



Call to Artists

Opportunity

The Department of General Services (“Department” or “DGS”) is issuing this Request for Qualifications (RFQ) to engage individual artists and artistic teams (Artist) to respond to this Call to Artists with professional qualifications in addition to a proposal of site-specific artistic capital improvements for the renovation and additions to Hyde-Addison Elementary School located at 3219 O Street, N.W, Washington, DC 20007 in Ward 2. The Artists shall develop a new original permanent work of art made specifically for the site.

Project Goals, Themes, & Budget

This Call for Artists seeks works of art for 6 spaces throughout the school and school grounds. Please be very specific (referring to Artist number) as which piece(s) of art you are responding to.

The total budget for each project is as follows:

Hyde-Addison Art Budget						
#	Location	Type	Theme	Approximate Dimensions	Restrictions	Commission
1	Lobby East Wall	2 Dimensional		4*36	DC ONLY	20000
2	Exterior Planter Entrance Wall	2d or 3d wall mounted		4*80		50000
3	Welcome Center North Wall	2 Dimensional	School's history and mission	10*14	DC ONLY	15000
4	2nd Floor Lobby	2 Dimensional		4*30	DC ONLY	15000
5	Gym	2 Dimensional		4*100		50000
6	Basement & Mezzaine Lobby	2 dimensional		(6*30)2		35000
				Total Commissions		185000

The indicated budget must include ALL artists' fees and costs associated with design, fabrication, travel, transportation of work to the site, insurance, permits, installation and documentation of the artwork.

There are two (2) selection processes:

Request for Qualifications (RFQ), whereby an Artist and/or Team submits images of prior work demonstrating a minimum of five years of site-specific public art experience.

APPLICATION DEADLINE: February 22, 2019

SEMI-FINALISTS ANNOUNCED: March 4, 2019

The finalist for each location will be determined through an Art Selection Committee selection process. This will be a commission for a new original permanent work of art made specifically for the site. Finalists site visits and community input session(s) will be conducted in concert with the Art Selection Committee prior to the submittal of a site-specific design proposal.

SITE SPECIFIC DESIGN PROPOSAL DEADLINE: Week of April 8-12, 2019

Site Specific Design Proposals shall include or consider the following:

- Fabricated from durable, low-maintenance material that can withstand the elements and requires minimal maintenance. This work will be permanently installed in a school and must be able to withstand a school environment with very active children.
- The work commissioned is for permanent installation and therefore should last for at least 50 years.
- Incorporate context of the local community, with sensitivity to the history, traditions and iconography that uplift the pride of the community.
- Adhere to requisite ADA and safety regulations.
- Engaging and enjoyable to individuals of all ages and backgrounds.
- DGS will prepare the site for installation, which could include blocking walls for reinforcement, concrete pads for exterior works and lighting. HOWEVER, it is important for the artist to remember that installation is included in the artist's budget – including lifts, cabling, bolting, etc. The artist will work with DGS to confirm installation arrangements.
- We do have a list of local museum installers, rental companies and printers that can be of assistance if needed.
- Since our installations are located in very active environments (schools, shelters, recreation centers, etc.), it is crucial that your proposal consists of materials and/or coatings that are durable. For instance, for paintings and other flat surfaces, we require two coats of UV/graffiti protection. For paintings, we typically have them pasted onto the surface with a simple wood frame built around it – so that if the work needs to be removed in the future, it can be saved and carefully removed from the original location. If the artwork is installed at human height level, your work should be able to withstand touching and be extremely durable and easily cleaned. These details can be fleshed out in final design but should be accounted for in your budget.
- **Three (3) References from recent projects**

Resources

Design Documents: See Attachment A.

Eligibility

The competition is open to professional artists with a minimum of five years of site-specific and/or public art experience. Some categories are restricted to artists from Washington, D.C. or represented by a D.C. gallery. Artists should have demonstrated experience working with community representatives, youth, businesses and government entities. It is also important that if the artist(s) selected for the project actively engage and collaborate with local residents.

Selection Criteria & Process

The selection committee, representing diverse interests and expertise, will review images submitted by artists and recommend (3) three to (5) five Finalists for each project. Each Finalist will be awarded a \$500 honorarium to create a site-specific design proposal that would include a scale model or rendering, an itemized budget, a project timeline, and a project narrative. An additional \$500 is allocated for artists who've been selected as finalists and reside outside of Maryland, DC or Virginia for travel to present models. Note the schedule. Finalists will be notified by email. We will do everything humanly possible to get your design and travel checks prior to the presentation – but in all likelihood it will not arrive in time for you to book your flight. We will also schedule the panel meeting so that you can arrive the morning of and fly out the evening of – to help save on hotel costs. The easiest airport to use is Reagan National "DCA".

Finalists should attend the site visit (but we will share pictures to everyone via email) and definitely attend the panel presentation to the selection committee. If your presentation is via Skype (which we do NOT encourage – the travel honoraria must be waived.)

The selection committee will review the designs, references will be checked and then (1) one finalist/team for the project will be recommended.

The Committee will make its Round 1 selection of 3-5 artists per commission based on portfolio and capacity.

The following Public Art Evaluation Criteria will be used for Finalists in Round 2:

Artistic Content

80 %

The applicant's work sample and support materials (brochures, articles, letters of support, etc.) demonstrate high standards of artistic excellence within the chosen discipline(s);
Artist(s) and/or applicant's written concept exhibits high quality, innovation and creativity
Applicant has experience with site specific public art projects and uses personnel with demonstrated arts expertise (such as arts administrator, professional artists) to plan and implement artistic content;
The described project, goals and schedule of planned activities are feasible;
The applicant demonstrates a commitment to hiring DC-based artists, where applicable, to deliver artistic content (such as arts administrators, professional artists); and
Artist(s) and/or applicant demonstrate the ability to translate artistic discipline to project participants.
The Artist's portfolio of work is feasible for this particular project.

Community Engagement and Impact

10 %

Project provides shared learning opportunities in the District that facilitate a greater participation in the arts, relative to the artistic discipline
Applicant demonstrates sensitivity to the cultural, ethnic and economic background of the participants and the residents of the District of Columbia
Project addresses significant diversity of expression;
Project addresses needs of the community;
Project location(s) and presentation(s) are accessible to persons with disabilities; and
Applicant has substantive experience working with community representatives, landscape architects, business and government entities
If the applicant is a resident of the District of Columbia or has a studio located in the District of Columbia or is represented by a gallery located in the District of Columbia, the applicant automatically receives the full 10% credit for the this category.

Capacity and Sustainability

10 %

The applicant is sufficiently stable, in terms of arts expertise, organizational capacity, and financial status to implement the proposed project;
The applicant demonstrates the internal capacity to administer the project and has appropriate financial monitoring systems in place to track expenditures
The applicant's budget information is detailed, accurate, feasible, and directly related to the project. All items are eligible expenses;
The applicant has experience in producing similar public art projects;
The work of art is designed to last for at least 50 years;
and
The design proposal and the selection committee's recommendations will be forwarded to the DGS for review and final approval. The artist whose design is approved will then enter into an agreement with DGS for final design, fabrication and installation of the artwork.

The final selection is conditioned upon a positive reference check.

Calendar and Timeline

Project Timeline	
Call/RFQ Released:	February 1, 2019
Submission Deadline for RFQ:	February 22, 2019
First Round Panel Review & Announcement	February 26-March 1, 2019
Semi-finalists Notified and Announced:	March 4-8, 2019
Site Visit Tour with Semi-Finalists: Note – artists from outside of the DC area are not expected to attend due to the modest travel stipend meant primarily for the panel presentation of your proposal – but we will email you photographs and a list of questions and answers during the site visit.	March 11-15, 2019
Site-Specific Proposal Presentation: <u>Bring your models with you to avoid damage during shipping and to save shipping costs. You will take your models back with you. Hand in your jump drive, distribute your printed materials at the beginning of your presentation.</u>	Week of April 8-12, 2019
Finalists Announced	Week of April 15-19, 2019
Final Design Meeting, Contracts Issued, 1 st Payment	Week of April 22-26, 2019
Final Design & Fabrication (3 months)	Between April 26-July 26, 2019
Installation Complete deadline:	By August 2, 2019

RFQ SUBMISSION REQUIREMENTS

1. Round One – COMPLETE THE ON-LINE FORM LOCATED AT:

<https://dgs.dc.gov/page/dgs-solicitations> - then choose which school(s) you wish to apply for (there are 4 this year: Coolidge High School, Hyde-Addison Elementary, Kimball Elementary and Maury Elementary. There is one on-line application this year, on which you can apply to all schools at the same time. However, you will need to download each Call to Artists to print the pdf that has the floor plans and elevations for each school.

