

Engaging in Dance Culture  
through the  
Interior Design of a  
Collaborative Dance Centre

Elisa Naesgaard

A Practicum submitted to the Faculty of Graduate Studies of  
The University of Manitoba  
in partial fulfilment of the requirements of the degree of

MASTER OF INTERIOR DESIGN

Department of Interior Design  
University of Manitoba  
Winnipeg

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# Abstract

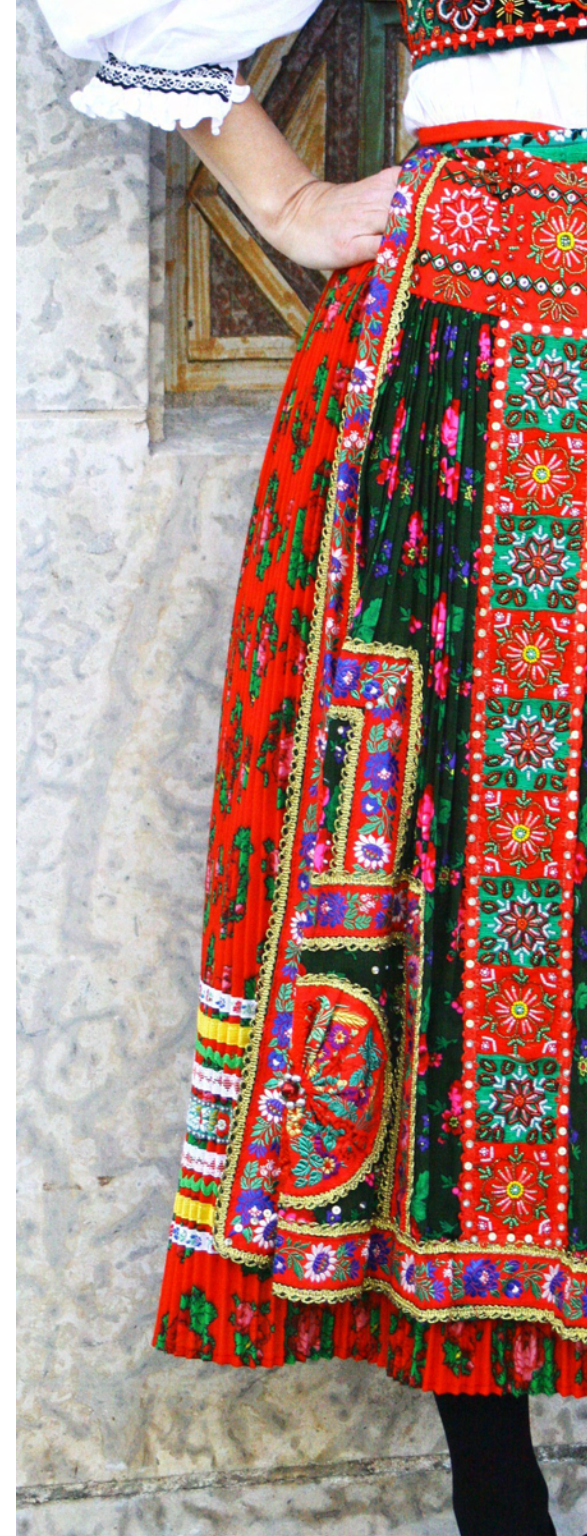
Artistic outlets act as mechanisms with the potential to provide transformative effects on a psychological, emotional, and physical level. Unfortunately, barriers such as inequality (Erickson, 2008, p. 345) and the economic initiatives of art institutions have provoked the emergence of boundaries, hindering the opportunities and desire to engage (p. 345; Tepper, 2008, p. 363, 368). This practicum project responds to these obstructions by presenting an artistic institution that expands access to the art-form of dance by celebrating individual expression, collaboration, and cultural heritage.

The Collaborative Dance Centre embraces the notion of a *participatory culture* and *artist collective* by breaking down hierarchal structures to present the general public and amateur artists with the opportunity to engage with the professional dance realm (Jenkins & Bertozzi, 2008, p. 174; Cotter, 2006, p. 21). These notions allow participants to gain exposure to the technical aspects associated with each genre, as well as the various elements of performance.

By exploring *experiential learning*, and *post-museum* theory this practicum presents an interior that repositions boundaries to encourage participants to engage in experiences that are often restricted from the general public and amateur artists (Brooks-Harris & Stock-Ward, 1999, p. 122-124; Bruce, 2006, p129). The intricacies of dance have also been used to direct design development by employing the ingredients of choreography to guide design principles and elements (Humphrey, 1983, p. 46). The resulting interior connects people from diverse backgrounds through the act of dance stimulating growth, passion and transformation.

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An abstract watercolor painting in shades of yellow and green. The composition features several thick, expressive brushstrokes that suggest the fluid, dynamic movement of a dancer. One prominent stroke curves upwards and then downwards, while another below it is more horizontal and wavy. The background is a soft, textured wash of light yellow, with darker green and yellow accents scattered throughout, creating a sense of depth and motion.

# 1.0 Introduction

**Figure 5** Abstraction of dancer in motion. Adapted from Tanya Peters, 2011. Photograph property of Tanya Peters. Permission obtained September 13, 2011.

## 1.1 Scenario

This practicum project seeks to expand access to Canadian dance culture by proposing a design for a facility that celebrates cultural heritage, individual expression, and collaboration between professional dancers, the general public, and emerging artists. The facility offers studio, performance and exhibit spaces that break down hierarchical boundaries between the professional realm of dance, the general public and emerging artists. This initiative has the power to transform the passive spectator to an active participant, while simultaneously offering spatial and programmatic opportunities for collaboration, growth, passion and transformation.

In order to implement this notion, professional dance companies within Canada will take a performance piece that is a part of their repertoire and adapt it in a manner that makes it accessible to the general public. Participating dance companies will offer workshops ranging in skill-levels and time-frames. This opportunity

allows participants to engage in the various elements of a performance, including the technical aspects of dance, costume, set and lighting design, and music selection and composition. In an effort to connect emerging choreographers and dancers with industry professionals, the centre also offers an artist-in-residency program.

## 1.2 Context + Rational

Canada's diverse dance identity is a reflection of the rich cultural heritage of the country itself (Wyman, 2004, Dance on Tour). My proposal for The Collaborative Dance Centre acknowledges this diversity and growth while continuing to celebrate the experimentation that defines Canada's dance culture (Wyman, 2004, Dance on Tour). The project aims to make the high calibre of dance represented throughout Canada accessible to the general public and emerging artists. To this effect, it is important that the Centre be accessible to all, regardless of socio-economic background, skill level, and age.

