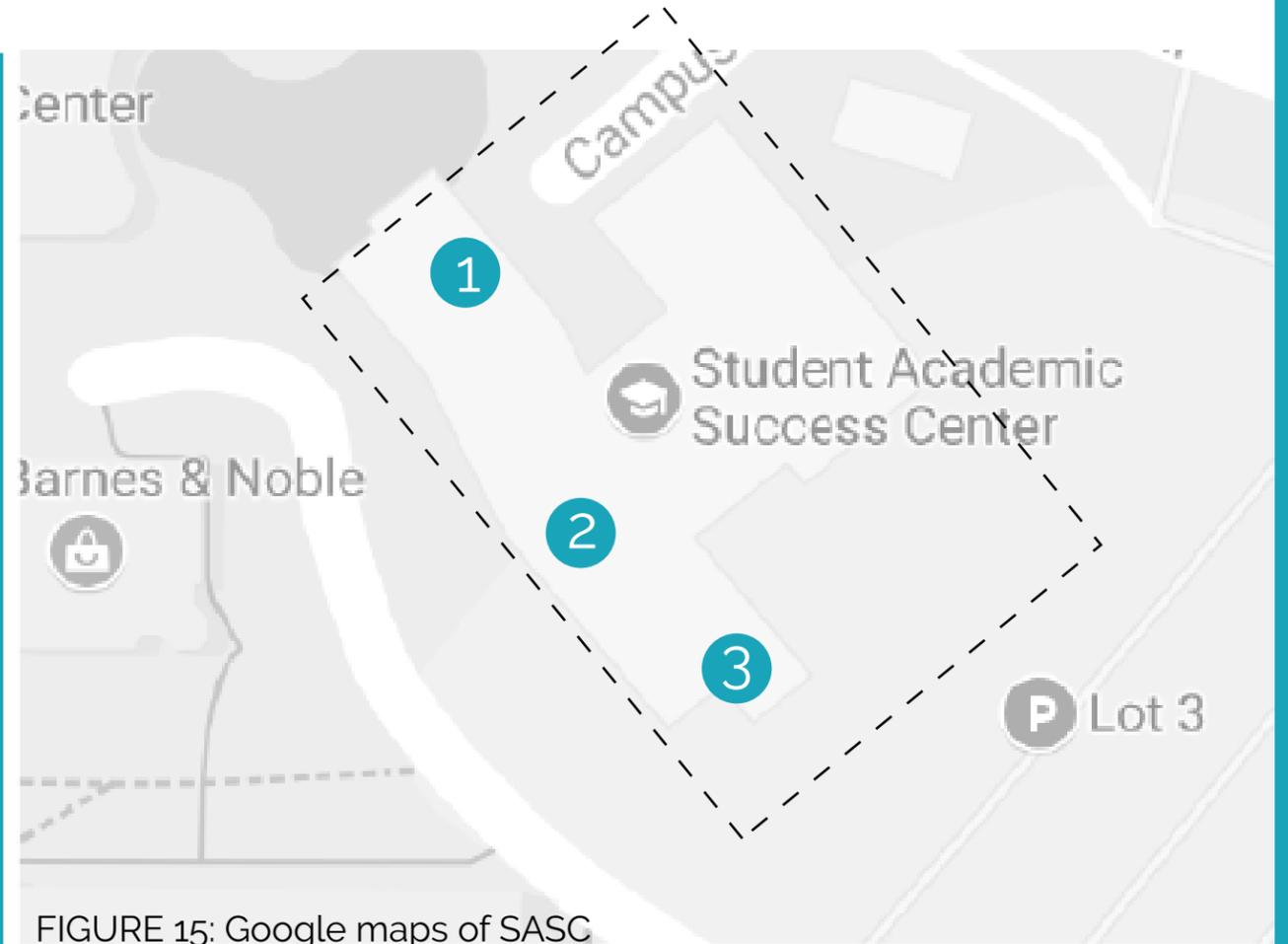
VIEWS

FIGURE 15: Google maps of SASC

FIGURE 16: Views from SASC

FIGURE 17: Views from SASC

FIGURE 18: Views from S
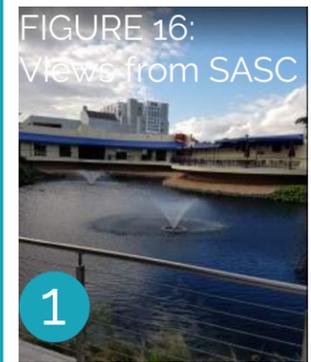
The surrounding views of the building are of FIU itself. The Fi View, takes advantage of the lake behind the building and giving many areas in the building a nice view.

SYNTHESIS & ANALYSIS
GEOGRAPHIC CHARACTERS

The building geographical features are important aspects of the building. With considerations of the sun in the design of the building, the space is capable of providing enough light through all the spaces. Which can become an important part for the design considerations of both gallery and classroom spaces. It's possible some places will need to be shielded from the light but yet others exposed. Wind patterns and weather become a part of the outdoor element that can become an issue for pedestrians and people walking around the building. Fortunately, the back side of the building is protected to allow easy delivery to the building. The location of the building as well provides easy access for the the users of the space. Its located near a main entrance and provides the access to the schools parking spaces. Because of this feature, advertisement for shows and galleries would be an easy explanation for many people as far as directions go. These features are important to implement in the design process and considerations as well.

ARCHITECTURE

ARCHITECTURE
SURROUNDING ARCHITECTURE

With FIU's variety in architectural styles, Primera Casa, which was built in 1969, is an example of brutalist architecture that contains features of ruggedness and lack of concern for a look of comfort as the style. While Rafael Diaz Balart Hall, built in 2005, represents the influences of international styles that has rectilinear forms and surfaces that don't contain decoration. Paul L. Cejas, built in 2003, contains a prime example of contemporary design that has some odd shapes and hints of artistic styles added as well.
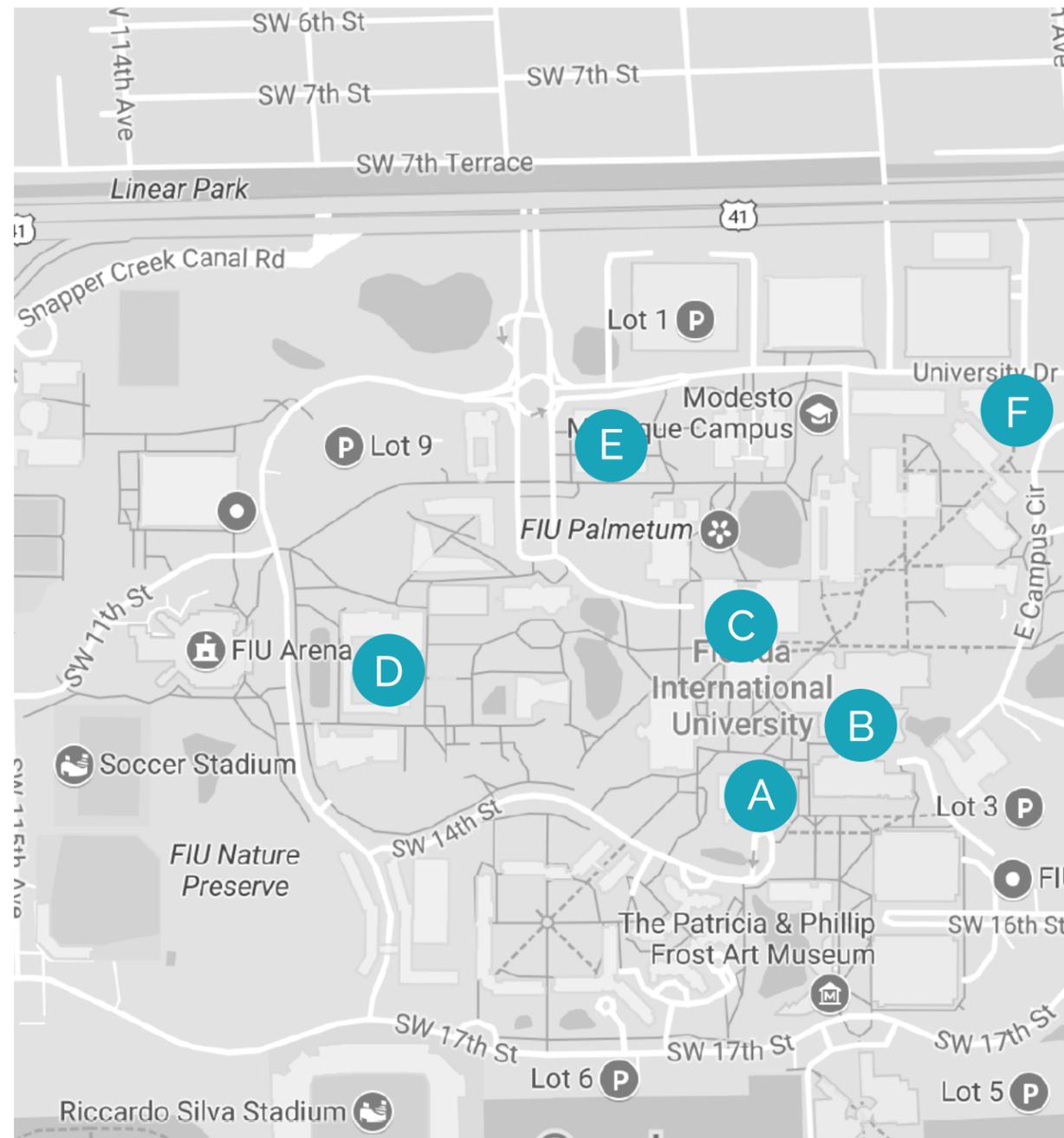
FIGURE 19: Primera Casa

FIGURE 22: Rafael Diaz Balart Hall

FIGURE 20: Graham Center

FIGURE 23: Paul L. Cejas

FIGURE 21: Green Library

FIGURE 24: Academic Health Center 3

ARCHITECTURE
SURROUNDING ARCHITECTURE

Deuxième Maison, built in 1973, again displays its origins of brutalist architecture. With more ruggedness and heaviness. With minimal colors. Versus the contemporary design of School of International and Public Affairs, built in 2011, that's modern yet uses the form of shapes as its strong points as well along with the FIU Arena as well. The College of Business Complex, built in 2007, exhibits efforts of contemporary design that's concerned with clean lines, sharp edges, and more angles.
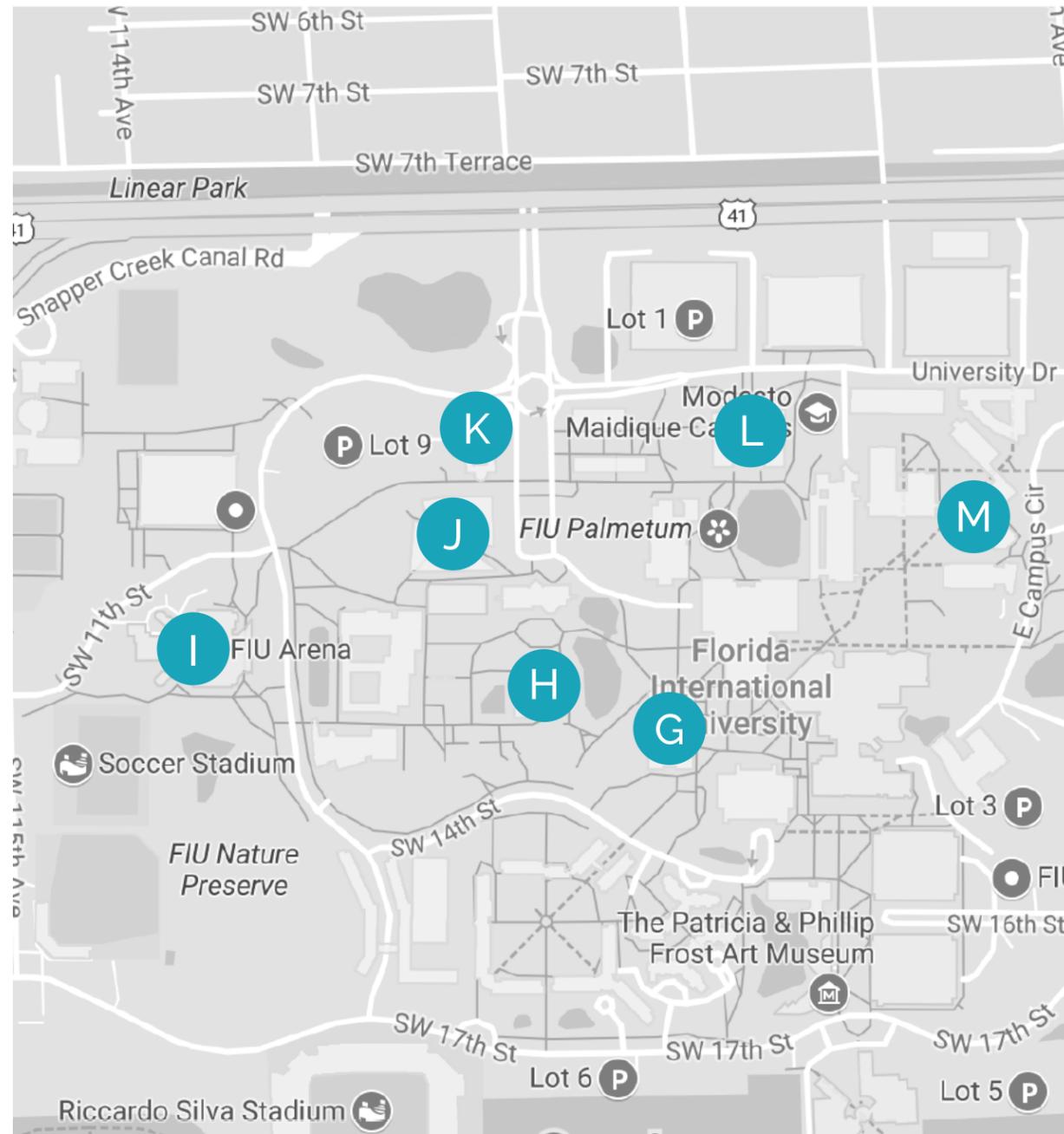
FIGURE 25: Deuxième Maison

FIGURE 26: School of International and Public Affairs

FIGURE 27: FIU Arena

FIGURE 28: Collge of Business Complex

FIGURE 29: Engineering and Computer Science

FIGURE 30: Sanford and Dolores Ziff Education Builing

FIGURE 31: Health and Life Sciences 1&2

SYNTHESIS & ANALYSIS
ARCHITECTURE

With FIU's large variety of architectural styles, you see a transition period between one of the first buildings to the most recent buildings. A time period that stretches from 1969-2017. Each building that is constructed usually reflects the design of the era. SASC is another building that fits the era in which it was built in. Perfect to bring up-to-date trends into the building for the new application. As we examined the surrounding architecture, there are some features we looked at as far as what may be applied and what can be avoided. The beginnings were not something we want to follow as a design guidance, but the most recent buildings like seen from Figure 15, 17, and 19. Keeping an updated design on the interior that fits the contemporary era but still speaks of the origins of FIU, in terms of how the design always progresses. Keeping in mind that the design of the building's interior should accommodate the users of the space accurately.

