

SAATCHI



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INTRODUCTION

As stated in Article 27 of the Universal Declaration of Human Rights, "everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits".¹ However, historically there has been a persistent connection between the wealthy elite and the art world: the nature of art means that those who practice it are more likely to need additional financial support.² Today, the arts industry is still steeped in inequality, as the skills, resources and networks which determine who can engage with and distribute art, tend to be more accessible to those with disposable incomes.³

The impact of this is evident in the statistics published by Arts Council England in their diversity report of 2018-19. The statistics pattern an under-representation of people from black and minority ethnic (BME) backgrounds, as well as people with disabilities: BME people make up 11% of the artistic workforce, whereas white people make up 47%, and only 6% of the workforce are disabled, compared to 53% non-disabled.⁴

The complex social, cultural and economic issues which have generated this level of inequality can't be tackled overnight. However, there are certain measures which can be taken in order to improve the accessibility of resources and facilities in local communities, as a way of encouraging more people to create, consume and challenge the boundaries of art. The aim of this project is to create a space which alleviates this demand, by providing affordable art resources and classes for all abilities in a sociable and inviting environment. This proposal will be discussed further in the paper, supported by research into some existing spaces which promote the same principles, as well as an analysis of the chosen site and building for this project.

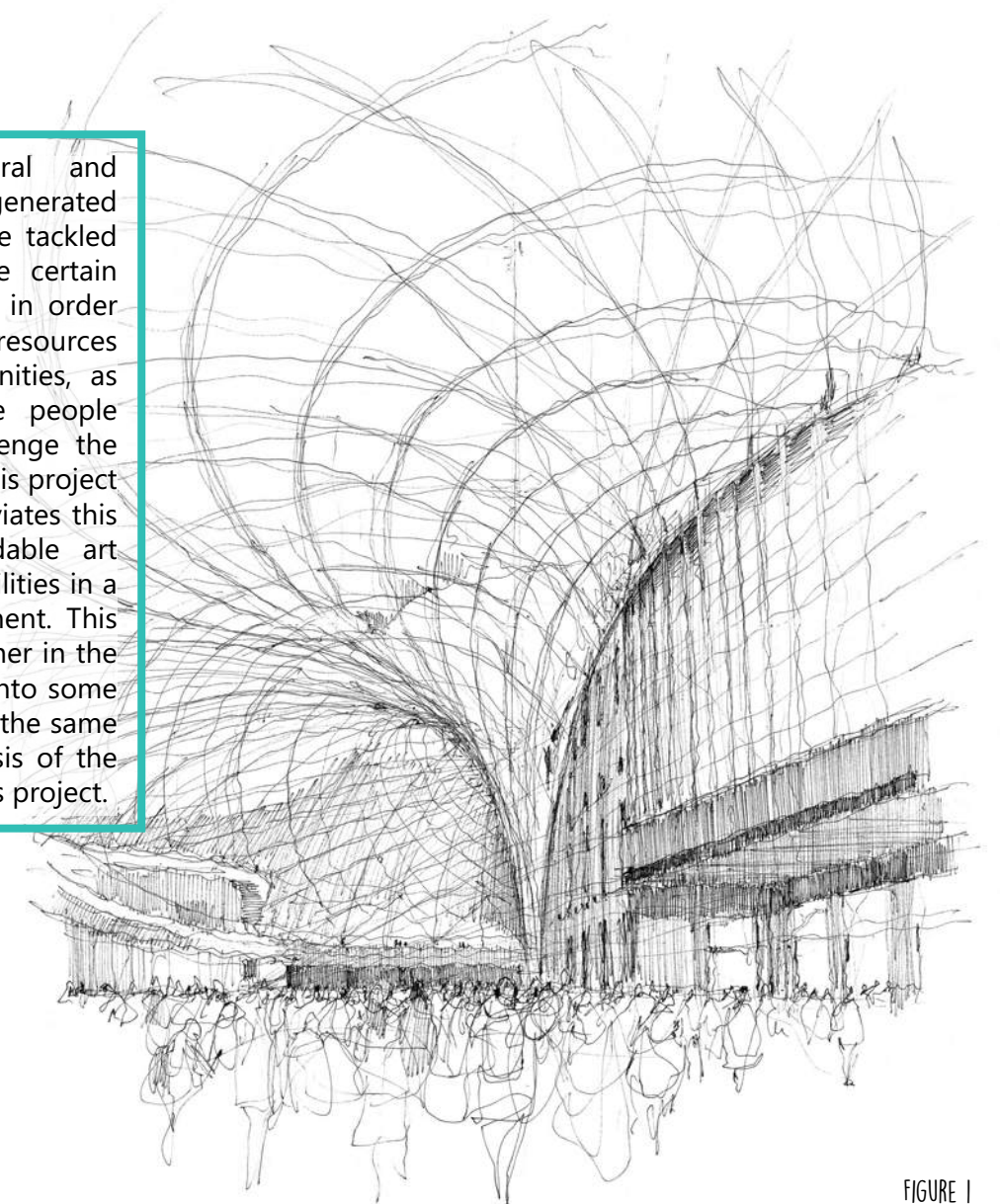


FIGURE 1

SUBJECT ISSUE

Research conducted by the Design Council shows that many people employed in the design sector do not accurately represent the people they are designing for; this results in places, products and policies which don't meet people's needs and aspirations, and can often reflect and reinforce the privilege of those who design them, subsequently excluding an entire demographic.⁵ The context in which art is produced is strongly influential in determining whether the art will challenge or perpetuate social inequalities.⁶ Therefore, the way a space is designed, particularly an educational space, needs to be inclusive and accessible to everybody in order to encourage social change and combat inequality.

In some urban environments, communities can often be disjointed, whether it's due to physical separation, differences in ideology or a historical divide.⁷ The question as to how these boundaries can be conquered has no straight-forward answer - however, across many cultures, art continues to prove itself as a huge influence in driving social change, and bringing people together through collective values. Art can inspire a sense of mutuality, by expressing and characterising the spirit and culture of a community.⁸ Individuals can form bonds by translating their shared experiences, beliefs and ideas into a piece of art.

"ART CAN BE A POWERFUL
CATALYST IN BRINGING
MORE PEOPLE TOGETHER
TO TAKE ACTION".⁹

ART THERAPY

Studies have shown that art is also very valuable in improving a person's mental wellbeing. Art therapy can help to reduce stress and anxiety by relaxing the mind and body; increase self-esteem by creating a sense of accomplishment; and process difficult feelings in a healthy way, when emotions can't be expressed through words. Furthermore, creating art has been proven to stimulate the release of dopamine, the 'happy' hormone.¹⁰

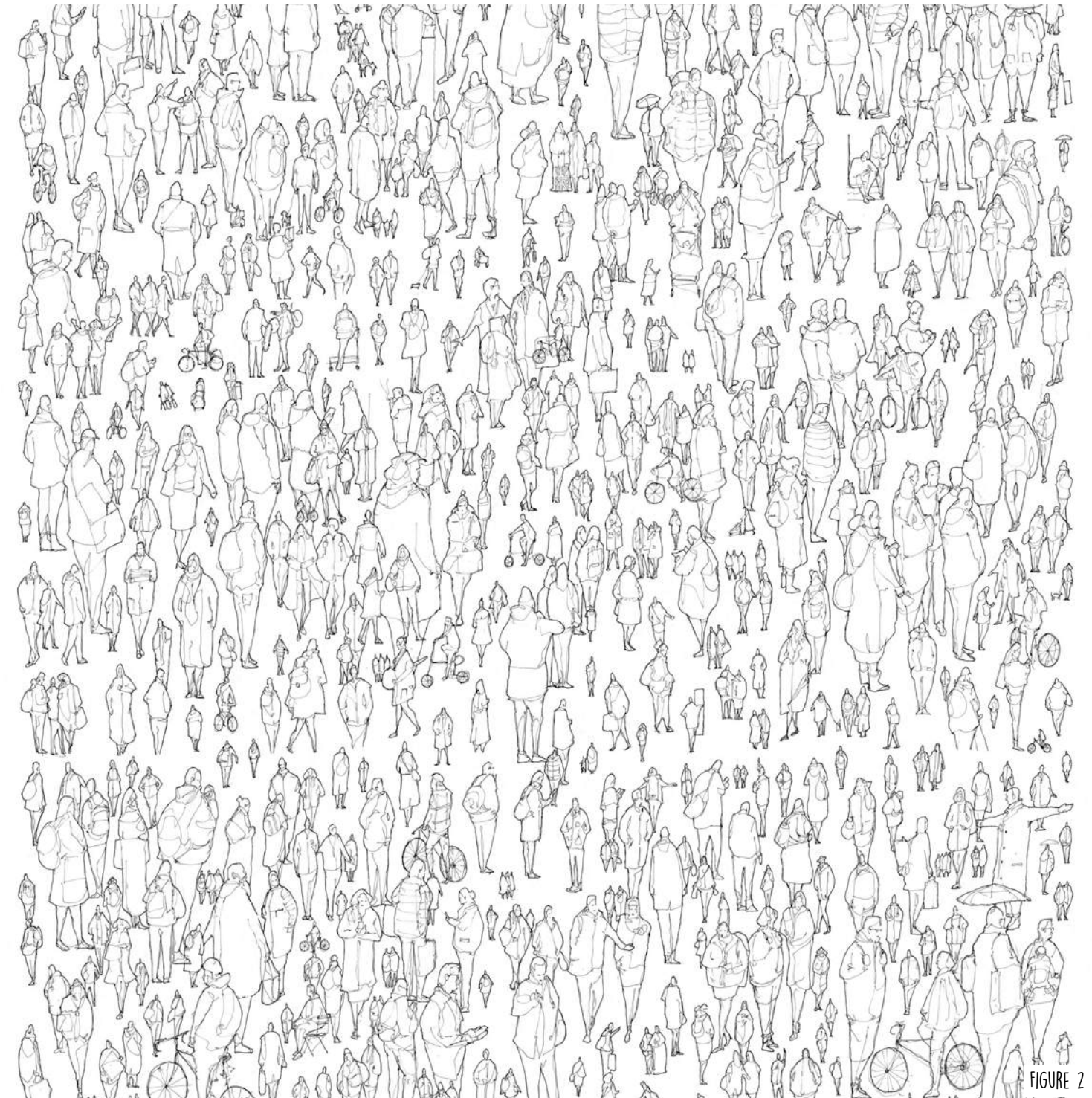


FIGURE 2

NATURE OF BUSINESS

The aim of this project is to create an art venue which will encourage more people to engage in art, as a way of improving wellbeing, enhancing social cohesion and bringing the community together. This will include providing affordable resources and spaces to support local artists and to give people from all backgrounds the opportunity to learn a new skill. It will also encourage people to support local artists and buy their work. Primarily, it will be a social space, where people can take part in classes, browse the gallery space or meet new like-minded people in the bar area.

The spaces and activities that will be included in the design have been informed by research into the most effective ways of teaching art, as well as how people should be encouraged to learn, create and engage with it. Some of examples of what the art centre could offer are as follows:

ART CLASSES

The classes taking place would focus on the visual arts, including drawing, painting and sketching, and would cater to a wide range of abilities, whether you are looking to refine your art skills or you are just there to have fun. Professional and expert teaching would be provided so that people can feel inspired and get the most from the experience. To make the classes appeal to a wider audience, they will be made into a fun, social experience, and some events would be held in the bar area to make it less formal.

PRIVATE STUDIO

For young artists, finding the physical space to create art can be challenging, especially if you are on a low income. This could subsequently discourage people from pursuing art, as a hobby or a career. The art centre aims to tackle this issue: as well as holding communal art classes, the centre will also offer private studio spaces for local artists or students to hire out for an affordable price.

CAFE AND WINE BAR

The main social space in the centre is the café and wine bar. It is instrumental to the design because it allows people to mingle and socialise over a glass of wine or a cup of coffee, which reflects the ethos of the centre as a place to bring people together over shared interests. Informal drink and draw events would be held in this area; the outdoor seating space could also be used as a 'sketcher's corner', for people who enjoy urban sketching.

ART SUPPLIES STORE

An art supplies store would be beneficial to the design, as it would provide affordable and high-quality resources to people attending art classes, as well as those using the studio spaces.

GALLERY SPACE

The gallery space will give people the opportunity to showcase and sell their work. It will feature work produced in the art classes, as well as exhibitions from the 'artist in residence' who may be occupying one of the studio spaces. This encourages people to support local artists and buy their work.

TARGET AUDIENCE

Sketch is designed to attract young and local artists who are looking for a platform for their work. The space is affordable to use, making it accessible to a wider audience, and is there to support people from less privileged or low-income backgrounds by providing them with spaces and resources to support their work. It is also targeted at people who are interested in art and culture, as well as people who are looking to learn new skills or take up a new hobby. The city centre location of the project will support this, by inviting passers-by to browse the artwork, meet the local artists and stay for a drink in the bar.



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6

BRAND IMAGE

The aim of the business is to reflect the ideology that art should be accessible to all, by reinventing stereotypes and promoting values of inclusivity, diversity and respect. As previously mentioned, current figures show that art galleries disproportionately represent the work of specific demographics: for example, research conducted by Artnet indicated that work produced by African-American artists is only represented by 1.2% of the global auction market, and works by women account to only 2% of sales.¹¹ Additionally, a study of the top galleries in New York

showed that over 80% of the artists represented are white, and 70% are male. This eludes the fact that Asian, African, Middle Eastern and Latino communities comprise the majority of the population of New York.¹² These figures contribute towards discouraging people from certain demographics to engage with the arts, which subsequently intensifies the perception of art as an ethnocentric industry. Therefore, the primary concern of this project is to take steps towards helping dismantle this barrier and to communicate an authentic representation of local talent.

Creating a sense of community is of paramount significance to the brand image. To demonstrate this, the space will be a relaxed, social setting with lots of spaces dedicated to interaction and communication. The design will reflect the artistic nature of the customers, and will take influence from the industrial style to create an informal and comfortable space, in contrast to the ordinarily minimal, contemporary style of an art gallery. This will contribute towards making the centre more inclusive and inviting to everybody.



FIGURE 7

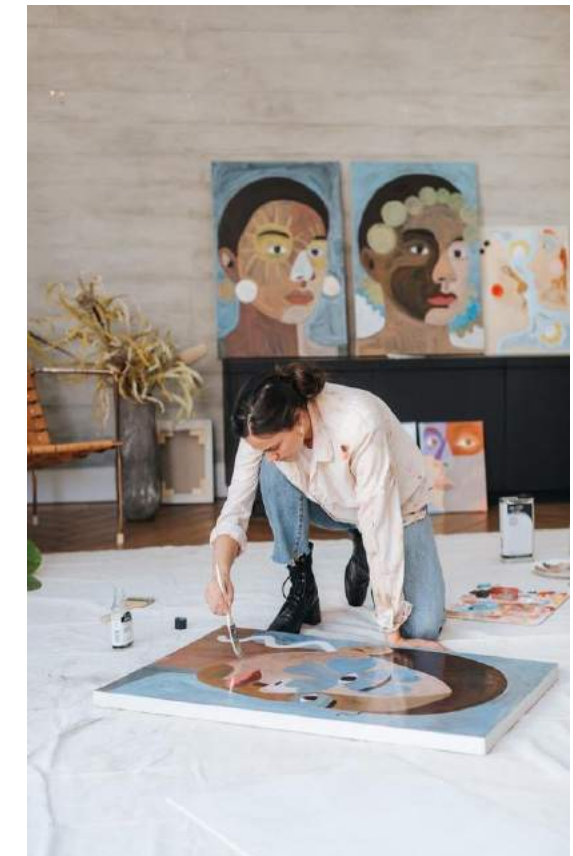


FIGURE 8



DESIGN ANALYSIS

BERNIE GRANT ARTS CENTRE



FIGURE 9

The Bernie Grant Arts Centre is an arts venue situated in Tottenham, north London. Designed by Sir David Adjaye in 2007, it was inspired by the visions set out by Bernie Grant, one of the UK's first black MPs. He believed that art has the strength to transform lives, tackle inequalities, and facilitate the move towards a more equal society. The aim of the centre is to challenge the inequalities in the art world which have caused a lack of representation of black and ethnic minority people, as well as those from disadvantaged backgrounds, and to give them the opportunity to build success.



FIGURE 10



FIGURE 11



FIGURE 12

The façade of the building offers confidence and conviction, which sets the scene for visitors arriving to watch or participate in a performance. It features a glass façade, and a concrete and hard wood materiality, providing a sleek and modern finish.

