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THE FINE ARTS IN ARCHITECTURE:

CREATION OF THE WKU COLLEGE OF FINE ARTS

A Capstone Project Presented in Partial Fulfillment

of the Requirements for the Degree Bachelor of Architectural Science

with Honors College Graduate Distinction at

Western Kentucky University

By

Austin K. Young

May 2018

*****

CE/T Committee:

Professor Shahnaz Aly

Professor Neal Downing

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2018

I dedicate this thesis to my parents, Kimberly and Sammy Young, who have encouraged and supported me to pursue my passions and ambitions in design and music. Also, I dedicate this work to the professional faculty of WKU, who helped greatly in acquiring the knowledge and editing of this manuscript.

ABSTRACT

Over the years, the fine arts have served as the embodiment of a cultures beliefs and practices. From Art and Music to Language and Communications, the fine arts have shaped the way we interact and live our daily lives. Architecture is considered one of the many fine arts. Architecture has served as a physical monument of the representation of these ideals. Many artistic principles such as rhythm and repetition are prevalent in the detail orientation of architecture, and other principles such as performance and expression, showcase the beauty behind design that influences people's thoughts and feelings. This research will establish how architecture is the full embodiment of all the fine arts and how the arts work to influence and provoke thoughts of creativity and individualism in a modern society. With the increasing emphasis placed on STEM career fields, this project will examine how the incorporation of the humanities can aid in the development and overall success of all individuals.

The research will focus on how the established principles can be applied to WKU with the culmination of the research leading to the development of the WKU College of Fine Arts. This newly designed fine arts center will encourage and facilitate the growth of the fine arts and serve as the embodiment of the philosophy established in this project.

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Young, A., (2018, February). *The Fine Arts in Architecture: Creation of the WKU College of Fine Arts*. Poster presented at the Kentucky Honors Roundtable Student Research Conference. Morehead, KY.

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INTRODUCTION

We are constantly surrounded by the influence of the arts in society. Whether we are consciously aware of it or not, the fine arts shape our perception and development of the society in which we live. Merriam-Webster dictionary simply describes the fine arts as "Art (such as painting, sculpture, or music) concerned primarily with the creation of beautiful objects."[1] What makes the fine arts inspirational in society is the fact that everyone has their own subjective thoughts of the term beauty. Beauty can be found in many things. In the traditional sense, beauty can be found in the appearance of a person, the geographical makeup of a piece of land, and other various visual components of life that generally are easily classified into the category of beauty. However, it is the deeper subconscious reactions that our minds and body create that really determine what we consider beautiful. Upon initial viewing of the Water Lilies, a collection of art pieces from the artist Claude Monet, majority of individuals would agree with the statement that the artwork was beautiful, but why do we have that reaction? Our subconscious could pull inspiration from the soft pastel color pallet used in the paints which give a sense of calm and relaxation, rendering the artwork beautiful. Perhaps our minds associate the still waters in the paintings with the sensation of serenity. Individuals might make personal connections with the subject matter and how it could relate to a previous personal experience. Establishing how the fine arts in society are completely subjective in thought and opinion is one of the many inspirational and important aspects of the fine arts. When

[1] *Merriam-Webster's Collegiate Dictionary*. 11th ed. Springfield, MA: Merriam-Webster, 2003. Also available at http://www.merriam-webster.com/.

applied to the field of architecture and design, these principles become even more prevalent.

Architecture is the full embodiment of the fine arts, serving as a functional monument of living art. The field of architecture goes beyond the primary association of just buildings or houses, the design of space is where human interactions and experiences will take place. Every individual has a connection to the world of architecture, we are surrounded by structures everywhere we go, and every individual has their personal connections, thoughts, and opinions about those structures. This reestablishes the argument of the subjective subconscious reactions that we have to artwork and how those reactions can directly be related to the spaces in which we live our everyday lives. The design of functionality and aesthetics is important for facilitating the growth and development of individuals perceptions of their surroundings and environment, which ultimately is the establishment of ones' perception of beauty in the sense of art. The ideals of the fine arts start with the embodiment of artistic principles in the design of space.

STEAM

Today, a lot of emphasis has been placed on the development of individuals seeking to go into the various STEM fields; Science, Technology, Engineering, and Mathematics. This approach is usually done in a very systematic format where individuals find themselves almost in a robotic routine. Considering that these career fields are very structured in their methods and mindset, it would make sense that the education of these fields would follow the same strict guidelines. However, often individuals lack the development of creativity since they are only being exposed to very concrete ways of doing things. In recent years, a new educational approach has emerged

called STEAM, which takes the established educational approach of STEM while adding the free form, thought provoking aspects of the arts.

> STEAM is an educational approach to learning that uses Science, Technology, Engineering, the Arts and Mathematics as access points for guiding student inquiry, dialogue, and critical thinking. The end results are students who take thoughtful risks, engage in experiential learning, persist in problem solving, embrace collaboration, and work through the creative process. These are the innovators educators, leaders, and learners of the 21st century![2]

The goal of this project is to highlight the necessity for the humanities in today's society. The humanities are a derivative of human nature and expression and can be expressed in the various forms of fine arts. When individuals are exposed to the humanities, it forces our minds to react and examine the world differently. Creative problem solving can be seen from examining various case studies associated with STEAM education, while social interaction and expression can be seen from analyzing various case studies associated with design and flow of space. This project will center around the elements of design that embody the fundamentals of the fine arts. Considerations of starting the design process with this mindset will influence the future interactions and development of individuals who interact within this space. From examining the current facilities located on WKU's campus, areas of improvement can be found where these facilities either lack in functionality or lack in the fundamental

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[2] Education Closet. "What is STEAM?" Last modified 2016. https://educationcloset.com/steam/what-is-steam/.

philosophies established. Through conversation with various faculty members and students, the vision of the facility and departments within will be used to help target and solve the problems associated with the current facilities and overall mindset of the fine arts. The physical representation of this project will be completed with the design of the WKU College of Fine Arts, a newly designed fine arts center for the campus of Western Kentucky University. This newly designed facility will allow the growth and development of the fine arts, providing a place where the arts are appreciated and embraced. The culmination and synthesis of research will lead to a design.

LITERATURE REVIEW

The articles and case studies examined in this literature review will serve to establish the philosophy and basis of principles that will be used when examining and determine the best possible solutions for achieving the goal of this project; establishing the importance of the fine arts in today's society and how an emphasis on design can help influence these thoughts and ideals. Articles and case studies examined will include a look at the impact of STEAM education, the development of the philosophy of design, and various design elements of fine art centers. These articles will provide a better understanding for the rationale behind design considerations and establish the need for these design considerations. With the conclusion of this literature review, a clear vision for the development of this project will be established.

Case Study 1 – STEAM Education

In the article "Innovating with STEAM in middle school classrooms: remixing education*"*, a display of research gathered from case studies of STEAM teaching principles were examined and analyzed. This research was used to gain a better understanding of STEAM education and how these principles effected the outcome of individual learning. Written by Danielle Herro and Cassie Quigley, they state "Supporters of STEAM suggest widely recognized STEM approaches are often so narrow that they fail to emphasize student creativity and expression."[3] Their research focused around observing and engaging in conversation with various faculty members to gain an

[3-4] Herro, Danielle, and Cassie Quigley. 2016. "Innovating with STEAM in middle school classrooms: remixing education." *On The Horizon* 24, no. 3: 190-204. *Academic Search Complete*, EBSCO*host* (accessed February 26, 2018).

understanding of the types of STEAM principles they were working to incorporate into their curriculum and how these implementations effected the success they saw from an individual learning perspective.

In one of their case studies, they observed a faculty member from a newly developed school that was designed for STEAM specific learning. One of the ideals established in STEAM education is the importance of connection between disciplines. STEAM works to draw inspiration and collaboration from many different fields to show how different mindsets and approaches can be used to creatively solve problems. This perspective was incorporated into the curriculum through the way the faculty members collaborated to create a lesson that stimulated thought and connections between several interdisciplinary studies. "You might see science, social studies, English/language arts and math teachers working together to present students with an integrated unit on designing an ecosystem and proposing a plan to accommodate a new animal habitat at the local zoo. The unit might involve designing and presenting a plan for an ecosystem considered appropriate habitat for the species, space and budgetary considerations, sustainability and historical significance to the local area – drawing on all the above-mentioned disciplines."[4] The faculty member being observed in the above-mentioned lesson designed her approach in a very graphic and visual learning context, with several disciplines of learning being represented. Laptops were distributed to the students where they were expected to watch a short presentation, play online board games classifying

[4] Herro, Danielle, and Cassie Quigley. 2016. "Innovating with STEAM in middle school classrooms: remixing education." *On The Horizon* 24, no. 3: 190-204. *Academic Search Complete*, EBSCO*host* (accessed February 26, 2018).

different animal species, and follow up with a video on vertebrates and invertebrates. The students were also able to take part in a virtual field trip of the local zoo where they would have the opportunity to videoconference with the zookeepers. The students were tasked with creating a fact sheet and associated media to educate the public about vertebrates and invertebrates. In the context of implementing STEAM teaching practices, various other disciplines were represented in the project as well. The incorporation of the social aspect and importance in society their research had established the connection to social studies, the synthesis of their research and thoughts into verbal and written presentations showed the connection to English and language arts, and from the vast incorporation of visual graphics along with the production of visual media for their final presentations, the connection to the fine arts and humanities was present. Focusing on the media and graphic approach to the assignment, students were observed staying more engaged in the learning process and presented a better understanding of the material. The project was also designed with few parameters on the exact structure and format of the finals presentations, forcing students to think creatively and independently to generate their own interpretation of the project. The freeform subjective thoughts that each student underwent while gathering research and creating their presentations were shown to lead to a higher level of understanding and student satisfaction of the outcome of the assignment.

Another case study conducted by Herro and Quigley focused on the observation of students tasked with determining how to provide fresh fruits and vegetables to the local food bank for individuals who didn’t have access to these foods. The project was designed with the same emphasis placed on collaboration between disciplines with the

presentation of learning materials and synthesis of research involving a heavy use of visual and graphic materials. Through brainstorming sessions and case study research, the students decided to build a school garden that would be able to produce the fruits and vegetables they planned to donate to the food bank. The students created the plans and 3D models of the garden using google draw, they then presented their plans to a panel of reviewers and one plan was chosen to be enacted. "The teachers divided specific tasks into their subject areas (e.g. in Language Arts they worked on the presentations for the panel. In science class, they learned about the appropriate plants for the climate region and life cycle of plans. In math, they calculated the surface area and volume of the spaces and created materials lists based on these measurements)."[5] This study again showed a higher level of creativity and development of problem solving skills from the increased interdisciplinary and artistic approach to their project. The students who incorporated several disciplines into their project received well-rounded understanding of the project leading to higher outputs of productivity. Through the aid of technology, the visuals and graphics that were used and created tended to show a correlation between student engagement and success. Students in this project were able to creatively determine a solution to a problem in their area and use innovative methods to try and achieve the goal of their project.

Herro and Quigley summarize their article with the statement "Based on our research and the cases detailed in this paper, we propose that to effectively shift teaching

[5] Herro, Danielle, and Cassie Quigley. 2016. "Innovating with STEAM in middle school classrooms: remixing education." *On The Horizon* 24, no. 3: 190-204. *Academic Search Complete*, EBSCO*host* (accessed February 26, 2018).

practices to embrace STEAM methods, teacher might draw on and alter, or remix existing practices, instead of adopting entirely new curricula, specialized programs or engaging in entirely new pedagogical practices."[6] Drawing from different disciplines and backgrounds of teaching methods has been one of the successes of STEAM education. Pulling students away from the traditional mindset that each discipline or career field is specifically confined to the sole logic of that field has helped to develop more rounded approaches to problem solving that can be seen in the students and individuals practicing STEAM education. Along with the interdependency of disciplines, the incorporation of hands-on learning materials and the use of visual and graphic media show the effect that the arts can have on the development of student learning in the STEM fields as well. To restate how art is subjective and thought provoking in the traditional examination of art, these principles and provocative thinking can be transferred and applied to educational practices from the incorporation of STEAM to challenge students to think creatively and draw inspiration from other disciplines.

Case Study 2 – STEAM Implications

In the article "STEM Majors, Art Thinkers (STEM + Arts) – Issues of Duality, Rigor and Inclusion" authors Payton, White, and Mullins of North Carolina State University studied overall student educational experience from individuals who were participating and enrolled in STEM and arts curricula. The authors state that "Our findings show that dance is a fundamental part of the STEM matriculation experience for

[6] Herro, Danielle, and Cassie Quigley. 2016. "Innovating with STEAM in middle school classrooms: remixing education." *On The Horizon* 24, no. 3: 190-204. *Academic Search Complete*, EBSCO*host* (accessed February 26, 2018).

the undergraduate students in this research study."[7] Focus groups were conducted with undergraduate students who participated in dance companies, along with the completion of their studies in a STEM specific major. From their research they gathered that "Students indicated that rigor, stigma, enhanced problem-solving skills, interdisciplinary thinking, and increased diversity and inclusion opportunities characterize their dance experiences. These experiences highlight aspects of human diversity including ethnicity, race, gender identity and class, and how dance provides a safe zone that is significantly different than their STEM coursework."[8] This article establishes the principle that multi-sensory learning experiences are vital in promoting improved student outcomes, these experiences provide the outlet most desired by individuals to express their individuality and creativity. An arts education offers a problem-based learning approach that is derived from the subjective and personal connections that individuals make when forming thoughts or opinions on art. This mindset of artistic expression can be transferred to the STEM majors in ways of advanced problem-solving methods, as examined in this article.

Payton, White, and Mullins began their research methodology stating "To understand why STEM college students participate in dance programs, we conducted focus groups that resulted in identification of hidden assumptions, resistance to a dominant ethos associated with dance students by dance students, and challenges to what

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[7] Payton, Fay Cobb, Ashley White, and Tara Mullins. 2017. "STEM Majors, Art Thinkers (STEM + Arts) -- Issues of Duality, Rigor and Inclusion." *Journal Of STEM Education: Innovations & Research* 18, no. 3: 39-47. *Academic Search Complete*, EBSCO*host*(accessed April 9, 2018).

[8] Payton, Fay Cobb, Ashley White, and Tara Mullins. 2017. "STEM Majors, Art Thinkers (STEM + Arts) -- Issues of Duality, Rigor and Inclusion." *Journal Of STEM Education: Innovations & Research* 18, no. 3: 39-47. *Academic Search Complete*, EBSCO*host*(accessed April 9, 2018).

it means to be underrepresented in one discipline (STEM) while overrepresented in another (dance). Issues associated with gender and race identity were also revealed."[9] The research progressed to produce two reoccurring themes, the personal theme and the institutional theme. The personal theme was described as the preconceived notion of certain professional studies where normalized behaviors were established and how going against this established culture proved to be difficult. This theme exposed many of the social problems that exist in today's society and how the inclusion and participation of the arts in education can help change the preconceived notions of what is expected in STEM career fields. The institutional theme was addressed as the personal feelings that students associated with their university's appreciation for the arts and how those feelings influenced the social themes of diversity and inclusion. Students were able to assess how the university they were studying at felt about the arts and art education. The research gathered from focus groups was able to show a direct correlation between the appreciation of an arts education and the outcome of student involvement and development. From the focus groups conducted "the participants mentioned that STEM is often depicted as a geek, hard, male-dominated culture that fails to embrace flexibility, creativity or diversity. Dance has similar images depicted by primarily females (few males) with thin body types, and for more classical dance forms, white females are the expected participants. Our focus groups debunked these images and pointed to the

[9-10] Payton, Fay Cobb, Ashley White, and Tara Mullins. 2017. "STEM Majors, Art Thinkers (STEM + Arts) -- Issues of Duality, Rigor and Inclusion." *Journal Of STEM Education: Innovations & Research* 18, no. 3: 39-47. *Academic Search Complete*, EBSCO*host*(accessed April 9, 2018).

variety that exists within their groups, including diversity of thought."[10] It is for this reason that an arts education is important for all individuals at all levels of education. When the arts are appreciated and taken into consideration for all career fields, especially STEM career fields, individuals are able to fully express themselves without the judgement or resistance of their peers, which leads to more successful collaborations, ideas, and overall productivity.

With the conclusion of their research, clear and distinct student experiences were able to be analyzed showing a direct correlation of the positive benefits that a STEM + Arts education can have for students. "The students reported a perceived degree of problem-solving skills enhancement where STEM and the arts equally bolster one another. This enhancement is the result of interdisciplinary, data-driven thinking where there is a Think+Do model in STEM paired with a Performance+Presentation in the arts."[11] Human nature thrives on innovation and creativity. When individuals are exposed to various artistic approaches of learning, these characteristics of innovation and creativity are not only unlocked within our minds, but are used in abundance to help successfully further our understanding of the world we live in. "Studies on creativity, gender and race/ethnicity participation, broadening STEM participation, curriculum design and workforce preparation can offer the field additional knowledge in the development and implementation of STEAM policies."[12] This article shows powerful

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[11-12] Payton, Fay Cobb, Ashley White, and Tara Mullins. 2017. "STEM Majors, Art Thinkers (STEM + Arts) -- Issues of Duality, Rigor and Inclusion." *Journal Of STEM Education: Innovations & Research* 18, no. 3: 39-47. *Academic Search Complete*, EBSCO*host*(accessed April 9, 2018).

research conducted in furthering the ideas and principles used to establish the importance of the arts in today's society and offers student testimony to show the individual connections and benefits that have be directly related to having participated and exposed to a multi-sensory learning experience involved with the arts. "STEAM can be viewed as a structure to foster inclusion, broaden participation and nurture persistence."[13]

Case Study 3 – Design Influence

This structure, the Perry and Marty Granoff Center for the Creative Arts, was analyzed for the design considerations made which supports the philosophy of this project. "Home of the Brown Arts Initiative, the Perry and Marty Granoff Center for the Creative Arts serves as a catalyst for collaboration and experimentation among the arts, sciences and humanities. It is a place where creative thinkers from across disciplines

Figure 1: Perry & Marty Granoff Center for the Creative Arts[14]

[13] Payton, Fay Cobb, Ashley White, and Tara Mullins. 2017. "STEM Majors, Art Thinkers (STEM + Arts) -- Issues of Duality, Rigor and Inclusion." *Journal Of STEM Education: Innovations & Research* 18, no. 3: 39-47. *Academic Search Complete*, EBSCO*host*(accessed April 9, 2018).

[14] "FACILITIES MANAGEMENT." Perry & Marty Granoff Center for the Creative Arts | FACILITIES MANAGEMENT | Brown University. 2018. Accessed April 11, 2018. https://www.brown.edu/facilities/projects/completed/perry-marty-granoff-center-creative-arts.

come together to exchange ideas, explore processes and methods, and develop new art forms."[15] This structure served as the model for which the philosophy of this project has been developed. The connection between the arts and the development of individuals in society can be seen from the design and structure of this building. This structure was designed by Diller Scofidio + Renfro Architecture and was opened in 2011. As the Center for the Creative Arts, the building is home to various artistic and performance spaces, including a 200-seat auditorium, production spaces, recording/project studios, art exhibits, etc. The interiors of the facility draw the connection of how all disciplines and art forms are connected from the glass partition walls that separate each of the spaces.

Figure 2: Studio space highlighting glass partition walls[16]

The floors of the building are staggered and separated simply by glass curtain walls, allowing for individuals to see into each room and makes connections across different

[15] "Explore Brown University." Granoff Center | Brown Arts Initiative. 2016. Accessed April 09, 2018. http://arts.brown.edu/granoff-center.