Since the 1940's, Canadian dance culture has evolved into a rich amalgamation of tradition and experimentation



(Wyman, 2004, Dance on Tour). As a milieu, this physical and social setting has been defined through the dynamic human body as a means to celebrate diversity, exhibit self-expression and initiate social change (Wyman, 2004, Dance on Tour). Until the twentieth century, there was no distinct dance identity remaining in Canada (Wyman, 2004, Dance on Tour). Prior to the eighteenth century Aboriginal culture used dance as a performance tool and ritual to celebrate their roles within the community, its history and the environment (Wyman, 2004, Dance on Tour). After European settlers arrived, Western ideology and values were placed on indigenous people, forcing an assimilation that diluted the richness of their dances and other facets that celebrated cultural identity (Wyman, 2004, Dance on Tour). In forging a new Canadian identity, both French and English settlers imposed classical dance genres onto the new nation, importing professionals from Europe and the United States to choreograph and perform at state affairs and events (Wyman, 2004, Dance on Tour). In the mid-1900's ballet companies such as the Royal Winnipeg Ballet, founded in 1939, and The National Ballet of Canada, founded in 1951, began to create an identity on the world map (Royal

Winnipeg Ballet, 2010 Canada's Royal Winnipeg Ballet – A History of Excellence; The National Ballet of Canada, n.d., About The National Ballet of Canada: Overview). However, styles were still derived from European classical tradition and primarily employed the talent of European immigrants (Wyman, 2004, Dance on Tour).

The emergence of Canadian dance identity also faced barriers due to the large geographical scope of the country (Wyman, 2004, Dance on Tour). The vast distance between major urban centers and the isolation experienced by rural communities caused many people to be unaware of the dance opportunities available outside of their immediate realm (Wyman, 2004, Dance on Tour). In the late 1940's new developments in dance began to initiate change. Festivals such as the 'Canada Dance Festival' in Ottawa, and the 'Festival International de Nouvelle' in Montreal emerged to develop, promote and unite dance culture throughout the country

Figure 6. (opposite page) Winnipeg's Contemporary Dancers demonstrate the experimental nature of contemporary dance. Photograph by Kayla Jeanson, 2011, "Company Dancers in Bash on Regardless (promo shoot)". Photograph property of Winnipeg's Contemporary Dancers. Copyright permission obtained September 3, 2011. Retrieved from <https://picasaweb.google.com/105589498813880174953/2011PROMO?authkey=Gv1sRgCMLZpsWv7-DXvQE#5644493194786411570>





(Wyman, 2004, Dance on Tour).

Canadian dance identity continued to evolve with the emergence of a progressive government in the 1960's (Wyamn, 2004, Dance on Tour). This marked an era where the national arts climate was driven by freedom of expression. Once freed from the so-called "colonist yoke" (Wyman, 2004, Dance on Tour dance culture in Canada began to embrace the unique history, outlook, and narratives of its many regions (Wyman, 2004, Dance on Tour). Today) an integral element of Canada's dance identity is this "cultural fusion" (Wyman, 2004, Dance on Tour). Diverse roots have been established by a wide range of ethnicities within the Canadian dance scene, provoking a hybridization of genres and performance styles to be introduced to the professional realm of dance (Wyman, 2004, Dance on Tour).

Although Canada's rich dance culture is definitely perceived as a national asset, greater effort could be made by professional organizations to present dance and its associated elements in an immersive manner so that the disconnect of merely being a spectator can be eliminated. Cultural institutions often offer

refined artistic outcomes that provide observers with a superficial experience centered on objectivity, placing little emphasis on "citizen involvement" (Tepper, 2008, p. 363). Society is now driven by what Steven Tepper (2008) identifies as an "experience economy" (p. 368), where the act of observation is no longer enough to capture attention (p. 368). People now seek cultural or educational outlets that have the ability to initiate or develop "hobbies, creative passions, or identities" in a supportive atmosphere (p. 368). By transforming cultural entities to percolate "citizen involvement" (p. 363) growth, passion and transformation can surface on an individual and collective basis (p. 363, 368).

As a creative outlet, dance is an artistic medium that can have a therapeutic effect, by initiating self-expression, passion, confidence, ownership and relationship development, projecting a positive image on a personal and community level (Anderson, 2003, p. 108; Kay, 2000, p. 422).

Movement is the primary and purest form of communication for both children and adults, acting as

Figure 7 (opposite page) East Indian dance troupe perform at RWB's Dance Downtown 2010.



an outlet for expressing emotions that are often filtered by our thought process (Copeland & Cohen, 1983, p. 3; LeMessurier & Loman, p. 46). According to Judith Jamieson, artistic Director of the American Dance Theatre, "dance is the language that reveals the heart (...) the vocabulary that makes visible our truest self" (as cited in Walker-Kuhne, 2005, p. 6). Dancing also presents the opportunity to both participate in and contribute to a culture (Horton-Fraliegh, 1987, p. 23). This occurs by enabling individuals to reach back to traditional roots untainted by societal factors. This notion allows people to embrace culture while simultaneously presenting an opportunity to leave traces of themselves behind (p. 23; Turner, 1994, p. 27).

By using the body or another artistic medium to convey an emotional or social voice, participants gain a sense of self-confidence and ownership. This is true of both non-professional and professional participants (Summer, 2007, p. 124). Critical to this action/reaction is knowing that personal involvement has contributed to the production of a creative solution, making a possible impact on others (p. 124). According to D.H

Fisher (1996), artistic outlets have the ability to bring groups of diverse people together in a manner that celebrates their differences, eliminating barriers that would otherwise hinder their involvement (p. 48). Issues that prevent or limit cultural interactions include socio-economic background, and skill levels (Erickson, 2008, p.345; Walker-Kuhne, 2005, p. 8). Due to the physical and economic segregation impoverished communities lack exposure to diverse cultural outlets causing them to be isolated in a "homogenized circle" (Erickson, 2008, p. 345). The lack of diversity effects the development a cultural base. Schools within economically disadvantaged areas face the problem of not being able to provide students with cultural resources (p. 345). Since no exposure is gained, students either have a lack of interest or they develop feelings of intimidation since they don't have the same knowledge base as other sectors within the larger geographical context (p. 345). Additionally, certain cultural and artistic outlets are perceived as exclusive to those with high levels of expertise, hindering individuals with less expertise

Figure 8. (opposite page) Royal Winnipeg Ballet students perform at RWB's Dance Downtown 2010. Image by author.

from gaining exposure to new activities (p. 345). This boundary promotes the need for a supportive dance environment that provokes discovery, stimulating passion and initiative to master new skills. Eliminating barriers and celebrating diversity through art production enables an enriched experience to surface and “develop(s) an appreciation for our shared humanity” (p. 8). Initiatives directed at making art accessible to all segments of society have the potential to act as catalysts for multiple forms of change (p. 8).

