

ABSTRACT

Title of Document: DUKE ELLINGTON SCHOOL OF THE ARTS:
CREATING IDENTITY THROUGH
ARTISTIC AND ARCHITECTURAL
EXPRESSION OF CULTURE IN A
HISTORICAL CONTEXT

Linda J. Clark, Master of Architecture, 2012

Directed By: Assistant Professor Isaac Williams
School of Architecture, Planning, and
Preservation

This thesis proposes to redefine an existing building type: a public arts high school in an urban city context, as a building that becomes more than an important place for its students, and the community, but as a home for the arts, academics, and learning through social interactivity.

The case study for these explorations will redefine Duke Ellington School of the Arts as a prototype for this architectural theory. It is sited in the historic Georgetown neighborhood in the northwest quadrant of Washington D.C. The thesis of this project attempts to create a contemporary building in a historic presence that reflects the school's identity and increases its visibility and presence within its Georgetown community, and rethinks how art schools adapt to change, by exploring themes of

flexibility, growth and adaptability in various learning environments to changing pedagogy and technology.

DUKE ELLINGTON SCHOOL OF THE ARTS:
CREATING IDENTITY THROUGH ARTISTIC AND ARCHITECTURAL
EXPRESSION OF CULTURE IN A HISTORICAL CONTEXT

By

Linda J. Clark

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
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Assistant Professor Isaac Williams, Chair
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Dedication

In loving memory of a good friend, Ricky Battle. He displayed so much charisma and was the embodiment of the spirit that Duke Ellington School of the Arts students represented.

Ricky Battle

January 7, 1986 – September 2012

Acknowledgements

I would like to give credit to the outstanding support and guidance of my committee throughout the entire process: Isaac Williams, Ralph Bennett, and Ronit Eisenbach. I would like to extend a special thanks to my committee chair Isaac Williams for being a great inspiration and mentor during this process. In addition, I would like to thank Rory Pullens, Principal of Duke Ellington School of the Arts for welcoming me back into the school allowing me access to the teachers, students and facility, as well as the rest of my Ellington family that provided assistance along the way.

Special thanks to Patricia Chen, Meredith Friedman, Marques King, and Fisayo Alade for their assistance before my public defense. My family and friends for the support.

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Chapter 1: Introduction

Historic buildings in dense urban cities like Washington DC that remain after its original purpose becomes obsolete are repurposed and retrofitted to accommodate a new program for its use. In some cases, a building that changes its program use is more efficient when the intended program is similar to its initial use. However, a traditional 19th century school remodeled for the program of a 20th century public arts high school is not as efficient a fit as one would think. The pedagogy of various learning models in the 19th century has evolved drastically in the 20th century, with a continuous evolving paradigm shift in teaching and learning styles in the 21st century. In an age of multiuse building type, it is important to understand the importance of flexible spaces.

Art Schools require more community participation and a larger variety of spatial types. The symbiotic relationship of the arts and its audience has been an important relationship necessary for the arts to survive. Community participation in an arts school reflects its artist/audience relationship. Visual expression and connectivity becomes an important strategy in fostering these relationships. The architecture of many schools, still represent the 19th and 20th century curriculum, and require a major overhaul of its facilities to accommodate the needs of an evolving pedagogy shift in education, and within the arts curriculum a greater requirement of complex, unique, and flexible spaces exists.

The Evolution of Secondary Education in the District of Columbia and the Emergence of Arts in the Curriculum

Washington High School, the first high school for white students was authorized as early as 1858 but not immediately implemented. A one-year course of study for girls who had completed the eighth grade was begun at Franklin in 1876. In 1877 a similar course of study for boys was begun. In 1880 these schools were named "high schools" for the first time, and in 1881 Congress provided for a high school building. Occupied by ninth grade students, the curriculum was divided into business, English, and classical studies. The latter, a college preparatory course, was extended to three years. Public demand for high school education was so great that the Washington (Old Central) High School building was quickly overcrowded and in 1890 three additional high schools were organized to serve different parts of the city. Western in the Curtis School in Georgetown, (now the site of the Anthony Hyde School playground).¹

The Curtis School, Wisconsin & 0 Streets, N. W. (1875), was one of the original group of innovative urban public schools designed by Adolf Cluss. It housed the Peabody Library and the Linthicum Institute, with space for "philosophical lectures and evening classes in various practical studies." The first class of fifty-six students occupied two classrooms and an assembly room on the top floor. Two full-time teachers taught Latin, English, algebra, German, history and natural science. Part-time teachers taught drawing, music, and physical culture. From the beginning there was a strong emphasis on the arts. A Dickens Carnival was held to raise money for a piano. A Glee Club, Boys' Singing Club, and a Ladies' Chorus were organized. At closing exercises these groups were accompanied by the Georgetown Amateur Orchestra. By June 1895, the enrollment had increased to two hundred and twenty-five and occupied the entire building. During the 1895-96 Congressional session, funds were appropriated for the purchase of a site and

¹ Western High School. National Register Of Historic Places Registration Form. United States

the erection of a building. Architect Harry B. Davis completed the design for the building in December 1896.²

The focus on arts in the curriculum continued in Western, until in 1974 when the curriculum shifted to accommodate more of focus on the arts later changing its name to Duke Ellington School of the Arts. Today Duke Ellington School of the Arts has a special relationship with the DC Public School System. Unlike other DCPS schools, Ellington has more autonomy than most due to its community partners that help fund and maintain the school. Ellington has a partnership with DCPS, the Kennedy Center, George Washington University, and the Ellington Fund. Unlike traditional high schools under DCPS, Ellington has more variety of spaces, and uses a higher variety of learning and teaching methods.

Arts Education in the 21st Century Curriculum

The “No Child Left Behind,” state that the arts is a “core” subject.

It shows the value of arts education in combination with academic instruction for building a civilized and powerful society of intelligent, rational, creative, successful citizens. Students enrolled in both arts and academic education systematically perform better on standardized tests and are more likely to stay out of trouble, graduate higher in their class, go to college, accept other cultures, and are better adjusted, according to the Arts Education Partnership 2006 report, Critical Evidence.³

² Ibid.

³ Mary L. Radnofsky, Ph.D, A MODEST PROPOSAL FOR 21ST CENTURY ARTS EDUCATION For Preventing Arts Education In America From Being A Burden To Schools Or Country, And For Making It Beneficial To Humanity

The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world—its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art-making itself in our post-Duchampian era—combined with a revolution in information technology, raise fundamental questions about the education of today's artists.⁴

Today art education pedagogy is infused with interdisciplinary collaboration. The various learning models including project based methods, and individual research methods represent the trend in arts education, replacing the traditional instruction based methods. These trends are influenced by technology's revolution over the past 20 years. The skills required for postsecondary education and jobs are those of 21st century technology. Students are required to know more coming out of high school today than they were 10 years ago, and as technology progresses this prerequisite will continue to increase. The revolution in 21st century Arts education aims to prepare students for an evolving career in the arts, and its integration into traditional academic schools help promote and prepare students in creative thinking strategies.

In design education, “we learn how to think critically and go beyond the status quo to form meaningful new ideas. This training gives [us] the ability to see the big picture, reframe questions to see different perspectives, create innovative solutions to problems, attend to detail, manage and reconcile diverse and complex interests and relationships.” – Andrew Pressman

Art is an important discipline and is not separate from the your ability to understand concepts and academic discipline. It helps to reinforce the mind's ability to problem solve, design, and communicate. Using brains synergistically rather than working in

⁴ Steven Henry Madoff. Art school:propositions for the 21st century. MIT Press. Massachusetts, 2009.

silos- fosters collaboration and teamwork transform the design practice. In today's world, almost everyone needs to be creative with the means of presenting ideas in various media, creating a new demand for art in every field. As the demand for right-brained (creative) thinking continues to grow, the artist or designer becomes more valued in society.



Chapter 2: Site

Site History

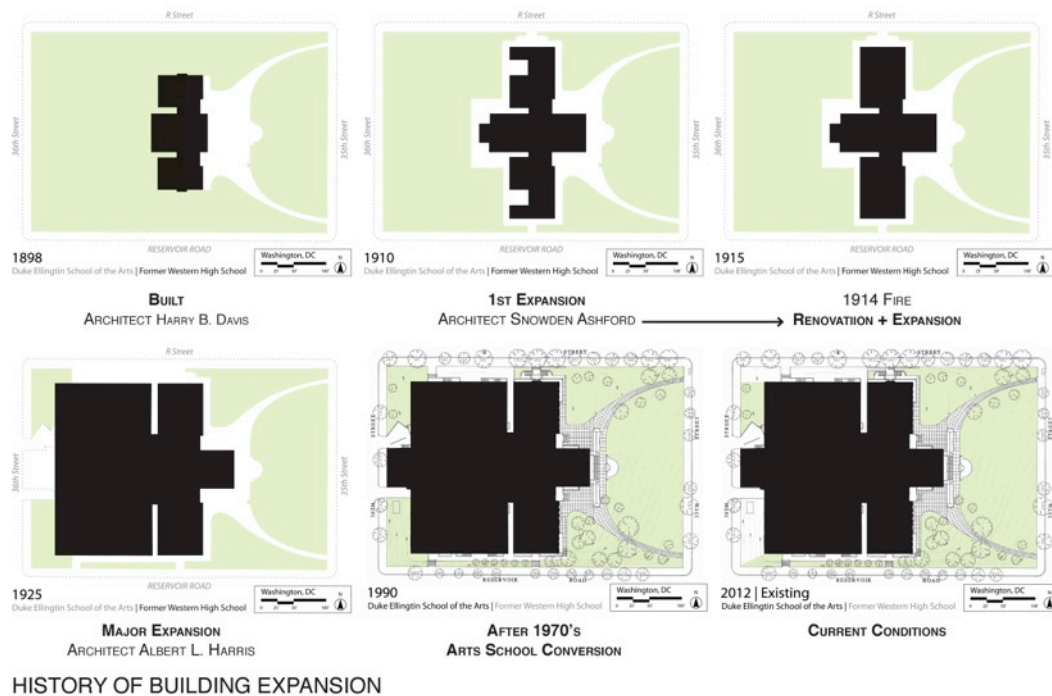
The site for Western High School was an estate commonly known as "The Cedars," built by the Beall family and once occupied by a girls' boarding school. Mature cedars and other trees covered the site. The location appealed to the school's promoters because of its remoteness from Georgetown's business thoroughfares and because of its size. At its completion, the Western High School building specifically addressed the evolving high school curriculum, including a library, laboratories, a drill hall, a bicycle room, a gymnasium and the first lunchroom in the city. It was praised for its color-coordinated auditorium, the landscaped setting, and the accessibility of the auditorium and library in the front of the building to the general public. When the building was first occupied in September, 1898, there were three hundred and eighty-five students and seventeen teachers.⁵

Building History

It was designed by Washington architect Harry B. Davis in 1896 in the Classical Revival style popularized by the "white city" of the 1893 World's Columbian Exposition in Chicago. Completed in 1898, it is constructed of brick painted a light buff color with limestone exterior trim. The original building was composed of a monumental two-story portico over a rusticated base. In 1910 Municipal Architect Snowden Ashford enlarged the building to accommodate a greatly expanded student enrollment. In this and later alterations great care was taken to preserve the integrity of the original design and landscaped setting. The portico was widened and extended to balance the addition of twelve rooms to the wings and to provide for a larger assembly hall and stage. In 1914 a fire destroyed most of the third floor, roof, and portions of the basement. When the damage was repaired, a pressed metal cornice replaced the balustrade that encircled the building at the parapet. At

⁵ Western High School. National Register Of Historic Places Registration Form. United States Department of the Interior, National Park Service. 2003

the rear of the building a two-story addition was made at each end of the building, adding four classrooms and the two existing stairs. Ashford was again the architect of these alterations. In 1925, an addition including twenty-eight classrooms, two gymnasiums, and an auditorium was constructed at the rear of the original building. This addition was designed by Municipal Architect Albert L. Harris. Although it more than doubled the original building its aesthetic impact was minimized by compatible design including setbacks at the rear of the building. In recent years, the firm of Arthur Cotton Moore/Associates renovated the main floor vestibule and auditorium for the Ellington School of the Arts.⁶



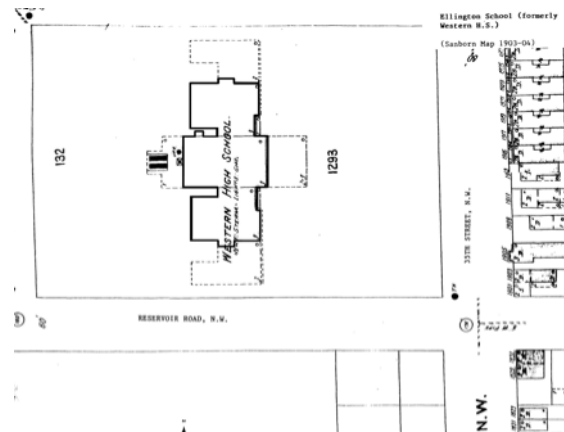
The original portion of the building is rectangular in shape, 174' x 69.' It is 3 stories high, 5 bays wide and 3 bays deep. The facade is composed of a central classical portico, with Ionic columns supporting a pediment, rising two stories above a rusticated base. Recessed sections are located to either side of the portico. Wings with broad ranges of windows are located on either end of the building. A variety of windows are used throughout the main facade,

⁶ Ibid.

including circular arched windows at the second floor of the central pavilion, flat arched windows on the third floor of the central pavilion, and in the wings, all generally 6/6 sashes. Five main entrance doors are located on the first floor of the central pavilion with a fanlight above each. The main doors lead directly to the vestibule and auditorium. The auditorium is placed at the far end of the main vestibule on the first floor. The library is located above the main vestibule. The original building had long corridors running north-south on each floor with classrooms and study halls on either side. In Granite stairs lead from the front lawn up to the level of the first floor. Elaborate brick railings on either side of the stairway support large concrete vases.⁷



Western High School 1900



Sanford Map 1903-04



⁷ Ibid.

Program History

The emphasis on the arts begun at Curtis was continued, as was the interaction with the community. The assembly hall accommodated a rich succession of lectures, plays, minstrel shows, musical recitals, and concerts open to all. In spite of the many additions, Western became overcrowded during the booming post- World War I years as the Burleith, Foxhall Village, Glover Park, Wesley Heights, Colony Hill, Spring Valley, and other small residential communities to the west and northwest of Western were developed. The building was enlarged again in 1925, accommodating 1200 students. By 1930 1,840 were attending Western and split sessions were again instituted. The school population peaked in 1934-35 with 2,079 students and 74 teachers. Until enactment of a comprehensive compulsory attendance regulation in 1925, Western High School operated as a fine public college preparatory school. Beginning in 1925 the student body was extended to include those who did not plan to attend college and who would otherwise have attended Business High School or McKinley Manual Training School. A business practice curriculum was added with courses in shorthand, typewriting, commercial arithmetic, bookkeeping, and commercial law. At the same time, the academic curriculum was revised to include ^enrichment' courses such as journalism, speech, choral speaking, and drama, which would prepare students for college-level professional courses. Mechanical drawing, fine arts, design, interior decorating, costume design, and art appreciation, chorus, orchestra, band, and private instrumental and voice training were added. Courses in the social sciences, modern science, American history, and Spanish edged out the earlier classical curriculum. The long awaited field was completed in 1931. In 1974, the Ellington School of the Arts was opened in the building. For a while, the arts school and the regular high school occupied the building until the latter function was phased out.

Historic Value and Background

Architectural Classification: Late 19th and 20th Century Revivals / Classical Revival

Materials: foundation brick, roof stone; slate, walls brick, other stone; limestone, wood

Statement of Significance: National Register Criteria

1. Property is associated with events that have made a significant contribution to the broad patterns of our history.
2. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

Areas of Significance: architecture, education, and social history

Period of Significance: 1898-1978 Significant Dates 1898, 1910, 1915, 1925, 1974-8

Date of Major Alteration: 1910, 1915, and 1925

Architect/Builder: Harry B. Davis (1896) Snowden Ashford (1910, 1915) /Albert L. Harris (1925) / builders unknown.

Acreage of Property less than one acre (28,985 sq. Ft.)

More than a century has passed since the construction of the main block of the building and more than 75 years have elapsed since the erection of the additions, permitting sufficient time to evaluate the building in its historical context as a functioning District of Columbia public school and as a grand landmark of upper Georgetown / lower Burleith.



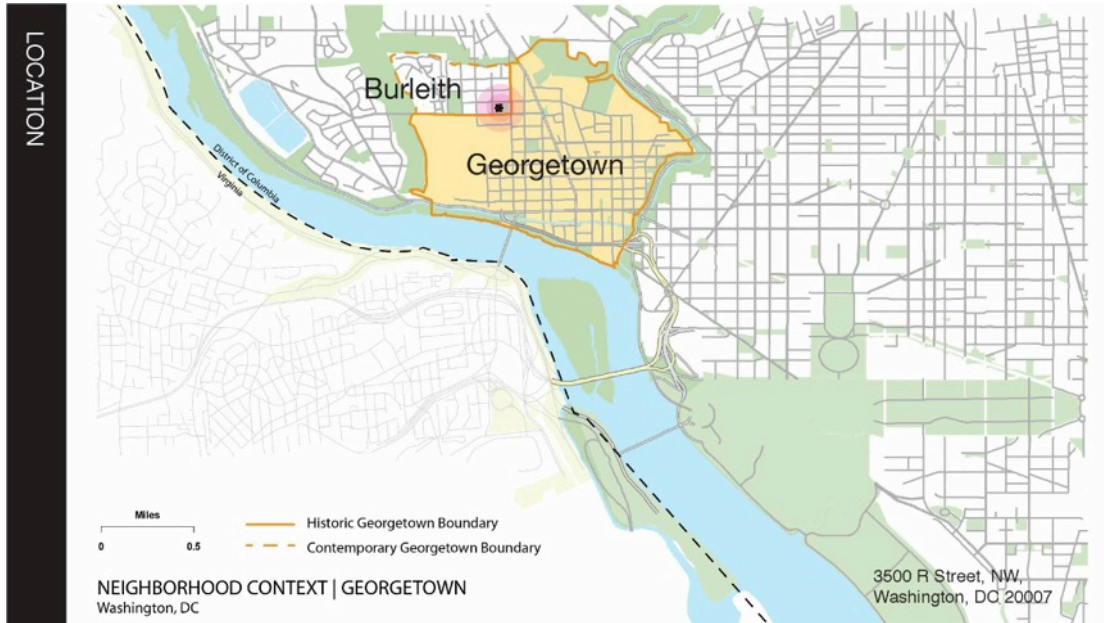
Existing Conditions

In 1990, Bowie Gridley Architects of Washington D.C. released a master plan illustrating how the school could further expand its current facility. The site has two accessible entrances. The school used most of the site, but maintains the historic front lawn facing 35th Street.

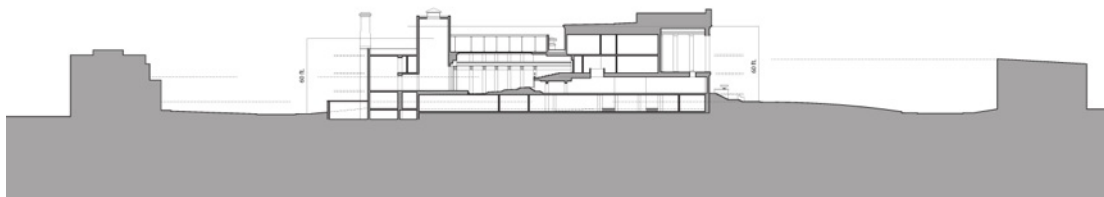
Site Description

The Western High School/Ellington School of the Arts is located at 35th & R Streets, N.W., facing east toward the 35th Street boundary of the Georgetown Historic District and, with its landscaped setting, occupies all of Square 1293 (Old Square 132), lot 803. The site is 135,278 sq. ft. in size. The original value of the site was \$37,000 and the original cost of construction was \$101,084.36 or a total cost of \$138,084.36. A large grassy area extends to the east of the building and is planted

with mature trees. The original wrought iron fence laid in granite blocks encloses the lawn.



Site Analysis

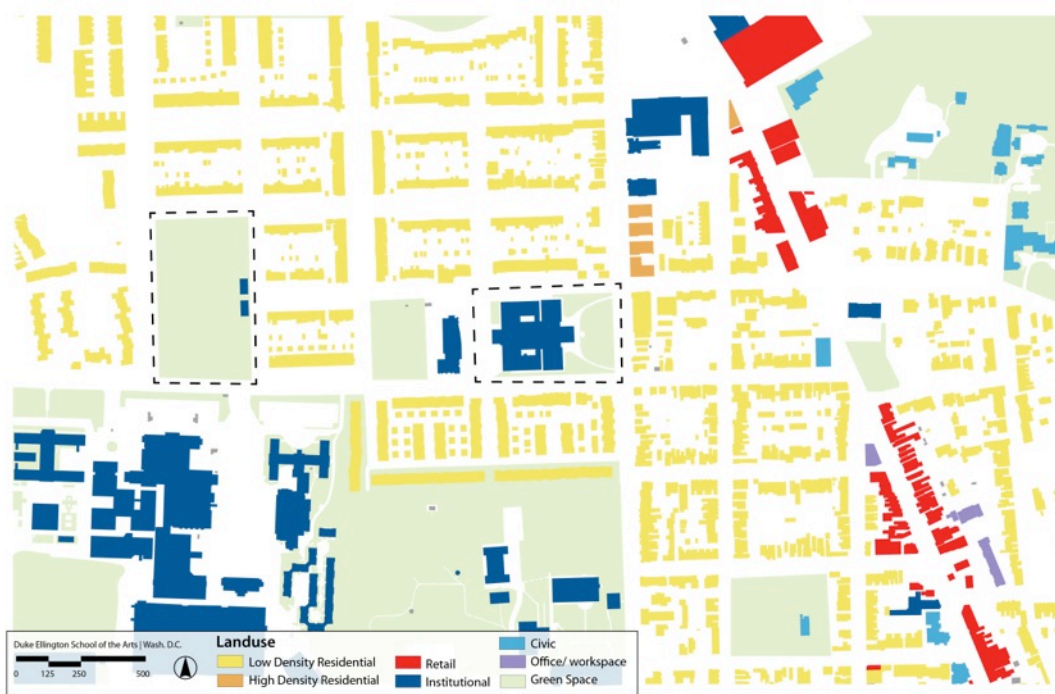


Site Section East-West

Figure Ground



Land Use and Zoning



Duke Ellington’s School of the Arts neighborhood is predominately surrounded by a low residential density of single-family homes on three sides of its block. It’s neighbor, another high school, the International School shares 36th Street to the west. The school’s athletic field is located further up R Street on 38th Street, also serving the greater Georgetown community. Within the larger context of its Georgetown site, DESA shares Reservoir Road with Georgetown University, and further educational facilities like the Georgetown Day School and Corcoran School of Design make up the urban fabric of this site. The school’s property has a zoning of R3. Permits matter-of-right development of single-family residential uses (including detached, semi-detached, and row dwellings), churches and public schools with a minimum lot width of 20 feet and a minimum lot area of 2,000 square feet for row dwellings, 30 feet and 3,000 square feet for single-family semi-detached dwellings, 40 feet and 4,000 square feet for all other structures and 120 feet and 9,000 square feet for schools, a

maximum lot occupancy of 60% for row dwellings, churches and schools, 20% for public recreation and community centers, and 40% for all other structures, and a maximum height of three (3) stories/forty (40) feet (60 feet for churches and schools and 45 feet for public recreation and community centers). Rear yard requirement is twenty (20) feet.⁸

Infrastructure

Site Access

This school does not have a designated boundary and draws students from across the city.