[16] "FACILITIES MANAGEMENT." Perry & Marty Granoff Center for the Creative Arts | FACILITIES MANAGEMENT | Brown University. 2018. Accessed April 11, 2018. https://www.brown.edu/facilities/projects/completed/perry-marty-granoff-center-creative-arts.

floors. This unique design element is what establishes the welcoming and collaborative environment felt within the building. By simply eliminating the walls and barriers between the different spaces in the interiors, the closed off mentality has also been eliminated. The building gives way to more inspiration that can be drawn from other disciplines within the structure and offers the chance for collaboration across several disciplines. Along with the glass partition walls, the building also provides interdisciplinary connections by providing "living rooms" on every floor, a dedicated space located off the landing of every stair case where students can gather and interact. These areas are creative and useful for encouraging collaboration between all students

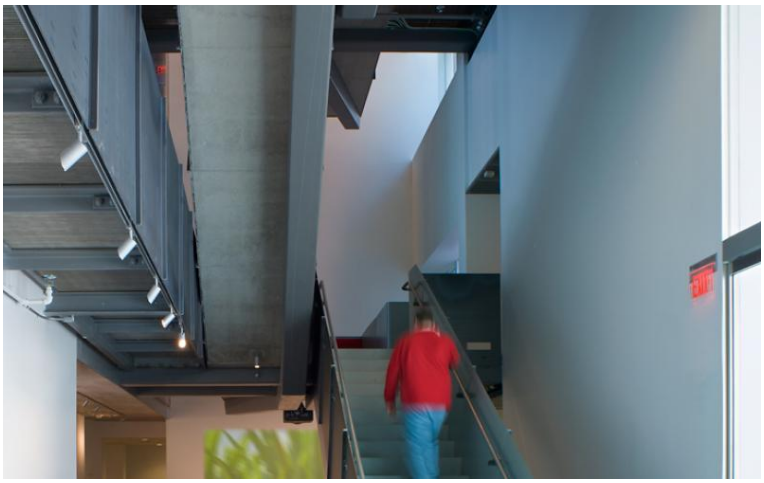


Figure 3: Open staircase with living room at top of staircase[17]

in the building and provides the opportunity for chance encounters to encourage social interaction that otherwise might not be possible through the course of normal classwork. The design of the building works to lift the barriers between individuals and dramatically increases the potential for creativity and innovation. Knowing that this structure would be

[17] "FACILITIES MANAGEMENT." Perry & Marty Granoff Center for the Creative Arts | FACILITIES MANAGEMENT | Brown University. 2018. Accessed April 11, 2018. https://www.brown.edu/facilities/projects/completed/perry-marty-granoff-center-creative-arts.

housing the creative disciplines, the design of the structure was carefully crafted to ensure that all of the spaces worked together, much in the same way that the arts being created in those spaces works together with every other discipline in today's society. Design is more than the structure that is being produced. Design takes into consideration the lives of the individuals that will be interacting and living in these spaces. Design provides experiences rather than functionality, in which individuals pursue their ambitions and goals. Design is art, and when that mentality is present, structures such as this; the Perry and Marty Granoff Center for the Creative Arts, are able to be designed. Recognizing and incorporating the arts as a significant driving force in today's society starts in the design phase of any structure. Individuals surrounded by the artistic mentality found in the

Figure 4: Perry and Marty Granoff Center for the Creative Arts[18]

design of the structure are provided with the ideals of the fine arts; these ideals can influence the outcomes and production of work they are able to provide. Artistic environments lead way to artistic philosophies and production. As it relates to the STEM field of study, the artistic design of space can influence the thoughts and mindsets of the

[18] "FACILITIES MANAGEMENT." Perry & Marty Granoff Center for the Creative Arts | FACILITIES MANAGEMENT | Brown University. 2018. Accessed April 11, 2018. https://www.brown.edu/facilities/projects/completed/perry-marty-granoff-center-creative-arts.

individuals working in those spaces. In the same way of encouraging collaboration among students in the Granoff Center, other facilities designed with this philosophy in the STEM career fields could see the effects that the arts would have on their respective fields of study.

METHODOLOGY

Development of the project began with the initial question of "Why are the fine arts important in today's society". This question served as the basis for the formulation of the philosophy established in this project. The philosophy for the project states how Art is reflected in Architecture, and how the influence of art in the design of a structure can influence and provoke thought. This artistic mindset works to facilitate creativity and innovation across all fields of study, helping aid in the development of all individuals. Drawing from personal experience and connections, a cumulative project embodying the disciplines of the fine arts was developed to highlight the importance of the arts in today's society with the goal of producing a newly designed fine arts center for the campus of Western Kentucky University.

Case Study Research and Literature Review

To establish the philosophy presented in this project, several case studies of STEAM education and fine art center facilities were examined. In total, ten case studies involving STEAM education and its effects on student development were analyzed, with two of these articles being highlighted in the literature review. From analyzing the effects of STEAM education and the role the arts played in various teaching principles, the design of structure to facilitate this thinking was examined. Fifty case studies were conducted over various components of fine art centers located globally. These elements included exterior design, interior design, functionality, materials, programs provided, and perceived environment. Highlighted in the literature review is one of the structures examined that offered the greatest inspiration for the new design of the WKU College of Fine Arts.

Faculty and Student Insights

To gain a better understanding of the current facilities and programs located on WKU's campus, numerous conversations were conducted with various faculty members and department heads who currently operated within the Ivan Wilson Fine Arts Center along with students whose disciplines primarily operated within this building. This also included faculty from Architectural Science, Interior Design, Music, Theater and Dance, Communications, Foreign Languages, and Anthropology and Folklore. Appendix A highlights the generic questions asked in conversation about the facilities and the programs offered. The information gathered from these faculty members and students established many of the problems that the current facilities possess along with insight as to what needs to be fixed and how best to fix these problems to better help meet the needs of their individual departments.

Examination of Current Facilities

Currently, Western Kentucky University houses the Ivan Wilson Fine Arts Center, commonly referred to as FAC, as the primary facility for the departments of Art, Music, Communication, Cultural Studies, and Foreign Languages. This facility is also home to the WKU Recital Hall and Russell Miller Theater, two performance venues, along with an art gallery showcasing exhibits from WKU students and surrounding professionals. Walkthroughs and tours with faculty members took place to gain a better understanding of the current facilities and how they operate. These observations also furthered the conversations had with faculty members and students highlighting the areas that worked well within the building and areas that needed improvement.

Programming

Drawing inspiration from case studies, literature reviews, conversations with faculty and students, and examination of the current facilities, the programmatic elements of the project were formulated. The program design included a recital hall, theater, art gallery, multi-purpose performance venues, individual practice/rehearsal rooms, instrument suites, lecture auditoriums, classrooms, design studios, student common spaces, professional offices, and an enclosed amphitheater. Appendix B shows highlights the detailed program created for the design of the WKU College of Fine Arts.

Code Analysis

After establishing the program for the design of the building, a detailed code analysis was completed showing the breakdown for the square footage and occupant load for each of the spaces provided in the program of the design. Other information included in the code analysis were structural elements which dictated the form and design of the structure. Appendix C lists the different elements established in the code analysis for the design of the WKU College of Fine Arts.

Schematic Design

Initial design of the new WKU College of Fine Arts was completed after establishing the program and code analysis. The schematic design phase of this project involved the preliminary design elements of the building, primarily determining the layout and functionality of the building. The presentation of schematic design was given in December of 2017 to showcase the design and progress of the building. The presentation was conducted in front of fellow classmates and business professional in the

field of architecture. The feedback received from the presentation was used in furthering the development of the design of the project.

Kentucky Honors Roundtable Presentation

As required for completion of the honors requirement for this thesis, a poster presentation was made at the Kentucky Honors Roundtable hosted at Morehead State University, highlighting the elements of research and design of the structure for this project. For this presentation, a poster was designed along with pamphlet handouts to be used during the presentation. Appendix D shows the poster design that was used for this presentation. Appendix E shows the pamphlet design that was distributed to individuals who were interested in the development of the project.

Design Development/Construction Documents

The feedback received from both the schematic presentation and the Kentucky Honors Roundtable presentation helped in shaping the final design. Design development/Construction Documents included detailing the elements created, including floor plans, elevations, sections, and site. Appendix F includes the construction documents produced for this project. The final presentation of the project was conducted in front of fellow classmates and faculty members showing the final development of the design.

RESULTS

From the conversations had with faculty members and students, the successes and drawback of the current facilities were established. This section will detail the information and feedback received along with the information gathered from the observations conducted of the facilities. Feedback received from the schematic presentation and Kentucky Honors Roundtable presentation will be summarized and detailed below showing the development of the design for this project. The significance of this research will be presented and the project philosophy will be established as it pertains to the feedback and knowledge received over the course of research.

Faculty, Student, and Facilities Summary

The Ivan Wilson Center for Fine Arts, commonly referred to as FAC, is the current fine arts facility located on the campus of Western Kentucky University. For a facility with such creative careers located inside, the building gives off a cold and bland feeling from its solid concrete exterior and dark, closed off interiors. Various comments were made with regards to the character of the structure, and that the currently FAC does not lend itself to inspiration. Figure 5 shows the use of brick for the interiors of the building. This is typical for all the hallways in the facility and are not the most creative or

Figure 5: FAC Interior Hallway

aesthetically pleasing for the designated use of the facility. Along with the dark hallways, the layout of the rooms and corridors is extremely confusing to navigate and offer very little opportunities for student gathering or interaction. Faculty and students both expressed the need for student common areas and chances for interaction, stating that the navigation of the building inhibits student experience for collaboration with other students or disciplines. Along with the navigation of hallways, faculty members were disillusioned with the lack of space for displaying student work. Student work was primarily in the dark hallways of the building, which resulted in poor appreciation of the work. This problem was expressed as one of the most concerning for art students in the facility considering the fact that their art exhibits were not able to be appreciated due to the lack of functionality of the space. Figure 8 show the art gallery currently in the existing facility. This two-story art gallery is located on the second story of the Ivan Wilson Center for Fine Arts in a low traffic area of the building.

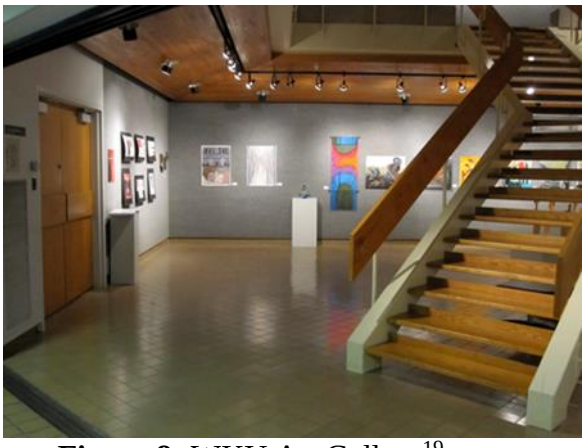


Figure 8: WKU Art Gallery[19]

[19] "Fine Arts Center Galleries." Gallery | Western Kentucky University. 2016. Accessed April 11, 2018. https://www.wku.edu/art/gallery_info.php.

Very few individuals were able to correctly locate the art gallery in the building; some were not aware that an art gallery even existed in the building. An appreciation of the art being created in the facility is lacking and is discouraging to students. From Conversation with the music department faculty and students, their primary performance venue is the WKU Recital Hall. Figure 6 shows the recital hall in the Ivan Wilson Center for Fine Arts, which is detailed in the same manner as the hallways with the interior brick used.

Figure 6: WKU Recital Hall audience perspective[20]

The acoustic treatments, or lack thereof, provide a "live" experience in this space. This refers to the liveliness of the soundwaves being bounced around the room due to the lack of proper acoustical treatments. With the sound reverberating off the exposed brick, the quality of performance is lowered and the audiences experience during performances is not as fulfilling. Acoustic treatments were a concern established from the music department faculty and students. The proper design of music classrooms, performance spaces, and rehearsal facilities were expressed as necessities for the success of the music department within the current facilities. Touring with theater and dance faculty, an

[20] "Recital Hall." WKU. 2016. Accessed April 11, 2018. https://www.wku.edu/music/prospective_students/recitalhall.php.

understanding of the need and functions that were required for the department were established. While touring Russell Miller Theater, areas such as the backstage wings, green room, storage rooms, prop construction lab, and mechanical booth, were expressed as having a lack of space and functionality. The lack of space in the backstage wings hinders the number of performers and size of props that can be stored during performances. Faculty members stated that generally half of the stage width was necessary for each wing to have adequate spaces for performances. Currently the facility has about half the stage space combined from both wings, greatly inhibiting the storage and flow of performances. Figure 7 shows the audience perspective of Russell Miller Theater.

Figure 7: Russell Miller audience perspective[21]

After examining the facilities currently offered and the interactions had with faculty and students in the building, the general consensus that was established was that while the current facilities met the basic requirements needed for the departments to operate within the structure, a personal connection to the building and the inspiration that could be drawn from the design of space was significantly lacking and needed to be altered in

[21] "Theatre & Dance Facilities." WKU. 2016. Accessed April 11, 2018. https://www.wku.edu/theatre-and-dance/facilities_sidebar/facilities.php.

order to really help the departments thrive in the building. Outside of the Ivan Wilson Center for Fine Arts, the departments of Architecture and Interior Design were examined. Currently, the department of Architecture is located in the Industrial Education Building and the department of Interior Design is located in the Academic Complex. The justification for moving these departments into the newly designed WKU College of Fine Arts relates to the philosophy established in this project. The philosophy that Architecture is a representation of Art supports the decision to move these departments into the WKU College of Fine Arts. As expressed by faculty members, the collaboration and inspiration that can be drawn across all forms of art would lead to more creativity and innovation not only within their own departments, but across all disciplines. The reoccurring themes expressed from the Architecture and Interior Design departments were the lack of student common areas, navigation and awareness of different spaces, and updated or proper technology integrated into the design. This feedback was used to establish the program of the project and the initial layout and functionality of floor plan designs in the schematic phase of the project. The design of the WKU College of Fine Arts was accomplished as a result of the research done throughout the course of this project. This newly designed facility embodies the ideals of the fine arts with several design elements relating directly to elements of WKU's existing campus. From examining the floor plans and renderings produced, the design philosophy will be presented.

Site Relation

The design of this structure replaces the existing Ivan Wilson Center for Fine Arts, located in a high traffic area on campus. Special design considerations were made to ensure that established sidewalks and passages were maintained in order to preserve the

flow of campus traffic around the new facility. Figure 8 details the site relation that the WKU College of Fine Arts has on Western Kentucky University's campus. The figure shows the scale of the facility in comparison to the surrounding structures, as well as the context of the different facades. Design of the exterior facades were related to the existing structures or monuments surrounding the facility to create an organic presence on the existing campus.

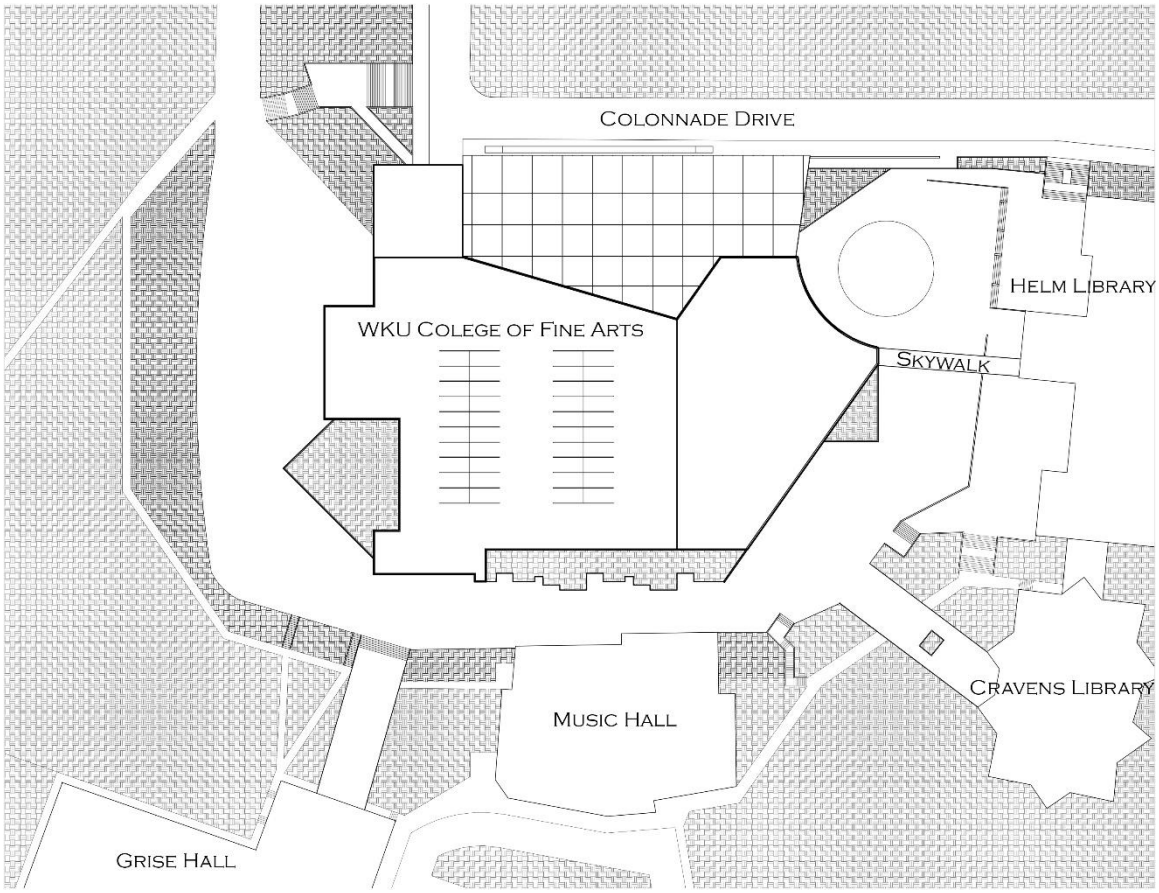


Figure 8: Site Plan for WKU College of Fine Arts

Exterior Renderings

Knowing that this facility would be housing various artistic disciplines, the facility needed to represent the art being produced. The exterior of the facility consists of exposed concrete, sheet metal siding, live green wall systems, curtain wall systems, and

intricately designed window screens. The materials chosen for the exterior facades represent the metaphors of the art within the building. Exposed concrete represents the bare and blank canvas that the building provides for art to be produced. Green wall systems were installed and used as a representation that the building itself was alive and growing with the disciplines on the inside. The green walls grow and expand along with student development and innovation. The window screens displayed around the facility represent the interconnections made between the disciplines in the building along with the interconnections made between the arts and the individuals accessing the building. Figure 9 shows an exterior rendering from the front perspective of the facility. In this rendering, the window detail and use of materials can be seen. This perspective was chosen to be the front of the building, giving the opportunity for views looking down towards the southern end of WKU's campus. This orientation also allows for sunlight to enter the building through the three-story curtain wall system, which serves as the front

Figure 9: Exterior rendering, front perspective

lobby for the building. For individuals walking up from the southern end of campus, this is the first perspective of the building they will see. Moving towards one of WKU's libraries, figure 10 shows another rendered perspective of the building. This rendering details more of the window design moving through the corridors of the building. These windows were designed with the philosophy of interconnectivity, showing how the arts are connected to one another, along with providing a piece of artwork to showcase on the exterior of the facility. These windows highlight the artistic disciplines and principles that occupy the building. From the perspective of this rendering, the view highlights the bridge connection to Cravens library. This view would also be present for individuals driving along normal street headed north. The use of green roofs can also be seen from this perspective, with the use of a green roof system for the top of the curtain wall entrance, and the planting of trees on the roof of the side entrance of the building.

