

GW Interior Architecture 2018

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catherine anderson
undergraduate studio

I earned a Master's degree in architecture from the School of Architecture and Planning at The Catholic University of America, where I received the Henry Adams Medal and Certificate, awarded by the American Institute of Architects to the first-ranking graduating student. Prior to teaching, I worked at several architecture and interior design firms for 12 years. While I was at BBGM, one of my projects was the Pentagon Library and Conference Center that won several awards, including Project of the Year from the US Green Building Council-National Capital Region Chapter and the White House Closing the Circle Award for Sustainable Design. I have been with GW since 2007 and now, I dedicate my time teaching studio courses and sustainability. In 2013, a group of students in the Interior Architecture Program and I participated in the US Department of Energy's Solar Decathlon. Along with The American University and CUA's School of Architecture and Planning, we formed Team Capitol DC. We placed seventh overall in a field of competitors from the US, Austria, Canada and the Czech Republic. Currently, I am writing a book with Professor Stephanie Travis about understanding concepts in architecture through essays and analytical diagrams.

My dear class of 2018:

Few moments bring an educator greater joy than to see the evolution of a student's confidence and acumen. For me to witness your arc of development as a designer - from Studio 1 to Studio 5 - has been nothing short of remarkable. During your final semester, you've survived wayward jurors (who ripped up models!) and struggled through the tedious and maddening design process (with me, asking so many questions). Through it all, I know this is true: you persevered and thrived. I also know you've learned so much - too much to recall - during your years at GW.

The late Shimon Peres, the Prime Minister of Israel, once wrote: "We should use our imagination more than our memory". Some of what you acquired will be lost throughout the years but I should hope that you never forget to harness the power of your imagination, whether you pursue a career in design or not. Nothing new comes from repeating what we already know; through the enterprise of curiosity and imagination, discoveries (big and small) are made. It's been a privilege to instruct you during this last semester. Thank you for making it so memorable.

Catherine

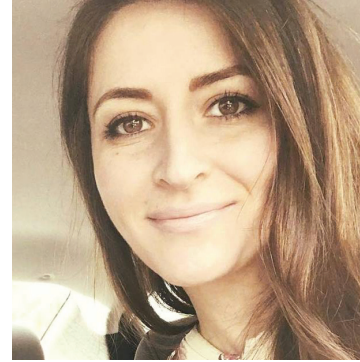


matthew stone
graduate studio

I began my career in design with a Bachelor of Architecture the University of North Carolina at Charlotte where I received an American Institute of Architects Traveling Fellowship and was the commencement speaker for my graduating class. I then moved to Washington D.C. and worked in both base building architecture and interior architecture before attending graduate school at the University of Pennsylvania for a Master in Architecture where I participated in research studios under Francois Roche and Kieran-Timberlake. I have since moved back to Washington D.C. working for VOA, now Stantec, and focusing primarily on workplace design where I have won an International Interior Design Association award for the Airbus Government Affairs Office and Experience Center. My teaching career started at the Corcoran College, focusing my design studios on social conscious architecture, and has migrated to George Washington since the acquisition.

I can't begin to express how rewarding my experience has been with the GWIA MFA class of 2018. You have been the first group of students that I have had the honor to teach in consecutive studios and through graduation. Over the course of the studios IV and V I have seen you evolve and progress as designers -- a direct result of your hard work, dedication, and your commitment to the creativity and passion that this field requires. You are my first graduating class, and I couldn't choose a better group. I can't wait to see what you will achieve in your future careers.

Matthew



nadia volchansky
graduate studio

After having practiced design for six years, I returned to graduate school to explore design research, specifically, environmental psychology. While at UNCG, I received a fellowship from Callison Architecture, and spend the summer in Seattle working on international mixed-use projects. Since then, in over ten years of teaching design, I focused my efforts on bridging the gap between practice and academia through community-focused projects, working with clients such as the Project Medishare in Haiti, and South African National Parks in South Africa. Design activism is my personal passion; I encourage students to embrace each opportunity to make a difference in their communities through design. I spent the last two years working on an MBA degree at The George Washington University, in hopes to explore the benefits of intersecting creative and strategic thinking for innovation.

Dear Designers,

What a year this has been! Seeing the evolution of your talent in studio over the past year was inspiring and rewarding, as well as humbling, and I hope that as you prepare to leave GW, you will take on challenges with equal determination and commitment as you did each day in class. Don't be afraid to try, nor to fail - together, they are the essence of creativity - and never abandon the insatiable desire to pursue your passions. If you take one thought from our time together with you - let it be the following words of Samantha Powers: "There is always something one can do". And when you look back at your career years from now, I hope you find that you have left this world more interesting and more empathetic than you have found it.

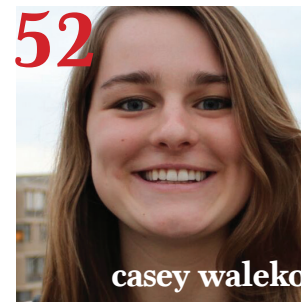
Thank you for a wonderful year!



2018 IA BEA Jurors Choice Award



2018 IA BEA Studio Award



STUD

08



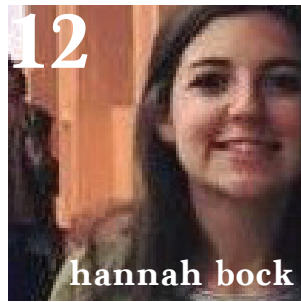
ashlee berry

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sarah bideau

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hannah bock

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william 'billie' dooner

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laurel ganem

2018 IA MFA Studio Award

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mariale gonzales-prada

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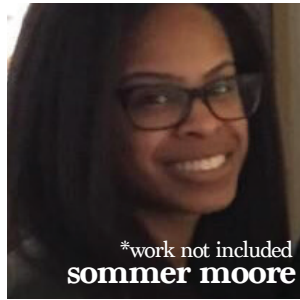


shane magher

30



kristina mcclimans



*work not included
sommer moore

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nefertari muhammad

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shalita perkins

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shelby thrasher

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kenechukwu 'kay' uguoke

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jessica whitehurst

2018 IA MFA
Jurors Choice Award

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wanyu yin

ARTISTS

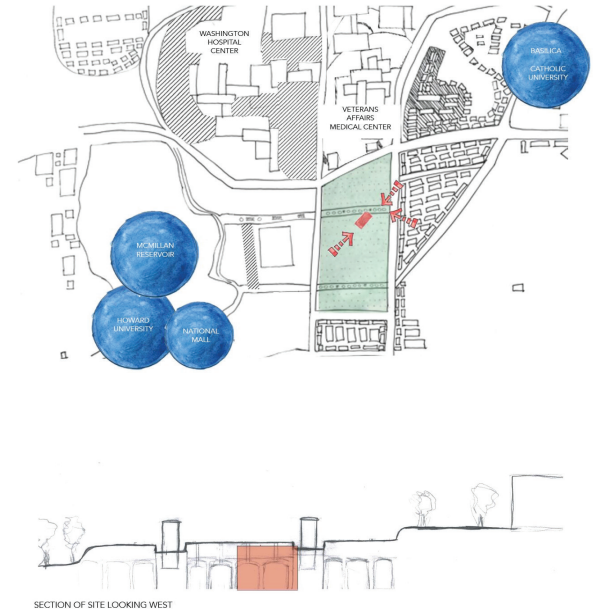


I worked in diplomatic affairs with the Embassies in Washington for six years. In this role, I coordinated cultural events for Ambassadors and their families. I fell in love with the creativity of these events and the ability to strengthen interpersonal relationships through details and organization of spaces. I came to the IA program to further explore this creativity and gain increased understanding of the built environment and how it can be transformed to influence human emotion for good. As a designer, I am drawn to shadows and focal glow and the development of contemplative spaces. Architects such as Tadao Ando, David Chipperfield, and IM Pei inspire me.

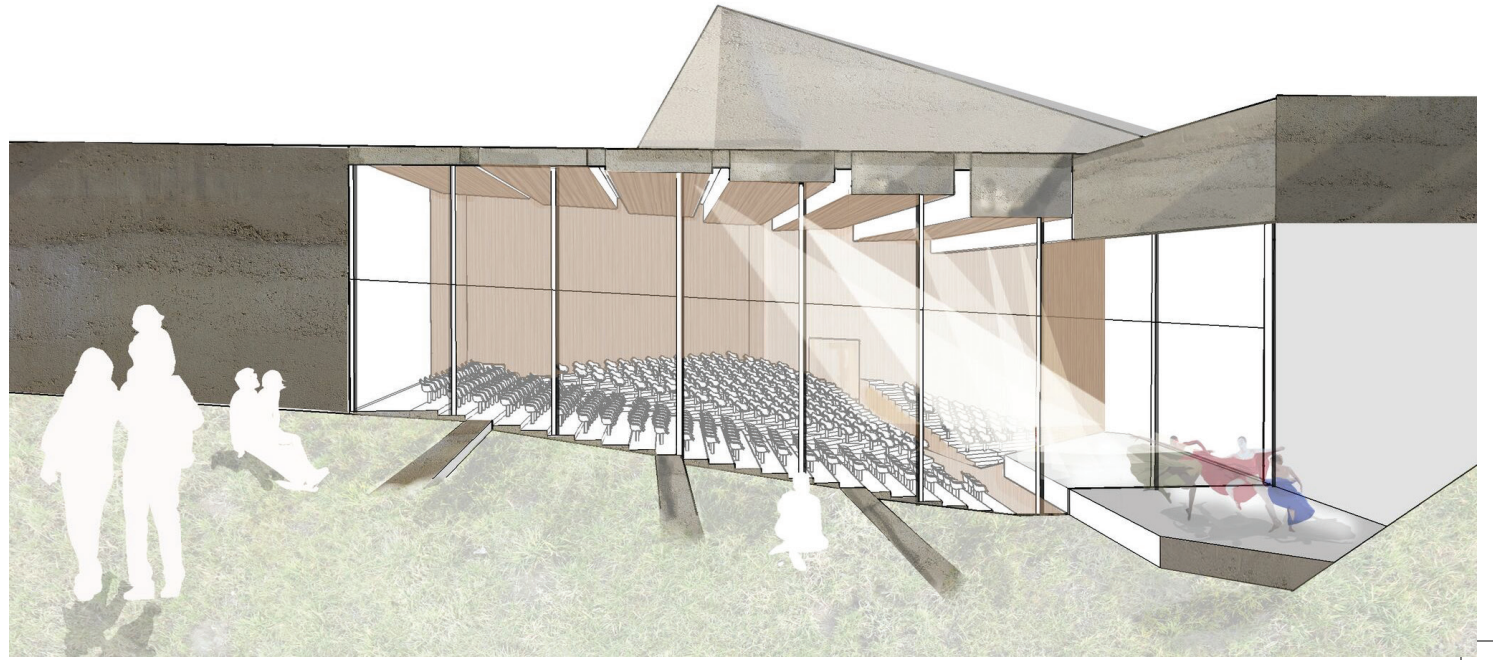
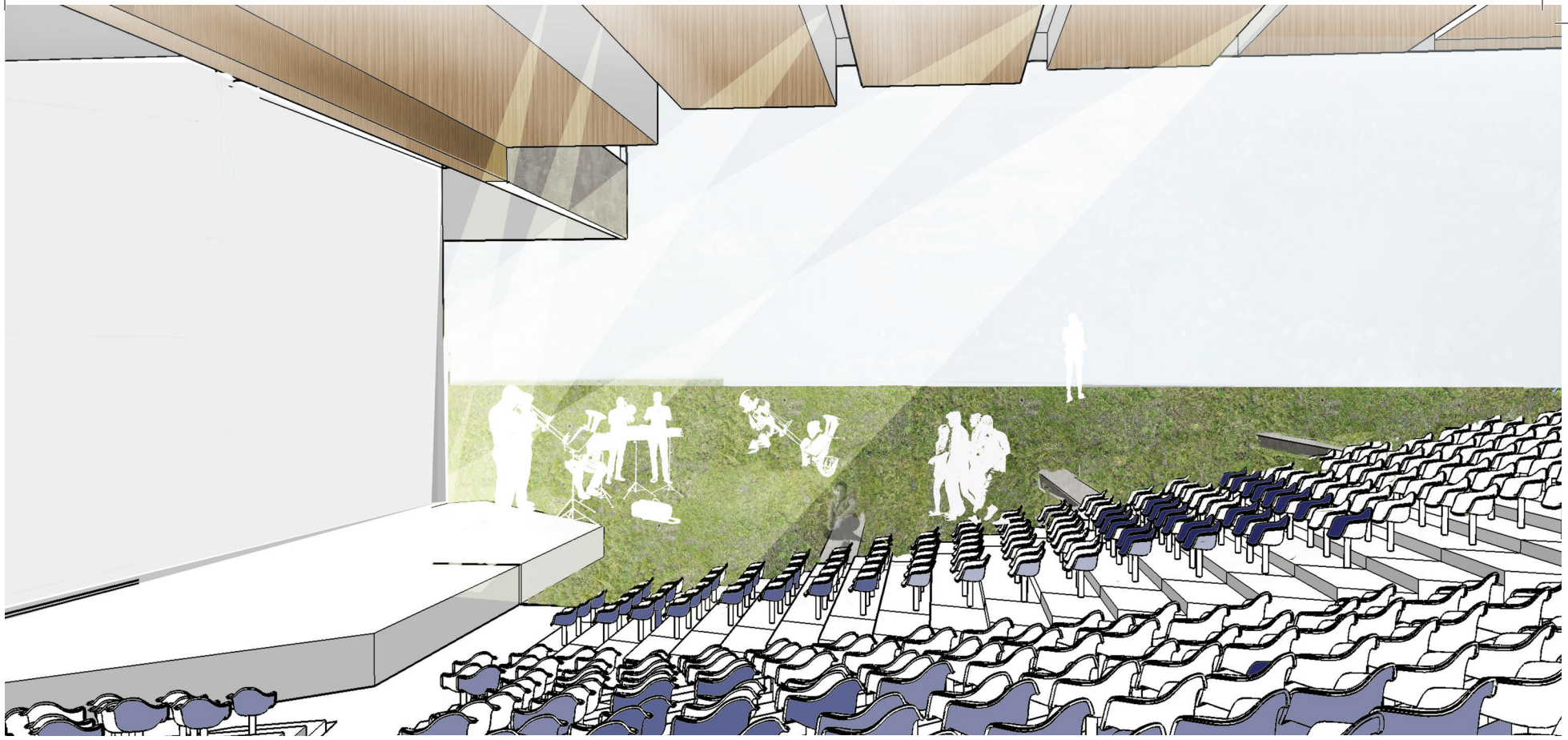
COMMUNITY VISUAL AND PERFORMING ARTS CENTER

Bloomfield Neighborhood 80,000 SF

The community visual and performing arts center integrates meaning into daily lives and provides a place to connect with community and oneself through the exchange of art, music, and the natural environment. The McMillan Sand Filtration site is 25 acres that were once used to filter Washington's water. Hundreds of 3' manholes dot the ground and stunning underground cells are repeated throughout the site. A community survey determined the programming for the proposal for a community art center.