2. Round Two – Submit Model and Design Proposals

TO SUBMIT MODELS FOR ROUND 2:

-BRING YOUR MODELS (AND FLASH DRIVES ALONG WITH 10 COPIES PRINTED HARD COPIES OF YOUR PROPOSAL) WITH YOU TO PREVENT THEM FROM BEING DAMAGED DURING SHIPPING AND TO SAVE YOU SHIPPING COSTS. WHEN IT IS YOUR TURN TO SUBMIT, YOU WILL BE ASKED FOR YOUR FLASH DRIVE AND HARD COPIES. BE PREPARED TO TAKE YOUR MODELS BACK WITH YOU AFTER YOUR PRESENTATION SO KEEP YOUR BOX AND PACKING MATERIALS ORGANIZED.

-THE PRESENTATION WILL BE HELD AT:

D.C. Department of General Services
4th Floor Conference Room
1250 U Street, N.W., Suite 300
Washington, D.C. 20020
Attn: Sandy Bellamy

-NOTE: PLEASE CAREFULLY PACK YOUR MODEL FOR EXTRA PROTECTION. SHIPPERS/AIRLINES ARE KNOWN TO THROW PACKAGES BREAKING MODELS AND WE DON'T WANT TO HAVE YOU GO THROUGH THE FRUSTRATION OF TRYING TO REPAIR YOUR MODEL BEFORE YOUR PRESENTATION. IT IS SAFER TO BRING YOUR MODEL WITH YOU.

1. **QUESTIONS** – E-mail to sandy.bellamy@dc.gov. Do NOT leave questions on voice mail. Questions and answers will be shared with all participants.

About DGS and the Percent for Art program

The Department of General Services (DGS) began its percent for art program in 2013 as a way to support our local creative economy and complement our award-winning architecture with diverse and inspiring permanent works of art. Since inception, DGS has commissioned nearly 400 works of art for nearly 20 properties – about 75 new works of art per year for the city. Our portfolio includes schools, shelters, parks and recreation and office buildings. Note: our sister agencies – the DC Commission on Arts and Humanities has a very robust public art program, as does DC Libraries and DC Department of Transportation. In addition, in D.C., the GSA and Metro who also have very robust public art programs. Thus, we are honored to do our part in a vibrant network of cultural resources in Washington, D.C. to support artists and elevate our built environment.

Our commissions range from large scale exterior sculptures, installations, suspended works of art, mixed media, paintings, illustrations, graphics, photography, furniture and even poetry. The program always reserves at least 50% of its commissions to DC artists or artists represented by DC galleries to ensure that our tax dollars are reinvested back into our local community. Even artists from outside of D.C. typically contribute to our local creative economy by working with local fabricators, printers, equipment rental outfits and installers – some of whom have even taken on emerging artists as assistants for installation and as mentees. All in all, we have a profound and deep gratitude for the artists, architects, construction teams and community who contribute to each commission.

The Department of General Services (DGS) has a mission to elevate the quality of life for the District with superior construction, first-rate maintenance and expert real estate management. By building and maintaining safe and green state-of-the-art facilities which foster economic growth and elevate educational environments, our trusted and skillful employees create modern and vibrant communities across all of the District of Columbia.

The Department of General Services (DGS), a newly established District agency, provides cost-effective, centralized facility management services. In October of 2011, the agency assumed the functions and responsibilities of the Department of Real Estate Services (DRES), Office of Public Education Facilities Modernization (OPEFM), Municipal Facilities: Non-Capital agency, and the capital construction and real property management functions of several other District agencies.

DGS improves the efficiencies of basic services, while removing redundancies, to provide the most cost-effective management and ensure the best value of the District's property acquisition, construction and maintenance resources.

Public Art Package

The Hyde-Addison Elementary School Campus



DC Public Schools

Shinberg.Levinas Architects

15 January 2019 - Final

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Project Introduction

The programmatic objective of the Hyde-Addison project is transformation of the existing two-building campus into one comprehensive functional entity that links and unifies the program for 400 elementary school students.

Beyond modernization of both the Hyde and Addison buildings, the Addition creates a central element that is the main entrance, home to the Media Center, and Multipurpose space, additional classrooms and central Administration. Significantly, it is also the hub of the campus, making connections to all the functions in Hyde, in Addison, and to the outdoor spaces, playground and parking.

The Educational Mission of the Hyde-Addison Elementary Campus

Hyde has 5 core values:

Perseverance

Integrity

Kindness

Diversity

Curiosity

Hyde- Addison exemplifies the prowess of a diverse, inclusive school community, dedicated to educating the whole child. We are devoted to our students meeting high expectations academically and social-emotionally. We value curiosity, diversity, integrity, kindness and perseverance, which are integrated into every aspect of our school experience. These tenets align to our vision of empowering children to lead meaningful and purposeful lives.

Project Location & Elements

The project is located in Georgetown, a half block west of Wisconsin Avenue NW, between O Street and P Street. The actual address is 3219 O Street NW.

The site is in an historic district. The two existing buildings, Hyde and Addison (hence the name of the school) are individually designated as historic properties. As a consequence, their exteriors cannot be modified. The design of the building exteriors, along with the site, fall under the purview of both DC and Federal historic design review, a process which has been completed.

The Hyde-Addison is an Elementary School Campus comprised of three joined architectural elements joined together into one cohesive plan that includes:

The Hyde Building
built around 1910 (modernization completed in 2014)

The Addison Building
built around 1895 (first modernization in 2008;
second round to be underway during the current round of construction.

The Addition
under construction, completion scheduled for summer 2019.



ADDISON
Parking
The "Panhandle"

HYDE
Playground

Aerial View of Hyde-Addison
Prior to Development

Some History (Quoting The Georgetown Metropolitan)

Hyde Elementary School was constructed in 1907. It was named after a Georgetown businessman and schools advocate Anthony J. Hyde who lived from 1810 to 1892.

Anthony Hyde was a leading proponent for the construction of the Curtis School which in 1875 was the first school building erected on the block between O and P streets just west of Wisconsin. Soon after the Curtis School was constructed, the Addison School was built right next to it.

By the turn of the century, these two school buildings were not enough for Georgetown's school population. Thus on the same campus as Curtis and Addison, Hyde Elementary was built.

Hyde was built in the classic style of having eight classrooms on two floors. Each classroom held children ranging in grades from first through eighth. Its 15 foot ceilings and huge windows reflected the then dominant theory that ventilation was the best form of disease prevention.

The first principal of Hyde was Miss C.A. Ossire who lived at 2721 P St. The school served Georgetown's White population. Despite its immediate proximity to Addison and Curtis, for the first several decades of its existence, Hyde was a separate school. However, by the 1920's the DC government started to push for larger schools. Thus by the late 20's Hyde, Addison, and Curtis were merged into one school administration: Addison-Curtis-Hyde. The Hyde building handled the youngest grades (a role it still plays today), Addison handled the higher grades, and Curtis operated as a vocational school. Strength in unity with its neighbors has been Hyde's saving grace throughout its existence.

In the days before desegregation Addison-Curtis-Hyde was an underpopulated school. By the 1940's the school had an average classroom population of 30, which was well below the city-wide average. The physical condition of the schools had deteriorated significantly. Addison was closed for being obsolete in 1944. Hyde and Curtis remained open but were not in very good shape. They linked up with the Jackson School on R St., which was itself under threat of closure due to under enrollment. Two years later, Curtis was closed and leased out to the Hebrew Academy. To survive, the Hyde-Jackson school linked up with the Corcoran school on 35th St. (Which is poetic in a way since Anthony Hyde was a close confidant of William Corcoran).