Figure 10: Exterior Rendering, Right Side perspective

The next perspective of the exterior can be seen in figure 11, featuring a curved wall used to highlight Centennial Memorial Fountain. This unique design feature was created to highlight and draw attention to the Memorial Fountain located outside of Helm Library. The curved green wall system follows the same path as the fountain and works to enclose the area to give more prominence to the fountain. This perspective also shows the skywalk, a unique design feature connecting the second floor of the College of Fine Arts to the second floor of Helm Library. This connection was made to allow access to Java City, a coffee shop, located on the first floor of Helm Library. The skywalk would connect to the upper balcony that currently exists in Java City allowing students to travel between the buildings. This design decision took into consideration the entrance to Russell Miller theater is located on the second floor of the College of Fine Arts. The skywalk connection to Java City provides potential opportunities for individuals to visit during intermission or the conclusion of a performance in Russell Miller theater. This

Figure 11: Exterior Rendering, Centennial Memorial Fountain

element also provides the connection of the newly designed facility to the existing campus environment. Considering the fact that this building features a contemporary design unlike any of the existing structures on campus, these small connections of relating the curved wall to Centennial Memorial Fountain and the skywalk to Helm library help the building to become an integral part of the existing environment. Along with the connections made from this perspective of the facility, connections to the Colonnades is expressed with the design of the enclosed amphitheater shown in figure 12. Currently, the stairs of the Colonnades are a place for students to interact and socialize. However, the functionality and use of the space as a proper amphitheater area is underdeveloped. Figure 12 shows the design elements taking into consideration to make this space a functional student recreation center, along with the considerations for performance opportunities. Inspiration for enclosing the area was drawn from the Opryland Hotel in Nashville, Tennessee. The use of the enclosed glass system allowed for the ability to use this area year-round without hinderance from weather. This element

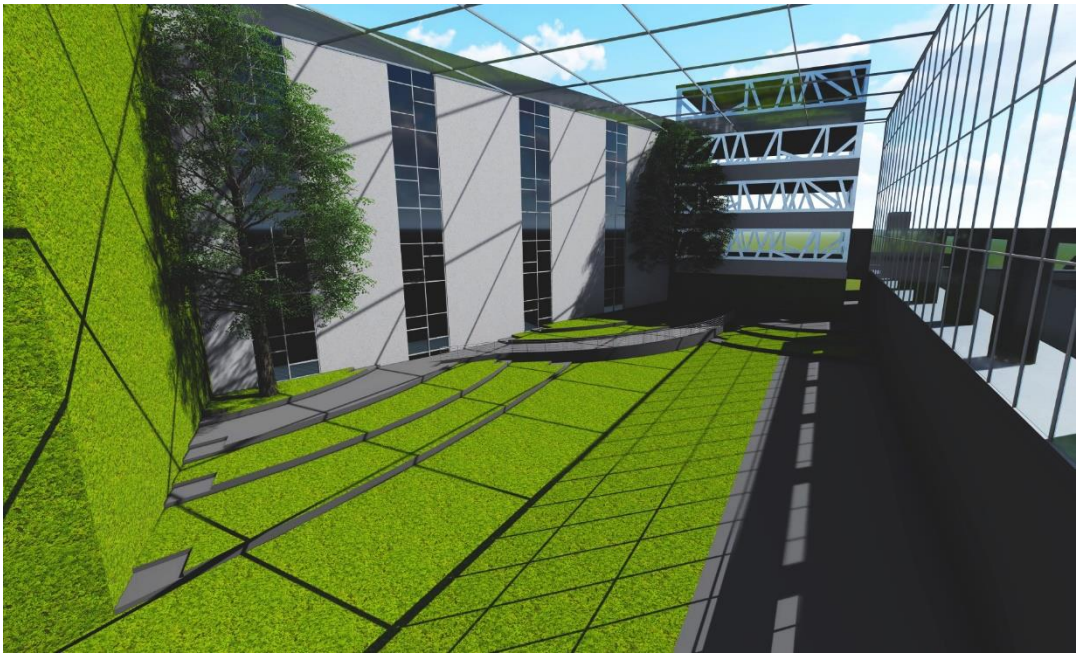


Figure 12: Exterior Rendering, Amphitheater Green Space

also allows for the existing colonnades to be observed from within the space, acting as a backdrop for the stage of the amphitheater. This space facilitates student connection and interaction within an open green space. Providing this green space as a common area for students helps foster the creativity within the building and provides a space of relief outside of the classrooms and studios on the interior. Figure 13 shows some of the more interesting and complex geometric elements of the design of the facility; the extruded studio spaces. The designated interior use of these spaces are art, design, and dance studios. These spaces in particular were chosen to be represented with extrusions due to the emerging and forward progressiveness of the work that is expected to be produced in these spaces. The type of work being produced in these spaces is propelling the innovation and creativity of the future, thus represented in the design by extruding away from the building and stretching beyond the limits of the façade. The living element is reestablished again from this perspective, shown in the outdoor green space.

Figure 13: Exterior Rendering, Left Side Perspective

An outdoor green space connecting the individuals on the interior to the spaces outside is highlighted in figure 14. This space is designed to be used as a student common area where individuals can draw inspiration from nature and the outdoors for the art they are creating on the inside of the facility. This space is also equipped to be used as an outdoor classroom by all disciplines housed in the building. Many of the design decisions made in regard to the exterior appearance of the building either show a connection to the existing campus environment or to the metaphorical meaning related to the philosophy of the arts in which the building represents.

Figure 14: Exterior Rendering, Outdoor Green Space

Floor Plans

Functionality and flow were the primary concerns when designing the floor plans of the College of Fine Arts. The presence and feel of the arts was established from the moment individuals walk through the front entrance of the building. Figure 15 is the schematic design for the 1st floor of the facility. This floor features the recital hall, art gallery, multi-performance spaces, large lecture rooms, percussion suite, theater department, and faculty offices. Considering the fact that very few students know the current location of the art gallery in the Ivan Wilson Fine Arts Center, the design chose to feature the art gallery upon the initial entrance of the building, requiring passage through the display area to reach other spaces in the facility. This element highlights the importance that the art plays in the structure and from the initial entrance to the building.

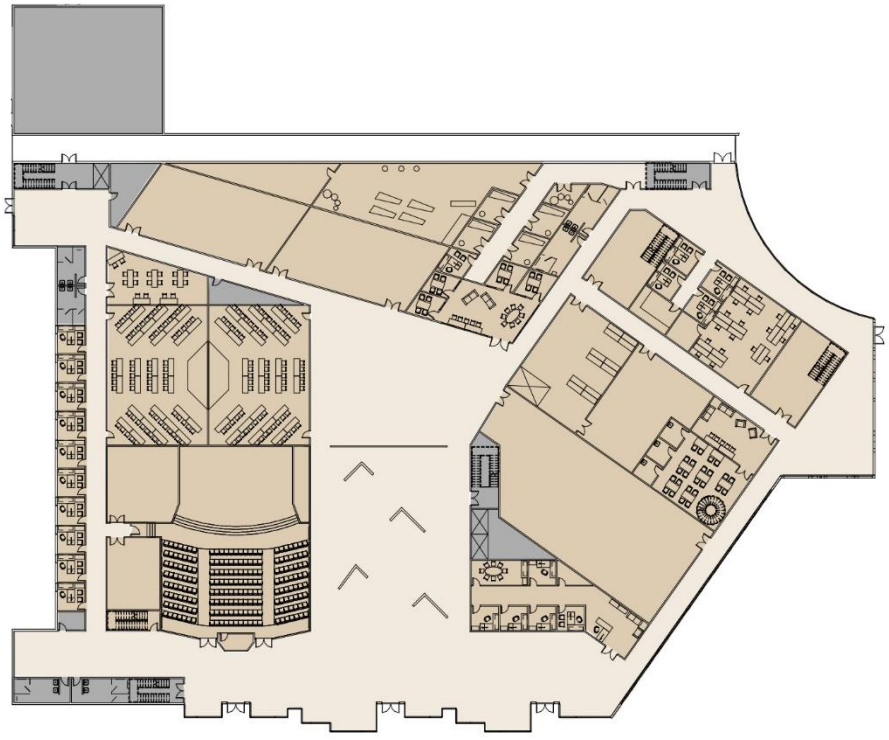


Figure 15: 1st Floor Design of College of Fine Arts

Figure 16 features the interior perspective of the front entrance. The area features a three-story open space, with balcony overlooks from the second and third floor. These areas allow for connections to be made across different floors along with providing the open flow of the environment which relates to the interconnectivity of the building.

Figure 16: Interior Rendering, Front Lobby Entrance

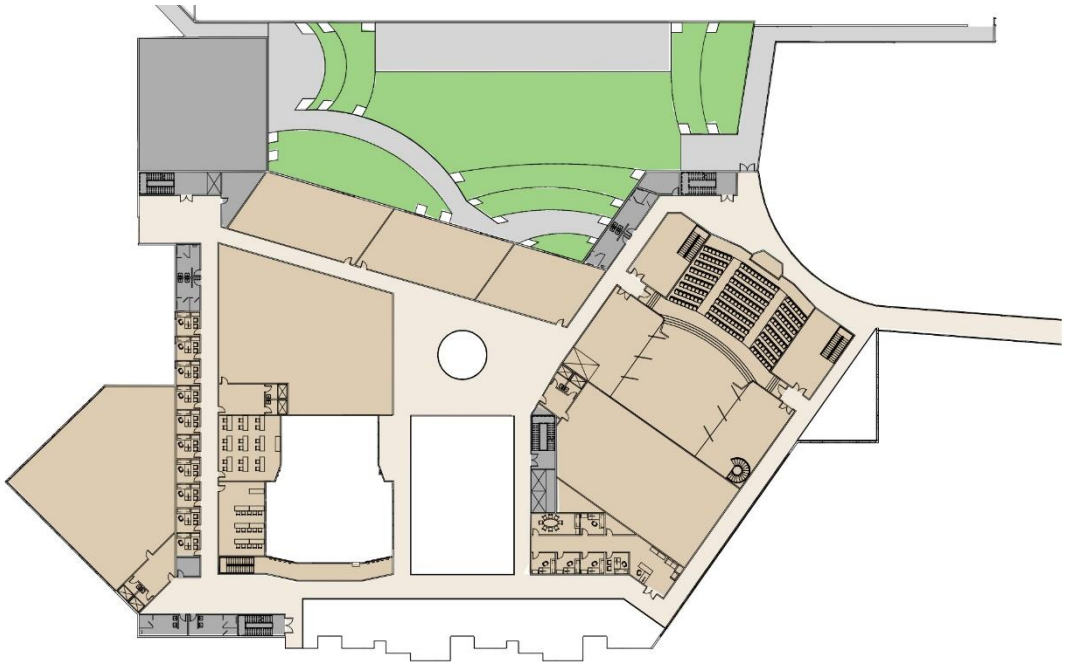
Major design considerations were made for the recital hall featured on this floor. As mentioned in conversation with faculty and students, the recital hall functionality didn't fully meet the needs of the performers or audience members. Figure 17 shows an interior perspective of the recital hall from the audience viewpoint. Featured in this rendering is the updated acoustic treatments added for sound absorption and deflection. Along with the design of acoustic technology, special considerations for geometry of the recital hall were used when designing the layout and flow of the space. Windows were also added on

the second floor of the space for the connection to be made by passing individuals in the corridors of the second floor. This design element was inspired from the case study

Figure 17: Interior Rendering, Ivan Wilson Recital Hall

research gathered from the Granoff Center for the Creative Arts. The first floor of the College of Fine Arts is primarily categorized as performance. Moving to the second floor categorized as theater and dance, figure 18 shows the schematic design for these spaces. The spaces included on this floor are Russell Miller Theater, dance studios, theater rehearsal rooms, and faculty offices. Access to the skywalk to Helm library, as well as the entrance to the enclosed amphitheater green space is provided on the 2nd Floor. Dance studios are provided on this floor with private shower stalls that were expressed as needs from the theater and dance department. Along with these considerations, the design of Russell Miller took faculty and student comments into consideration, with the spaces below on the 1st floor being accessible from the side wings of the stage. Visually depicted white spaces in figure 18 show areas of connection to the floor below. From the second

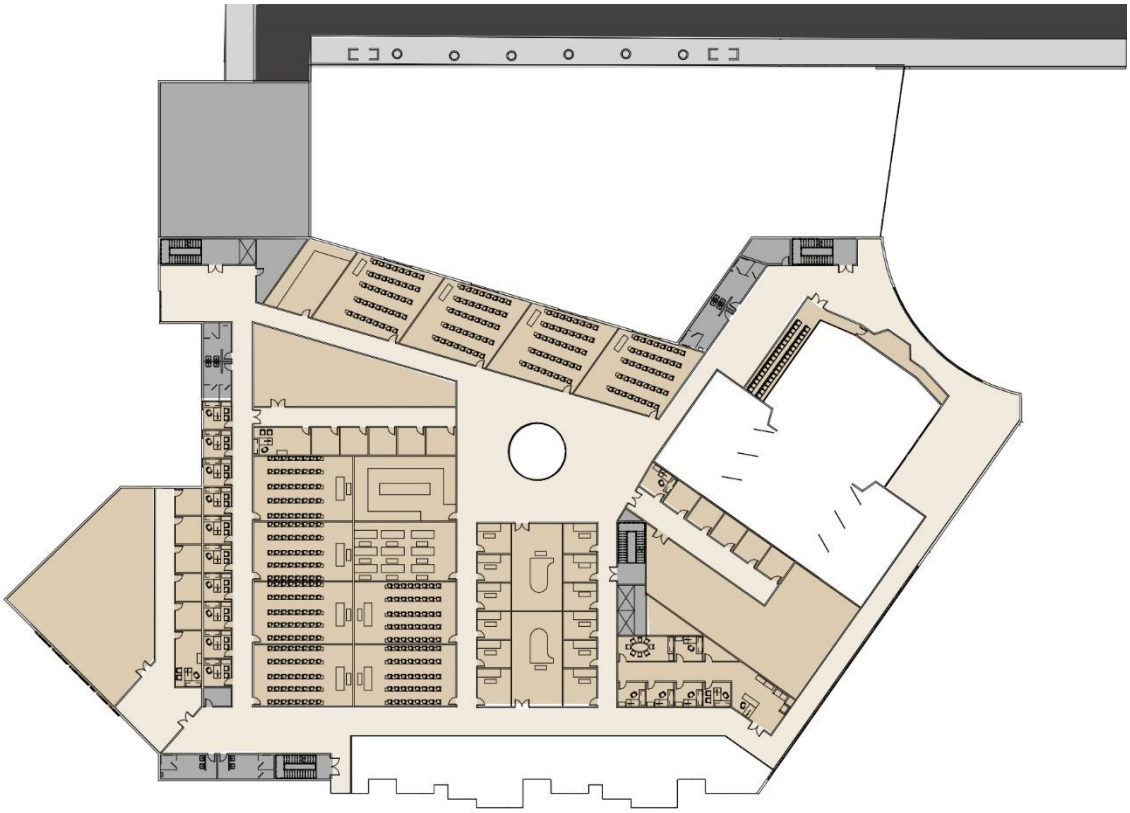
Figure 18: 2nd Floor design of College of Fine Arts



floor of the facility, a walkaround balcony can be seen around the art gallery space below. This provides the art gallery with double height ceiling spaces to hang and display larger works of art along with the possibility of individuals being able to connect with the gallery while walking through the corridor spaces on the second floor. Located north of the art gallery, a circular cutout is provided which run through all five floors of the building. This circle is a metaphor in the approach that the end point cannot be determined, much in the same way that the art represented in the building doesn't have an end point. The connection between floors again provided interconnectivity of the disciplines in the structure and the connection of the arts to every individual in today's society. The third floor, as seen in Figure 19, highlights the schematic design for the music floor of the College of Fine Arts. This floor serves the music department, featuring various individual/ensemble practice suites, classrooms, and faculty offices. A key design element in this level is the connection from Colonnade drive. The entrance of the vehicle ramp leads to parking spaces located on the roof of the structure. The necessity of parking

was determined from the fact that in order for the general public to attend a performance located within the building, they would have to park in parking lots located in front of Cherry Hall and then walk to the Fine Arts Center in order to watch the performance. Providing this accessible parking feature allows for the general public to have the opportunity to take advantage of the performances being held within the facility.

Figure 19: 3rd Floor design of College of Fine Arts



The fourth floor of the College of Fine Arts is specifically designed for the Art department, as seen in figure 20. This floor provides large/small studio production spaces, computer classrooms, general classrooms, access to the outdoor green space, and faculty offices. Each of the large studio spaces were designed to provide student work

stations along with a designated presentation area in each studio. The student common areas surrounding this floor is meant to serve as an art gallery to showcase and display student work while students navigate the corridors of this floor. The representation and appreciation of student work was expressed as a need and drawback of the current facilities. With this dedicated space, student work can be displayed prominently and appreciated by everyone who passes through. This floor also offers the connection to the outdoor green space, used as a student common area or outdoor classroom; allowing students to get out of the traditional setting of the classroom and draw inspiration from the outdoors with a connection to nature. Similar in design to the fourth floor, figure 21 shows the dedicated design for the fifth floor.

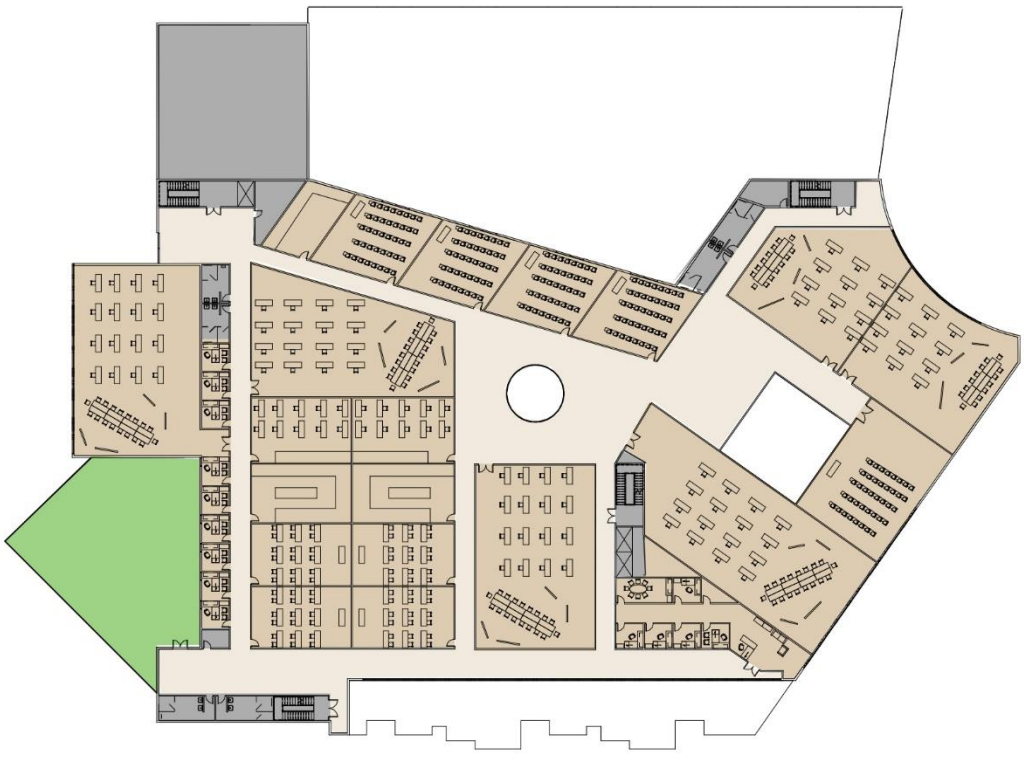


Figure 20: 4th Floor design of College of Fine Arts

Categorized as the design floor, this floor will house the departments of Architectural Design, Interior Design, and Graphic Design. In the same manner that the studios on the fourth floor were designed, this floor provides large and small studio production spaces with access to computer labs and modeling labs. As mentioned by the faculty, the current facilities where the departments of Architecture and Interior Design are located do not fully satisfy the needs of either department. Expressed needs of larger studio spaces, along with proper access to technology and construction labs were the primary needs of these departments. Dedicated spaces for studio work that students would have access to for the entire year were designed on this floor, allowing for each student classification to have a dedicated studio space. The use of student galleries in the hallway will provide a space that neither department currently has for displaying work. This floor is equipped with a modeling lab, CADD lab, light room, and sequential yearly studio spaces.