Walkability



Public Transportation

⁸ <http://planning.dc.gov/DC/Planning/Across+the+City/Zoning>

The site is currently accessible by Metro rail but mainly bus. The closest metro station, (not even within a half mile walking radius), is on the red line at DuPont Circle, with entrances located at Connecticut Ave. & 19th St. NW, and Connecticut Ave. & Q St. NW. For students that take public transportation to school, they arrive at their final destination within a 5 min walk from several bus stops, dropping students as close as the corner of 35th Street and Reservoir Road. The main buses that service Ellington's students include:

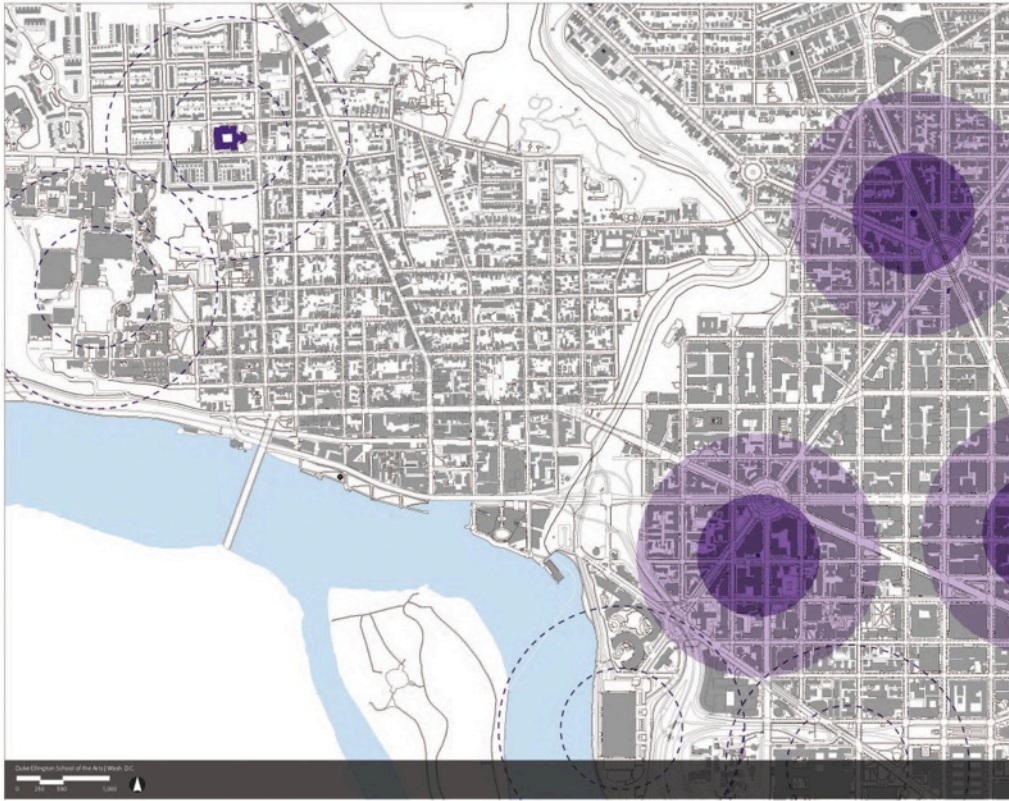
31 (Wisconsin Avenue Line)

32, 36 (Pennsylvania Avenue Line)

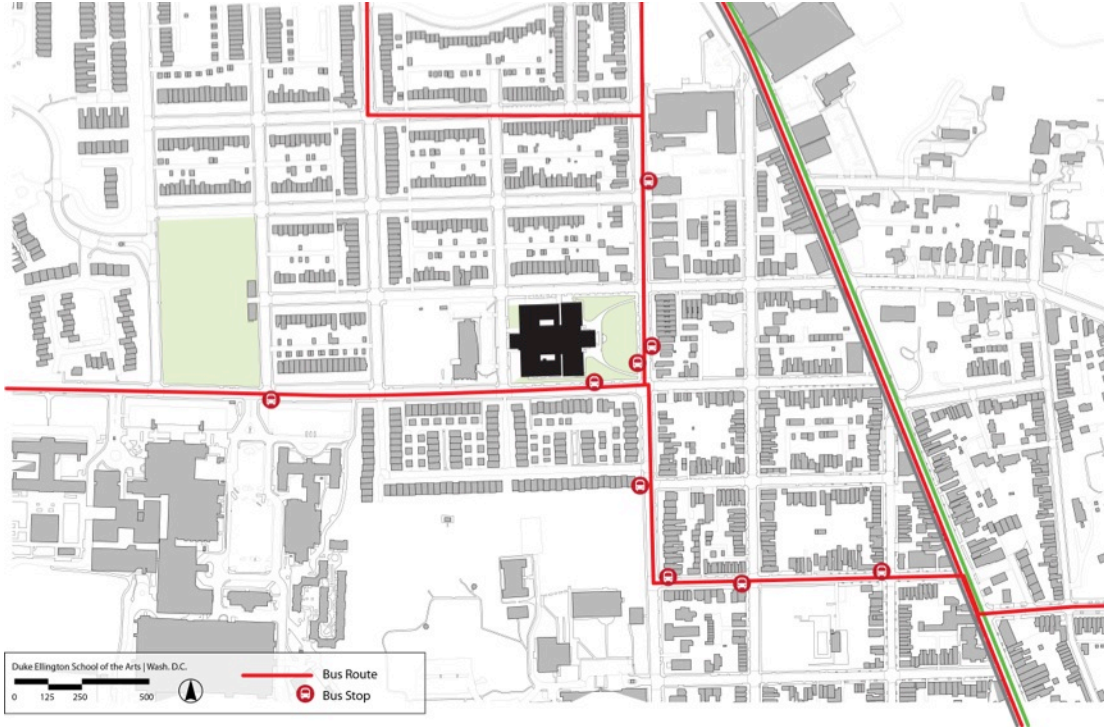
D1, D3, D6 (Sibley Hospital-Stadium/Armory Line)

D2 (Glover Park-DuPont Circle Line)

D51 (Duke Ellington School of Arts Line)



Dupont Circle



Parking



A minuscule percentage of students drive, in part to age restrictions associated with most high school students, access to individual transportation, but the most pressing issue on the site is parking. Georgetown has had a tremendous problem with access to parking, and the faculty continues to have limited access to parking. Reservoir Road becomes a major commuter street during peak rush hour times eliminating parking on that street, and like most Georgetown neighborhoods, residential streets are narrow and have zoned/permit parking or two hour parking limits. The school has a small narrow parking lot on the edge of the southwest corner of the block, which enters onto 36th street. Some cars are parked on the northeast portion of the lawn directly adjacent to the north side of the portico.



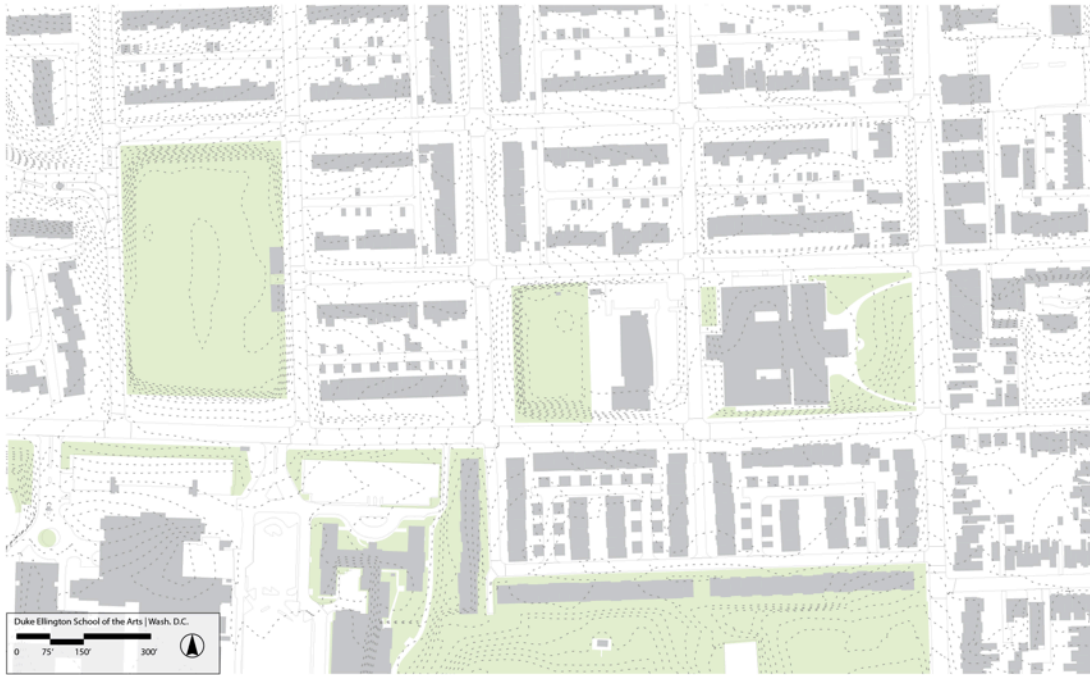
Some students may bike to school, but typically requires a combination of public transportation. Most students are traveling from the South East quadrant of the city.

Site Landscape

Ellington's front lawn is just as historically significant as the building itself. The lawn is sometimes used for public events and school functions.



Topography



The building rests on a hill, which has a considerable downward slope on the south, east, and west portion of its block. The surrounding area generally slopes west.

Site Assessment

The challenge of modernizing a large historic school on a compact site in a dense, low-rise urban environment requires careful attention to the vertical organization of the building. The site presents various other challenges including the dramatic change in ground elevations from the east side of the building to the west side, dramatically affecting access on the North and South sides of the block. Onsite parking still remains an issue. One possible solution would be to construct an underground parking garage under the front lawn. Underground parking would be an asset to the school and the community. However, an underground parking garage would be very costly, and disruptive to its Georgetown neighbors.

Community Involvement A History of Georgetown's Role

Western was closely connected to the Georgetown community. Students worked together to make school entertainments successful neighborhood social events. The Home and School Association, organized in 1906, was the first such organization in the District of Columbia. They were instrumental in saving the front lawn and classical facade of the building, advocating construction of the additions at the rear and sides of the building. They secured the athletic field and stadium, supported student publications and public events, provided books for the school library and records for the music classes, and equipped the assembly hall with sound apparatus. They assisted needy Western families financially during the Depression. Over the years, Ellington relationship with its Georgetown neighbors has declined and has become a state of tension.

Knowing the history of the town/gown relationship with Duke Ellington School of the Arts and its Georgetown Community, the design will attempt to mitigate the existing tension between the two. What is the school's urban role to its community?

Site Consistency with Community Principles | Respecting Character and its Civic Role

The design intervention must fit in to the context and be respectful of its neighbors. Scale must be considered as well as the community's involvement in this new facility.

Chapter 3: Functional Considerations and Program

Functional Considerations

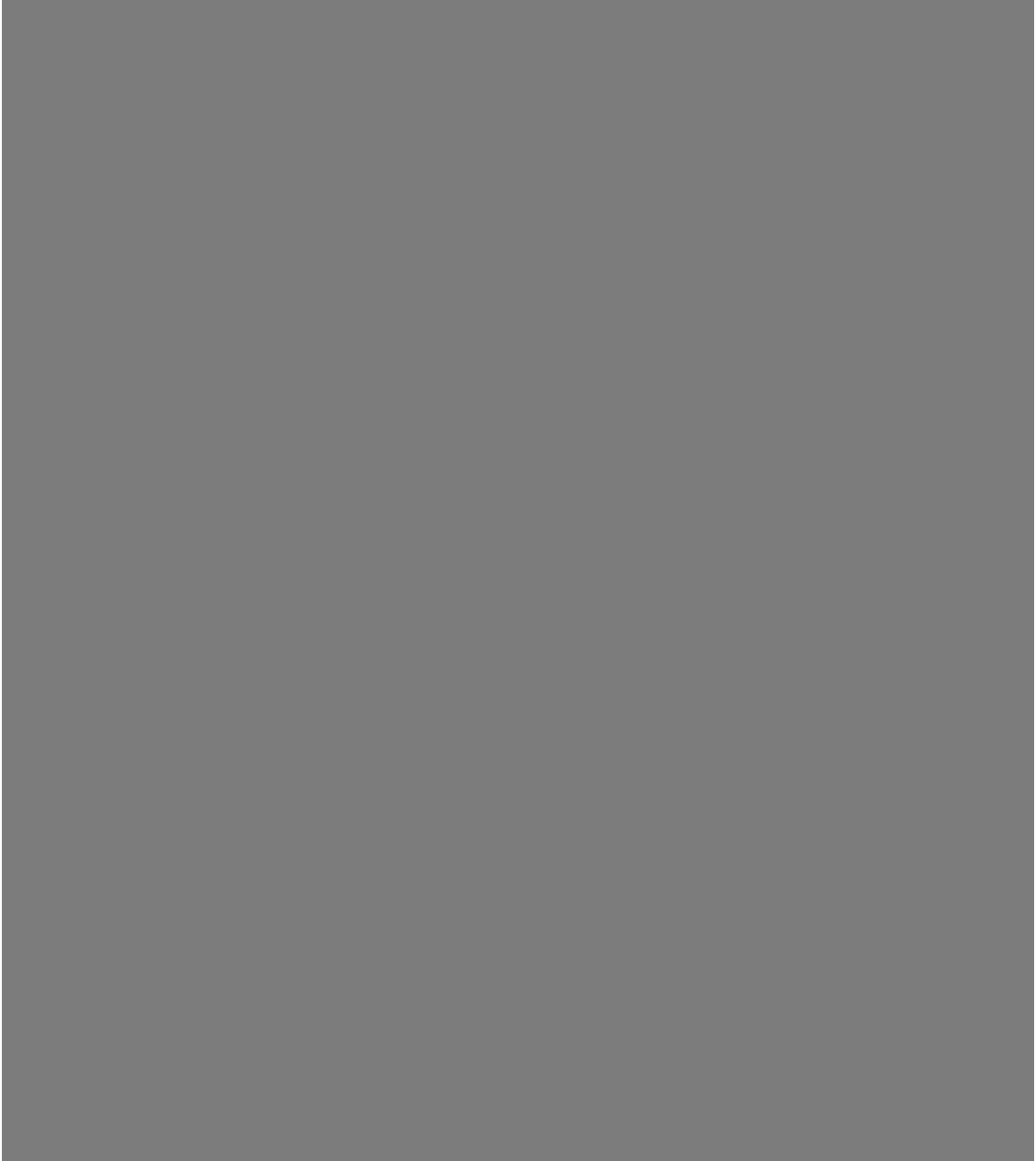
Duke Ellington School of the Arts is the only high school in the District of Columbia that combines a full college-preparatory curriculum with intensive pre-professional arts training. With the support of its partners, Ellington serves diverse and talented students from all wards of the city. Students are admitted through an audition and interview process into one of eight majors: Dance, Instrumental Music, Literary Media & Communications, Museum Studies, Technical Design & Production, Theater, Visual Arts and Vocal Music. Students perform and exhibit their work at the Kennedy Center, the White House and national and international events. The Duke Ellington School of the Arts needs a major update to all of its facilities. I am proposing a radical intervention to the historical context of the site and building to best accommodate the diversity of its complex modern program and its evolution into a 21st century arts education facility.

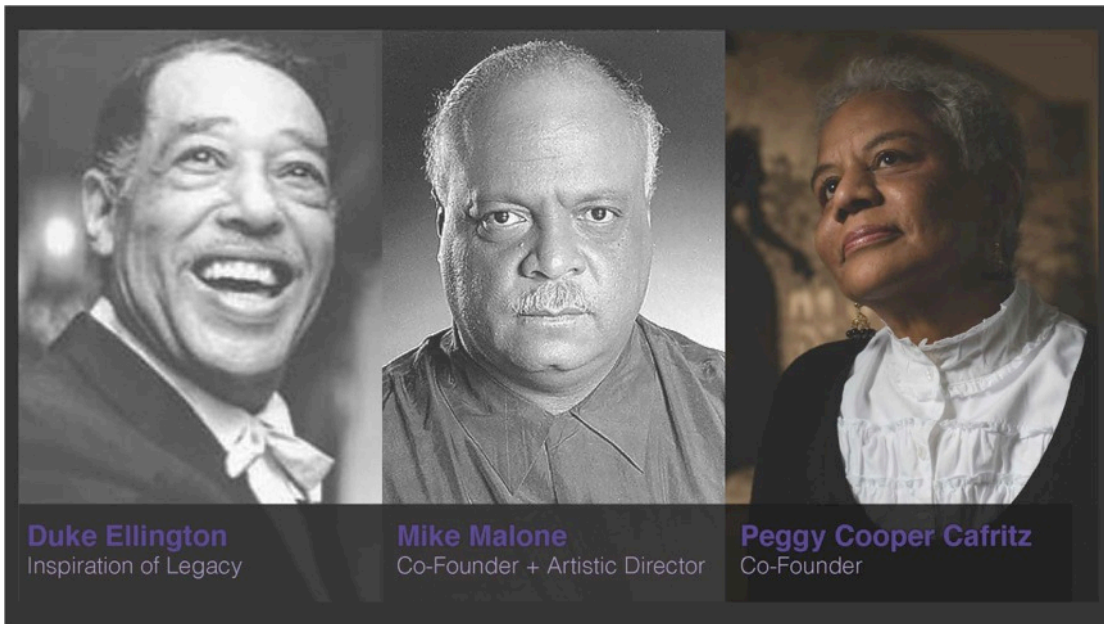
Cultural Identity

Duke Ellington School of the Arts has a dynamic student body and culture. The school's identity is multifaceted. The mission reflects the beliefs and culture of the students, faculty and alumni. DESA is the only public arts high school in the nation to have such a comprehensive arts curriculum. It is the only school to have Museum Studies as a major. It has eight arts concentrations including: Dance, Visual Art,

Museum Studies and Communications, Literary Media, Vocal Music, Instrumental Music, Theater, and Technical Theater and Production. DESA stands as a model for developing and evolving arts high school programs in the nation, and has developed a reputation internationally as well. The school's identity as an incubator of the arts creates and fosters young ambassadors of the arts. This thesis attempts to create a building that reflects the dynamic culture of the school, one befitting of a school that holds such an impressive reputation.

DESA has a strong history in its city, Washington DC and serves as one of its pride and joys. The namesake Duke Ellington is an icon to his city, its arts community, an nation which reflects the creativity the Ellington represented. Ellington's art transcended racial boundaries and transformed a nation with his music. His contributions to Jazz continue to shape today's artists. DESA, being predominantly African American, is a staple in the African American community as well as a generator of pride and identity to a subculture. Ellington's perspective on life in American during his time was reflected in his music, and described in terms of music theory, stating, "Dissonance is our way of life in America. We are something apart, yet an integral part." Ellington's music celebrated dissonance, yet this statement reflects the tension that was present in every day life of African Americans, but for the many subculture that make up America as well. In this sense, dissonance is not a state of tension that has to be resolved, but a moment of dynamism, expression, and a challenging to the status quo." In all of the arts, there is some form of dissonant relationships present in literal and cultural theory in the principles of the arts.





student culture...

development unique
challenges "the status quo"
innovative **community**
diversity dc culture
improvization **creativity**
progressive **passion**
collaboration free style
sophistication **artist**
society urban culture
experimentation **self identity**
social networking
technology **expression**
dedication professional
traditional education **talent**
ambition classical training
contemporary art/music/dance
and influences

D.C. culture...

urban **go go music**
african american
harmony **society** culture
education reform
rhythm & blues **urban**
politics **duke ellington**
nation's capitol
world cultures
melting pot resolution
other cultural influences
identity

incubator for the arts...

education
21st century skills
society
politics **urban culture**
ethnic **technology**
talent **passion**
impromptu duke ellington
dedication **performance**
creates
young ambassadors of the arts

The building that DESA resides, is in a state of dissonance itself for many reasons:

- 1.) 21st century program was retrofitted into a 19th century comprehensive High School.
- 2.) There was a shift from an internal focus to a community oriented school.
- 3.) The school has a strong identity that is not aligned with the identity of the building.