While desegregation was the law by 1954, the truth was that the Georgetown schools remained mostly segregated for a while after that point. For the most part, African-American Georgetowners remained at Phillips-Wormley. As a result, Hyde came under yet another threat of closure. To ensure its survival, the school opened its doors in the late fifties to students from outside its district (what are now called "out of boundary" students).

Several years ago Hyde faced yet another threat of closure due to its small size and enrollment. Under the leadership of Principals Patrick Pope and his successor Anne Jenkins Jordan, the Hyde community was able to convince the DCPS to renovate the decrepit Addison building, which had sat empty for decades. The renovated Addison building would become the home of a special needs program as well as an expanded Hyde population. This ensured Hyde-Addison's continued existence for the foreseeable future.

The Architectural Solution: The "Three-Box Scheme"

As approved by the U.S. Commission of Fine Arts, the unifying architectural concept is the Three-Box Scheme, in which each of the dominant architectural forms relate to each other by creating a unified ensemble made up of two traditional elements and one modern.

The Hyde building is one traditional "box."

The Addison building is the other traditional "box."

The Addition is the modern "box" that joins them to complete the ensemble. In addition to the main mass of its box, there is a lower wrap-around volume that is largely transparent.

This drives the exterior and interior organization of the overall project.



View of the site model from the southwest. Hyde is on the right, Addison is on the left, and the "third box," the addition, is in the middle, made up of a two-story "box" and a one story "wraparound" in glass.

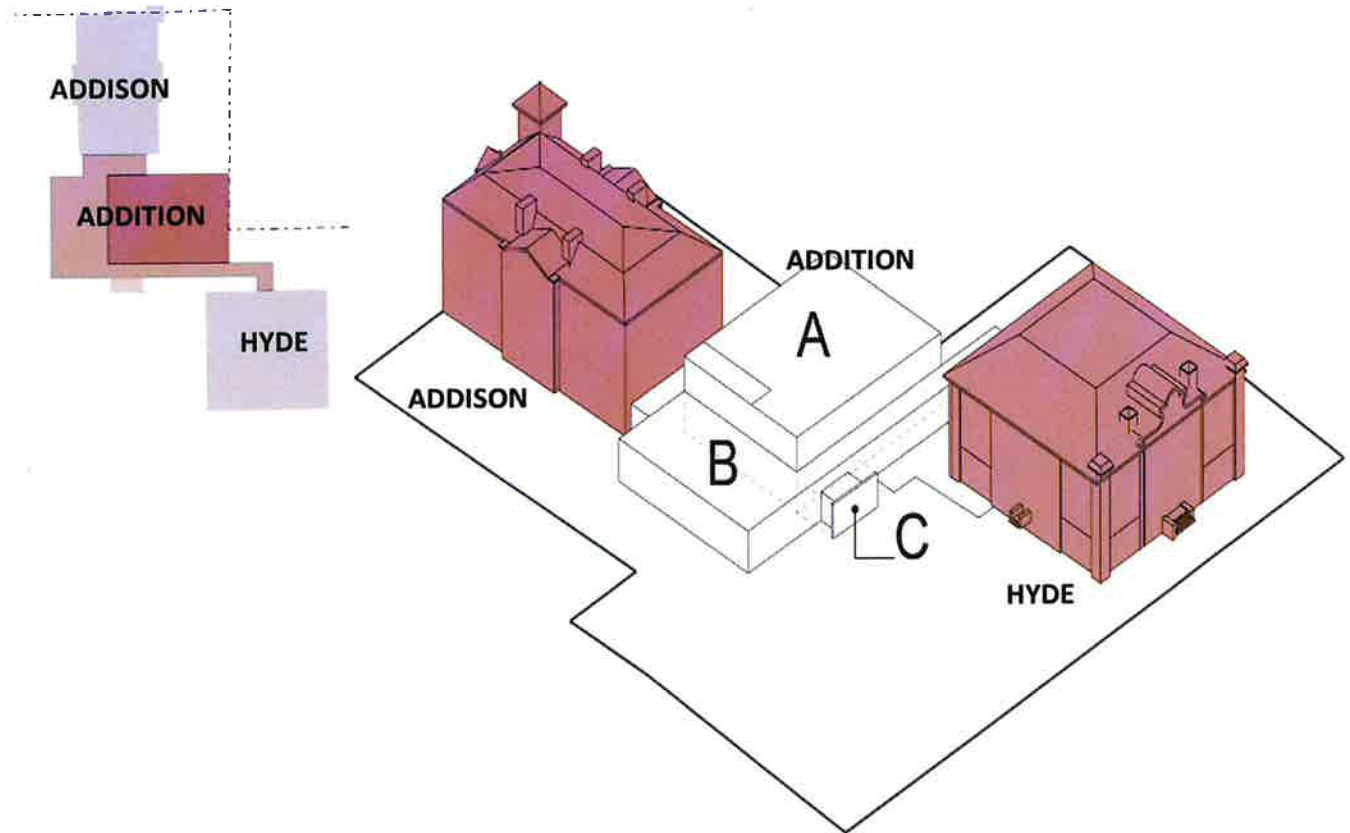
Concerning the architectural materials, the traditional buildings have solid masonry with "punched" windows that are placed in a regular pattern in the "box" of Hyde and the "box" of Addison. The Addition has a somewhat different approach in its main mass, its own "box," in which vertical terra-cotta masonry panels are spaced apart to create areas for windows. The lower floor of the Addition is a contrasting vocabulary, using greater transparency.

The Addition Box

This is a two-story architectural element faced with terra-cotta masonry panels. The gaps between the panels create vertical window slots. The lower level of this box contains administration for the entire Campus along with the Nurse's Suite and service spaces (elevator, exit stairs, toilet rooms).

The Wrap-Around Volume (B) with Fins that Set a Major Color Theme for the Project

This contains the entrance (C), the connector to Hyde, and the Media Center. The perimeter glazing has an array of terra cotta fins, mostly natural in color to reference the brick of Hyde and Addison, but some in bright colors to make it more playful. The geometry of the fins is purposely irregular, to create a more dynamic sense of movement laterally and to activate the facade overall.

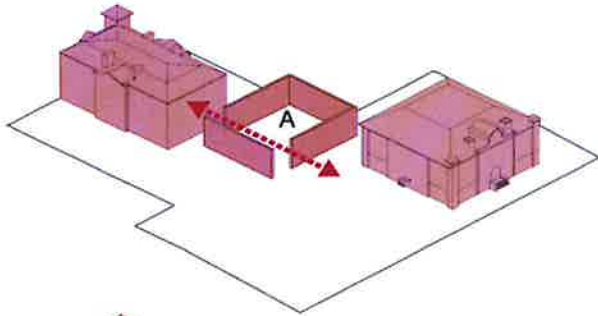


The approximate Color of Typical Terra-Cotta Fins on exterior of Wrap-Around Volume C. This color also appears on the interior, where box A's facade is inside the Media Center and part of the overall building palette.

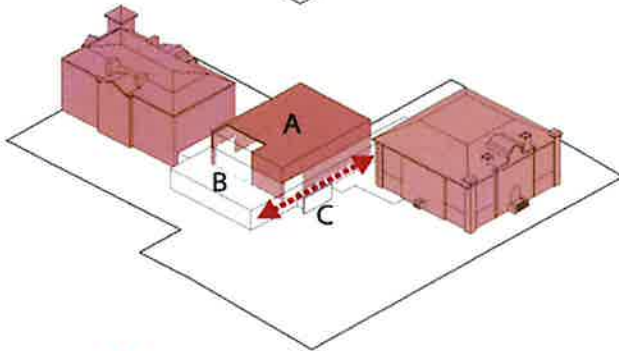
The same color goes with the Terra-Cotta facade of Block A.



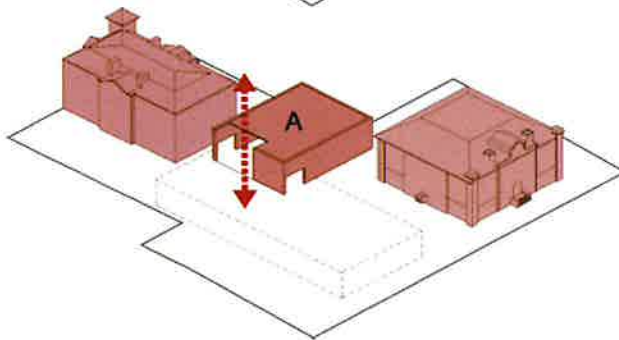
The Addition uses its Main Lobby space to organize movement among its own spaces and around the campus, connecting it to Hyde and to Addison and to the outside spaces.