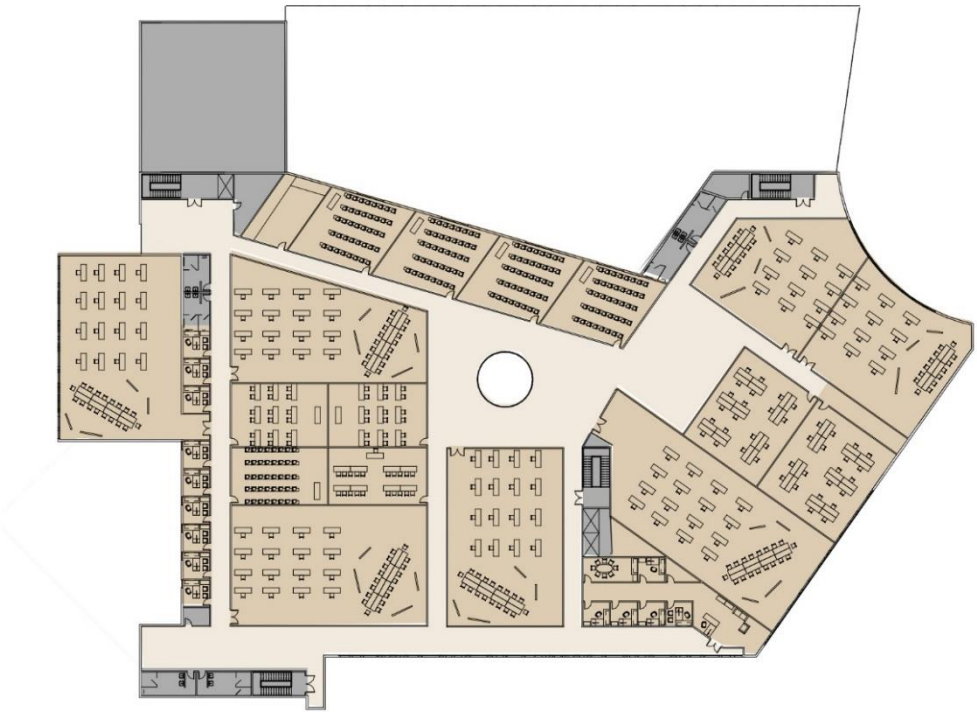


Figure 21: 5th Floor design of College of Fine Arts

The design considerations for the floor plans in the College of Fine Arts were dictated by the conversations had with faculty and students along with the research done in consideration for STEAM educational principles. The environment created within the interiors of this facility showcase the mentality of connecting the arts to an individuals' daily livelihood. The dedicated spaces for student interaction and experiences highlight the necessity for collaboration along with the interconnectivity that can be shared. The overall design of this structure can be seen as an embodiment of the ideals of the arts and serves to facilitate and pass on those ideals to the individuals who interact within this facility.

DISCUSSION

The culmination of this research has worked to accomplish the goal of establishing the importance of the fine arts in today's society while providing a conceptual facility that has been designed to fully meet the expectations of the departments associated with the fine arts and provide an environment for student development to occur across all disciplines. The analysis of research has resulted in establishing the importance of the presence of the fine arts and the significant implications that has on individuals in today's society.

Presentation Summaries

The feedback received from fellow classmates, industry professionals, and various invested individuals worked to eliminate deficiencies found in the design of this project as well as create definitive answers in support of the philosophy and overall outcome of this project. Feedback from schematic design presentations in December 2017 included connecting the elements of the design with more of the existing elements located on WKU's campus, creating a more cohesive interior layout to better convey the thought of physically connecting the different discipline located within the building as well as connecting student with each other more through the established spaces designed as student common areas. Other areas of feedback included the further development of the space through detailing and including fixtures within the drawings to better represent the specific use of space. The Kentucky Honors Roundtable poster presentation presented questions and feedback that were more philosophical in nature and included the justification of the philosophy established in the project.

Philosophical Interpretation

One question posed in contrast of the philosophy established was "How can you justify that architecture is art in the same way music is art?". Music follows strict forms and guidelines in which the music is composed, produced, performed, appreciated, etc. However, musicians and composers are constantly pushing the expected boundaries of music and continue to innovate with newly designed forms, sounds, and performances. As is the case with all art, music is subjective to the personal relations that an individual has to it, causing different effects for the individual exposed to it. From this explanation, architecture can be viewed with the same concepts in mind. Architecture follows specific structures and forms that dictates the overall design of the structure and determines the functionality of the structure. Architects are also continually pushing the boundaries of design to create physical monuments of art and functionality that provokes thought and leaves individuals to formulate their subjective thoughts about the artform as a whole. In a comparison of physical similarities, different facades of structures can be read in a similar form such as sheet music is read by a musician. For example, in a musical piece a repeating ostinato pattern could serve as the basis for the structure of the musical work. This repeating pattern can be seen in the forms of architecture with the repetition of columns acting as the structural support of a building or the repeating windows giving shape and form to the building's exterior. Sheet music and construction documents serve the same role in the artistic performance of the artwork that is being produced. Sheet music is dictated by the placement of various notes, dynamics, tempos, expressions, etc. that go into the production of music. The visualization of the music is seen by the musicians performing the piece but never by the individuals experiencing the

performance. Sheet music is the blueprint and construction document set for the music to be produced. Construction documents in architecture follow the same pattern of being dictated by lines, dimensions, callouts, details, text, etc. that give way to the completion of the art which is the building being produced. Completing these presentations helped to solidify the design of the project and give concrete meaning to the philosophy being established.

CONCLUSION

Art is constantly forming and changing the ways in which we interact and thrive in today's modern society. Every individual undergoes countless mental reactions, whether conscientiously or sub conscientiously, forming subjective opinions that influence our thoughts and decisions. From the research conducted concerning STEAM education, the connection that the humanities have on the development of student success can be established. The humanities allow the subjective opinions that are naturally formed to be applied to various problem-solving methods, leading to innovative solutions across different disciplines. Establishing the philosophy that the arts are important in every individuals' life starts with the embodiment of these ideals in the designing of structures, fostering creativity and human interaction across the barriers of disciplines or career fields. Designing structures with the mindset of implementing artistic elements that encourage and facilitate connectivity between individuals allows for new experiences to be had which leads to innovation and creativity among all career fields and disciplines. Taking into consideration the feedback from faculty and students, along with case study research of successful art centers, the design philosophy of the WKU College of Fine Arts was established, while embodying the principles of the arts within the structural design of the facility. Having established the importance and need for the arts and humanities in today's society, this building serves as the culminated solution for facilitating the growth and development of the philosophy. Providing this facility on the campus of WKU helps to develop not only the artistic departments and programs, but every discipline offered on campus. In summary, the arts are important in today's modern society and with the design of the structure produced through this project, the philosophy

and impact of the arts can be facilitated. From there, the development of educational approaches, such as STEAM, are able to take inspiration from the design of space leading to the development of student success. Artistic environments lead way to artistic philosophies and production. The artistic design of space can influence the thoughts and mindsets of the individuals working in those spaces. The purpose of this project is to highlight the necessity for the humanities in today's society. This can be observed in the synthesis of research that lead to the design of the WKU College of Fine Arts; a fine arts center leading the way for innovation and creativity to be experienced by all disciplines and career fields on the campus of Western Kentucky University.

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APPENDIX

Appendix A: Conversation Questions

- How many office spaces does your department have in the current facility? Is there a need for more or less?
- How many classrooms/studios does your department have in the current facility? Is there a need for more or less?
- What works well for your department right now in the current facilities?
- What are the current drawbacks of the facility?
- How do these drawbacks effect your department?
- Does the current facility fully meet all of the needs of your department?
- Are there any needs that your department can't fulfil because of the current facility?
- What would help better serve these needs?
- Is there any special technology/equipment that would help your department?
- How would that technology/equipment need to be integrated into the design?

Appendix B: Programming

Music	**Room**	**Quantity**	**Sq. Ft.**
Approximate spaces sized according to case study research and facility preference	**Individual Practice Rooms**	30	100 Each
	Piano	1	
	Total:		**3,000 Sq. Ft.**
	Percussion Suite	1	
	Individual Practice Rooms	5	150 Each
	Ensemble Practice Room	1	1000
	Directors Office	1	100
	Total:		**1,250 Sq. Ft.**
	Brass Suite	1	
	Individual Practice Rooms	5	150 Each
	Ensemble Practice Room	1	1000
	Directors Office	1	100
	Total:		**1,250 Sq. Ft.**
	Strings Suite	1	
	Individual Practice Rooms	5	150 Each
	Ensemble Practice Room	1	1000
	Directors Office	1	100
	Total:		**1,250 Sq. Ft.**
	Winds Suite	1	
	Individual Practice Rooms	5	150 Each
	Ensemble Practice Room	1	1000
	Directors Office	1	100
	Total:		**1,250 Sq. Ft.**
	Piano Lab	1	
	Workstations	20	40 Each
	Total:		**800 Sq. Ft.**
	Organ Practice Room	1	
	Organ	1	
	Total:		**300 Sq. Ft.**
	Grand Piano Room	1	
	Grand Piano	1	
	Total:		**300 Sq. Ft.**
	Offices	20	150 Each
	Desk	1	
	Instrument Space		
	Total:		**3,000 Sq. Ft.**
	Music Library	1	

Music Shelving		
Total:		**150 Sq. Ft.**
Instrument Storage	1	
Instrument Shelving		
Total:		**600 Sq. Ft.**
TOTAL MUSIC PROGRAM		**14,350 Sq. Ft.**

Theater and Dance			
Approximate spaces sized according to case study research and facility preference	**Rehearsal Rooms**	2	2,000 Each
	Piano	1	
	Staging Area		1,800
	Storage	1	200
	Total:		**4,000 Sq. Ft.**
	Dance Studios	4	2,800 Each
	Dancers	24	100 Each
	Piano	1	
	Individual Restrooms	2	100 Each
	Storage	1	200
	Total:		**11,200 Sq. Ft.**
	Scene Shop	1	
	Woodworking		
	Heavy Machinery		
	Total:		**1,500 Sq. Ft.**
	Costume Shop	1	
	Student Work Stations	20	40 Each
	Storage	1	100
	Fitting Room	1	100
	Aisles/Walkway		80
	Instructional		100
	Total:		**1,180 Sq. Ft.**
	Theater Library	1	
	Shelving		
	Total:		**150 Sq. Ft.**
	Dressing room	1	
	Make up Stations	30	20 Each
	Changing Booths	3	100 Each
	Individual Restrooms	2	50 Each
	Total:		**1,000 Sq. Ft.**

	Green Room		
	Lounge Seating		
	Total:		**500 Sq. Ft.**
	Prop Storage	1	
	Shelving		
	Total:		**600 Sq. Ft.**
	Costume Storage	1	
	Clothing Racks		
	Shelving		
	Total:		**600 Sq. Ft.**
	Offices	4	100 Each
	Desk	1	
	Storage		
	Total:		**400 Sq. Ft.**
	TOTAL THEATER PROGRAM		**21,130 Sq. Ft.**

Art			
Approximate spaces sized according to case study research and facility preference	**Large Studios**	6	3,000 Each
	Student Workstations	20	80 Per Student
	Presentation Area		600
	Lecture Area		600
	Storage	1	200
	Total:		**18,000 Sq. Ft.**
	Small Studios	4	1,500 Each
	Student Workstations	10	80 Per Student
	Presentation Area		300
	Lecture Area		300
	Storage	1	100
	Total:		**6,000 Sq. Ft.**
	Student Gallery	1	
	Display Area		
	Total:		**1,000 Sq. Ft.**
	Offices	20	100 Each
	Desk	1	
	Storage		
	Total:		**2,000 Sq. Ft.**
	TOTAL ART PROGRAM		**27,000 Sq. Ft.**

Architecture			
Approximate spaces sized according to case study research and facility preference	**Design Studios**	4	3,000 Each
	Student Workstations	20	80 Per Student
	Presentation Area		600
	Lecture Area		600
	Storage	1	200
	Total:		**12,000 Sq. Ft.**
	CAD Lab	1	
	Workstations	20	40 Per Student
	Total:		**800 Sq. Ft.**
	Student Gallery	1	
	Display Area		
	Total:		**1,000 Sq. Ft.**
	Senior Research Lab	1	
	Student Workstations	20	80 Per Student
	Presentation Area		600
	Lecture Area		600
	Storage	1	200
	Total:		**3,000 Sq. Ft.**
	Model Room		
	Student Work Stations	20	
	Total:		**500 Sq. Ft.**
	Offices	6	100 Each
	Desk	1	
	Storage		
	Total:		**600 Sq. Ft.**
	TOTAL ARCHITECTURE PROGRAM		**17,900 Sq. Ft.**

Interior Design			
Approximate spaces sized according to case study research and facility preference	**Design Studios**	2	3,000 Each
	Student Workstations	20	80 Per Student
	Presentation Area		600
	Lecture Area		600
	Storage	1	200
	Total:		**6,000 Sq. Ft.**

Lighting Lab		1	
Student Work Stations		20	
Total:			**500 Sq. Ft.**
Materials Library		1	
Storage			
Total:			**150 Sq. Ft.**
Offices		6	100 Each
Desk		1	
Storage			
Total:			**600 Sq. Ft.**
TOTAL INTERIOR DESIGN PROGRAM			**7,250 Sq. Ft.**

Communications				
Approximate spaces sized according to case study research and facility preference	**Computer Lab**		1	
	Workstations		20	40 per student
	Total:			**800 Sq. Ft.**
	Offices		20	100 each
	Desk		1	
	Storage			
	Total:			**2,000 Sq. Ft.**
	TOTAL COMMUNICATIONS PROGRAM			**2,800 Sq. Ft.**

Modern Languages			
Approximate spaces sized according to case study research and facility preference	**Offices**	20	100 each
	Desk	1	
	Storage		
	Total:		**2,000 Sq. Ft.**
	TOTAL MODERN LANGUAGES PROGRAM		**2,000 Sq. Ft.**

Cultural Studies

Approximate spaces sized according to case study research and facility preference

Film Lab	1	
Workstations	20	40 Per Student
Total:		**800 Sq. Ft.**
Offices	6	100 Each
Desk	1	
Storage		
Total:		**600 Sq. Ft.**
TOTAL CULTURAL STUDIES PROGRAM		**1,400 Sq. Ft.**

General/Shared

Approximate spaces sized according to case study research and facility preference

Recital Hall	1	
Auditorium Seating	200 seats	10 per seat
Stage		800
Control Booth		250
Ticket Booth		250
Backstage/Wings		800
Storage		400
Aisles		200
Total:		**4,700 Sq. Ft.**
Russell Miller Theater	1	
Auditorium Seating	300 seats	10 per seat
Stage		1,800
Control Booth		250
Ticket Booth		250
Backstage/Wings		1,800
Storage		800
Aisles		300
Total:		**8,200 Sq. Ft.**
Art Gallery	1	
Display cases		
Art Shelving		
Mounting Boards		
Total:		**4,500 Sq. Ft.**
Academic Commons	1	
Student Seating	30 chairs	20 per student
Study Rooms	3	100 each
Total:		**900 Sq. Ft.**

Multipurpose Performance	3	2,200 each
Stage		400
Non-fixed Seating	150	10 per seat
Storage		150
Aisles		150
Total:		**6,600 Sq. Ft.**
Lecture Hall	2	1,960 Each
Student Desks	80	20 Per Student
Aisles/Walkway		160
Instructional		200
Total:		**3,920 Sq. Ft.**
Piano Classrooms	6	980 Each
Student Desks	40	20 Per Student
Piano	1	
Aisles/Walkway		80
Instructional		100
Total:		**5,880 Sq. Ft.**
General Classrooms	14	980 Each
Student Desks	40	20 Per Student
Aisles/Walkway		80
Instructional		100
Total:		**13,720 Sq. Ft.**
Computer Classrooms	6	980 Each
Workstations	20	40 Per Student
Aisles/Walkway		80
Instructional		100
Total:		**5,880 Sq. Ft.**
TOTAL GENERAL/SHARED PROGRAM		**48,360 Sq. Ft.**

Green Technology			
Approximate spaces sized according to case study research	**Rainwater Collection**		
	Underground Cistern		
	Solar Energy		
	Solar Panel Installation	Exterior Glazing	60%

	Live Wall System		
	Exterior Installation	Exterior Walls	20%
	Interior Installation	Interior Walls	20%
	Live Roof System		
	Roof Installation	Roof	60%
MEP			
Approximate spaces sized according to case study research and Kentucky building codes	**Mechanical**		
	Recital Mechanical Room	1	500
	Theater Mechanical Room	1	500
	General Electrical	2	500
	Rainwater	1	500
	Total:		**2,500 Sq. Ft.**
	HVAC		
	Boiler Room	1	1,000
	Chiller Room	1	1,000
	Total:		**2,000 Sq. Ft.**
	Plumbing		
	Men's Restroom	TBD	
	Women's Restroom	TBD	
	Individual Restroom	TBD	
	Total:		**TBD**
	Hallways/Corridors		
	Total:	10%	**30,000 Sq. Ft.**
	TOTAL MEP PROGRAM		**34,500 Sq. Ft.**
TOTAL			**176,690 Sq. Ft.**

Appendix C: Code Analysis

Applicable Codes

Building Code: 2012 IBC
Mechanical Code: 2012 IMC
Plumbing Code: 2012 UPC
Fire Code: 2012 IPC
Existing Building Code: 2012 IEBC

Accessibility Code: ANSI A117.1 2009 Edition
Electrical Code: 2014 NEC
Fuel Gas Code: 2012 IFGC
Energy Code: 2012 IECC
Residential Code: 2012 IRC

Project Name	WKU College of Fine Arts
Project Address	1906 College Heights Blvd, Bowling Green, KY 42101
Designer's Name	Austin Young

***Occupancy Load – Table 10004.1.1**

Music	Amount	Sq.Ft./Occupant	Area	Occupant Load
Individual Practice	30	100	100	30
Percussion Suite	1			
Individual Practice	5	150	750	5
Ensemble Practice	1	100	1000	10
Directors Office	1	100	100	1
Brass Suite	1			
Individual Practice	5	150	750	5
Ensemble Practice	1	100	1000	10
Directors Office	1	100	100	1
Strings Suite	1			
Individual Practice	5	150	750	5
Ensemble Practice	1	100	1000	10
Directors Office	1	100	100	1
Winds Suite	1			
Individual Practice	5	150	750	5
Ensemble Practice	1	100	1000	10
Directors Office	1	100	100	1
Piano Lab	1	40	800	20
Organ Practice Room	1	100	300	3
Grand Piano Room	1	100	300	3
Offices	20	75	150	40

Music Library	1	50	150	3
Instrument Storage	1	300	600	2
			Total:	165

Theater and Dance	**Amount**	**Sq.Ft./Occupant**	**Area**	**Occupant Load**
Rehearsal Rooms	2			
Staging	1	50	1700	68
Storage	1	300	300	2
Dance Studios	4			
Dancers	24	100	2400	96
Storage	1	300	300	4
Restrooms	2	100	200	8
Scene Shop	1	100	1500	15
Costume Shop	1	40	800	20
Dressing Room	1			
Make up Stations	30	20	600	30
Changing Booths	3	50	150	3
Restrooms	2	50	100	2
Green Room	1	15	500	33
Prop Storage	1	300	600	2
Costume Storage	1	300	600	2
Theater Library	1	50	150	3
Offices	20	50	100	40
			Total:	328