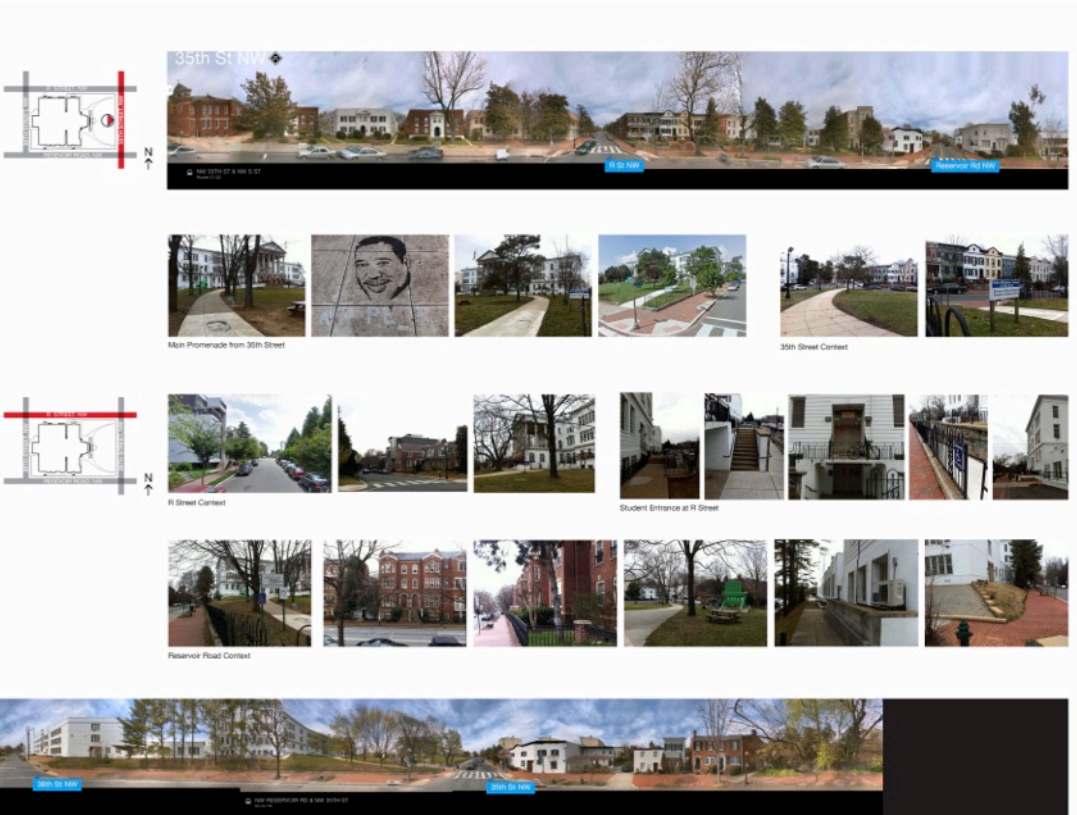
dissonance...



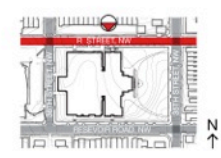
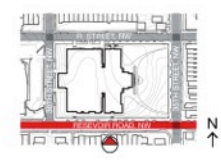
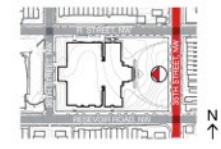
Building Character

SITE + BUILDING CHARACTER

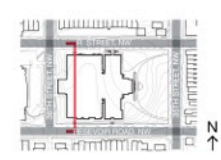
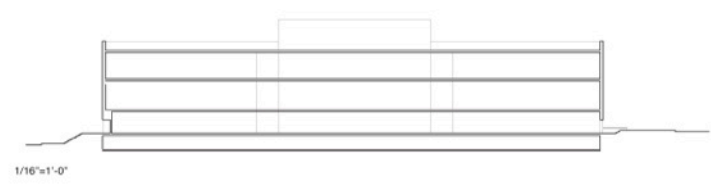
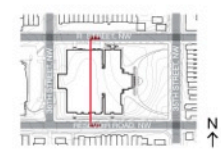
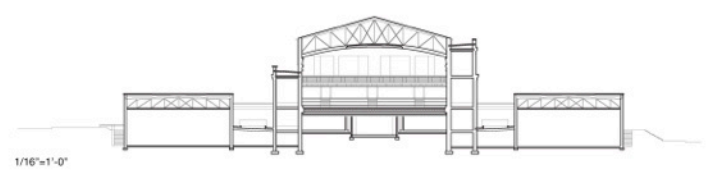
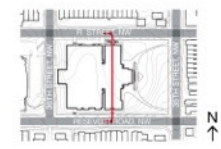
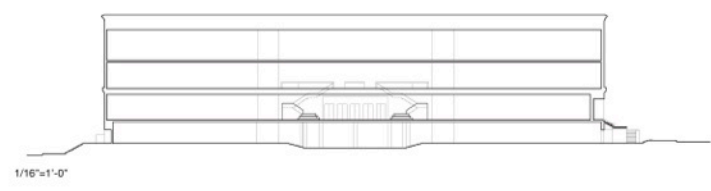
Duke Ellington School of the Arts



EXISTING ELEVATIONS



EXISTING CONDITIONS | TRANSVERSE SECTIONS



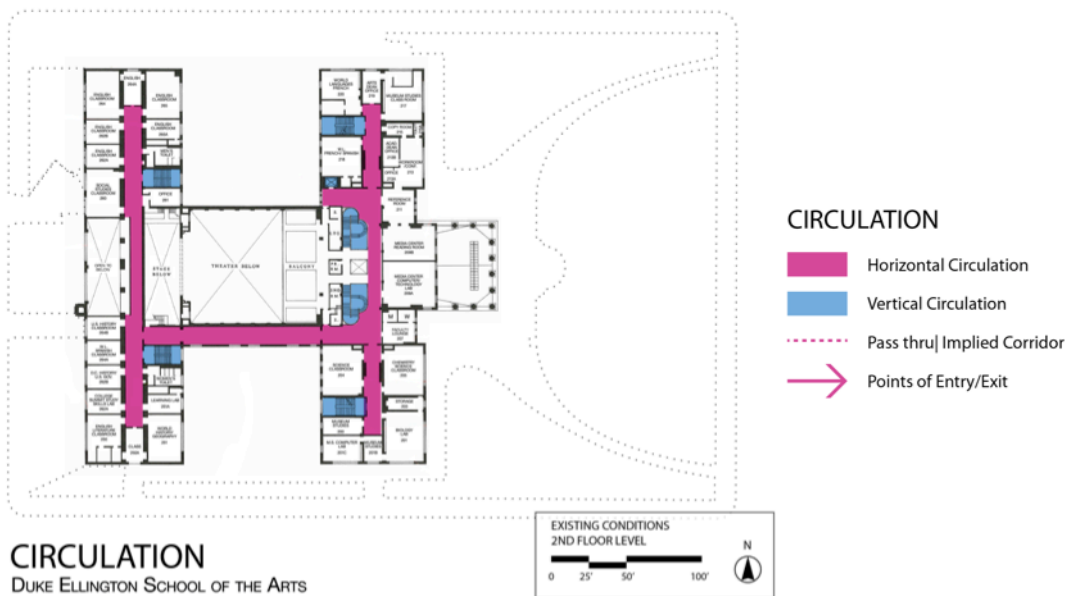
Building Analysis

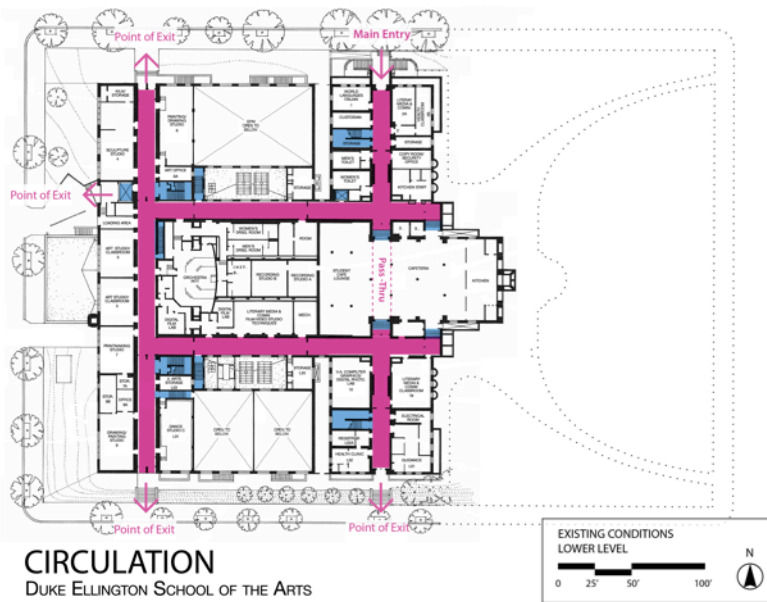
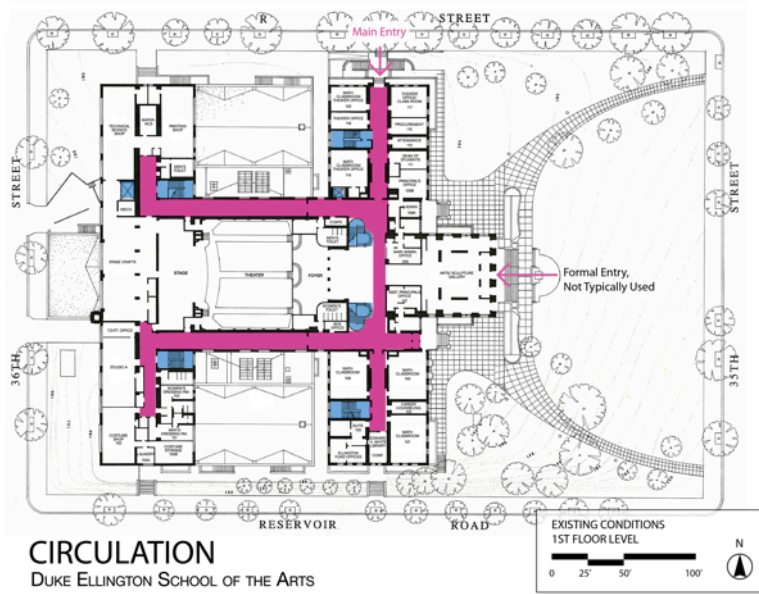


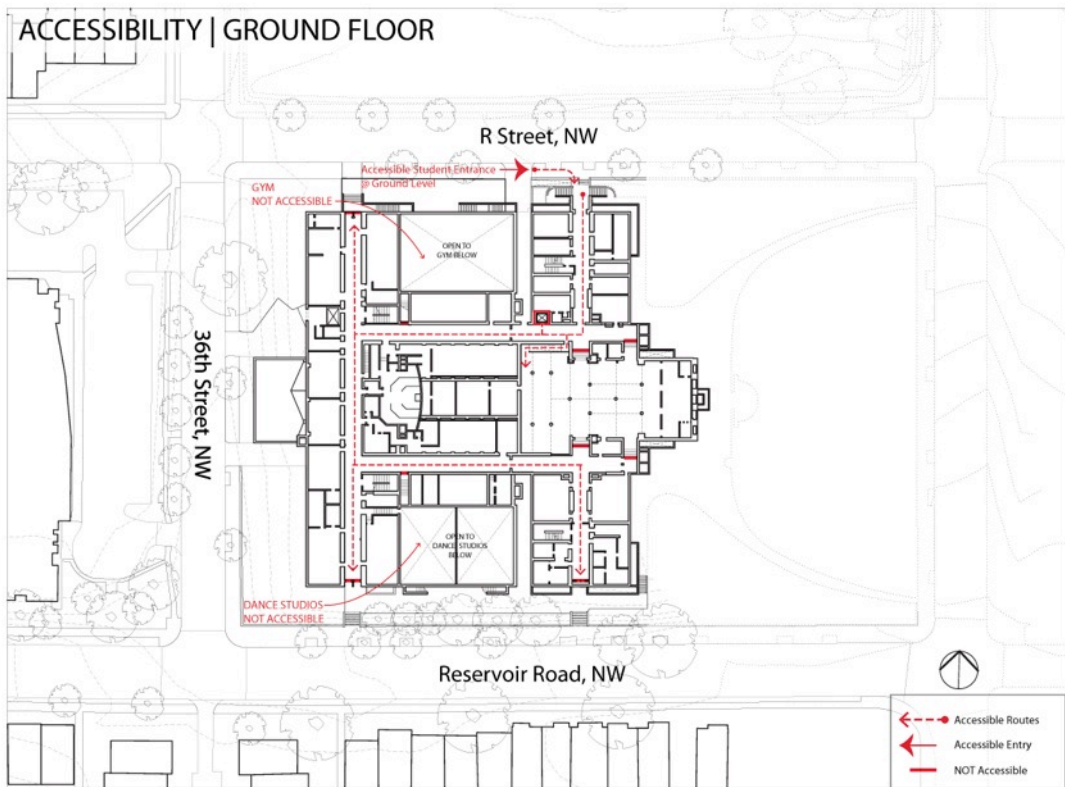
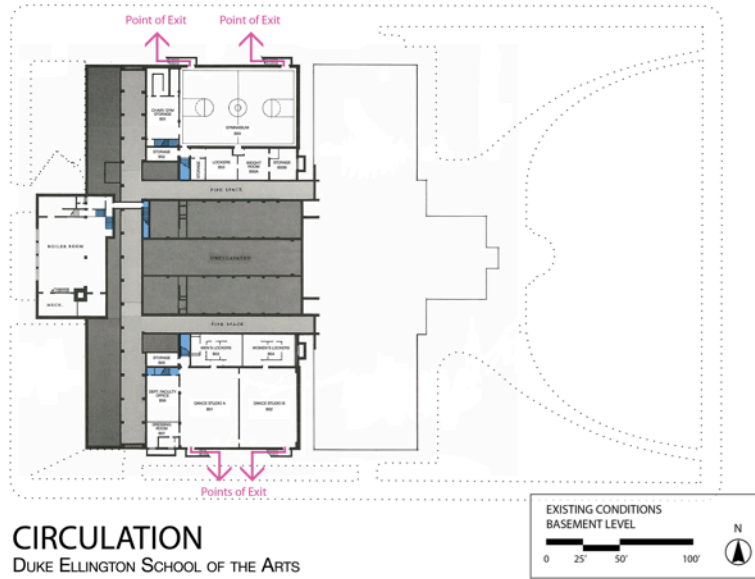
CIRCULATION ALSO FUNCTION AS **PRACTICE SPACE**, **STUDIO SPACE**, **EXHIBIT SPACE**, AND **SOCIAL HUBS**.

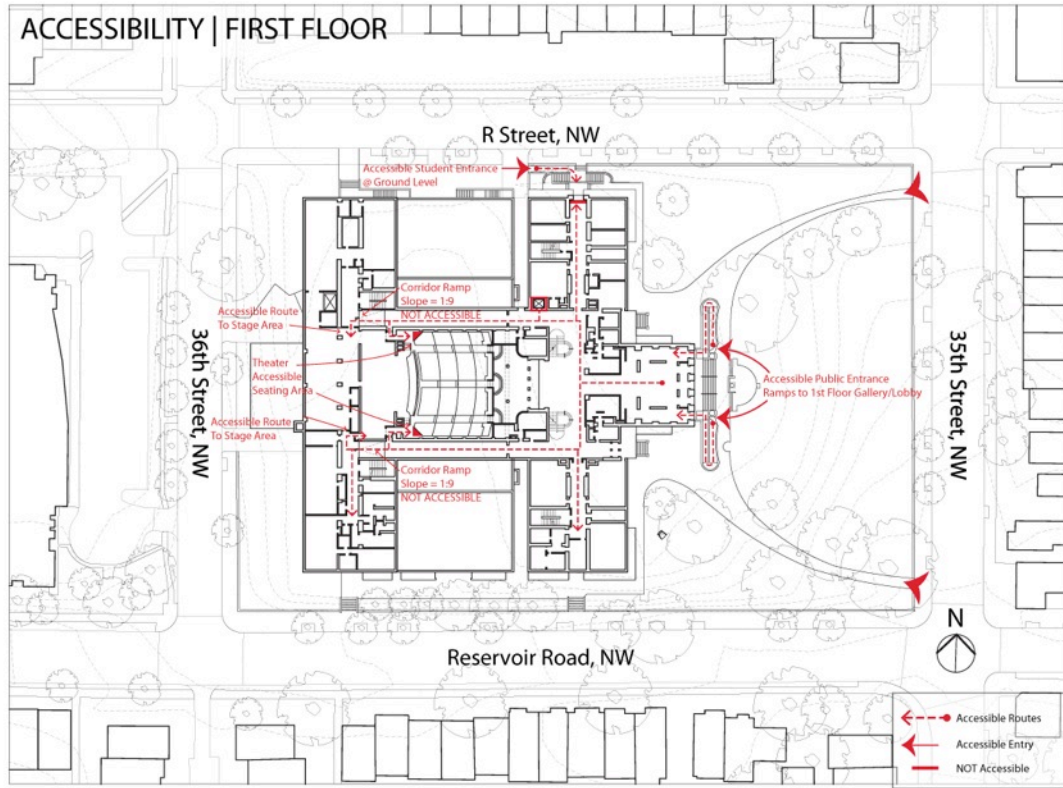
The biggest challenge to the school's curriculum revolves around the school's lack of practice and rehearsal space. The students need a place that is accessible both physically and visually and provides the individual or group space required to focus on their arts craft. Currently the students use the corridors and stairwells as practice space. On the lower level of the building, the class workspace for the visual arts department has extended to the hallways. On this level, the corridors not only functions as circulation, but as workspace, and exhibition space. On the third floor, the music department has several piano labs that are only accessible with the lab tech's supervision. The school used to have practice modules for the music students, but they were outdated and only one remains as an example. The instrumental music department needs state-of-the-art practice modules for its students to provide the acoustic privacy needed for rehearsal. The music students use unoccupied classroom when accessible to practice. There are one to two pianos on the first floor that are

available to students to practice, which shift between the foyer and the Ellington gallery.





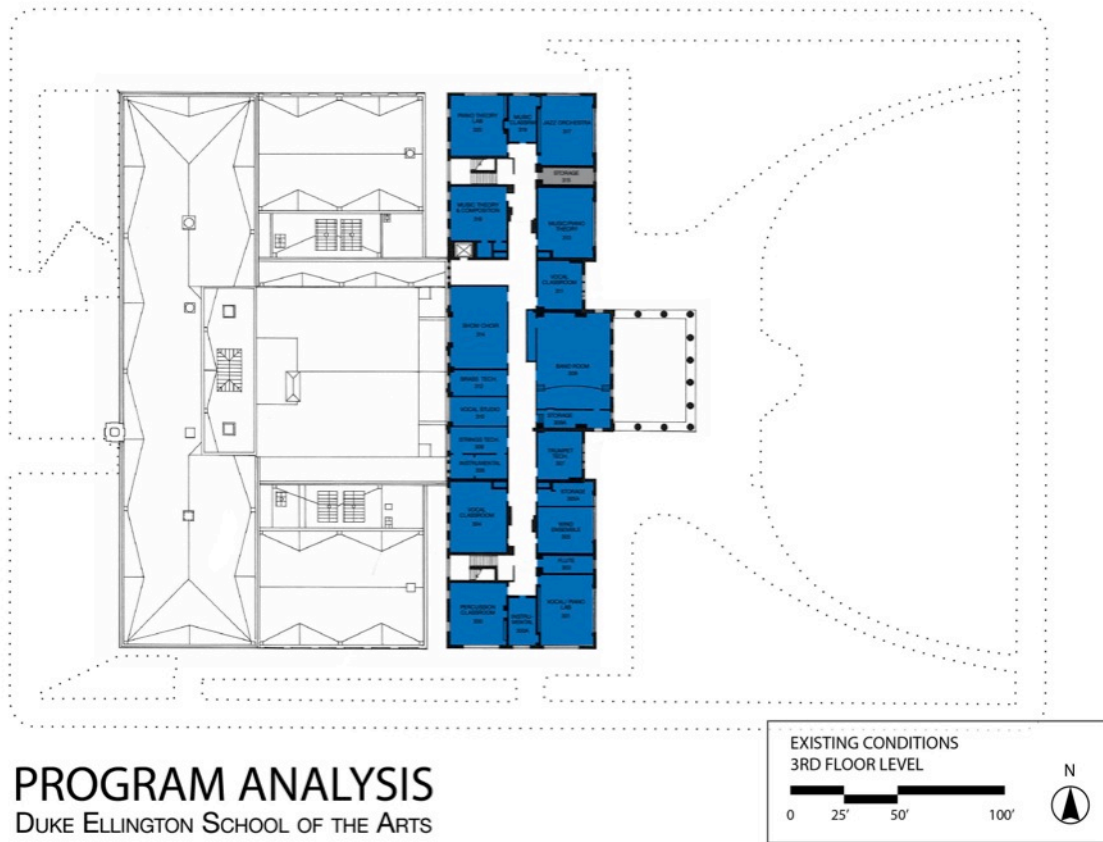




Program Analysis

The existing program is described by many currently at the school, as “bursting out of its seams.” The school’s programmatic needs are not currently being met by the existing facility and programmatic arrangement. Within the past twenty-two years, the school has consolidated all of its academic and arts departments into the building and in their relative wings of the building. Some of the departments have important adjacencies that have been addressed, but they do not enthusiastically share common spaces.