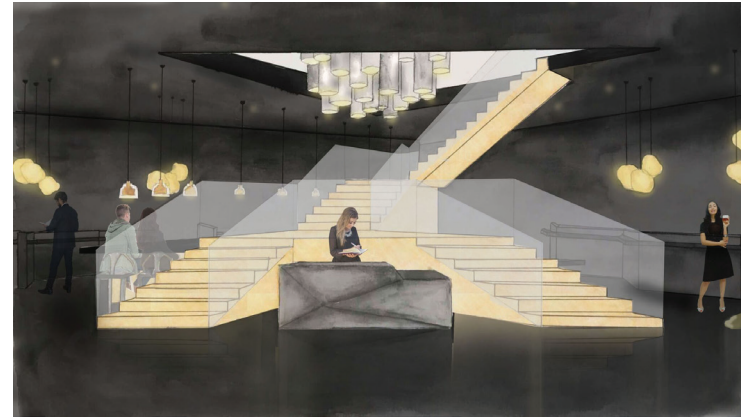


CONCEPT: The concept **FILTER** emerged from the historical use of the site. Water was filtered for the city using locally sourced sand, which retains harmful particles and provides pure filtrate. Art is filter (curated) through an artists experiences and interpretation of those experiences and environments. Pathways on the surface flow like water through sand and lead patrons into the art center while providing space for outdoor exhibits. Curated manholes would feature natural and interactive light above and below ground. Rotating the floor plate changes the perspective of the site and how it is experienced through filtering and curating the symmetry.





I moved to the DC area in 2012 after undergrad and worked for four years in marketing. While I enjoyed the creative aspect of this profession, the analytical aspect greatly outweighed the number of creative opportunities. I finally decided to follow my passion for design enrolled in GW's MFA IA program. Throughout the two-year program I held two internships, one in restaurant design and one in commercial design. The program changed my way of thinking, prepared me for professional life after graduation, and introduced me to some great peers. Outside of design, I enjoy taking my dog for hikes, trying new restaurants, and exploring the DC metro area.

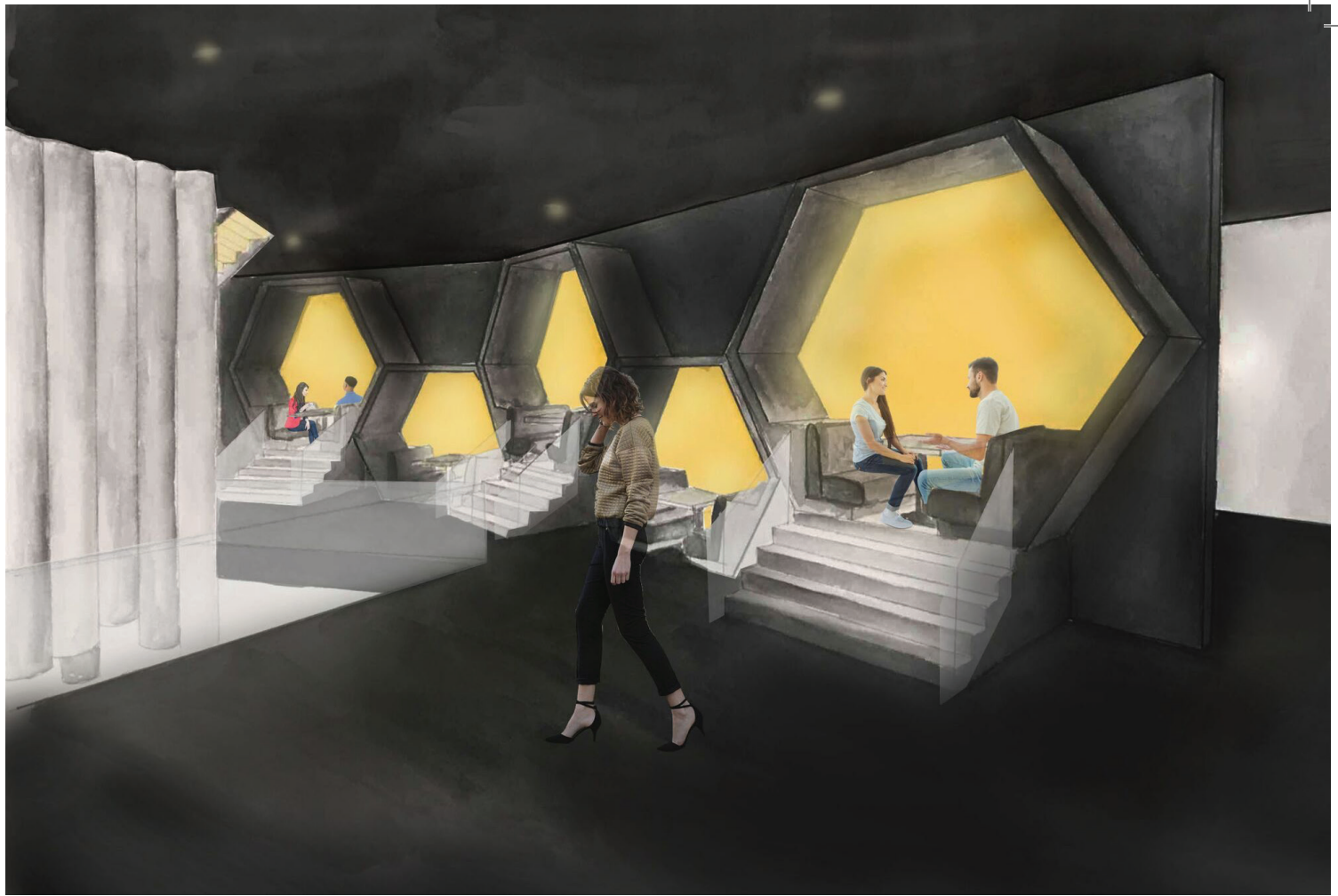


THE RESERVE COCKTAIL BAR & RESTAURANT

CONCEPT: HONEYCOMB

The concept for this space is honeycomb. Specifically, this project will extract the fractal nature, cellular intimacy, and crystalline structure from the honeycomb. The Reserve is a multi-level experience. The first floor is open where customers come to see and be seen. It features a large cocktail bar integrated within the feature staircase, with plenty of seating for groups to enhance conversation. The dining room on the second floor is intimate and moody, featuring darker lighting and a variety of booth seating. The rooftop features a cocktail garden and bee colonies, supplying the restaurant with local honey and freshly grown herbs.







Hannah Bock

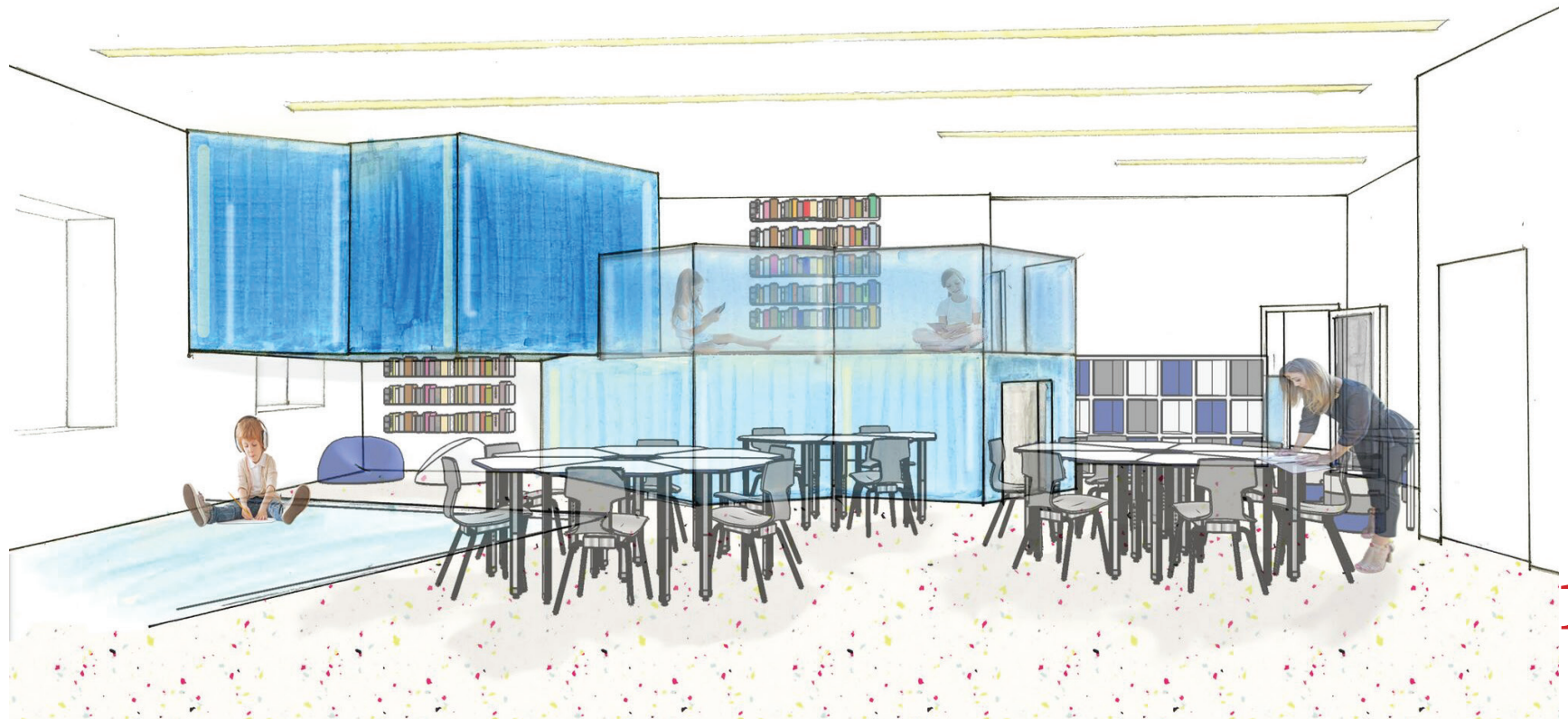
Before starting the Interior Architecture program, I was a second grade teacher for a few years. After deciding that teaching was not my passion, I was happy to find this program right in my backyard. Throughout the program, I worked a lot, met friends for life, and learned about myself. I had an internship that lasted for over a year and will turn into a full time job after I graduate. I am very happy that made the jump to change my career and find a field that I am proud to be a part of.

THADDEUS STEVENS ELEMENTARY SCHOOL

By using digital projects and virtual reality to bring nature inside, Thaddeus Stevens Elementary School is truly a technology integrated school. The central atrium of the building, The Stem, connects the four floors and green roof. The digital projections turn The Stem into different scenes, transporting the students around the world. Each classroom has virtual reality pods that allow students and teachers to work both collaboratively and individually. As one of the first public schools for African Americans in Washington, Thaddeus Stevens Elementary School was ahead of its time. With technology integrated in every step, the school continues to push the boundaries of education.

CONCEPT: **STEM** stands for Science, Technology, Engineering, Math. A STEM will grow through the school connecting the learning spaces and highlight the integration between technology and nature.



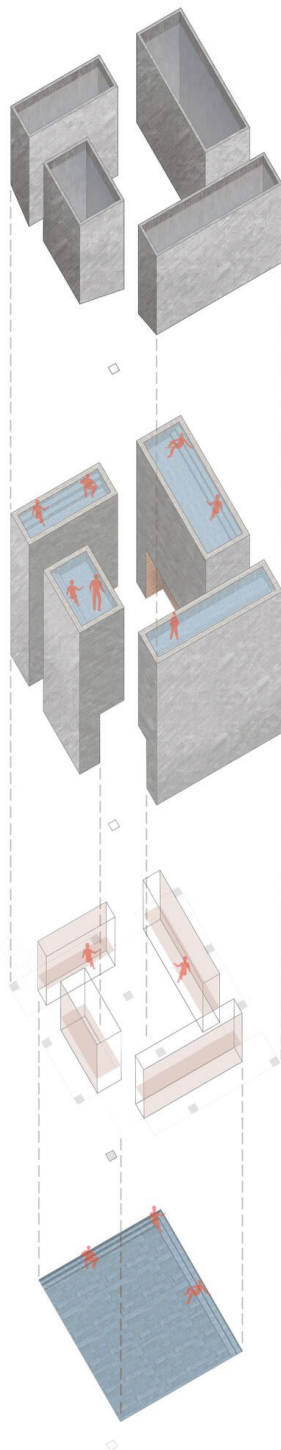




Donwon Choi

Donwon is an international student from Republic of Korea(South). Before coming to the George Washington University, he graduated Lake Forest Academy in Illinois. In college, he majors in the Interior Architecture program and pursued a Dean's Scholar program in Shakespeare, offered by the English Department. After the second year in college, he served as a drill sergeant near DMZ in South Korea from 2014 to 2016. Having returned back to school, his design interest extends beyond interior architecture. Graduating with BFA in Interior Architecture in May 2018, Donwon plans to pursue Master in Architecture at Southern California Institute of Architecture (SCI-Arc).

Besides design, Donwon enjoys running long distance, doing CrossFit, cooking, and reading books.



THE BATH OF MEDITATION

CONCEPT: Carving out of time + Carving out of mental space

BACKGROUND NARRATIVE - Over the last couple of decades, we have unanimously embraced prosthetic appendices in the form of our phones. They play overtures as well as epilogues on a daily basis for people to function regularly. Technology, indeed, made our lives convenient by staying “connected” to other people at all times. Unfortunately, the same technology started developing tumors of a void in the core of fundamental human interactions. Being virtually connected does not necessarily support ideas of human connection in this scenario.

PROGRESSION - In the bathhouse, you are with yourself. From entering the locker, users are physically detached from their mobile devices. Aside from putting on a bathing suit, provided in an individual module of a locker, each user is in the most primitive state of life. You are immersing yourself in a dim space of just water, light, vapor, and others.

THE “COLLECTIVE” (group bath) - Those who go to the “Collective” are users who are comfortable with bathing with other people. The “upper” level is for small groups of people. The “lower” level of the “Herd” is for larger groups of people. The bathers on the lower level have visual connections to those in the upper level through the thin layer of glass above.

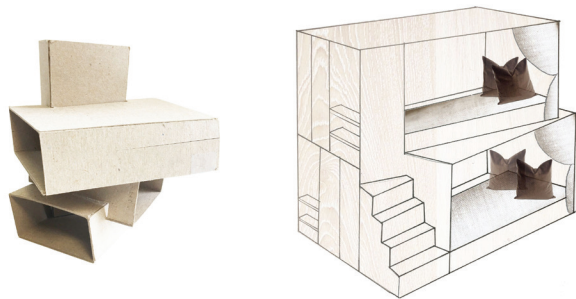
THE “SELF” (single user)- This space is specifically designed for those who need their enclosed space for meditation. Walking into space, users are confronted with two “walls” of the waterfall on each side, and a well, highlighted with strong natural light above. Each introverted bather can gradually start “internalizing” by going through the waterfalls. Users, then, will spot hard, concrete boxes, similar to the bath areas of the “herd.” Contrary to the previous experience, their experience of the individual spa is full of surprises. The experience of the interior is like a womb: tucked in, enclosed, and warm with rays of the sunlight, focusing on the user only.





Stephanie Davis

Stephanie Davis is a graduating senior originally from Austin, Texas, but has enjoyed making D.C. her home for the past four years. Through the Interior Architecture program, Stephanie has been able to study abroad in Copenhagen, Denmark, and at the University of the Arts: London. When she's not in studio, Stephanie enjoys traveling, camping, and chairs.