LEED CHECKLIST

LEED Checklist for Student Academic Success Center

Feature	Notes (How?)
Location and Transportation	
Surrounding Density and Diverse Uses	The project's geographic center is within 1/2-mile (800 meters) walk distance of at least seven diverse uses.
Access to Quality Transit	The university has shuttles and has access to bus stops within a 1/2 mile radius.
Bicycle Facilities	Add easily accessible bicycle storage areas to users in addition to the existing ones on site; access to an existing bicycle network; are accessible to changing stations within a half mile radius
Reduced Parking Footprint	The project is located next to an existing parking garage with preferred parking such as carpool and energy efficient vehicle charging spaces.
Water Efficiency	
Indoor Water Use Reduction	Reduce aggregate water consumption by 25% from the baseline.
Energy and Atmosphere	
Minimum Energy Performance	Provide occupancy controls for class rooms, meeting rooms, and break rooms
Fundamental Refrigerant Management	(OUT OF SCOPE) Zero use of CFC-based refrigerants in new base building HVAC&R systems. When reusing existing base building HVAC equipment, complete a comprehensive CFC phase-out conversion prior to project completion.
Enhanced Commissioning	(OUT OF SCOPE) Complete the following commissioning process (CxP) activities for mechanical, electrical, plumbing, and renewable energy systems and assemblies in accordance with ASHRAE Guideline 0–2005 and ASHRAE Guideline 1.1–2007 for HVAC&R systems, as they relate to energy, water, indoor environmental quality, and durability.
Advanced Energy Metering	(OUT OF SCOPE) Install new or use existing tenant-level energy meters to provide tenant-level data representing total tenant energy consumption (electricity, natural gas, chilled water, steam, fuel oil, propane,biomass, etc.). Utility-owned meters are acceptable.

LEED Checklist for Student Academic Success Center

Feature	Notes (How?)
Renewable Energy Production	(OUT OF SCOPE) Incorporate on-site nonpolluting renewable energy generation, such as solar power
Enhanced Refrigerant Management	(OUT OF SCOPE) Do not use refrigerants, or use only refrigerants (naturally occurring or synthetic) that have an ozone depletion potential (ODP) of zero and a global warming potential (GWP) of less than 50.
Green Power and Carbon Offsets	(OUT OF SCOPE) Meet at least some of the building's total energy use directly with renewable energy systems, or engage in a contract to purchase green power, carbon offsets, or Renewable Energy Certificates (RECs).

Materials and Resources

Feature	Notes (How?)
Storage and Collection of Recyclables	(OUT OF SCOPE) Provide dedicated areas accessible to waste haulers and building occupants for the separation, collection, and storage of recyclable materials for at least the top four recyclable waste streams identified by the waste study. Locate the collection and storage bins close the source of recyclable waste.
Long-Term Commitment	(OUT OF SCOPE) The occupant or tenant must commit to remain in the same location for a minimum of 10 years.
Interiors Life-Cycle Impact Reduction	Implement a flexible lighting control system with plug and play components such as wall controls, sensors, and dimming ballasts for a minimum of 50% of the lighting load. ; Design at least 50% of interior nonstructural walls, ceilings, and floors to be movable or demountable; Implement flexible power distribution (i.e., plug-and-play) systems for at least 50% of the project floor area so that lighting, data, voice, and other systems can be easily reconfigured and repurposed.
Building Product Disclosure and Optimization - Environmental Product Declarations	Use products that comply with one of the criteria below for 50%, by cost, of the total value of permanently installed products in the project. Products will be valued as: Third party certified products that demonstrate impact reduction below industry average in at least three of the following categories are valued at 100% of their cost for credit achievement calculations and USGBC approved program -- Products that comply with other USGBC approved multi-attribute frameworks.
Building Product Disclosure and Optimization - Material Ingredients	(OUT OF SCOPE) Encourage the use of products and materials for which life-cycle information is available and that have environmentally, economically, and socially preferable life-cycle impacts.

LEED Checklist for Student Academic Success Center

Feature	Notes (How?)
Building Product Disclosure and Optimization - Sourcing of Raw Materials	Wood products. Wood products must be certified by the Forest Stewardship Council or USGBC-approved equivalent. Products meeting wood products criteria are valued at 100% of their cost for the purposes of credit achievement calculation.

Indoor Environmental Quality

Feature	Notes (How?)
Minimum Indoor Air Quality Performance	(OUT OF SCOPE) Modify or maintain the existing outside air ventilation distribution system to supply at least the outdoor air ventilation rate required by ASHRAE 62.1–2007
Environmental Tobacco Smoke Control	(OUT OF SCOPE) Prohibit smoking inside and outside of the building; Tobacco
Low-Emitting Materials	Reduce concentrations of chemical contaminants that can damage air quality, human health, productivity, and the environment by selecting low emitting finishes
Quality Views	Provide views that include at least two of the following: (1) flora, fauna, or sky; (2) movement; and (3) objects at least 25 feet from the exterior of the glazing;
Daylight	Provide manual or automatic (with manual override) glare-control devices for all regularly occupied spaces.
Indoor Air Quality Assessment	(OUT OF SCOPE) Install new filtration media and perform a building flush-out by supplying a total air volume of 14,000 cubic feet of outdoor air per square foot (4 267 140 liters of outdoor air per square meter) of gross floor
Thermal Comfort	(OUT OF SCOPE) Meet the requirements of ASHRAE Standard 55-2004, Thermal Comfort Conditions for Human Occupancy. Provide a permanent monitoring system to ensure that the building performs to the desired comfort criteria as determined above.
Interior Lighting	For the entire project, use light sources with a CRI of 80 or higher. Exceptions include lamps or fixtures specifically designed to provide colored lighting for effect, site lighting, or other special use.
Acoustic Performance	Design classrooms and other core learning spaces to meet the Sound Transmission Class (STC) requirements of ANSI Standard S12.60-2002, Acoustical Performance Criteria, Design Requirements and Guidelines for Schools, except windows, which must meet an STC rating of at least 35.

LEED Checklist for Student Academic Success Center

Feature	Notes (How?)
Enhanced Indoor Air Quality Strategies	Install permanent entryway systems at least 10 feet (3 meters) long in the primary direction of travel to capture dirt and particulates entering the building at regularly used exterior entrances. Acceptable entryway systems include permanently installed grates, grilles, slotted systems that allow for cleaning underneath, rollout mats, and any other materials manufactured as entryway systems with equivalent or better performance.
LEED Accredited Professional	(OUT OF SCOPE) At least one principal member of the project team must be a LEED accredited professional.

Innovation

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CLIENT DOCUMENTATION AND DESIGN GOALS & OBJECTIVES

4

CHAPTER OVERVIEW

This chapter provides a detailed analysis and description of the owners and users of our proposed facility. By developing user profiles, we are able to determine user demographics to create design guidelines about the functional and hierarchal needs of each space. With this information, we synthesized the data to determine a set of user requirements and design goals for our project.

OWNER NARRATIVE
SATTERLEE | ROSENBERG | SILVER

JOY SATTERLEE
ART AND CULTURE CENTER/HOLLYWOOD

POSITIONS AND ORGANIZATIONS

Executive Director | Art and Culture Center (2005-Present)
Appointed Member | Florida Council on Arts and Culture (2013-Present)
Participant | Center for Creative Leadership (2016)
Advisory Committee Member | Girls' Club Gallery Fort Lauderdale
Board Member | Greater Hollywood Chamber of Commerce
Member | Florida Association of Museums
Member | Funding Arts Broward
Member | Citizens Interested in the Arts
Member | Broward Women's Alliance
Member | Miami Press Club
Member | Public Relations Society of America
(Florida Department of State, n.d.) (Broward.org, 2013)

PERSONAL INFORMATION

Married to Fred Harris
Business-oriented in the non-profit sector
Community involvement through the arts
Public relations background
Management expertise
(Chaney, 2011)

ATTITUDES/BELIEFS

Cultivate creativity and the support of the arts in the community through education, innovation and collaboration
(Florida Department of State, n.d.)

PROJECT GOALS

Reasons for the Project:
To further the benefits of cultural centers
To reach a different target audience

Issues of Importance:
Spread of knowledge of the arts
Interaction between visitors and users of art facilities

Organizational Requirements:
To expand the reach of art education to the community
  and students who will be next generation leaders
Bring awareness to the arts to emphasize its importance
  in society

Design Guidelines:
Provide spaces for artists and visitors to collaborate
Provide areas for instruction of the arts

EXECUTIVE DIRECTOR

DEMOGRAPHIC INFORMATION:
BORN: 1955
BIRTHPLACE: MIAMI, FL

EDUCATION:
FLORIDA INTERNATIONAL UNIVERSITY
1980
BACHELOR OF SCIENCE
IN COMMUNICATION TECHNOLOGY

HARVARD BUSINESS SCHOOL
2006
STRATEGIC PERSPECTIVES
IN NONPROFIT MANAGEMENT

MARK B. ROSENBERG
FLORIDA INTERNATIONAL UNIVERSITY

FIGURE 2. MARK ROSENBERG

POSITIONS AND ORGANIZATIONS

President | Florida International University (2009-Present)
Chancellor | Florida Department of Education (2005-2009)
Chair | Commission on Access, Diversity & Excellence (2016-Present)
Chair | Greater Miami Chamber of Commerce (2016-2017)
Chair | National Research Council (2015-Present)
Member | Florida Council of 100
Member | Florida Advisory Committee, US Global Leadership Coalition
Chair | Coalition of Urban Serving Universities
Board of Directors | City National Bank of Florida
Board of Directors | Holocaust Memorial of Greater Miami Jewish Federation
(Rosenberg, 2017)

PERSONAL INFORMATION

Married to Rosalie Rosenberg
Educational leader in university and political sectors
Father served in U.S. Army during WWII
Mother was held in Auschwitz-Birkenau concentration camp
First generation college student (of four children)
Member of the Temple Menorah in Miami Beach

(Concordia, n.d.) (Veiga, 2016)

ATTITUDES/BELIEFS

"Education can and does have a magical, if not revolutionary impact on people." A Worlds Ahead education prepares students for the 21st century workplace helping to nurture aesthetic, ethical and leadership qualities that students need to be effective global citizens.
(Rosenberg, 2017)

PROJECT GOALS

Reasons for the Project:
To further social interaction between students
Provide opportunities to learn about different cultures

Issues of Importance:
Promoting tolerance for other cultures

Organizational Requirements:
Further celebration of cultural diversity within the
        university
Forge radical thinking through social settings

Design Guidelines:
Provide a space for students to relax and promote social
        interaction
Provide moments that perpetuate cultural diversity

PRESIDENT

DEMOGRAPHIC INFORMATION:
BORN: 1949
BIRTHPLACE: UNITED STATES

EDUCATION:
MIAMI UNIVERSITY OF OHIO
1971
BACHELOR OF THE ARTS
IN POLITICAL SCIENCE

UNIVERSITY OF PITTSBURGH
1976
PH.D. IN POLITICAL SCIENCE
GRADUATE CERTIFICATE IN LATIN
AMERICAN AND CARIBBEAN STUDIES

CONSTANCE SILVER
C. MCSILVER ART

PHILANTHOPIST/ARTIST

DEMOGRAPHIC INFORMATION:
BORN: 1940
BIRTHPLACE: MAINE, USA

EDUCATION:
NEW YORK UNIVERSITY
1978
BACHELOR OF SCIENCE
IN SOCIAL WORK
1979
MASTER OF SOCIAL WORK

UNION INSTITUTE AND UNIVERSITY
1983
PH.D. IN SOCIAL WORK

TITLES AND ORGANIZATIONS

Artist
Psychoanalyst
Social Worker
Philanthropist
Professor
Board of Trustees | New York University
(New York University, 2007) (C. McSilver Art, n.d.)