The Collaborative Dance Centre is a unique opportunity to present the multiple facets of Canadian dance culture in an immersive, participatory manner. This proposal expands access by embracing the notions of a *participatory culture* (Jenkins & Bertozzi, 2008, p. 174) and the *artist collective* (Cotter, 2006, p. 21). According to Henry Jenkins and Vanessa Bertozzi (2008), the concept of a participatory culture has emerged, breaking down distinct hierarchical boundaries associated with many art forms (p. 174). This adjustment allows the general public and amateur artists to develop their craft and gain exposure far more easily than they could in the past (p. 174-175). Jenkins and Bertozzi (2008) define a participatory culture as “having relatively low barriers

to cultural expression and civic engagement, where there is strong support for creating and sharing what one creates with others, and where there is some kind of informal mentorship whereby what is known by the most experienced is passed along to novices” (p. 174).

The notion of a participatory culture invites the opportunity to connect professionals with aspiring artists, allowing them to take on the roles of *mentor* and *enabler* (p. 188). As a “mentor” (p. 188) the experienced artist informs the emerging artist of techniques and consequences associated with a specific realm of art (p. 188). As an “enabler” (p. 188) the professional presents emerging artists with the opportunity to develop skills and participate in experiences associated with their desired artistic outlet (p. 189). By designing an artistic institution directed by the notion of participatory culture, I will implement a source of artistic engagement that inherently removes the prospect of presenting a diluted and passive experience. This approach bridges the spatial and programmatic gap between the professional and the audience so that the observer now partakes in what Tepper (2008)

describes as a transformative process through first-hand exploration (p. 363).

The notion of the *artist collective* also plays an important role in the development of a participatory artistic institution. Artist collectives are defined as creative endeavours driven by collaboration and unpredictability (Cotter, 2006, p. 2.1). Through the amalgamation of creative ingenuity and resources, community art production allows art initiatives to provide a great power driven by diversity and the incalculable (Becker, 1974, p. 766). An integral principle behind The Collaborative Dance Centre is the promotion of open-communication enabling stakeholders to have the capability to inspire others. As an initiative to break hierarchical barriers, The Collaborative Dance Centre seeks to engrain the collective attitude within its structure so that a common playing field is encapsulated in the space. This initiative invites all participants, regardless of experience, to voice their ideas to one another to inspire creative development. (Cotter, 2006, p. 21).

### 1.3 Questions of Inquiry

By supporting the concept of a participatory culture through design, The Collaborative Dance Centre

provides a facility with a sense of intimacy between the subject of dance, professionals and space that is not obtainable as a mere observer of dance culture (Jenkins & Bertozzi, 2008, p. 174). Through the interior design of The Collaborative Dance Centre, this practicum project seeks to provide a cultural institution that encourages the general public and emerging professionals to further engage in Canadian dance culture and its associated components. Through a thorough investigation of theoretical underpinnings, precedents, the proposed site, and programmatic requirements, this practicum project seeks to answer the following learning objectives through design development.

How can the interior design of a studio, performance, and exhibition center reposition boundaries between public and private and encourage participants to engage in experiences that are often restricted from the general public and amateur artists?

How can the interior design derive design elements and principles from a cultural narrative used within an experiential learning environment?

In what ways can the documentation of bodily movement assist in informing the spatial development of a studio, performance and exhibit centre?

The questions of inquiry act as guidelines to direct my investigation, which is captured in great detail through the following chapters. The following paragraph provides a brief overview of the process that will be used to meet the learning objectives stipulated through the questions of inquiry.

Chapter 2 presents the major theoretical underpinnings that will direct the interior design of The Collaborative Dance Centre. These include *experiential learning* and *post-museum* theories that work together to provide a strong knowledge base for how to foster active engagement of participants within an educational and cultural institution. The notion of choreographing space is also cross-examined using three key elements of choreography in relation to interior design. Chapter 3 discusses the results of an experiential learning investigation conducted using images derived from movement to further study the way in which dance can inform design elements and principles. In Chapter 4, a precedent analysis is conducted

based on three categories of filters: community and collaborative environments, flexibility and function, and experimentation through movement. This is followed by a site and building analysis in Chapter 5. Chapter 6 presents the final design development of the Centre by providing a visual walk-through of the various spaces. The concluding chapter discusses the design initiatives in further detail in regards to how the learning objectives were met.



# 2.0 Literature Review

Figure 9 Abstraction of dancer in motion. Adapted from Tanya Peters, 2011. Photograph property of Tanya Peters. Permission obtained September 13, 2011.

## 2.1 Experiential Learning

### Introduction

The notion of an experience economy has become increasingly popular, so popular in fact that it is replacing the way in which learning initiatives driven by one-way communication hold audience intrigue (Tepper, 2008, p. 368). Outlets for education, culture, and leisure purposes have become more desirable based on their ability to invite users to actively participate in the content, allowing them to extract elements from the experience that become apart of their lifestyle (p. 368). The Collaborative Dance Centre responds to this notion by expanding beyond the passive confines of traditional educational approaches to present a cultural outlet driven by active participation. This initiative is constructed in accordance with experiential learning theory. Experiential learning is an educational approach that conveys the subject matter in a way that allows for deeper engagement so that the experience can extend past the immediate present. Eileen Hooper-Greenhill (2007) suggests that experiential learning actively engages the mind and body to produce a

greater opportunity for personal development than what can be achieved through formal methods of learning (p. 36, p. 37). More specifically, Hooper-Greenhill (2007) notes that "experiential learning is the process of creating and transforming experience into knowledge, skills, attitudes, values, emotions, beliefs and senses" (p. 37). This definition acknowledges how experience has the potential to extend beyond the passive role of traditional learning strategies and develop enriched layers of meaning by interacting in a holistic manner that engages the mind, body and space (p. 37). By examining the different learning techniques, styles and facilitation methods associated with experiential learning theory, the interior design of this practicum may facilitate public engagement with Canadian dance culture beyond the typical role of an observer.

This chapter begins with a literature review that discusses John Dewey's analysis of the traditional



educational system. In his writings titled *Experience and Education* (1939), and *Art as Experience* (1980), Dewey presents restraints caused by traditional learning structures that neglect to relate the content to first-hand experience (Dewey, 1939, p. 2, 47; Dewey, 1980, p. 49). Through this observation Dewey (1939) stresses the importance of allocating greater attention to implementing a learning structure that allows learning to reflect upon and create an experience (p. 2, p. 48-49). Like Dewey, Hilde Hien (2006) discusses the great value that can be extracted from the process of actively engaging the participants (p.114).