**From the Main Outside Space,
through the Lobby, North-South, to Addison**



From the Addition, East-West to Hyde



**From the Lobby,
upward to the Second Floor Classrooms,
downward to the Gym/Cafeteria/Assembly**



LOCATIONS FOR PUBLIC ART

at the

HYDE-ADDISON ELEMENTARY CAMPUS

Blue = Public Art Locations

Red = Related Tackboard Surfaces

(Tackboard surfaces are shown for reference only. They are not part of the scope of this Public Art Package offering).

Note:

At locations where art is within reach of students, artists will apply a protective coating on top of that 2D art.

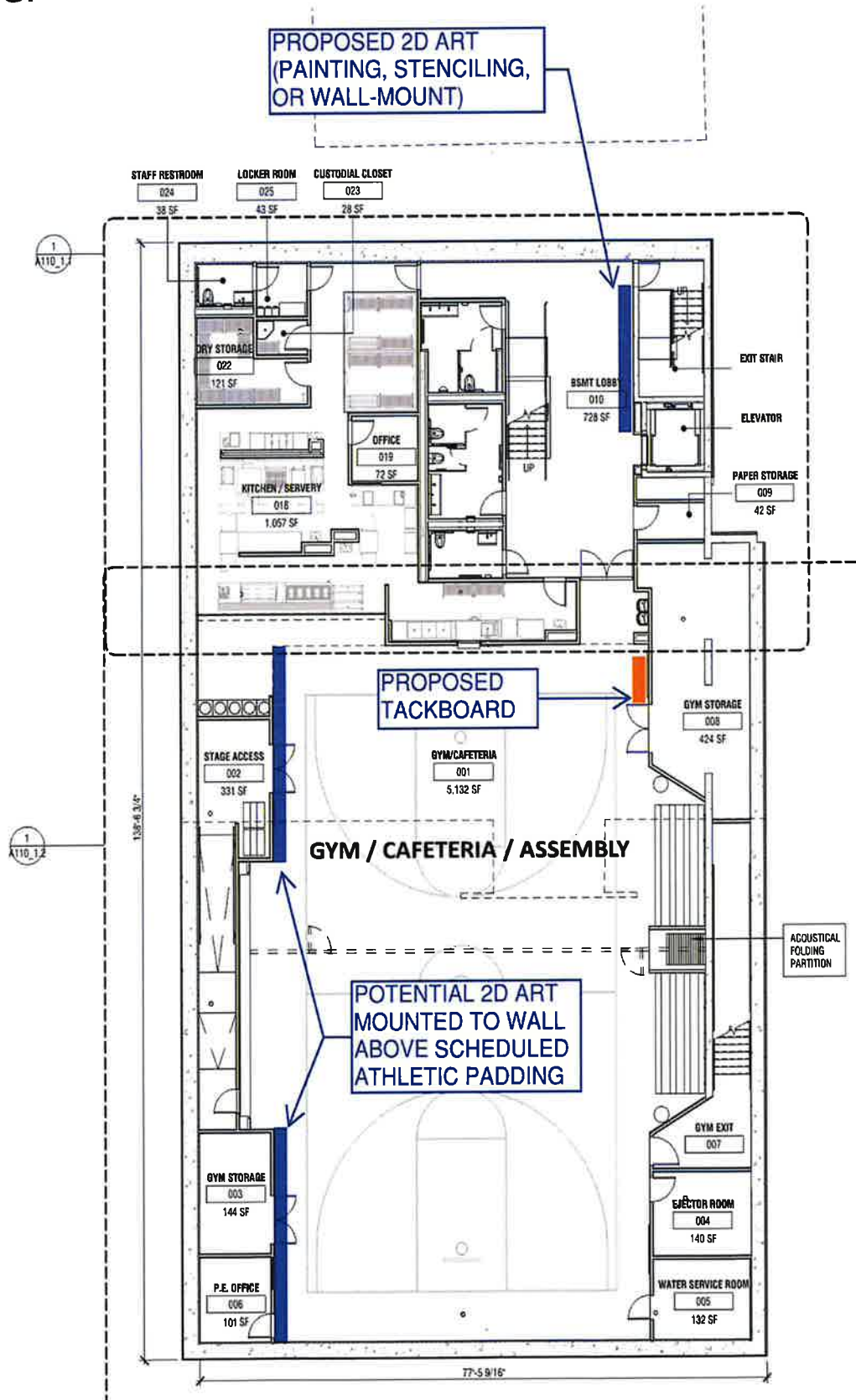
Product: Artists to purchase through Nova Colors in Culver City California.

<http://www.novacolorpaint.com>

Product # 206 Gloss Medium & Varnish (glossy, tough, flexible)