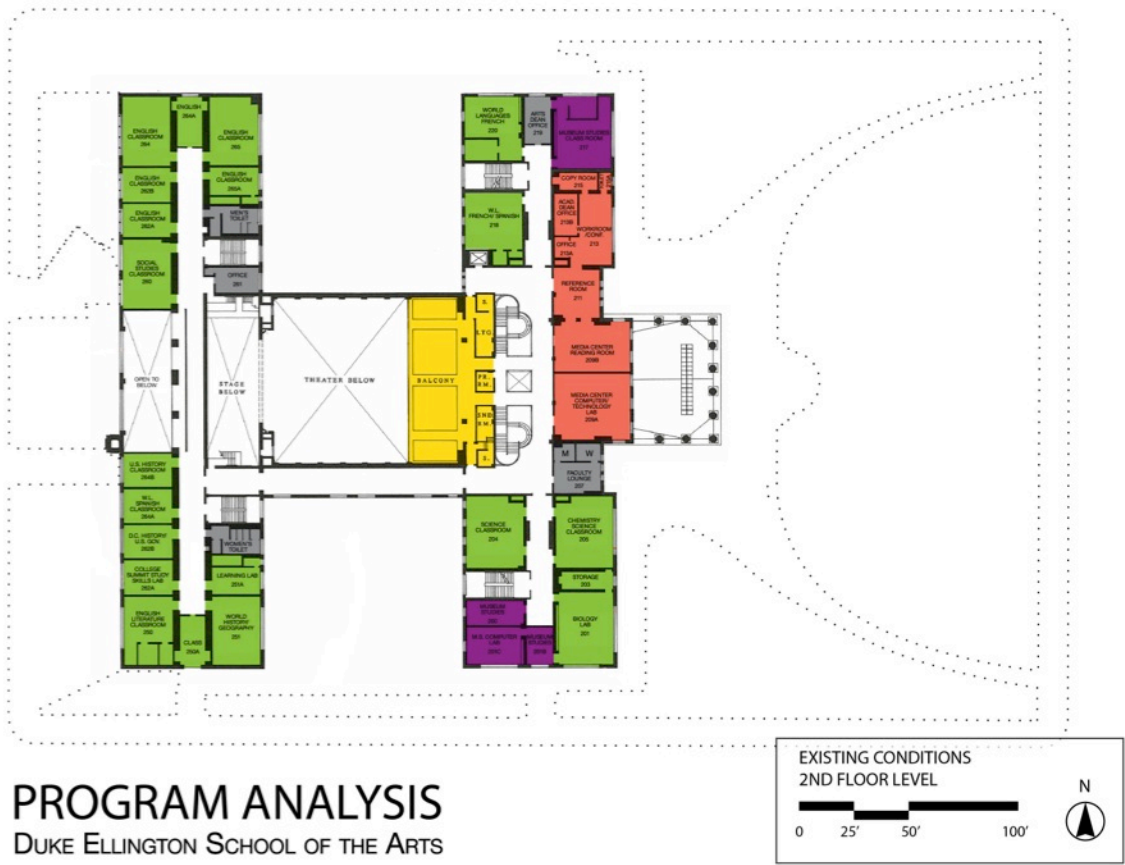
Third Floor



PROGRAM

- Music | Instrumental & Vocal
- Visual Art
- Theater & Theater Production
- Dance
- Literary Media
- Museum Studies
- Administration | Service
- Academics
- Athletics
- Exhibition
- Media Center | Library

Second Floor

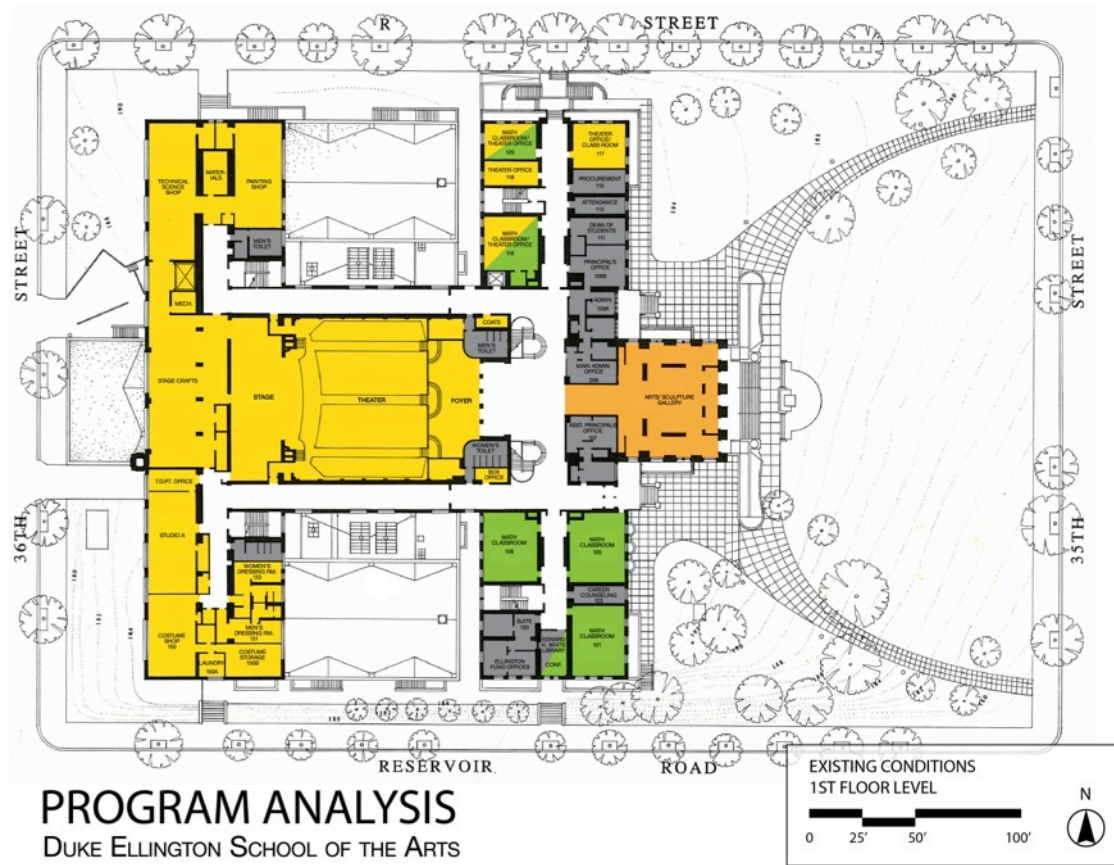


PROGRAM ANALYSIS DUKE ELLINGTON SCHOOL OF THE ARTS

PROGRAM

- Music | Instrumental & Vocal
- Visual Art
- Theater & Theater Production
- Dance
- Literary Media
- Museum Studies
- Administration | Service
- Academics
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- Exhibition
- Media Center | Library

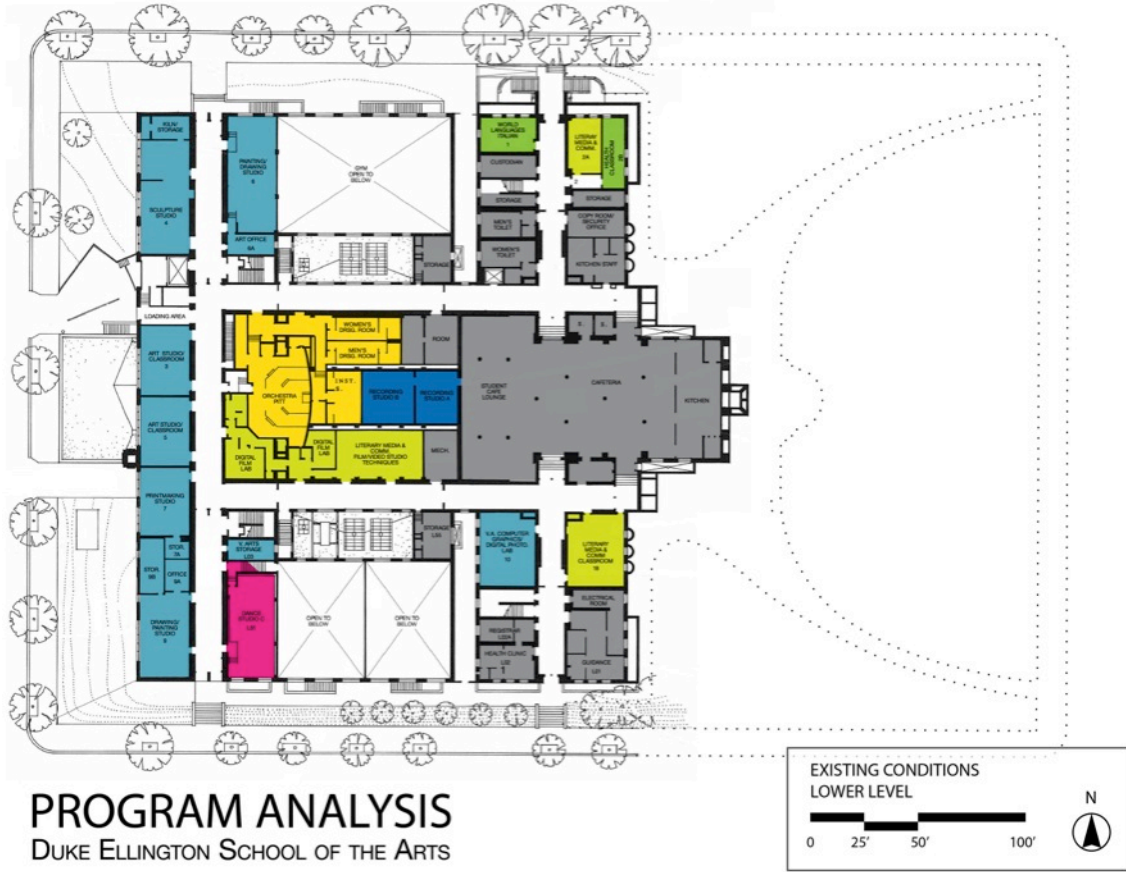
First Floor



PROGRAM

- Music | Instrumental & Vocal
- Visual Art
- Theater & Theater Production
- Dance
- Literary Media
- Museum Studies
- Administration | Service
- Academics
- Athletics
- Exhibition
- Media Center | Library

Lower Level

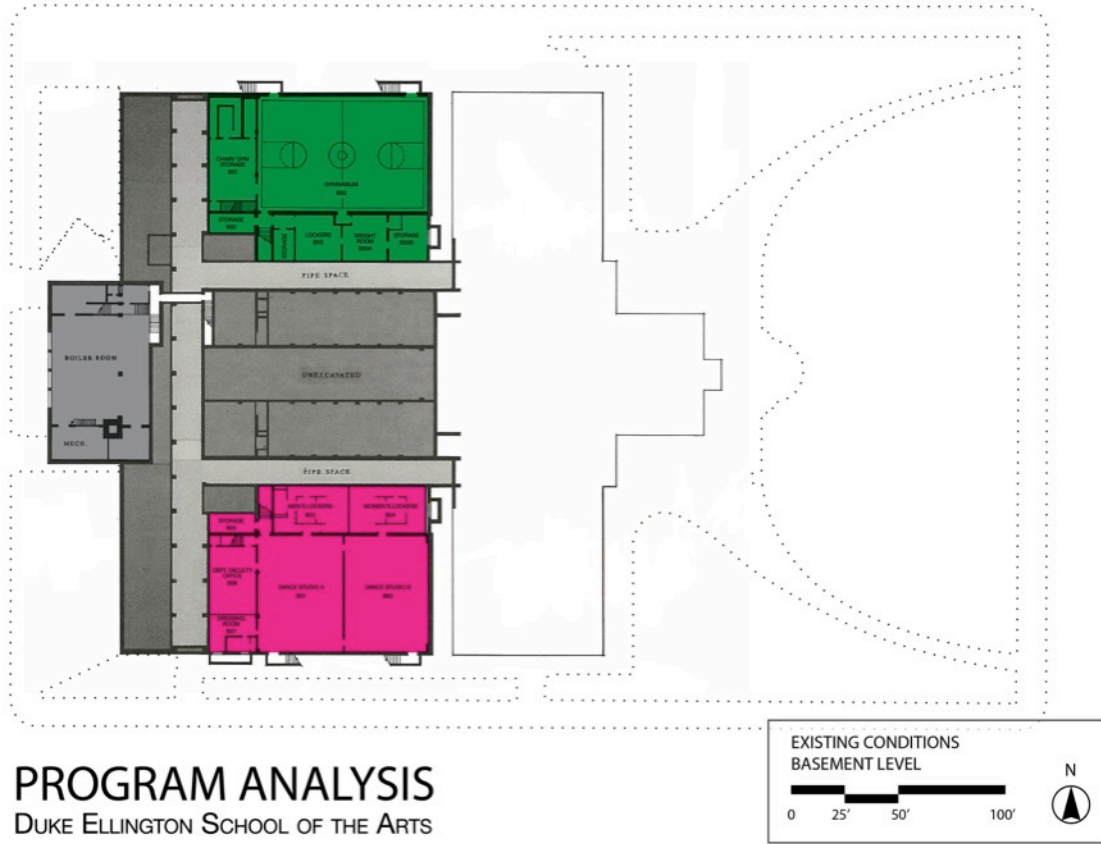


PROGRAM ANALYSIS DUKE ELLINGTON SCHOOL OF THE ARTS

PROGRAM

- Music | Instrumental & Vocal
- Visual Art
- Theater & Theater Production
- Dance
- Literary Media
- Museum Studies
- Administration | Service
- Academics
- Athletics
- Exhibition
- Media Center | Library

Basement Level



PROGRAM ANALYSIS DUKE ELLINGTON SCHOOL OF THE ARTS

PROGRAM

- Music | Instrumental & Vocal
- Visual Art
- Theater & Theater Production
- Dance
- Literary Media
- Museum Studies
- Administration | Service
- Academics
- Athletics
- Exhibition
- Media Center | Library

Program Summary

| Room No. | Room Name | Exist. S.F. | Change S.F. | Typ. Range S.F. | Proposed S.F. | LVL | Adequacy/Performance |
|----------------------------|---|-------------|-------------|-----------------|---------------|-----|-------------------------------|
| Main Administration | | | | | | | |
| 109A | Waiting Area/Reception | 64 | 236 | 300-400 | 300 | 1 | Inadequate |
| 109B | Principal's Office | 436 | | 300-400 | 436 | 1 | adequate |
| 109 | Administrative Assistant's Office/Main Office | 1,000 | | | 1,000 | 1 | adequate |
| 111 | Dean of Students | 373 | -73 | 200-400 | 300 | 1 | Adequate |
| 213B | Dean of Academics | 230 | 70 | 200-400 | 300 | 1 | Adequate |
| 219 | Dean of Arts | 297 | 3 | 200-400 | 300 | 1 | Inadequate |
| 100 | Ellington Fund Office Suite | 810 | | | 810 | 1 | Adequate |
| 113 | Attendance Office | 373 | | 250 | 373 | 1 | Adequate |
| | Edward White Library Conference Room /Literary Media Class Space | 282 | 18 | 300 | 300 | 1 | inadequate |
| 115 | Procurement | 243 | | | 243 | 1 | Fair |
| 107 | Assistant Principal Suite | 729 | | | 729 | 1 | Fair |
| 207 | Teacher Workroom/Lounge | 495 | 1,005 | | 1,500 | 1 | inadequate |
| 5 LL | Storage | 192 | | 100-400 | 192 | 1 | Fair |
| B61 | Archival storage/Records | 322 | 78 | 300-800 | 400 | 1 | Fair |
| B55 | Storage | 322 | | 100-400 | 322 | 1 | Fair |
| | <i>Subtotal</i> | 6,168 | 1,580 | | 7,748 | | |
| Guidance/Health | | | | | | | |
| B02A | Registrar | 278 | 0 | 250 | 278 | 1 | Fair |
| B01 | Guidance Suite | 796 | 54 | 850 | 850 | 1 | Inadequate |
| 265A | Counselor | 293 | | | 293 | 1 | Fair |
| 200 | DC CAP Office/ | 293 | | | 293 | 1 | Fair |
| 103 | School to Career Coordinator Office | 243 | | 150 | 243 | 1 | Fair |
| B02B | Health Clinic | 402 | 336 | 525 | 738 | 1 | Inadequate |
| B09 | Security Center/ Faculty Copy Room | 364 | | | 364 | 1 | Fair, but inadequate location |
| 251A | Learning Lab Special Education Classroom/Support Suite | 290 | 360 | 650-850 | 650 | 1 | inadequate |
| | <i>Subtotal</i> | 2,959 | 750 | | 3,709 | | |

Facility

Proposed parking garage for 100 cars (possibly consider a shared parking garage with the International School) and/or maybe underground parking.) Restrooms are needed on the third floor; there are currently no restrooms on this level.

Due to the age of the building and the various construction additions before the 21st century, abatement procedures will be necessary for the removal of asbestos containing material still present in the building. Although asbestos has been removed

from all of the public areas of the building, its presence remains in some of the building's concealed areas and could cause disruption during the construction process. A reception area needs to be more visible to Main Entrance and the Main Administrative office.

| Room No. | Room Name | Exist. S.F. | Change S.F. | Typ. Range S.F. | Proposed S.F. | LVL | Adequacy/Performance |
|---|----------------------------------|-------------|-------------|-----------------|---------------|--------|-------------------------|
| Performance/Assembly | | | | | | | |
| * | Roof terrace | 0 | | | | Unlim. | New program |
| | Art/Sculpture Exhibition Gallery | 2,452 | 48 | | 3,500 | 2 | Inadequate |
| * | Legacy Museum | 0 | 1,200 | | 1,200 | 1-2 | New program |
| * | Storage for permanent collection | 0 | 600 | 500-800 | 600 | 1 | New program |
| | <i>Subtotal</i> | 2,452 | 2,848 | | 5,300 | | |
| Maintenance & Custodial Requirements | | | | | | | |
| B08 | Custodial Office/Closets | 324 | 476 | | 800 | 1 | Inadequate |
| | Lower Level Floor Restrooms | 770 | | | 770 | 1 | Inadequate |
| | 1 st Floor Restrooms | 500 | 220 | | 770 | 1 | Inadequate |
| | 2 nd Floor Restrooms | 580 | 20 | | 600 | 1 | Inadequate |
| | 3 rd Floor Restrooms | 0 | 600 | | 600 | 1 | Inadequate, New program |
| | <i>Subtotal</i> | 2,174 | 1,366 | | 3,540 | | |

Ellington Gallery

The Gallery still retains the main issues of security and public access discussed in the 1990 master plan. The Gallery is open to major circulation at all times in the building and serves as a gathering space for students before and after school, as well as overflow space from the foyer for events in the theater. The Gallery also serves as the main entrance to the building and fails to serve its full “potential to be a celebration of the Visual Arts” and the work of the School’s students and faculty. There is currently no way to close off the gallery from the school’s major circulation while maintaining the flexibility the gallery possesses. Permanent partitions and fixed lighting would detract from this flexibility.

| Room No. | Room Name | Exist. S.F. | Change S.F. | Typ. Range S.F. | Proposed S.F. | LVL | Adequacy/Performance |
|----------|-----------|-------------|-------------|-----------------|---------------|-----|----------------------|
|----------|-----------|-------------|-------------|-----------------|---------------|-----|----------------------|

Student Dining / Food Services

| | | | | | | |
|---------------------------------|-------|-------|-------|--------|--------|-----------------------------------|
| Cafeteria-Dining Area | 4,590 | 726 | 6,000 | 5,316 | 1-2 | Inadequate, no daylight, location |
| Kitchen and Serving Area | 1,155 | 802 | 2,000 | 1,957 | 1 | Inadequate |
| Food Storage | | | 400 | | 1 | Inadequate |
| Utensils Storage | | | 250 | | 1 | Inadequate |
| Ware Washing | | | 200 | | 1 | Inadequate |
| Freezer and Cooler | | | 300 | | 1 | Inadequate |
| Toilet/Shower/Lockers | | | 100 | | 1 | Inadequate |
| Cleaning Storage | | | 100 | | 1 | Inadequate |
| Kitchen Staff Room/Office | 429 | 121 | | 550 | 1 | Inadequate |
| Student Union/ Ellington Lounge | 1,745 | | | 1,745 | 1-2 | Inadequate |
| * Outdoor Terrace | 0 | 2,000 | | 2,000 | Unlim. | New program |
| <i>Subtotal</i> | 7,919 | 3,649 | | 11,568 | | |

ACADEMICS

All new and updated academic classrooms should include state of the art equipment and technology including Smart boards. Each Academic department should have adequate storage and a departmental office.