One of the most prominent spaces in the centre is the café/bar. The space was designed by Morag Myerscough, in partnership with artist Luke Morgan. Myerscough stripped back and reimagined the existing space as somewhere people will love to spend time, by incorporating warm and colourful geometric patterns, which feature on the bespoke tiles, textiles and furniture. The aim was to reflect the enthusiastic and exuberant personality of the staff. The concrete bar is clad in Iroko wood, which echoes the wood panelling in the building and adds warmth. The houseplants alongside repurposed furniture and large tables creates a sense of domesticity and encourages conversation between visitors. Additionally, the use of yellow above the bar counter zones the space, and the wooden panelling creates texture and depth.



FIGURE 13



FIGURE 14



FIGURE 15



FIGURE 16

FEAST OF MERIT

The Feast of Merit is a tradition originating in Nagaland, north-east India, which involves an enormous feast for the whole community whenever an individual comes into money; therefore, everyone shares in this new-found wealth. The same philosophy is behind the café of the same name, situated in Richmond, Melbourne. It is an initiative by Y-Generation Against Poverty, a charity that supports education and leadership projects throughout Africa, Asia and Australia. The menu serves food which is designed to share, in a space that reflects the communal nature of Richmond.



FIGURE 17



FIGURE 18

The façade of the building immediately steals your attention with its display of vibrant street art created by local artist Dan Wenn. The art references the north-east Indian tradition which informs the philosophy of the space. Inside, you are welcomed by a rustic, cosy design which is industrial in style, and features reclaimed vintage items alongside hanging and potted plants which give life to the space. The venue features around 80 plants in total, which improves the café's air quality and creates a calming environment. There is also a hidden rooftop bar which provides an Instagram-worthy private oasis for visitors and exudes a high level of serenity. The raw, stripped back materiality of the space reflects the ethos of the brand as a place for casual socialisation, which is reinforced by the use of natural ingredients in the menu; it creates a pure and genuine environment where everybody feels welcome.



FIGURE 19

THE WALLOW

The Wallow is a self-service wine bar, set over three floors in the Norwich lanes. The bar features self-service wine dispensers, where customers can explore a variety of over 50 wines, using a pre-paid card. The overall experience is personal and exciting, as it is a unique and innovative concept; it also allows you to monitor how much money you spend which is useful for people on a budget. The atmosphere is sophisticated but relaxed, ideal for gathering with friends over a glass of wine and a charcuterie board – the menu of sharing boards emphasises that the bar is a space for socialising. The upstairs space is suitable for larger groups, as it features a round table in the centre and an open fire surrounded by armchairs and sofas. The ground floor offers people-watching opportunities through the large window, and the basement is an intimate, candlelit space.



FIGURE 20



FIGURE 21

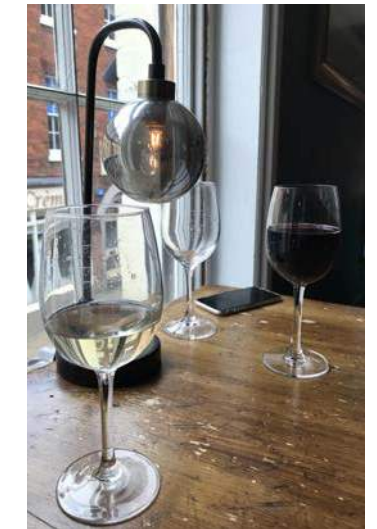


FIGURE 22



FIGURE 23



FIGURE 24

The design of the space follows a Victorian industrial aesthetic, with informal, homely features including sofas, a fireplace and free-standing floor lamps. The display is very minimal, with the emphasis being on the wine dispensers, and the space features a raw, wooden materiality and a low atmospheric lighting level which reinforces the laid-back character of the space. There is a wide range of seating for people to choose from, including chairs, benches, stools and sofas, all at different levels depending on your individual requirements; however, in general the bar isn't accessible to all because the first floor and basement, where the toilets are located, can only be accessed by stairs.

THE BISCUIT FACTORY

The Biscuit Factory is the largest independent contemporary art gallery in the UK. Housed in a former Victorian warehouse, the venue features two floors of gallery space, as well as a shop and café, and holds art classes, making it an important point of interest for many local artists. The ethos of the gallery is to support local and emerging artists, as well as showcasing established artists, to enhance the cultural landscape of the region.



FIGURE 25



FIGURE 26



FIGURE 27

The spatial layout of the main gallery is designed around a central staircase which acts as a focal point; two void spaces have also been added which increases the line of sight and encourages visitors to explore both levels. Circulation around the space is dictated by the installations, some of which are positioned for you to circle around, and others placed against the walls to be viewed from a distance. Some installations focus solely on one artist, whereas others feature a collection of work from different artists to create a more visually impactful display, and to allow visitors to appreciate the artwork within the context of the building.

The artwork on display is contemporary and bold, which inspires a sense of creativity. The design of the space itself is influenced by the warehouse building it is in, which involves interesting architectural details including ceiling beams and skylights; it introduces a creative and artistic atmosphere and personality to the space. The large windows introduce lots of natural light to the space, and task lighting is provided by spotlights which are on tracks and can be moved and adjusted according to the current exhibition. The materiality comprises exposed brickwork and unfinished wood, which informs a rustic and picturesque backdrop for the artwork.



THE SITE

LOCATION ANALYSIS

Sketch will be situated at 120-22 Grainger Street, Newcastle upon Tyne, which is currently the site of Côte Brasserie and before that a bank. The unit sits on the corner of Grainger Street and Market street in the city centre, making it an impressive location and landmark building. The building exhibits the 'Tyneside Classical' architecture style designed by Richard Grainger that Newcastle is renowned for. It is also a scenic location, being on one of the most historically rich streets in the city, and has an enviable view of the iconic Charles Grey's Monument. The street has a heavy footfall, which would increase the knowledge and reputation of the venue, as well as the number of visitors it attracts.

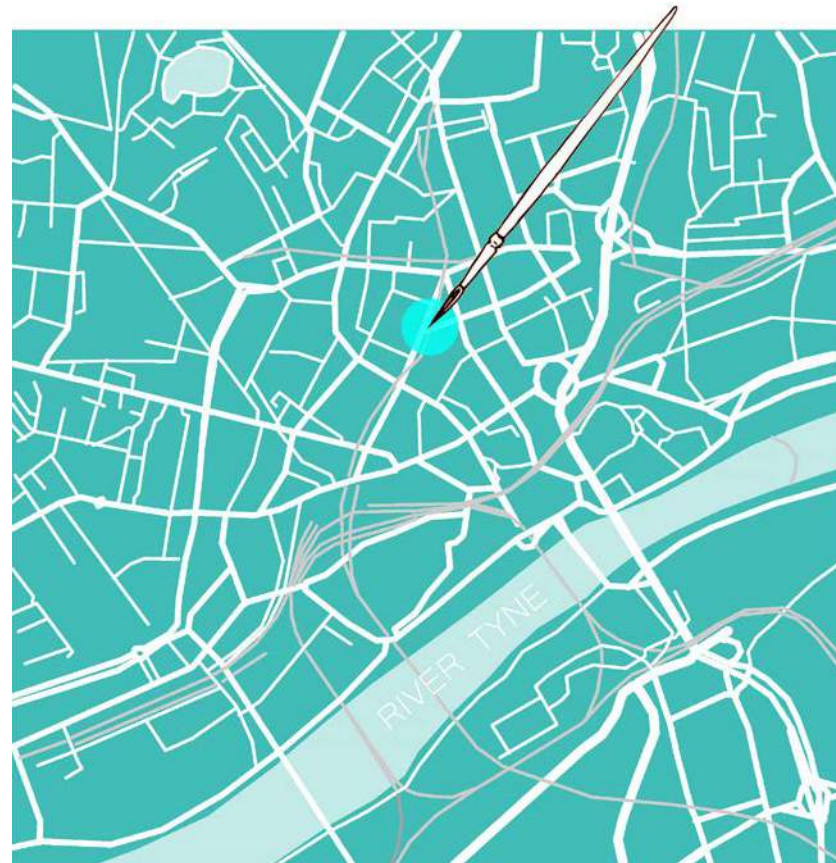


FIGURE 28



FIGURE 29

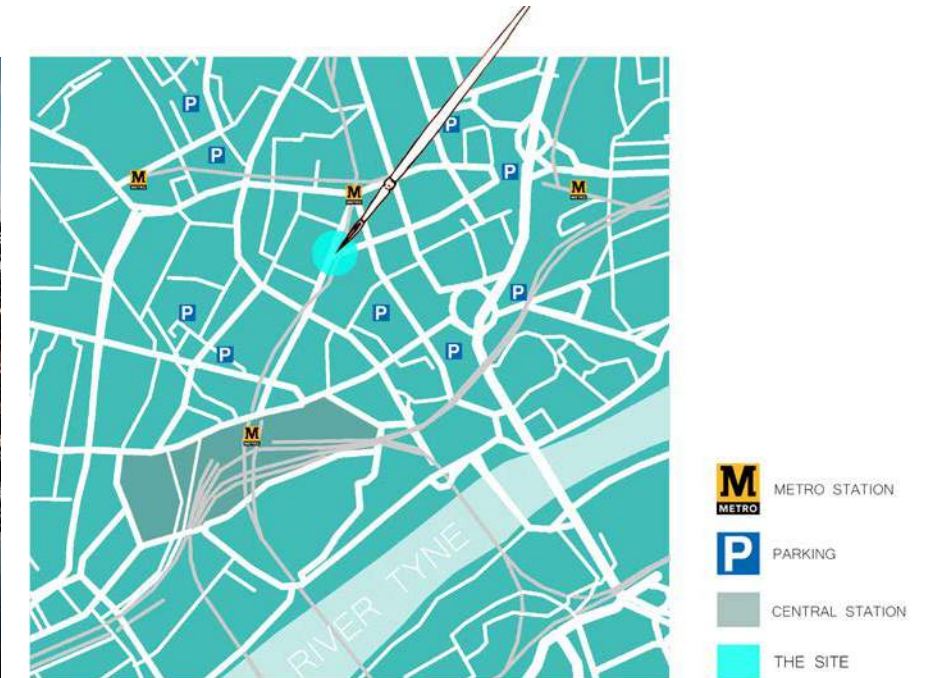
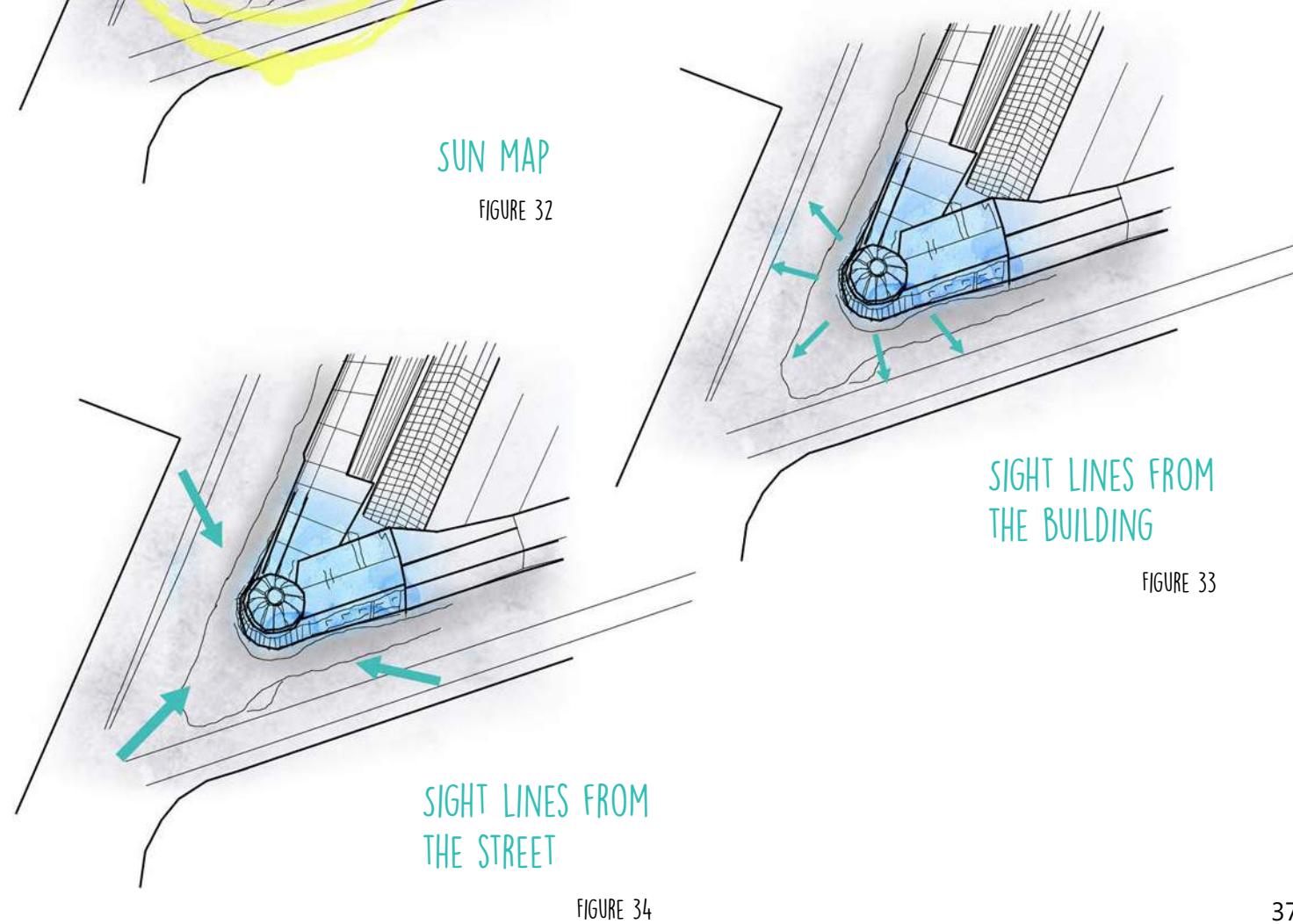
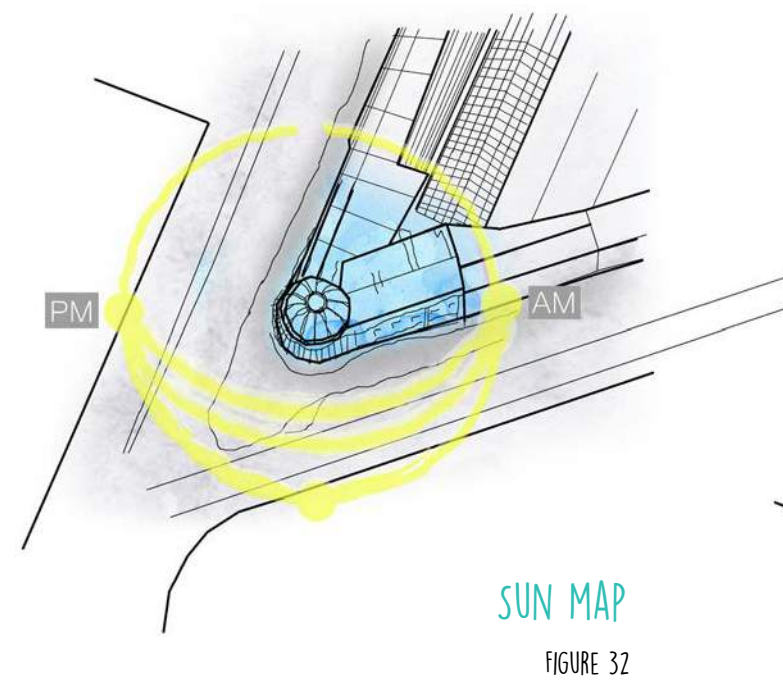
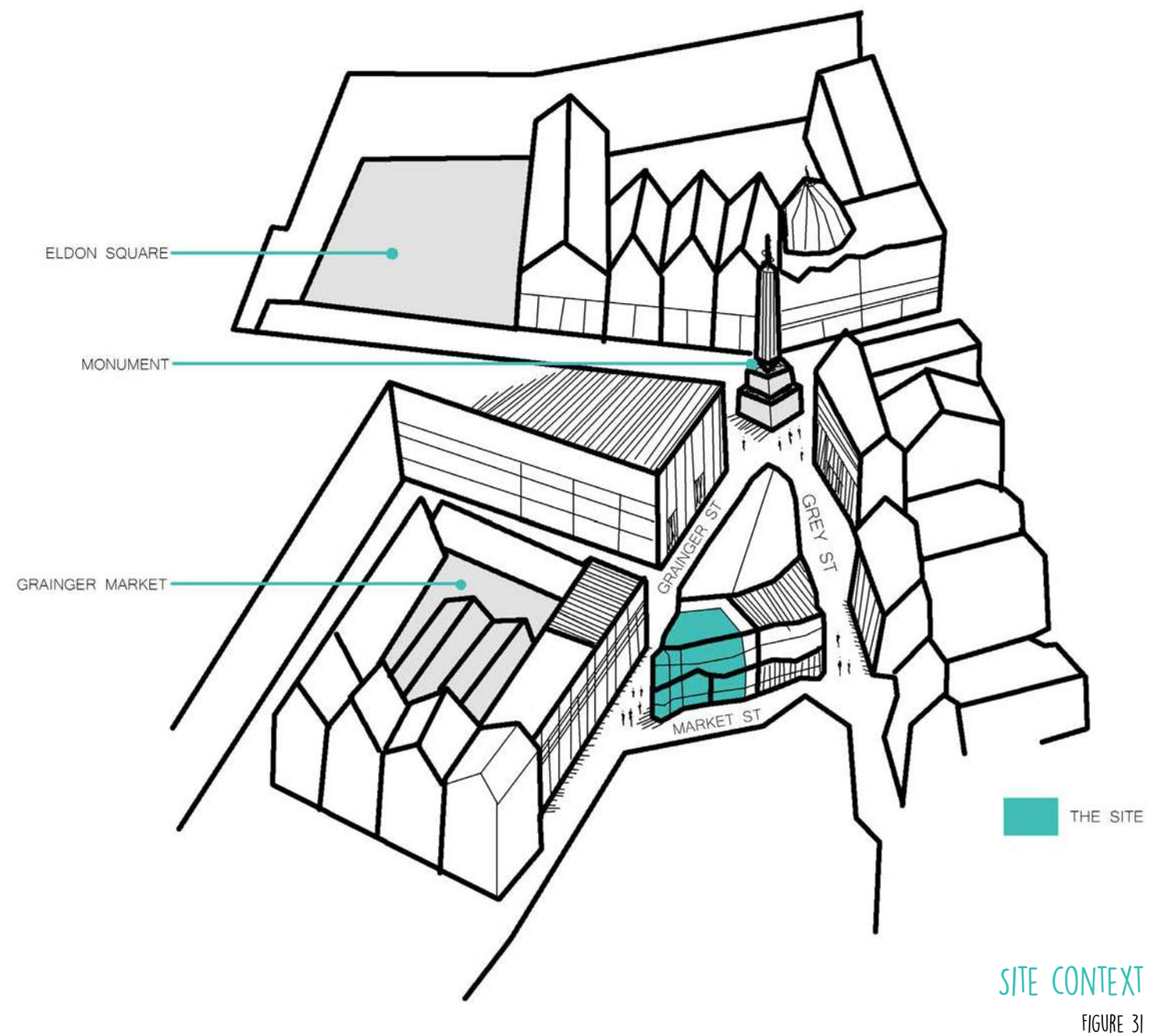