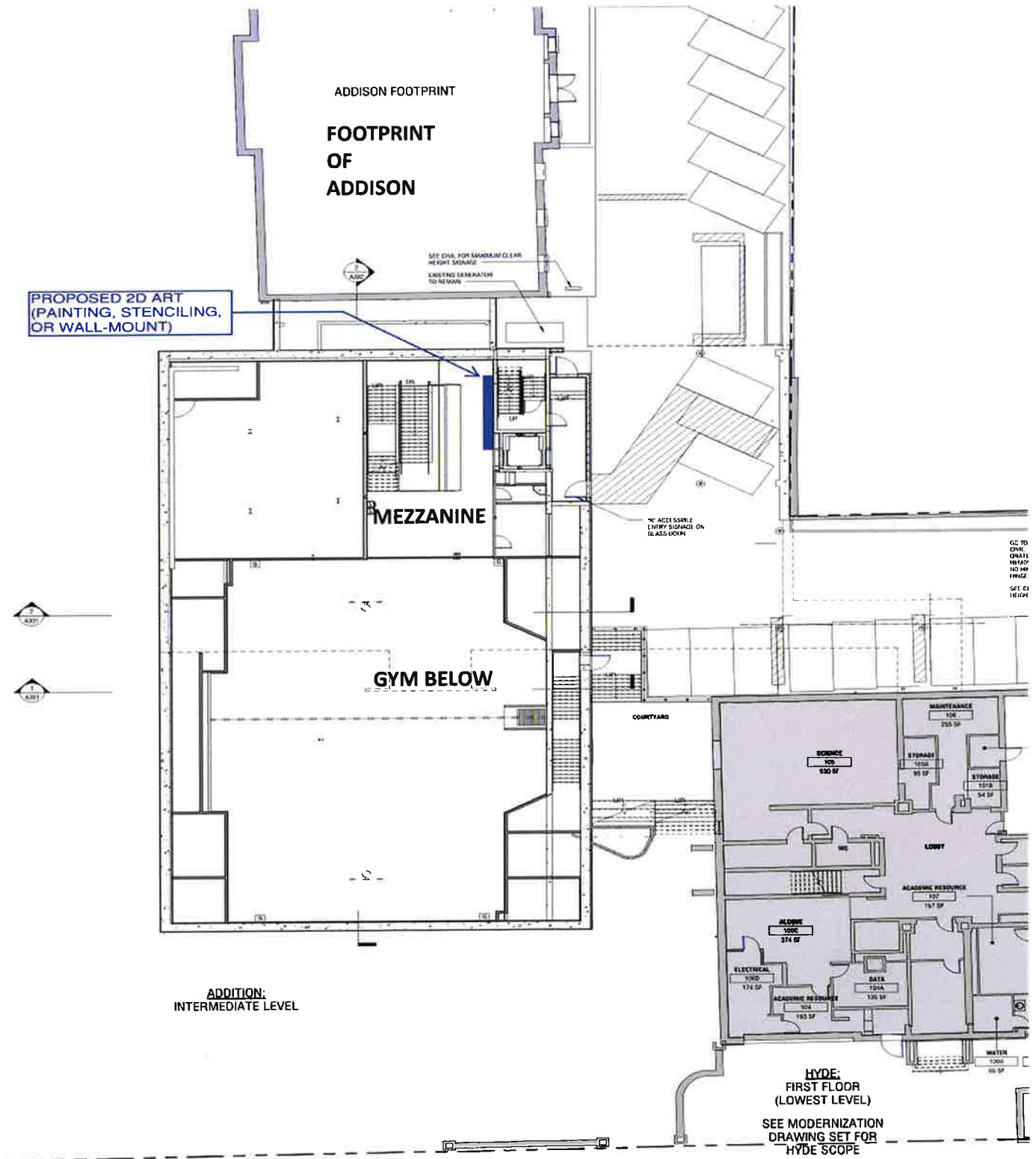
Locations for Public Art: Overall Plans

Basement Level



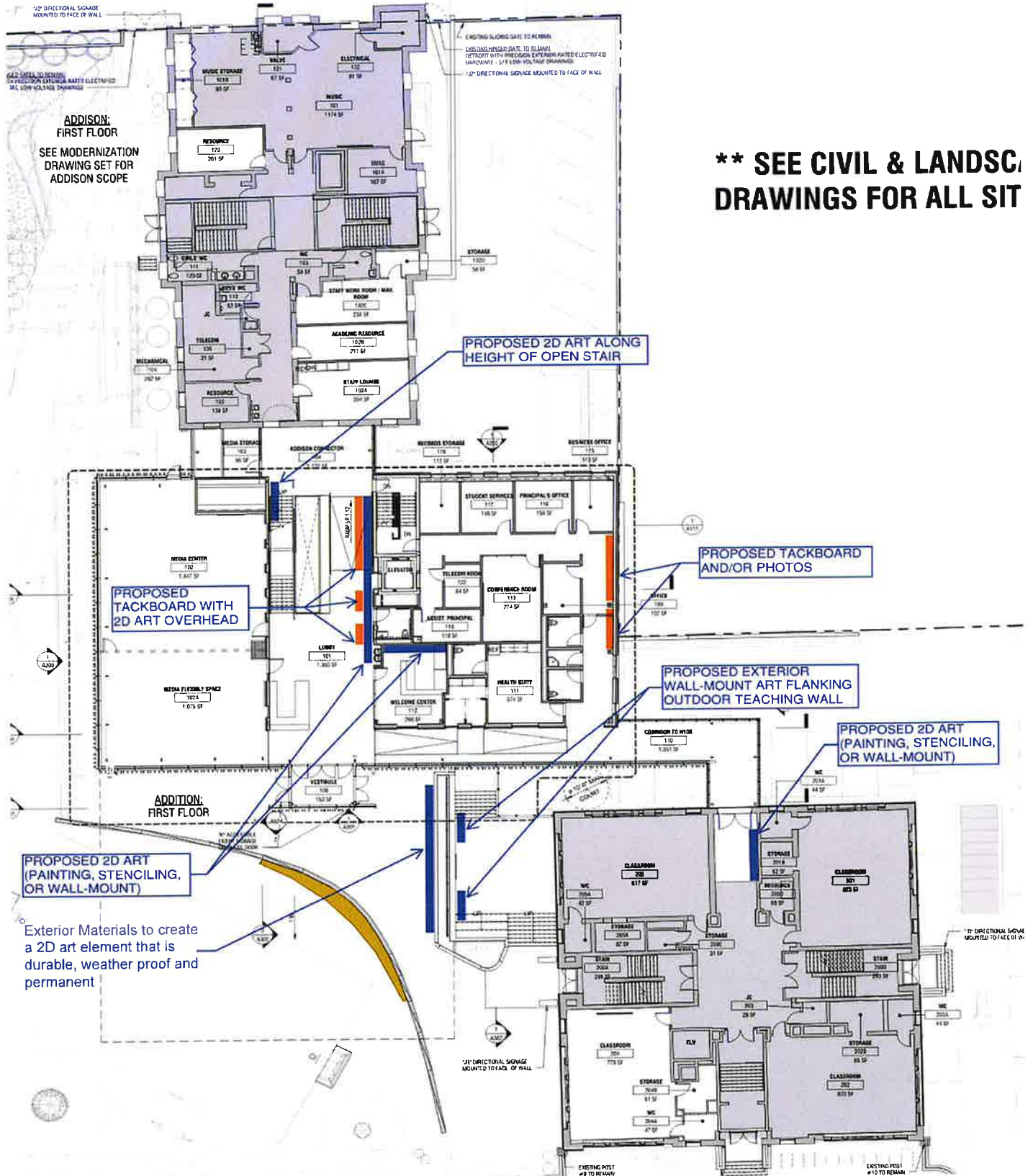
Locations for Public Art: Overall Plans

Mezzanine Level (between the Basement & Lobby Levels)



Locations for Public Art: Overall Plans

First Floor Level



**** SEE CIVIL & LANDSCAPE DRAWINGS FOR ALL SITE**

PROPOSED 2D ART (PAINTING, STENCILING, OR WALL-MOUNT)

Exterior Materials to create a 2D art element that is durable, weather proof and permanent

Primary Spaces for Public Art

Main Lobby

Second Floor Classroom Lobby

Gym/Cafeteria/Assembly

Elevator Lobbies at Gym Level
and Mezzanine

Locations for Public Art

The Main Lobby in the Addition

The entrance to the Addition immediately transitions into the main lobby, all of which is actually within the two-story box, capped with a skylit roof. The space is very bright. A monumental stair connects the lobby with the 2nd floor academic space above and the underground gym/cafeteria. To get light to penetrate down as far as possible toward the gym/cafeteria lobby from the skylights above the lobby, the surfaces are white.

This is the most active space on the Campus, with all the students and staff passing through it several times each day. They are also entering the entire Campus through the Addition's front door, accessing Addison on the north end of the Lobby, descending via the monumental stair down to the Gym/Cafeteria along with assembly programming in that space, connecting along the south side of massing element (C) to Hyde, and ascending to the 2nd floor classrooms in the Addition.

The space will inherently be vibrant architecturally given its height, skylights, monumental stair and light well, along with its views into the Media Center and connections to Hyde and Addison and the transparency to the playground and path to the O Street gate entrance. The appropriate integration of public art into the Main Lobby therefore requires subtlety, aimed at reinforcing the planned environment rather than making it more complex or competing with it. The elevation drawing shows the wall areas ready to receive graphic content.

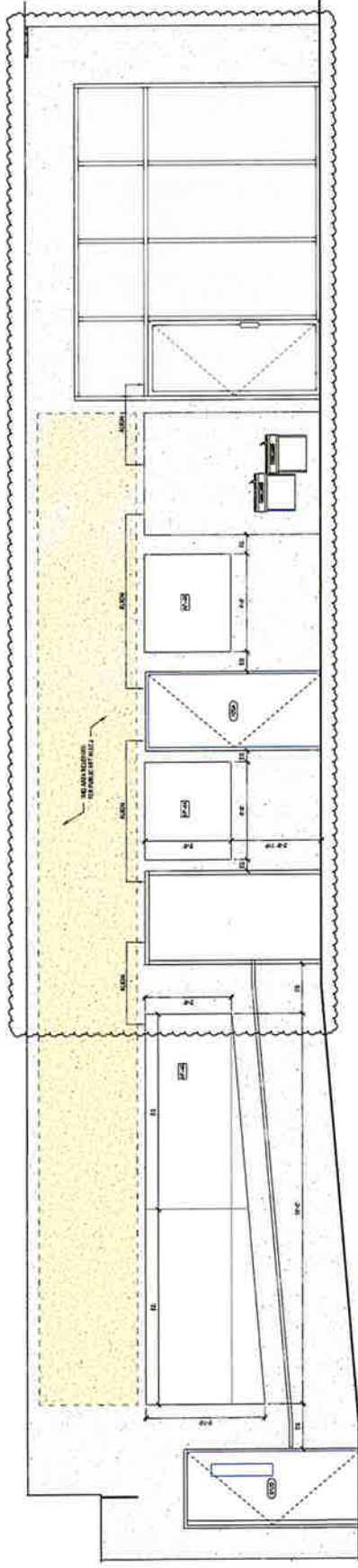
One related possibility is to include/add flat screens on lower areas of the Lobby walls that would display a variety of student art, as Hyde-Addison's students are, in effect, "Artists in Residence" and greatly encouraged by the school to make art as a very significant part of their education.