THE LIVING ROOM HOSTEL

CONCEPT: **STACKED VOLUMES**

The concept of stacked volumes comes from the role of the hostel to foster the crossing of paths between guests. Even though guests are coming and going to different places, they all come together in this communal space. This idea is realized architecturally through volumes that are each offset at different angles, but are stacked to create a beautiful form. Soft, neutral materials create a calm atmosphere for guests to relax while traveling and the intimate furniture groupings and comfortable materials make guests feel almost as if they are in their own living room. The custom bunks, private guest restrooms, and strategically frosted glass allow for places of privacy in this community-focused space.





THE GREENHOUSE | HOWARD TOWN CENTER
AN URBAN VERTICAL FARM + EDUCATIONAL TRAINING CENTER
CONCEPT: TENSION AND BALANCE

PROPOSED LOCATION: 2112-2146 Georgia Avenue, NW, Washington, DC

SIZE: 50,000 SF Street Level Retail Space, 70,000 SF Vertical Farm

SCOPE: Remove existing grocery store zoning requirement with street level educational + training center. Utilize proposed courtyard to implement vertical farm.

USER: Non-profit. Provide training and skills on vertical gardening to individuals looking to better themselves in a rapidly changing world and environment.

GOALS: Explore the feasibility of incorporating vertical greenhouse and farming facility within a planned mixed-use center being developed by Howard University.

After a long career in real estate, I decided to apply to design school on a whim during the middle of a long vacation. Deciding to roll the dice, I took the plunge, and I enrolled in the Interior Architecture program at The George Washington University's Corcoran College of Art + Design. Like my fellow students, I have had my share of triumphs and failures. Combined with life, these past two years have been extremely trying, but also very rewarding. I have learned much from this program; but, my biggest take-away was learning how to accept critique for better or worse. While I will miss my professors, I will truly miss my fellow students who I have come to love like family. I can't wait to see what paths my cohort will take after graduation, and what they will accomplish in their careers.



I initially began this project wanting to redevelop the shell located at 2112 Georgia Avenue -- a beautiful relic of the former Washington Bus Depot. After site analysis and research was performed, I found that much of the site is beyond repair. Per a report commissioned by Howard University and completed by Apex Companies, the soil at 2112 Georgia Avenue is highly polluted, and also has led to the contamination of the groundwater beneath the site. Both economically and functionally obsolete, the only way to address the environmental situation is to replace the polluted soil, and replace the building entirely to increase density.

After being granted access to the RFP -- materials created for developers looking to partner with Howard University -- a new building of 500K+ SF will be erected in its place. The overall complex -- dubbed the "Howard Town Center" -- is to be designed by DP + Partners, an architectural firm in DC. After reviewing their drawings, the scope of my project has been refined based on specific information. Currently, Howard University has allocated 50K SF for a grocery store to be located on the street level of the Georgia Avenue side of the building. While this current space meets local zoning requirements, the Whole Foods Market located on Florida Avenue may satisfy this city requirement. In lieu of another high-priced grocery store, I looked to the potential of the space. The current footprint yields 50K of floor space, and has a ceiling height of 22'. Additionally, the proposed development's courtyard offers limitless potential as a vertical garden within the city. A grand entrance with stairs and overflowing hydroponic tanks will set the tone for a concept based on renewal.





Riley Engelberger

Riley is from Falmouth, Maine and is graduating this spring with a Bachelor of Fine Arts in Interior Architecture. His professional interest lies primarily in residential architecture and will be staying in Washington, D.C. following graduation to work with Donald Lococo Architects, a high-end residential firm located in Georgetown. He plans on attending graduate school in a few years in order to attain a Masters degree in Architecture.





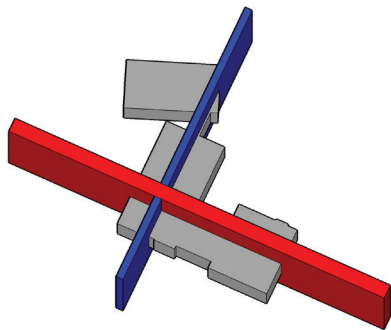
NEX[US]
CONCEPT: NEXUS

A nexus is a connection, or series of connections linking two or more things. It is also defined as the central and most important point of a place. This building is deeply rooted in the duality in form that architecture takes throughout this city – with classical references that look back to the past, standing alongside modern forms that look forward to the future. This building brings together people from all creative backgrounds – connecting them all and giving them a place to beautifully practice and present their work. This building has been designed by a creative, for a creative. NEX has been created for [US].



Laurel Ganem

Born and raised just outside of Boston, MA, I decided to pursue my Master's after working as an Employee Engagement Specialist at a tech company. In charge of creating and implementing programs that would increase the happiness and productivity of my coworkers, this position revealed the vital role physical space plays in people's wellbeing. In combination with a lifelong interest in architecture, GW's program was a natural next step for me. I have truly enjoyed becoming involved in the DC design community and feel that GW has provided me with a solid foundation for my future in this industry. Outside of school, I love to play soccer, cook, and explore the city.

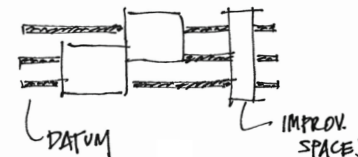


RIFF COMMUNITY CENTER

Inspired by the rich musical history of the Shaw community, this concept focuses on jazz and its characteristic improvisation.

The design explores the relationship between an anchoring datum and a jazz solo's natural divergence from it. Project Description Riff Community Center is a multi-level mixed-use community center that focuses on bringing together the vibrant and rapidly changing neighborhood of Shaw. Its main purpose is to promote the general well-being of a variety of populations, primarily underserved urban youth. There are designated and flexible recreation areas, a pop-up vendor zone, and mul-

tipurpose community spaces. Since extracurriculars are often limited in urban areas, this center prioritizes diversity of opportunity, providing exposure for visitors to try many different sports and activities. This will also provide opportunities for more sedentary children and adolescents, encouraging healthier habits and lifestyles. The flexible quality of the space will avoid over-structured experiences, which can be detrimental to children. Additionally, the focus on community emphasizes connectivity, enrichment, belonging, and social interaction. I hope that this center can facilitate interaction between groups of people who may not normally come together but whose partnerships could lead to lasting and meaningful connections.





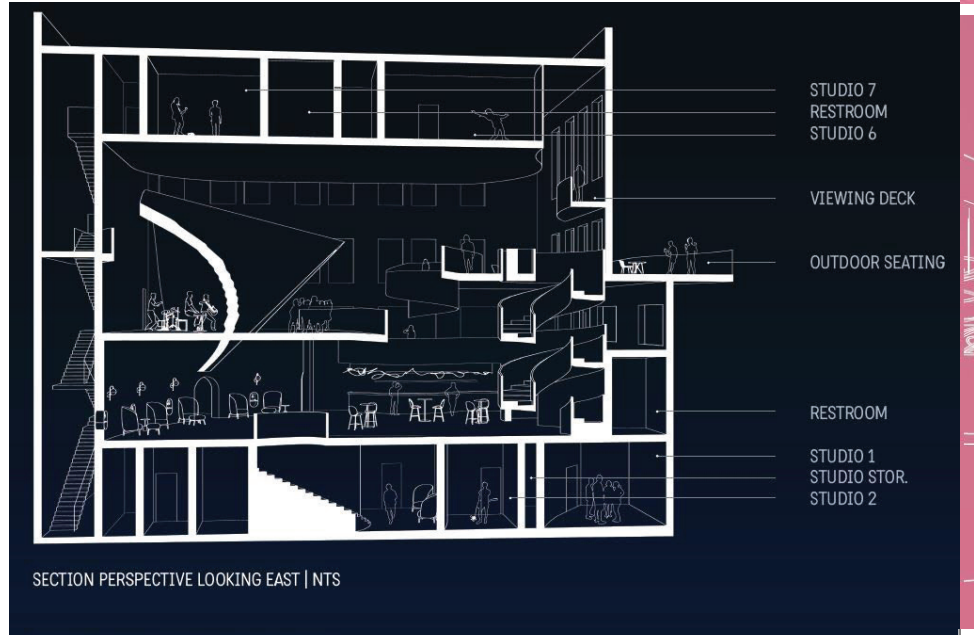
Mariale Gonzales-Prada

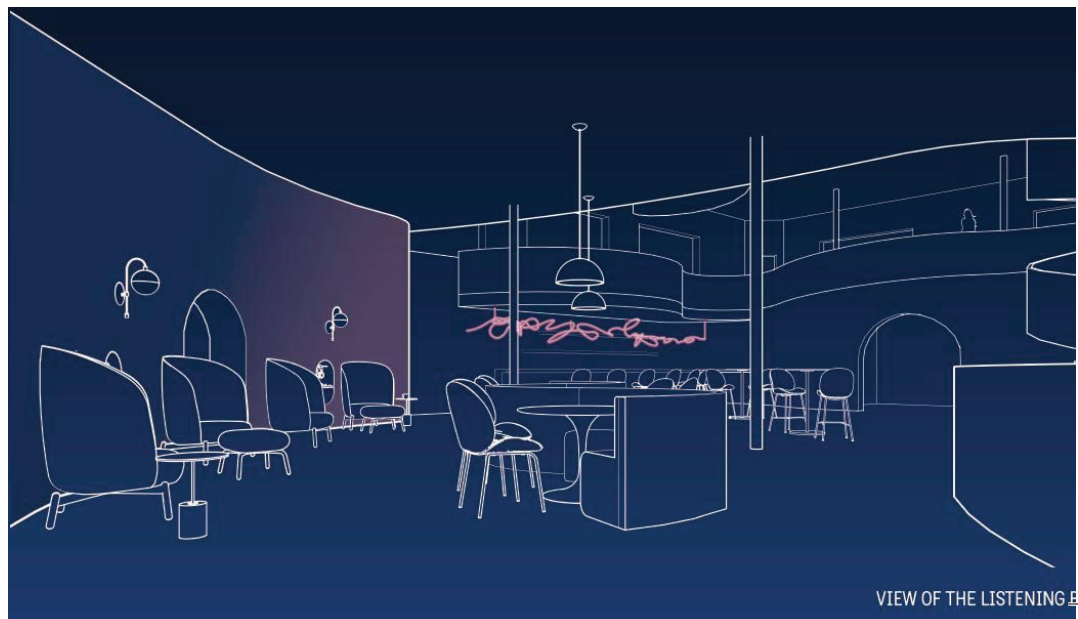
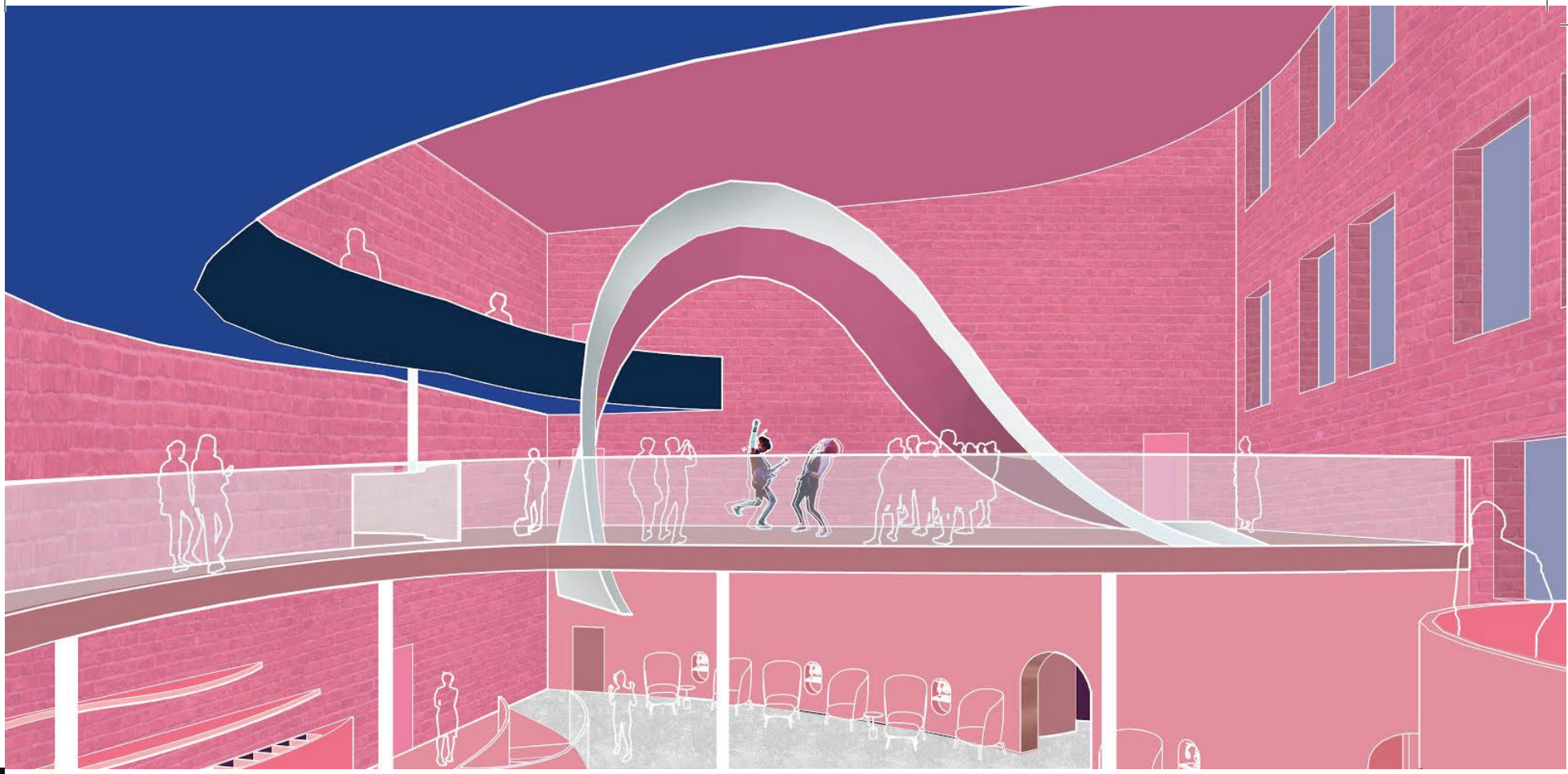


THE CAVERN

CONCEPT: Automation. How does one's visceral reaction to music translate into built space?

A city full of musicians with nowhere left to practice. An abandoned jazz club on U Street. The Cavern brings back music to the former Bohemian Caverns building and gives local musicians what they need: a space to create. The conception and design of the space is inspired by the unique sound and lineage of DC music. Automatic drawings and 3D explorations executed through experiencing local music directly influenced the program, layout, and architecture of the space. The final result includes ten rehearsal studios, a small venue, and a robust collection of local albums that visitors can listen to on site. The Cavern: for musicians, by musicians.