English (Second Floor)

| | | | | | | | |
|------|--|-------|-----|---------|-------|---|-------------|
| 250 | English Classroom (Remove Existing Radio Booth Partitions-space is under utilized) | 720 | 0 | 650-850 | 720 | 1 | Inadequate |
| 252B | English Classroom | 366 | 284 | 650-850 | 650 | 1 | Inadequate |
| 262 | English Classroom (2 Teachers w/ partition) | 731 | 0 | 650-850 | 731 | 1 | Inadequate |
| 264 | English Classroom | 720 | 0 | 650-850 | 720 | 1 | Fair |
| 264A | Remedial English Support Classroom | 276 | 174 | 450-650 | 450 | 1 | Inadequate |
| 265 | English Classroom | 720 | 0 | 650-850 | 720 | 1 | Fair |
| * | English Departmental Office | | 150 | 100-300 | 150 | 1 | New program |
| * | Storage | | 300 | 300-800 | 300 | 1 | New program |
| | <i>Subtotal</i> | 3,533 | 908 | | 4,441 | | |

Math (First Floor)

| | | | | | | | |
|------|---|-----|-----|---------|-----|---|-------------|
| 101 | Math Classroom (Algebra, Physics) | 900 | -50 | 650-850 | 850 | 1 | Fair |
| 105A | Math Classroom (Pre Calculus, AP Calculus) | 454 | 196 | 650-850 | 650 | 1 | inadequate |
| 108 | Math Classroom (Algebra II, Geometry) | 907 | -57 | 650-850 | 850 | 1 | fair |
| 116 | Math Classroom (algebra I) Theater Faculty Office | 810 | 0 | 650-850 | 810 | 1 | Fair |
| 120 | Math Classroom (Calculus)/ Theater Faculty Office | 454 | 196 | 650-850 | 650 | 1 | inadequate |
| * | Math Departmental Office | | 150 | 100-300 | 150 | 1 | New program |
| | Storage | | 300 | 300-800 | 300 | 1 | New program |

| | | Exist. | Change | Typ. | Pro- | LVL | Adequacy/ |
|---------------------------------------|---|--------|--------|-------------|-------------------|-----|-------------|
| | | S.F. | S.F. | Range | posed | | Performance |
| Room No. | Room Name | | | S.F. | S.F. | | |
| <i>Subtotal</i> | | 3,525 | 735 | | | | 4,260 |
| Social Studies (Second Floor) | | | | | | | |
| 251 | Social Studies | 720 | 0 | 650-850 | 720 | 1 | Fair |
| 252A | Social Studies | 365 | 85 | 400-500 | 450 | 1 | Inadequate |
| 254B | Social Studies | 366 | 84 | 650-850 | 450 | 1 | Inadequate |
| 260 | Social Studies | 731 | 0 | 650-850 | 731 | 1 | Fair |
| | Departmental Office | 0 | 150 | 100-300 | 150 | 1 | New program |
| | Storage | 0 | 300 | 300-800 | 300 | 1 | New program |
| <i>Subtotal</i> | | 2,182 | 619 | | | | 2,801 |
| World Languages (Second Floor) | | | | | | | |
| 1 | World Languages- Italian | 432 | 0 | 400-650 | 432 | 1 | Fair |
| 216 | World Languages-French/Spanish | 810 | 0 | 650-850 | 810 | 1 | Fair |
| 220 | World Languages-French | 774 | 0 | 650-850 | 774 | 1 | Fair |
| 254A | World Languages- Spanish | 365 | 35 | 450-650 | 400 | 1 | Inadequate |
| | Departmental Office | 0 | 150 | 100-300 | 150 | 1 | New program |
| | Storage | 0 | 200 | 200-500 | 200 | 1 | New program |
| <i>Subtotal</i> | | 2,381 | 385 | | | | 2,766 |
| Science | | | | | | | |
| 201 | Biology Classroom/lab | 900 | 600 | 1,200-1,500 | 1,500 | 1 | Inadequate |
| 201B | Storage Room | 234 | 0 | 200-400 | 234 | 1 | Fair |
| 203 | Storage Room | 243 | 0 | | 243 | 1 | Fair |
| 205 | Chemistry Classroom/Lab | 907 | 593 | 1,200-1,500 | 1,500 | 1 | Inadequate |
| 208 | Sciences (Anatomy, Physiology, Biology) Classroom/Lab | 907 | 593 | 1,200-1,500 | 1,500 | 1 | Inadequate |
| 217 | Science Classroom/Lab | 896 | 604 | 1,200-1,500 | 1,500 | 1 | Inadequate |
| | Science prep per Lab | 0 | | 200-400 | (included in lab) | 1 | New program |
| | Storage Rooms per science subject | 0 | | 200-400 | (included in lab) | 1 | New program |
| * | Greenhouse (Rooftop) | 0 | 450 | 300-500 | 450 | 1 | New program |
| * | Resource Rooms | | 650 | 300-650 | 650 | | New program |
| <i>Subtotal</i> | | 4,087 | 3,490 | | | | 7,577 |

Science

Science labs and classrooms will require state-of-the-art equipment, running water, gas, chemical cabinets, and plumbing for greenhouse.

| Room No. | Room Name | Exist. S.F. | Change S.F. | Typ. Range S.F. | Pro-posed S.F. | LVL | Adequacy/ Performance |
|--|---|-------------|-------------|-----------------|----------------|-----|-----------------------|
| Media Center/Empowerment Center | | | | | | | |
| 209B | Reading Room/Stacks/Reference Room/Computers | 965 | 0 | | 965 | 1 | fair |
| 209A | Empowerment Center & Training Computer & Technology Lab | 960 | 40 | | 1,000 | 1-2 | fair |
| 211 | Reference Room / Research Kiosk | 504 | 0 | | 504 | 1 | Fair |
| 213A | Office A IT | 100 | 0 | | 100 | 1 | Fair |
| 213B | Library Office / Dean of Academics | 230 | 30 | | 250 | 1 | Inadequate |
| 213 | Workroom/Conference Room | 550 | 0 | | 550 | 1 | Fair |

| | | | | | | |
|-----------------|-----------------|-------|-----|-------|---|-------------|
| 215 | Copy Room | 235 | 0 | 235 | 1 | |
| 215A | Unisex Bathroom | 80 | 0 | 80 | 1 | Inadequate |
| * | Class Room | | 500 | 500 | 1 | New program |
| <i>Subtotal</i> | | 3,624 | 560 | 4,184 | | |

The Media center was recently updated and renovated in 2009. It was transformed to a media center from a book-dominated library. The media center contains a few book stacks but mostly computer workstations. Unfortunately, the computers and media center are already out of date and in bad condition. Funded by Magic Johnson, its main new purpose was to also function as an empowerment center after regular school hours, but there wasn't enough funding to hire support for the center to stay open past regular school hours.

Athletics

| | | | | | | | |
|--|-------------------------------------|---------|--------|---------|-------|------------|----------------|
| 2B LL | Health/Physical Education Classroom | 250 | 200 | 450 | 1 | Inadequate | |
| B50 | Gymnasium | 4,240 | 3,360 | 7,600 | 7,600 | 2-3 | Inadequate |
| * | Spectator Seating for Court | 0 | 1,880 | 1,880 | 1,880 | | New program |
| B62 | Weight room | 624 | 126 | 750 | 750 | 1 | Inadequate |
| * | Fitness center/Pilates studio | 0 | 1,500 | 1,500 | 1,500 | 1-2 | New program |
| B51 | Locker Rooms/Showers | 1,080 | 520 | 1,600 | 1,600 | 1 | Inadequate |
| B53 | Lockers | 960 | 0 | 960 | 960 | 1 | Inadequate |
| B52 | Storage | 215 | 285 | 300-500 | 500 | 1 | inadequate |
| Field | Ellington Field Outdoor Track | 223,035 | | | | unlim. | Good Condition |
| <i>Subtotal for Existing Building Site</i> | | 7,369 | -6,919 | 450 | | | |
| <i>Subtotal for Ellington Field</i> | | 0 | 14,790 | 14,790 | | | |
| <i>Subtotal w/o Field</i> | | 7,369 | 7,871 | 15,240 | | | |

The gymnasium is inadequate for many reasons. According to the 1990 Master Plan "It is a concern at the Ellington School that the students are not receiving adequate opportunity for physical exercise and a level of 'fitness awareness' beyond minimum school requirements." This concern is still a valid concern, and the athletic facilities at the school have deteriorated to the point where all of the gym's support spaces are closed and underutilized due to

obsolete facilities and equipment and hazardous conditions. None of the locker rooms are used as locker rooms, and the showers no longer work. The weight rooms/changing rooms have broken doors, equipment, falling infrastructure, and non-functioning plumbing. The Gym needs adequate run-out area and spectator seating.

The School would better benefit from a fitness/Pilates center rather than a gym in the building, which would promote a healthy, active lifestyle rather than focusing on playing traditional sports. Since one of the best ways to improve student education is to focus on the total student experience, paying close attention to these wellness factors is essential. The school does not have any sports teams, but sometimes partners with School Without Walls to form athletic teams, since both schools have very small and specialized enrollments. However, an updated athletic department would be beneficial to the school and the community. The old Western High School field on 38th Street is underutilized and serves as a track field. The Ellington Field provides a great opportunity to consolidate the current athletic program from the school's interior as well as proposed athletic and fitness related programs.

ARTS DEPARTMENT

| Room No. | Room Name | Exist. S.F. | Change S.F. | Typ. Range S.F. | Proposed S.F. | LVL | Adequacy/ Performance |
|--|--|-------------|-------------|-----------------|---------------|-----|------------------------------|
| Literary Media & Communications | | | | | | | |
| 2A | LMC Writing Classroom | 425 | 0 | | 425 | 1 | Fair |
| 18 | Writing Classroom Literary Arts & Computer Lab | 949 | -49 | | 900 | 1 | Fair |
| Film Lab | Digital Film Lab Film & Video Techniques | 1,160 | 0 | | 1,160 | 1 | Fair |
| White Library | Conference Room/ Classroom | 282 | 0 | | 282 | 1 | Fair |
| * | Information Retrieval Lab | | 500 | | 500 | 1 | New Program |
| * | Literary Arts Office | | 250 | | 250 | 1 | New Program |
| | <i>Subtotal</i> | 2,816 | 701 | | 3,517 | | |
| Museum Studies | | | | | | | |
| 201B | Museum Studies Classroom | 234 | 0 | | 234 | 1 | Fair |
| 201C | MS Computer Lab | 507 | 0 | | 507 | 1 | Fair |
| 217 | Museum Studies Lab | 896 | 0 | | 896 | 1 | Fair |
| 200 | Museum Studies Classroom | 293 | 0 | | 293 | 1 | fair |
| | <i>Subtotal</i> | 1,930 | 0 | | 1,930 | | |
| Music (Requires Major Expansion) | | | | | | | |
| * | Music teaching studios (additional) | 0 | 850 | 700-900 | 850 | 1 | New Program |
| 300 | Percussion Classroom | 810 | 40 | 700-900 | 850 | 1 | Inadequate |
| 310 | Vocal Studio | 360 | 340 | 700-900 | 700 | 1 | Inadequate |
| 314 | Show Choir Vocal | 907 | 93 | 700-900 | 1000 | 1 | Inadequate |
| 308 | Vocal Classroom | 360 | 340 | 700-900 | 700 | 1 | Inadequate |
| 313 | Music Theory/ Piano Lab/Vocal | 906 | -6 | 700-900 | 900 | 1 | fair |
| 311 | Vocal Classroom | | 700 | 700-900 | 700 | 1 | fair |
| 309 | Band Room | 1,610 | 0 | 1,400 – 1,800 | 1,610 | 1 | Fair, needs better acoustics |
| 300A | Instrumental | 311 | 189 | 500 | 500 | 1 | Inadequate |
| 319 | Music Classroom | 297 | 203 | 500 | 500 | 1 | Inadequate |
| 312 | Brass Technique | 360 | 140 | 500 | 500 | 1 | Inadequate |
| 305 | Wind Ensemble | 613 | 87 | 700-900 | 700 | 1 | Inadequate |
| 307 | Trumpet Technique | 504 | -4 | 500 | 500 | 1 | Fair |
| 306 | Bass Cello Technique | 324 | 176 | 500 | 500 | 1 | Inadequate |
| 317 | Jazz Orchestra | 891 | 709 | 1,400 – 1,800 | 1,600 | 1-2 | Inadequate |
| 318 | Music Theory & Composition | 704 | 0 | 700-900 | 704 | 1 | Fair |
| 134-135 LL | Music recording MIDI studio broadcast studio | 1,124 | 0 | | 1,124 | 1 | Fair |
| * | Music Practice Ensemble Rehearsal Room | 0 | 0 | 300 | 300 | 1 | New Program |
| * | Music Practice Rooms for | 0 | 0 | 900 | 900 | 1 | New Program |

| | | | | | | | |
|---|---|--------------------|--------------------|------------------------|-----------------------|------------|------------------------------|
| 305A | modules Storage | 294 | 6 | 300- 800 | 300 | 1 | Inadequate |
| * | Band Uniform/Equipment Storage | | 600 | | 600 | 1 | New Program |
| 315 | Storage | 243 | 157 | 300- 800 | 400 | 1 | Inadequate |
| 301 | Piano Lab/Vocal Classroom | 900 | 0 | | 900 | 1 | Fair |
| 320 | Piano/keyboard Theory Lab | 774 | 26 | | 800 | 1 | fair |
| | <i>Subtotal</i> | 12,292 | 5,846 | | 18,138 | | |
| Room No. | Room Name | Exist. S.F. | Change S.F. | Typ. Range S.F. | Pro-posed S.F. | LVL | Adequacy/ Performance |
| <i>Dance Department</i> | | | | | | | |
| B01 | Dance Studio A (update as state-of-the-art studio) | 2,160 | -160 | | 2,000 | 2 | Inadequate |
| B02 | Dance Studio B (update as state-of-the-art studio) | 2,160 | -160 | | 2,000 | 2 | Inadequate |
| LL 51 | Dance Studio C (update as state-of-the-art studio) | 987 | 1,013 | | 2,000 | 2 | Inadequate |
| B03 | Men's Lockers/Showers | 817 | -17 | | 800 | 1 | Inadequate |
| B04 | Women's Lockers/Showers | 818 | -18 | | 800 | 1 | Inadequate |
| B05 | Costume/Equipment Storage | 215 | 0 | | 215 | 1 | Inadequate |
| B07 | Dressing Room | 298 | 2 | | 300 | 1 | Inadequate |
| B06 | Faculty Office | 704 | 96 | | 800 | 1 | inadequate |
| | <i>Subtotal</i> | 8,159 | 756 | | 8,915 | | |
| <i>Theater Department</i> | | | | | | | |
| Studio A | Studio A | 1,104 | 0 | | 1,104 | 1 | Fair |
| 116 | Theater Faculty Office <i>Math Classroom</i> | 810 | 0 | | 810 | 1 | Fair |
| 117 | Theater Faculty Office/ Classroom | 891 | 0 | | 891 | 1 | Fair |
| 118 | Theater Faculty Office | 320 | 0 | | 320 | 1 | Fair |
| 120 | Theater Faculty Office <i>Math Classroom</i> | 454 | 0 | | 454 | 1 | Fair |
| * | Drama Teaching Classroom | 0 | 800 | | 800 | 1 | New Program |
| * | Ensemble Rehearsal Rooms | 0 | 1000 | | 1000 | 1 | New Program |
| | <i>Subtotal</i> | 3,579 | 1,346 | | 4,925 | | |
| <i>Theater / Technical Design & Production</i> | | | | | | | |
| Theater | 800 Seat Theater | 5,713 | 0 | | 5,713 | 2-3 | Fair |
| | Theater Balcony seating | 1,600 | 0 | | 1,600 | | Fair |
| | Theater Stage | 2,215 | 0 | | 2,215 | 3 | Fair |
| | Theater Foyer | 1,970 | 0 | | 1,970 | 2 | Inadequate |
| | Sound and Light Control Room | 1,750 | 0 | | 1,750 | 1 | Fair |
| | Ticket Booth/Box Office | 234 | 0 | | 234 | 1 | Fair |
| * | Full stage with fly tower? | | | | | 3 | |
| * | Black box theatre | | 4240 | | 4,240 | 2-3 | New Program |
| * | Black Box Sound and Light Control Room | | 80 | | 80 | 1 | New Program |
| * | Black Box Office/ Workroom | | 400 | | 400 | 1 | New Program |
| * | Black Box Theater Toilet Room | | 500 | | 500 | 1 | New Program |
| 158 | Scene Shop | 1,520 | 0 | | 1,520 | 2 | Fair |
| 159 | Scene Painting Shop | 849 | 0 | | 849 | 2 | Fair |
| 160 | Materials Storage | 240 | 0 | | 240 | 2 | Fair |
| 150 | Costume Shop | 886 | 0 | | 886 | 1 | Fair |

| | | | | | | |
|----------------|---|-------|-----|-------|-----|-------------|
| 150A | Laundry Room | 180 | 0 | 180 | 1 | Fair |
| 150B | Costume Storage | 424 | 0 | 424 | 1 | Fair |
| 153 | Women's Dressing Rooms | 368 | 0 | 368 | 1 | Fair |
| 151 | Men's Dressing Rooms | 495 | 0 | 495 | 1 | Fair |
| Rehearsal Hall | Stagecraft Lab | 3,020 | 0 | 3,020 | 2-3 | Fair |
| * | Video/audio/design lab | | 250 | 250 | 1 | New Program |
| B59 Pit | Orchestra pit | 3,450 | 0 | 3,450 | 1-2 | Adequate |
| 154 | Technical Design & Production Theater Operations Office | 253 | 0 | 253 | 1 | fair |

| Room No. | Room Name | Exist. S.F. | Change S.F. | Typ. Range S.F. | Proposed S.F. | # of Stories | Adequacy/Performance |
|----------|-----------|-------------|-------------|-----------------|---------------|--------------|----------------------|
|----------|-----------|-------------|-------------|-----------------|---------------|--------------|----------------------|

Theater | Technical Design & Production, Continued

| | | | | | | | |
|-----|---------------------------|--------|-------|--|--------|--|--|
| B58 | Loading Dock Stage Door | 736 | | | 800 | | |
| | <i>Subtotal</i> | 26,203 | 5,234 | | 31,437 | | |

Visual Arts

| | | | | | | | |
|-------|--|-------|-------|-------------|--------|-----|-------------------------|
| 6 LL | Painting/Drawing Studio | 759 | 841 | 1,200-1,600 | 1,600 | 1-2 | Inadequate, daylighting |
| | Studio Art Office | 220 | 0 | | 220 | 1 | |
| 4 LL | Sculpture Studio with Kiln | 1,472 | 328 | 1,600-2,000 | 1,800 | 1-2 | Inadequate, daylighting |
| 7 LL | Printmaking Studio | 856 | 0 | 800-1,200 | 856 | 1-2 | inadequate |
| 9 LL | Drawing/ Painting Studio with Storage and Office | 1,359 | 241 | 1,200-1,600 | 1,600 | 1-2 | Inadequate, daylighting |
| 5 LL | Art Studio/ Art History Classroom | 759 | 91 | 650-850 | 850 | 1-2 | inadequate |
| 3 LL | Art lab | 1,242 | -42 | | 1,200 | 1 | adequate |
| | Visual Arts Head's Office | | 200 | | 200 | 1 | New Program |
| 10 LL | Computer Graphics/ Digital Photography Lab | 884 | 116 | 800-1,200 | 1,000 | 1 | inadequate |
| L53 | Art Storage | 220 | -20 | | 200 | 1 | inadequate |
| * | Resident Artist Studio | 0 | 850 | | 850 | 1 | New Program |
| * | Individual Student Workspace Lab | | 1,200 | | 1,200 | 1 | New Program |
| | <i>Subtotal</i> | 7,771 | 3,605 | | 11,376 | | |

| | | | |
|---|----------------|---------------|----------------|
| Overall Program Total w/o Athletic Program | 111,123 | 35,330 | 146,453 |
|---|----------------|---------------|----------------|

The Dance department needs updated working plumbing for the locker rooms and showers. The dance studios require separation between the studios, lockers and classroom spaces, yet needs to maintain the flexibility of combining both main dance studios. The third dance studio on the lower level is too small and needs more floor space headroom. All of the dance studios need varying bar heights.

Painting Studio is too small and has poor daylighting. All visual arts studios require adequate daylighting. The Instrumental music department requires more space and would like more separation from the Vocal music department.

Housing Component

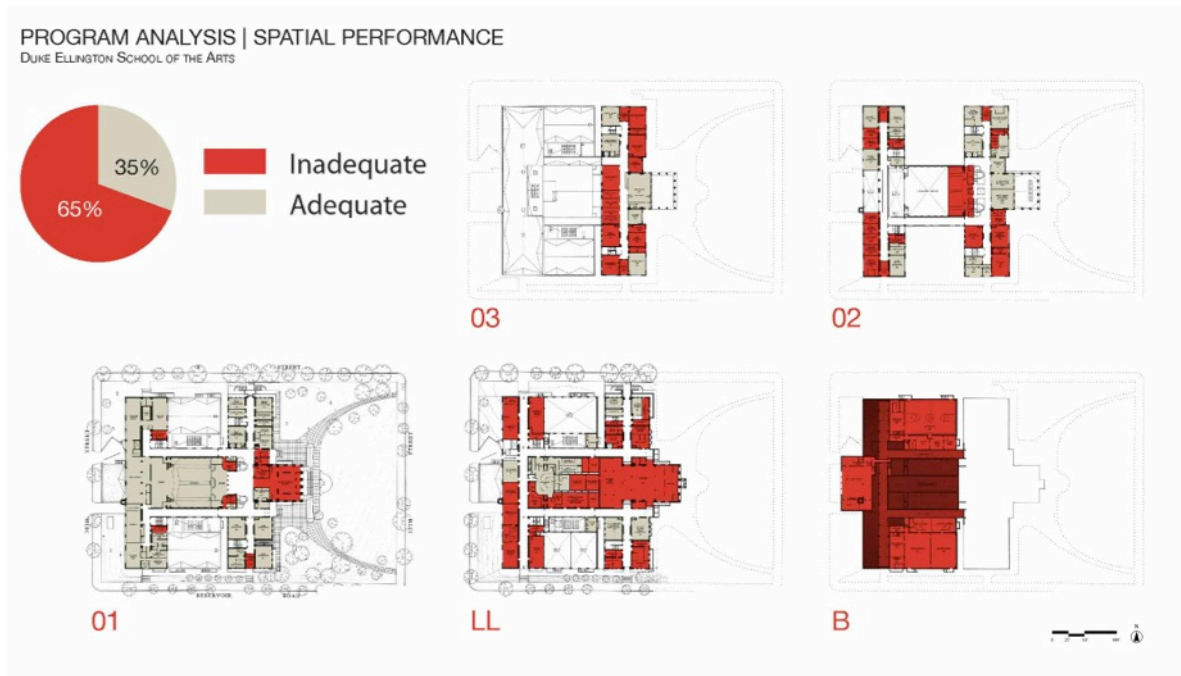
- * Off Site Housing, In-residence/ visiting professionals and teachers 0
- * Intermediary Temporary Student Housing 0

Subtotal 0

Program Efficiency

Building Utilization

| | Basement SF | Ground Floor SF | First Floor SF | Second Floor SF | Third Floor SF | Total Bldg SF |
|-------------|--------------------|------------------------|-----------------------|------------------------|-----------------------|----------------------|
| Existing | 18,969 | 47,563 | 47,241 | 35,535 | 18,325 | |
| Unexcavated | 12,868 | | | | | |
| Pipe Space | 6,382 | | | | | |
| Circulation | | -9,200 | -8,911 | -8,268 | -2,916 | -29,295 |
| | 18,969 | 47,563 | 47,241 | 35,535 | 18,325 | 167,633 |
| | 38,219 | | | | | 138,338 |



| PROGRAM TO REMAIN IN EXISTING BUILDING | | PROGRAM FOR NEW ADDITION | |
|---|---------------|---|---------------|
| <i>Main Administration</i> | 7,748 | <i>Café/Student Dining</i> | 11,568 |
| <i>Guidance/Health</i> | 3,709 | <i>Music</i> | 18,138 |
| <i>English</i> | 4,441 | <i>Dance Department</i> | 8,915 |
| <i>Math</i> | 4,260 | <i>Theater Technical Design & Production</i> | 32,541 |
| <i>Social Studies</i> | 2,801 | <i>Visual Arts</i> | 11,376 |
| <i>World Languages</i> | 2,766 | <i>Exhibition Collection</i> | 5,300 |
| <i>Science</i> | 7,577 | | |
| <i>Media/Empowerment Center</i> | 4,184 | Overall Total in Addition | 87,838 |
| <i>Literary Media & Communications</i> | 3,517 | | |
| <i>Museum Studies</i> | 1,930 | *Overall Total in Addition w/o Historic Theater) | 73,252 |
| <i>Theater Department</i> | 3,925 | | |
| | | | |
| Overall Total in Existing | 46,858 | | |
| *Overall Total in Existing (w/ Historic Theater 14,586 SF) | 61,444 | | |

** Denotes Strategic Design that retains existing Ellington Theater.*

Capacity Analysis

Funding is for number of students that attend. You should try and get a per student square footage. Goal is to get to NET SF that you are adding. Then add this to existing building NET. Then divide by student. How many square feet do we need to educate each student? Ties to budget. Most cost \$150 or so per student.