Art	**Amount**	**Sq.Ft./Occupant**	**Area**	**Occupant Load**
Large Studios	6			
Workstations	20	80	1600	120
Presentation Area	1	20	600	180
Lecture Area	1	20	600	180
Storage	1	100	100	6
Small Studios	4			
Workstations	10	80	800	40
Presentation Area	1	20	300	60
Lecture Area	1	20	300	60
Storage	1	100	100	4
Student Gallery	1	15	1000	66
Offices	20	50	100	40
			Total:	756

Architecture	Amount	Sq.Ft./Occupant	Area	Occupant Load
Design Studios	4			
Workstations	20	80	1600	80
Presentation Area	1	20	600	120
Lecture Area	1	20	600	120
Storage	1	100	100	4
Senior Research Lab	1			
Workstations	20	80	1600	20
Presentation Area	1	20	600	30
Lecture Area	1	20	600	30
Storage	1	100	100	1
CAD Lab	1	40	800	20
Model Lab	1	50	500	10
Student Gallery	1	15	1000	66
Offices	6	50	100	12
			Total:	513

Interior Design	Amount	Sq.Ft./Occupant	Area	Occupant Load
Design Studios	2			
Workstations	20	80	1600	40
Presentation Area	1	20	600	60
Lecture Area	1	20	600	60
Storage	1	100	100	2
Lighting Lab	1	50	500	10
Materials Library	1	50	150	3
Offices	6	50	100	12
			Total:	187

Communications	Amount	Sq.Ft./Occupant	Area	Occupant Load
Computer Lab	1	40	800	20
Offices	20	50	100	40
			Total:	60

Modern Languages	Amount	Sq.Ft./Occupant	Area	Occupant Load
Offices	20	50	100	40
			Total:	40

Cultural Studies	Amount	Sq.Ft./Occupant	Area	Occupant Load
Film Lab	1	40	800	20
Offices	6	50	100	12
			Total:	32

General/Shared	Amount	Sq.Ft./Occupant	Area	Occupant Load
Recital Hall	1			
Fixed Seating	200	10	2000	200
Stage	1	15	800	53
Control Booth	1	50	250	5
Ticket Booth	1	50	250	5
Backstage/Wings	1	15	800	53
Storage	1	300	600	2
Russell Miller Theater	1			
Fixed Seating	300	10	3000	300
Stage	1	15	1800	136
Control Booth	1	50	250	5
Ticket Booth	1	50	250	5
Backstage/Wings	1	15	800	53
Storage	1	300	600	2
Art Gallery	1	15	4500	300
Academic Commons	1	20	900	45
Lecture Hall	2	20	1960	160
Piano Classrooms	6	20	980	240
General Classrooms	14	20	980	560
Computer Classrooms	6	20	980	240
			Total:	2364

Totals			**~180,000**	**4445**

**Is an Automatic Sprinkler System Provided	**YES**	No
If YES, Identify Type: NFPA 13, NFPA 13R, NFPA 13D	NFPA 13	
TYPE OF CONSTRUCTION:		
**Identify Type of Construction for New Building:	II-A	
List Building Occupancies and Give a Description of Each Use		
1. Business – Collegiate educational facility with classrooms and offices		

2. Assembly – Performing theaters, lecture halls, gallery spaces

Height Limitations

Height Limitations for Nonseparated Occupancies Based on Most Restrictive Occupancy.
See Following Table for Separated Occupancies.

	Allowed Height	Proposed Height
Building Height in Feet =	85 ft.	~80 ft.
Building Height in Stories =	6	5

Area Limitations

Area Limitations for Nonseparated Occupancies Based on Most Restrictive Occupancy
See Following Table for Separated Occupancies

**Occupancy Classification	Allowed Area (from Table 503)	Proposed Area
Business	37,500 sq. ft. per floor Total: 225,000 sq. ft.	~180,000 sq. ft.

Fire Resistance Rating Requirements Per IBC Table 601	Rating Required	Rating Provided
Structural Frame	1	1
Bearing Walls – Exterior	1	1
Bearing Walls – Interior	1	1
Nonbearing Walls and Partitions - Exterior	See Table 602	
Nonbearing Walls and Partitions – Interior	0	0
Floor Construction	1	1
Roof Construction	1	1

Number of Exits and Exit Width from Each Level	**Number of Exits**		**Exit Width**			
			Stairs Enter Width Factor Example: 0.2”		**Other Egress Components** Enter Width Factor Example: 0.15”	
	Required	**Provided**	**Required**	**Provided**	**Required**	**Provided**
First Floor	3	5	44”	44”	60”	68”
Second Floor	3	5	44”	44”	60”	68”
Third Floor	3	5	44”	44”	60”	68”
Fourth Floor	3	5	44”	44”	60”	68”
Fifth Floor	3	5	44”	44”	60”	68”
Are Areas of Refuge Required?	Yes		**NO**			

Plumbing Fixture Count

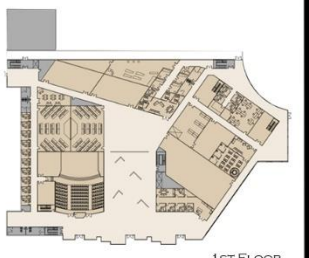
Provide calculation per occupancy using 2009 IPC Tables 2902.1 and/or 2009 IBC Table 2902.1
Urinals shall be addressed using Section 419.2 of the 2009 IPC

Example:

‘A’ occupancy restaurant of 6,000 sf / 15 sf per occupant = 400 / 2 = 200 occupants each sex.

Using Table 2902.1: 200 occupants = 3 water closets and 1 lavatory required for males. 3 water closets and 1 lavatory required for females. 1 drinking fountain and 1 service sink		
Occupant Load Calculation =	4445 Total Occupants	
Fixture	**# Required**	**# Provided**
Men's Water Closets	45	30
Men's Urinals	0	15
Women's Water Closets	45	45
Lavatories in Each Restroom	2	2
Drinking Fountains	5	5

Appendix D: Poster Design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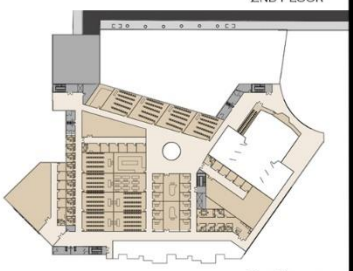
2ND FLOOR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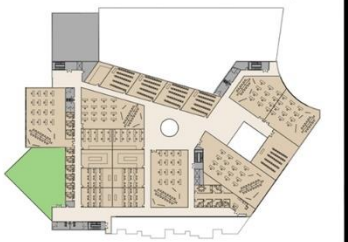
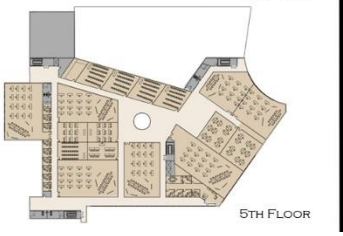

4TH FLOOR


5TH FLOOR

OVER THE YEARS, THE FINE ARTS HAVE SERVED AS THE EMBODIMENT OF A CULTURES BELIEFS AND PRACTICES. FROM ART AND MUSIC TO LANGUAGE AND COMMUNICATION, THE FINE ARTS HAVE SHAPED THE WAY WE INTERACT AND LIVE OUR DAILY LIVES. ARCHITECTURE HAS SERVED AS A PHYSICAL MONUMENT OF THE REPRESENTATIONS OF THESE IDEALS. THIS RESEARCH WILL ESTABLISH HOW ARCHITECTURE IS THE FULL EMBODIMENT OF ALL THE FINE ARTS AND HOW THE ARTS WORK TO INFLUENCE AND PROVOKE THOUGHT IN AN EDUCATIONAL SETTING.

THESIS OUTLINE

PART 1: ESTABLISHING THE IMPORTANCE OF THE ARTS IN SOCIETY

PART 2: RESEARCH TO SUPPORT THE PHILOSOPHY ESTABLISHED

PART 3: SYNTHESIS OF INFORMATION INTO THEORETICAL APPROACH THE PHILOSOPHY ESTABLISHED

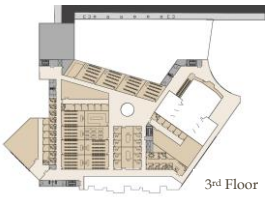
STEAM IS AN EDUCATIONAL APPROACH TO LEARNING THAT USES SCIENCE, TECHNOLOGY, ENGINEERING, THE ARTS AND MATHEMATICS AS ACCESS POINTS FOR GUIDING STUDENT INQUIRY, DIALOUGE, AND CRITICAL THINKING. THE END RESULTS ARE STUDENTS WHO TAKE THOUGHTFUL RISKS, ENGAGE IN EXPERIENTIAL LEARNING, PERSIST IN PROBLEM SOLVING, EMBRACE COLLABORATION, AND WORK THROUGH THE CREATIVE PROCESS. THESE ARE THE INNOVATORS, EDUCATORS, LEADERS, AND LEARNERS OF THE 21ST CENTURY

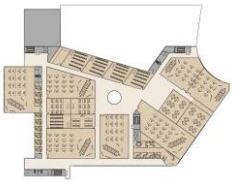
THE FINE ART IN ARCHITECTURE: CREATION OF THE WKU COLEGE OF FINE ARTS

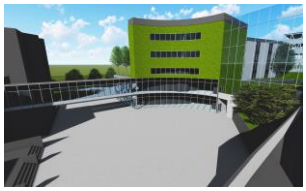
AUSTIN K. YOUNG

WKU

Appendix E: Phamplet Design







The Fine Arts in Society

Over the years, the fine arts have served as the embodiment of a cultures beliefs and practices. From Art and Music to Language and Communication, the fine arts have shaped the way we interact and live our daily lives. Architecture is considered one of the many fine arts. Architecture has served as a physical monument of the representation of these ideals. Many artistic principles such as rhythm and time are prevalent in the detail orientation of architecture, and other principles such as performance and expression showcase the beauty behind design that influences people's thoughts and feelings. This research will establish how architecture is the full embodiment of all the fine arts and how the arts work to influence and provoke thought in an educational setting. The research will focus on how the established principles can be applied to WKU and the implications and benefits this will have to the campus as a whole.

Thank You

Austin K. Young

Major: Architectural Science
Minor: Music Performance
Honors in the Major

The Fine Art in Architecture: Creation of the WKU College of Fine Arts

Research Topics

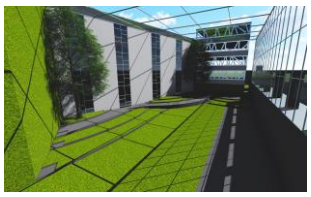
- What are the fine arts?
- Why are the arts important?
- Educational approaches using STEAM
- Fine art centers
- Design philosophy
- Relation of the arts to architecture

Merriam-Webster dictionary simply describes the fine arts as "Art (such as painting, sculpture, or music) concerned primarily with the creation of beautiful objects." What makes the fine arts inspirational in society is the fact that everyone has their own subjective thoughts of the term beauty.

STEAM is an educational approach to learning that uses Science, Technology, Engineering, the Arts and Mathematics as access points for guiding student inquiry, dialogue, and critical thinking. The end results are students who take thoughtful risks, engage in experiential learning, persist in problem solving, embrace collaboration, and work through the creative process. These are the innovators educators, leaders, and learners of the 21st century

The Fine Art in Architecture: Creation of the WKU College of Fine Arts

Austin K. Young

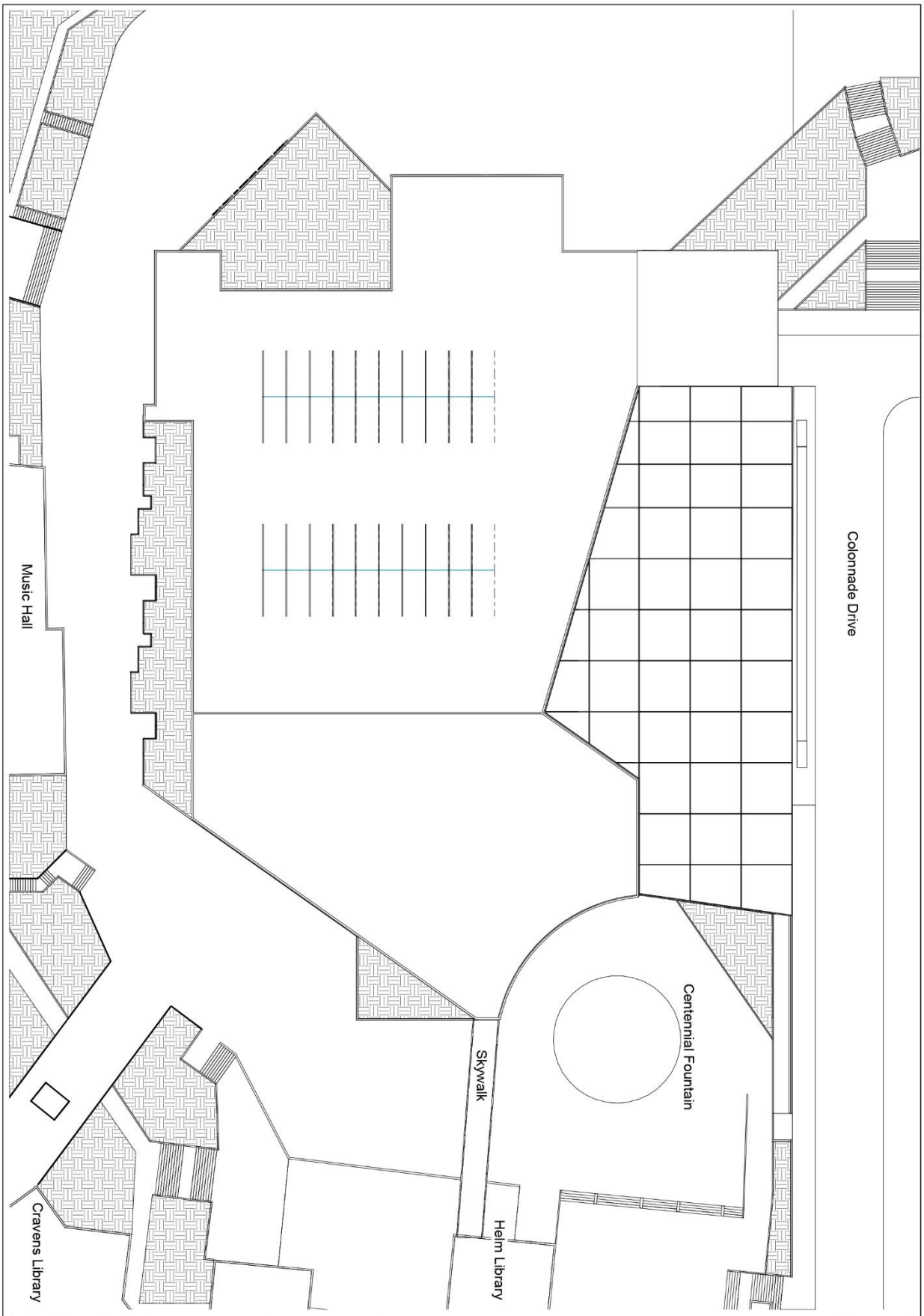


Significance

This research will work to accomplish the goal of providing a theoretical facility that will help pass the knowledge of the arts onto future generations while establishing the need and importance of doing so.

The analysis of research will result in establishing the importance of the presence of the fine arts and the significant implications that has on students in educational settings. The creation of the WKU College of Fine Arts will be significant in showing how these implications can be transferred to campus life and overall atmosphere.

Appendix F: Construction Documents



ARCHITECTURAL & MANUFACTURING SCIENCES

DO NOT SCALE DRAWINGS. DIMENSIONS AND NOTES TAKE PRECEDENCE. ANY DRAWINGS WITHOUT A SEAL OR SIGNATURE ARE NOT RELEASED FOR CONSTRUCTION.

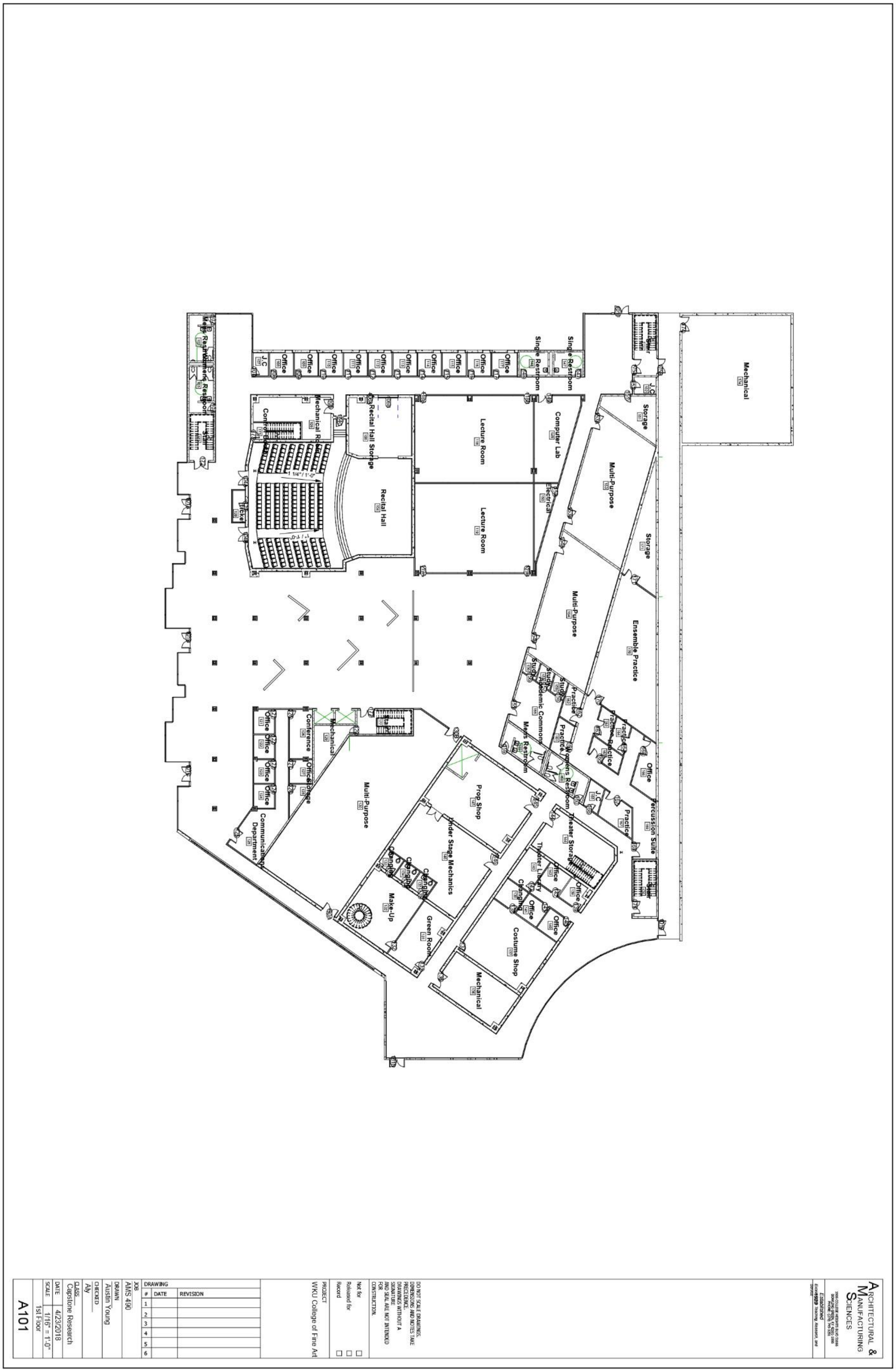
Not for Released for Record

PROJECT: WKU College of Fine Art

DRAWING		
#	DATE	REVISION
1		
2		
3		
4		
5		
6		

JOB: AMS 490
DRAWN: Austin Young
CHECKED: Ay
CLASS: Capstone Research
DATE: 5/6/2018
SCALE: 1/16" = 1'-0"
Site Plan