VIEW OF THE LISTENING E

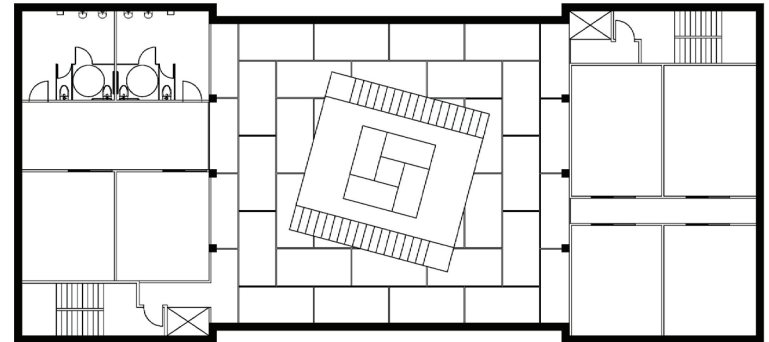
Elise Hogue



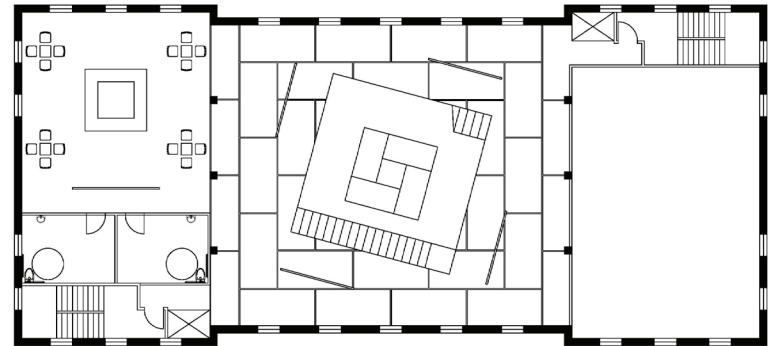
Growing up, Elise always knew she wanted to do something relating to art. She loved drawing and painting since she was young. However, she desired a way to utilize art to change the world in a more practical way. This is how she stumbled across design. Elise is also a minor in Japanese language and culture, which is something she chose to influence her capstone. Elise's design philosophy is that of simplicity. She wants to use art and design to help people appreciate the little things in life.

IKIGAI: JAPANESE CULTURAL CENTER CONCEPT: TRANSFORMATION

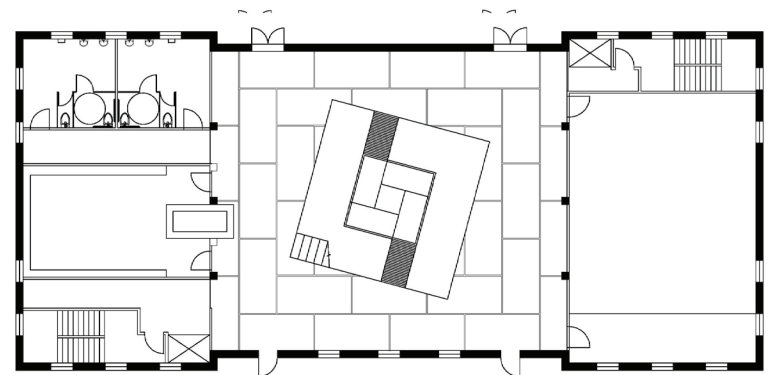
Ikigai is a Japanese language and culture center. Learning new languages and cultures can provide new insights and ways of viewing the world. This in turn transforms one's mind and perspective. The idea of transformation is what really drove this project. A pristine and open central core of the building serves as primary circulation space. However, the form at the center is cranked thirty degrees, influencing the rest of the space. Meanwhile, implementation of Japanese elements such as simplicity as well as purity of form and materials, the space intends to echo a feeling of modern Japanese architecture.



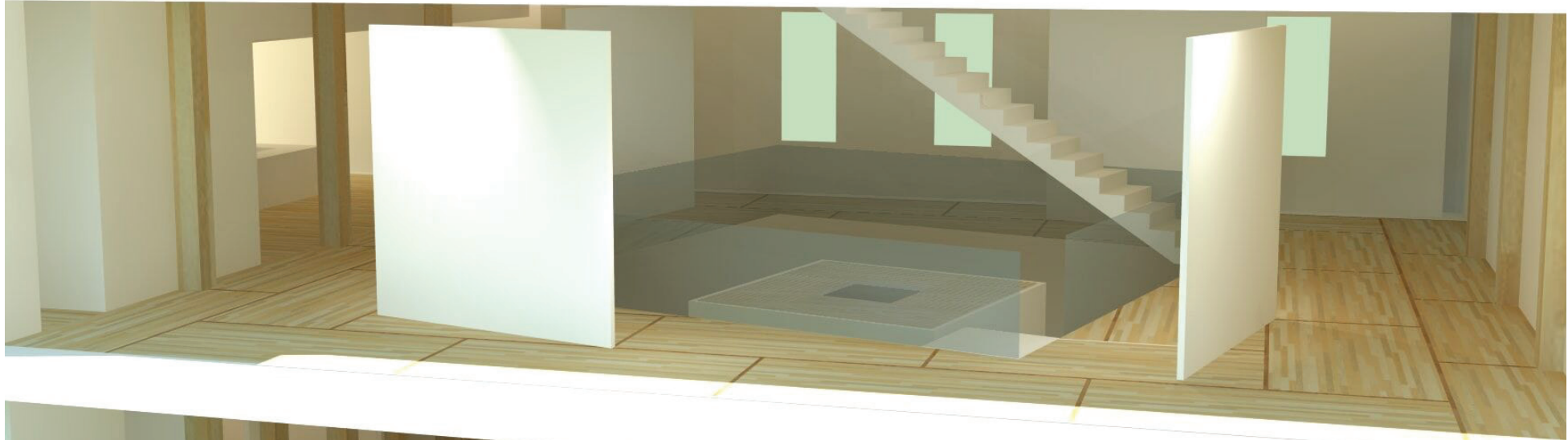
Third Floor Plan
Scale = 1/8" = 1'-0"



Second Floor Plan
Scale = 1/8" = 1'-0"



First Floor Plan
Scale = 1/8" = 1'-0"





Shane Magher

Having grown-up in France, Barbados and Florida exposed to different cultures and styles. As a result, that exposure greatly influenced my decision to be a designer. My goal is to create beautifully curated experiences for all within the hospitality field.

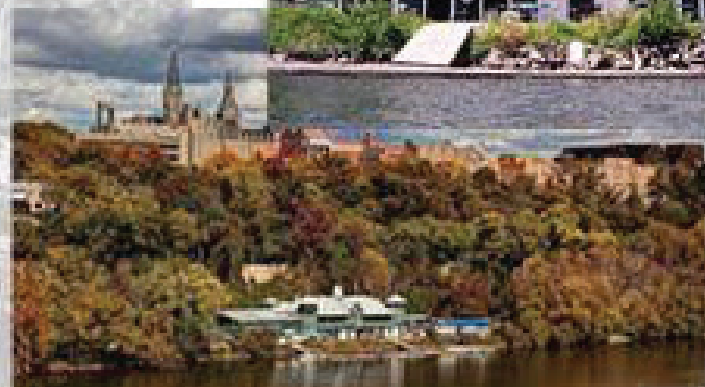
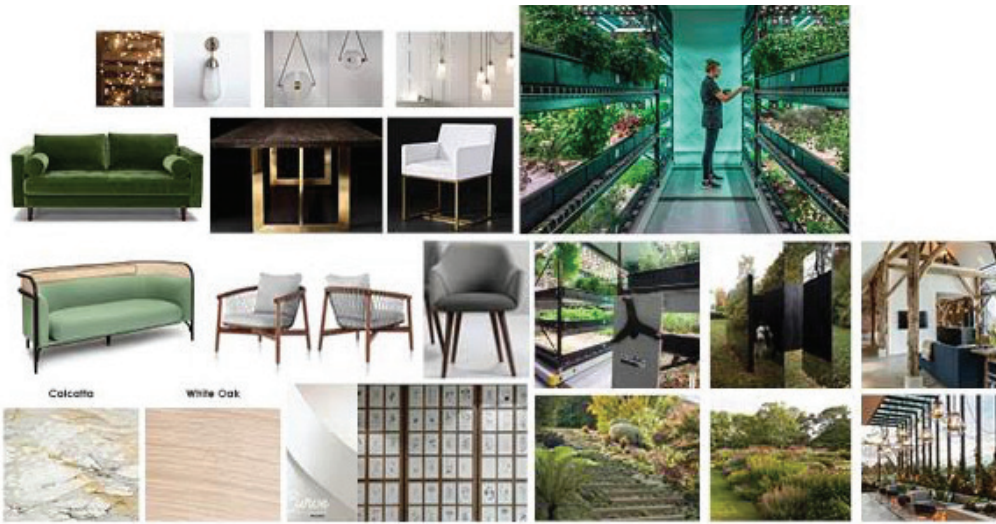
VIVRE FARM TO TABLE - TABLE TO FARM

CONCEPT: REVEAL

A pause from everyday life revealing what urban farming and farm-to-table can be to the modern city dweller. Showcasing how the raw and natural can reveal its transformation visually coinciding with the reveal that fine and foreign ingredients can bring to one's palette, allowing the mind to go to an imaginative get-a-way.



- HYDROPONIC FARM
- HYDRO FARM - CHEF TABLE
- BAR / LOUNGE
- COMMON AREA
- KITCHEN / DUMPWATER
- DINING
- OUTDOOR SEATING





Kristina McClimans

I completed my Bachelors Degree at Elon University for Business Administration and Accounting. I started my career as a Recruitment Consultant and worked company's such as Clear Channel, Samsung and ADP. I made a change to go to Graduate school to pursue my passion for design and make it a career.

While pursuing my Graduate Degree I Interned with Duralee Fabrics as a Showroom Intern. This internship gave me exposure to the Residential design industry, where I learner about different manufacturers and furniture ordering/purchasing process. I also Interned at Sorrell Design Firm as a Designer. This experience gave me real world exposure to the design process for commercial (restaurant, workplace, retail, distilleries, etc.) projects in the D.C. area. I participated in several site surveys, client meetings, FF&E research, and material selections for projects.



BALT FOOD HALL AND BAR

LOCATION: BWI AIRPORT

SIZE: 13,000SF

BALT Food Hall & Bar is located in BWI Airport is designed to cater to the modern day traveler. The space is designed to offer conveniences and accessibilities in order to make the travelers experience more enjoyable. Travelers are able to experience Baltimore cuisine from local vendors without having to leave the airport. In an effort to make the traveling process more efficient, the design incorporates state of the art technology with individual tablets for ordering, entertainment, flight status, and payment options. Customized flexible storage throughout the space makes storing carry-ons and personal items more convenient while dining. The design evokes the spirit of Baltimore through the use of raw materials, an overall industrial feel and grit.





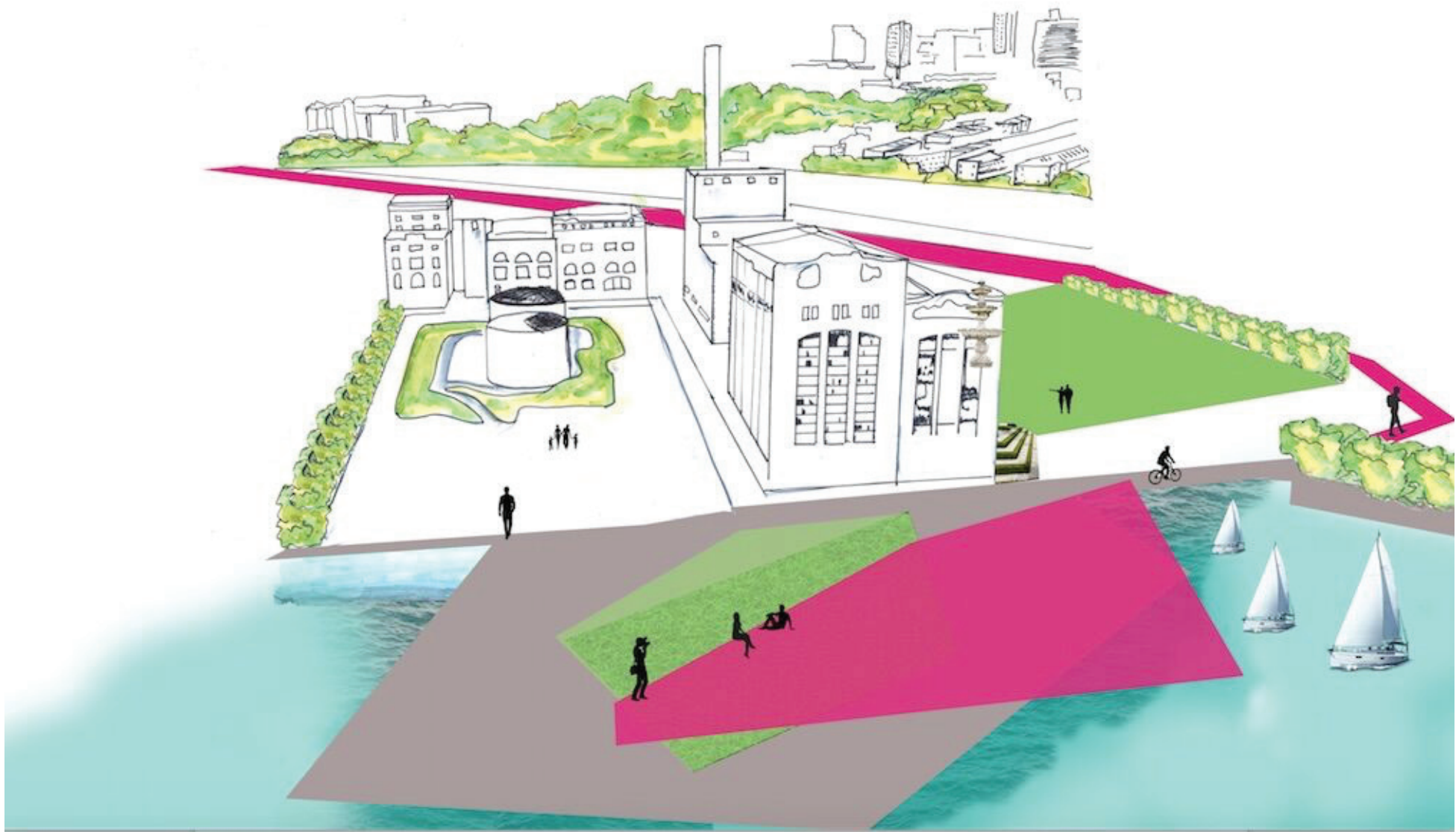
My name is Nefertari Muhammad and my love for architecture and interior design started as a young girl growing up in Baltimore City. I attended Western Senior High School, where I was able to develop my arts and design skills. I decided to blend my interests and I received my B.A. in Studio Art at The University of Maryland, College Park specializing in wood and metal sculpture and painting. After studying abroad in Spain and completing my thesis on Spanish Architectural influences I knew I wanted a career in the design world, and find innovative ways to use design thinking to improve the quality of life in cities and communities. I am inspired by music, nature, and personal experiences and I enjoy creating art and designing spaces that capture your heart and free your mind.