Materials Palette in the Main Lobby and the Connectors to Hyde and to Addison



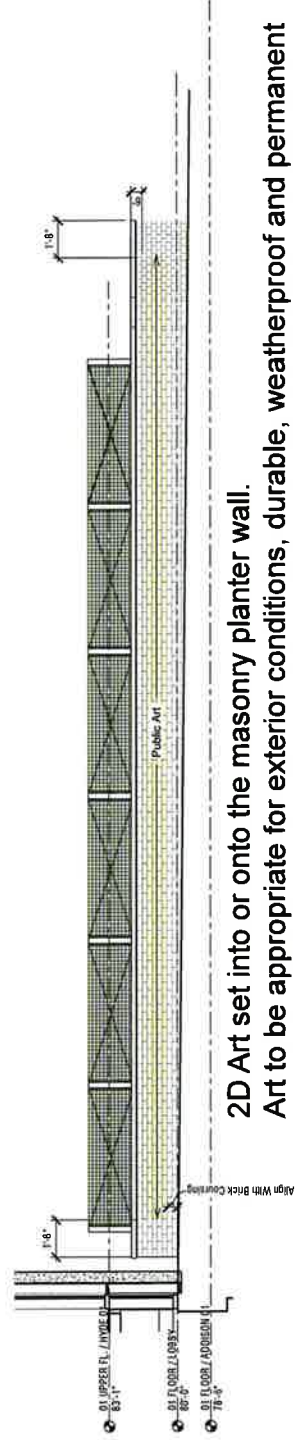
Rendering Looking Southward



1 | CORRIDOR ELEVATION - LOBBY
SCALE: 1/2" = 1'-0"

Glass Storefront to
school Welcome

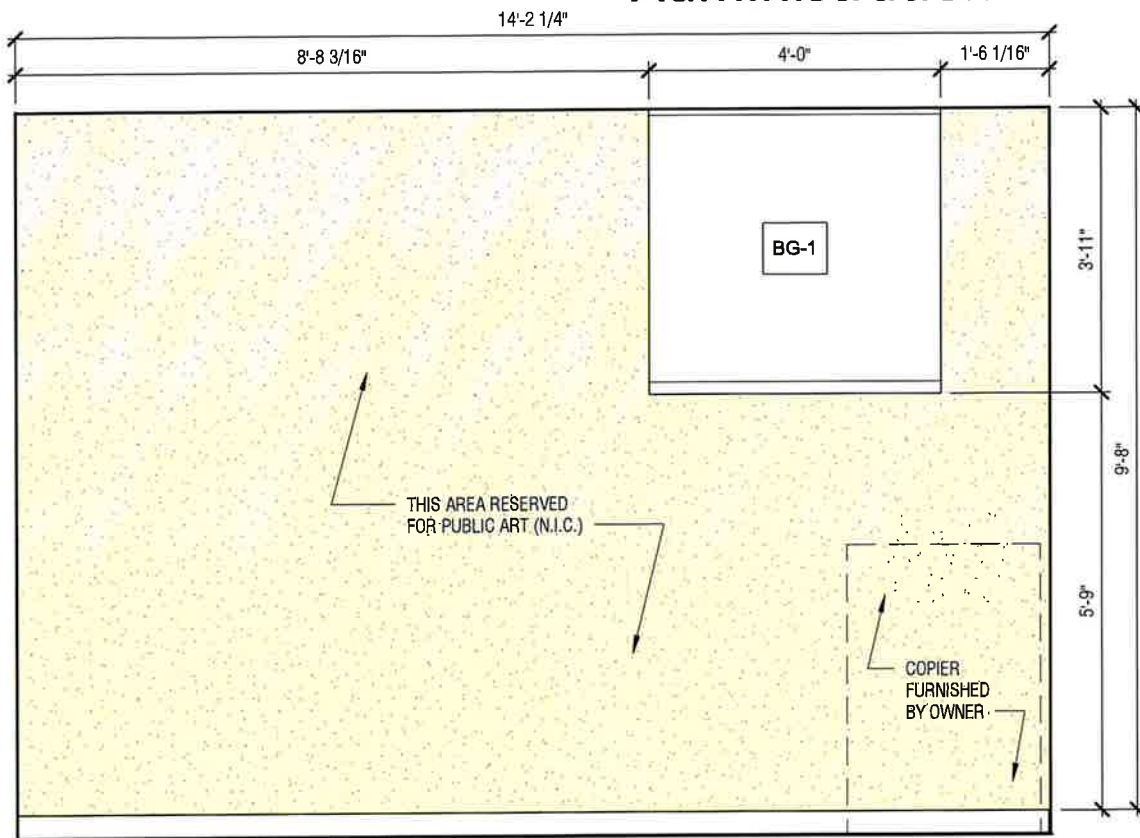
Elevation: Lobby East Wall



2 | 2D Art set into or onto the masonry planter wall.
Art to be appropriate for exterior conditions, durable, weatherproof and permanent

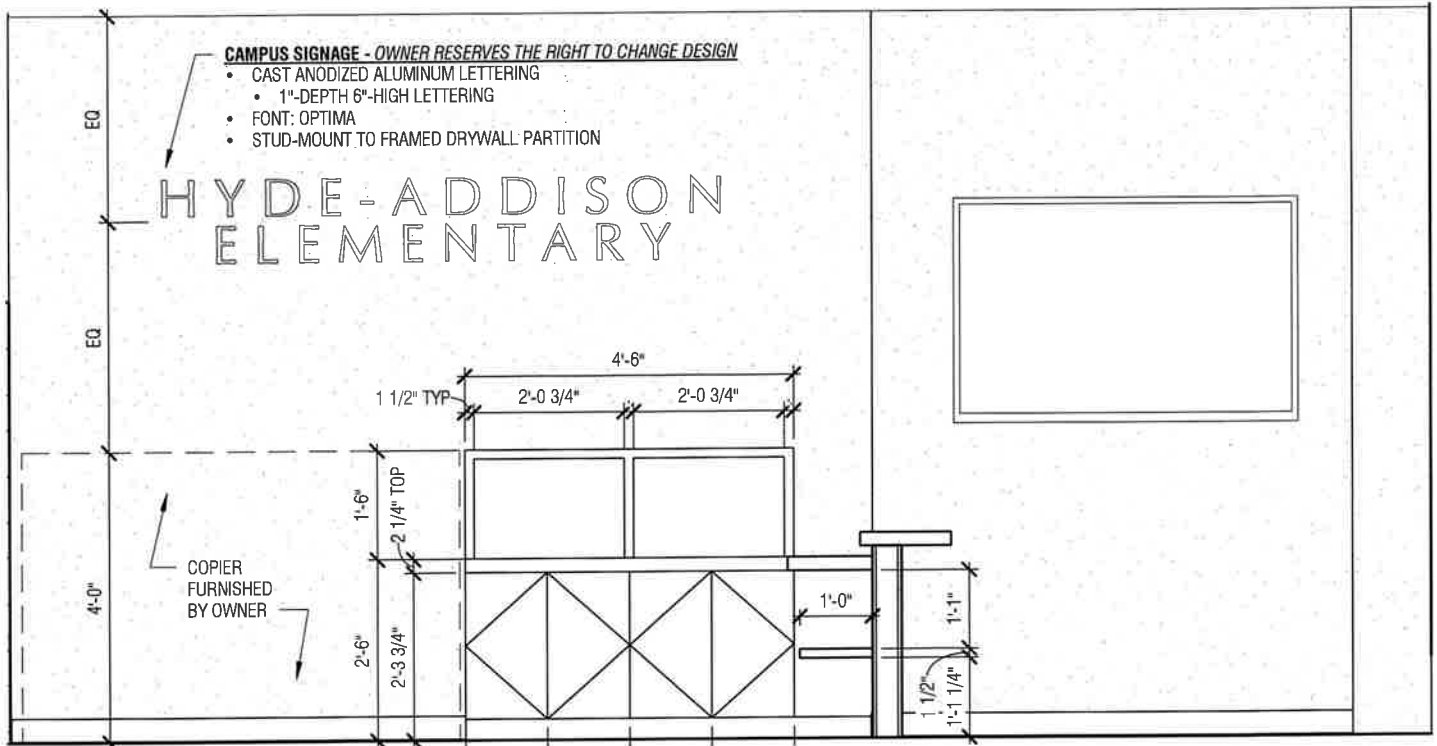
Elevation: Planter Wall at Entrance

Window to Administration



Elevation: Welcome Center North Wall

2D Panel with images that represent the school's history and mission.