FIGURE 30

Statistics indicate that 15.6% of the working age population in Newcastle are unemployed, and proportionately fewer BME people are in employment compared to white people. Additionally, the average income of Newcastle residents is considerably lower than the national average, and 72,000 people in Newcastle live in the most deprived areas in the UK.¹³ Evidence also shows that local art facilities do not represent BME residents of Newcastle; for example, Arts Council England found that whilst 76% of employees at the BALTIC Centre for Contemporary Arts were white, 0% were from the BME community.¹⁴ Therefore, the proposal for a new inclusive art centre in Newcastle would be beneficial. The location of the site is ideal for this target demographic, because it is easily accessible whether you are travelling by car, bus, train, bike or foot.



BUILDING ANALYSIS

The building is an example of 'Tyneside Classical' architecture and was constructed during the redevelopment of Grainger Town between 1824-41.¹⁵ It joins onto the Central Arcade and is also neighboured by a variety of shops and cafes. The main entrance into the building is on the corner of Grainger Street and Market Street, characterised by its rounded form, columns, pillars and large, symmetrical windows and doors. Secondary entrances are also featured on Grainger Street, where there is an outdoor seating space, and inside the Central Arcade. This allows for an easier entrance and circulation through the different spaces which will feature in the art centre, whether customers want to attend an art class or visit the gallery, shop, or café/bar. All three entrances are level with the pavement, so it is accessible to all.



FIGURE 35



FIGURE 36

Inside, the venue includes three different floors which provide a variety of spaces, with different natural lighting levels and ceiling heights. The ground floor is currently used as the main bar and restaurant seating area; it is a relatively open plan space, with one partition wall which conceals the staircase behind the bar, and one accessible toilet. The ceiling height is 3900mm, with 3000mm windows, making it an impressive and light-flooded space. There is only a small space on the first floor which is currently open to the public and it is used for private bookings; however, there is plenty of back of house space which could be utilised in the design. Additionally, the basement level is not currently accessible to the public, and it is mainly used for storage purposes. It has more load-bearing walls than the other floors which adds some restrictions – however, it could easily be opened and used in the design.



FIGURE 38



FIGURE 37

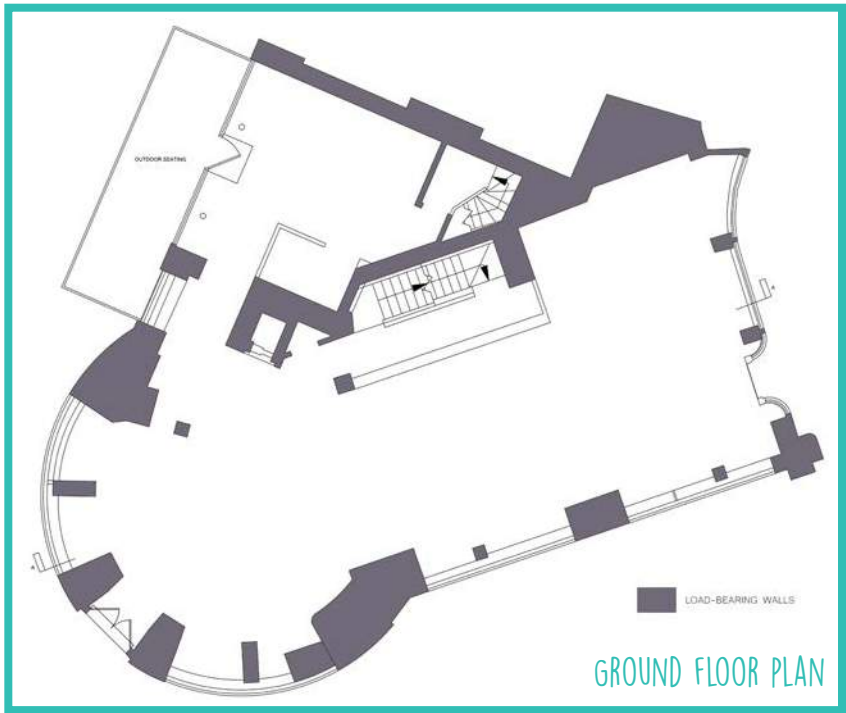


FIGURE 39

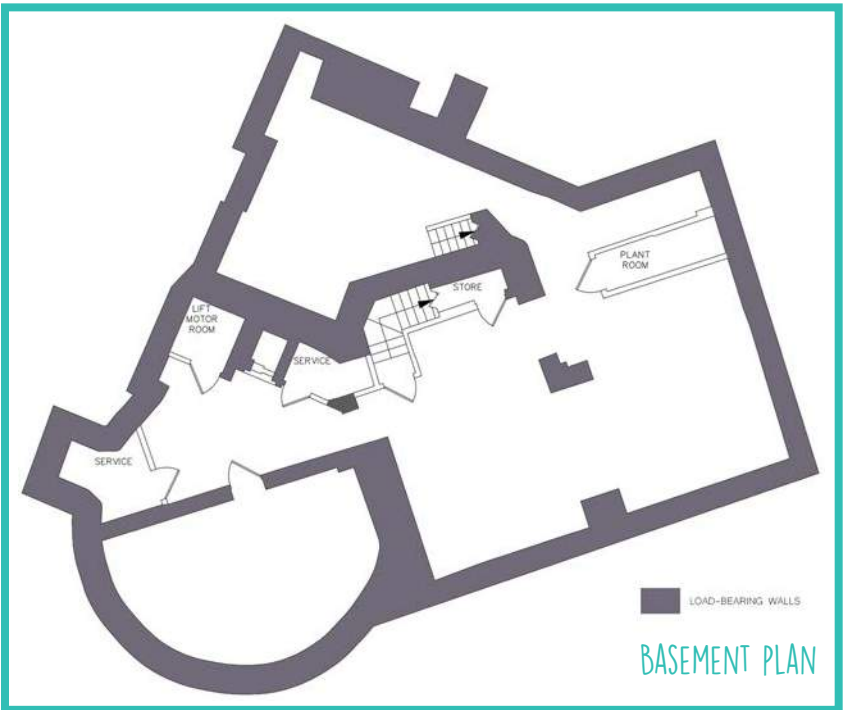


FIGURE 40

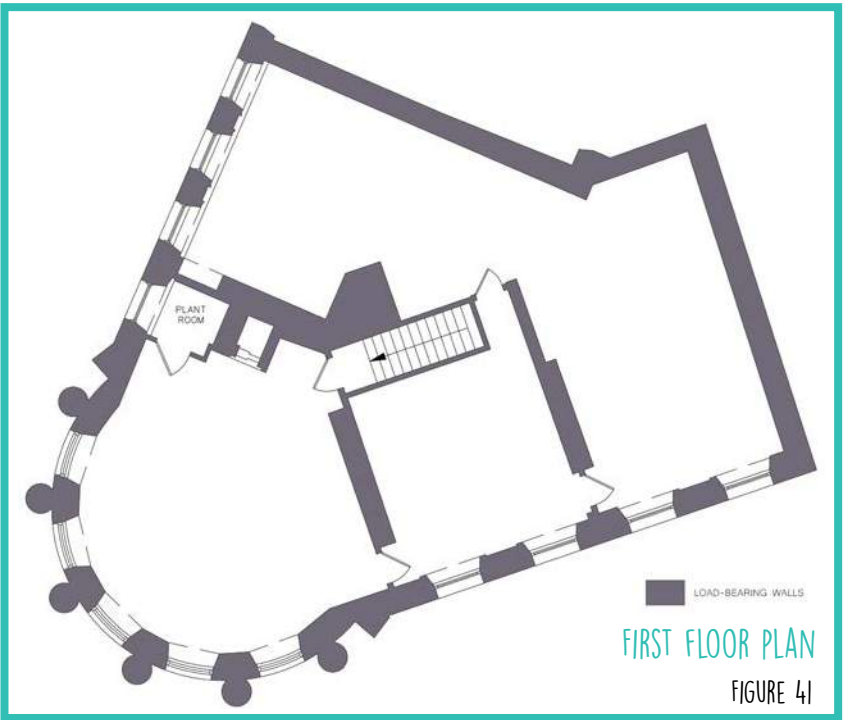


FIGURE 41



FIGURE 42



FIGURE 43



FIGURE 44

CIRCULATION

The accessibility and circulation throughout the three floors are currently comprised by the lack of a lift, and the staircase leading to the basement is too narrow for public use. These are issues which need to be considered in order to make the centre inclusive to everyone. More toilets also need to be added, which should be wheelchair friendly and include baby-changing facilities.

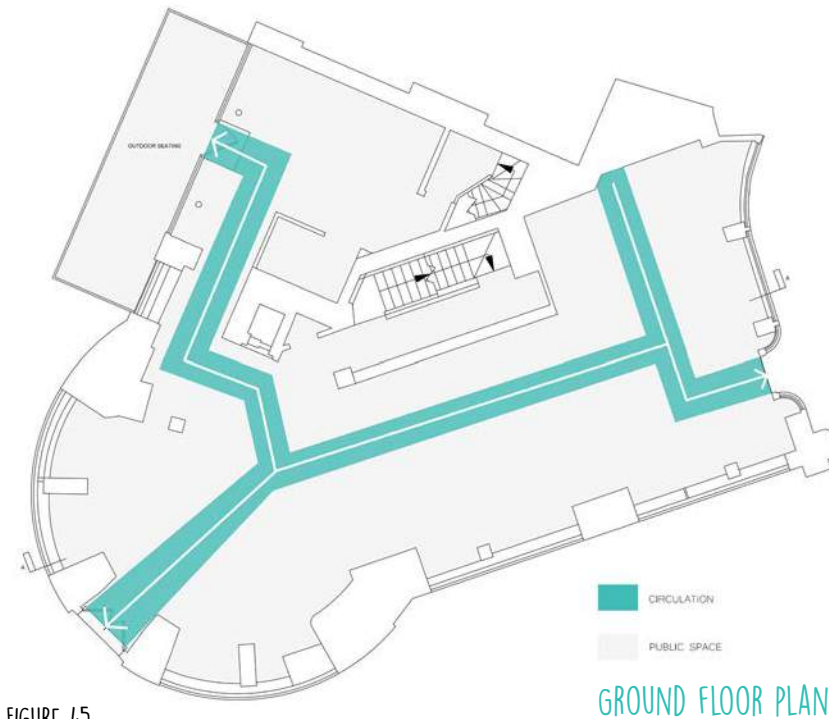


FIGURE 46

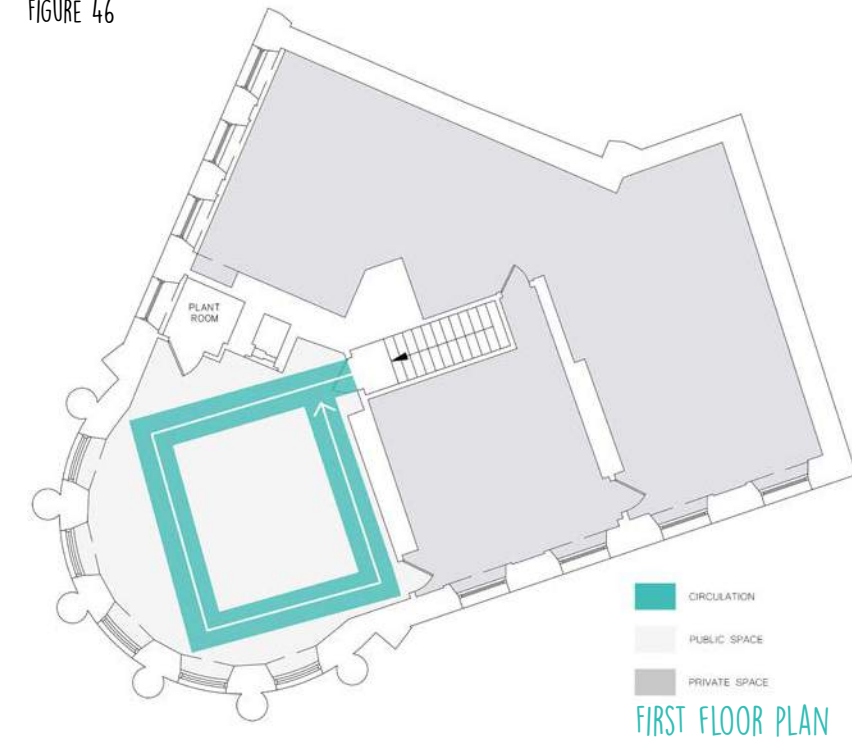
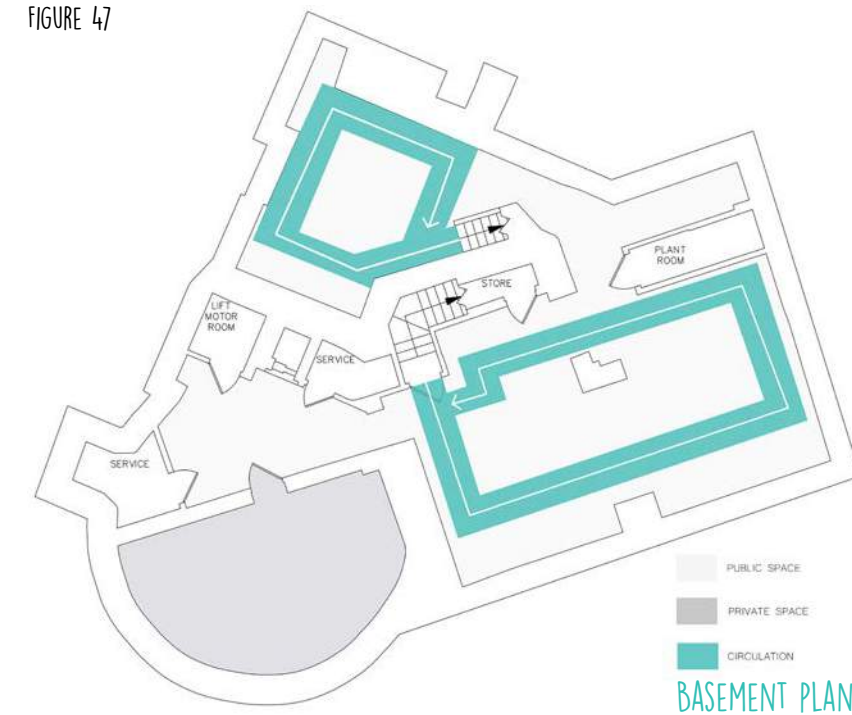
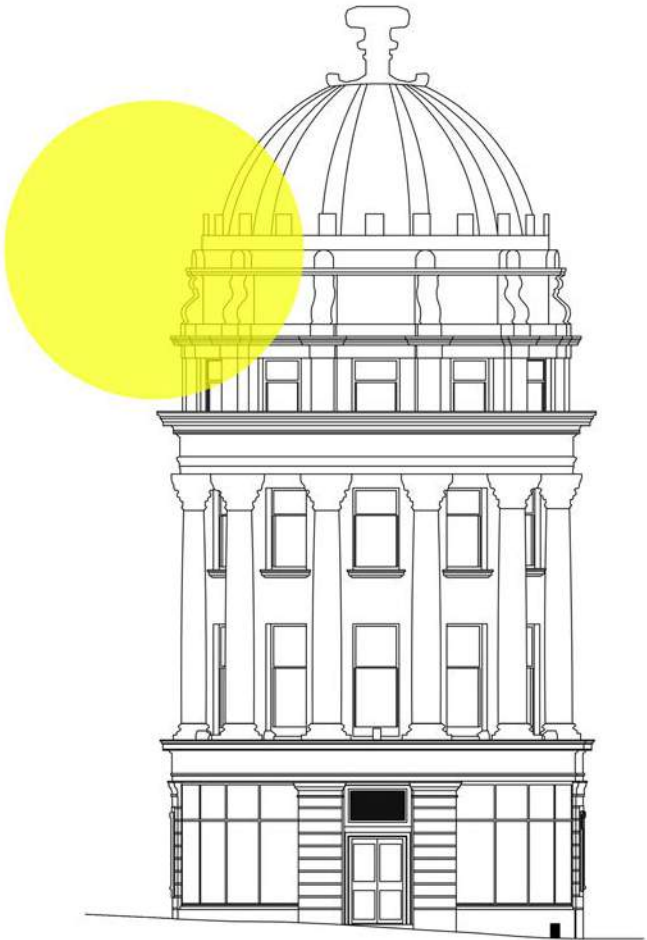