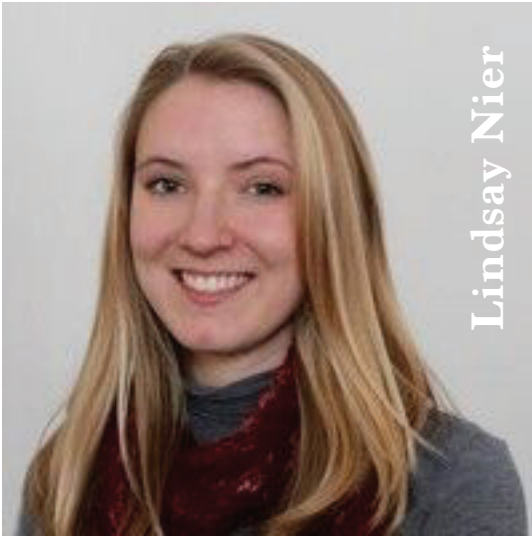
MISSION 100,000 SF



CONCEPT: turbine engine , anatomy of a rose- compression, datum, layeringThe concept of Mission is based of the structure of a turbine engine and the anatomy of a rose. The compression and release of the turbine engine is expressed in the sequence of spaces from intimate to grand. The layering and reveals of different spaces embodies the rose and the unexpected beauty in Baltimore. The end goal for the users of the space is for both introverts and extroverts to be able to exist in the same social space and have opportunities to connect.

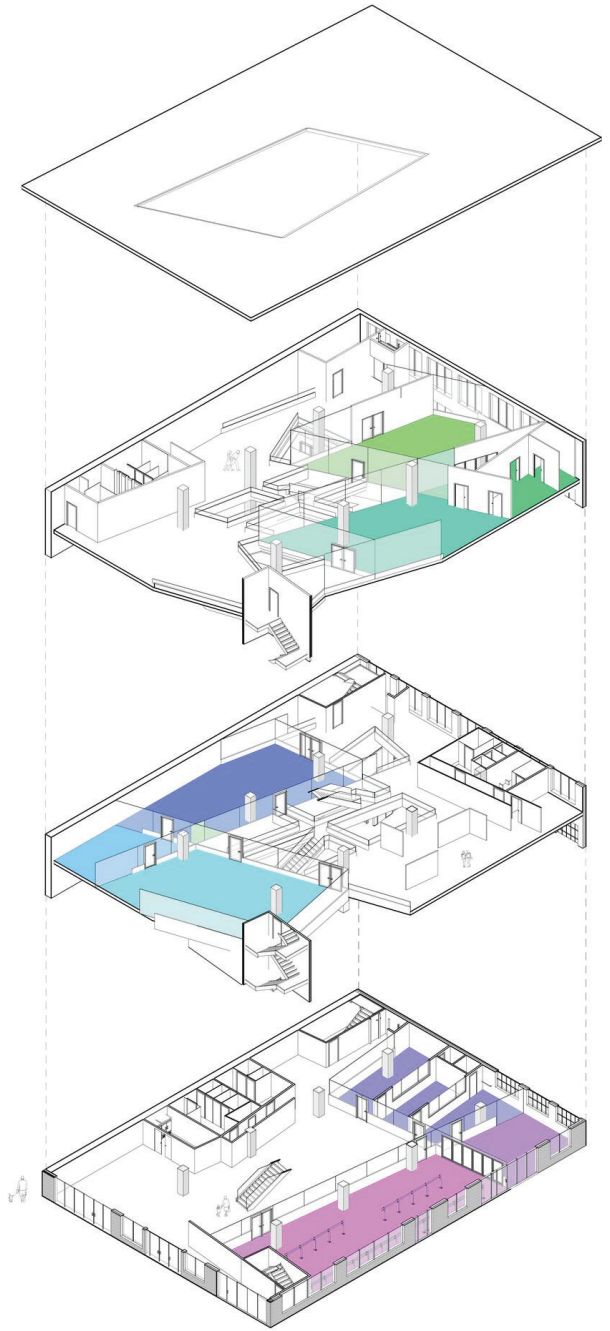
Mission is a re-development of the existing Gould Street Power Plant located on the Port Covington waterfront in Baltimore, Maryland. The purpose of Mission is to recreate the current image of Baltimore by increasing resident retention, promoting tourism, and providing employment opportunities. The new development includes: a contemporary bar/lounge and hotel, coffee shop, garden, pedestrian bridge, pier, and master plan of site.





Lindsay Nier

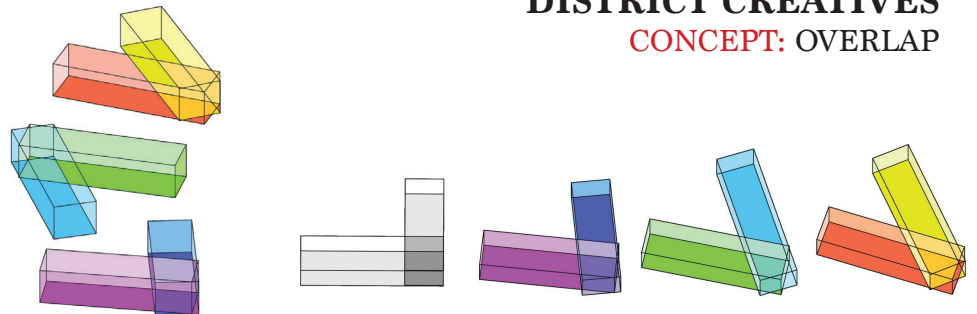
Lindsay grew up in a small town north of Philadelphia, with her love of design and art starting at an early age. She came to GW in the Fall of 2014 to study international affairs, but quickly realized she could turn her passion for the arts into a career, and transferred into the interior architecture program. In the Spring of 2017 Lindsay lived in Denmark, studying interior design at the program DIS. Experiencing Danish culture with its iconic and innovative design was an incredible experience—and of course she talks about Europe constantly. Lindsay's dream is to one day design be a production designer creating film or music sets. When she's not thinking or talking about design Lindsay loves doodling fashion, helping with theatrical productions, and learning to cook.





Description: Overlap of communities, arts, and lifestyles come together of 14th and P Street in District Creatives. In this creative community center, branches of the performing and visual arts converge in joint spaces and connect artists of various disciplines. Visual overlap through the three-story space increases curiosity about activities above and helps to inspire artists and visitors alike. In the District Creatives space, the diverse community of the Logan Circle Area can come together in a public area filled with resources and activities for a wide range of ages.

DISTRICT CREATIVES
CONCEPT: OVERLAP





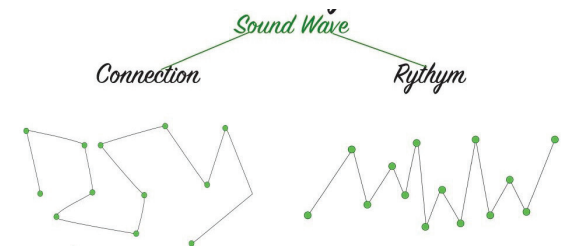
Shalita Perkins

Born in Washington D.C., raised in Bowie, Maryland, I began exploring my love for the arts at the age of 3 when I began to dance. As I grew older, I later became an assistant dance instructor teaching the younger students new dance routines. I have always found a way to work various art forms into my daily life. During my undergraduate years at Morgan State University, I took elective classes in photography, graphic design, video editing, etc. During my last year of undergrad, I took an Interior Design class and it felt like a switch was flipped in my heart! I knew at that time where my future was headed and what I wanted to do for the rest of my life.

LI'S SCHOOL OF PERFORMING ARTS

CONCEPT: Sound wave: Connect and Rhythm

The Li School of Performing arts is a High School dedicated to cultivating the talents of students in Dance, Theater, and Music. This school breaks open the stereotype of school design by creating moments of collaboration and integration of class rooms and rehearsals spaces.







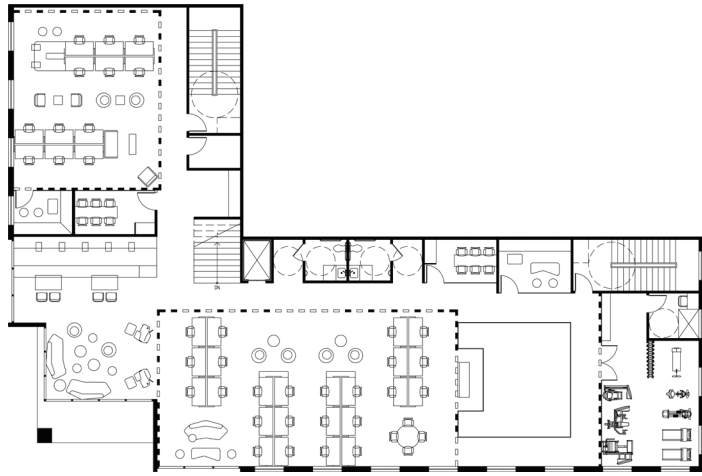
Isabella is a graduating senior of the Interior Architecture program at The George Washington University. She has traversed the worlds of the visual and performing arts and design, dancing since the age of three and exploring the various studio arts that have always captivated her. As practical as she is artistic, Isabella works as an independent graphic designer and photographer. You may have seen her work in the bagillustration for a favorite product: Xochitl's new sprouted grain chips.



XOCHITL HEADQUARTERS

CONCEPT: MOUNTAINS AND VALLEYS

Xochitl's new office, a 12,000 square foot space in Irving, Texas, supports employee collaboration and well-being while maintaining a focus on the company's Aztec roots. The Aztec's fascination with mountains inspired Xochitl's mountains and valleys concept that forms the office interior. Comfortable, permeable enclosures (the mountains) define areas like the open workspaces and the pantry and dining space while open, expanding spaces (the valleys) define and highlight key programmatic areas such as the chip creation lab and the open collaborative space. The interior is finished with a neutral palette that emphasizes visual texture and incorporates color through tactile furniture upholstery. The office program incorporates a variety of work settings that support a rhythmic combination of high-focus work, collaborative meetings, and restorative activities. Together, all of these aspects lay the foundation for creativity and innovation to flourish at Xochitl Headquarters.

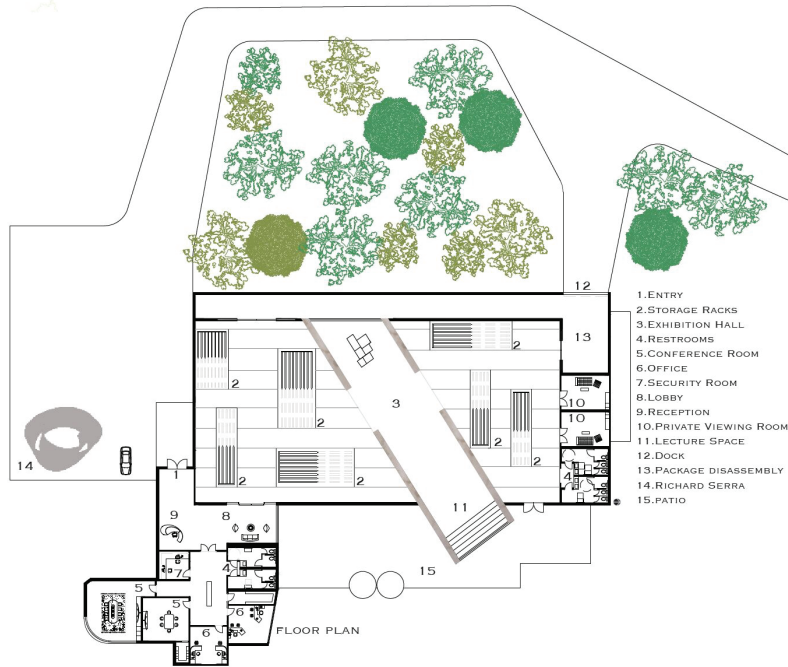




THE ART EXCHANGE

CONCEPT: **TRANSPARENCY / SLICING**

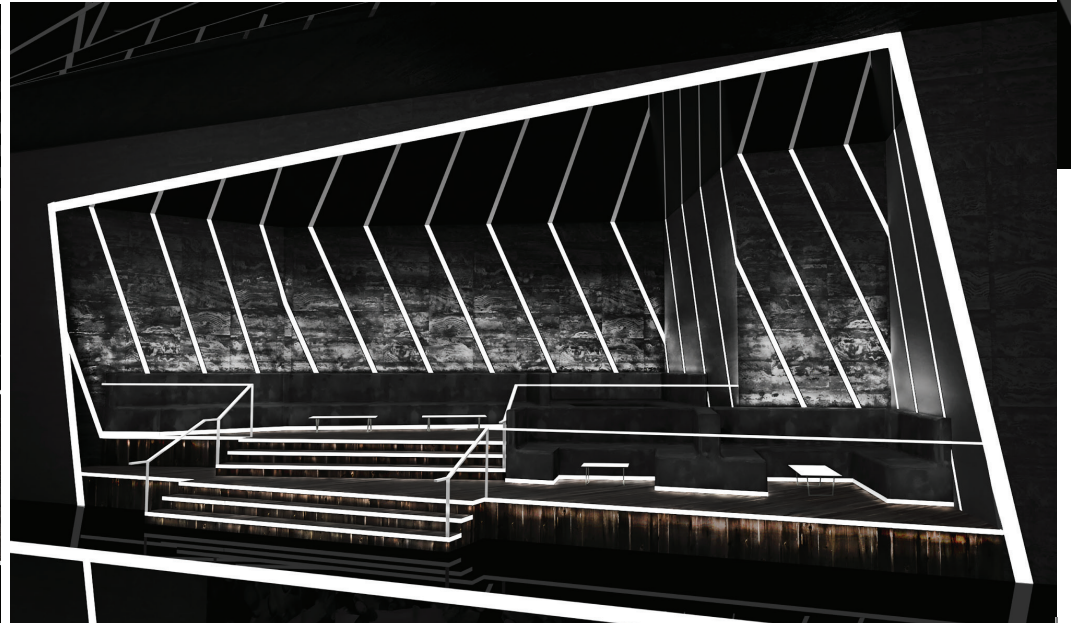
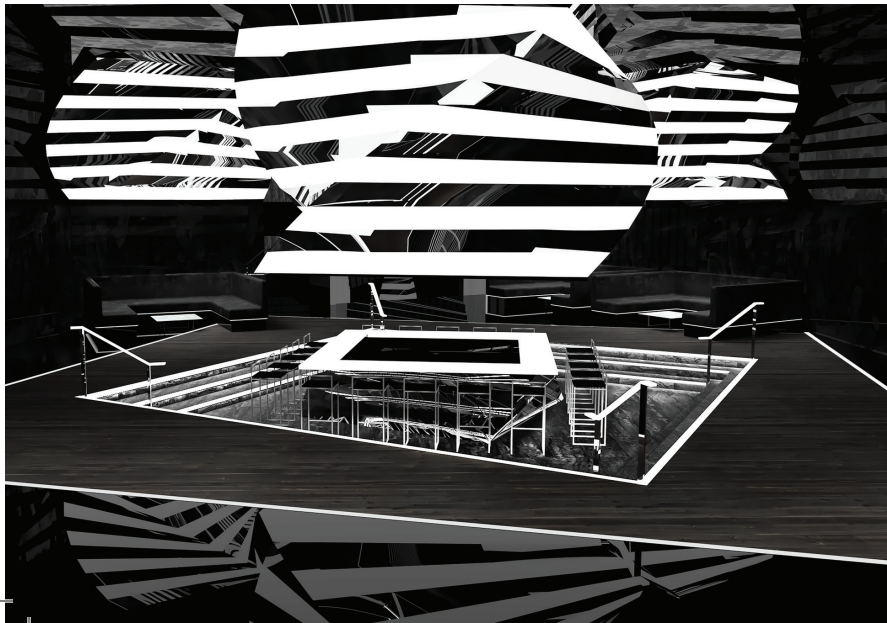
Art storage facilities maintain a stigma of secrecy, epitomized by vaults that hide cultural goods. To eradicate this stigma, I have designed The Art Exchange, a one-story volume that combines storage, fused with an exhibition space dedicated to displaying the stored art. The exhibition space creates a unique meeting ground for gatherings and interactions. The interior of the exhibition hall will be used to host public activities such as performance art, events, art discussions and talks, all while having sightlines into the storage area. The facility will utilize interactive art racks to grant viewers complete visibility of the stored items. Tenants will have access to private viewing rooms, conservation services, and a gallery space dedicated to showcasing stored art to the public. At The Art Exchange, private art collectors, galleries and museums are finally able to safely store their collections under state of the art conditions without completely isolating important cultural goods from the public.