Reception Desk

Elevation: Welcome Center

East Wall

(for reference only - for name lettering, not for art)

Color for this wall will be a light blue.



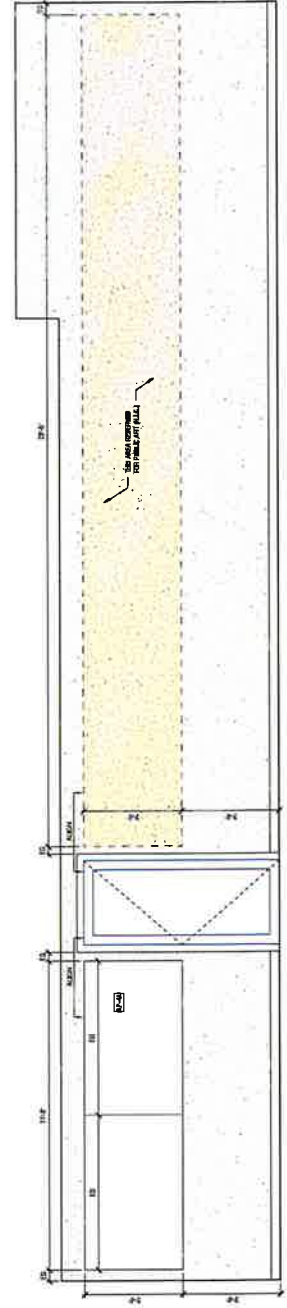
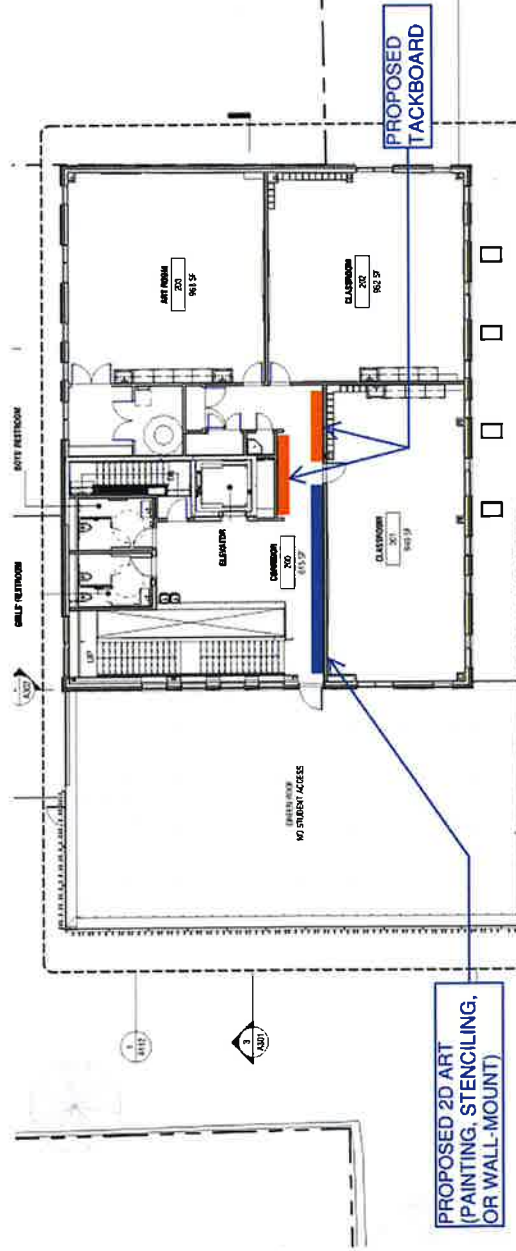
Welcome Center

Locations for Public Art

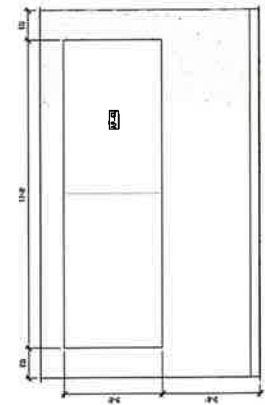
Corridor at the Second Floor Classroom Lobby

Elevation of Second Floor Lobby

The left side of the elevation is at the head of the monumental stairs rising up from the Main Lobby and should be thought of as part of the Main Lobby.



3 CORRIDOR ELEVATION - SECOND FLOOR
SCALE: 1/8" = 1'-0"



4 CORRIDOR ELEVATION - SECOND FLOOR (NICHE)
SCALE: 1/8" = 1'-0"

Locations for Public Art

Multipurpose Gym/Cafeteria/Assembly

The Multipurpose Space is a core element for the campus and will be heavily scheduled throughout the day. The gym and cafeteria functions will frequently be going on simultaneously, separated from one another by a moveable folding wall that stacks on the east side of the space.

The use of the space for assembly will be less frequent, but nonetheless very important. A "Murphy" stage stores in the perimeter wall and folds down when needed.

There are relatively high wall areas on the stage-side walls, and therefore opportunities for public art with impact.

The lowest is gym padding. It will be blue.

The surface above the padding is for public art where flanking the stage as shown in the Elevation.

The band above that is made of tectum acoustical panels, painted white. These have a rough texture.

Because the space is entirely below grade, mostly underneath the playground, the most important factor is to make it bright and colorful and cheerful. A white ceiling will help reflect light. The floor surface will be a light wood color. The stage surface, which will be visible even when retracted, will also be a light wood color.



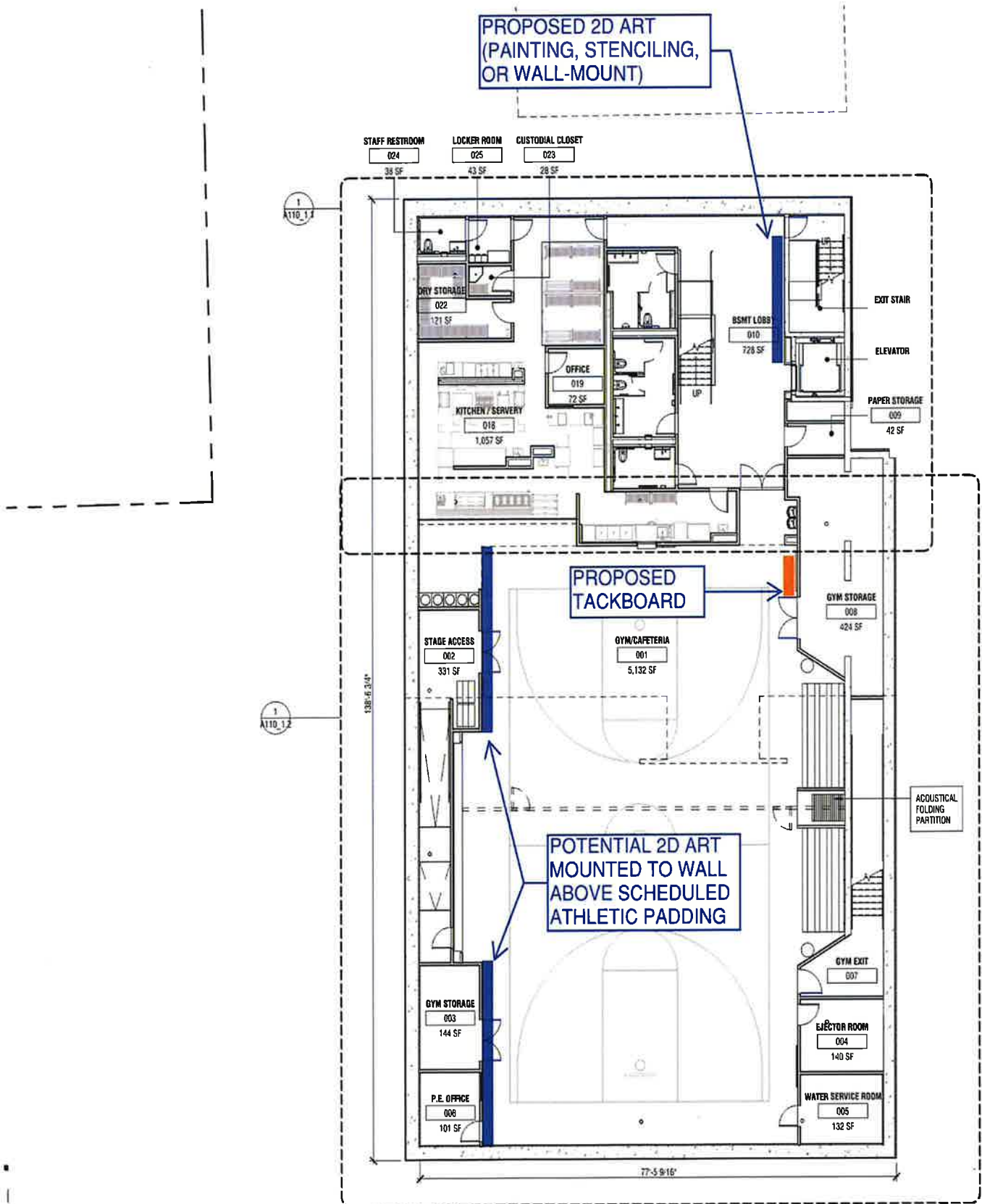
Above are images that are more literal. They are *not* preferred.