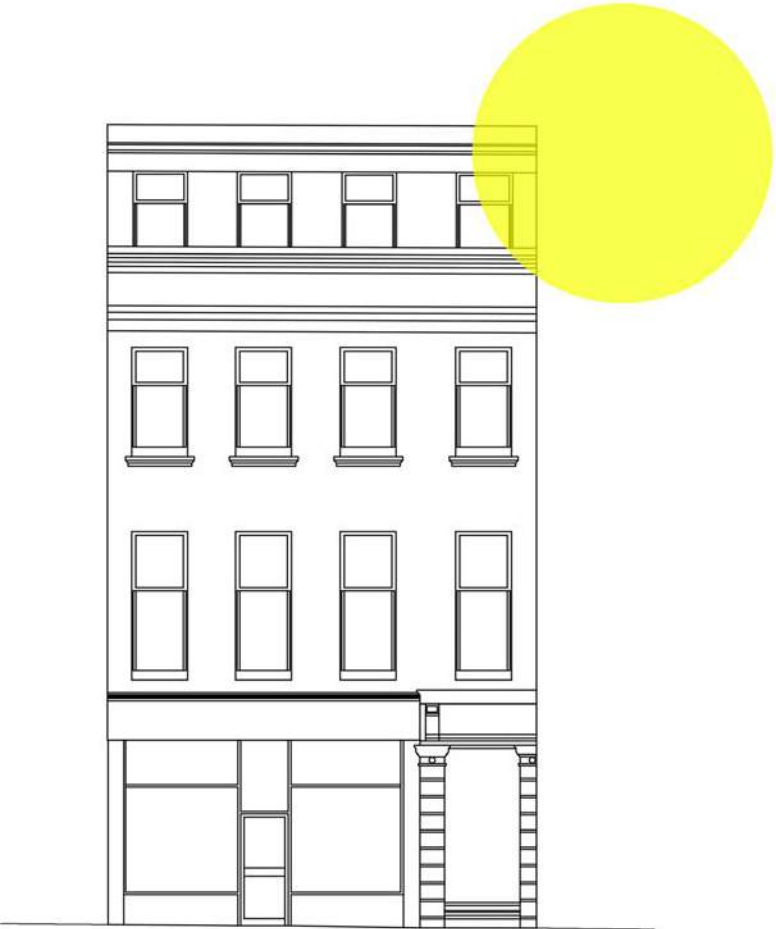
FIGURE 47



NATURAL LIGHT



SOUTH—WEST FACADE
FIGURE 48



NORTH—WEST FACADE
FIGURE 49



SOUTH—EAST FACADE
FIGURE 50

CONCLUSION

This proposition has provided an overview of the issues regarding the lack of diversity in the arts, and has highlighted the need for inclusive and accessible art facilities in the north-east. Sketch will provide an environment which aims to encourage more people to engage in the visual arts, who might not otherwise do so, and to bring the community together in support of local emerging artists. It will differ from existing art centres by acting mainly as a social space, where you can meet new, like-minded people, who can support you through your art journey. The centre will also aim to break-down the stereotypes which reinforce the idea that art galleries are the reserve of the wealthy elite, by providing affordable but high-quality services. It will be a brand which attracts people from all backgrounds, by celebrating and encouraging diversity in art.



FIGURE 51

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INTRODUCTION

Art is a universal language. Creating art has been proven to enhance wellbeing, improve social connections, and alleviate stress.¹ However, concerns about inequality in the arts industry are prevalent, which as a result can discourage some people from participating in the arts. There is a persistent under-representation of black and minority ethnic (BME) people in the arts, as well as people with disabilities, which is associated with wider social and economic causes. Although the problem is complex, one of the key contributors to this is a lack of accessible resources to those who need them.

Sketch is a brand that aims to mitigate this problem, by providing an affordable, inviting and sociable space to support local artists, and give the opportunity for people of all abilities to learn a new skill. Located in the Newcastle city centre, it will answer to the need for an inclusive and accessible art facility in the north east, whilst pushing the boundaries of traditional art centres to create an exciting landmark space for all art lovers. It will include a café and bar which oozes creativity, existing as a space to socialise over drinks, find inspiration and meet new people. As well as this, informal but professional art classes will be hosted in a trendy setting, with spaces to exhibit and sell your own artwork. The brand itself will reflect the artistic nature of the user, with the aim of appealing to a wider audience, and in turn promoting greater diversity in the visual arts.



THE SITE AND LOCATION

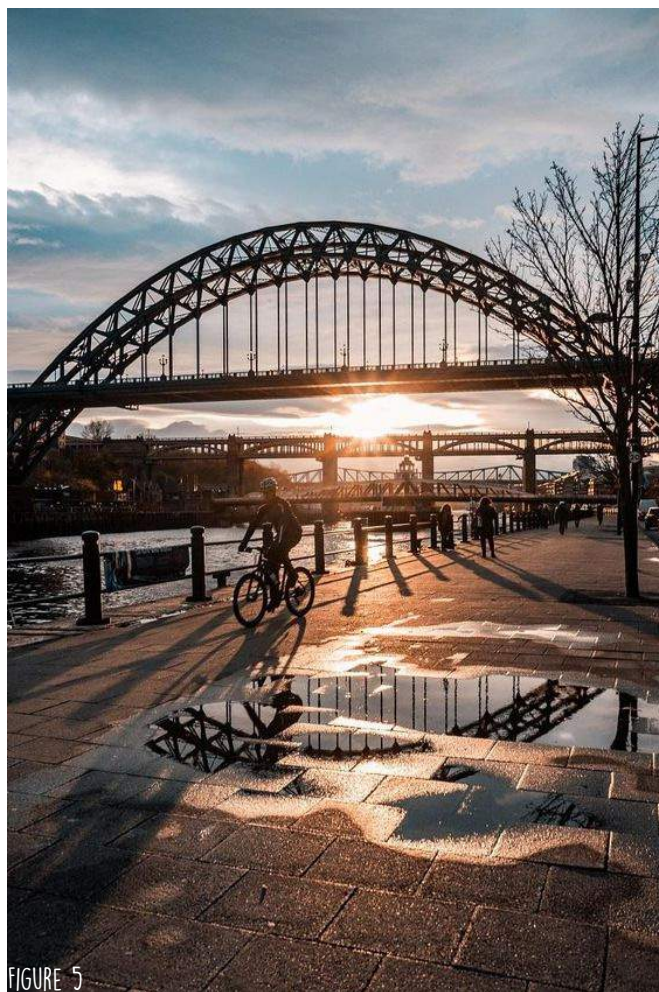
Situated in the heart of Newcastle upon Tyne, the bustling city centre location of the site takes advantage of the city's renowned reputation for its bars, restaurants and nightlife. The heavy footfall that Newcastle attracts would be beneficial to the business, as it increases its desirability, as well as helping to expand awareness of the brand throughout the north east as a central resource for the arts. The nature of the business as an art facility and wine bar makes it stand out from what is currently on offer, and introduces something unique and exciting to the city.



FIGURE 3



FIGURE 4



Importantly, the community in Newcastle and the surrounding areas would benefit from this facility: a recent press release detailing the Culture Recovery Fund shows that only £169,669 will be granted to the north east, in comparison to £3,466,490 to London and £2,267,101 to Yorkshire.² The systematic under-funding of the arts in an era of austerity is particularly severe in the north east, which is what makes this project so important. Additionally, the average income in Newcastle is considerably lower than the national average, so affordable art facilities are in acute demand.



The site, located at 120-22 Grainger Street, exhibits the 'Tyneside Classical' architecture style, constructed during the re-development of Grainger Town between 1824-41.³ The Grade II listed building originally housed a bank, and is currently the site of French bistro Côte Brasserie. Sitting on the corner of Grainger Street and Market Street, the building stands out from the rest; it is a distinct example of the iconic architecture Newcastle is famous for, featuring a domed roof, pillars and cornices. Sketch will occupy three levels of the building: the basement, ground floor and first floor, all offering a variety of spaces ideal for the spaces and services that will be on offer. Its central location means that it is accessible by foot, car, bike or public transport, which is crucial to the purpose of the business as an inclusive centre for the arts.

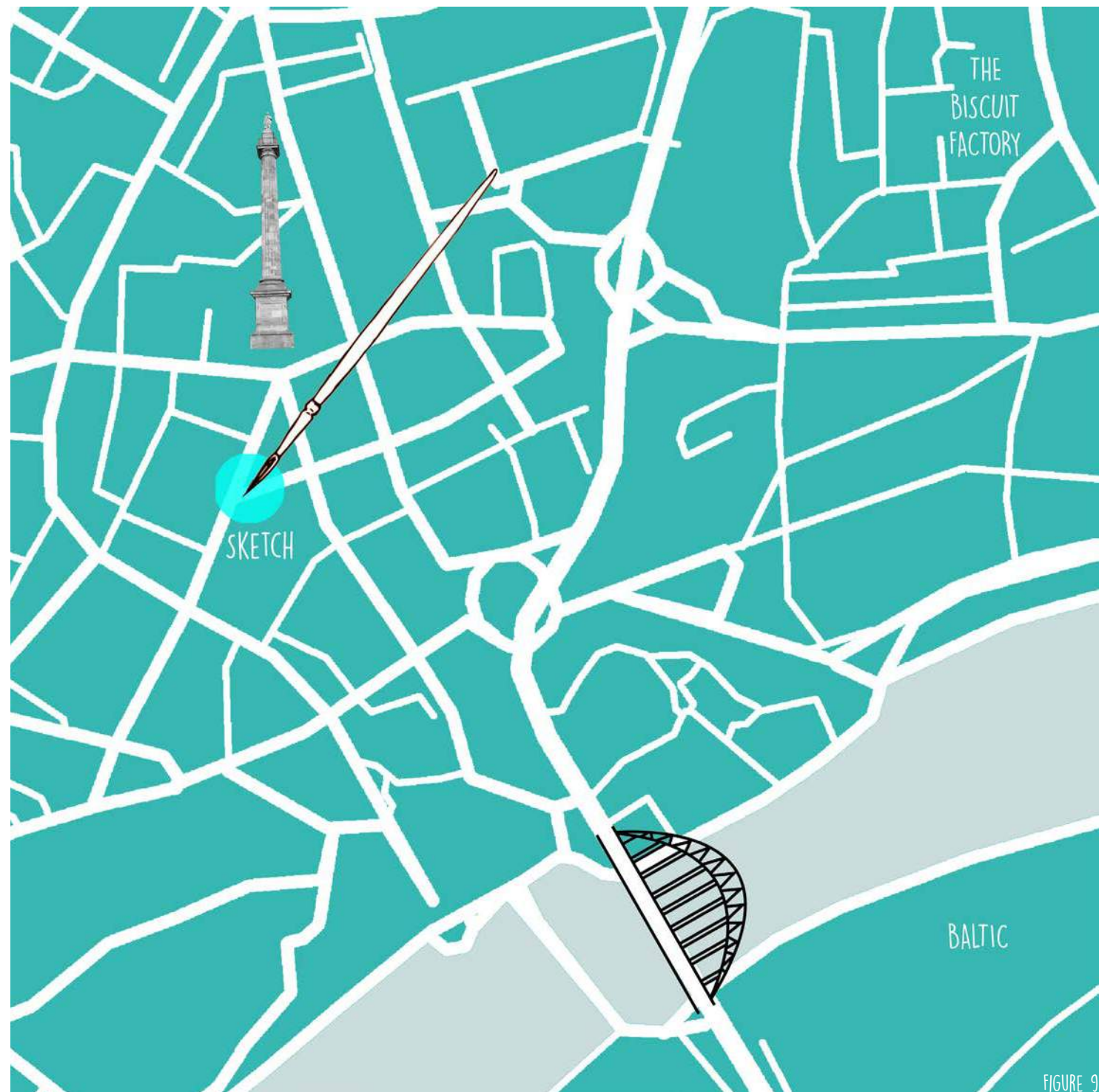


FIGURE 9



FIGURE 10



FIGURE 11

THE BRIEF

Art has an immense power to connect people through shared beliefs and alleviate cultural divides; creating and consuming art can also gift us with some of the best moments in our lives. Whether it is admiring architecture and exploring museums, listening to your favourite music or watching your favourite film, art is deeply rooted into everyday life. Sketch aims to encapsulate and embody the sense of euphoria that art provides us with, to become a cultural hub that people would be excited to visit. Its mission is to reduce the financial burden of engaging in the arts by making affordable spaces and resources accessible to everyone, in order to bring communities together through shared interests, and allow people to experience all the benefits that art has to offer. The design of the space will reflect the brand's values, by adhering to a warm and welcoming aesthetic, whilst simultaneously exhilarating the senses to inspire creative thinking.

"IF YOU WANT TO FIND MORE CREATIVITY, SATISFACTION AND HAPPINESS, THE SINGLE BEST SOLUTION IS ADDING MORE ART TO YOUR LIFE".⁴

CAFE AND WINE BAR

Located on the ground floor, the café and wine bar will be the heart of Sketch. Featuring a bar with casual seating surrounded by stunning displays of artwork, it will be a space to relax with a glass of wine or cup of coffee and enjoy some delicious food, whether you are there to take part in an art event or just to catch up with friends in a trendy, laid-back environment. The food on offer will promote the communal principles of the brand, including a selection of sharing boards and tapas-style dishes to encourage socialising and bringing people together; studies show that sharing food can increase co-operation and team working skills.⁵ This space will also host informal drawing and painting events with self-service wine dispensers, which helps to remove the nerves which might come from attending a formal class, and will allow you to unlock a new creativity. The design of the bar will be immersive, trend-aware and stimulating, with the grandeur of the building itself introducing a high level of sophistication.