To support the notion of learning through active engagement, this chapter proceeds to examine how the workshop structure, presented by Jeff E. Brooks-Harris and Susan R. Stock-Ward (1999), can provide a format used to facilitate experiential learning through design implementations (p. 6, 122-124). This framework involves gaining an understanding of experiential

learning methods and approaches to facilitation (p. 10-14, 122-124).

According to Brooks-Harris, and Stock-Ward (1999), a workshop is defined as a learning opportunity that occurs over a brief period of time promoting active experiential learning methods (p. 6). The methods found within the workshop structure are designed to respond to the needs of users with a diverse range of learning styles (p. 6).

The Experiential Learning Cycle presented by David Kolb (1984) defines a learning approach driven by various methods, such as activating *concrete experience*, *reflective observation*, *abstract conceptualization* and *active experimentation* (p. 33). It is a key element that will be used to explain experiential learning methods. The four forms of facilitation presented by Brooks-Harris and Stock-Ward (1999) are then examined (p. 122-124).

Although Brooks-Harris and Stock-Ward discuss how a person can take on the role of facilitator to implement these methods, a discussion takes place to illustrate how each method can be translated into design implications so that the physical environment itself takes a facilitation role (p. 122). Brooks-Harris and Stock-Ward's ideas clearly relate to Tepper's (2008) concept of an experience economy by presenting the subject matter of dance and performance through multiple mediums to ignite future interest amongst the diverse groups of learners (Brooks-Harris, Stockward, 1999, p. 122; Tepper, 2008, p. 368).

## Extending Past Traditional Learning Structures

Experiential learning theory was greatly stimulated by the educational theories of John Dewey. According to Dewey (1939), observations of the formal education system and experiential philosophy brought realization to the prominent role experience plays in cognitive development (p. 12). An examination of Dewey's barriers faced by traditional means of learning will first be discussed to provide an understanding of what

stimulated experiential learning theory and how it will specifically be applied to the premise of this practicum project (p. 2).

Dewey (1939) carefully examined the formal education system in regards to the ways in which interactions take place between teachers and students, among students and between students and their physical setting (p. 2). He also looked at the impact of the time-frame, subject matter and overall learning objectives, as well as codes of conduct (p. 2). From these observations Dewey concluded that there was a disconnect between the educational experience and real-world application (p. 47). The primary contributor to this disunity was that students were being treated merely as receivers of information, permitting them to make little connection to first-hand experience (p. 48-49). This structure titled the educator as an "organ" (p. 3) by acting as a link between the content in a text book and the students (p. 3). Dewey argued that teachers needed to redefine their method by continuously conducting a survey of current issues pertaining to the social,

environmental, and economical issues on the local, national, and international context (p. 36). This analysis could allow them to acquire a diverse range of educational resources that could be presented in an interactive manner (p. 36). When educational content is isolated from its original context, the knowledge is soon forgotten because there is little opportunity for practical application (p. 48). By engaging with content in a first-hand manner, such as taking part in a performance, or participating in a work-placement program, it allows greater value to be extracted, enabling the individual to realize how he or she personally responds to content. This places a greater impact on memory and increases the likelihood of employing information in future scenarios (p. 48-49).

Dewey (1980) also states that when learners actively engage in the learning process, a connection occurs between the environment and people, provoking a degree of sensitivity that is not obtainable through secondary sources (p. 49). This notion speaks to the significance that the process of doing plays in the event of learning. When learning initiatives promote active en-

gagement there is the opportunity for participants to gain great enrichment in unanticipated ways (Dewey, 1939, p. 49). The importance of the process that occurs through active involvement is often forgotten by placing too much consideration on the content or final outcome, and not enough on how the content is transmitted (as cited in Stein, 2004, p. 21).

This issue is supported by the misleading educational practice identified by Dewey (1939) as believing that the learners will only learn from the subject at hand (p. 49). The learning process has the potential to establish or unveil a collage of attributes that help us develop simultaneously as individuals (p. 49). By referring to the filters that Dewey used to observe the traditional education system, it can be assumed the beneficial outcomes derived from the process of doing could be the relationships that occur, the environment and the stimulus that is placed within it, and the milieu other people provide that contribute to the development of an individual and collective identity (p.2, 49). The relationship development that

takes place during an experiential learning process is probably the most integral component due to the way an individual's knowledge and experience has the opportunity to affect the learning experience of peers, increasing the source of knowledge from one educator to multiple (p.16). Dewey further supports this concept by stating that the autonomy allocated to learners who acquire knowledge through hands-on experience actually provides them with greater guidance than what is available through one-way communicative learning (p. 16). This occurs by allowing opportunities for authority to come from multiple sources in a more indirect manner (p. 16). By placing more attention to a participatory learning process there is potential to disperse authoritative roles inviting more opportunities for others, regardless of the hierarchical stature (p. 16). It can be perceived that this casual approach can present learners with multiple mentors rather than a primary educator, allowing their knowledge-base to become greater (p. 16). The intimacy that occurs through informal teaching also increases the likelihood that potential passion for knowledge will be triggered.

Hein (2006), author of *Public Art: Thinking Museums*

*Differently*, applies the notion of relationship development through informal teaching to public art initiatives (p. 114). Hein illustrates that artistic programs are strong examples of learning opportunities that place emphasis on the process of creation and the way it brings together people from different societal sectors, rather than the material outcome (p. 114). It can be perceived that the creative process has the ability to stimulate affect, causing the unplanned and unanticipated to occur, initiating opportunities for further collaboration and mentoring. Relationship development provokes a supportive environment that develops a sense of pride, and passion affecting individual and community identity (p. 114).

The Collaborative Dance Centre seeks to present an art initiative that places high regard on the process associated with dance and performance. Instead of emphasizing a refined outcome. The Centre will provoke opportunities for participants to discover layers of Canadian dance culture through the functional aspects of each programmatic element (See Appendix for further detail). Each functional area within the Centre will also be used to provoke

relationship building, bringing people together from different backgrounds to inspire and support each other while achieving a common goal. This enables a greater knowledge and passion to flourish than what could be conceived through a one-way communicative process of merely a spectator observing a spectacle on stage. The Collaborative Dance Centre will function as a place that engages participants with dance through collaboration and participatory learning to result in a more lasting engagement and understanding of dance culture.