ATTITUDES/BELIEFS

"I work in the world of intense poverty. Someone paying $15,000 for a pocketbook is just absurd to me, but to each his own." - Silver (Harris, 2012)

It is important to prepare students who will go back into their communities and provide service. Understanding the community is extremely helpful. - Silver (New York University, 2007)

PROJECT GOALS

Reasons for the Project:
To allow people to experience art hands on
To give people the chance to express themselves

Issues of Importance:
Individual artistic expression
Provide new opportunities to students and community

Organizational Requirements:
Teach new methods of artistic self expression
Provide all tools for student success

Design Guidelines:
Provide spaces for self exploration
Provide a secure environment for expression

PERSONAL INFORMATION

Married to Martin Silver
Grew up in a poor rural family
High social status but is down-to-earth/humble
100% of proceeds from artwork goes to educational scholarships
Management expertise
(Henriette, 2014)

CLIENT USER PROFILES

STAFF + EMPLOYEES

DIRECTOR
EXECUTIVE + DEPUTY

DEPARTMENT DESCRIPTION

They are responsible for leading and guiding the vision of the center. Director's are in charge of inspiring the team as well as managerial tasks such as budgeting, working with deadlines and directing others. Overall, the Director must inspire, lead, guide, and direct their staff team to successfully develop the Hollywood Art and Culture Center.

FF&E REQUIREMENTS

Computer
Printer
Fax
Desk
Desk chair
Storage
Paper bin
Phone
Supplies

DESIGN GUIDANCE

- Lighting should be appropiate for different tasks

- Provide collaborative and private zones

- Create functional, flexible, and effective workspaces

- Acoustical properties should maintain privacy

- Color palette should express a productive well-being environment

CURATOR
ART EXHIBIT MANAGER

DEPARTMENT DESCRIPTION

They manage the art gallery and are in charge of selecting and interpreting the works of art within the gallery. They are also responsible for overseeing the marketing, business, and fundraising for the gallery.

DESIGN GUIDANCE

- Provide space to research books and magazines for art exhibits

- Lighting should be appropiate for different tasks

- Acoustical properties should maintain privacy

- Create functional, and comfortable workspace

- Color palette should express a productive well-being environment

EDUCATION
ART PROGRAM ADMINISTRATION

DEPARTMENT DESCRIPTION

They are responsible for developing the educational program and managing the functions of the program. This department consists of office managers, program designers, and educational artists to teach classes to students.

DESIGN GUIDANCE

- The environment should isnpire educational arts and efficiency

- Provide collaborative and private zones

- Create functional, flexible, and effective workspaces

- Acoustical properties should maintain privacy

- Color palette should express a productive well-being environment

THEATER

DEPARTMENT DESCRIPTION

They are responsible for leading and guiding the peforming arts and music program. The administration develops show productions for the community and takes part with the educational program.

FF&E REQUIREMENTS

Computer
Printer
Fax
Desk
Desk chair
Storage
Paper bin
Phone
White board
Prop lights

DESIGN GUIDANCE

- The environment should inspire creativity and comfort to allow restricitonless expression

- Provide collaborative and private zones

- Create functional, flexible, and effective workspaces

- Acoustical properties should maintain privacy

- Color palette should express a productive well-being environment

PUBLIC RELATIONS
MARKETIING OFFICE

DEPARTMENT DESCRIPTION

They are responsible for advertising the exhibit and promoting the featured artist's works to gain foot-traffic within the gallery. Their role is imperative for the success of the gallery and depending on how well the featured exhibit is marketed it can mean the difference between 80 plus people within hours or zero.

FF&E REQUIREMENTS

Computer
Printer
Fax
Desk
Desk chair
Storage
Paper bin
Phone
White Board
Round collaborative table

DESIGN GUIDANCE

- The environment should provide creativity outlets for brainstorming marketing ideas

- Provide collaborative and private zones

- Create functional, flexible, and effective workspaces

- Acoustical properties should maintain privacy

- Color palette should express a productive well-being environment

VISITOR SERVICES
RECEPTIONIST + VOLUNTEERS

DEPARTMENT DESCRIPTION

Receptionists are responsible for greeting guests, accepting payments for admission, and keeping track of the demographic log to record how many people enter the center. They are the"first impression" of the center and are essential in creating a positive experience for the users.

Volunteers are a fundemental part of the center for it to properly function and maintain the center's existance, especially during fundraising events when volunteer help is crucial to the success of the occasion.

FF&E REQUIREMENTS

Computer
Printer
Fax
Desk
Desk chair
Storage
Paper bin
Phone
Filing cabinets
Collaborative round table
Break area

DESIGN GUIDANCE

- The environment should iexpress the center's values and comfort

- Provide collaborative and private zones

- Create functional, flexible, and effective workspaces

- Acoustical properties should maintain privacy

- Color palette should express a productive well-being environment

ACCOUNTING
FINANCIAL OFFICE

DEPARTMENT DESCRIPTION

They are responsible for managing the center's funds and allocating money to promote, support, and upkeep the center's existance. Overall, they manage money coming in and going out as well as creating budgets and fiscal plans for the future of the center.

FF&E REQUIREMENTS

Computer
Printer
Fax
Desk
Desk chair
Storage
Paper bin
Secure money storage
Phone
Filing cabinet

DESIGN GUIDANCE

- The environment should ireflect well-being through environment elements for productivity

- Provide collaborative and private zones

- Create functional, flexible, and effective workspaces

- Acoustical properties should maintain privacy

- Color palette should express a productive well-being environment

USER NEEDS ASSESMENT
PHYSICAL, PHYSIOLOGICAL, + PSYCHOLOGICAL REQUIREMENTS

PHYSICAL ENVIRONMENT

Daily administrative tasks need designated space for items such as computers, filing cabinets, paperwork, and phones.

Teachers need abundant storage and counter space to put supplies.

Receptionist needs clear lines of sight and comfortable seating.

Volunteers need lockers and a break room.

Acoustic privacy needed for offices and conference room.

Provide climate control for offices and classrooms.

PHYSIOLOGICAL ENVIRONMENT

Accessibility for all users is important so people can have an equal opportunity to enjoy the center.

Thermal and acoustic comfort through materiality and elements.

Functional and flexible workplace configurations to aid efficiency.

Concealed storage options to store visually undesirable materials.

Wayfinding guided through interior features and elements.

Legibility supported by signage.

Physical comfort with appropriate furnishings.

PSYCHOLOGICAL ENVIRONMENT

Provide thresholds and hierarchy to guide users throughout the space.

Include mystery and pattern to both delight and put users at ease.

Use appropriate color palette to reflect the environments purpose.

Implement a variety of textures to provide intrigue in social spaces.

Gallery space should be a "blank slate" to not distract users from art.

Use light color palette within smaller spaces to give the appearance of a bigger space.

USER PROFILES

VISITORS

SUMMER CAMP

YOUTH

DESCRIPTION

Children and youth in grades ranging from pre-k to high school who are on summer vacation and are going to the center to learn about creating are and/or polishing their craft with qualified professionals.

FF&E REQUIREMENTS

- Desks
- Task Chairs
- Flooring that resists high traffic
- Antimicrobial Fabric (if used)
- White Boards
- Storage Receptacles
- Waste Receptacles
- Lockers
- Projectors
- Drying racks

DESIGN GUIDANCE

-Provide collaborative areas

-Create functional, flexible, and effective workspaces

-Color palette should promote productivity, expression, and well-being

-Acoustical properties should encourage privacy and focus

- Allow access to nature for outdoor activities

COLLEGE STUDENTS

YOUNG ADULTS

DESCRIPTION

Young adults ages ranging from 18-23 who are looking to learn or perfect different forms of art. They could be interested in the performances and/or night life. These users may also just want to observe others at work.

FF&E REQUIREMENTS

- Desks
- Chairs
- Flooring that resists high traffic
- Antimicrobial Fabric (if used)
- White Boards
- Storage Receptacles
- Lockers
- Projectors
-Drying Racks
- **Waste Receptacles**
- Lounge Seating
- Auditorium Seating (outof scope)
- Dance Floor
- **Stage**
- Bar Seating
- Booth Seating

DESIGN GUIDANCE

-Provide socialization areas

-Afford privacy zones

-Create functional, flexible, and effective **workspaces**

-Color palette should promote productivity, expression, and well-being

-Afford access to charging stations/wifi

EDUCATION

ARTISTS & PROFESSORS

DESCRIPTION

These users will be volunteering to provide their services by offering lectures and workshops to be held in the center year round. They consist of local artists and professors from the College of Communication, Architecture + the Arts at FIU.

FF&E REQUIREMENTS

- Desks
- Chairs
- Flooring that resists high traffic
- Antimicrobial Fabric (if used)
- White Boards
- Storage Receptacles
- Lockers
- Projectors
- Waste Receptacles
- Stage
- Drying racks

DESIGN GUIDANCE

- The environment should ireflect well-being through environment elements for productivity

- Provide collaborative and private zones

- Create functional, flexible, and effective workspaces

- Acoustical properties should maintain privacy

- Color palette should express a productive well-being environment

SWEETWATER
LOCALS OF ALL AGES

DESCRIPTION

These users consist of any lovers of the arts, or any locals who are interested in learning a new craft. They range from children to older adults. These users could also be interested in using the cafe' for a quick bite nearby.

FF&E REQUIREMENTS

- Desks
- Chairs
- Flooring that resists high traffic
- Antimicrobial Fabric (if used)
- White Boards
- Projectors
- Waste Receptacles
- Lounge Seating
- Auditorium Seating
- Stage
- Bar Seating
- Booth Seating

DESIGN GUIDANCE

-Provide socialization areas

-Afford privacy zones

-Create functional, flexible, and effective workspaces

-Color palette should promote productivity, expression, and well-being

- Provide comfortable seating for all ages

USER NEEDS ASSESMENT

PHYSICAL ENVIRONMENT

Daily administrative tasks need designated space for items such as computers, filing cabinets, paperwork, and phones.

Teachers need abundant storage and counter space to put supplies.

Receptionist needs clear lines of sight and comfortable seating.

Volunteers need lockers and a break room.

Acoustic privacy needed for offices and conference room.

Provide climate control for offices and classrooms.

PHYSIOLOGICAL ENVIRONMENT

Accessibility for all users is important so people can have an equal oppurtunity to enjoy the center.

Thermal and acoustic comfort through materiality and elements.

Functional and flexible workplace configurations to aid efficiency.

Concealed storage options to store visually undesirable materials.

Wayfinding guided through interior features and elements.

Legibility supported by signage.

Physical comfort with appropiate furnishings.

PSYCHOLOGICAL ENVIRONMENT

Provide thresholds and heirarchy to guide users throughout the space.

Include mystery and pattern to both delight and put users at ease.

Use appropiate color palette to reflect the environments purpose.

Implement a variety of textures to provide intrigue in social spaces.

Gallery space should be a "blank slate" to not distract users from art.

Use light color palette within smaller spaces to give the appearance of a bigger space.

DESIGN GOALS & OBJECTIVES

MISSION STATEMENT
OUR GOAL

FIU has plans to expand into a college town. Our mission is to become part of this expansion by adding to the University with an art and cultural hub that provides education and entertainment for both the university and the community.

ORGANIZATIONAL GOALS & OBJECTIVES
ENVIRONMENT

The environment should be seen as a hub for both the surrounding college community and the surrounding residential neighborhoods. It should accommodate the space for the art and cultural center that can provide both education and entertainment. Creating an inviting space that attracts the users to come use the facility and its amenities on both the educational and the environmental aspect. Being able to bring the day time aspect and night time aspect to the into program. During the day, the center would provide the educational portion with a cafe. During the night, it would become exclusively for student entertainment introducing a bar/ "speakeasy" for FIU students and their companions. Ensuring a tailored space for FIU students to have access to as entertainment, free of charge for entrance. But also providing non-FIU student the opportunity to participate with an entrance fee.

ORGANIZATIONAL GOALS & OBJECTIVES
ENVIRONMENTAL GOALS

GOALS:

- Separating the public and private and smoothly blend transitional spaces
- Provide educational spaces for rent and classroom usage for the users
- Setting up a variety of spaces to accommodate the wide range of arts and different ways of expression
- Separating the amenities between day and nigh
    - Daytime activities need to accommodate all the users
    - Nighttime activities need to accommodate space for special events and the bar/ "speakeasy"
- Allowing for spaces that are used for artists and visitors to collaborate
- Provide a space for students to relax and promote social interaction
- Making moments that perpetuate cultural diversity
- Allowing for spaces to accommodate for self-exploration
- Provide a secure environment for expression
- Hub for students and the community that provides education and entertainment
- Inviting space that attracts people into the spaces

ORGANIZATIONAL GOALS & OBJECTIVES
FORM GOALS
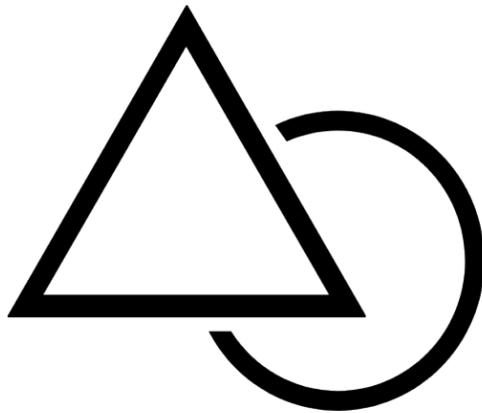
IMAGE:

EDUCATION:
The space should have an idea image of a clean modern design that promotes both creativity and freedom of expression.

Providing an exciting space yet productive as the Google office does.

Being able to blend visitors with the users so that there's no difference between either or, on the educational aspect.

HOSPITALITY:
Creating a mysterious space that is also hidden. Making the space feel like a speak easy on campus using the idea of modern design as well, so there's no separation between the education part and the hospitality.

Making it feel alluring for the users of the space but also making the design complex to play off the mysterious design.

FEELING OF THE SPACE:

The environment should be exciting in order to help let the artists be more expressive. Using spaces that help people distract for a moment but also inspire.