FIGURE 12

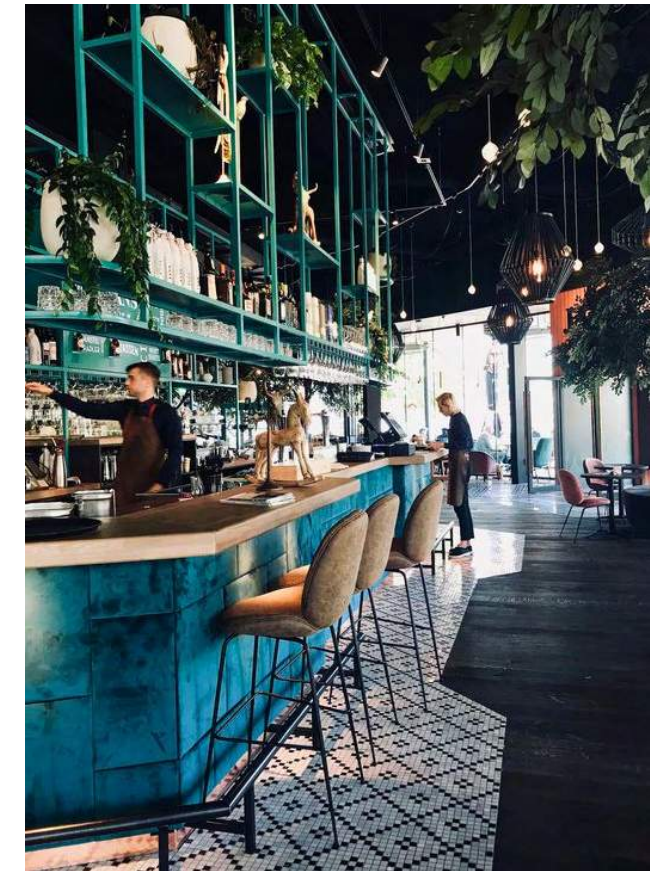


FIGURE 13

WORKSHOP

The art classes on offer at Sketch will range from informal drink and draw sessions in the bar area, to more serious art lessons in the workshop on the first floor. The classes in the workshop can be attended for a small fee, and aim to open up opportunities for people to take up a new hobby or refine their skills in a friendly but professional environment. There will be a focus on the visual arts, including drawing, painting and sketching, catering to all different skill sets and abilities, all taught by professionals so that you can be inspired and gain the most from the experience. The first-floor workshop will be a bright, open space with a minimal design style, which will complement and enhance the artwork itself. It will include adjustable workbenches for sitting and standing, easels, storage space for art tools, and a washing station. Lighting is the most important aspect of the space; the right balance of natural and artificial lighting will need to be considered to ensure efficient use of the workshop all year round.



FIGURE 14



FIGURE 15

GALLERY

The gallery space will be integrated into the café/bar on the ground floor. There will be art available to buy on the surrounding walls, as well as a small area dedicated to exhibiting the work of local artists in an attractive setting. It will also showcase the work produced in the art classes, as well as exhibitions dedicated to the 'artist in residence' who may be occupying one of the studio spaces at the time. The aim is to promote and support local talent, by giving people the exposure they might need to start their art journey. By housing it on the ground floor, this encourages passers-by to stop in for a browse; this will be made more enticing by creating a visually exciting and unique design, pushing the boundaries of what is expected of a typical art gallery. As a result, this will create a fresh and appealing brand image that people will want to associate their work with.



FIGURE 16



FIGURE 17

PRIVATE STUDIO

Finding the space and resources to produce art can be challenging, especially for young people and those on a low income. Subsequently, people can be dissuaded from pursuing art due to the financial strain it can have. With these issues in mind, Sketch will include an affordable private studio space available to rent out on a monthly basis, or when not in use, to be hired out for the day. The studio will be fully equipped with professional facilities, and those who hire out the space can enjoy discounted prices in the art supplies store and complimentary drinks from the bar, which in turn establishes a relationship with customers. The service is ideal for local artists who need a place to produce and store their work, as well as students who may need it on a more temporary basis. This will be located on the first floor in an impressive setting, with a high ceiling and excellent natural lighting.



FIGURE 18



FIGURE 19

RETAIL SPACE

The basement will be occupied by a store for art supplies, which will be beneficial to those using the studio spaces or attending an art class. It will retail an extensive array of artistic materials, putting it on the map as a central resource for local artists. The experience will be immersive and informative, featuring examples of artwork which have been produced using the materials on offer, as well as video tutorials on how to use them. As well as art supplies, the store will also sell books, prints and gifts which will appeal to a wider audience and increase brand awareness.

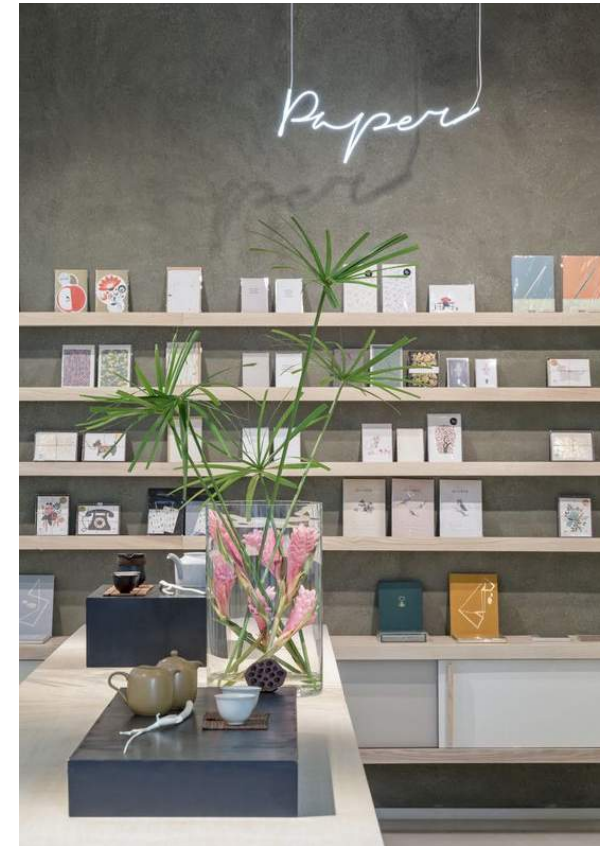


FIGURE 20



FIGURE 21

THE EXTERIOR

Currently the site includes an outdoors seating area which was added during a redevelopment of the existing restaurant space in 2016.⁶ This can be utilised in the design as an addition to the café/bar at Sketch, offering pavement seating in a stunning location with an enviable view of the Charles Grey Monument. This will benefit the business as it will attract more customers who might stop by for a drink; the area could also be labelled a 'sketcher's corner' for those who enjoy urban sketching and people watching. As the building itself is Grade II listed, the exterior will remain largely the same, which makes the outdoor space, the view into the interior itself and the use of signage very important in creating a strong street presence.



FIGURE 22



FIGURE 23

BACK OF HOUSE AND UTILITY

In order for the business to run smoothly and efficiently, adequate back of house space will be necessary on all three floors. This includes a kitchen for food preparation, which will be situated on the ground floor. Storage space will be located on all three floors: the first floor for art facilities; the ground floor for beverages; and the basement for the retail space and storing artwork. A staff room will also be located in the basement, which will consist of a breakout space with a small kitchenette. Public toilets will need to be installed, allowing easy access to those visiting the bar, which should be finished to a high standard.

CIRCULATION AND ACCESSIBILITY

Easy circulation through the space is crucial in order to allow easy access to the different facilities on offer; for example, whether you are wanting to visit the gallery, shop, bar, or attend an art class, access should be clear and simple. This will be facilitated by the three existing entrances, and the addition of a lift to make it wheelchair friendly and connect the three levels. Additionally, the main staircase will need to be redeveloped and/or relocated, and utilised as a part of the design. There is also a second staircase which is currently too narrow for public use; it could be limited to staff use only for access to the back of house spaces. Due to the multifunctional nature of the business, signage and wayfinding is very important to ensure visitors understand how to use and circulate the building.

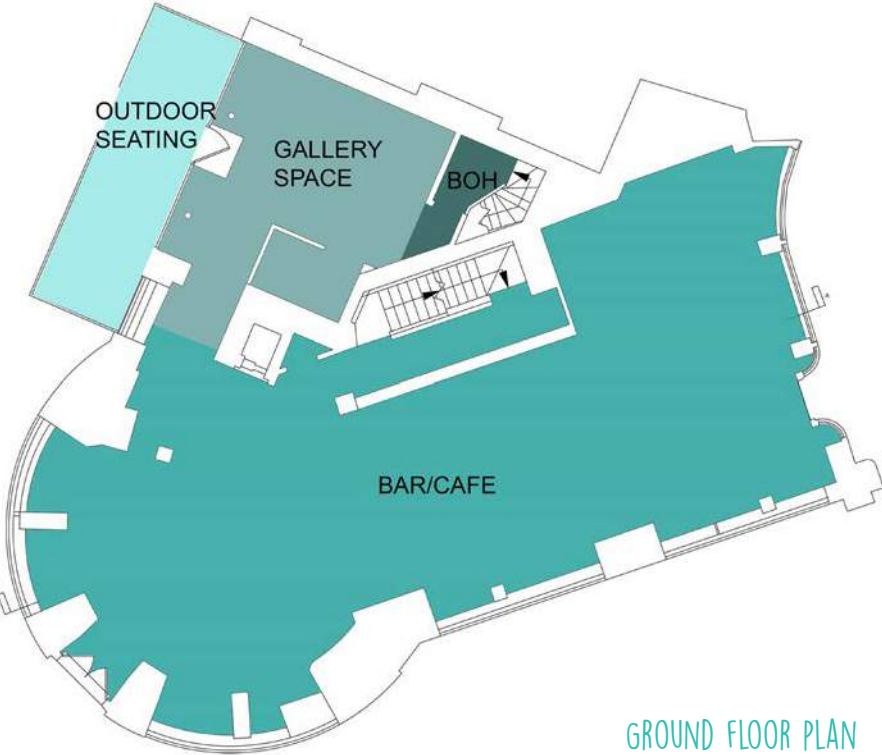
OPENING HOURS

The hours of operation will vary in the different areas of the facility. The basement store will open from 9am-5pm, and likewise the art classes in the creative workshop will take place between these hours. The café/bar on the other hand will operate from 9am-1am; therefore, the design scheme will need to facilitate the differing open hours so that the shop can be safely shut whilst people are using the bar. Due to the gallery space being integrated into the bar, it is sensible that this area should also be closed by 5pm to prevent damage, with the exception of private events that will occur in this area. The private studios will be accessible at all times to those renting them out, with a keypad entry system when the main space is closed.

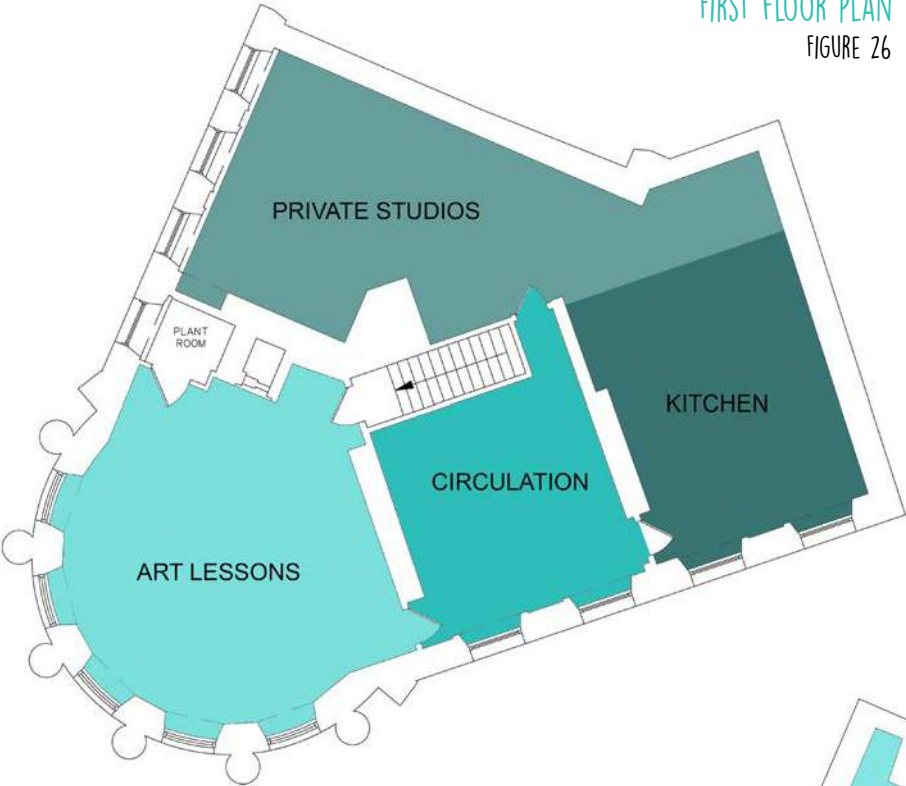


FIGURE 24

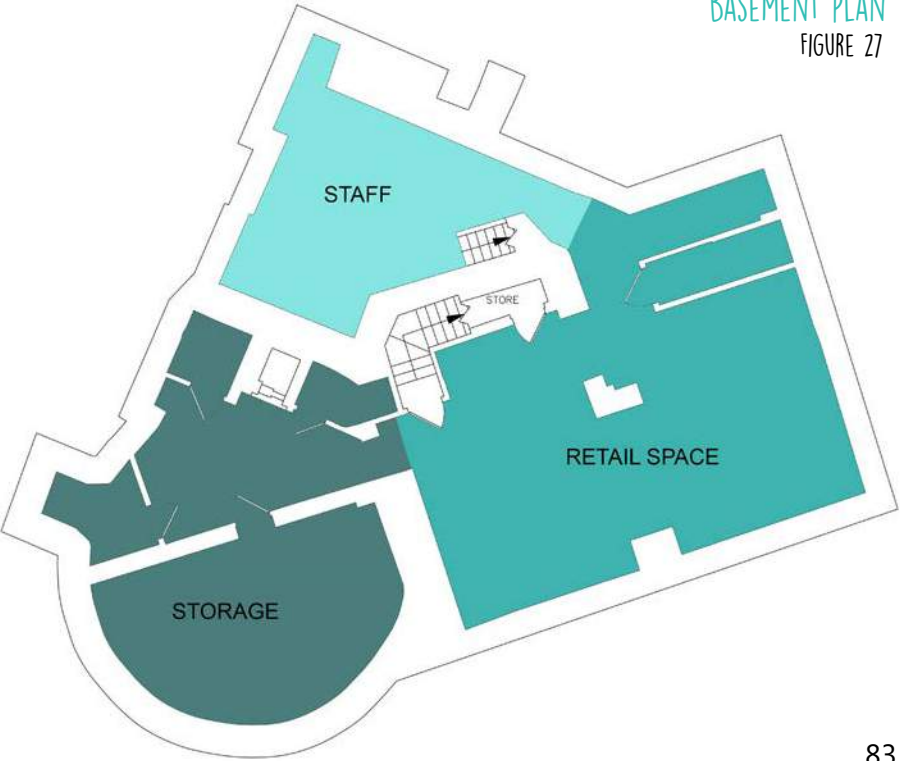
BLOCK PLANS



GROUND FLOOR PLAN
FIGURE 25



FIRST FLOOR PLAN
FIGURE 26



BASEMENT PLAN
FIGURE 27

SURVEYS AND AUTHORITIES

SURVEYS

BUILDING SURVEY

This survey is vital, especially due to the extensive manipulation of floor plates that this design involves. It will provide a thorough inspection of the building's structure, determining its current condition to outline any potential risks regarding maintenance and repair. It will also detect potential added costs to the project, for example if there are any issues with the existing contractual drawings that have not been considered.

SERVICES SURVEY

The services survey will assess the state of the building's utilities including water, electricity, plumbing and drainage. It will indicate whether any repairs need to be carried out, or if new systems should be installed, in order for the building to operate safely.

SAFETY OF ORIGINAL STRUCTURE AND ARCHITECTURAL ELEMENTS

The building has a Grade II listed status, meaning that safety is of paramount significance in the restoration of the original structure. Therefore, a more detailed site survey is necessary in order to assess the building's safety, and highlight any significant details or features which must be conserved.

ASBESTOS SURVEY

It is a legal requirement to survey the building asbestos, due to its construction occurring before 2000. Historically it was used for building insulation, and it has serious health implications if inhaled. Therefore, a qualified surveyor will need to carry out an inspection and conduct a detailed analysis.

FIRE CONTAINMENT SURVEY

This survey will examine whether the building's current fire strategy meet the suggested guidelines, and make recommendations in order to make it safer.

STATUTORY AUTHORITIES

BUILDING REGULATIONS

It is compulsory that the new build adheres to these regulations in order for it to be completed. Before any construction begins, all planning applications and building forms should be approved by local authorities; ongoing inspections will also be necessary during construction.

PLANNING PERMISSION

Planning applications should be submitted for approval by Newcastle City Council before construction work commences. Due to the building's Grade II listed status, some proposals which could impact the façade may be turned down. This process ensures the protection of a historical street from inappropriate development and damage.

ADVERTISING CONSENT

The local authority, Newcastle City Council, will need to give permission to display any signs that exceed 0.3m² or that are illuminated outside the property.

LISTED BUILDING CONSENT

An application needs to be made to the Newcastle City Council which outlines plans for demolition and alterations to the building, in order to preserve the historic and architectural interest of the site.

PREMISES LICENSING

This would be required for the venue to be able to serve alcohol in the bar.