## Experiential Learning Methods

In order to facilitate an environment that employs the pedagogical principals of Dewey (1939), a workshop structure will be implemented by the Centre so that the general public and artists-in-residence can explore the culture of dance and performance to allow an intimate personal experience to emerge (p. 48-49). According to Brooks-Harris, and Stock-Ward (1999), a workshop is defined as a learning opportunity that occurs over a brief period of time to promote experiential learning techniques, which are used to respond to the needs of participants with a varied learning styles (p. 6). In order

for an interior environment to facilitate experiential learning, an understanding of the various experiential learning methods, and facilitation approaches is required.

Other experiential learning theorists such as Jean Piaget (Kolb, 1984, p. 24), Kurt Lewin (Stein, 2004, p. 21) and Kolb (p. 22) further developed Dewey's notions that connected his ideas of learning through experience to pedagogy (Stien, 2004, p. 21). To support the premise of this practicum project, focus will be allocated to the Experiential Learning Cycle of Kolb (1984), which synthesizes the work of Piaget and Lewin to present a framework greatly applicable to the workshop process (Brooks-Harris & Stock-Ward, 1999, p. 9; Kolb, 1984, p. 33). It provides straight forward guidelines that allow facilitation skills to be extracted directly from it (p. 9). Each phase of Kolb's learning style also correlates strongly with Bernice and Dennis McCarthy's (2006) 4MAT Cycle, which is drawn upon to further describe certain phases of experiential learning (p. 1).

The Experiential Learning Cycle constructed by Kolb (1984) approaches learning as a cyclical process that consists of four modes of learning (p. 33). These methods include concrete experience, reflective observation, abstract conceptualization, and active experimentation (p. 33). The first process in the cycle is known as concrete experience. It places emphasis on the "here-and-now" (p. 21) by being involved in an immediate experience that engages the mind, senses and emotions (p. 21). When concrete experience takes place subjectivity and meaning are attached to abstract concepts (p. 21).

The second phase is known as reflective observation, where the individual draws upon his or her concrete experience and performs an analysis (as cited in Brooks-Harris & Stock-Ward, 1999, p. 12). McCarthy and McCarthy refer to this stage as reflecting, which is where filtration occurs (McCarthy & McCarthy, 2006, p. 12). Our filters consist of multiple layers of meaning gathered from past experience (p. 12). Initially this phase is subjective and is primarily driven by emotions but the more time that is spent reflecting, the easier it is to determine how the newly extracted information can

become useful in shaping new ways of thinking and behaviour (p.12).

The third phase is abstract conceptualization. This involves formulating the information obtained through reflection in an objective manner to develop concepts that direct experimentation (McCarthy & McCarthy, 2006, p.12-13).

The final phase, active experimentation, encourages individuals to apply the concepts and ideas that they have previously established and actively explore through hands-on experimentation (as cited in Brooks-Harris & Stock-Ward, 1999, p.12). Through a trial and error process, learners can determine how to best apply the obtained knowledge (p. 12).

According to Kolb, experience is the richest when all four modes are executed together, each method can be considered individually as a mode of experiential learning (as cited in Brooks-Harris & Stock-Ward, 1999, p. 9). The Collaborative Dance Centre will place emphasis on experimentation, due to the fact that the actual application is where

hypotheses are tested and results surface that cannot be fully anticipated beforehand (p.12). However, because each method impacts each other, it is still important to consider the other modes of experiential learning (p. 9), but for this practicum this will be primarily considered as part of a workshop facilitator's function, rather than a function of the physical environment.

## Facilitation Methods

According to David Drum and Alice Lawler (1988), a learning environment should be a safe and comfortable atmosphere that promotes "honest interpersonal exchanges, [...] uninhibited self-exploration, and [...] hopefulness that the desired change can be made" (p. 71). This definition can be directly linked to the four methods of facilitation presented by Brooks-Harris, and Stock-Ward (1999, p. 125). These include facilitation through *engagement, informing, involvement, and application*.

The first form of facilitation is through engagement, which involves triggering interest towards the workshop subject (Brooks-Harris & Stock-Ward, 1999, p.122). A primary way to implement this strategy is by initiating

the development of interpersonal relationships (p. 122). According to Roger Hiemstra and Burton Sisco, participants should have the opportunity to form relationships with their peers, the facilitator, and the subject guiding the experience (as cited in Brooks-Harris & Stock-Ward, 1999, p. 107). Facilitation through engagement promotes this interpersonal atmosphere by providing opportunities for "multidirectional communication" (p. 108) that is driven by informality and equality (p. 108).

The experiences of other participants pose as an affective element that can be used to recall and shape an experience ( Brooks-Harris & Stock-Ward, 1999, p. 106). Social geographer David Seamon (1980) supports this notion through the concept of a *place ballet* that is developed when the habitual actions of others come together, causing a diverse array of milieus to be intertwined, connecting "people, time and space in an organic whole" (p. 161) and provoking a sense of synergy (p. 161). When an environment brings people together, the milieus associated with these individuals provide a sense of rhythm derived from the ways in which

individual identities respond to one another and the environment (p. 161). This rhythm causes the physical space to be infused with personal meaning (p. 161). The notion of a place ballet is centered around a sense of familiarity that causes people to place personal value on a physical environment based on the relationships that have developed over time, allowing continuous accidental encounters to transform strangers into acquaintances (Seamon, 1979, p.57, 59). The premise of a place ballet is never concrete, however, it could be perceived as an effective mechanism that acts as a marketing tool to attract newcomers with its distinctive atmosphere. This union allows an individual to be inspired, to grow, and to identify with others by being confronted with environments that provoke the constant layering of experience and identities (Seamon, 1980, p.161). Because of the diverse amount of activities programmed within The Collaborative Dance Centre, and the diverse experience attached to the users, the notion of a place ballet will occur at different locations for different people, creating a rhythm with multiple patterns directing flow and pause, which can act as a means of a place ballet itself (p. 161).

According to Brooks-Harris and Stock-Ward (1999), facilitation through engagement also involves triggering interest towards the workshop subject by building “bridges between participants’ past experience and current learning experience” (p. 122) so that they are able to extract meaning from the new scenario and relate it to a means of familiarity (p. 122). When an individual takes on the role of a facilitator he or she can implement this method through multiple forms (p. 127-128). Two approaches that provide the most relevance in regards to translating this facilitation form into design implications include *previewing workshop content or goals*, and presenting opportunities for *reflection* (p. 122, 127-128).