A100


Architectural & Manufacturing Sciences
Established
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PROJECT
WKU College of Fine Art
DRAWING
DATE REVISION
1
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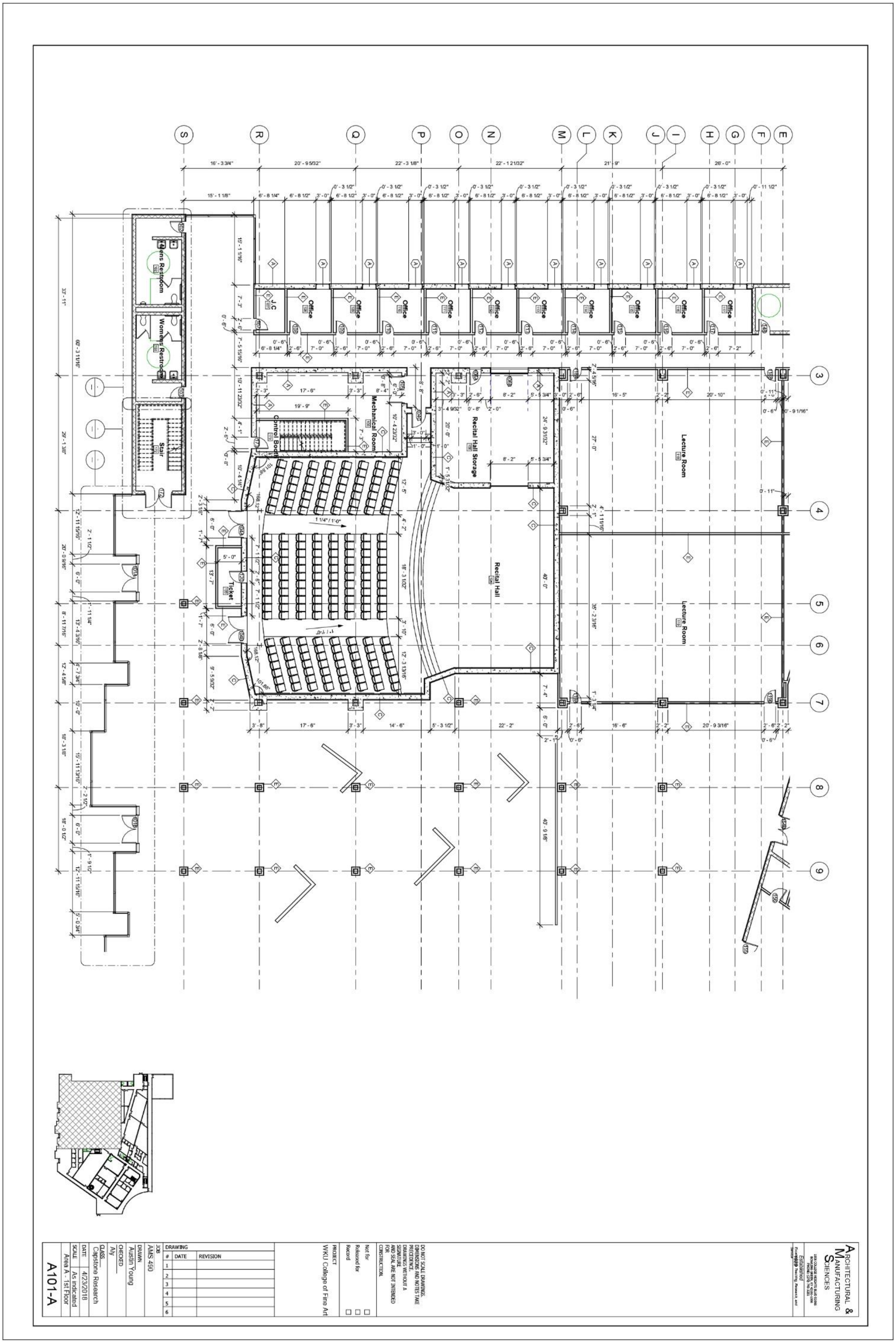
6
JOB
AMS 490
DRAWN
Austin Young
CHECKED
Aly
CLASS
Capstone Research
DATE 4/23/2018
SCALE 1/16" = 1'-0"
1st Floor
A101
Mechanical
Recital Hall
Lecture Room
Computer Lab
Multi-Purpose
Ensemble Practice
Prop Shop
Costume Shop
Green Room
Make-Up
Communication Department


Mens Restroom
Womens Restroom
Stair
Control Booth
Mechanical Room
Recital Hall Storage
Recital Hall
Lecture Room
Lecture Room
J.C
Office
Ticket
ARCHITECTURAL & MANUFACTURING SCIENCES
Teaching, Research, and Service
DO NOT SCALE DRAWINGS. DIMENSIONS AND NOTES TAKE PRECEDENCE. DRAWINGS WITHOUT A SIGNATURE AND SEAL ARE NOT INTENDED FOR CONSTRUCTION.
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WKU College of Fine Art
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AMS 490
DRAWN
Austin Young
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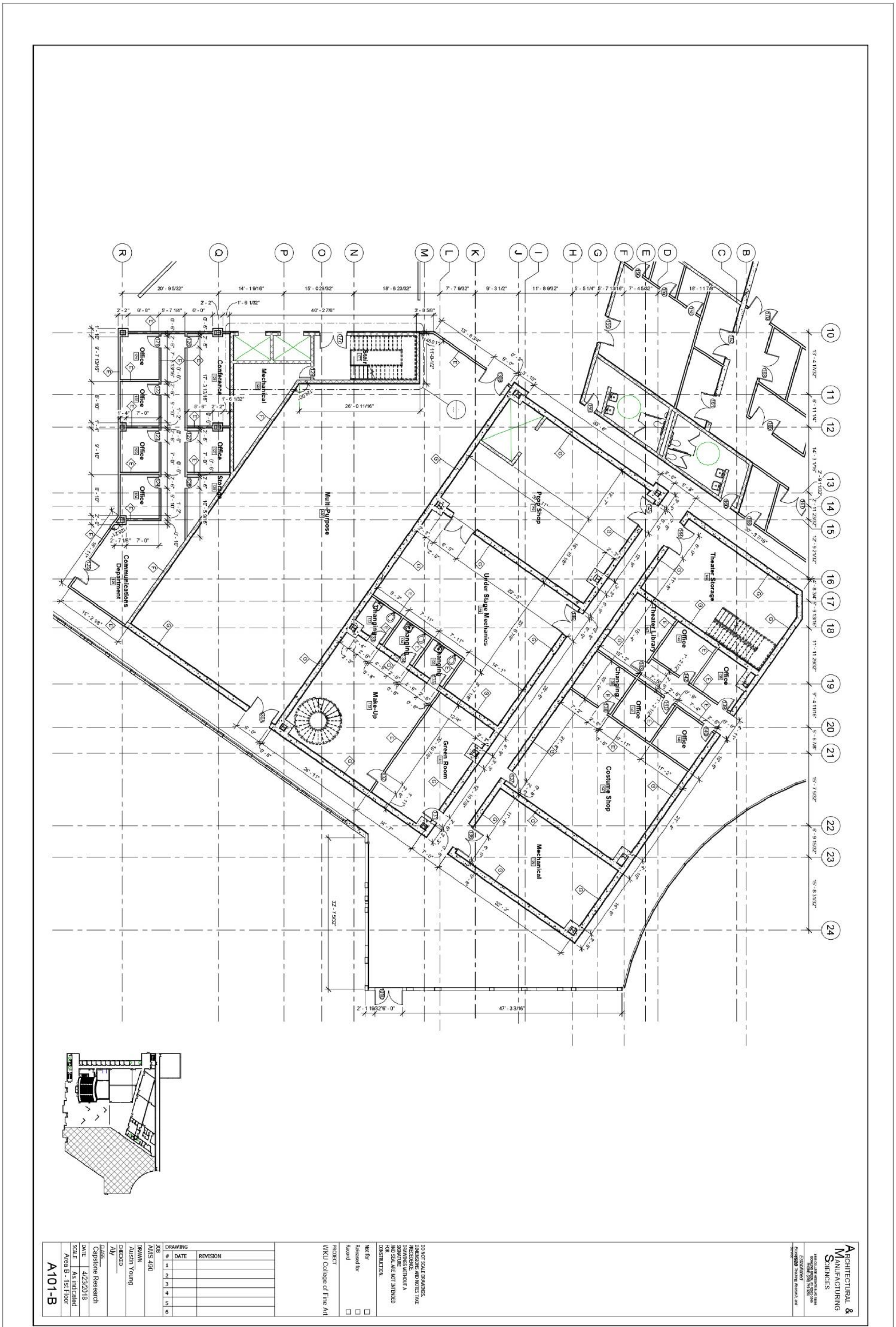
Aly
CLASS
Capstone Research
DATE 4/23/2018
SCALE As indicated
Area A - 1st Floor
A101-A


Architectural & Manufacturing Sciences
DO NOT SCALE DRAWINGS. DIMENSIONS AND NOTES TAKE PRECEDENCE. DRAWINGS WITHOUT A SIGNATURE AND SEAL ARE NOT INTENDED FOR CONSTRUCTION.
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WKU College of Fine Art
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Austin Young
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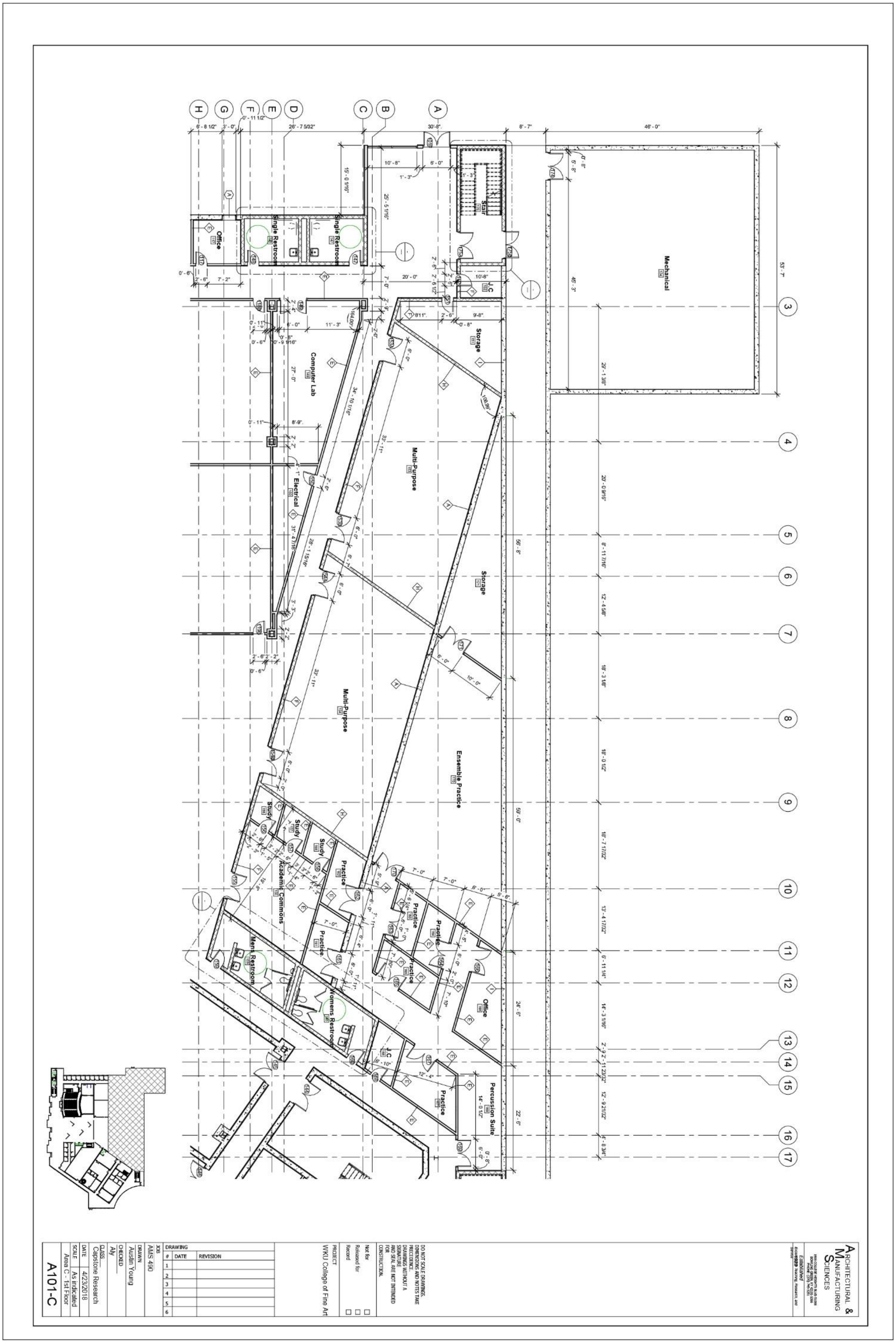
CLASS
Capstone Research
DATE 4/23/2018
SCALE As indicated
Area B - 1st Floor
A101-B
Office
Conference
Mechanical
Stair
Storage
Multi-Purpose
Communications Department
Prop Shop
Under Stage Mechanics
Theater Storage
Theater Library
Changing
Make-Up
Green Room
Costume Shop
Mechanical


Mechanical
Stair
Office
Single Restroom
Single Restroom
J.C
Storage
Computer Lab
Multi-Purpose
Electrical
Storage
Multi-Purpose
Ensemble Practice
Study
Study
Study
Practice
Academic Commons
Practice
Practice
Practice
Practice
Office
Mens Restroom
Womens Restroom
J.C
Practice
Percussion Suite
ARCHITECTURAL & MANUFACTURING SCIENCES
DO NOT SCALE DRAWINGS. DIMENSIONS AND NOTES TAKE PRECEDENCE. DRAWINGS WITHOUT A SIGNATURE AND SEAL ARE NOT INTENDED FOR CONSTRUCTION.
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Released for
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WKU College of Fine Art
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DATE REVISION
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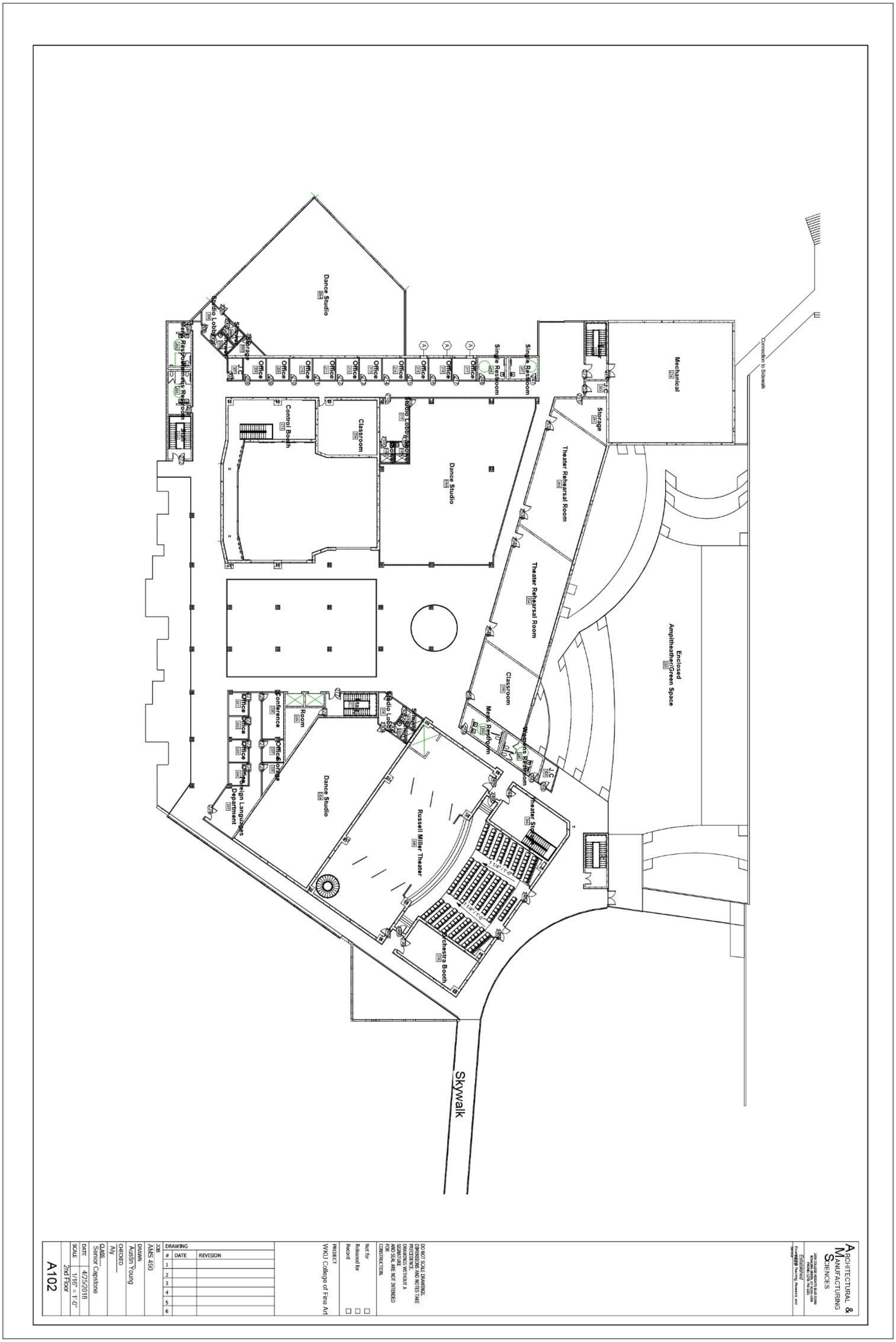
AMS 490
DRAWN
Austin Young
CHECKED
AY
CLASS
Capstone Research
DATE 4/23/2018
SCALE As indicated
Area C - 1st Floor
A101-C