Community Use of Facilities

Community involvement in education and educational involvement in the community can take a variety of forms before, during, and after the school day. The following is a partial list of potential community uses:

Touring Groups
Speech/Debate Clubs
Adult Education

Recreation Programs
Health Screening
Senior Citizens Programs

Community Meetings
 Mentoring Programs
 Parent Involvement
 School/Business Partnerships
 Alternative Education Programs
 Teen Parenting Programs
 Community College Classes
 Dance Studios
 After School Youth Enrichment

Emergency Shelter
 Intramural Sports Programs
 Church-Related Activities
 Child Care (staff, students, community)
 Community Athletics
 Special Seminars
 Outdoor Festivals
 Voting
 Satellite Campuses for Higher Education

Most of the community uses will need to focus on shared space -- space that is used primarily for school programs during the school day and community uses during non-school hours.

Current Rentable Spaces Available for Facility Requests

| | | |
|---------------------|-------------------------|--------------------|
| Theatre (800 seats) | Rehearsal Hall | Front Lawn |
| Dance Studio A | Banquet Hall | Gymnasium |
| Dance Studio B | Meeting/Classroom Space | Gallery |
| Dance Studio C | Recording Studio | Rehearsal Studio A |
| Costume Shop | Scene Shop | |

Structural and Mechanical Implications

The building is structured with heavy masonry walls, a variety of floor systems, and generous floor-to floor heights. The school requires a major overhaul of its HVAC systems. Many areas of the building have poor ventilation, unreliable AC and heating, and reoccurring problems with plumbing. Individual lighting control is important for all classrooms and studios. Radiators still align the exterior walls in classrooms taking up valuable wall and accessible space.

Sustainable Goals

The design will incorporate sustainable practices that reflect the standards of 21st century schools. Strategies will include passive shading strategies using natural and man made techniques, green energy production with solar PV arrays, and rain water collection. A building performance dash board will be on display so that students can visitors can actively learn about the buildings sustainable strategies and performance.

Building Codes

IBC
Assembly
Occupancy Classification

Building Use + Occupancy
Educational -E
Auditoriums part of group E Educational Facilities

Chapter 4: Precedent Analysis

In order to understand many of the complex issues expressed in this thesis, an analysis of precedents that use various strategies were studied. These strategies explored relationship of site to building, program, and context. Under a more specific rubric, these categories included, educational buildings set in an urban context, building and performing arts high schools, visual and performing arts college spaces, arts/ events spaces, and precedents that fit into the category of radical interventions in historic buildings.

Educational Buildings in an Urban Context

School Without Walls
Washington, DC
EE&K
450 Students | 59,400 SF | 2009



School Without Walls is one of the latest modernized schools in the D.C. Public Schools Modernization Program. Completed in 2009, it is an innovative urban high school located in the heart of the George Washington University's academic district in downtown Washington, DC, in the historic Foggy Bottom district. The school takes advantage of its urban location partnering with GW University and the many other local resources; "the school sees the city as its classroom." Similar to Ellington, this 19th century example of urban public school architecture represents the

inadequacies presented by these buildings for the needs of a 21st century modern high school curriculum.



Visual and Performing Arts High Schools

Regional Center for the Arts
JCJ Architecture
Trumbull, Connecticut
250 Students | 47,700 SF | 2007



The Regional Center for the Arts operates as a part time arts education facility. The Regional Center for the Arts is a performing arts magnet high school with instructional and performance spaces for dance, theater, drama, and music. The spaces are arranged to reflect the character of life on stage, with public aspects open and inviting and private areas secluded and personal.



Erich Kunzel Center for Arts and Education
School for the Creative and Performing Arts
Moody•Nolan, Inc.
Cincinnati, OH





Frank Sinatra School of the Arts
ENNEAD Architects
Astoria, Queens, NY
1,000 Students | 147,000 SF | 2009



The most informative precedent falls into two of these main categories, including high schools in an urban context and visual and performing arts high schools. The school shares a similar urban context. “This public high school celebrates the school’s specialized curriculum in instrumental music, vocal music, fine arts, drama and dance in its overall design. The state-of-the-art facility creates a unique and powerful

identity in the community, forging connections to the adjacent Kaufman Astoria Studios and Museum of the Moving Image.”



Program and Visual Connectivity

Exposing the process of art education as a form of exhibition.

“The transparency of the principal façade reveals rehearsal and studio spaces within, enlivening the street and conveying openness and accessibility. The school’s centerpiece is a five-story skylit atrium which cuts through the building to illuminate interior spaces and highlight the oval form of the Tony Bennett Concert Hall.”



“This central zone of the building is framed by a perimeter of classrooms. The five-story structure culminates in a rooftop landscape courtyard for gatherings and outdoor performances.”



Flexibility and versatility of space is important, and the ability to create more instances of social interaction and performance in unexpected spaces enhances the mission and character of a modern 21st century arts curriculum.

Visual and Performing Arts College Spaces

Copper Union Design School
Morphosis
New York, NY



The physical expression of a modern arts school expresses the mission of the design school. A building that reflects its values and aspirations as a center for advanced and innovative education in Art, Architecture and Engineering. The building's design addresses the urban context with stark contrast.



The grand stair becomes a social hub, serving as a prominent circulation sequence, impromptu gathering places, and individual or group meeting/work area.

The grand stair ascends four stories to terminate in a glazed double-high student lounge overlooking the city, visually connecting the student to the city.

Arts/Events Spaces

Sidney Harmon Hall
Shakespeare Theatre Company | Washington, DC
Diamond Schmitt Architects
72,340 SF | 2007



Radical Interventions in Historic Buildings

Court of Appeals (Old City Hall)

Beyer Blinder Belle

Washington D.C.



This modern interpretation of a historic building takes cues from the existing architectural and structural bay units and has transformed this 19th century building into a courthouse of the 21st century. The construction and expression of the building represents its modern technological intervention infused with state-of-the-art operational programmatic technology.

Bloor Gladstone Branch Library

RDH Architects Inc.

Toronto, Ontario



The architectural expression of this library represents a radical yet sensitive approach to designing this modern intervention in a historic context. The Bloor Gladstone Branch Library, a modernization and addition design, straddles the line between contrast and blending.



This design blends modern technology and aesthetics with structure and materiality of a more historically classic building, to fit the needs of an evolving programmatic shift.

Smithsonian Institutes National Portrait Gallery Courtyard Roof
Norman Foster + Partners
Washington, D.C.



Norman Foster's courtyard roof design links the adjoining wings of the building, transforming a limited accessible exposed space into a fully serviced all year round use event space. The courtyard can transform for various occasions. The landscape and architectural features enhance the experience of the space, protecting patrons from the weather and direct sun providing a controlled temperature environment.



Brooklyn Museum of Art
ENNEAD Architects
Astoria, Queens, NY
1,000 Students | 147,000 SF | 2009



Chapter 5: Architectural Theory

Architecture is Cultural Communication

The architecture of the school will express and exhibit the program of the school as a means of creating identity. I will use materials and transparency to correspond to preserving and showcasing the existing historical components, links between the old and the new, providing ample daylighting, and as a means of exhibition of the school's identity.

Place Making | Every Place is a Learning Space

Transforming the school's spaces to make every space a learning environment. This includes transforming the cafeteria to a more modern open café, areas of study and practice through circulation, and a variety of learning spaces to fit various sizes of groups, as well as making major assembly areas flexible for various needs of the school. The design will provide a new heart to the school which creates opportunities for collaboration, exhibition, learning, teaching, impromptu performances, cultural sharing and social interactions.

Theory of Architectural Expansion | Addition to an Existing Building

The urban site is compact.

Planning strategies will explore ideas of the Main Street Corridor, as "The Great Learning Street." It will compare the Double Loaded Corridor vs Single Loaded Corridor. Conclusion: The Main Street Corridor is not as an effective solution for this program, due to the constraints of space on its site. The urban context requires a different approach. BUILD UP NOT OUT.

Chapter 6: Concepts of Design Strategy

Learning By Design Goals

Abundant day lighting

Sustainable construction strategies

Adaptable learning spaces that encourage student interaction

Making educational facilities part of the greater community

Performance facility design

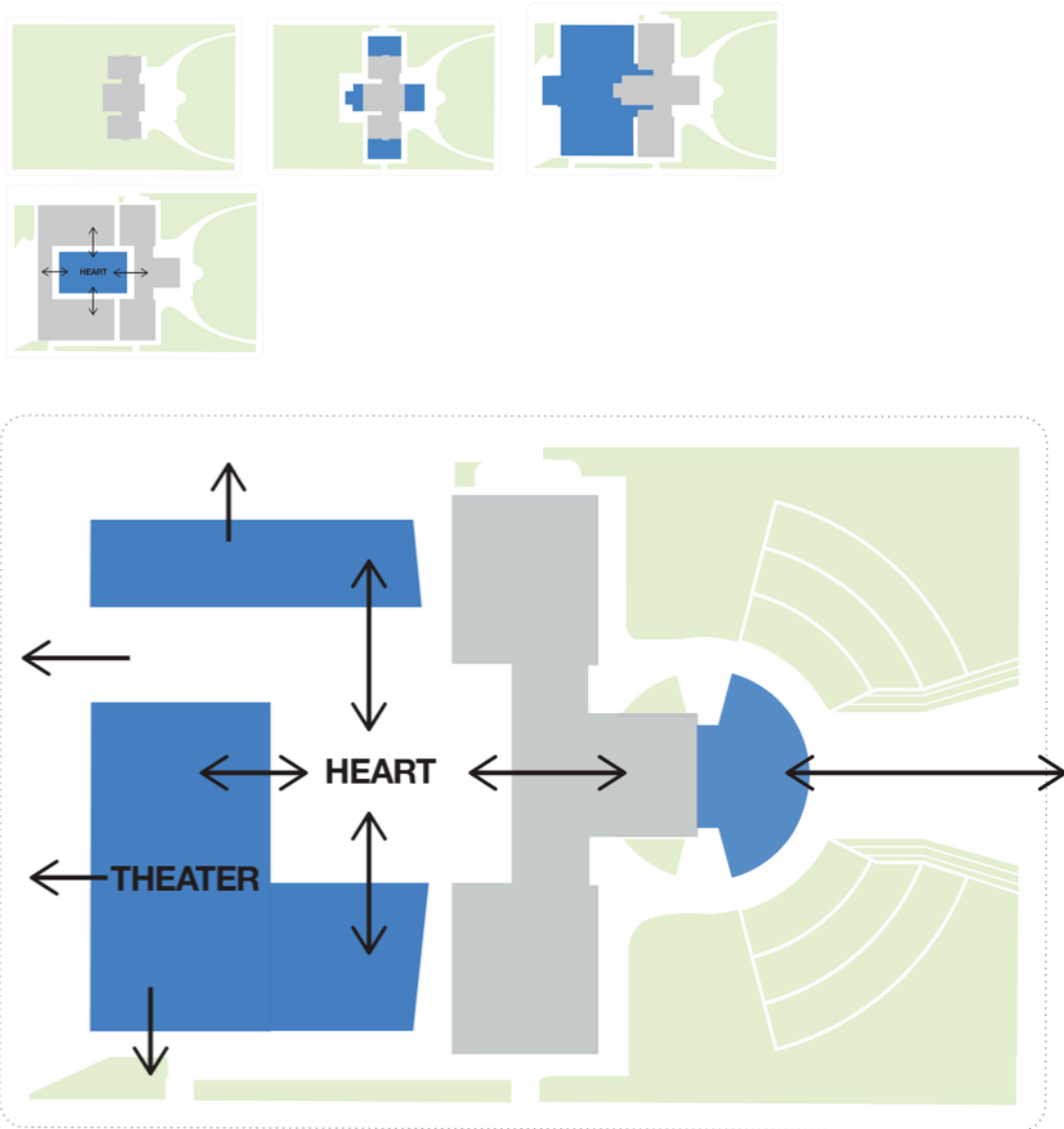
Historic renovation component

Sustainable strategies that help make the building itself a valuable learning tool

Site Strategy

Radical transformation for community access and involvement will showcase the program and bring the 35th Street main entrance to the street and sidewalk. The school will have outreaching site interventions that connect the community with the school, including the new accessible student plaza that slightly ramps up to the new main ground level entrance as “Ellington’s New Front Lawn”, and the new west public theater entrance allows for separation of the program for security. The west façade will have a new “front entry” that addresses Reservoir Road and 36th Street, eliminating the “back portion of the building.”

The athletic facilities, primarily the gym, will be relocated to the athletic field site, leaving the 35th Street lot as a soul focus on the arts and academics.



Flexibility and Adaptive Spaces

The Internal Courtyard, as the new heart of the school will provide the most flexibility of spaces, as well as connecting public to semi public areas to private areas.

Visual Connectivity

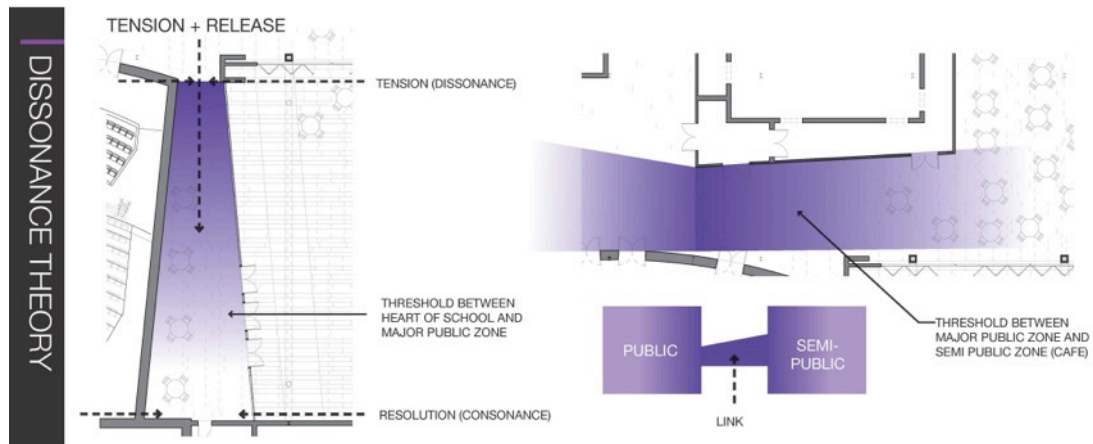
Visual connectivity is important not just from the viewpoint of exhibition to the public, but also the visual connectivity internally.

Circulation and Collaboration

The circulation spaces of the school are where the students live. It is the home base for their lockers, casual study areas, practice space, warm up areas, and exhibition space. It is where impromptu gatherings and performances can occur, as well as a safe places for exchanging of ideas and cultures. The courtyard is at the heart of all circulation and social interactions in the school.

Dissonance Theory

The tension and resolution celebrated in music like Jazz and the blues, will create the vocabulary for resolving major thresholds in the program. These moments of “dissonance” in the plan and section of the building serve as links between active and passive space, public to semi-public space, and semi-public to private.



Learning Environments

Learning Space Principles

- Small group arrangements increases flexibility of desk arrangement
- Flexible configurations capable of using a variety of learning models
- Personalized learning centers promote student / teacher interaction
- Participatory learning spaces
- Instructional and rehearsal space
- Physical | participatory learning promotes
 - Teamwork
 - Fitness
 - Individual and group focus

Art/Studio Space Principles

- Dance Studio Spaces
 - Open plan creates flexibility of space
 - Supports instructional and practice space
 - Reflective wall surface (mirror) to gauge craft and aid in supervision
 - Mirrors allow students to see themselves while learning their moves
 - Instructors can easily monitor students
 - Studio bars should vary in height to accommodate various height dancers
 - High ceilings are required. Accommodates dancers being lifted and tossed upward.
 - Appropriate acoustics to allow for audibility of instructors and practice music
- Art Studio Spaces

- Circular arrangements direct a central focus
- Open plan creates flexibility of space
- Ample light promotes clarity in sight and focus
- Daylighting
- Flexibility in light controls

Performance Space Principles

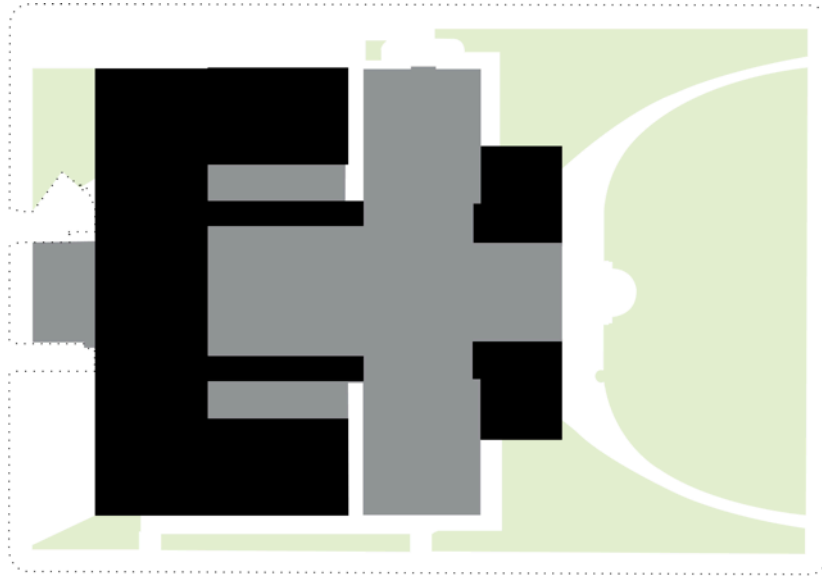
- Circular arrangements direct central focus
- Open plan creates flexibility of space
- Ample light for clarity in sight and focus
- Daylighting
- Emphasis on engineered acoustical properties
- Acoustic absorbing materials and surfaces

Social Interactive Space Principles

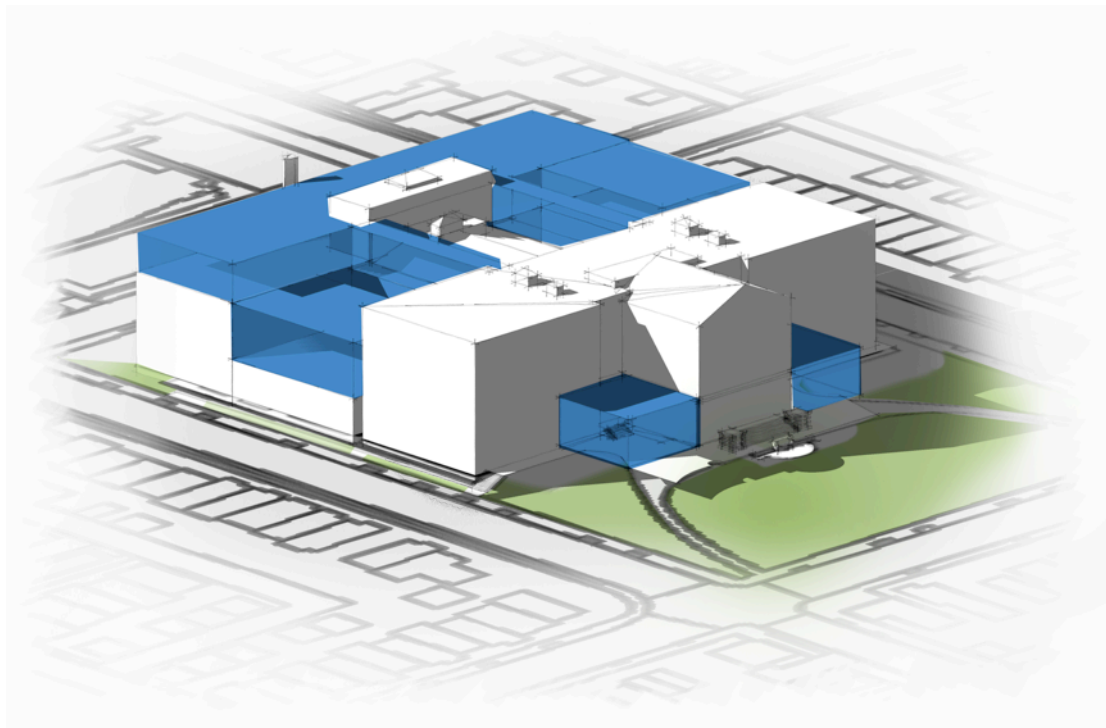
- Larger avenues of circulation can also serve as places for impromptu gathering and additional event or meeting space
- Grand stair can become a social hub, serving as a prominent circulation sequence, promote impromptu gathering places, accommodates individual or group meeting/work area
- Small group arrangements encourage social interaction
- Radial arrangement provides increases visibility aiding in communication