The environment should be welcoming and alluring. Many community spaces do not attract people to come to the space for its dull and intimidating appeal. Turning the space to feel like everyone is invited into the space would be the idea to attract different users.

ORGANIZATIONAL GOALS & OBJECTIVES
FUNCTION GOALS
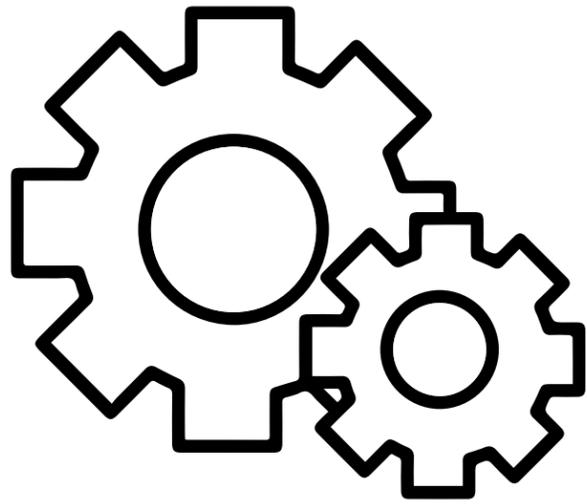
MAJOR ACTIVITY:

EDUCATION:
Accessible open spaces with also a need for privacy. Using ideas of sociofugal and sociopetal as a way of organizing the activities and what's being done within the space.

Making the space blend easily between one area and another but maintaining a certain level of clear distinction between spaces.

HOSPITALITY:
Organizing the space to transform from day to night with in a few hours.

Creating flexible spaces for events and night activities that both FIU students and community can access both separately or together.

UNIQUE ACTIVITY:

Creating a space that's easy to use and clearly identify its function.

Providing spaces that are flexible enough for dual usage.

ORGANIZATIONAL GOALS & OBJECTIVES
ECONOMY GOALS

QUANTITY AND QUALITY ISSUES:

Containing enough spaces that provide for all the spaces the program will need.

Variety of spaces that address the different arts and variety of talents many people have. Giving the opportunity for people to choose the space that is adequate for their needs.

Clean and clear spaces that are able to identify what the space is being used for.

Designed efficiently so that the users of the space have the supplies and room for what they need.

Contribute to making the spaces have durability depending on what's being done within the space entirely.

INITIAL COST VS LIFE CYCLE

Using sustainable materials in order to insure a longer life cycle of the materials. Including the need to incorporate durability.

Using materials that we know will last longer rather than having to constantly changing materials in and out a majority of the time.

Furniture that is also durable for a majority of the art spaces.

Providing spaces that are big enough for all the equipment to fit and furniture to fit as well.

Purchasing materials that are really needed for storage and provide needs for who's using the space.

CONVERSATION COSTS:
Using materials that are both sustainable and durable. Keeping up to the LEED status of the building.

ORGANIZATIONAL GOALS & OBJECTIVES
TIME GOALS
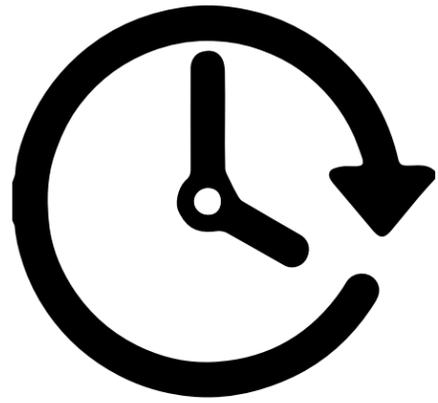
PLANNING FOR GROWTH:

Planning future expansion in other locations in Miami

LONG RANGE GOALS:

Educational wise the design wouldn't need to be as updated. As far as materials and furniture.
The bar would be able to be flexible enough to be updated in its design process for long term goals.

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FIGURES

Figure 1. Broward.org (2013, April 10). Joy Satterlee [Photograph]. Retrieved from
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Figure 2. Lacayo, J. (2016, March 2). Mark B. Rosenberg [Photograph] Retrieved from
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Figure 3. Maler, M. (n.d.). Connie Silver [Photograph]. Retrieved from http://www.mmaler.com/portfolio/commercial-photography-ct-connie-silver/

QUANTITATIVE 5

CHAPTER OVERVIEW

This chapter analyzes the data collected which will form our occupancy load constraints and space programming. With this information, we created a criteria matrix which allocates the breakdown of each department within the project's design.

OCCUPANCY LOADS
SPACE ALLOCATION & CRITERIA MATRIX

OCCUPANCY LOADS
SPACE ALLOCATION

DEPARTMENT	ROOM/AREA	# OF OCCUPANTS	EFFICIENCY FACTOR/ RATIO	INDIVIDUAL BY CODE		TOTAL BY CODE		ACTUAL ADJUSTED				# OF ROOMS	TOTAL ACTUAL ADJUSTED GROSS SQ. FT. PER AREA	NOTES
				FLORIDA BUILDING CODE NET	FLORIDA BUILDING CODE GROSS	FLORIDA BUILDING CODE NET	FLORIDA BUILDING CODE GROSS	NET	APPROXIMATE SQ. RT. (NET)	GROSS				
PERFORMING	DANCE STUDIO	30	0.62	9.3	15	279	450	500	20x25	806	1	806	
	THEATER REHEARSAL	30	0.6	15	25	450	750	450	30x15	750	1	750	
	PROPS ROOM	1	0.75	225	300	225	300	260	20x13	347	1	347	
MUSIC	RECORDING STUDIO	5	0.8	80	100	400	500	400	20x20	500	1	500	
	RECORDING STUDIO	10	0.8	80	100	800	1000	800	25x32	1000	1	1000	
	MUSIC CLASSROOM	15	0.66	20	30	300	455	400	20x20	606	1	606	
	MUSIC STUDIO	2	0.8	80	100	160	200	160	10x16	200	2	400	
FINE ARTS	PAINTING ROOM	1	0.6	30	50	30	50	60	10x6	100	2	200	
	PAINTING CLASSROOM	15	0.6	20	33	300	500	300	20x15	500	1	500	
	DRAWING ROOM	1	0.6	30	50	30	50	60	10x6	100	2	200	
	DRAWING CLASSROOM	15	0.6	20	33	300	500	300	20x15	500	1	500	
	ART STORAGE	1	0.75	225	300	225	300	260	20x13	347	1	347	
	DARK ROOM	5	0.8	80	100	400	500	400	20x20	500	1	500	
	EDITING ROOM	10	0.8	80	100	800	1000	800	25x32	1000	1	1000	
	PHOTOGRAPHY CLASSROOM	15	0.66	20	30	300	455	400	20x20	606	1	606	
HOSPITALITY	CAFE	20	0.7	15	21	300	429	300	20x15	429	1	429	
	LOUNGE/BAR	100	0.7	15	21	1500	2143	1600	40x40	2286	1	2286	
	KITCHEN	4	0.7	140	200	560	800	560	25x23	800	1	800	
	RECEPTION	2	0.7	15	21	30	43	30	5x6	43	1	43	
	JANITORIAL	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	INCLUDED IN GROSS
	SHOWERS	5	0.75	37.5	50	188	250	200	20x10	267	1	267	
	TOTAL	287											

TOTAL ACTUAL GROSS SQ. FT. OVERALL	12,086	
TOTAL AVAILABLE GROSS SQ. FT.	12,997	

RED NUMBERS = Given by Code
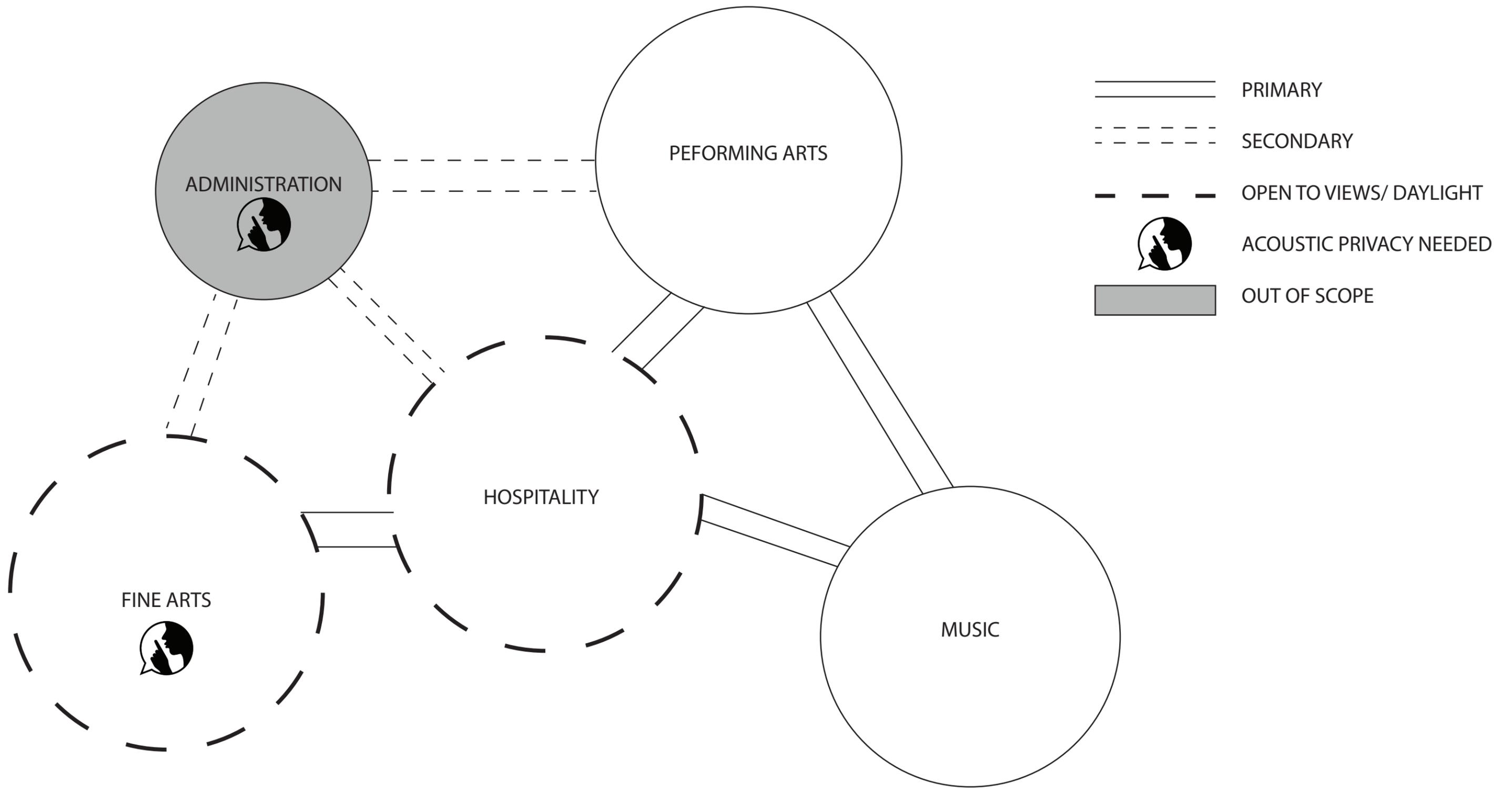
CRITERIA MATRIX