Dance Studio
Mechanical
Connection to Sidewalk
Storage
Single Restroom
Office
Control Booth
Classroom
Studio Lobby
Theater Rehearsal Room
Enclosed Amphitheater/Green Space
Mens Restroom
Womens Restroom
J.C
Conference Room
Foreign Languages Department
Russell Miller Theater
Orchestra Booth
Skywalk
Architectural & Manufacturing Sciences
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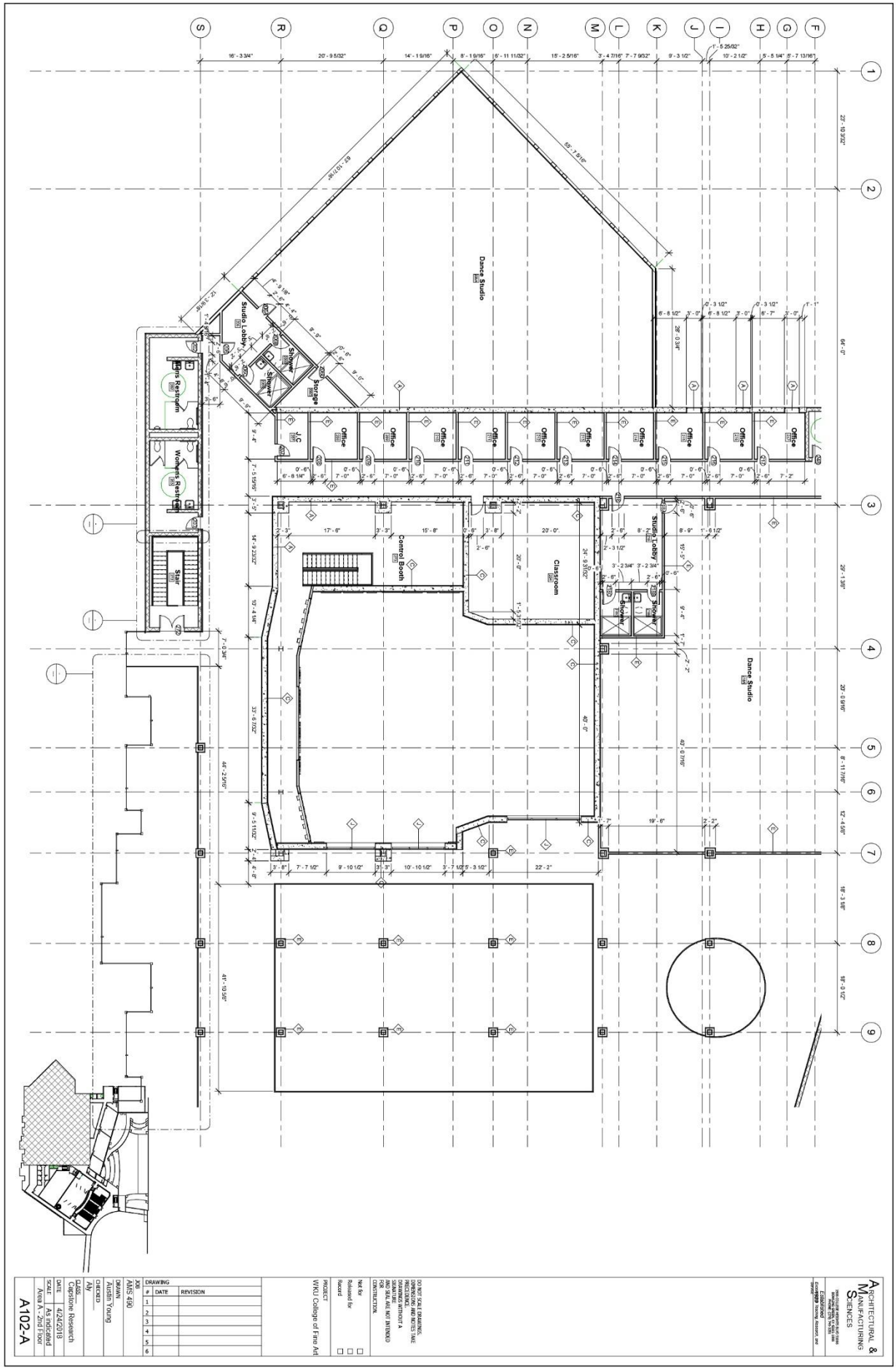
DRAWING
DATE REVISION
JOB
AMS 450
DRAWN
Austin Young
CHECKED
Aly
CLASS
Senior Capstone
DATE 4/25/2018
SCALE 1/16" = 1'-0"
2nd Floor
A102



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PROJECT: WKU College of Fine Art

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1		
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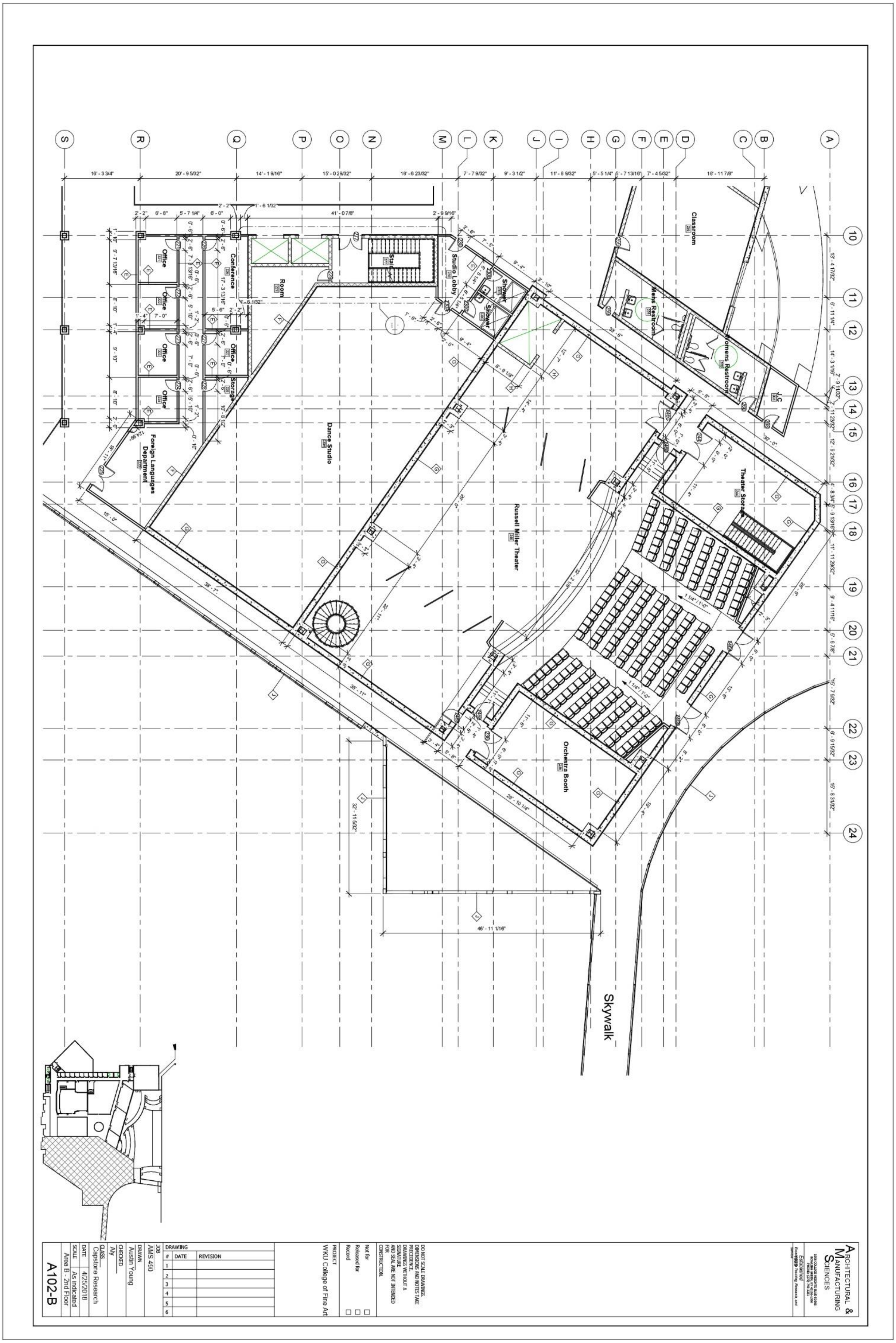
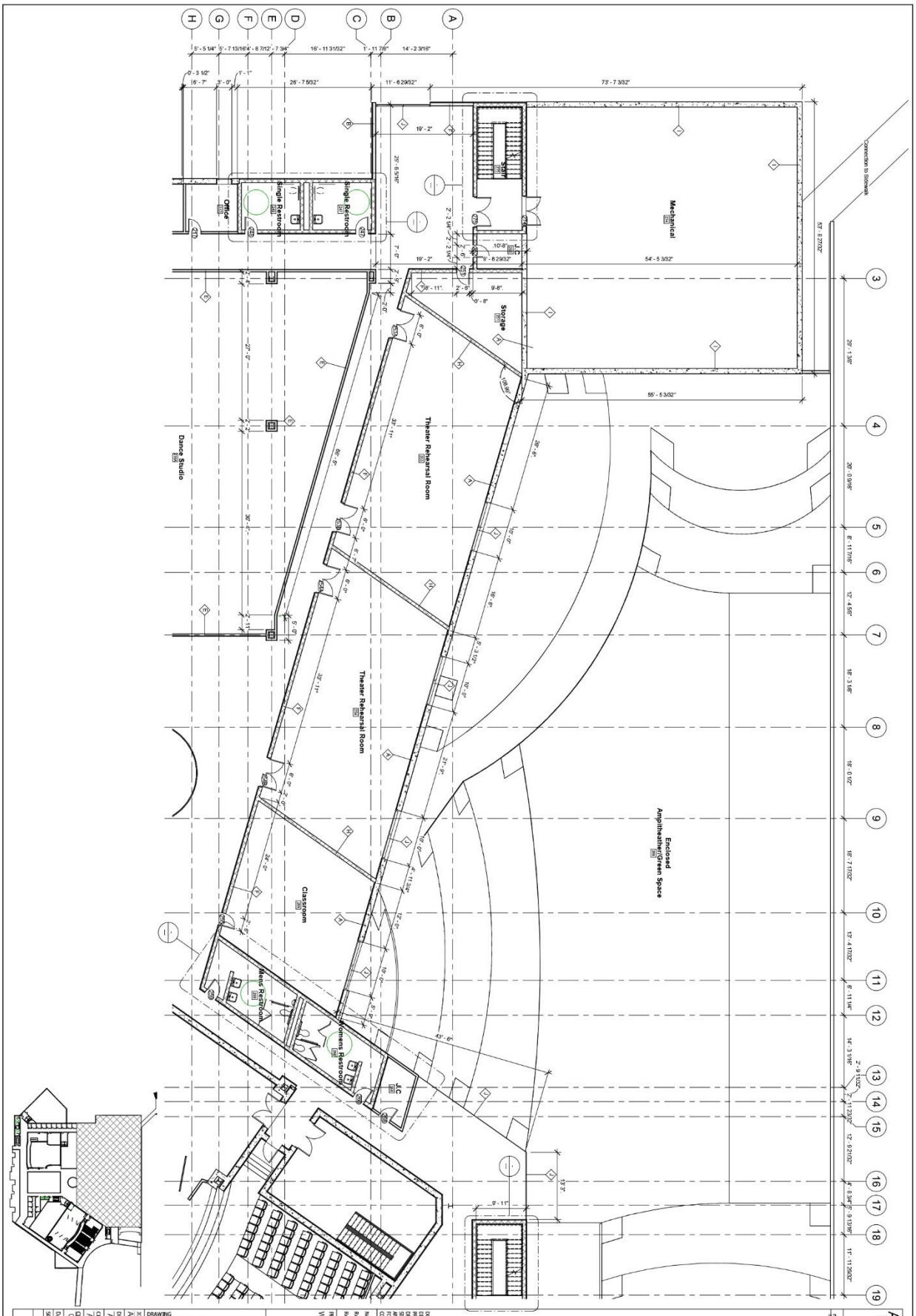
6		

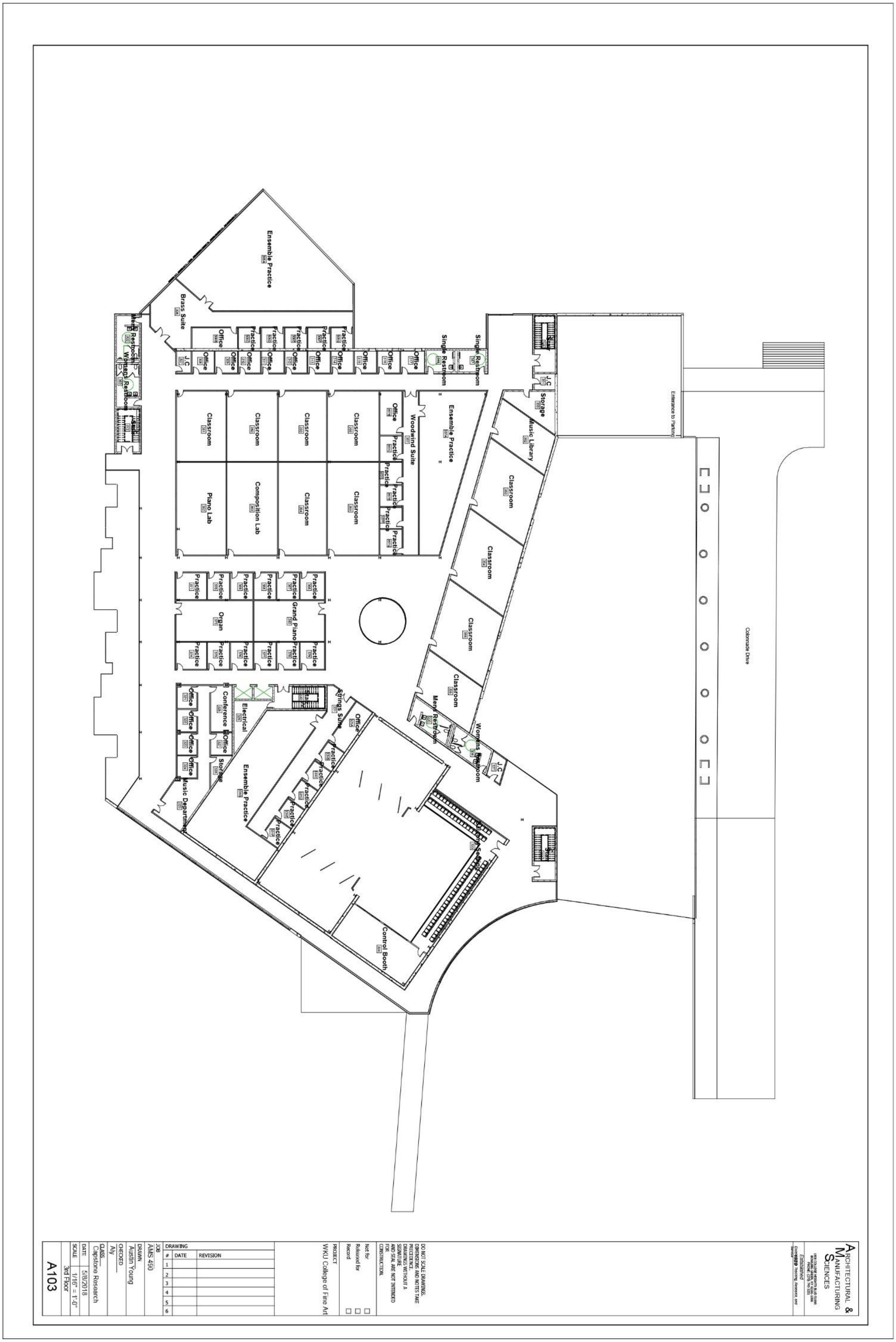
JOB: AMS 490
DRAWN: Austin Young
CHECKED: Aly
CLASS: Capstone Research
DATE: 4/24/2019
SCALE: As indicated

A102-A

Area A - 2nd Floor


Classroom
Mens Restroom
Womens Restroom
Studio Lobby
Shower
Stair
Room
Conference
Office
Office
Office
Office
Storage
Foreign Languages Department
Dance Studio
Russell Miller Theater
Theater Storage
Orchestra Booth
Skywalk
Architectural & Manufacturing Sciences
WKU College of Fine Art
AMS 490
Austin Young
Capstone Research
4/25/2018
As indicated
Area B - 2nd Floor
A102-B


Mechanical
Storage
Single Restroom
Single Restroom
Office
Dance Studio
Theater Rehearsal Room
Theater Rehearsal Room
Classroom
Mens Restroom
Womens Restroom
Enclosed Amphitheater/Green Space
Connection to Sidewalk
A102-C
Area C - 2nd Floor
Capstone Research
Austin Young
AIAS 490
4/25/2018
As indicated
WKU College of Fine Arts
ARCHITECTURAL & MANUFACTURING SCIENCES


Ensemble Practice
Brass Suite
Practice
Office
J.C.
Mens Restroom
Womens Restroom
Single Restroom
Storage
Entrance to Parking
Music Library
Woodwind Suite
Classroom
Piano Lab
Composition Lab
Organ
Grand Piano
Colonnade Drive
Conference
Electrical
Strings Suite
Music Department
Control Booth
ARCHITECTURAL & MANUFACTURING SCIENCES
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WKU College of Fine Art
DRAWING
DATE REVISION
1
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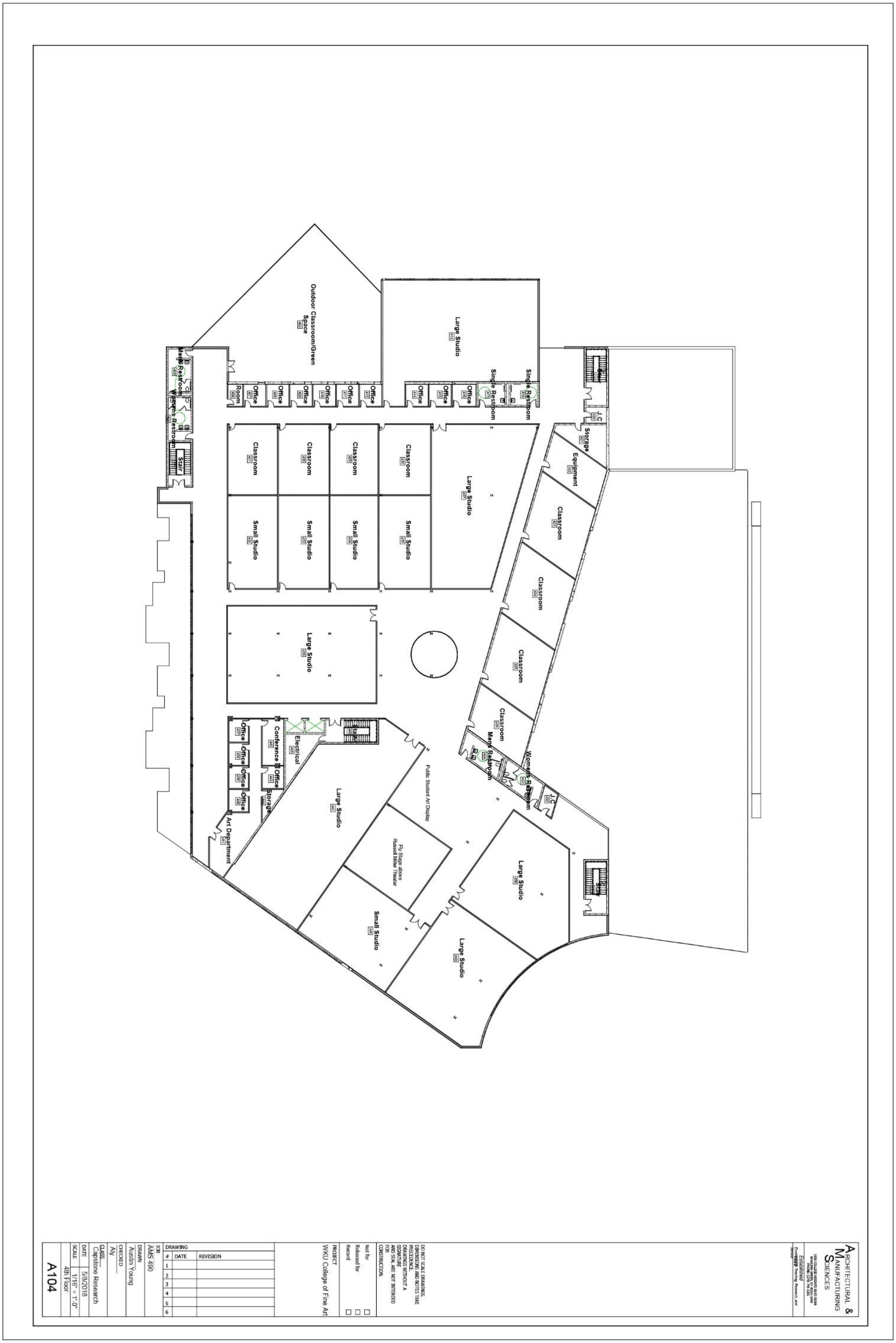
6
JOB
AMS 490
DRAWN
Austin Young
CHECKED
Aly
CLASS
Capstone Research
DATE 5/8/2018
SCALE 1/16" = 1'-0"
3rd Floor
A103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WKU College of Fine Art
DRAWING
DATE REVISION
JOB
AMS 490
DRAWN
Austin Young
CHECKED
Aly
CLASS
Capstone Research
DATE 5/8/2018
SCALE 1/16" = 1'-0"
4th Floor
A104