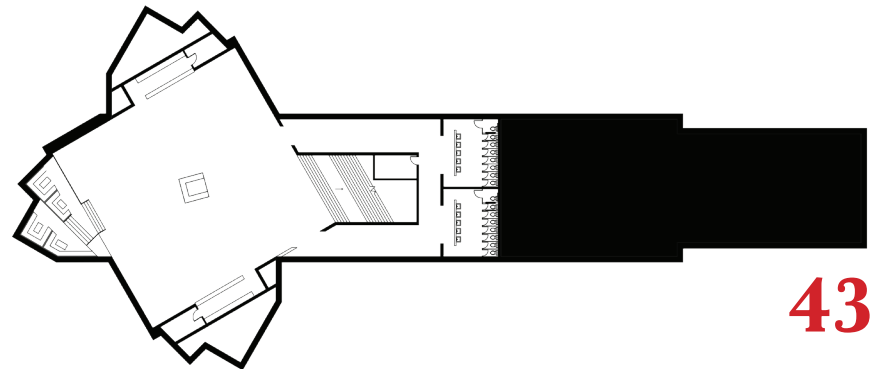
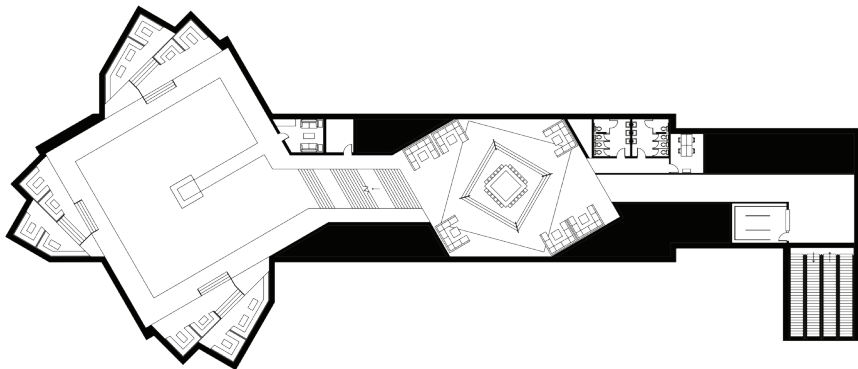
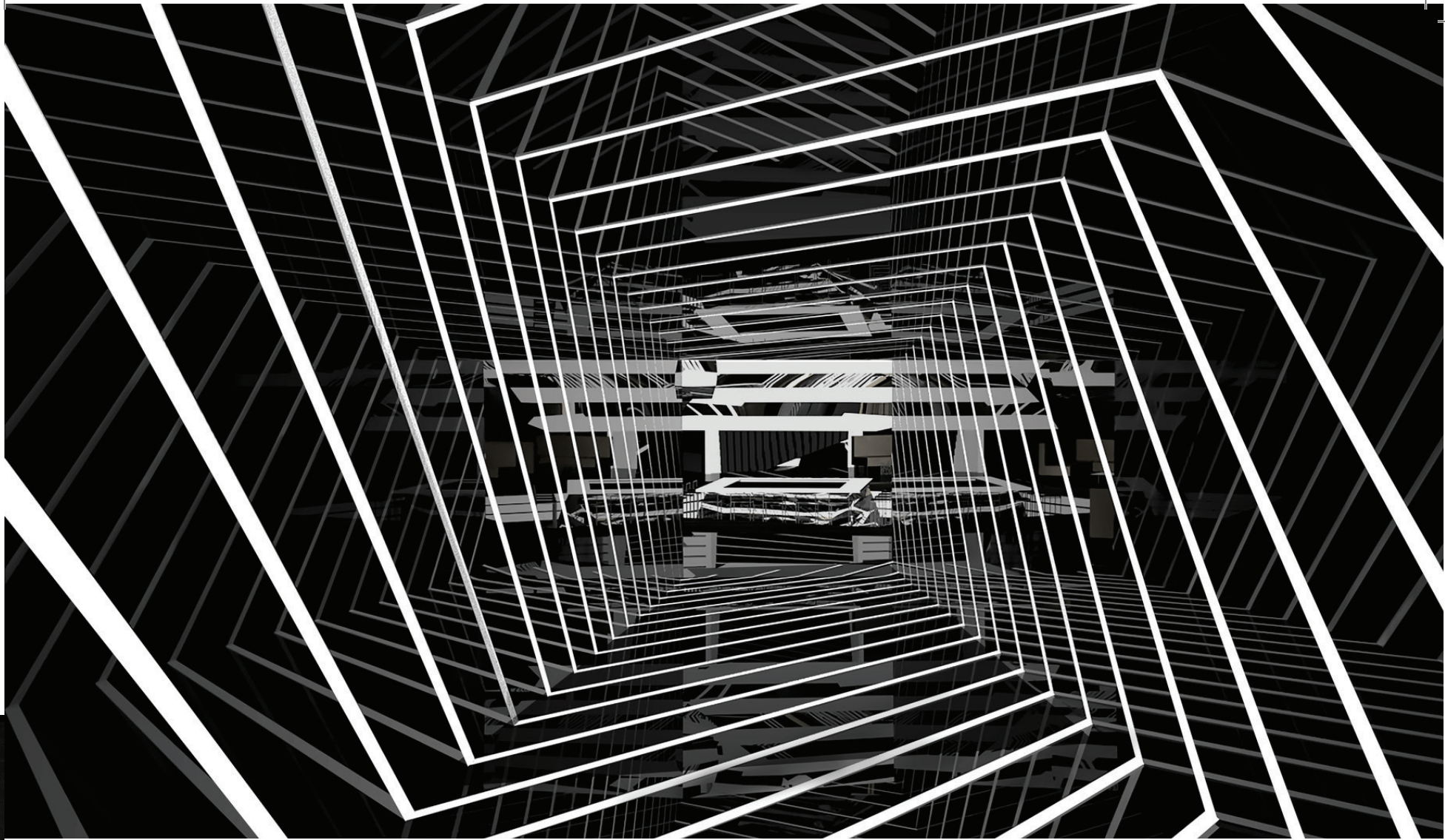




TUNNEL VISION NIGHTCLUB

Washington, DC is becoming a hotspot for young professionals to settle down after they finish schooling. This young and lively demographic has changed the nightlife culture throughout the city. They tend to choose destinations based on the experience rather than getting drunk in a dive bar. Though DC has a thriving nightlife scene already, there is nothing comparable to Tunnel Vision Nightclub. Located in downtown, its central location in the abandoned Metro Center Station makes it the perfect destination for friends to meet up from across the city to let loose and have a dance. Exclusive events with international DJs are held monthly, drawing in A-list celebrities, socialites, and even politicians. When there is a guest performer at Tunnel Vision, you won't want to be anywhere else. This subterranean hotspot takes guests on a journey as they descend into an underground oasis dictated by the flow of booze and the pulse of the music. A lounge bar is the first stop where visitors can grab a drink and convene with friends before heading to the dancefloor. The concept of rotation is clearly portrayed in the strip lighting that draws you deeper into the space with every level change. VIP tables are available for those who want to exceed the already extraordinary experience with a booth of your own and bottle service all night. Unlike most DC bars, final call is at 6am allowing visitors the option to stay out all night. Get yourself looking good and mentally prepared, because you never know what will happen when you head to Tunnel Vision and venture "down the rabbit hole."

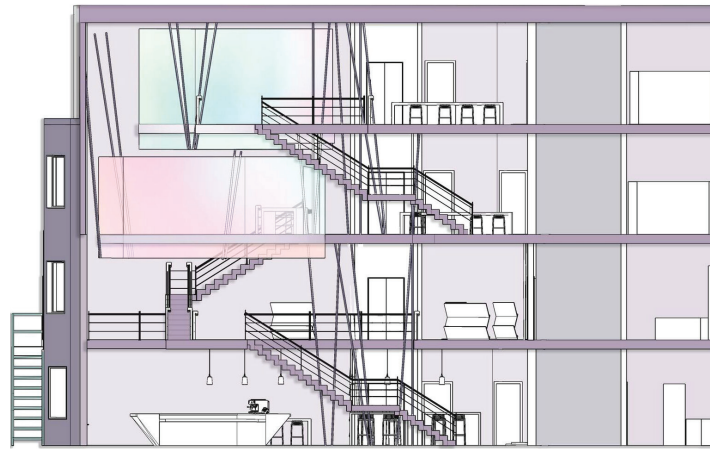






Shelby Thrasher

A Missouri native, my background is in Art History and Museum Studies - an area of study that allowed me to support and encourage the arts throughout the midwest through art in the park festivals, exhibit designs, and gallery openings. As a designer, I focus on sustainable and functional design, highlighting natural and raw materials. I gravitate towards quirky and am always looking to celebrate nostalgia. Outside of school, I spend a lot of time traveling, thrifting, cooking, and taking pictures of my cats.



COMIC BOOKS AND COCKTAILS

CONCEPT: TENSION AND BALANCE

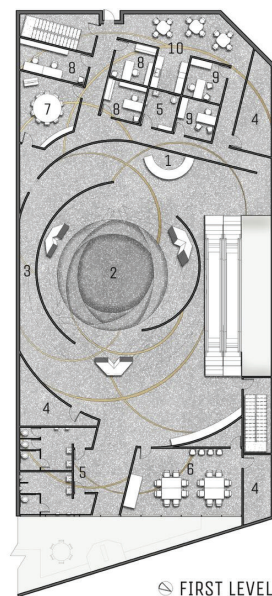
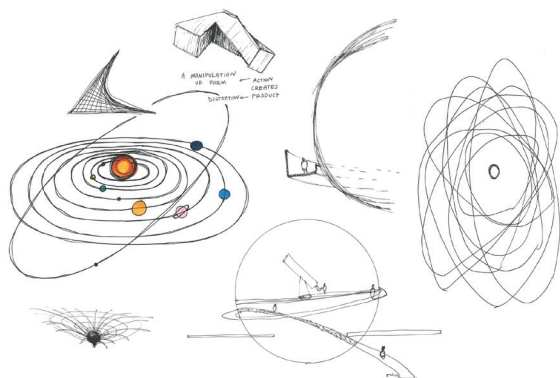
Inspired by a common theme throughout the world of comics, Good versus Evil, and drawing motifs from Buffy the Vampire Slayer, tension and balance will be found throughout the space; the wicked and the redeemed. As a bar, this will serve as not only a cool neighborhood hangout, but also as a gateway into nerd culture. As a comic book shop, the space will allow for exploration both through story and through art - whether it is reading, writing, or drawing in the provided workshop space. As people move through the space, they will continue to discover the narrative being created. As they pause for a moment in the suspended reading cubes, the moment where good and evil meet, they become the actual characters of the story.



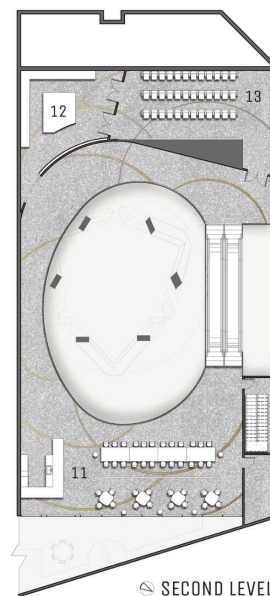


Shannon Turner

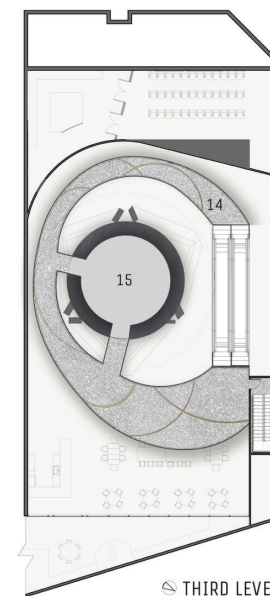
Shannon grew up in Dallas, Texas and came to GW for the DC city life. After taking a semester off junior year to intern at an interior design firm in Philadelphia, Shannon came back to GW ready to start the Interior Architecture program. Outside of class, she likes to cook, write, and watch *The Office*. Her dream is to one day design and build her own dog house for her future dogs.



FIRST LEVEL
3/32" = 1'-0"



SECOND LEVEL
3/32" = 1'-0"



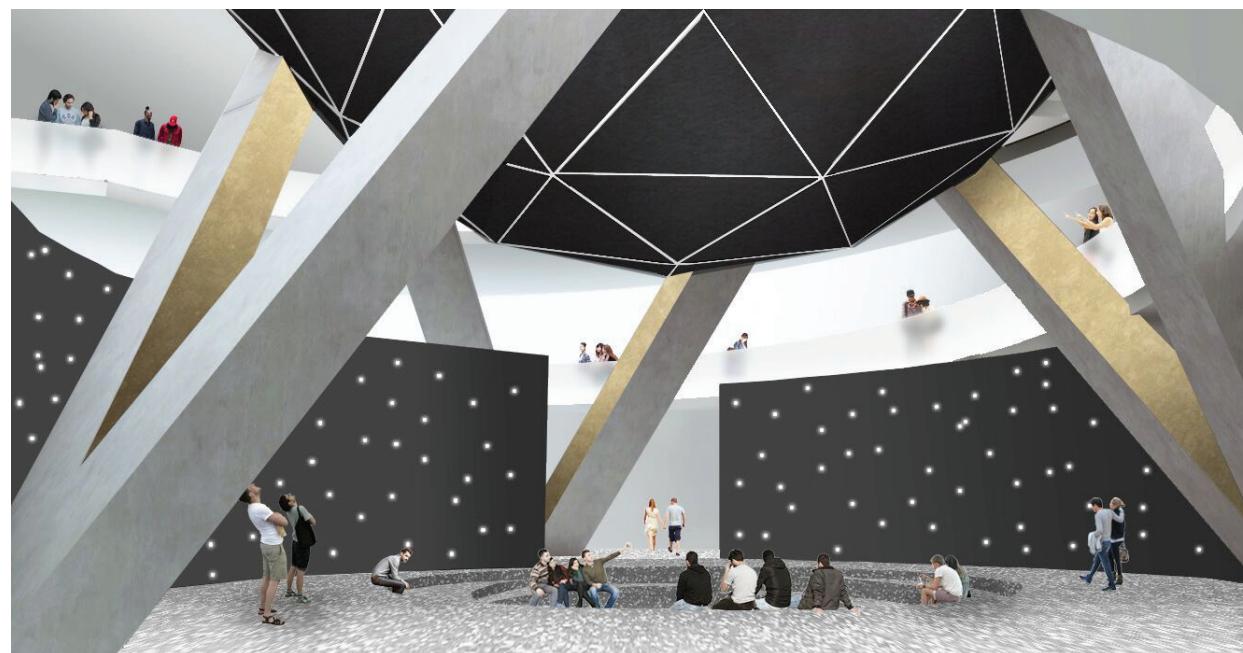
THIRD LEVEL
3/32" = 1'-0"

ROOM KEY:

- 1. RECEPTION
- 2. ATRIUM
- 3. GALLERY
- 4. STORAGE
- 5. RESTROOM
- 6. EDUCATION
- 7. CONFERENCE
- 8. LABORATORY
- 9. OFFICE
- 10. BREAK AREA
- 11. CAFE
- 12. WAITING ROOM
- 13. THEATER
- 14. WALKWAY
- 15. SPHERE PLATFORM

MATERIAL KEY:

- OPEN TO BELOW
- TERRAZZO
- BRASS TRIM
- BLACK STEEL





CONCEPT: A telescope magnifies our scope, yet must also shrink and refract the images of outer space to allow us to simply view it. Manipulation of light and shadows in the universe creates a constant distortion that must be explored. The displacement of celestial bodies through gravity and inertia informs the organization of my observatory and integrates itself throughout the design, creating a unique experience for both scientific professionals and visitors of the space.

