

Feature 99: Beauty and Design II

Part 1: Ceiling Height

Part 2: Artwork Plan

Part 3: Spatial Narrative Plan

WELL Building Standard™ (WELL)™
WELL v1 with the Q1 2020 addenda

How to use this document:

This document is a guide for creating the documentation for Part 1: Ceiling Height, Part 2: Artwork Plan, and Part 3: Spatial Narrative Plan Feature 99: Beauty and Design II. The level of detail provided by teams when creating this documentation is up to their discretion, as long as each of the requirements are sufficiently addressed.

- Part 1: Architectural drawing instructions have been provided.
- Part 2: Instructions have been provided for creating a professional narrative within an annotated drawing. Note, this structure embodies one approach when creating a professional narrative. Other variations, which do not include an annotated drawing, may be submitted.
- Part 3: Professional narrative outline and examples have been provided.

The text is updated to the Q1 2020 version of the WELL Building Standard, which may vary from previous or future versions of WELL.

TABLE OF CONTENTS

PART 1: CEILING HEIGHT	3
PART 2: ARTWORK	3-4
EXAMPLE PROFESSIONAL NARRATIVE WITHIN ARCHITECTURAL DRAWING(1)	
PART 3: SPATIAL FAMILIARITY	4

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FEATURE 99: BEAUTY AND DESIGN II

PART 1: CEILING HEIGHT

ARCHITECTURAL DRAWING INSTRUCTIONS

1. On a floor plan, clearly indicate all regularly occupied spaces.
2. Next, clearly indicate the width of every regularly occupied room with a colored line and measurement.
3. On the same floor plan or on an elevation, clearly indicate the ceiling height of each regularly occupied room with a colored line and measurement.
4. On the floor plan or elevation, indicate if rooms provide a full wall view to the outdoors or an atrium space, (ex. highlight, arrow, label).
5. Consider providing a summary table such as the one below:

Room	Width (m)	Height (m)	Has Full Wall View to Outdoors or Atrium? (Y/N)	Compliant? (Y/N)
Private Office1	3	2.9	N	Y
Private Office2	5	2.9	N	Y
Conference Room	10	3.15	Y	Y
Lounge	12	3.15	N	Y
Shared Office	18	3.2	Y	Y

PART 2: ARTWORK

EXAMPLE PROFESSIONAL NARRATIVE WITHIN ARCHITECTURAL DRAWING (1)

1. On a floor plan, clearly highlight the entrance, lobbies, and regularly occupied spaces greater than 28 m² [300 ft²].
2. Next, identify artwork in the space through visual cues, such as arrows. If possible, provide photos next to these arrows.
3. Lastly, provide a small explanation, at least 2-3 sentences, about why these pieces were chosen and how they contribute to the space.
 - A. Artwork in entrances and lobbies was meaningfully integrated through:

- i. *Example: Black and white photographs, captured by a local photographer, line the lobby walls. These photos were chosen in order to enhance connection to the community and match the aesthetic of the neutral color hues in the space.*
 - ii. *Example: The walls lining the building entrance feature an outline of the distinct, downtown skyline of New York City.*
- B. In regularly occupied spaces greater than 28 m² [300 ft²], artwork was meaningfully integrated through:
 - i. *Example: Graphics are applied to glass-wall partitions in order to provide a visual element and added privacy, while also maintaining translucency and enhancing light penetration into interior spaces. These graphics incorporate biophilic elements, such as leaves and waves.*
 - ii. *Example: Concrete and wooden pendants appear throughout the open office space in order to add an artistic element to the space and draw attention to raw materiality.*
 - iii. *Example: A local graffiti artist was hired to create an art installation along the largest wall of the open office area. This piece serves to engender the company culture of modern creativity and connection to the neighborhood.*

PART 3: SPATIAL FAMILIARITY

EXAMPLE PROFESSIONAL NARRATIVE

Spatial familiarity plans are required for floor plates that are 929 m² [10,000 ft²] or larger. The narrative can be brief; however, each of the following points should be addressed.

- A. Artwork that is distinct in shape and color is integrated through:
 - a. *Example: Our artwork depicts natural elements, and each floor of our project depicts a unique focus. For example, the second floor is lined by images of famous national parks, while the third-floor exhibits photographs of desert scenery and the fourth floor is dedicated to seascapes located throughout the country. These differences have been referenced on our floor plans.*
 - b. *Example: Our office is an open floorplan; however, workstations are clustered into distinct zones based on teams within our firm. Differentiation is created amongst these clusters by allowing each team to pick a theme for the artwork chosen above and around their workstations.”*
 - c. *Example: We commissioned a local artist to create distinct sculptures for our large meeting rooms. The meeting room names match the sculpture names.*
- B. Visually grouped zones or areas that use the following unifying design components: (i) lighting, (ii) furniture color and (iii) flooring pattern/color.
 - a. *Example: Our project provides an open floor plan; however, distinct programing of space is made clear through contrasting design components. For example, the open floor plan is organized into distinct groupings of workstations, and carpeting below the workstations differs from the carpet utilized in corridors adjacent to and between these work clusters. Furthermore, cooler color tones and solid fabrics are used for aesthetic elements in private zones and areas of focused work, while brighter lights and more vibrant patterns are utilized to signify spaces for collaboration and activity.*

- b. Example: Our building is comprised of multiple towers that join at the base of the building and on the 10th floor. Each tower is referred to as a color and utilizes this color scheme in order to create visual distinction among the towers. For instance, Blue Tower maintains a cooler, blue color scheme for carpeting and wall color, while Amber Tower maintains a warmer, honey-yellow color scheme for carpeting and wall color.*
- C. Corridors over 9 m [30 ft] in length end in artwork or a view window to the exterior with a sill height no taller than 0.9 m [3 ft] from the floor and with at least a 30 m [100 ft] vista.
 - a. Example: Corridors over 9m are indicated on the provided floorplan. Each corridor ends in a floor-to-ceiling view window to the exterior.*
 - b. Example: Corridors over 9m are indicated on the provided floorplan. Images of the artwork presented at the end of these corridors are included on the floorplan. To provide additional spatial familiarity, artwork at the end of corridors on the east side of the building is water-themed, whereas artwork at the western end of corridors is forest-themed.*