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WKU College of Fine Art

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1		
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5		
6		

JOB
AMS 490

DRAWN
Austin Young

CHECKED
Aly

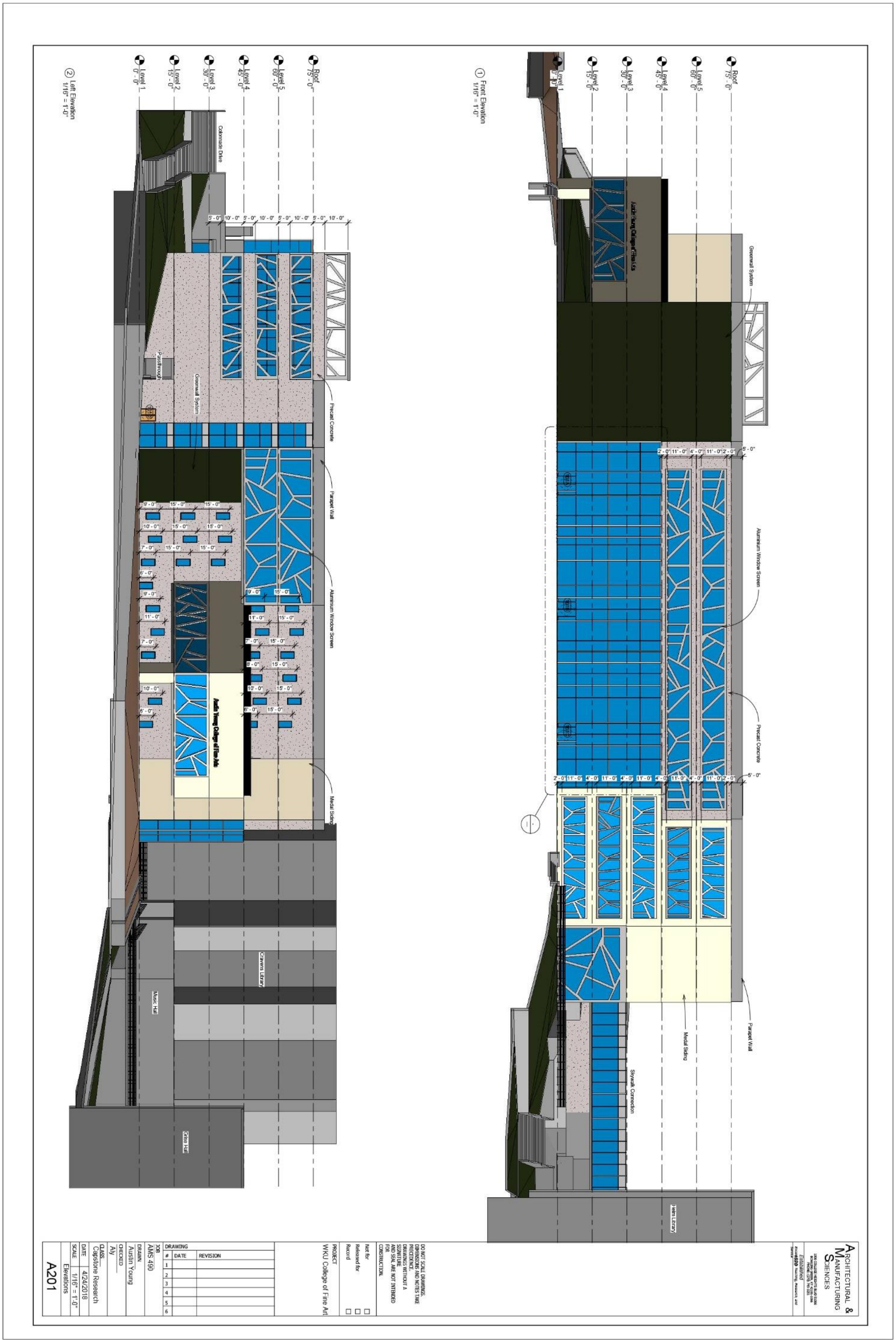
CLASS
Capstone Research

DATE 5/8/2018

SCALE 1/16" = 1'-0"

5th Floor

A105



1 Front Elevation
1/16" = 1'-0"
2 Left Elevation
1/16" = 1'-0"
Level 1
0' - 0"
Level 2
15' - 0"
Level 3
30' - 0"
Level 4
45' - 0"
Level 5
60' - 0"
Roof
75' - 0"
Greenwall System
Aluminum Window Screen
Precast Concrete
Parapet Wall
Metal Siding
Skywalk Connection
Helm Library
Colonnade Drive
Passthrough
Cravens Library
Music Hall
Austin Young College of Fine Arts
ARCHITECTURAL &
MANUFACTURING
SCIENCES
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Record
PROJECT
WKU College of Fine Art
DRAWING
DATE REVISION
1
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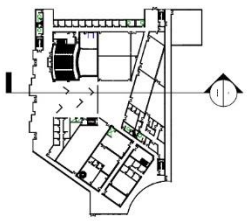
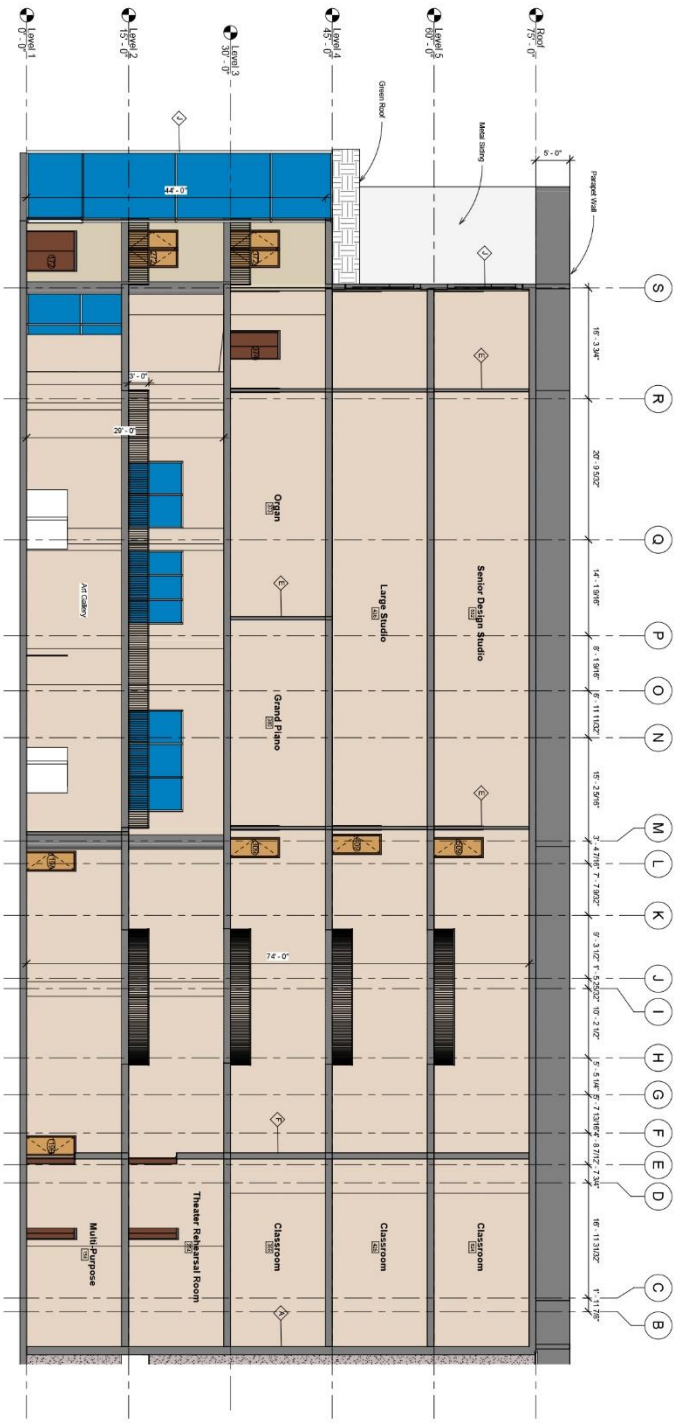
4
5
6
JOB
AMS 490
DRAWN
Austin Young
CHECKED
Aly
CLASS
Capstone Research
DATE 4/24/2018
SCALE 1/16" = 1'-0"
Elevations
A201





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1		
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JOB
AMS 410

DRAWN
Austin Young

CHECKED
Aly

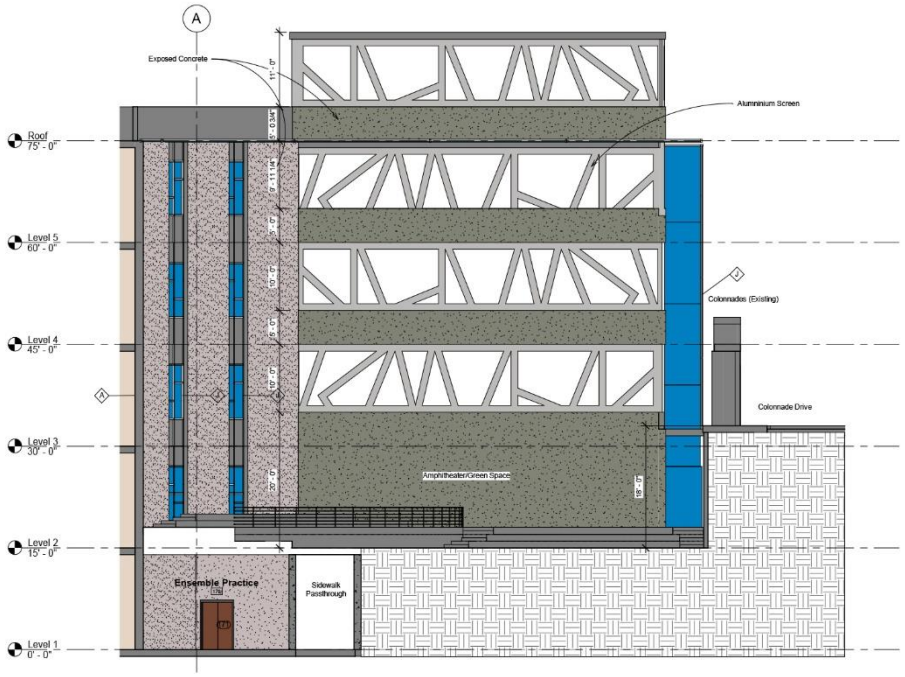
CLASS
Capstone Research

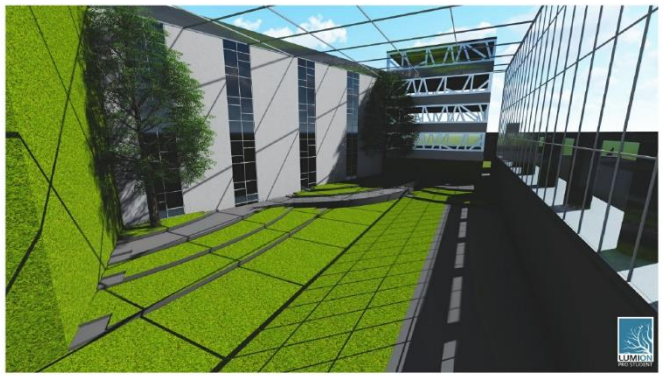
DATE
5/9/2016

SCALE
As indicated

Building Section

A301-A





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	DATE	REVISION
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JOB
AMS 490

DRAWN
Austin Young

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Aly

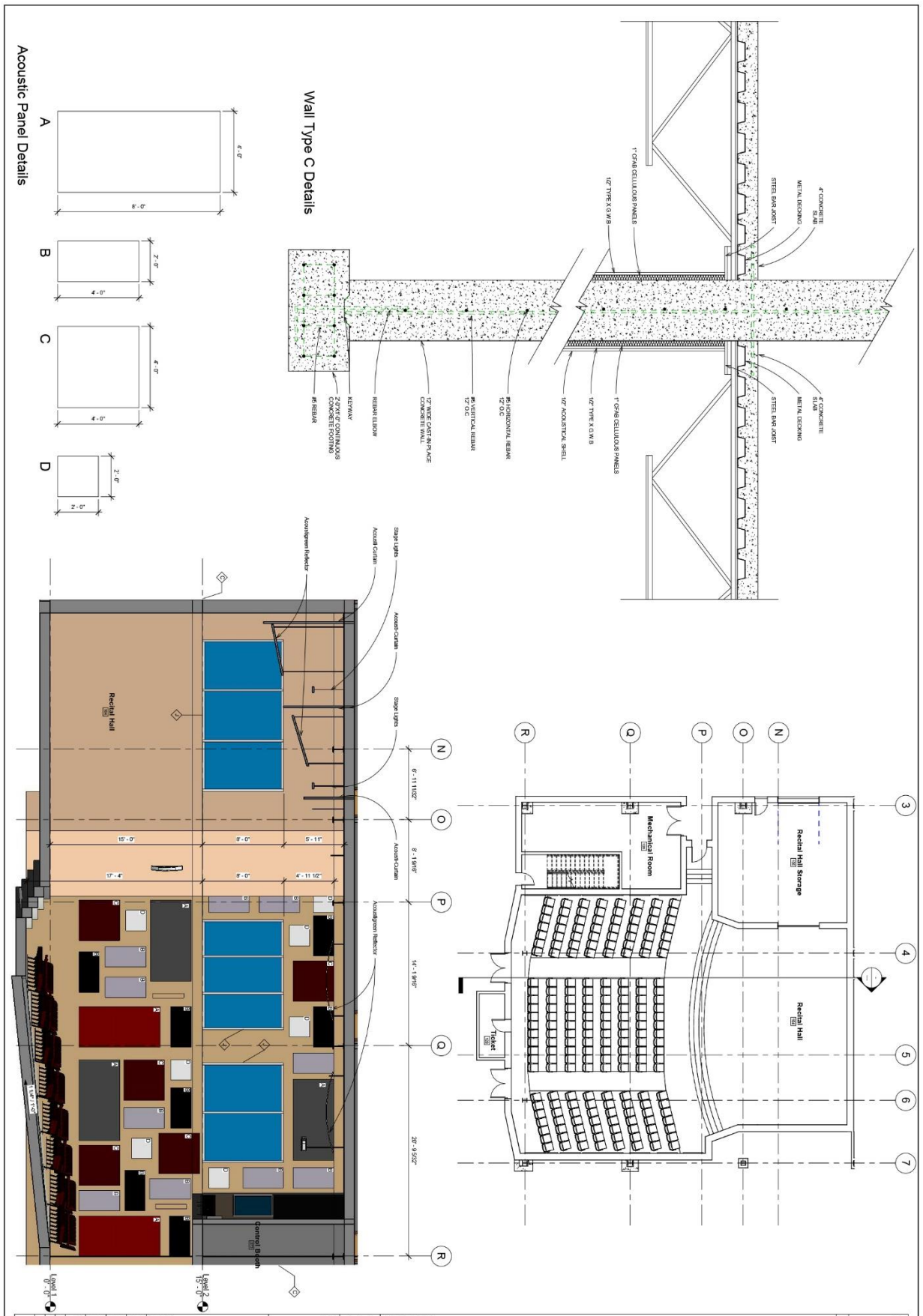
CLASS
Capstone Research

DATE 5/9/2018

SCALE As indicated

Building Section

A301-B


Acoustic Panel Details
A
6' - 0"
8' - 0"
B
2' - 0"
4' - 0"
C
4' - 0"
4' - 0"
D
2' - 0"
2' - 0"
Wall Type C Details
4" CONCRETE SLAB
METAL DECKING
STEEL BAR JOIST
1" CFAB CELLULOUS PANELS
1/2" TYPE X G.W.B
#5 HORIZONTAL REBAR 12" O.C
#5 VERTICAL REBAR 12" O.C
12" WIDE CAST IN PLACE CONCRETE WALL
REBAR ELBOW
KEYWAY
2'-0"X1'-0" CONTINUOUS CONCRETE FOOTING
#5 REBAR
1/2" ACOUSTICAL SHELL
Recital Hall
Stage Lights
Acoustic Curtain
Acoustigreen Reflector
Mechanical Room
Recital Hall Storage
Ticket
Control Booth
Level 1
0' - 0"
Level 2
12' - 0"
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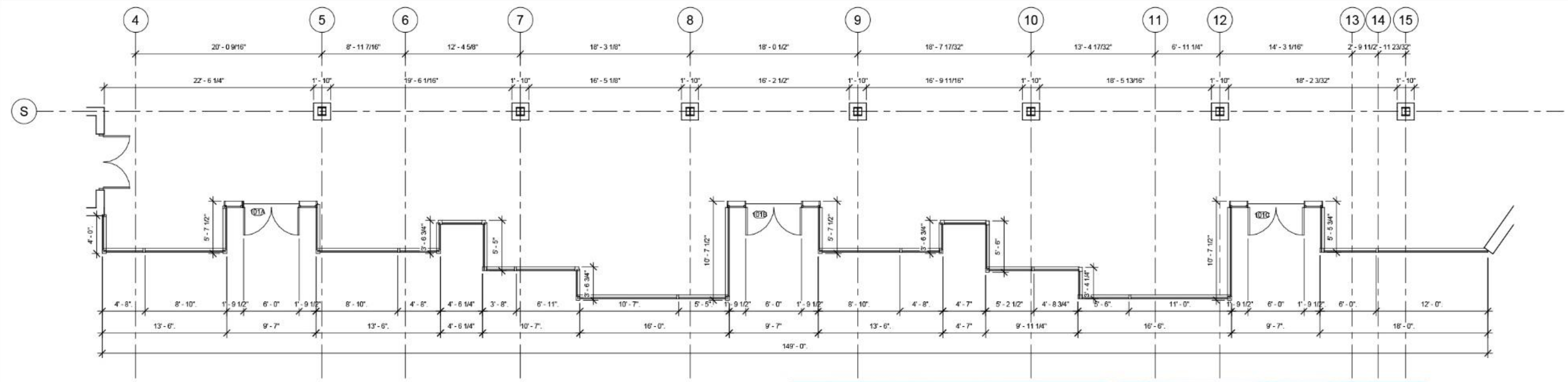
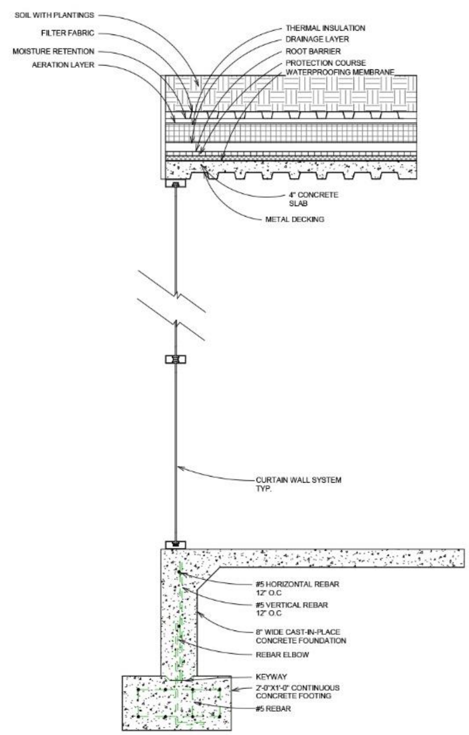
PROJECT
WKU College of Fine Art
DRAWING
DATE
REVISION
JOB
AMS 450
DRAWN
Austin Young
CHECKED
Ary
Capstone Research
DATE
5/8/2018
SCALE
As indicated
Details - Recital Hall
A302





Curtain Wall With Green Roof Details

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JOB: AMS 490
DRAWN: Austin Young
CHECKED: Aly
CLASS: Capstone Research
DATE: 5/8/2018
SCALE: As indicated
Details - Curtain Wall

A303