PROJECT DESCRIPTION: Located in the neighborhood of North of Massachusetts Avenue (NOMA) in Washington DC, Hawking Observatory sits right in between commercial buildings and rows of townhomes.

This fusion of public and private is brought into the observatory, which was designed to equally benefit researchers and tourists who are interested in learning more about outer space. Hawking Observatory starts on the second floor of the old Uline Arena, where visitors are greeted underneath the metal sphere which houses the telescope itself. Employees and scientists work in a separate area to ensure productivity, while visitors can navigate to the second level of the observatory to enjoy a bite to eat or a movie. The visitor's journey pinnacles upon entering the black sphere and observing celestial bodies through the telescope. This design is dedicated to the late Stephen Hawking, who dedicated his life to astrological research and scientific communication to help build awareness of science.



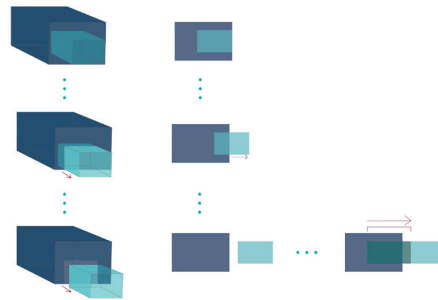


Samira Salahuddin

Samira is from Los Angeles and grew up moving around in California and abroad. The constant change in environment was what developed Samira's interest in human-centered design. GW's IAD program served as a way to learn how to think design-wise and apply it to solve real life problems affecting different people and communities. After graduation, Samira hopes to pursue a master of Nonprofit Leadership and Management and a career at non-profit design based organizations.



CHILDREN'S LEUKEMIA CENTER AT THE GEORGE WASHINGTON UNIVERSITY HOSPITAL



CONCEPT: **EXTRACTION**

The concept of Extraction is derived from the process of healing. In order for the body to change and improve (mentally, physically, and emotionally), extraction of the component hindering healing is necessary. Where extraction occurs, a void is created. The space then fills with activities to eliminate the disease and increase wellness.

The Children's Leukemia Center is based in the George Washington Hospital located in Foggy Bottom, in Washington, D.C. The center serves as a research lab for pediatric leukemia as well as a treatment facility for pediatric patients battling various types of leukemia.





Kenechukwu (Kay) Ugwuoke

My goal in life is to create unique spaces that reflect an individual's personality and enhance their way of life. My end goal is to design spaces that resonate and inspire people in all walks of life. Through my education at George Washington University, I have gained the knowledge to pursue a career in

Interior Architecture. And with a Bachelor's degree in Finance, an MFA in Interior Architecture, and professional experience in these fields, I have gained the confidence to contribute to design firms as an interior designer as well as branching out, in the near future, to start an Interior Design firm that will encompass my life goals in design.

HAVEN Shelter For Abused Women And Children

CONCEPT: HAVEN

The concept for Haven is "Embrace". The idea of an embrace is to show affection, warmth, as well as soothe the victims of abuse. Haven's purpose is to show them that it's safe to seek help. As a sub-concept, "Pivot" is used to signify the process of the shelter. At the starting point of seeking aid from a shelter, they are directed to find the help they need which will help them heal and transition back into society.

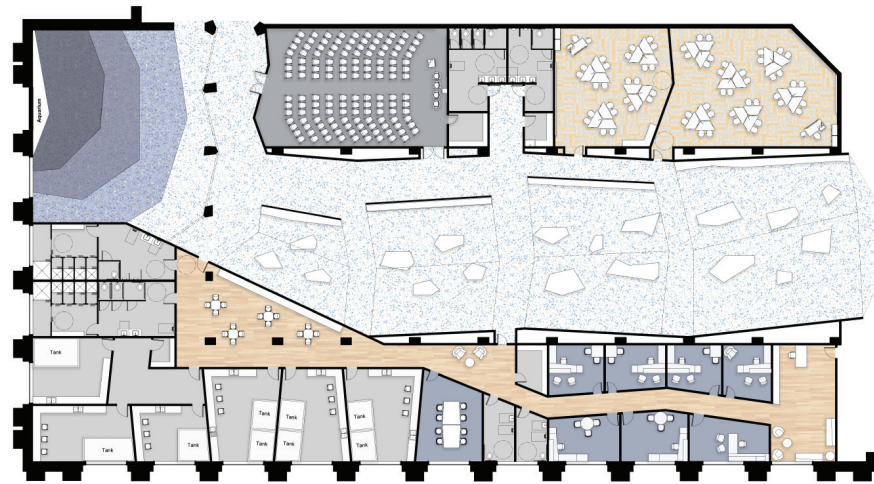
HAVEN shelter for abused women and children will provide a haven for women and children who have or are currently experiencing domestic violence or sexual abuse. The shelter will provide support and amenities that will help these victims escape from abusive situations as well as provide accommodations and aid to help them transition back into society.





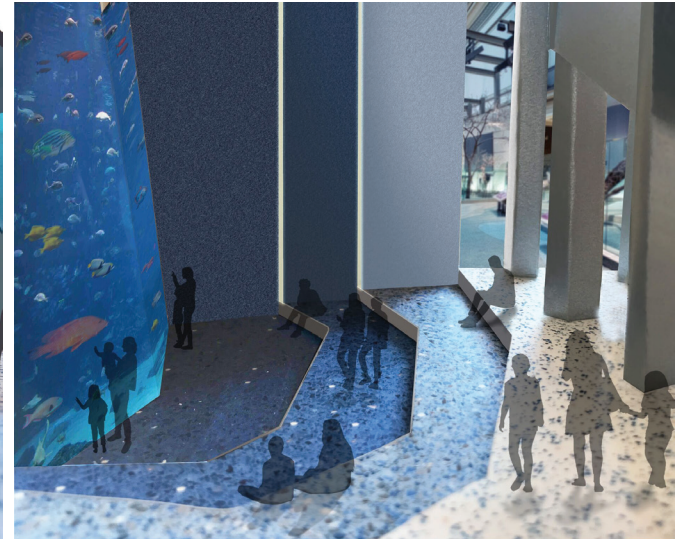
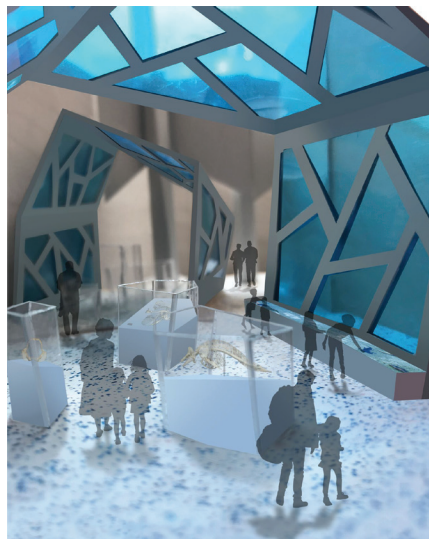
Casey Waleko

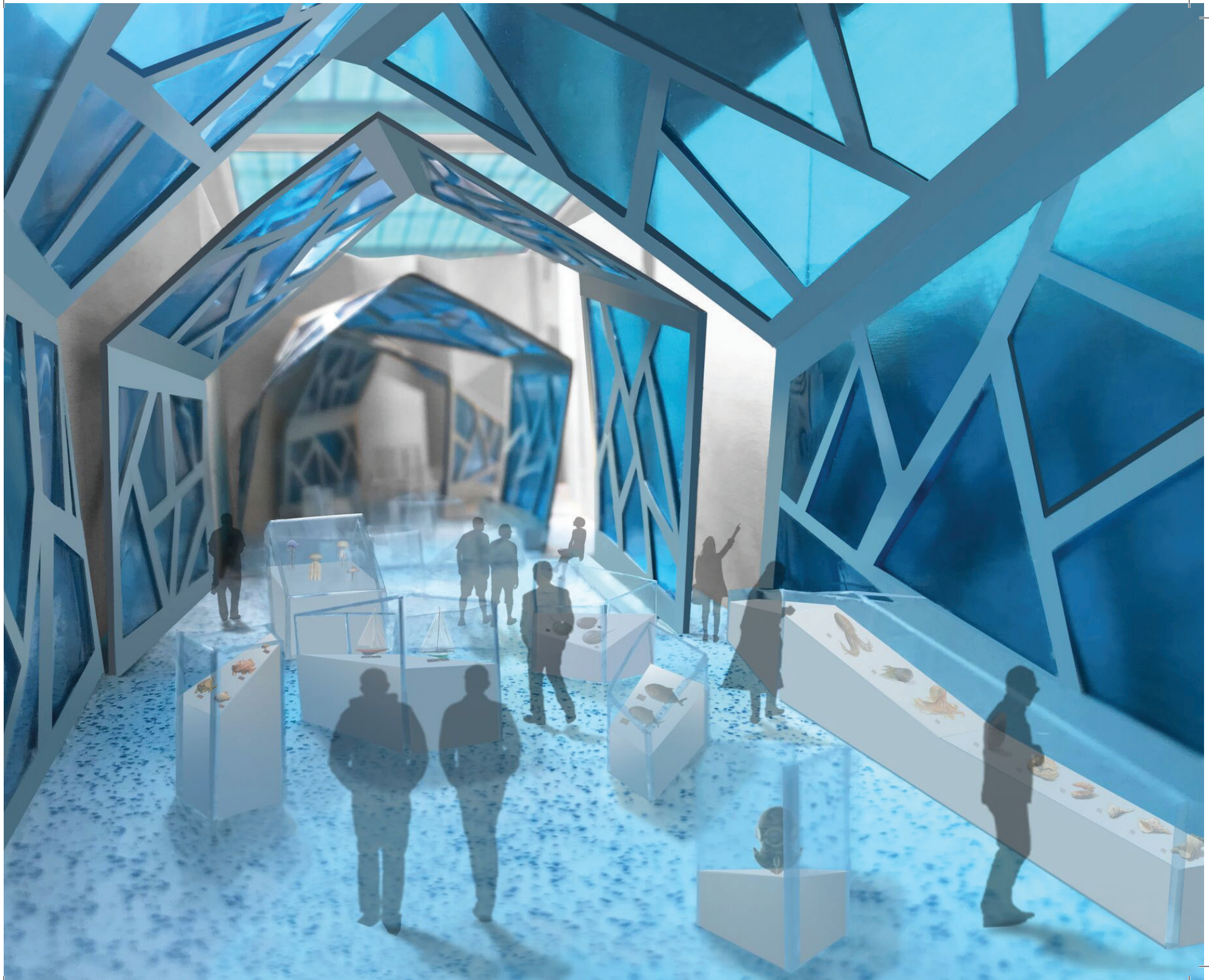
Casey is from East Hampton, NY and came to GW to experience living in a city. Casey knew at a young age she wanted to be in the design world. After rereading *The Alchemist* her sophomore year, she remembered her passion and switched from a Biology major to Interior Architecture. When she's not doing school work, Casey enjoys visiting museums, cooking and traveling. Casey is staying in DC after graduation and is excited to enter the professional field.



OCEAN EDUCATION AND RESEARCH CENTER CONCEPT: FOLDING

The Ocean Education and Research Center, located in the National Museum of Natural History, will bridge the divide between the sciences and humanities. The program includes research laboratories, classrooms, offices, exhibit space, and an auditorium. The central exhibit will serve as a transitional space between the two sides. In this transitional space, interaction is encouraged between visitors and researchers. The twisted form of the exhibit space is inspired by the deconstructed folding of a wave, and gives the user a sense of movement in water. Starting out large and crashing in on the user as they move further into the space, the structure represents the forming, folding and crashing of an ocean wave.





Jessica Whitehurst



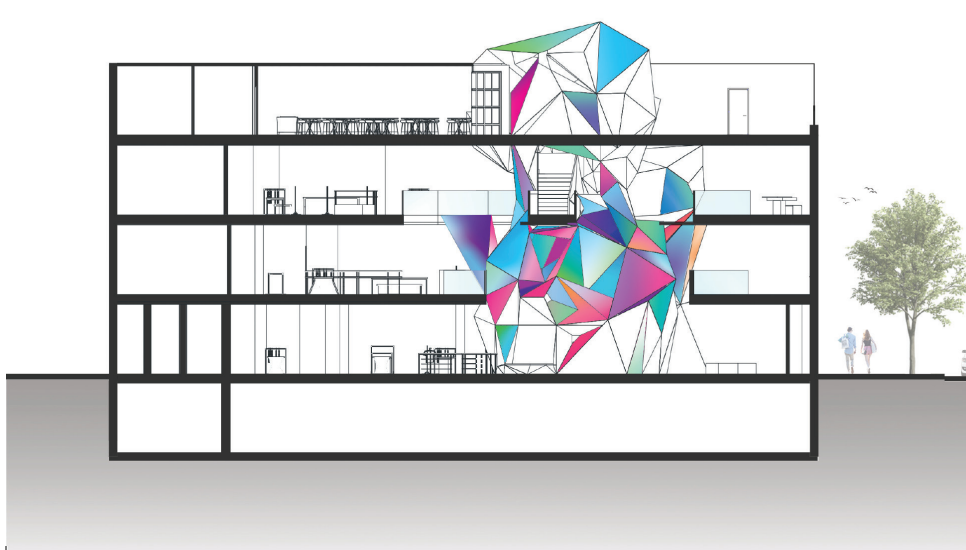
As a child, I remember constantly rearranging the furniture in my bedroom and drawing “floor plans” on graph paper at the kitchen table. Originally from Williamsburg, Virginia, I stayed in the area for undergrad and majored in business at the College of William and Mary. Fascinated by consumer behavior, I began working as a visual merchandiser for J.Crew, where I was exposed to the art of interior aesthetics in a commercial setting. I worked closely with the corporate visual team, understanding the significance of store design and the degree to which it impacts customer and employee experiences. While I enjoyed visual merchandising, I wanted to be able to cultivate human interactions with space at a more architectural level. Studying interior architecture has increased my awareness of the intentionality of design. I will be staying in the DC area after graduation and am excited by the prospect of starting my career as a commercial interior designer.