The notion of previewing workshop content involves presenting an overview of what the participants will experience and provides an opportunity to motivate the participants about the subject matter (Brooks-Harris & Stock-Ward, 1999, p. 127). In the case of The Collaborative Dance Centre, personal experience will be initiated by introducing the workshop content as they enter the building by using a collage of elements that are derived from the subject matter of dance, such as costumes or footage from a classical



dance performance (p. 27). This approach has the potential to stimulate nostalgia towards the subject matter regardless of participants' degree of dance experience.

The second approach, reflection, involves making a conscious effort to bring awareness to a participants' contribution (Brooks-Harris & Stock-Ward, 1999, p. 128). Highlighting a participants' input enables him or her to feel as if they are a valued entity within the group (p. 128). The primary means of reflection is through conversation (p. 128). It can also be illustrated by providing opportunities for participants to leave visible traces that produce a tangible outcome of what they have done. This can enable participants to feel as though their backgrounds are celebrated regardless of how advanced their knowledge base and skill levels are (p. 128). Producing opportunities for participants to leave concrete traces allows them to reflect upon their progression throughout the course of the workshop (p. 128). Mechanisms such as digital documentation and interactive materiality can be used to capture users interest. Areas that provide opportunities to map traces can be seen as focal points to acknowledge the par-

ticipants exploration, but in an abstract manner to avoid feelings of self-consciousness.

Facilitation through informing is defined as providing opportunities that offer new information to the participants (Brooks-Harris & Stock-Ward & 1999, p.123). Although information should be tied together by a common thread (p. 131) there is great merit attached to presenting the content in a variety of forms (Bruce, 2006, p. 137-142). Offering diverse ways to extract information allows the content to appeal to multiple user groups from multiple backgrounds. A varied array of informational forms within a safe-environment provides participants with a sense of freedom to explore new cultural and educational outlets that might be beyond their comfort zone (p. 139-140).

The third form of facilitation materializes through involvement. This method presents participants with hands-on opportunities to employ acquired knowledge and skill through experimentation (Brooks-Harris & Stock-Ward, 1999, p. 124). Because the facilitator provides less guidance during this

experimentation process, it is imperative that the physical space provides a framework that guides the participants (p. 124). These guidelines should dictate the amount of autonomy that the physical elements promote, as well as provide sensory stimulus to help direct exploration (p. 124). The level of autonomy should correlate with the skill level of the participant. If the participant has a background associated with dance or the supporting elements, they may be more willing to explore the unknown. Participants that are new to exploring dance culture are more likely to engage in the familiar and might require greater assistance to expand their explorative scope (p. 124).

Regardless of skill level, sensory stimulus can act as an effective mechanism used to inspire creative output (Bruce, 2006, p. 137-142). This term can refer to multiple sources, but in regards to this project, it will refer to components associated with performance such as lighting, costumes, sets, props and music and other sounds; presenting a toolkit used to sculpt the artistic vision. These forms of stimulus can be confronted in an isolated or combined manner and be used to activate a concept that guides the ideation process. Facilitation

through involvement can also provide experimental environments that promote a narrative driven by the interaction between dance and space (Briginshaw, 1984, p. 1, 84; Brooks-Harris & Stock-Ward, 1999, p. 124). The primary way in which this can be achieved is by employing materiality that responds to and initiates movement.

I feel that the framework promoting experimentation should also be driven by a narrative that assists in guiding the participants to achieve an outcome that correlates to workshop objectives. Because a primary objective of this practicum project is to present an opportunity to explore the art of dance, it is highly relevant for experimental areas to be driven by a narrative that provokes interplay between movement and space. In order to facilitate this notion, Valerie A. Briginshaw's (2001) concept of body, space and movement will act as a form of inspiration for implementing a framework within the physical environment (p. 1, 184). Briginshaw states that dance "constantly engages and negotiates with body/space relations in immediate and challenging ways" (p. 1). A deconstruction of space occurs

when “the (...choreographer) and performance disrupts the ways in which space is traditionally seen and experienced” (p. 184). The design proposed will promote the deconstruction of space so that the redefinition initiated by the dancing body can be further emphasized to create atmospheric qualities (p. 1, 84). This concept is illustrated through the work of choreographer Anna Huber. Through a series of work titled *Umwege* (2002), Huber identified underutilized areas within buildings and public spaces (Shumacher, Schaeffer & Vogt, 2010, p. 14) . She then conducted research that allowed her to identify the intended use, materiality, spatial qualities, historical context,

and structure of each space (p. 14). The research was then used to determine how the space could inform movement, and how dance can re-invent the identity of the environment (p. 16). This experimental process resulted in multiple performance pieces that illustrate how the dancing body can act as a drawing tool used to redefine the way the architecture is experienced (p. 16). This notion is illustrated in figures 10 and 11, which reveal how the performance piece, titled *Umwege, Thermal Baths* (2002), uses the dancer to infuse the cold sterile environment of the thermal baths with color, organic forms, reflection, and shade and shadow. The cracks found within the stone also



Figure 10 (right), Figure 11 (left) *Umwege* by Anna Huber demonstrates how dance can initiate the deconstruction of space. Photograph by Ute Schendel, 2002. “*Umwege, thermal baths*”. Photographs property of Ute Schendel. Copyright permission obtained September 3, 2011. Retrieved from <http://annahuber.net/>

greatly informed how and where the dancer's body was placed so that a composition was created through the interaction of body and space (p. 16)

By presenting a physical framework that encourages dance, participants of The Collaborative Dance Centre are prompted to extend past their comfort zone and produce uncalculated results that can be derived from individual exploration and by building upon the ideas of others (Brooks-Harris & Stock-Ward, 1999, p. 124).

The final facilitation method is application (Brooks-Harris & Stock-Ward, 1999, p. 124). This method focuses on how to apply the acquired experiences to a future setting (p. 124). An opportunity for reflection can occur to allow participants to determine how the experience shaped them on a personal level and whether components triggered a desire for further exploration (p. 138). This desire to stimulate future interest in dance and its associated elements is the ultimate goal of this practicum project. In the context of The Collaborative Dance Centre this initiative will confront the users continuously through programmatic initiatives that support future application (p. 138). The performance component provides a primary way for this method to be emphasized. By having this be perceived as the final

outcome for both the general public and the artists-in-residence, it is tangible proof of how the different elements of performance work as both separate entities and how they come together to create a composition that allows participants to understand how to use the knowledge obtained outside of the facility (p. 138). Residency artists can also have the opportunity to discover the link to future applications through the Resource Centre, and the development of promotional tools (p. 124, 138). Public Space can also be programmed in a manner that encourages networking opportunities (p. 124, 138).