Images that convey, more abstractly, with bright colors, movement, energy and do so with a palette more connected to children of Hyde-Addison age are sought. The image below is a sample only. Artists should not feel constrained in their designs as long as the qualities cited are integrated: bright, colorful and cheerful, and conveying movement and energy.



Locations for Public Art

Basement: Gym - Multipurpose (with Cafeteria & Assembly/Stage)



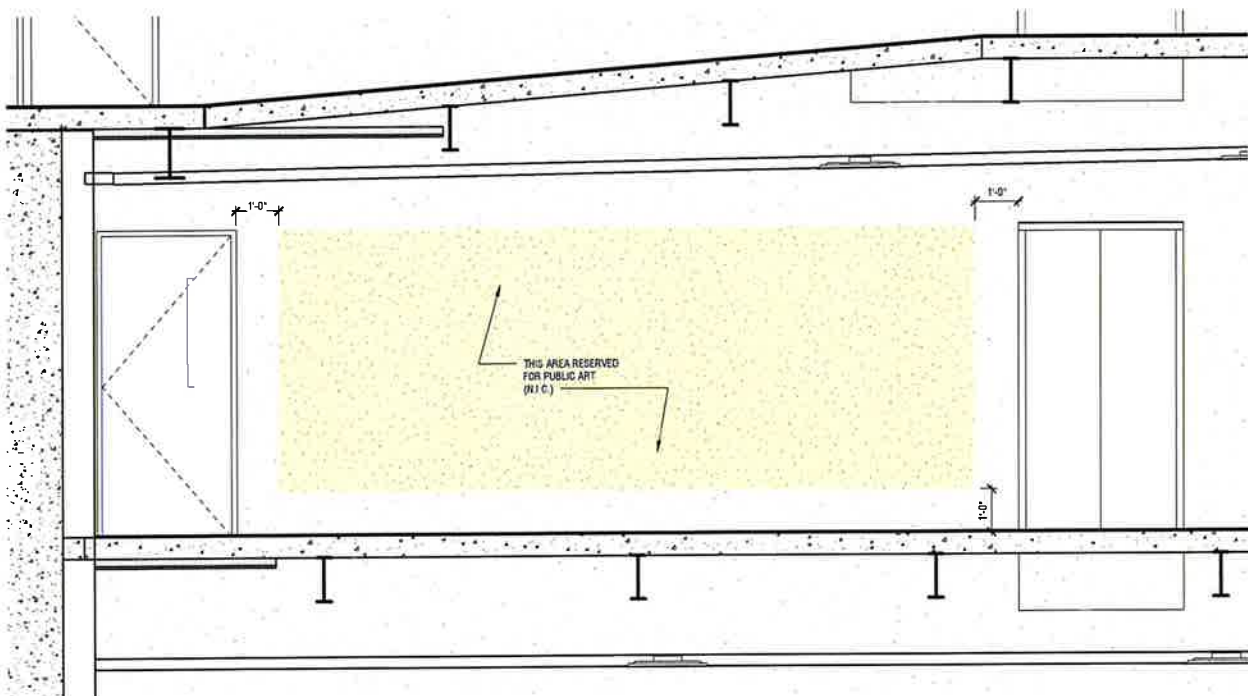
Locations for Public Art

Elevator Lobbies at Basement and Mezzanine Levels (identical)

Spatial Location:

These are to be set at the lower levels of the monumental stair, connecting the lobby and those levels, connecting the lobby to the gym level.

Since that stairwell that continues up to the first floor/high lobby space, they can be seen as continuations of the high art band on the east wall of the lobby (facing the Welcome Center). Proposals that treat the east walls at all the levels as related will be stronger than those having no relationship between them.



Elevation (same at Gym Level and Mezzanine)

Locations for Public Art

Basement Multi-Purpose Space

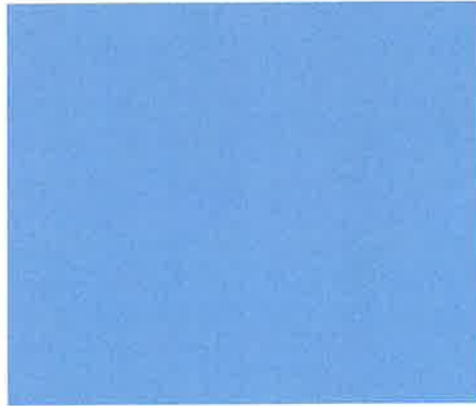


AP-5 - ACOUSTICAL WALL PANELS (FACTORY-WHITE)

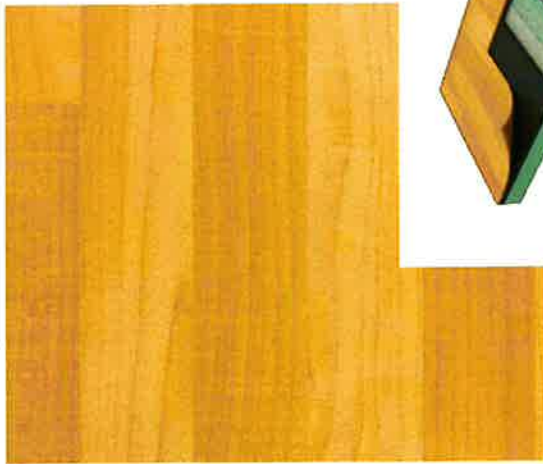


WALLS & CEILINGS
PF-1 - WHITE PAINT - CHANTILLY LACE

TEACHING WALLS
PF-2 - ACCENT PAINT (COMPLEMENT HIDE & ADDISON EXISTING)



FLOORING
RE-1 - CONTINUOUS CUSHIONED SAFETY SPORT FLOORING



WALL BASE
B-2 - 4" BEIGE VENTED RUBBER BASE



Materials Palette

For Reference Only:

Materials Palette for Classrooms and Media Center

These are intended to influence color/texture applications in Public Art locations elsewhere in the building, not as future locations for Public Art.

PT-1 - WHITE PAINT - CHANTILLY LACE



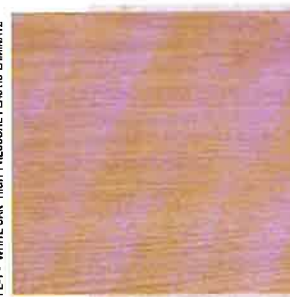
TEACHING WALLS
PT-2 - ACCENT PAINT (COMPLEMENT HYDE & ADDISON EXISTING)



FLOORING
LVF-1 - TBK18 LUXURY VINYL TILE (TYPICAL)



WALLWORK
PL-1 - WHITE OAK HIGH-PRESSURE PLASTIC LAMINATE



WORKTOP
SS-1 - QUARTZ SOLID-SURFACE TOP (TYPICAL)



WALL BASE
R-5 - 4" BEIGE RUBBER BASE



For Reference Only:

View of Typical Second Floor Classroom