CONSULTANTS

INTERIOR DESIGNER

The interior designer will see the project from the initial proposal through to completion. Their role is to translate the concept into a functional and visually exciting design that meets the brief and earns the approval of the client. During the process, the interior designer will need to produce drawings and visualisations to ensure that all requirements are met.

ARCHITECT

The architect will deal with the structural matters of the process, which involves liaising with the structural, mechanical and electrical engineers to ensure safe construction and protection of the building due to its listed status.

STRUCTURAL ENGINEER

The structural engineer will work closely alongside the architect to ensure the structural integrity of the Grade II listed site is preserved. They will examine the proposed alterations to the site and assess them in line with the current building to ensure that it will be structurally sound and safe for public use.

QUANTITY SURVEYOR

The quantity surveyor oversees the financial aspects of the project and is responsible for calculating the amount of materials needed. They will also suggest alternative options in order to stay within the budget.

FIRE CONSULTANT

The fire consultant will assess the plans for the project to ensure that it follows the necessary fire codes and regulations. This will include advising the designer and builders on emergency routes, fire exits, evacuation plans and fire detection systems. The proposed plans for Sketch includes a fully functioning kitchen to be installed, so the fire consultant will need to conduct their report accordingly to ensure the safety of workers.

PLANNING CONSULTANT

The planning consultant will have knowledge on the local area and authorities, and will therefore be able to guide the team through the planning process to prevent potential delays and save on costs.

ELECTRICAL ENGINEER

The electrical engineer will be involved with all stages of the project; they will be in charge of the maintenance of the circuits and electrical systems. This includes, lighting, heating and ventilation, ensuring that all systems are efficient and sustainable.

PROJECT MANAGER

The project manager's role is to ensure that the project runs smoothly according to the timescale and budget and that progress is maintained. They will manage the whole team of consultants and report back to the client.

ART CONSULTANT

The art consultant will work with the designer to provide expertise for the selection of artwork which will be displayed and available to buy at the venue. This will need to adhere to the concept and overall ambience set out by the client in the brief. They will also continue to be involved with the project after its completion, to provide a consistent supply of suitable artwork.

FOOD AND BEVERAGE CONSULTANT

The café/bar is one of the most important aspects of the project; therefore, a food and beverage consultant will be beneficial in ensuring the menu is of a high-standard to appeal to the target audience, and that it will allow the business to function smoothly upon opening.

TIMESCALES

TIMESCALE OF STAGES

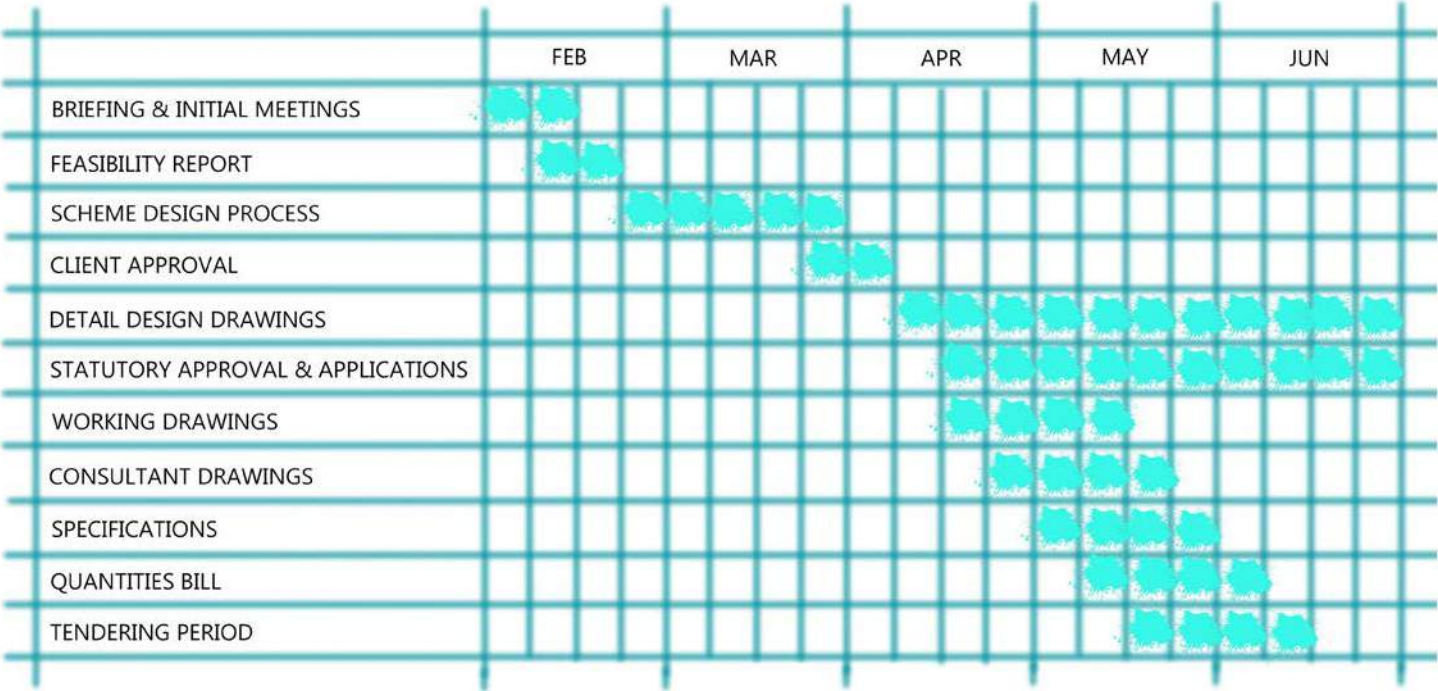


FIGURE 28

TIMESCALE OF WORKS

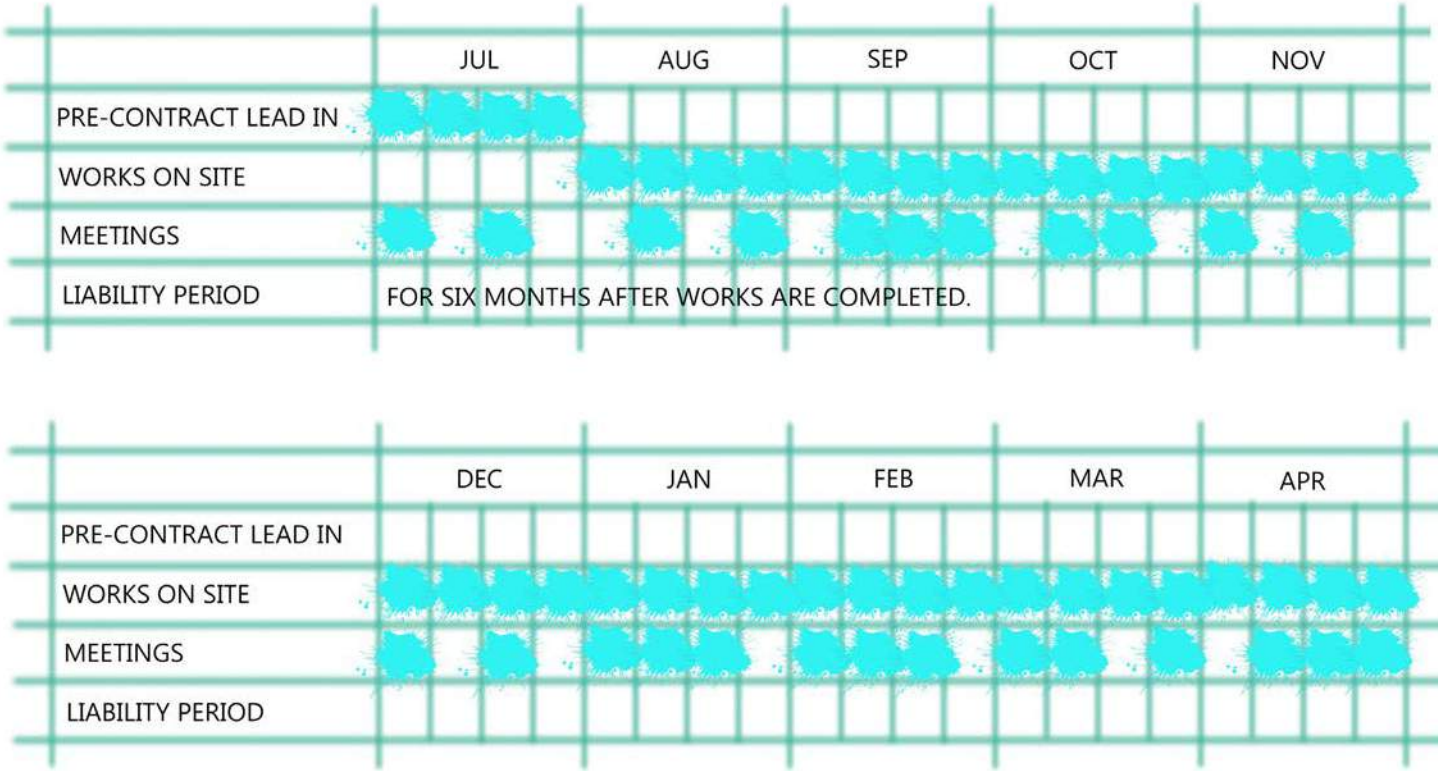


FIGURE 29

COST ESTIMATES

The overall cost estimate is based on the initial block plans of the space, and is produced in order to assess the feasibility of the project and also to secure the right funding for it. The spaces are divided into 'front of house' and 'back of house' spaces to determine the cost. The Front of House areas will include the café/bar, retail space, art workshop and private studios; the Back of House areas include the kitchen, staff areas and storage.

SPACE	AREA	COST/m ²	COST ESTIMATE
GROUND FLOOR F.O.H.	166m ²	£3500	£581,000
GROUND FLOOR B.O.H.	22m ²	£1000	£22,000
BASEMENT F.O.H.	57m ²	£3500	£199,500
BASEMENT B.O.H.	75m ²	£1000	£75,000
FIRST FLOOR F.O.H.	116m ²	£3500	£406,000
FIRST FLOOR B.O.H.	39m ²	£1000	£39,000
TOTAL:		475m ²	£1,322,500

FIGURE 30

The total cost is approximately £1,322,500, which reflects the nature of the project: as it is an inclusive and affordable centre for the arts, it is important that the client doesn't overspend on its construction. However, the service provided and the overall experience will still be of a high standard so that it is a desirable place to visit. This will be translated in the design and materiality of the space, which will follow the relatively inexpensive industrial style but with a creative twist.

FEES

This table indicates the amount of money that each consultant involved in the project will be paid. This is worked out as a percentage of the overall cost estimate.

CONSULTANTS	% OF TOTAL	TOTAL FEE
INTERIOR DESIGNER	10%	£132,500
ARCHITECT	8%	£105,800
STRUCTURAL ENGINEER	1%	£13, 225
QUANTITY SURVEYOR	3%	£39,675
FIRE CONSULTANT	0.5%	£6,612
PLANNING CONSULTANT	1%	£13, 225
ELECTRICAL ENGINEER	2%	£26,450
PROJECT MANAGER	2%	£26,450
ART CONSULTANT	1%	£13, 225
FOOD & BEVERAGE CONSULTANT	0.5%	£6,612
TOTAL FEES:		£383,774
TOTAL PROJECT COST:		£1,706,274

FIGURE 31

PROCUREMENT

The term procurement refers to the way the external services required for the project are obtained. There are various methods of this, which are chosen based on the requests and business plan of the client.

DESIGN AND BUILD

This process involves one single contractor who will provide all amenities and see the design, planning and construction through from beginning to end.

COMPETITIVE TENDERING

Competitive tendering involves multiple contractors competing for the same job, by each producing their own tender pack for the client to choose from.

NEGOTIATED TENDERING

This occurs when a specific contractor is approached with the tender pack. This is usually to avoid competitive tendering, or if the client has previously worked with them.

The procurement method for this project will be competitive tendering. This requires a tender document pack, which must include the following:

- Proposition document
- Feasibility document
- Research paper
- Contractual drawing pack
- Models
- Materiality information
- Visualisation of the scheme
- Presentation boards

HANDOVER AND COMPLETION

PRACTICAL COMPLETION

Practical completion is the stage in which all construction work will have ended, signalling the completion of the project to the agreed standard. Once this stage is confirmed the liability period and handover can commence.

THE HANDOVER

This stage involves the handover of the building from the design team and contractors to the client. Responsibilities including the building insurance are transferred to the owner at this stage, but any potential damages which may occur during the defects liability period remain the responsibility of the contractor. The finished site must be assessed in detail to ensure it is finished to a high standard and safe to open for public use.

DEFECTS LIABILITY PERIOD

This stage begins immediately after the handover is completed. It is an agreed amount of time, usually 6-12 months, in which the contractor could be held accountable for any potential defects. Issues reported by the client are typically reviewed by the contact administrator to determine whether they are defects or maintenance related.

SUMMARY

Sketch offers an exciting opportunity to introduce something unique to Newcastle's nightlife. Inspiring your creativity in an attractive and trendy environment, it will become a landmark for all art lovers in the north east, with the celebration of diversity and culture at its heart. The facilities on offer will be both beneficial and engaging, answering the demand for an approachable and affordable art centre that everyone would want to associate with. This will be achieved by offering art classes that will appeal to all, whether it is to develop skills or just to relax and have fun with a glass of wine. Overall, Sketch is an innovative brand with a clear purpose: to spread the joy of creating.



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PREFACE

This paper aims to investigate how diversity and inclusivity is represented in interior design. It will discuss the issues regarding the lack of diversity in the design industry, and the consequences this has on the outcome of the design process, as well as how it is being tackled. This will then inform primary research focusing mainly on art venues, to gain an understanding of how a more diverse range of people can be encouraged to visit these spaces.



FIGURE 1



FIGURE 2

INTRODUCTION

The results of a survey launched by the British Institute of Interior Design in 2020, investigating the demographic make-up of the UK's interior designers, show that diversity issues in the industry are prevalent. They detail that 78% of those in senior level positions are white, compared to 10% Asian and 6% black; additionally, only 15% consider themselves to be from a disadvantaged socio-economic background.¹ The consequences of this are that interior spaces are being designed by and for one demographic, subsequently excluding disadvantaged groups. Although the issue is complex, it is imperative that it is tackled, beginning with small changes that designers can consider when creating spaces.

The focus of this research paper is to find out how the design of art facilities can be made less exclusive, in order to encourage more diverse participation in the arts. Current data shows that white people are more likely to engage with and participate in the arts: in 2018, 51% of white people over the age of 16 had visited an art gallery or museum, compared with 33% of black people.² As discussed in the proposition and feasibility documents, one of the many factors contributing to this is a lack of affordable and accessible facilities; additionally, the way these spaces are designed is instrumental in determining who uses them.



FIGURE 3

The design industry has the ability to contribute towards a more equal and inclusive society; when spaces are designed to resonate with a diverse range of people, it can act as a catalyst for social justice and cultural change.³ This research paper will investigate how this can be achieved, how the issue is being tackled by design companies, and how it can be applied to the design of an art venue.

DESIGNING FOR DIVERSITY

Discussions regarding equality and interiors usually centre around physical access, with less focus on cultural and economic access. However, this topic is becoming more frequently discussed, with designers recognising the impact that built spaces have in including and excluding certain demographics. The term 'inclusive design' refers to places and spaces that work for everyone, considering those with physical and mental disabilities, as well as women, transgender people, those from poorer communities, and black and minority ethnic people. It's important that people from these social groups are not only considered but inherently involved in the design process, in order to create spaces that are safe and accommodating for all. Currently, this is something that doesn't happen enough; victims of racism, homophobia and other hate crimes are unlikely to be consulted in the design of public spaces.⁴

In an interview with Interior Design magazine, Malene Barnett, founder of the Black Artists + Designers Guild (BADG), stated that, 'the surface of this field is too focused on creating fashionable spaces for a select few'.⁵ This implies that interior spaces can often be designed with only one demographic in mind, which as a result influences who can engage with and use the space. There is a significant relationship between human behaviours and their surrounding built environments; lighting, colours, configuration, scale, acoustics and materials can generate a spectrum of feelings in the individual. For example, the use of warm colours can evoke feelings of comfort and stimulate conversation.⁶ With many art venues following minimalistic and modern design styles, this could indicate why they can be seen as exclusive and uninviting spaces.