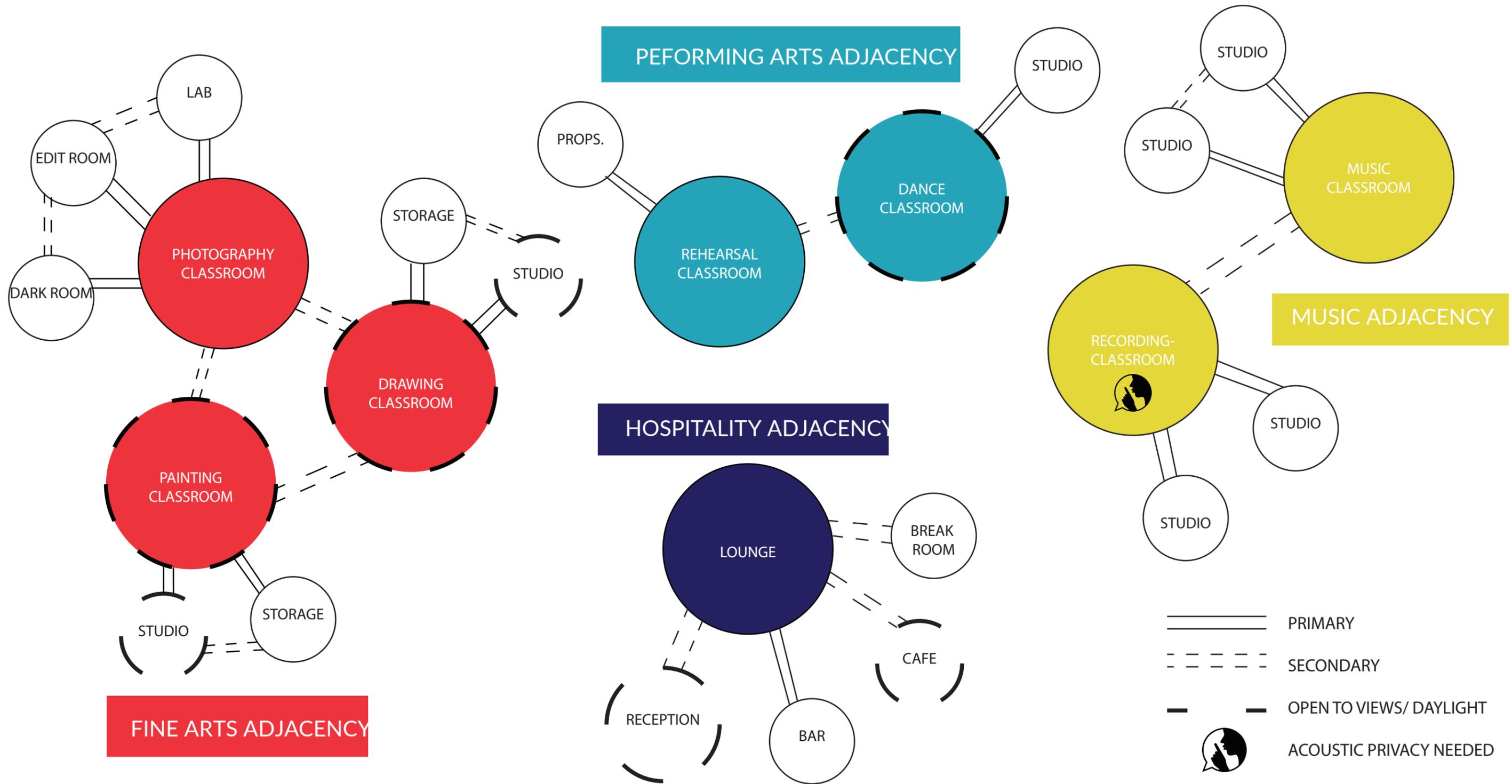| DEPARTMENT	ROOM/AREA	ACTIVITIES	ADJACENCIES	EQUIPMENT	ELECTRONIC REQ.	FURNITURE REQ.	THERMAL REQ.	ACOUSTICAL REQ.	LIGHTING REQ.	COLOR REQ.	MATERIALS/ FINISHES	MECH. REQ.	SECURITY REQ.	PLUMBING REQ.	DOORS/ WINDOWS	FUTURE FACTORS
PERFORMING ARTS	DANCE STUDIO	Space for rehearsing dances, teaching dance classes	adjacent to other areas in department	speakers, monitor	duplex outlets, audio system	Dance bar, stackable chairs, mirrors	generally cooler	Acoustically secure to avoid noise escaping	ambient		Acoustical materials, easy to clean surfaces	supply and return fans	open	N/A	N/A	flexible for different uses
	THEATER REHEARSAL ROOM	Space to rehearse for plays, hold theater classes	adjacent to other areas in department	Microphone, speakers, monitor	duplex outlets, phone and data outlets, audio system	Stackable chairs, mirror	generally cooler	Acoustically secure to avoid noise escaping	ambient		Acoustical materials	supply and return fans	open	N/A		flexible for different uses
	PROPS ROOM	Space to store props for theater	adjacent to other areas in department	N/A	N/A	Storage racks	comfortable	Acoustic materials	task		N/A	supply and return fans	locked	N/A		N/A
FINE ARTS	PAINTING ROOM	Rentable space for single person to use to paint	adjacent to other areas in department	drying rack	duplex outlets, phone and data outlets	Chair, table, storage space, sink, easel, drying rack	comfortable	Acoustically semi-private	ambient, task		Easy to clean surfaces	supply and return fans, exhaust	key-swipe	sink, drainage	Natural lighting	flexible for different uses
	PAINTING CLASSROOM	Space for teaching painting classes	adjacent to other areas in department	speakers, projector, computer	duplex outlets, phone and data outlets	Tables, chairs, sink, storage space, desk, task chair, easel, white board, drying rack	comfortable	Acoustically semi-private	ambient, task		Easy to clean surfaces	supply and return fans	open	sink, drainage		flexible for different classes
	DRAWING ROOM	Rentable space for single person to use to draw	adjacent to other areas in department	speakers, monitor	duplex outlets, phone and data outlets	Chair, table, storage space, sink, easel	comfortable	Acoustically semi-private	ambient, task		Easy to clean surfaces	supply and return fans	key-swipe	sink		flexible for different uses
	DRAWING CLASS	Space for teaching drawing classes	adjacent to other areas in department	speakers, projector, computer	duplex outlets, phone and data outlets	Tables, chairs, sink, storage space, desk, task chair, easels, white board	comfortable	Acoustically semi-private	ambient, task		Easy to clean surfaces	supply and return fans	open	sink		flexible for different classes
	ART STORAGE	Space to store materials for painting and drawing	adjacent to other areas in department	N/A	duplex outlets, phone and data outlets	Storage racks	comfortable	Acoustic materials	ambient, task		N/A	supply and return fans	locked	N/A		N/A
	DARK ROOM	Space for developing and manually editing photography	adjacent to other areas in department	enlarger, dryer, developing tubs, cutter	duplex outlets	Tables, sink, rack	comfortable	Acoustically semi-private	safelight		Easy to clean surfaces	supply and return fans, vent-hood	key-swipe	N/A		N/A
	EDITING ROOM	Space for editing photography electronically	adjacent to other areas in department	computers, projectors	duplex outlets, phone and data outlets	Tables, chairs, task chair, desk, white board	comfortable	Acoustically semi-private	ambient, task		Easy to clean surfaces	supply and return fans	key-swipe	N/A		flexible for use as small computer lab
	PHOTOGRAPHY CLASSROOM	Space for teaching photography classes	adjacent to other areas in department	projector, computers	duplex outlets, phone and data outlets	Tables, chairs, sink, storage space, desk, task chair, white board	comfortable	Acoustically semi-private	ambient, task		Easy to clean surfaces	supply and return fans	open	sink, drainage		flexible for different classes
MUSIC	RECORDING STUDIO	Space for recording music for smaller groups	adjacent to other areas in department	microphone, computer, headphones, sound board, stand, monitors, amp	duplex outlets, phone and data outlets	Task chairs, table, stools	comfortable	Acoustically private	ambient, task	N/A	Acoustical materials	supply and return fans	key-swipe	N/A		N/A
	RECORDING STUDIO	Space for recording music for bigger groups	adjacent to other areas in department	microphone, computer, headphones, sound board, stand, monitors, amp	duplex outlets, phone and data outlets, audio system	Task chairs, tables, sofa	comfortable	Acoustically private	ambient, task		Acoustical materials	supply and return fans	key-swipe	N/A		N/A
	MUSIC CLASSROOM	Space for teaching music classes	adjacent to other areas in department	speakers, microphone, computer, stand, projector	duplex outlets, phone and data outlets, audio system	Chairs, podium, desk, task chair, white board	comfortable	Acoustic materials + acoustically private	ambient, task		Acoustical materials	supply and return fans	open	N/A		flexible for different classes
	MUSIC STUDIO	Rentable space for single person to use to rehearse	adjacent to other areas in department	speakers, monitors, microphones, computer, stand	duplex outlets, phone and data outlets, audio system	Chairs, paino, table, task chair	comfortable	Acoustic materials + acoustically private	ambient, task		Acoustical materials	supply and return fans	key-swipe	N/A		N/A
HOSPITALITY	CAFE	Space to get quick bites and drinks	adjacent to other areas in department	speakers, monitors	duplex outlets, audio system	Chairs, tables, pos station, stools, televisions	comfortable	Acoustic materials	ambient, task, accent		Acoustical materials, easy to clean surfaces, slip retardent flooring, washable materials,	supply and return fans	open	Drinking Fountain	N/A	flexible to be run by any vendor
	LOUNGE	Space for entertainment, drinking, and dancing during the nighttime hours; space for socialization	adjacent to other areas in department	speakers, monitors	duplex outlets, audio system	Sofas, coffee tables, stools, bar, storage space, tables, booths,, televisions	comfortable	Acoustic materials	ambient, task, accent		Acoustical materials, easy to clean surfaces, slip retardent flooring, washable materials,	supply and return fans	closed during day, open at night	N/A		flexible to host different events
	KITCHEN	Food preparation space for cafe and lounge	adjacent to other areas in department	Ice machine, beverage dispenser,refrigerator, oven, microwave, sink	duplex outlets, phone data outlets	Tables	generally cooler	Acoustically semi-private	task		Easy to clean surfaces, slip retardent flooring,	supply and return fans, vent-hood	closed to public	Sink, dishwasher, ice-maker, chaise wall		able to serve small or large quantities of people
	RECEPTION	Space near entrance to guide people	adjacent to other areas in department	computer and/or ipad	duplex outlets, phone and data outlets	Chairs	comfortable	Acoustically semi-private	ambient, task, accent		Easy to clean surfaces	supply and return fans	open	N/A		N/A
	JANITORIAL	Areas where janitors store cleaning supplies	adjacent to other areas in department	N/A	N/A	Storage racks	comfortable	N/A	task		slip retardant flooring	supply and return fans	locked	Chaise wall		N/A
	SHOWERS	Space for people to shower after arriving to work or using facilities	adjacent to other areas in department	N/A	Ground fault circuit interrupter and counter height outlets.	Lockers, benches	comfortable	Acoustic materials + sound masking considered	ambient, task		slip retardant flooring	supply and return fans, humidity exhaust fan	open	Chaise wall, lavatory, toilet		N/A

ADJACENCY DIAGRAMS

OVERALL & BY DEPARTMENT

ADMINISTRATION

PEFORMING ARTS

HOSPITALITY

FINE ARTS

MUSIC

PRIMARY

SECONDARY

OPEN TO VIEWS/ DAYLIGHT

ACOUSTIC PRIVACY NEEDED

OUT OF SCOPE

ADJACENY DIAGRAM
OVERALL

PEFORMING ARTS ADJACENCY

FINE ARTS ADJACENCY

HOSPITALITY ADJACENCY

MUSIC ADJACENCY

LAB
EDIT ROOM
DARK ROOM
PHOTOGRAPHY CLASSROOM
STORAGE
STUDIO
DRAWING CLASSROOM
PAINTING CLASSROOM
STUDIO
STORAGE

PROPS.
REHEARSAL CLASSROOM
DANCE CLASSROOM
STUDIO

LOUNGE
BREAK ROOM
CAFE
RECEPTION
BAR

STUDIO
STUDIO
MUSIC CLASSROOM
RECORDING-CLASSROOM
STUDIO
STUDIO

PRIMARY
SECONDARY
OPEN TO VIEWS/ DAYLIGHT
ACOUSTIC PRIVACY NEEDED

ADJACENY DIAGRAM
DEPARTMENTS

CHAPTER OVERVIEW

In this last chapter, we researched the relevant codes to our project's design. After collecting codes from Florida Building Code and ADA requirements, we organized code guidelines to adhere to. These codes along with Universal Design guidelines, such as Equitable Use, Perceptible Information, Low Physical Effort, and so on, all present important concepts to implement in our final design.

CODE SEARCH

CODES SEARCH
BUILDING OCCUPANCY

WHATS THE CONSTRUCTION TYPE?

Type IV

WHAT IS THE OCCUPANCY CLASSIFICATION FOR THE USES IN YOUR PROGRAM?

Group A-1, A-2, A-3 and Group B
Group A-1: Theater
Group A-2: Nightclubs & Restaurants, cafeterias and similar dining facilities (including associated commercial kitchens)
Group A-3: Art galleries, Community halls, lecture halls,
Group B: Educational occupancies for students above the 12th grade

WHAT IS THE OCCUPANCY LOAD PER FLOOR?

1 = Floor Area (Sq. Ft.) ÷ LOAD FACTOR (from table)
Assembly: 4,091÷15 = 273
Business: 8,906÷100 = 89

IS THE BUILDING EQUIPPED WITH AN AUTOMATIC SPRINKLER SYSTEM?

Yes

CODES SEARCH
EGRESS

WHAT IS THE MINIMUM NUMBER OF EXITS FROM THE DIFFERENT SPACES IN YOUR PROJECT?

3

WHAT, THEN, IS THE MAXIMUM COMMON PATH OF TRAVEL DISTANCE FOR YOUR BUILDING?

Group A: 200 ft non sprinkler, 250 ft sprinkler
Group B: 200ft no sprinkler, 300 ft sprinkler

WHAT IS THE TOTAL TRAVEL DISTANCE TO AN EXIT FOR YOUR BUILDING?

Should be typically no greater than 200 ft. without sprinkler and 250 ft with sprinkler

WHAT IS THE MINIMUM NUMBER OF EXITS FOR EACH FLOOR?

2

USING THE DIAGNOAL RULE, WHAT IS THE MINIMUM DISTANCE BETWEEN EXITS?

105'-6"

WHAT IS THE MINIMUM FIRE RATING FOR A: EXIT ACCESS PARTITIONS & B: EXIT ENCLOSURE

A: 1 HOUR RATING
B: 2 HOUR RATING

CODES SEARCH

EGRESS

WHAT IS THE MINIMUM EXIT DOOR SIZE?

76" in height 36" width

WHAT IS THE PROJECTS MINIMUM WIDTH FOR LEVEL EXIT ACCESS CORRIDOR?

a. Assembly: 55"
b. Business: 18"

WHAT IS THE PROJECTS MINIMUM WIDTH FOR VERTICAL EXIT PATH?

a. Assembly: 82"
b. Business: 25"

WHAT IS THE WIDTH OF LEVEL EXIT ACCESS AND EXIT CORRIDORS (FBC)?

3'-6"

WHAT IS THE MINIMUM WIDTH FOR VERTICAL EXIT PATHS (FBC)?

44"

WHAT IS THE MINIMUM EXIT CORRIDOR CEILING HEIGHT?

7'-6"

CODES SEARCH
EGRESS

WHAT IS THE MAXIMUM LENGTH OF A DEAD-END CORRIDOR (SPRINKLER OR NON-SPRINKLER) ?

20 ft non-sprinkler and 50 ft with sprinkler

WHAT ARE THE REQUIREMENTS FOR A SMOKE ENCLOSURE?

Width should not be less than 44" and length less than 72". Separated from building by not less than 2-hour fire barriers. Door assembly should not be less than 20-minute fire protection rating

WHERE SHOULD YOU LOCATE EMERGENCY LIGHTING FOR YOUR PROJECT?