Chapter 7: Design Solutions

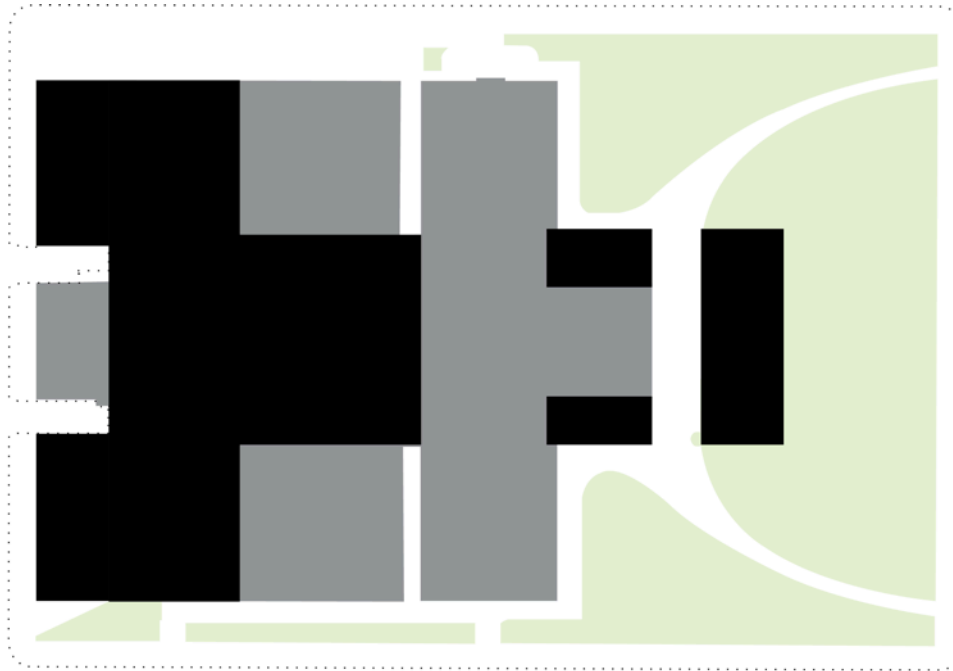
Parti A:



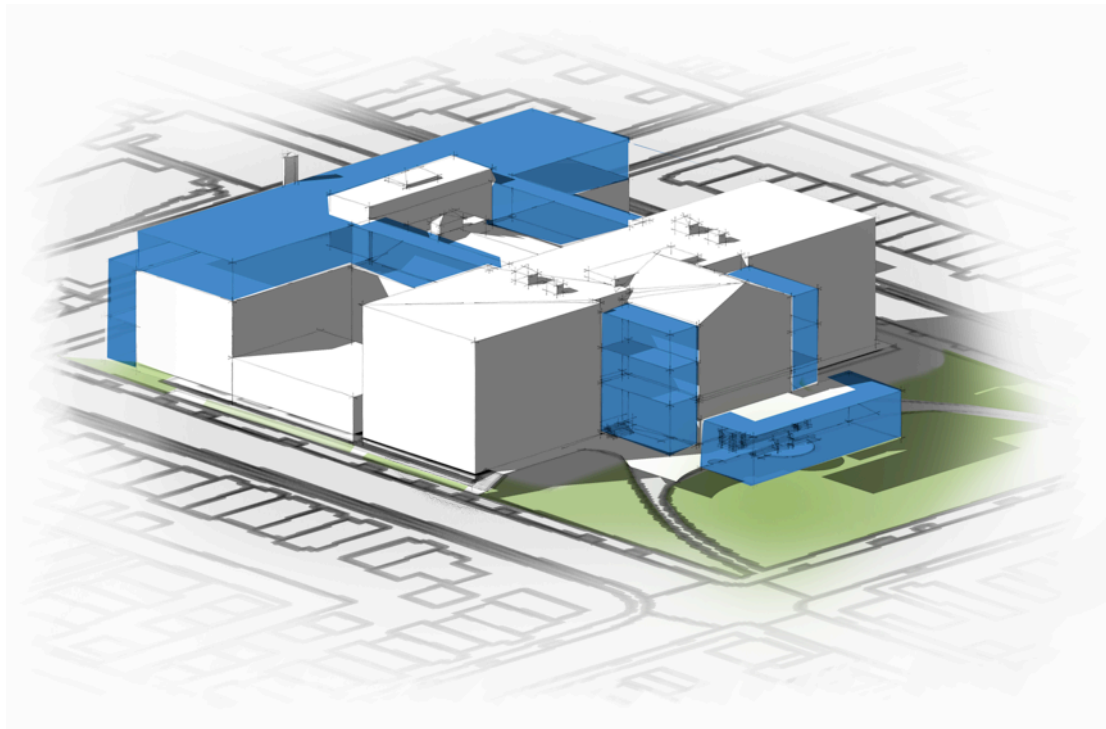
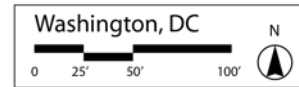
2012 | Proposed Expansion A
Duke Ellington School of the Arts | Former Western High School



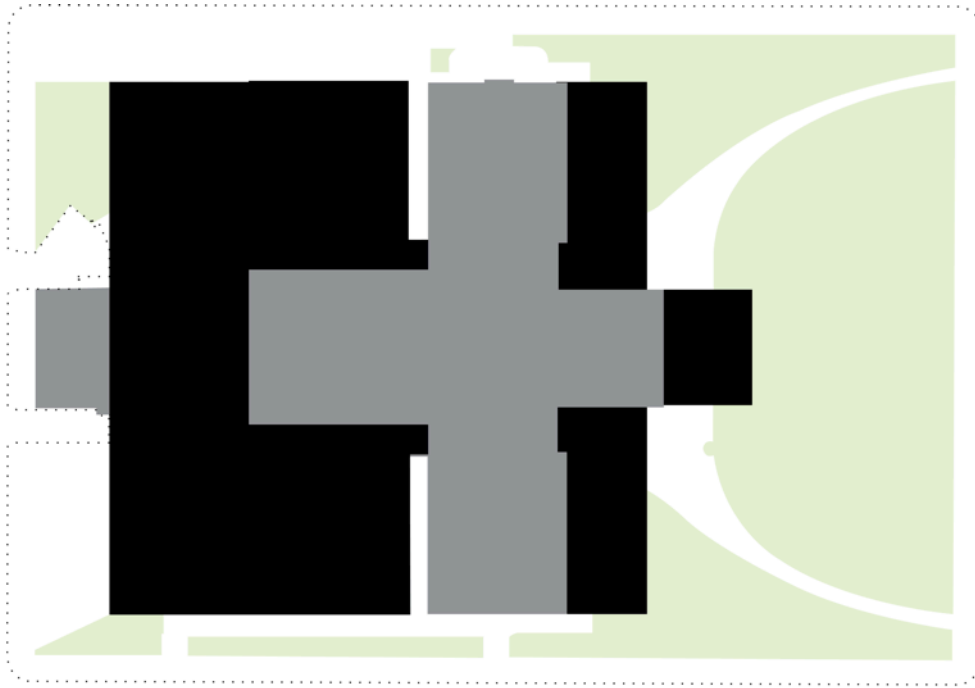
Parti B:



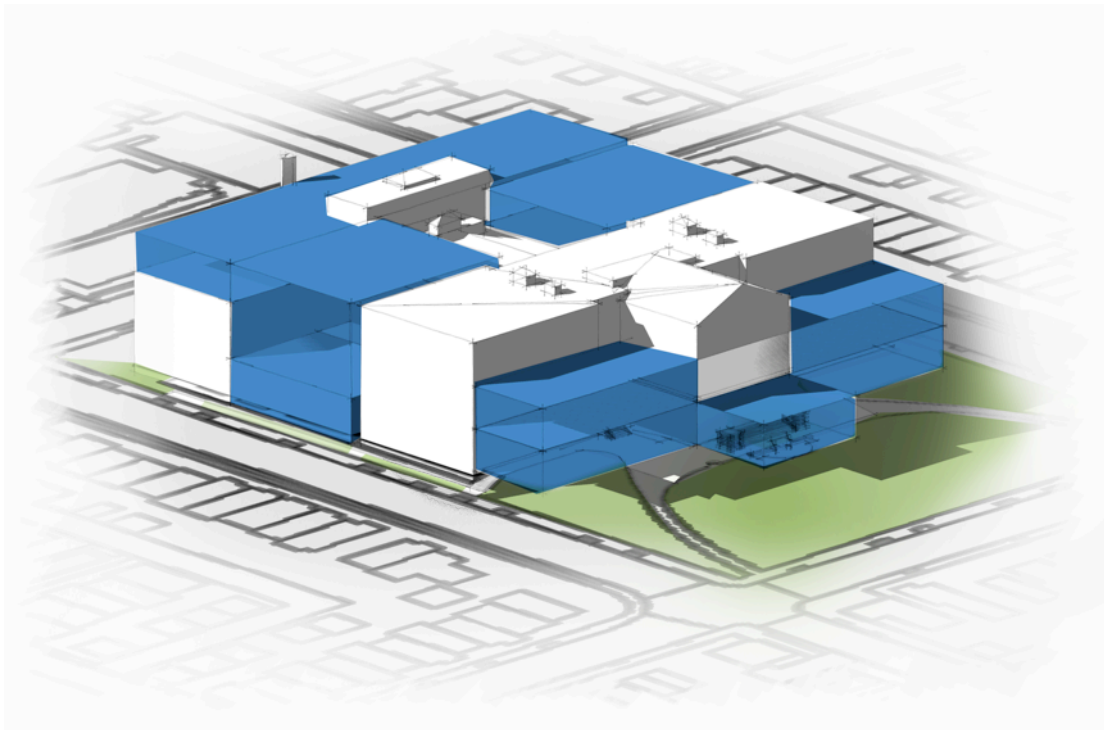
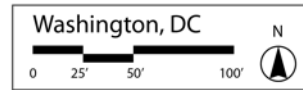
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Parti C:

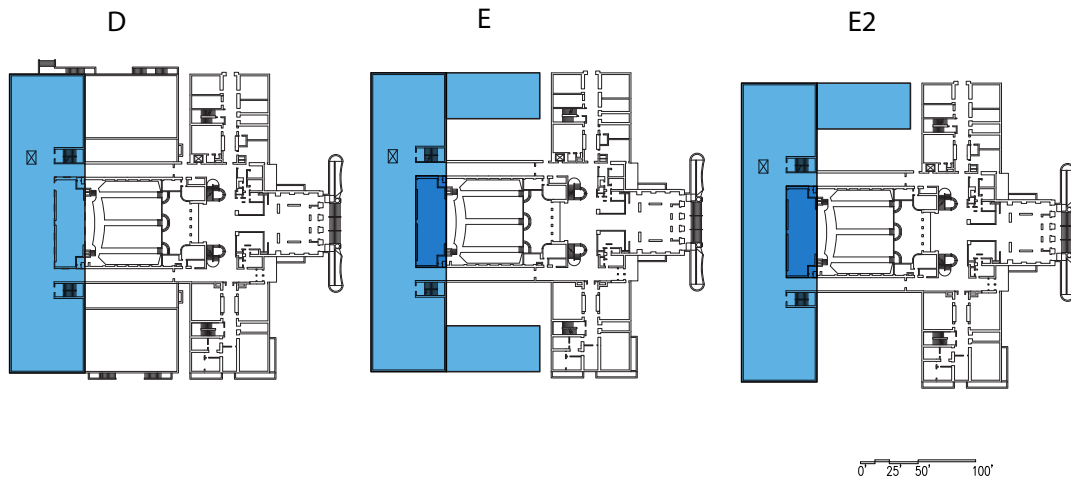


2012 | Proposed Expansion C
Duke Ellington School of the Arts | Former Western High School



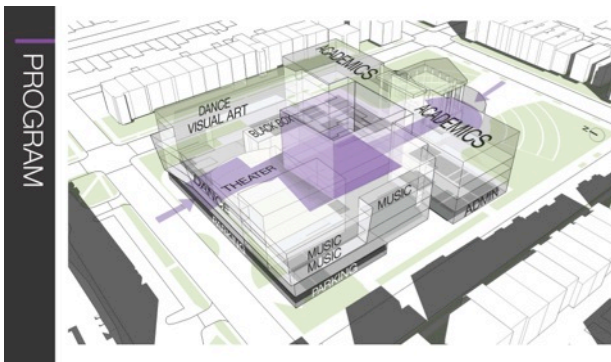
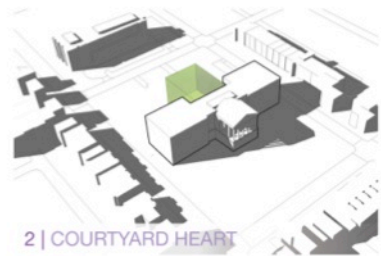
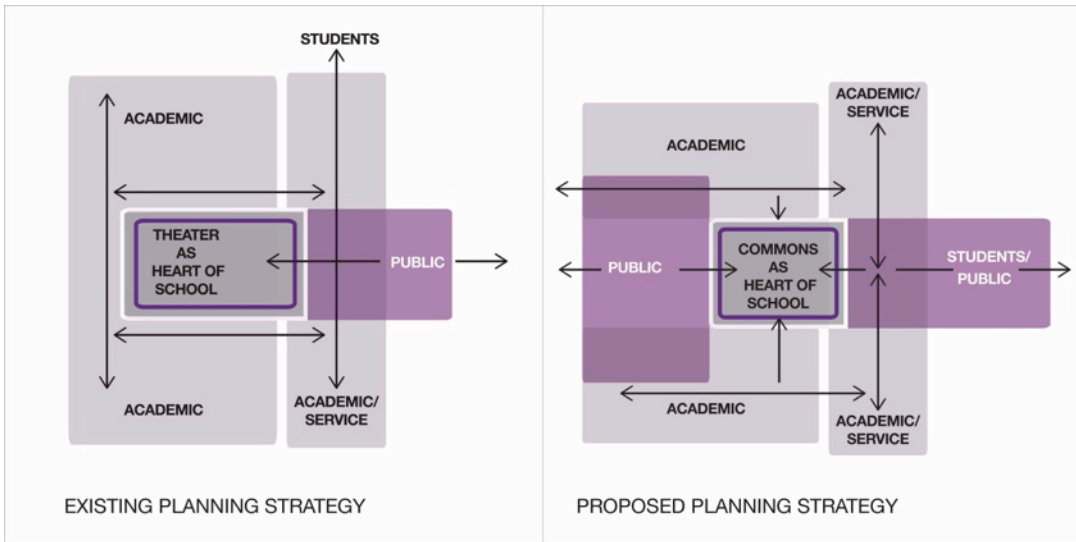
Parti D, E, E2:

These partis explore retaining the existing historical theater and demolishing portions of the west area of the building.

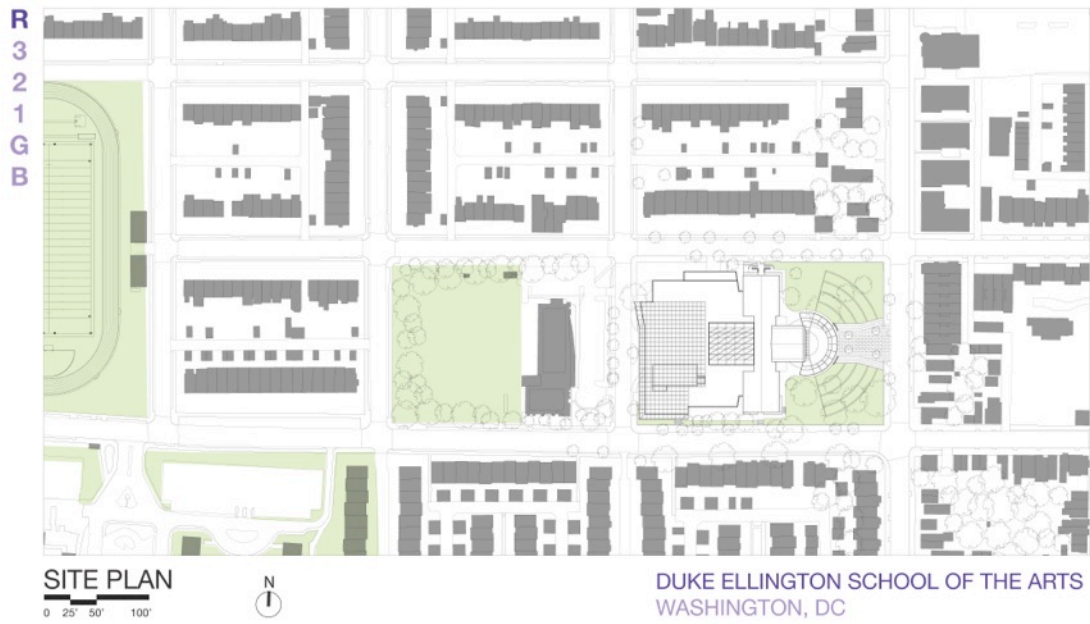
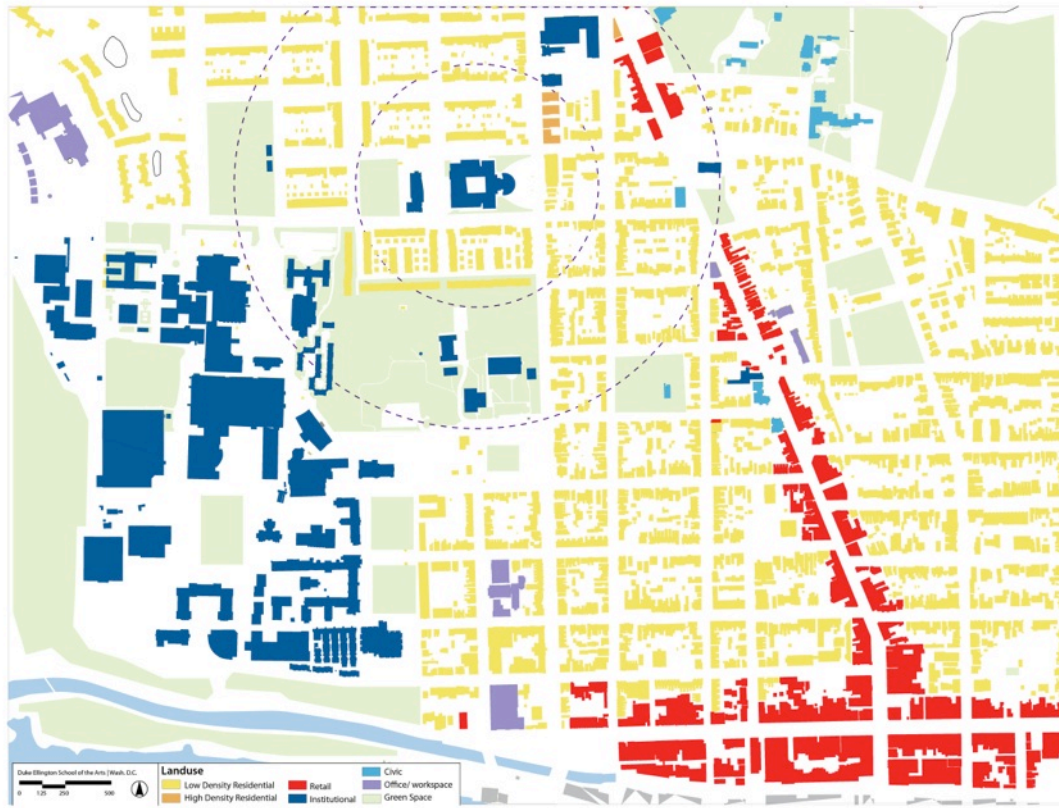


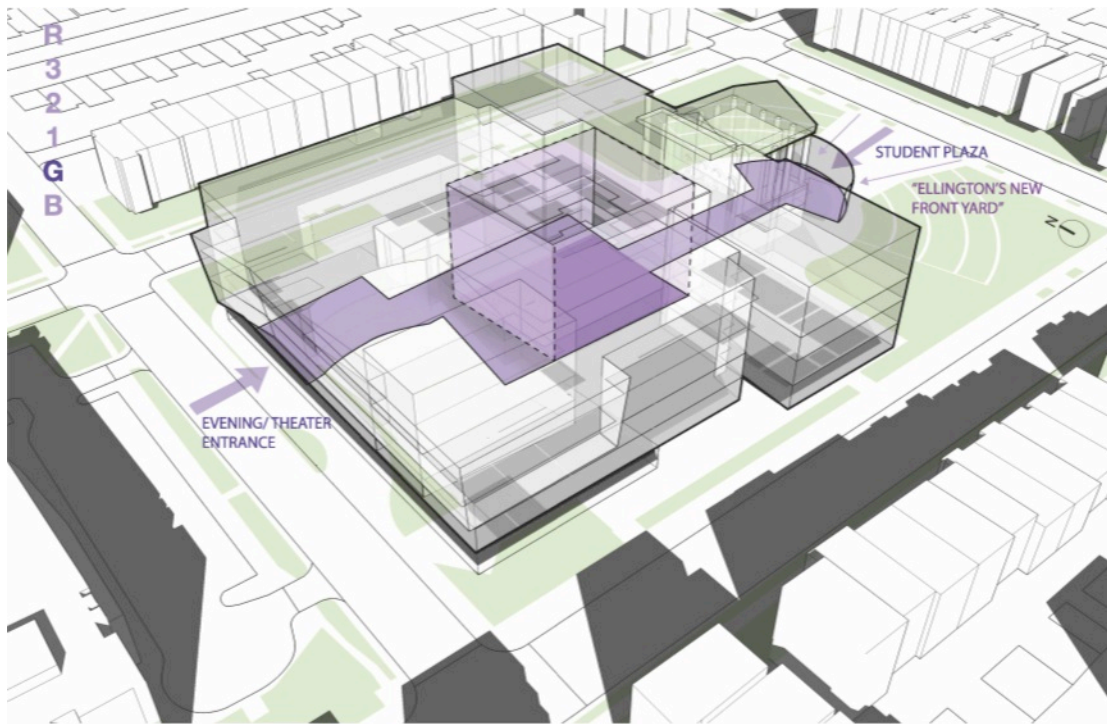
Final Design Intervention

Approach | A new heart of the school as a major commons, with the theater along the west face of the building. The theater is in line with the major public areas of the building that align to the central axis. The historic component to remain is the original existing bar of the building.