"DESIGN IS A WAY OF
THINKING, LEARNING,
AND ENGAGING WITH
THE WORLD".⁷

HOW THE ISSUE IS BEING TACKLED IN INDUSTRY

Previously, designers have been slow to acknowledge demographic shifts, and are only tacitly aware of the impact design has on psychological and physical wellbeing. However, the issues surrounding equality and diversity are now becoming more widely discussed in the design industry. Designers are aware that every decision they make can have profound consequences on individual experiences, but they also have the power to promote freedom, encourage diversity of use and remove social barriers. Diversity and inclusivity have a fundamental role in design education, and are an essential part of any design process.⁸

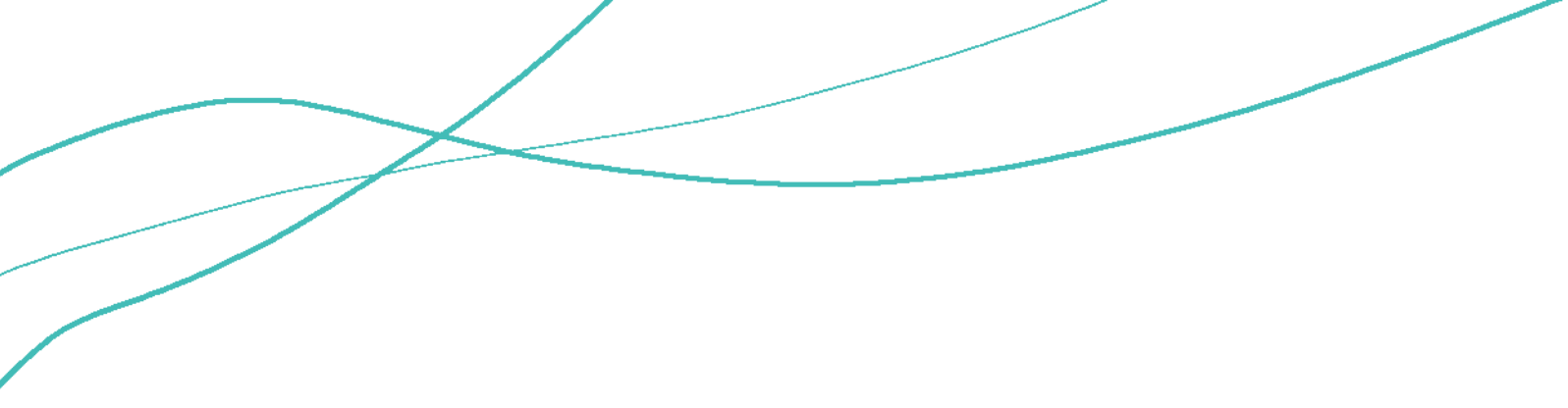
An article published by UX Collective outlines some key points that designers can consider when designing for diversity and inclusivity. For example, it states that designers should 'redefine what is "normal"', adding that the media and pop culture have conditioned us towards homogeneity, and this is something that needs to be challenged in order to represent contemporary society. This should extend to reinventing stereotypes, including how we view masculinity and femininity in design. It also emphasises the importance of empathy with the user, which can be achieved through extensive user research.⁹



FIGURE 4

Malene Barnett, founder of BADG, agrees that designing to advocate for diversity is about empathy. She stated that, 'designers need to recognize that what is comfortable and desirable to some may make others uncomfortable'. She also asserts that luxury design often appropriates the designs of non-European cultures, overlooking its origin or meaning, which in turn dehumanises people of colour. Therefore, in order to make spaces more welcoming to people from diverse backgrounds, designers need to embrace different cultures.¹⁰

BADG was founded in 2018, with the aim of combating the lack of representation for black people in the design industry. They raise awareness through project collaborations and exhibitions, providing their members with the chance to showcase their work. They also hold events which encourage conversation and learning around the topic, working alongside leaders of institutions, design firms, publications and manufacturers to create an inclusive future for design.¹¹ The principles that have been set out by this organisation offer an example as to how all designers should embrace and celebrate diversity in their work.



The Design Justice Network is an example of a community of people and organisations who are committed to realigning the design process to meet the needs of those who are often marginalised by design. They work according to a set of principles, which include the following:

- Designing to sustain, heal and empower communities
- Giving voice to those who are directly impacted by the outcomes of a design process
- Prioritising the design's impact on the community over the intentions of the designer
- Considering what already works at a community level, and honouring traditional, indigenous and local knowledge and practices before seeking new design solutions.

These principles indicate ways that designers can take a user-centred approach to improve the outcome of their projects. Between the years 2016-20, the network was joined by more than 300 people and organisations, showing the support for these principles and the momentum behind the movement.¹²

CABE (the government's advisor on architecture, urban design and public space) are also committed to tackling the issue. They have established an inclusion by design group with 20 members, to advise on inclusive design and equality, and to turn principles into practice. Some of the group's key priorities include:

- Working with professional institutions to increase the diversity of employees, for example by setting targets and introducing diversity initiatives
- Promoting inclusive design through design review panels, enabling schemes and awards, to ensure that it remains a corporate priority
- Promoting the involvement of specialists, for example regarding accessibility in all design processes.¹³

According to CABE, inclusive design is about giving people access to spaces with dignity, encouraging treatment with respect, and offering relevant services that are designed with the users in mind. Inclusive environments also need to be responsive and flexible, offer choice when a single design solution doesn't meet everyone's needs, and be welcoming and accommodating to everyone.¹⁴ This offers insight into how interiors can be designed to encourage more diversity of use.



CASE STUDIES

STEPHEN LAWRENCE CHARITABLE TRUST

The Stephen Lawrence Charitable Trust (SLCT) was established following the murder of Stephen Lawrence in an unprovoked racist attack in 1993. Lawrence, 18, had dreams of becoming an architect which went unrealised; in honour of his memory, SLCT created Your Space, to provide a space for young people from disadvantaged backgrounds to succeed in their own careers. The space was designed by Gensler, and focuses on the positive outcomes of the Trust's work since Lawrence's death; in 2017, SLCT supported more than 2,000 young people aged 13-30 through training, mentoring, bursaries and more, which demonstrates the success of this project.¹⁵



FIGURE 5



FIGURE 6

The design intent was to create a motivational space that empowers its users, and fuels connectivity and collaboration among emerging architects, designers and creatives. The space manifests the emotional and physical healing process that the Trust has promoted following Lawrence's death: the concept of healing is translated through the idea of connections and bridging gaps, which is incorporated into several of the design interventions throughout the space. Sonia Watson, Chief Executive of the SLCT, stated that 'the challenge was to make the building relevant, and to make it usable'.¹⁶ Therefore, the design of the space was crucial to get right in order to encourage people to use the space and benefit from it. It was previously stated by the former CEO of the Trust, Karin Woodley, that to encourage diversity of use, 'the aesthetics of place need to break free from historic preconceptions that assume universal principles and homogeneous societies'.¹⁷ This perspective has been incorporated throughout the design process, and is also evident in the completed design of the centre.

Gensler approached this project by designing an open-plan, mindful space, filled with vibrant colours and plants to inspire its users. Discussing the project, the designers explained that to achieve this, they 'removed as many internal walls as possible to really open up the space, bring in more daylight, and increase the visible connectivity'.¹⁸ This way, wherever you're stood in the space, you can see all the various activities that are happening, contributing to the feeling of community and togetherness. The use of vibrant colours throughout the design creates an immersive environment and a positive atmosphere, which helps to encourage and inspire the users. The centre offers a choice of spaces to work and collaborate in, including a members' studio, a residence space, meeting rooms and an events facility; this ensures that everyone's needs and preferences are fulfilled. With the space primarily being used by young architects and designers, the language of architectural drawings has been translated into the graphics and signage throughout the centre; this is a subtle and deliberate way of connecting the space with the users, and creating a design that would be appealing to them.



The designers were keen to involve the users of the space throughout the entire design process, in order to make the space more personal and somewhere for them to be proud of. The designers attended sessions at the centre held by the alumni, to hear their ideas for the reimagining of the space and to gain a first-hand insight into how it will work for the users. The result of this is a space where the users can see how they have personally made an impact, which reinforces the sense of belonging, creativity and collaboration. Overall, this project demonstrates a clear example of when diversity and inclusivity have been actively integrated into the design process, and embodied by every aspect of the design. It is a strong manifestation of the previously discussed principles regarding equality and design.



DAVID ADJAYE

David Adjaye is considered to be one of the most influential architects of his generation, distinguished by his community-driven ethos which drives all of his projects. His philosophy has evolved from an early age, when he became aware of the inequities that his brother – who was partially paralysed – faced when visiting his specialised school, which Adjaye described as ‘inefficient, run-down and degrading’. This fuelled Adjaye’s belief that architecture should serve the needs of the people, and ‘take to the realm of egalitarianism’.¹⁹ During a talk at the 2018 AIA Conference on Architecture, he stated that buildings should be seen as ‘sites of negotiation’, and can be used to ‘break down this idea that good design should be for the exclusive benefit of the elite’.²⁰ This doctrine of emancipatory architecture is clearly evident throughout his work, his most notable project being The National Museum of African American History and Culture.

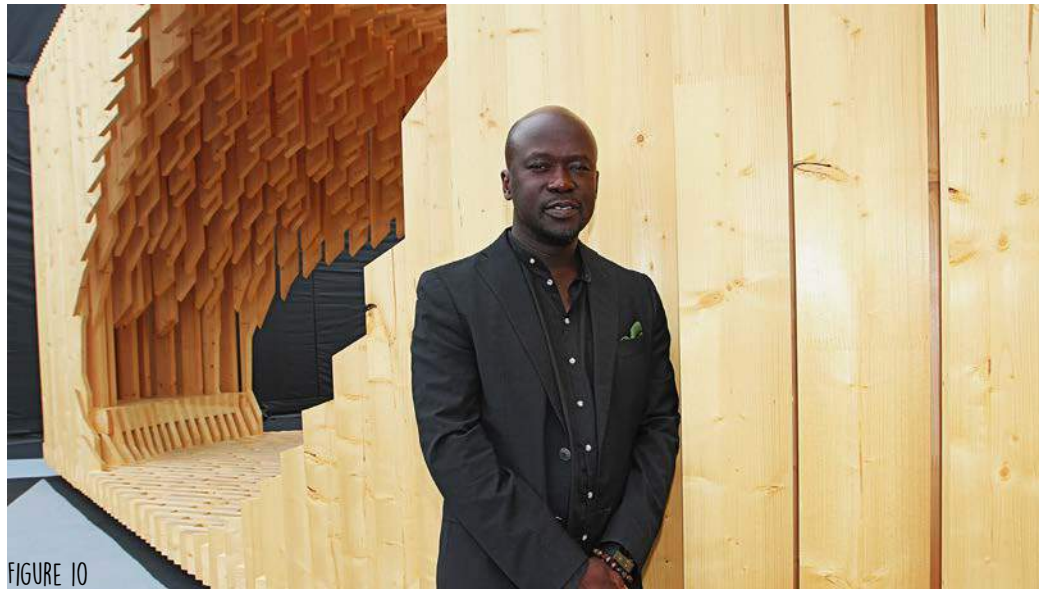


FIGURE 10

"EACH PROJECT, FOR US, IS A
RESTART, A REINVESTIGATION
INTO THE POTENTIAL AND
POWER OF ARCHITECTURE"
– SIR DAVID ADJAYE, 2018.²¹

In 2011, Adjaye was commissioned to design his first large-scale work of architectural furniture, as an installation for the Design Miami fair. The wooden pavilion entitled 'Genesis' welcomed visitors into the space, creating an immersive experience. This installation exemplifies Adjaye's use of architecture as a catalyst for generating community and conversation, through his innovative use of materials and artistic insights.



The objective for the installation was to encourage visitors to connect and exchange ideas within a 'complete environment', integrating apertures, views, respite and meditation. Located at the entrance to the fair, the triangular prism comprises hundreds of vertical wooden planks formed from the interior outwards. The space was carved out in a distorted ovoid shape from the centre, set at an angle to adjoin the organically formed entrance, exit and window. This calmy transforms into a secondary platform, imitating the larger ovoid form and offering visitors a space to sit down and reflect on their surroundings. The installation provides a space for contemplation and thought, offering views of the galleries through the curved window to stimulate discussion. The soft timber envelope feels warm and inviting, and the circular forms have no sense of hierarchy, evoking feelings of community and harmony within the space and encouraging people to convene as one. The timber frame has been assembled to modulate light and create patterns of shadows, augmented by an opening in the roof, which creates a dramatic light well and draws visitors to the core of the pavilion. This playful manipulation of natural light has a therapeutic and calming effect, encouraging mindfulness and observation. Overall, this design demonstrates how architectural details can be utilised to generate feelings of equality and belonging, to encourage conversation and to invite people into a space.

BARKING LEARNING CENTRE



The reinvention of an old, disused public library into the Barking Learning Centre, formed part of the urban regeneration of Barking's town centre. This project aimed to bring new life to the area, and to provide more accessible educational facilities to people from disadvantaged backgrounds. The construction was the first phase of Barking Central, and comprises distinct segments: a U-shaped apartment block rests on a colonnade, which lines the two story plinth occupied by the Learning Centre.



The Centre features a library, café and art gallery, which define the southern edge of the Town Square, injecting the area with vibrancy and energy. This is enhanced by the dynamic façade of the centre, animated by repeating patterns and blocks which add colour and depth, as well as the mosaic of aluminium and glass that wraps the existing structure. This shapes a new interior of double-height spaces, and represents a confident manifestation of the centre's purpose, as a place to inspire and promote local talent.

It is particularly important for centres for learning to be designed inclusively and with diversity in mind; when designed successfully, they can encourage people of all ages and backgrounds to enjoy life-long learning. This means that they need to be accessible, helpful, stimulating and reflect the diversity of the community. It is also important to note that the overall atmosphere and ambience – a combination of the design, management and use – is more likely to impact groups that experience exclusion; therefore, the layout of the space, the furnishings, the attitude of the staff, the facilities and types of events that are held, all need to be carefully designed with everyone in mind.²² This is something that has been accomplished well by the design of the BLC. The ground floor has an open and informal layout which encourages diverse use by the local community; the main entrance invites visitors into a bright and open space with vibrant coloured flooring and furniture. The library features casual reading areas, with circular shelving and brightly coloured rubber furniture. This choice of materiality combined with the colour palette creates a playful, positive and inviting atmosphere, while the circular design of the furniture and fixtures add softness. To criticise, the design could be described as childish, and may not be appealing to some adults. However, this accessible and inviting approach to designing a learning centre has proved successful: since its redevelopment, the number of users has risen by 50%.²³

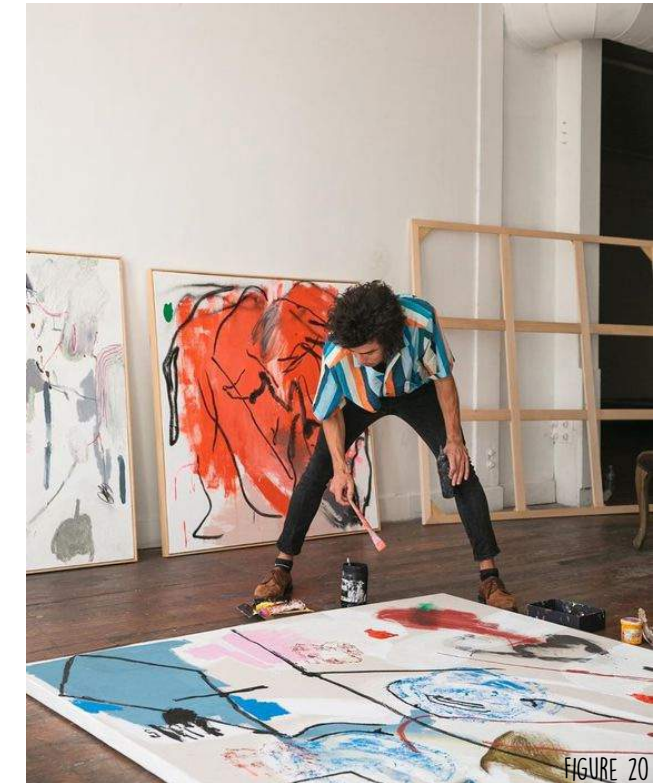




PRIMARY RESEARCH

METHODOLOGY

To support the research discussed throughout this paper, an online survey was produced as a method of primary data collection. The majority of the survey has produced quantitative data in order to identify patterns, which will either corroborate or challenge the secondary research. However, the nature of the issue being studied is subjective and based on personal experiences and preferences; therefore, qualitative data has also been collected in order to gain more authentic and interpretable results. Volunteer sampling was used to obtain results, which involved posting the survey on social media to recruit participants. To protect the identity of the participants, all of the questions remained entirely anonymous. The survey consisted of nine closed questions, and one open question asking participants to elaborate on a particular answer. The data collected from this has provided an overall idea of the participants' preferences when visiting art galleries or hospitality venues, to inform the wider question about how to encourage a more diverse range of people to visit these spaces.



RESULTS AND ANALYSIS

In total, the survey obtained 53 responses from participants aged between 18-29. The largest age group amongst the participants was 18-21 (58%), followed by 22-25 (38%), and the largest gender group was female (60%).