Emergency lighting should be located in corridors, at all exits of the different rooms in the program.

WHERESHOULD YOU PLACE EXIT SIGNAGE FOR YOUR PROJECT

At the exits and by all doors

WHAT IS THE MINIMUM EXIT SIGN ILLUMINATION LEVEL?

5 footcandles

WHAT ARE THE SPACING AND LOCATION REQUIREMENTS FOR SPRINKLER HEADS?

12 to 15 feet from the nearest sprinkler head

CODE SEARCH
DOORS & STAIRS

What is the maximum width for an exit door (leaf)?

The maximum width of a swinging door leaf shall be 48 inches (1219 mm) nominal. Means of egress doors in a Group I-2 occupancy used for the movement of beds shall provide a clear width not less than 41 1/2 inches (1054 mm). The height of door openings shall not be less than 80 inches (2032 mm).

What are the threshold requirements for doors?

Thresholds at doorways shall not exceed 3/4 inch (19.1 mm) in height for sliding doors serving dwelling units or 1/2 inch (12.7 mm) for other doors. Raised thresholds and floor level changes greater than 1/4 inch (6.4 mm) at doorways shall be beveled with a slope not greater than one unit vertical in two units horizontal (50-percent slope).

What are the door swing requirements for exits and exit corridors? – swing and at maximum opening protrusion?

Doors, when fully opened, shall not reduce the required width by more than 7 inches (178 mm). Doors in any position shall not reduce the required width by more than one-half.
Protruding objects are permitted to extend below the minimum ceiling height required by Section 1003.2 provided a minimum headroom of 80 inches (2032 mm) shall be provided for any walking surface, including walks, corridors, aisles and passageways. Not more than 50 percent of the ceiling area of a means of egress shall be reduced in height by protruding objects.

What is the minimum headroom for a stairway?

Stairways shall have a minimum headroom clearance of 80 inches (2032 mm) measured vertically from a line connecting the edge of the nosings. Such headroom shall be continuous above the stairway to the point where the line intersects the landing below, one tread depth beyond the bottom riser. The minimum clearance shall be maintained the full width of the stairway and landing.

What is the maximum allowable height between landings?

Industrial equipment access stairs and landings that serve as a component of the means of egress from the involved equipment and do not serve more than 20 people shall be permitted to have a minimum clear width of 22 inches (559 mm), minimum tread depth of 10 inches (254 mm), maximum riser height of 9 inches (229 mm), minimum headroom of 6 feet 8 inches (2 032 mm), and a maximum height between landings of 12 feet (36 576 mm). - Florida Building Code, 1009.3 Stair Treads and Risers, Exceptions, exception No. 6.

What is the minimum landing requirement for a staircase with a straight run?

The width of landings shall not be less than the width of stairways they serve. Every landing shall have a minimum dimension measured in the direction of travel equal to the width of the stairway. Such dimension need not exceed 48 inches (1219 mm) where the stairway has a straight run.

What are the maximum and minimum riser heights for a riser in a commercial project?

Stair riser heights shall be 7 inches (178 mm) maximum and 4 inches (102 mm) minimum. The riser height shall be measured vertically between the nosings of adjacent treads.

What is the minimum tread length in a commercial project?

The minimum depth of the tread is 13 inches (330 mm)

What is the formula for determining the riser/tread relationship?

Riser (R)+ Tread (T) = 17 inches minimum, or 18 inches maximum, not including the nosing.

CODE SEARCH
HANDRAILS & RAMPS

What is the required handrail extension for a commercial stairway: Top of stairway?

Handrails shall return to a wall, guard or the walking surface or shall be continuous to the handrail of an adjacent stair flight or ramp run. Where handrails are not continuous between flights, the handrails shall extend horizontally at least 12 inches (305 mm) beyond the top riser and continue to slope for the depth of one tread beyond the bottom riser.

Bottom of Stairway?

If handrails are not continuous, they should extend a minimum of 12 inches plus the depth of one tread beyond the bottom riser.

What is the required stairway handrail height?

The height of handrails shall be not more than 37 inches (94 cm) nor less than 30 inches (76 cm) from the upper surface of the handrail to the surface of the tread, in line with the face of the riser at the forward edge of the tread. When the top edge of a stair rail system also serves as a handrail, the height of the top edge shall be not more than 37 inches (94 cm) nor less than 36 inches (91.5 cm) from the upper surface of the stair rail system to the surface of the tread, in line with the face of the riser at the forward edge of the tread.

What is the required minimum guardrail height?

A standard railing shall consist of top rail, intermediate rail, and posts, and shall have a vertical height of 42 inches nominal from upper surface of top rail to floor, platform, runway, or ramp level.

What are the requirements for maximum openings in handrails?

4″ sphere — general
4-3/8″ sphere for openings on the sides of stair treads.
6″ sphere — at the triangle formed by riser, tread and bottom rail.

What are the requirements for handrails in relationship to the wall surface?

Clear space between a handrail and a wall or other surface shall be a minimum of 11/2 inches (38 mm). A handrail and a wall or other surface adjacent to the handrail shall be free of any sharp or abrasive elements.

Is a guardrail required along with a handrail for stairways?

Unprotected sides and edges of stairway landings must have standard 42-inch (1.1 m) guardrail systems.

What is the minimum ramp width?

The minimum clear width of a ramp shall be 36 inches.

What are the requirements related to ramp landings?

The landing shall be at least as wide as the widest ramp run adjoining the landing.
The landing length shall be 60 inches (1525 mm) minimum.
Where the ramp is not a part of an accessible route, the length of the landing shall not be required to be more than 48 inches (1220 mm) in the direction of travel.
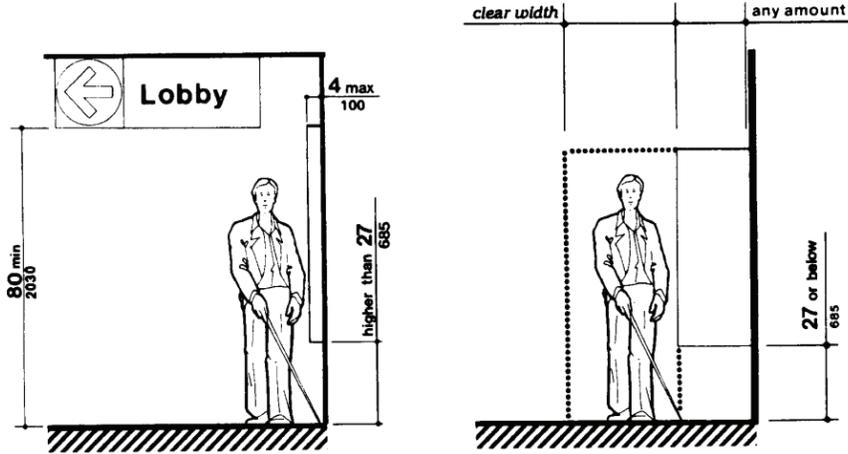Edge protection complying with Sections 1010.10.1 or 1010.10.2 shall be provided on each side of ramp runs and at each side of ramp landings.
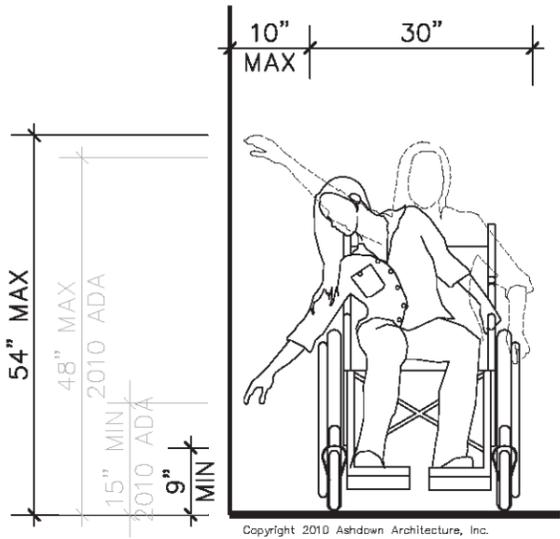
What is the maximum slope for a ramp?

The maximum slope of a ramp in new construction shall be 1:12. The maximum rise for any ramp run shall be 30 inches.
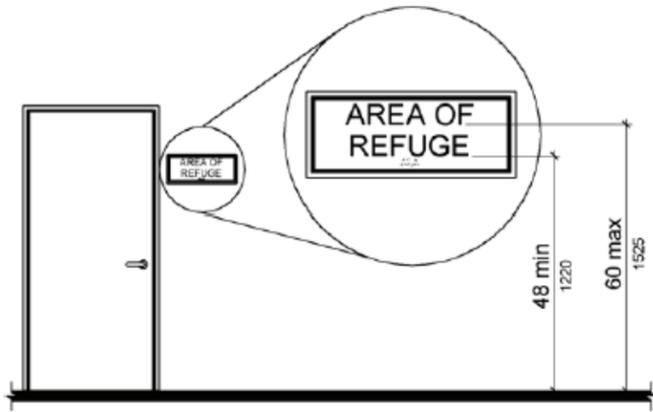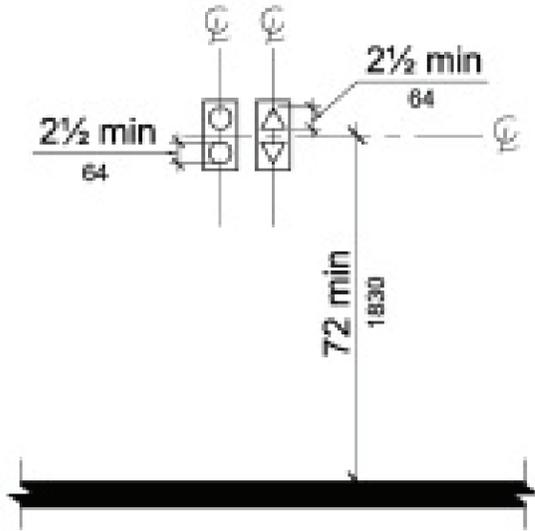
ADAAG
ADA Acessibility Guidelines
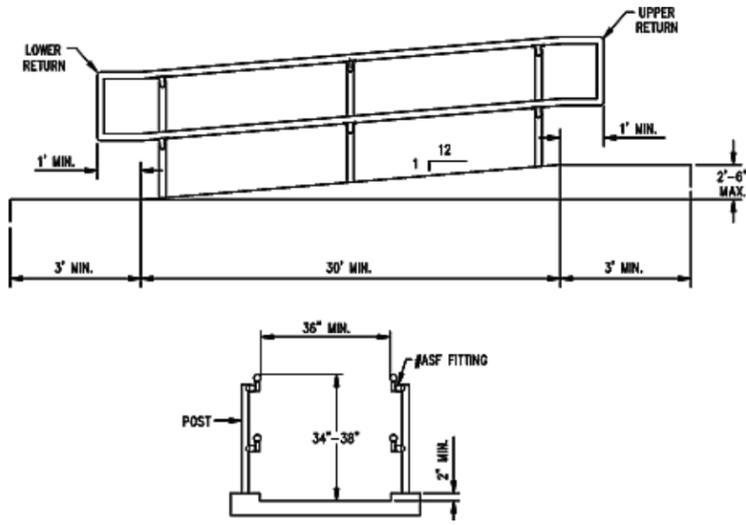
WALL AND OVERHEAD POTRUDING OBJECTS

REACH/RANGE SPACE

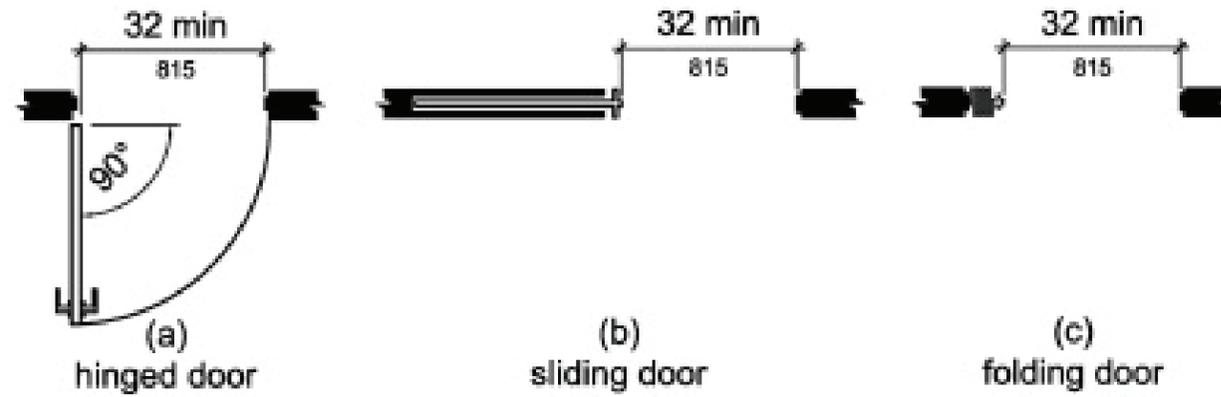**HEIGHT OF TACTILE CHARACTERS ABOVE FINISHED FLOOR**
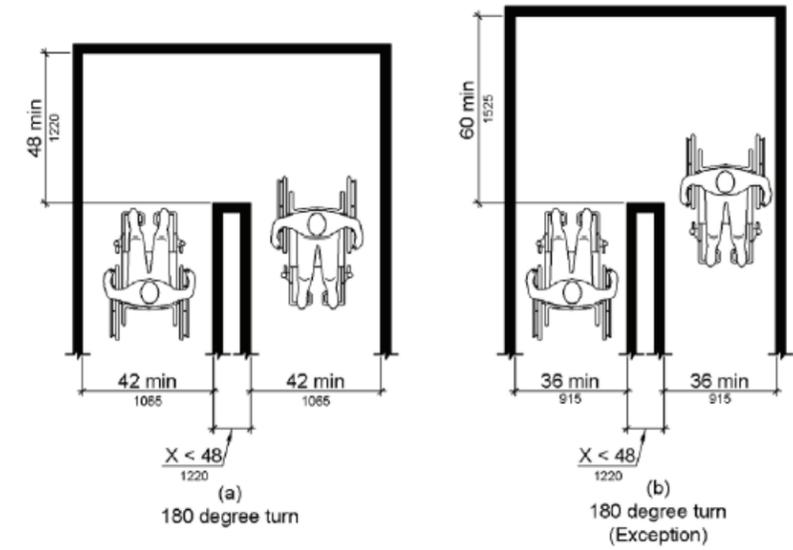