## Critique

As an initiative to present a cultural and educational institution driven by the notion of an interactive experience, it is important that awareness is made to criticisms of experiential learning so that when implementing design implications, sensitivities can be made to the concerns voiced by others. First, while the interchange between experience and reflection allows experiential learning to be perceived as the "most encompassing, clarifying and relevant approach to learning" (Beard & Wilson, 1989, p. 34), it has attracted skepticism in regards to the degree

of autonomy permitted, and the impact of subjectivity (Wildemeersh, 1989, p. 62). Danny Wildemeersch (1989) states that experiential learning is driven by "creativity, experience, discovery, awareness, originality and freedom" (p. 62), providing students with a great degree of autonomy when directing their education (p. 62). Wildermeersch poses this sense of freedom as a danger due to the way in which the curriculum may become diluted (p. 61). What Wildermeersch neglects to take into consideration is the notion acknowledged by Paulo Friere, who states that applying, inventing and reinventing are primary ways to make learned content relevant and meaningful to learners (as cited in Beard & Wilson, 2002, 1982, p. 26). However, Wildermeersch (1989) does bring to light the importance of providing proper facilitation so that the content directs the learning process (p. 62). The Collaborative Dance Centre will respond to this issue by ensuring that facilitation will be implemented by dance professionals and that the physical environment enables unprohibited exploration in a manner that does not lose focus on the subject matter, regardless of participants degree of experience.

## Summary

This immersive educational centre diminishes the gap between the audience and the spectacle on stage by employing the educational philosophies of Dewey (1939), which encourages learning environments that connect experience to theory, allowing incalculable outcomes to surface through the process itself (p. 49). The implementation of a workshop structure driven by experiential learning theory presents an educational environment that relates closely to Dewey's principles by honoring participant interaction above all else (p. 48-49). According to Brook-Harris, and Stock-Ward (1999), David Kolb's synthesis of experiential learning theory resulted in a foundation used to direct workshop facilitation methods (p. 9). Through the amalgamation of the multiple facilitation approaches a workshop structure that correlates strongly with Tepper's (2008) concept of an experiential economy" (p. 368) may surface (Brooks-Harris & Stock-Ward, 1999, p. 122-124). This objective can be achieved through the following initiatives (Brooks-Harris & Stock-Ward, 1999, p.122-124):

- Allocating attention to relationship development
- Stimulating excitement towards the subject matter
- Presenting diverse forms of information
- Promoting active experimentation
- Developing a framework that nurtures future application

An examination of these facilitation styles reveals that the interior environment can play a major role in implementing these methods. Through careful design considerations interior design can assist in allowing individuals to become facilitators, but also play the role of a facilitator itself (Brooks-Harris & Stock-Ward, 1999, p. 122-124). The following diagrams provide a brief summary of how the theory discussed above can be translated into design implications that infuse the interior with means of facilitation. The design development discussed in chapter 6 will build upon these principles by using vivid imagery to illustrate the exact manner in which these principles were employed.

# Facilitation Through Engagement

Triggering interest towards subject matter

(Brooks-Harris & Stock-Ward, 1999, p. 122)



## Interpersonal Relationships

“Multidirectional Communication”  
(Brooks-Harris & Stock-Ward, 1999, p. 107)

“Place-Ballet”  
(David Seamon, 1980, p. 161)  
(David Seamon, 1979, p. 57, 59)



## Design Implications

Provoke collaboration within transient spaces with a variety of seating, writable/ tackable surfaces, adequate square footage, bars and mirrors  
(Brooks-Harris & Stock-Ward, 1999, 105-107)

Provoke multi-directional communication with circular tables to assist in building equality and trust with facilitators  
(Brooks-Harris & Stock-Ward, 1999, p. 105-107)

Areas provoking relationship building can convey a sense of intimacy through a small scale, soft textures and low lighting  
(Brooks-Harris & Stock-Ward, 1999, 105-107)  
(Seamon, 1979, p. 57, 59)  
(Seamon, 1980, p. 161)

## Connecting to Past Experience

Subject Overview  
(Brooks-Harris & Stock-Ward, 1999, p. 122, 127)

Reflection  
(Brooks-Harris & Stock-Ward, 1999, p. 122, 128)



## Design Implications

Initiate personal experience by presenting a collage of elements derived from dance culture, such as costumes, or footage from classical dance productions  
(Brooks-Harris & Stock-Ward, 1999, p. 127)

Reflection can occur by providing opportunities to leave tangible traces throughout space through interactive surfaces, as well as through digital documentation and lighting by provoking shade and shadow  
(Brooks-Harris & Stock-Ward, 1999, p. 128)

Figure 12 Design Considerations: Facilitation Through Engagement. Image by author.

# Facilitation Through Informing

Offering information to participants in a diverse manner

(Brooks-Harris & Stock-Ward, 1999, p. 123; Bruce, 2006, p. 137-142)



## Design Implications

Scatter informational content throughout in a variety of forms such as technology-based components, sensorial elements, and artifacts

(Bruce, 2006, p. 137-142)

Figure 13 Design Implications: Facilitation Through Informing. Image by author.

# Facilitation Through Involving

Present opportunities for hands-on experimentation

(Brooks-Harris & Stock-Ward, 1999, p. 124)



## Design Implications

Provide flexible architectural elements that are easy to manipulate

(Brooks-Harris & Stock-Ward, 1999, p. 124)

Present multiple forms of theatrical stimulus in order to sculpt an artistic vision

(Briginshaw, 2001, p. 1)

(Bruce, 2006, p. 137-142)

Employ materials that respond to and initiates movement

(Schumacher et. al., 2010, p. 16)

Figure 14 Design Considerations: Facilitation Through Involving. Image by author.



# Facilitation Through Application

Directing the application of acquired experience

(Brooks-Harris & Stock-Ward, 1999, p. 124)



## Design Implications

Programming the performance component and supportive elements

(Brooks-Harris & Stock-Ward, 1999, p. 124, 138)

Residency artists can also have the opportunity to discover the link to future applications through the Resource Centre, and the development of promotional tools

(Brooks-Harris & Stockward, 1999, p. 124)

Programme public spaces to encourage networking opportunities

(Brooks-Harris & Stock-Ward, 1999, p. 124)

Figure 15 Design Considerations: Facilitation Through Application. Image by author.