- **When visiting an art gallery, bar or cafe for leisure, which three of the following factors are most important to you? (Tick the three that most apply).**

The possible answers were: cost; location; the values of the business; aesthetics and appearance; atmosphere; accessibility; customer service; and the activities/products/services on offer. The purpose of this question was to understand how important each factor is in influencing an individual's decision to visit one of these venues. Interestingly, 72% of participants chose aesthetics and appearance, followed by cost at 70%, and atmosphere at 47%. This result supports the findings of the secondary research that people are more likely to visit or utilise a space if it has been designed well, and if the atmosphere is welcoming to all. It also substantiates the claim that cost is a significant factor that can prevent many people from engaging in the arts.

- **Would the design/aesthetics of a space ever prevent you from visiting?**

This question builds upon the previous question to gain a better understanding of the impact interior design has on the average person. The results from this question were: 47% yes; 19% no; and 34% maybe. This further supports the hypothesis that the design of a space can determine whether an individual would visit or not.

- **Which of the following factors do you think are most important for an art venue/gallery to offer? (Tick any that apply)**

The given factors for this question were: support for local artists; diversity; opportunities to participate; opportunities to interact with the artist; and a sociable environment. The top answer was diversity, with 94% of participants choosing this option, followed by support for local artists, at 89%, indicating the significance of this issue in relation to art venues. Although 47% agreed that art venues should offer a sociable environment, less agreed that they should involve more participation and interaction, suggesting that the main focus should be on viewing the artwork.

- **How often do you visit art exhibitions?**

The results to this question revealed that the majority of participants (60%) rarely visit art exhibitions.

- **Would you be more or less likely to visit an art exhibition if it were held within a bar or cafe?**

The purpose of this question was to understand whether combining the social aspects of a bar/café with an art venue would make it more appealing to the target audience. The results show that 62% of participants would be more likely to visit, with 32% not sure, and 6% less likely. It is important to consider that, while this may be more appealing to the majority, it may also exclude those who prefer quieter spaces, for example those with sensory processing issues, or hearing difficulties.

- **Below are two examples of art venues. Which space is more appealing to you?**

Image A shows the art venue Fluctuart in Paris, and image B shows an art centre in Moscow designed by Renzo Piano. The aim of the question was to provide participants with two different spaces with contrasting designs, and find out which space stands out to them the most. The results were close, with 53% choosing image A, and 47% choosing image B.



- **Why do you prefer that space?**

The second part to the question has produced qualitative data, to understand which aspects of each design are most appealing to the individual participants. This feedback will then inform how to encourage more diversity of use in art venues, by integrating the best aspects of each scheme. The general feedback for A was that it was more eye-catching, vibrant and unique; one participant commented that 'it is different to how you would expect an art gallery to look', and 'the atmosphere looks more inviting and fun'.²⁴ Another participant commented that 'it looks more accessible to younger people whereas B looks more expensive and exclusive'.²⁵ This supports the previously discussed idea that spaces designed with warmer colours and lighting are more inviting and comfortable than those that are not. In contrast, the participants that chose image B commented that they prefer the bright and open space that allows you to appreciate the artwork more. The exposure to natural light seems to make this space more appealing to some, with one participant commenting that 'A feels too enclosed'.²⁶ This shows that many people visit art galleries for a more calming, therapeutic experience.

- **Do you believe that participating in the arts is easily accessible to everyone?**

The aim of the last question was to gain an overall opinion regarding the accessibility of the arts industry. The result is decisive, showing that 91% of participants believe that it is not easily accessible to everyone, and only 9% think that it is.

SUMMARY OF FINDINGS

Overall, the data collected from this survey has supported the findings of the secondary research. For example, it corroborates the view that cost, aesthetics and atmosphere have a large impact on who engages with a space, and also that a warmer colour palette, vibrant materiality and plenty of natural light can make spaces more inviting. It also highlights that there needs to be more diversity in the arts industry, and more support for local artists. However, the results also show that, while making an art venue more of a sociable experience appeals to the majority of participants, it would also deter others from visiting.

It is also important to consider that, although the research was conducted fairly and using a random sample, there is an unequal gender and age balance which could have made the results slightly biased. It was also a small sample size, so the results may not be an authentic representation of the general population. A larger sample group and wider age range may have produced more accurate results. Despite this, the age range of those who participated correlates with the target audience of the art venue project, meaning these results are still appropriate for the research.



FIGURE 23



FIGURE 24

CONCLUSION

This document has provided insight into the ways the design industry can help to encourage more diversity of use within art venues. It starts with a user-centred approach to design, which involves empathising with the user, offering choice and flexibility, and embracing different cultures. Designers should aim to re-define stereotypes to reflect the diversity of the local area, and inspire collaboration, connectivity and community through their designs. This will in turn help to tackle the complex issue regarding the exclusivity that surrounds art venues, encouraging a greater range of people to visit these spaces and participate in the arts. Both the primary and secondary research has evidenced that art venues need to move towards a more inclusive and inviting approach to design, which can be achieved through a balance between a vibrant, energetic design, and more calm spaces for contemplation. In conclusion, while the issue remains prevalent and is unable to be solved with one single solution, this research has demonstrated how certain aspects can be ameliorated through thoughtful design.

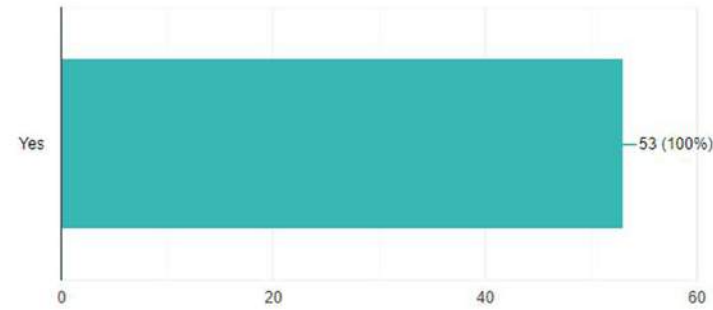


FIGURE 25

APPENDIX

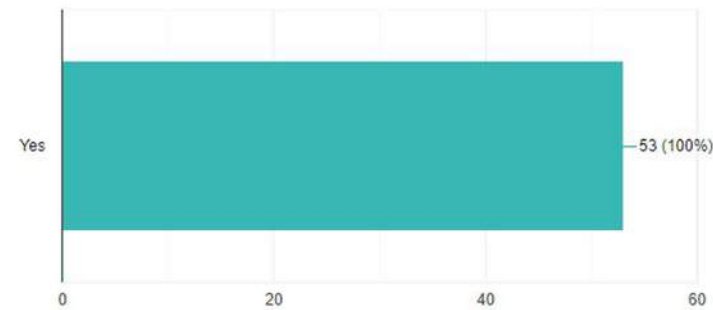
I consent to participating in this research and for the anonymous results to be used in the research paper.

53 responses



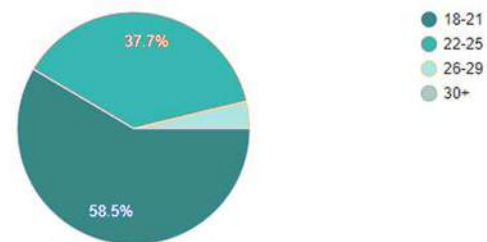
I am over the age of 18.

53 responses



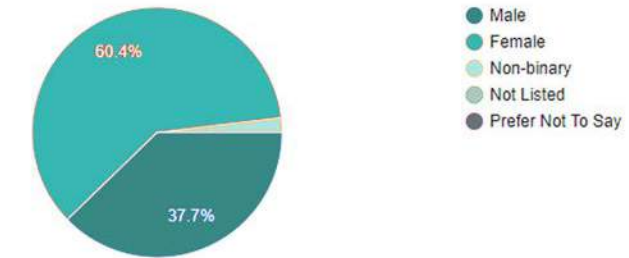
1. What is your age?

53 responses



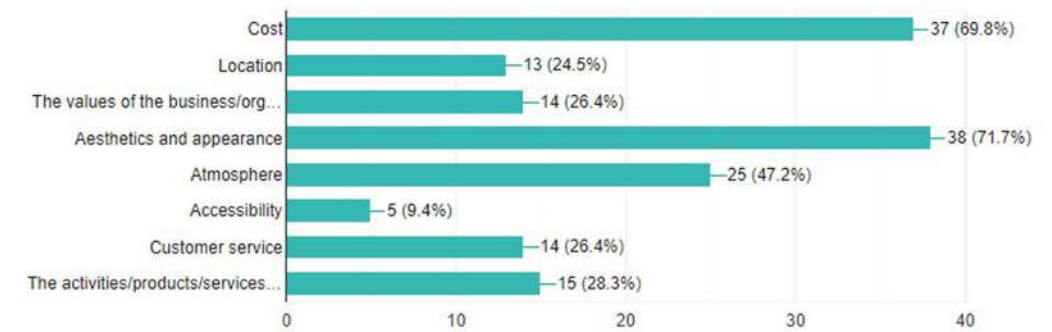
2. Which gender identity do you most identify with?

53 responses



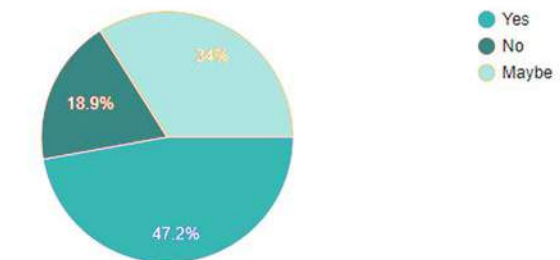
3. When visiting an art gallery, bar or cafe for leisure, which three of the following factors are most important to you? (Tick the three that most apply).

53 responses



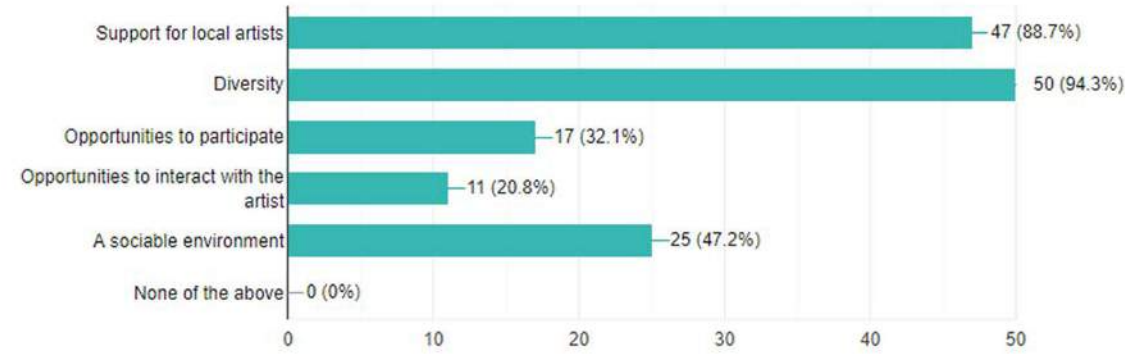
4. Would the design/aesthetics of a space ever prevent you from visiting?

53 responses



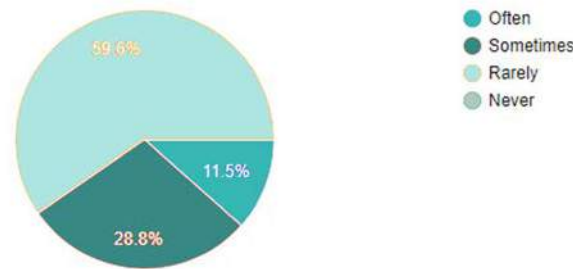
5. Which of the following factors do you think are most important for an art venue/gallery to offer? (Tick any that apply).

53 responses



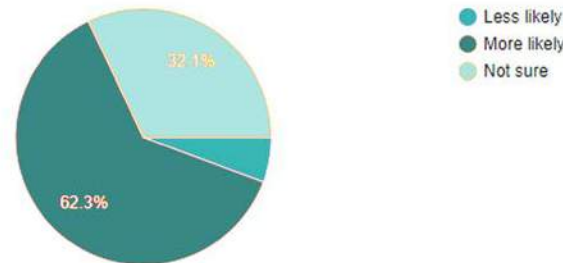
6. How often do you visit art exhibitions?

52 responses



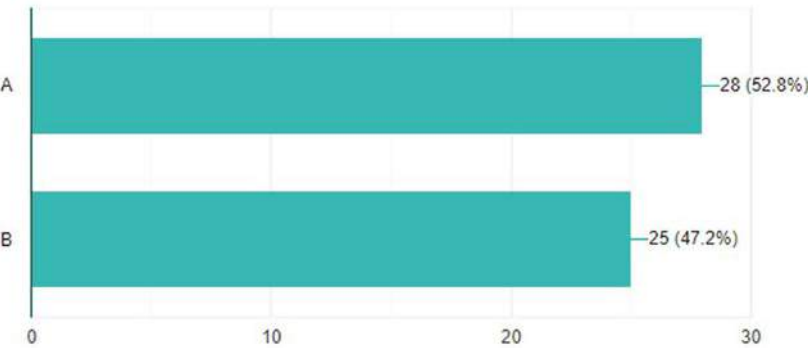
7. Would you be more or less likely to visit an art exhibition if it was held within a bar or cafe?

53 responses



8a. Below are two examples of art venues. Which space is more appealing to you?

53 responses



8b. Why do you prefer that space? E.g. the design, artwork, atmosphere, lighting, materiality etc.

53 responses

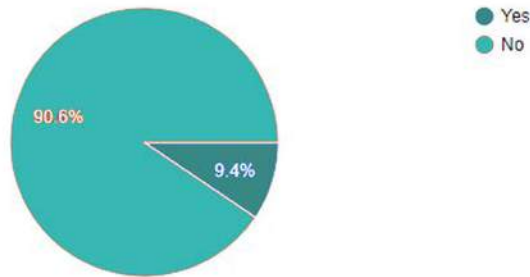
- I think the space is more interesting and appealing to a younger age group
- It seems like a better experience because you can appreciate the surroundings as much as the artwork. The lighting and materials make it a more interesting place to be.
- Atmosphere looks more airy and light which makes for a nicer space to walk around, and also there's a place to sit and look at the art which is something i'd prefer
- Seems less intense / more free to walk round and explore
- It looks more accessible to younger people where as B looks more expensive and exclusive
- It is very clean and minimal which gives more focus to the artwork
- The lighting, clean look, allows you to focus more on the work than the surrounding area - compliments the art
- I like that there is more focus on the artwork - it seems like a much more calming experience
- Simple and quite stripped back making it a more relaxing and calm atmosphere. It seems quiet and not too busy which allows you to appreciate the art display more
- Lighting and materiality
- The design and artwork

It is a lot more bright and open, there's more space to move around or sit and view the artwork
It seems more inviting and chilled
I like the high ceilings and windows that give lots of natural light. A feels too enclosed.
It seems like a nicer space to sit down and appreciate the artwork
It is more vibrant, colourful, eye-catching than B
More exposure to light
More open, calm and quiet
More focus on the artwork which makes it feel calmer
Lighting and colours.
More character
I prefer the aesthetic/ openness/ light
It is very bright and open which seems quite therapeutic and calming
It looks more of a fun experience
It is more interesting and seems like a better atmosphere/experience
I like the lighting and artwork
It has a more vibrant atmosphere
I like the artwork more and the atmosphere seems more vibrant. The vibe seems more bright, the lighting makes it different to usual venues I've been to before.
The atmosphere of A feels more casual and laid-back, whereas B feels slightly intimidating
The atmosphere seems more vibrant and inviting. The design is more unique than other art venues
I prefer how bright and spacious B is because it seems more calm and peaceful, but I think the design of A is more memorable.
Looks a lot trendier and more interesting

Design	It's easier to focus on the artwork.
Calmer atmosphere, more focused on the art	The lighting is more eye catching.
It feels warmer and more inviting	The design is more exciting and engaging
A catches my attention more than B because it is unique	I prefer the design, lighting and artwork
I prefer the fresh and airy atmosphere, whereas A is too enclosed	The lighting enhances the artwork and makes it a better experience
It is more inviting to sit down and appreciate the artwork more	It seems more peaceful and relaxing due to the natural lighting
Looks more peaceful and easy to move around, but I like the lighting of A	
A is more inviting and memorable because I've never been to an art gallery like it before	
The atmosphere and energy is more appealing - it is a lot more attention grabbing	
More modern, its different	
It's a brighter, softer space but I do like the closeness of A	
I would be more likely to visit this space because it seems like a better experience due to the design style and lighting.	
Area is more open and brighter	
A is more exciting and eye-catching. B doesn't stand out to me as it is similar to most other galleries I have been to before.	
It is different to how you would expect an art gallery to look which makes it more unique. The atmosphere looks more inviting and fun.	

9. Do you believe that participating in the arts is easily accessible to everyone?

53 responses



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