VISIBLE HALL SIGNALS
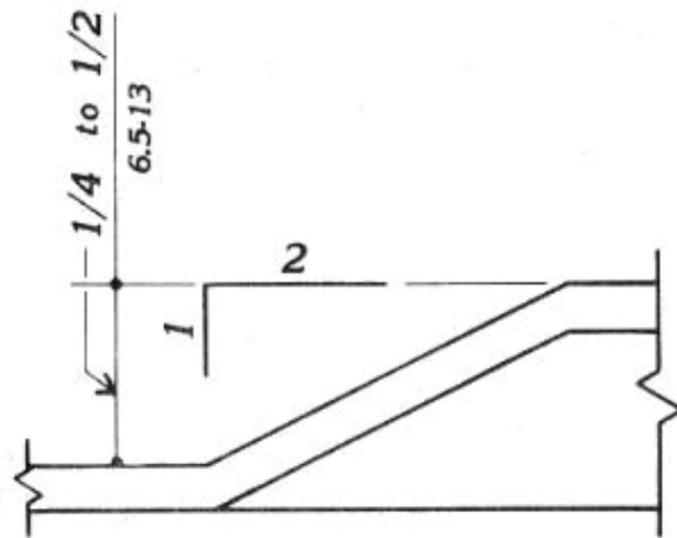

RAMP REQUIREMENTS
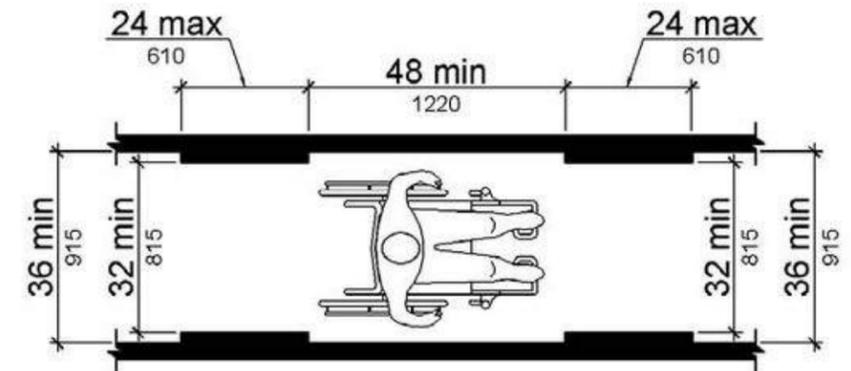
ADAAG
ADA Acessibility Guidelines

CLEAR WIDTH OF DOORWAYS

CLEAR WIDTH AT TURN

CHANGES IN FLOOR LEVEL

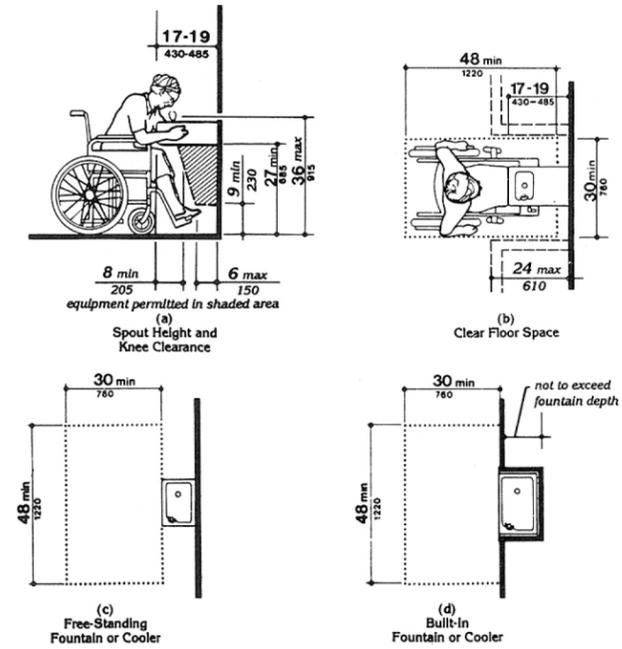**CLEAR WIDTH OF AN ACCESSIBLE ROUTE**

ADAAG
ADA Acessibility Guidelines

(a) front approach, pull side

(b) front approach, push side

(c) front approach, push side, door provided with both closer and latch

(d) hinge approach, pull side

(e) hinge approach, pull side

(f) hinge approach, push side

MANEUVERING CLEARANCES AT MANUAL SWINGING DOORS AND GATES

(a) Spout Height and Knee Clearance

(b) Clear Floor Space

(c) Free-Standing Fountain or Cooler

(d) Built-In Fountain or Cooler
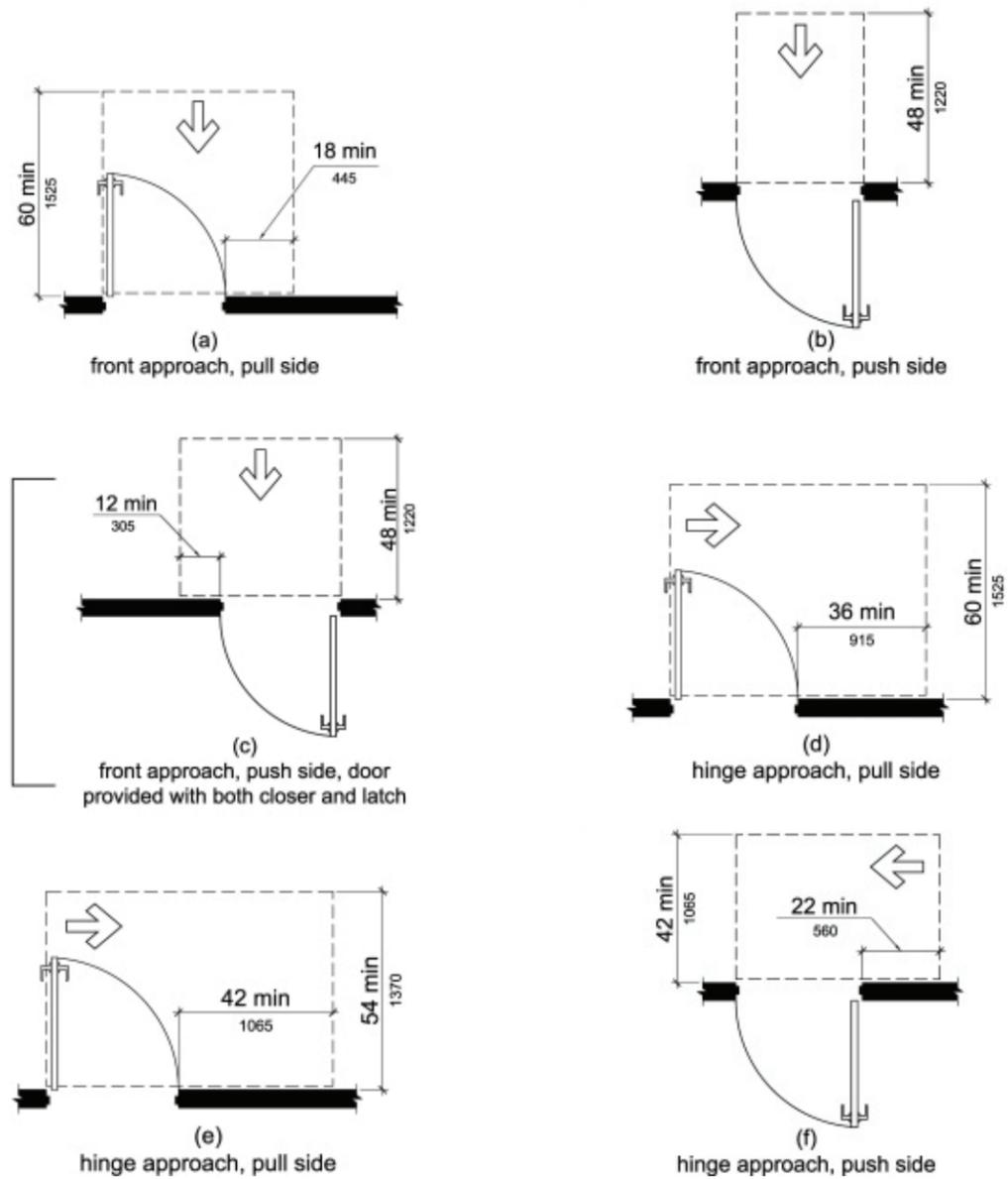
DRINKING FOUNTAIN CLEAR FLOOR SPACE

Fig. 31
Lavatory Clearances

LAVATORY CLEARANCE

ADAAG
ADA Acessibility Guidelines

WATER CLOSETS

URINALS

Fig. 16 Men's Large Restroom with Double Open Vestibule.

RESTROOM LAYOUT TYPICALS

CODE SEARCH
FINISHES & ELEVATORS

In a building equipped with sprinklers, what is the interior finish minimum flame spread index for enclosed vertical exits?

Class C (FBC-B Table 803.11)

In a building equipped with sprinklers, what is the interior finish minimum flame spread index for other exitways?

Class B (FBC-B Table 803.11)

List the material classes and testing requirements for the finishes in different areas of the project – use chart format.

Department	Space	Occupancy Classification	Material Class	Testing Requirements
Performing	Dance Studio	A-3	C (FBC-B Table 803.11)	Wall and Ceiling NFPA 286 (FBC-B Section 803.1.2) Textile Wall Covering NFPA 265 (FBC-B Section 803.1.3) Flooring CPSC 16 CFR Part 1630 or with ASTM D2859 (FBC-B Section 804.4.1) Interior Trim ASTM E84 or UL 723 (FBC-B Section 806.7)
Performing	Theater Rehearsal	A-1		
Performing	Props Room	S-1		
Music	Recording Studio 1	B		
Music	Recording Studio 2	B		
Music	Music Classroom	B		
Music	Music Studio	B		
Fine Arts	Painting Room	B		
Fine Arts	Painting Classroom	B		
Fine Arts	Drawing Room	B		
Fine Arts	Drawing Class	B		
Fine Arts	Art Storage	S-2		
Fine Arts	Dark Room	B		
Fine Arts	Editing Room	B		
Fine Arts	Photography Room	B		
Hospitality	Café	A-2		
Hospitality	Lounge	A-2		
Hospitality	Kitchen	A-2		
Hospitality	Reception	B		
Hospitality	Showers	B		

What areas of your project will require compartmentalization? What are the fire rated assemblies that separate them?

Does not need compartmentalization.

Elevator requirements?

Elevators already exist out of scope.

Elevator locations should be?

Elevators already exist out of scope.

What is the minimum elevator width?

36 inches (42 inches if centered door) (FBC-A Table 407.4.1)

What are the minimum inside dimensions for elevators?

51 inches (FBC-A Table 407.4.1)

What are the code and ADA requirements for elevator buttons and signage?

15-48 inches from the finish floor (FBC-A Section 407.2.1)

CODE SEARCH
TOILET ROOMS & MISCELLANEOUS

How many toilets are required for your project? (FBC-B Table 2902.1)

A-1 Occupancy – 2 for males, 4 for females (based on occupancy of 500 for theater)
A-2 Occupancy – 2 for males, 2 for females (based on occupancy of 120 for café + lounge)
A-3 Occupancy – 1 for males, 1 for females (based on occupancy of 60 for performing department)
B Occupancy – 2 for males, 2 for females (based on occupancy of 95 for music + fine arts departments)

How many lavatories are required for your project? (FBC-B Table 2902.1)

A-1 Occupancy – 2 for males, 2 for females (based on occupancy of 500 for theater)
A-2 Occupancy – 1 for males, 1 for females (based on occupancy of 120 for café + lounge)
A-3 Occupancy – 1 for males, 1 for females (based on occupancy of 60 for performing department)
B Occupancy – 2 for males, 2 for females (based on occupancy of 95 for music + fine arts departments)

What are the square feet requirements related to the toilet and accessible lavatory?

60 inches minimum from the side wall, 56 inches minimum from the rear wall (FBC-A Section 604.3.1)

What are the grab bar requirements for the toilet?

Side wall grab bar should be 42 inches long minimum, 12 inches maximum from rear wall, extending 54 inches minimum from the rear wall (FBC-A 604.5.1). Rear wall grab bar should be 36 inches long minimum and extend from the centerline of the water closet, 12 inches minimum on one side and 24 inches minimum on other side (FBC-A Section 604.5.2)

What is the minimum stall width?

36 inches

What is the height range for a toilet seat?

17-19 inches (FBC-A Section 604.4)

How far should the centerline of a toilet be from the side wall?

16-18 inches (FBC-A Section 604.2)

What is the minimum wheelchair turning radius (unobstructed) requirement?

60 inches (FBC-A Section 304.3.1)

Entry doors for a toilet stall must be how wide?

24 inches

How many service sinks are required for your project?