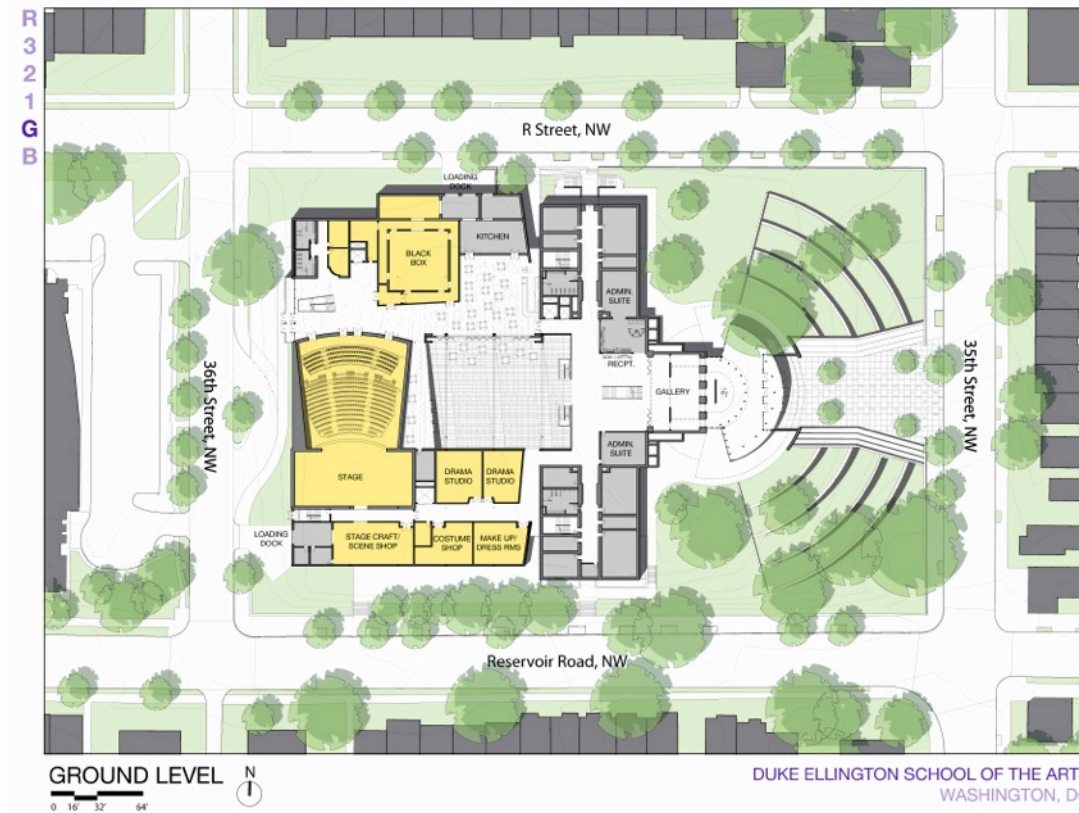
Design



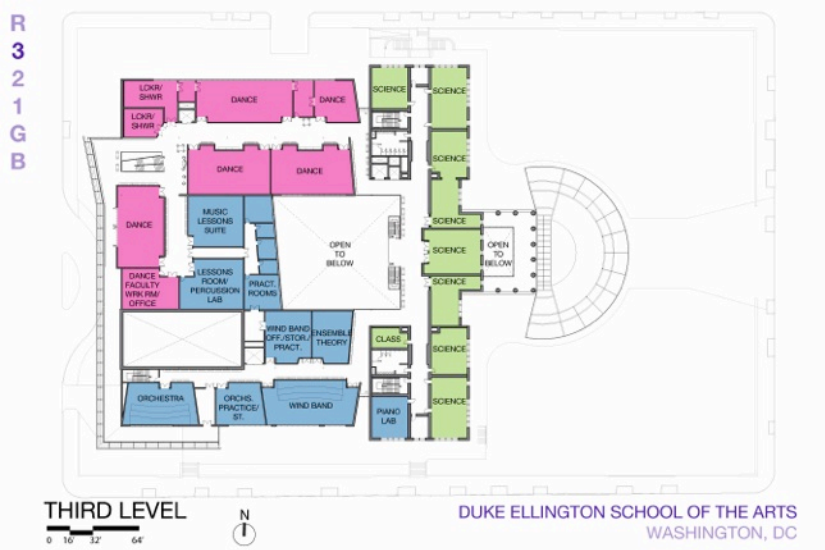
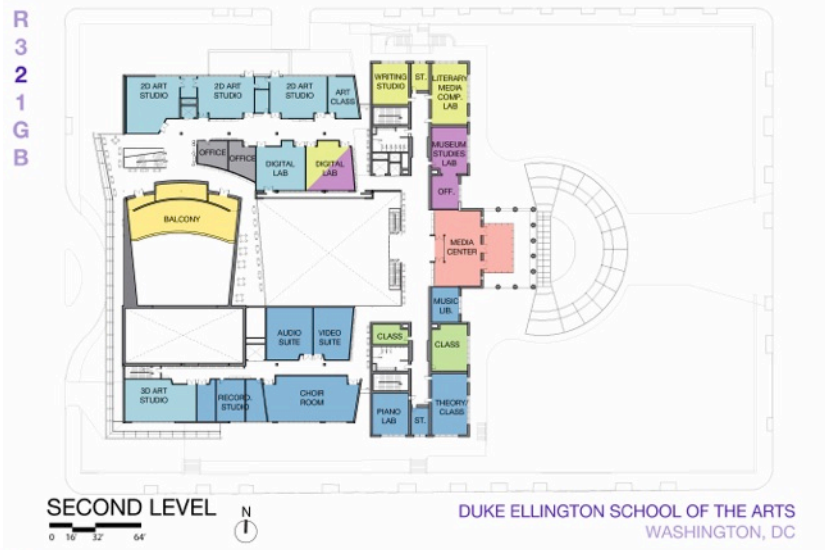
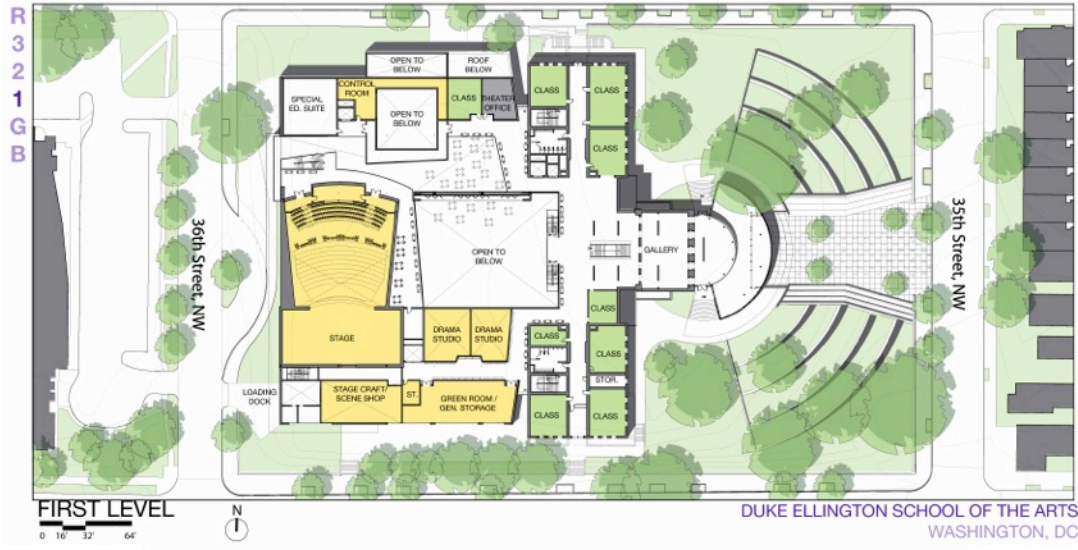


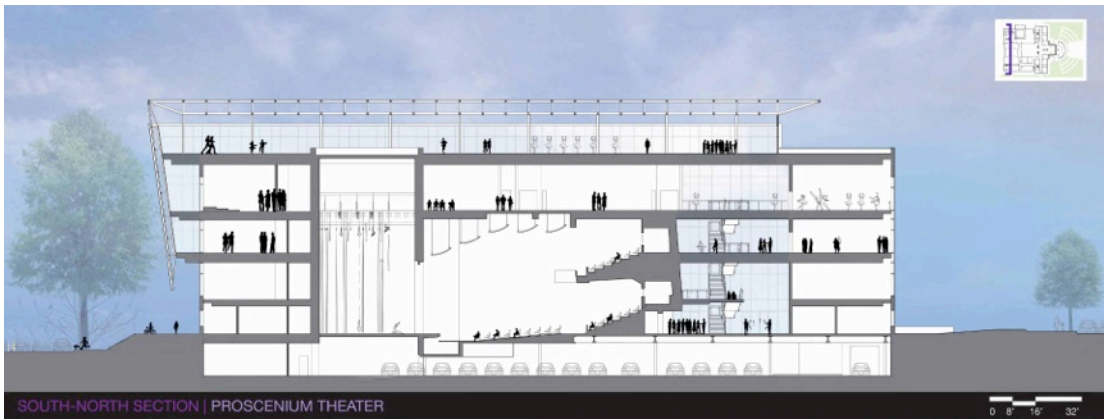
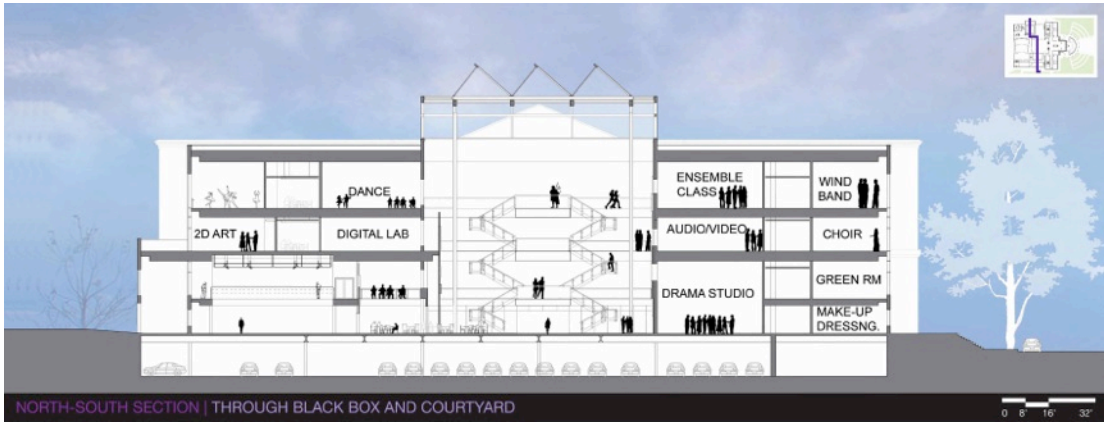
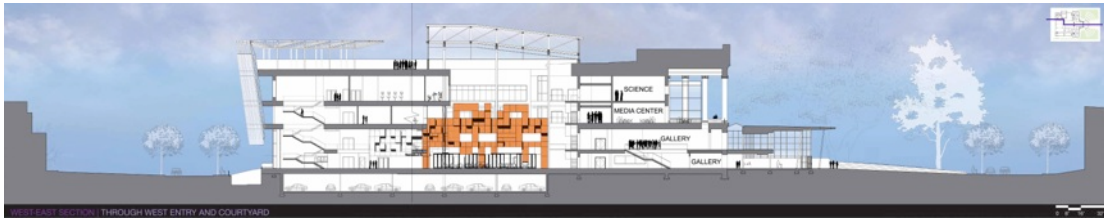
ACCESS/ENTRY

DUKE ELLINGTON SCHOOL OF THE ARTS
WASHINGTON, DC

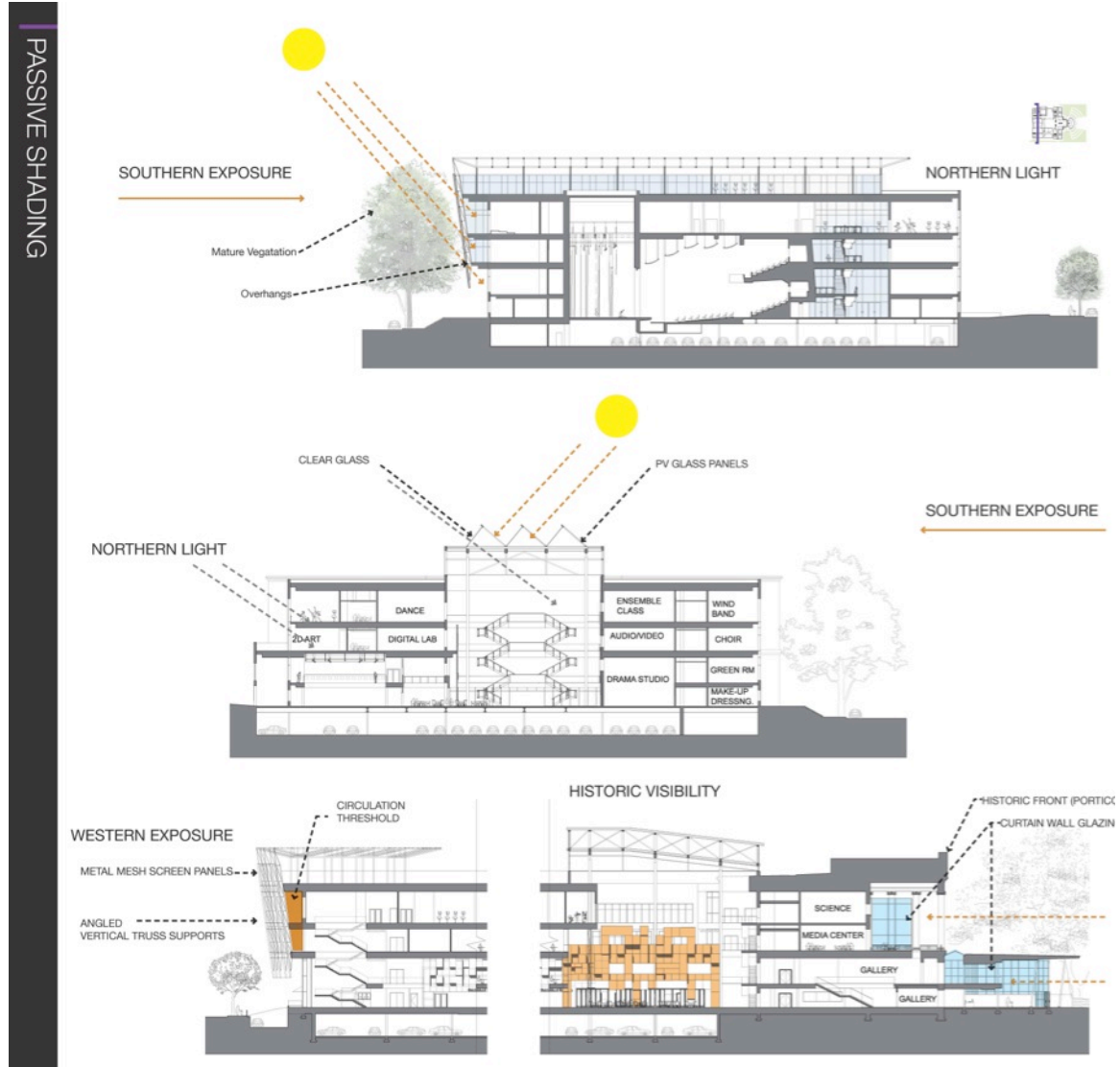


DUKE ELLINGTON SCHOOL OF THE ARTS
WASHINGTON, DC

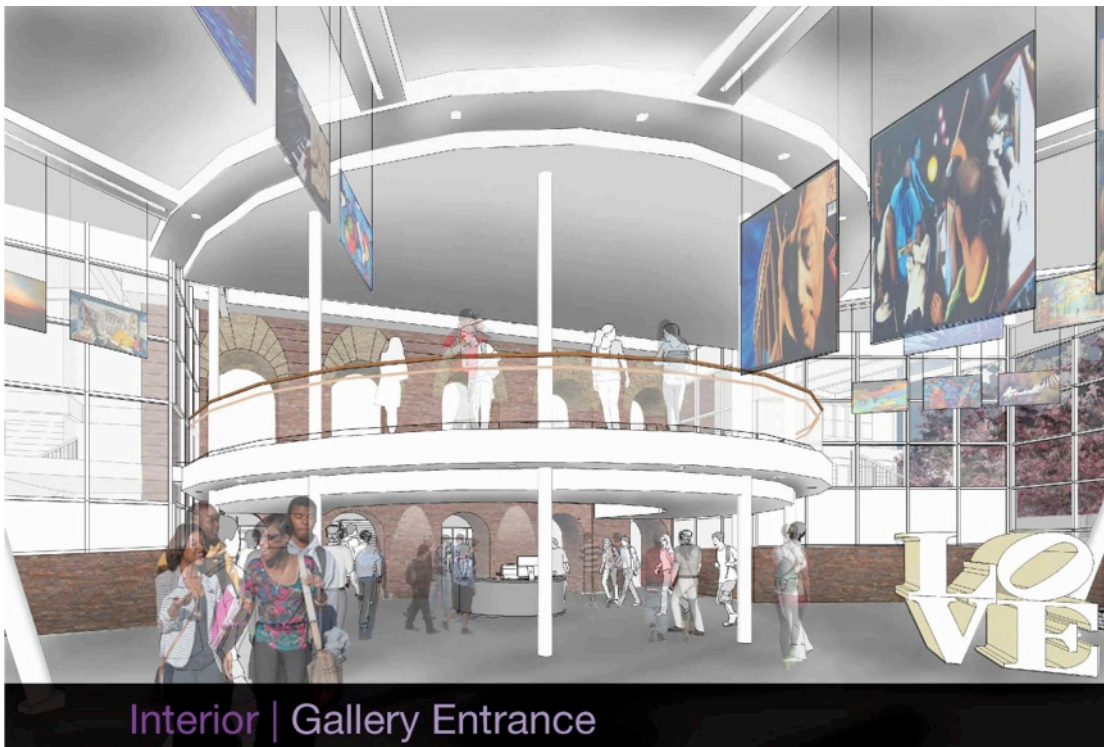


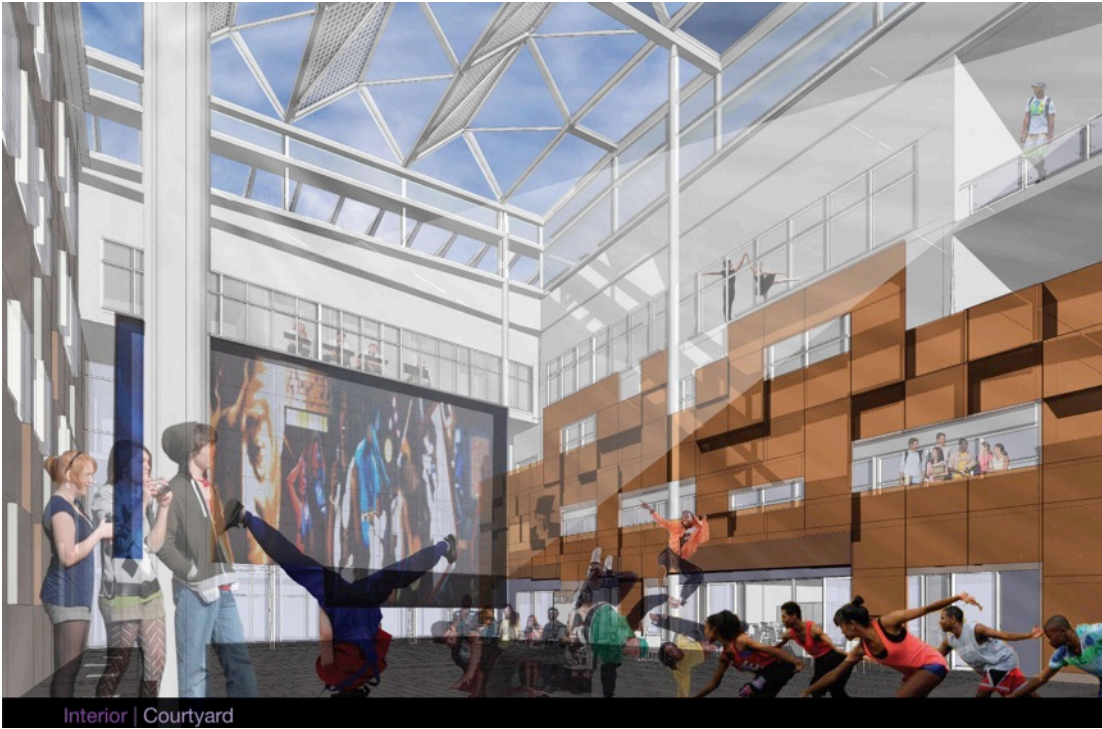


Passive Shading and Daylighting



Experience

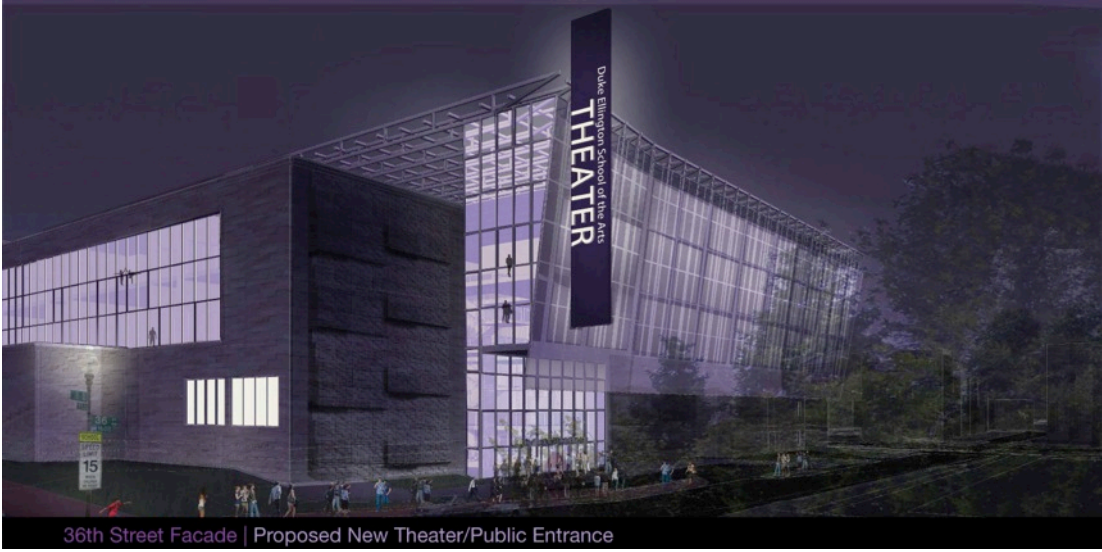




Interior | Courtyard



Interior | Cafe



36th Street Facade | Proposed New Theater/Public Entrance

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