CONCEPT: INFUSE

Consumer demands for convenience, product assortment, and competitive pricing have changed the retail environment. To combat the shift from brick and mortar to online shopping preferences, retail must engage customers with the space, create memorable experiences, and integrate technology with interpersonal interactions. Mauveine, a high-end men’s and women’s clothing store, is designed to provide such experiences for the modern consumer. The design is inspired by dye, which interacts with textiles by transferring its color properties in a diluted form. When absorbing dye, fabric is infused with color but does not change in structure. Here, a faceted central staircase infuses the space in color and form, which is concentrated

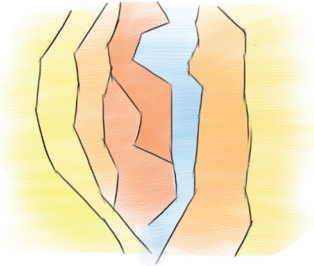
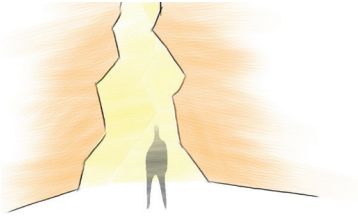
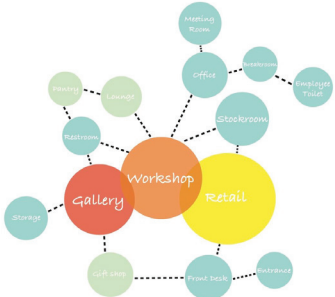
on the second level. The angularity of the staircase creates a dynamic environment of light and color. Natural and artificial light shines through colored glass and reflects onto white surfaces, while interactive colored lighting along display walls and fitting rooms allow customers to infuse the space themselves. The form is infused with angular walls, furniture, and lighting that delineate spaces for different experiences. In addition to clothing, Mauveine features a coffee bar, online order pick-up counter, custom garment dying, tailoring, appointment shopping, rooftop bar, and an outdoor event space—all of which encourage consumers to create their own experience at the store.

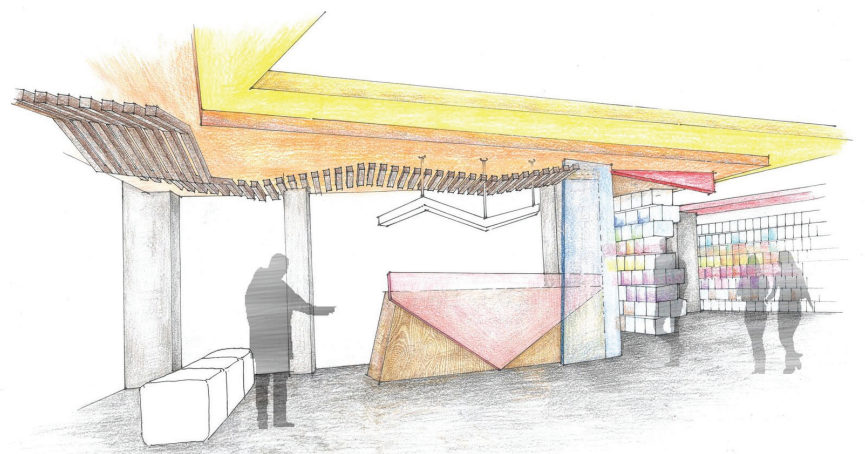
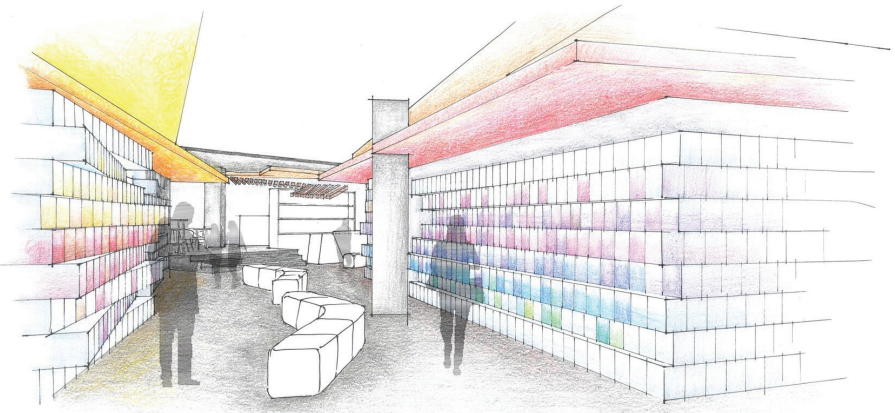
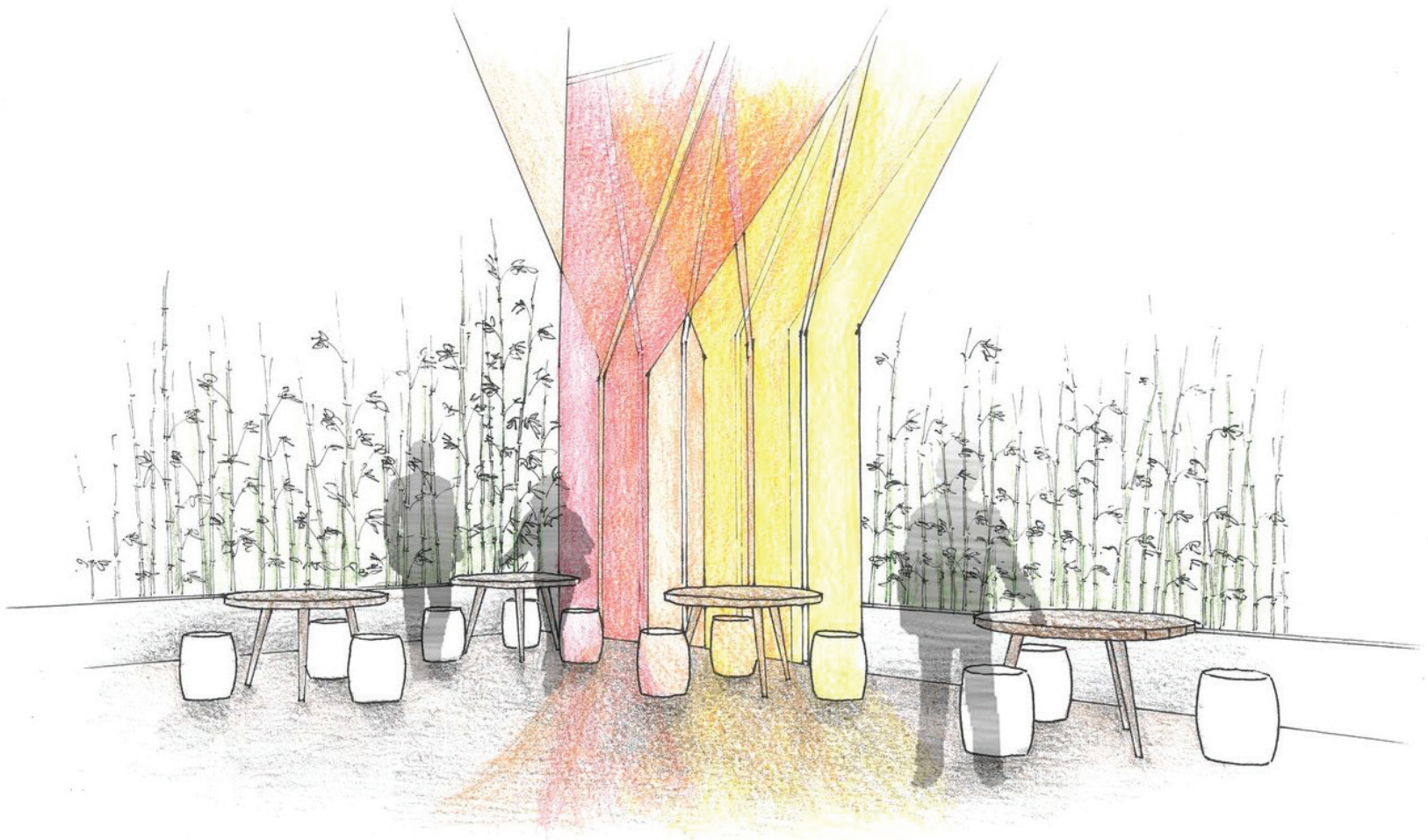


Wanyu Yin

PIGMENT STORE

CONCEPT: LAYERS

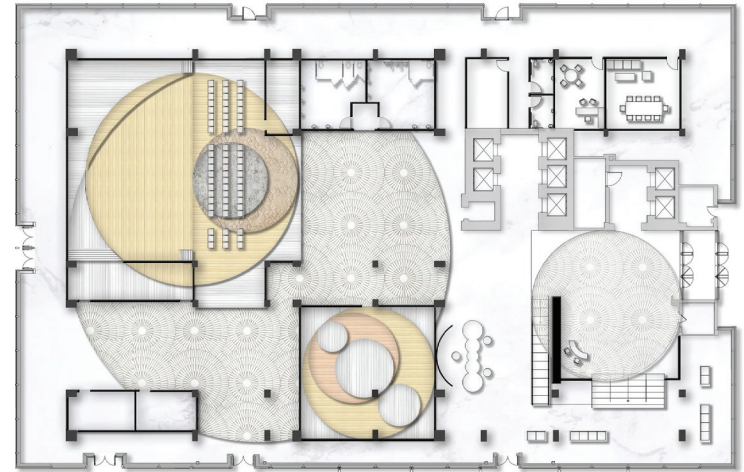
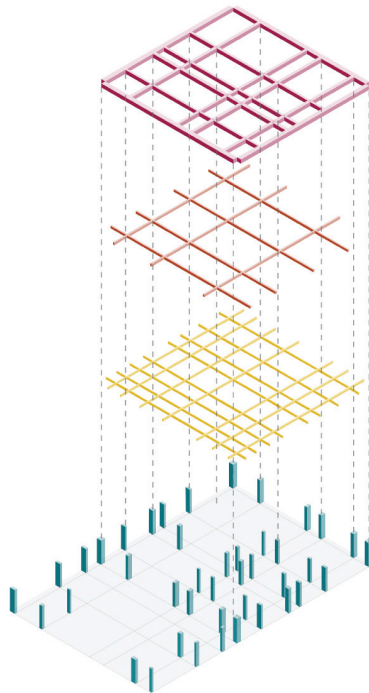






Wei (Kristine) Yu

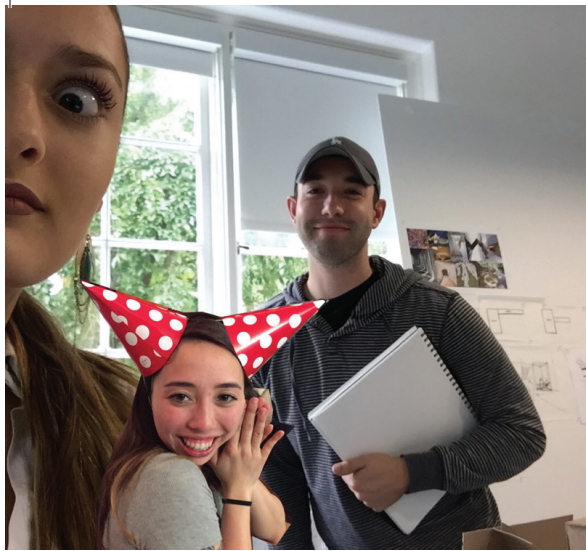
Kristine Yu grew up with a background in practicing Chinese calligraphy, dance and arts. She always wanted to pursue her dream job as a designer and an artist. Her favorite architect is Tadao Ando. Her style is deeply influenced by clean lines and minimal design. She believes that the way of thinking through design and problem solving is applicable to real life. Kristine's design philosophy is that "design should be a universal language for communication across different cultures and languages." As a designer, she intends to implement her professional skills, creativity and design philosophy to describe who she is to the world.



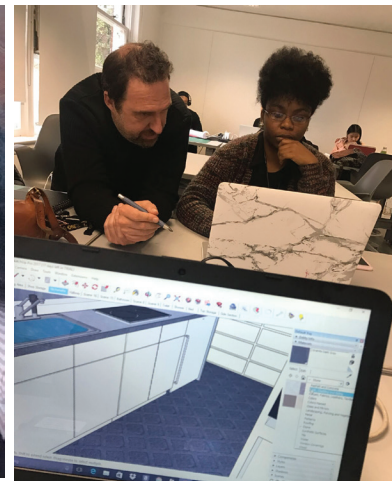
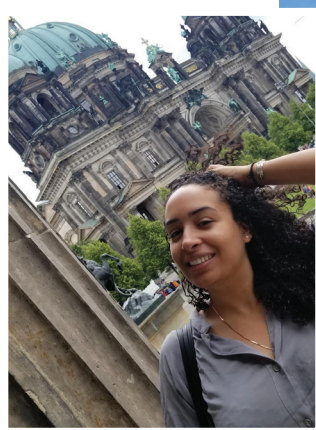
TIAN DI CHINESE DANCE CENTER

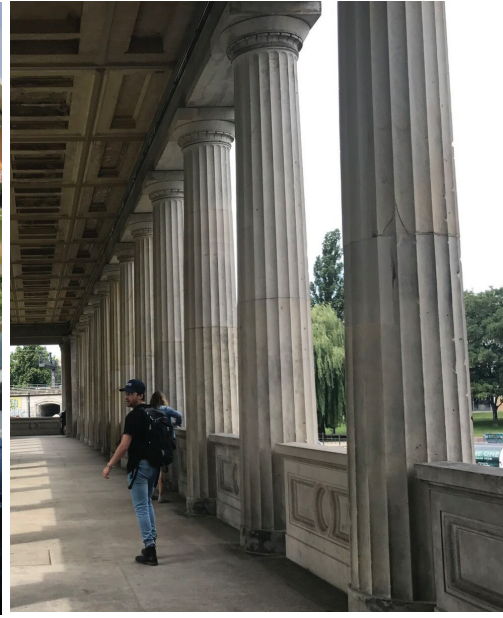
My project is a Chinese dance center, located in City Center, a mixed-use development in Washington DC. It will feature a theatre for Chinese classical dance as well as a studio for those who would like to explore the art of this very ancient tradition. The origin of this kind of dance was developed to show people's respect of the earth and the heaven. "Flat earth yet spherical heaven" (天圆地方) is another Chinese mythology that reflects people's curiosity of the universal space they were inhabiting. Chinese dance, unlike other types of dances, is not executed in a freestyle manner; instead, the movements must follow certain rules and organizations. Therefore, I created a grid system accordingly with existed columns and added ones in the building as a representation of "flat earth". The "spherical heaven" is composed of circles, represented in the flooring materials and lighting system. Those circles are more interesting for people to investigate as they travel through the interior spaces; arcs overlap, intersected, and do not follow a rigid pattern.











Nadia Volchansky