1 service sink (FBC-B Table 2902.1)

How many drinking fountains are required for your project? (FBC-B Table 2902.1)

A-1 Occupancy – 1 (based on occupancy of 500 for theater)
A-2 Occupancy – 1 (based on occupancy of 120 for café + lounge)
A-3 Occupancy – 1 (based on occupancy of 60 for performing department)
B Occupancy – 1 (based on occupancy of 95 for music + fine arts departments)

At what height do drinking fountains need to be located?

Spout outlets shall be 36 inches maximum above the finish floor or ground (FBC-A Section 602.4). Spout outlets for standing persons shall be 38 inches minimum and 43 inches maximum above the finish floor or ground (FBC-A Section 602.7)

CODE SEARCH

SPECIAL FEATURES

Showers (FBC-B Section 468.3.5.8)

Shower heads shall be based on the peak load to be accommodated at one time and provided at the ratio of one shower head for each five students, located a minimum of 30 inches apart (FBC-B Section 468.3.5.8.1)
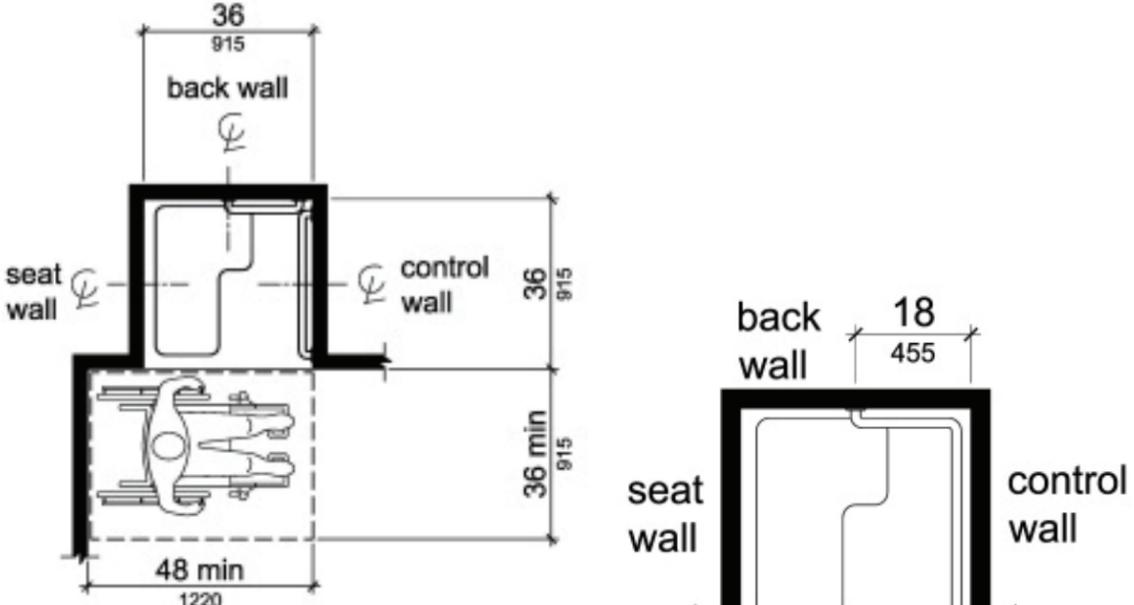
Floors shall be drained in such a manner that waste water from any shower head will not pass over areas occupied by other bathers (FBC-B Section 468.3.5.8.2)
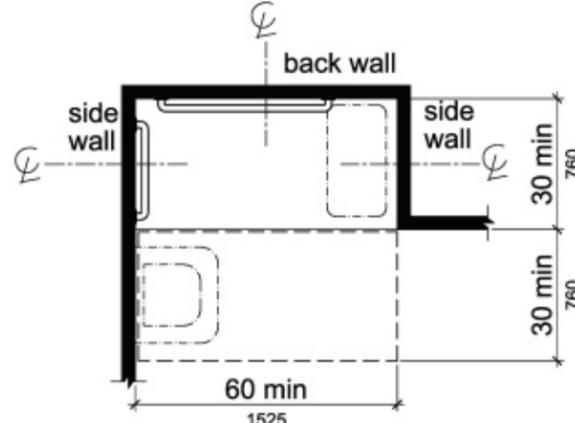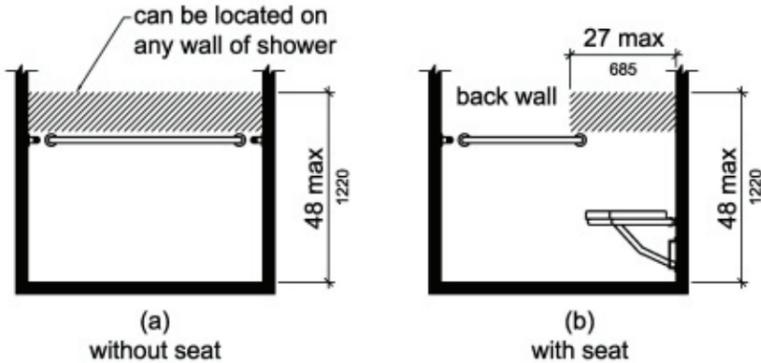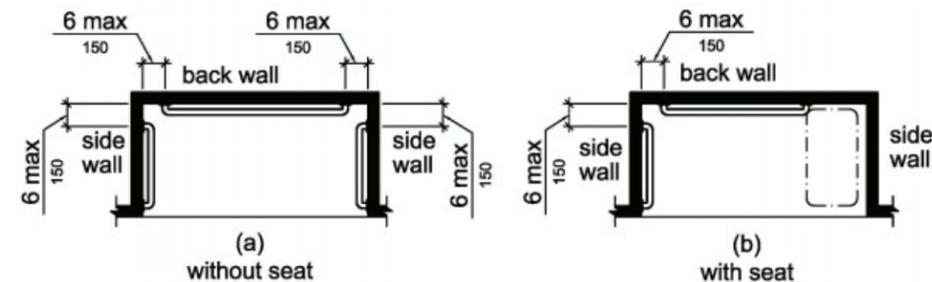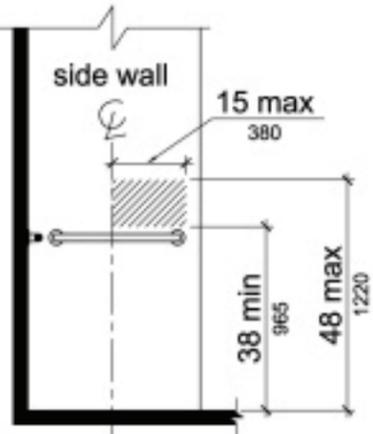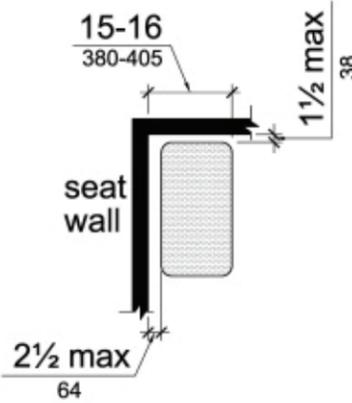
Chemical Storage (FBC-B 468.3.6.5)

Rooms used for the storage, handling, and disposal of chemicals used in school, college, and university laboratories shall be vented to the exterior. The ventilation system shall not be connected to the air-conditioning return air system, and the rooms shall be kept at moderate temperatures. Chemical storage cabinets, when vented to the exterior, shall be mechanically vented in accordance with NFPA 30 and NFPA 91.

ADAAG
ADA Acessibility Guidelines

36 915

back wall

seat wall — control wall

36 915

36 min 915

48 min 1220

Note: inside finished dimensions measured at the center points of opposing sides

back wall

18 455

seat wall — control wall

15-16 380-405

1½ max 38

seat wall

2½ max 64

side wall

15 max 380

38 min 965

48 max 1220

6 max 150 — 6 max 150 — back wall — side wall — side wall
6 max 150 — 6 max 150
(a) without seat

6 max 150 — back wall — side wall — side wall
6 max 150
(b) with seat

can be located on any wall of shower

48 max 1220

(a) without seat

27 max 685

back wall

48 max 1220

(b) with seat

side wall — back wall — side wall

30 min 760

30 min 760

60 min 1525

Note: inside finished dimensions measured at the center points of opposing sides

TRANSFER TYPE SHOWER COMPARTMENT SIZE AND CLEARANCE

ROLL-IN SHOWER COMPARTMENT SIZE AND CLEARANCE

UNIVERSAL DESIGN
DESIGN FOR EVERYONE

Universal Design is the design and composition of an environment so that it can be accessed, understood, and used to the greatest extent possible by all people regardless of their age, size, ability or disability.

7 Principles: Guidelines

Equitable: a design which is useable and marketable to any group of users.

Flexible: a design which adapts to a range of individual abilities and preferences.

Simple and Intuitive: an easy to understand design which can be naturally perceived.

Perceptible: a design which effectively communicates the necessary information to the user.

Tolerance for Error: the design minimizes adverse consequences and hazards of accidental or unintentional acts.

Low Physical Effort: a design which is efficient and comfortable.

Size and Space for Approach and Use: the design is an appropriate size and space for the intended approach and use.

UNIVERSAL DESIGN
DESIGN FOR EVERYONE

The Principles of Universal Design

The design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design.

1 Equitable Use
The design is useful and marketable to people with diverse abilities.

2 Flexibility in Use
The design accommodates a wide range of individual preferences and abilities.
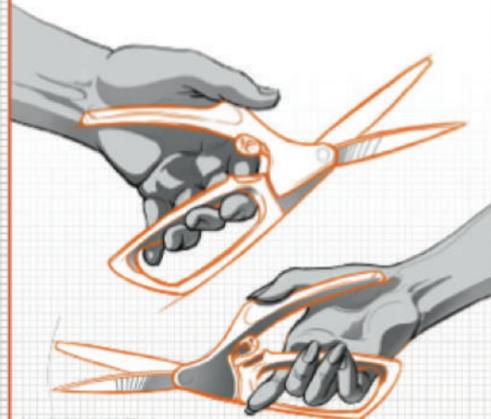
3 Simple and Intuitive Use
Use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or education level.

4 Perceptible Information
The design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.
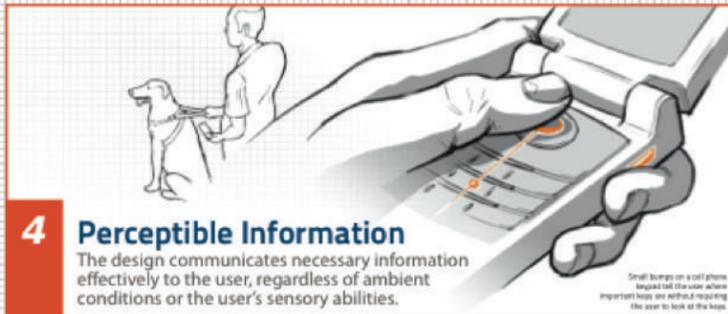
5 Tolerance for Error
The design minimizes hazards and the adverse consequences of accidental or unintended actions.
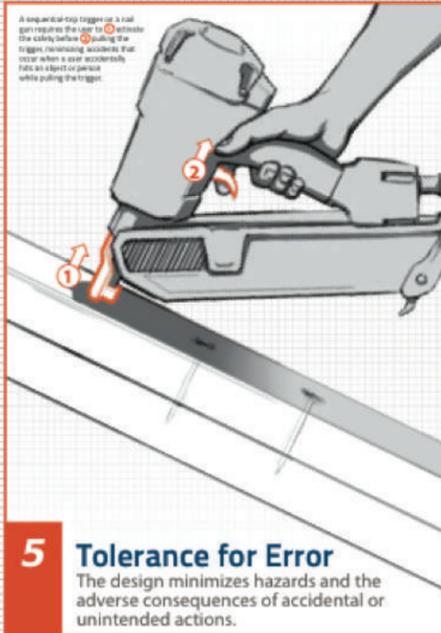
6 Low Physical Effort
The design can be used efficiently and comfortably and with a minimum of fatigue.
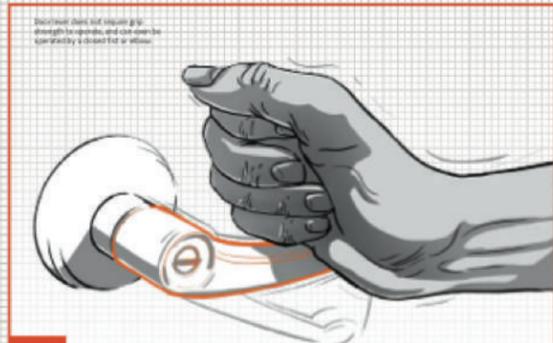
7 Size and Space for Approach and Use
Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.

Center for **Universal Design** at NC State
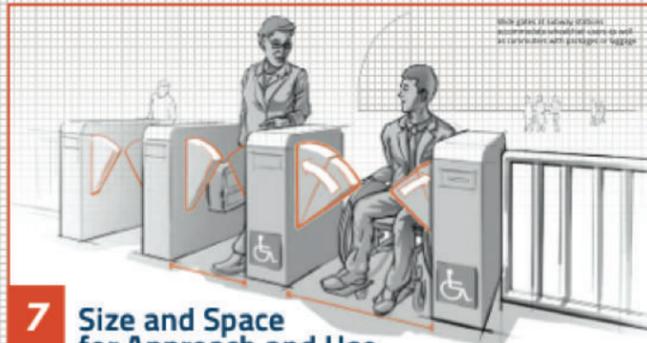
Why Universal Design?

By implementing these Universal Design guidelines, designers can improve products and environments through technological innovation, research, education, and creative design. Better designed spaces can be developed through Universal Design methods and promote superior commercial and public facilities, as well as housing, outdoor environments, and products.

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FIGURES

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