## 2.2 “Post-Museum” Theory

### Introduction

In order to gain a better understanding of how experiential learning theory relates specifically to a cultural institution driven by active engagement, I will highlight key aspects of post-museum theory. According to Hien (2006), post-museum theory was initiated as a response to the traditional confines of a museum, which was strictly perceived as a “transmitter of knowledge” (p. 4). Traditional museums permitted the audience to become merely passive observers, due to a lack of opportunities to engage in the cultural discourse (p. 4). This traditional approach presents cultural elements through “detached objectivity” (p. xix) and eliminates any possibility of provoking an opinion that does not correlate with the intentions of the institution (p. xix). As a reaction to this elitist structure post-museum theory emerged to present a premise for a cultural institution that Christopher Bruce (2006) defines as “a flexible, constantly changing social space prioritizing audience choice, interactivity and pleasure” (p. 129). This mandate driving post-museum theory parallels with the initiative guiding The Collaborative Dance Centre

because it seeks to reposition hierarchical and disciplinary boundaries that direct dance culture (p. 129). This notion allows dance to be presented in a democratic manner by making dance and the other activities affiliated to performance accessible to the general public regardless of experience, or socio-economic status. It also presents a hybridized structure that blurs the division between entertainment and education while allowing patrons to become participants who actively engage in multiple facets associated with the art of dance (p. 140).

This chapter begins with a discussion of the writing of Bruce (2006), who illustrates the way in which a cultural institution can implement hybridization by amalgamating aspects of high and low culture that are found within entertainment and educational typologies (p. 140). This offers a social space that prioritizes the notion of fun and audience choice (p. 129). The concept of repositioning boundaries is defined by examining the work of Janet Marstine

(2006, p. 7), Iain Borden (1996, p. 84), and Marc Augé (1979, p. 101-102). The writings of Bruce (2006), and Lauren Parker (2004) are examined to determine the ways in which technological interfaces can be used to engage the participants in new worlds (Bruce, 2006, p. 141) and to act as mediators between the body and space to create a strong framework for experimentation (Parker, 2004, p. 106). The ways in which these concepts define attributes of post-museum theory will also be translated into design initiatives used to create a link between experiential learning and cultural institutions.

## Cultural Institutions and Hybridization

According to Bruce (2006), hybridization is an important part of post-museum theory because it transforms the traditional museum structure where the patrons are passive observers into a more engaged and experiential typology (p. 140). This transformation can take place by employing the sense of adventure and entertainment that are present within a theme-park and performance venue (p. 140). Bruce suggests that this approach breaks past elitist structures and embraces populism by

blurring the division between “high and low” culture (p. 131, 140). Venues such as Disneyland and Las Vegas are often perceived as “low” (p. 131) culture by creating contrived experiences (p. 131, 140). The reality is that they can be sources of inspiration within a cultural and education context (p. 140). Allowing worlds that are only talked about or illustrated through the media to come to life by transforming “detached objectivity” (p. 140) into something experienced first-hand (p. 140).

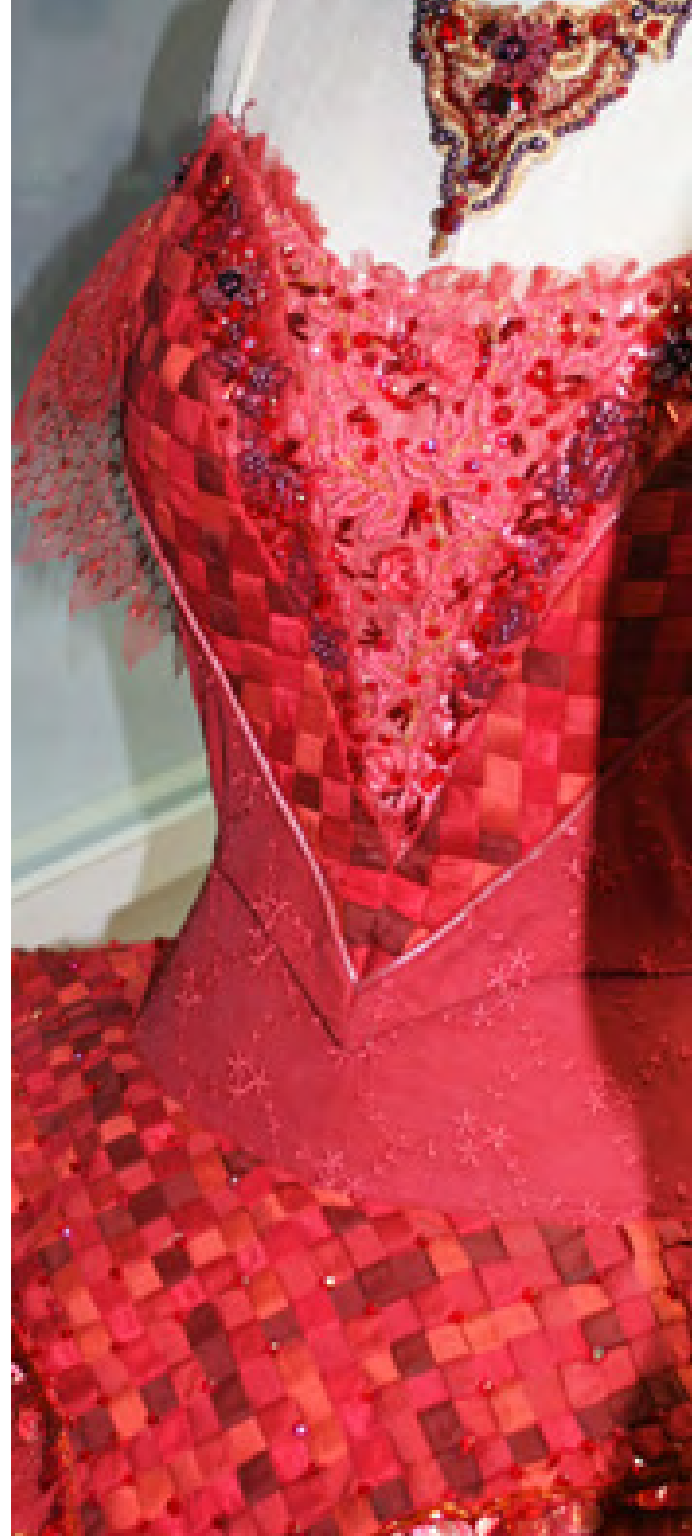
A prime benefit of this hybridized approach to cultural content is that it furthers the exploration of the subject matter by diminishing the notion of the “spectacle” (Bruce, 2006, p. 140) on stage (p. 140). This occurs by isolating associated components that create the final outcome and presenting them in a manner that is fun, immersive and exploratory (140). The Collaborative Dance Centre will utilize the post-museum notion of hybridization by presenting a hybridization of activities (p. 140). The division between the audience and a dance performer on stage is rooted in the

opportunity to explore the variety of intricate measures that are taken to bring the dancer alive. Programming activities that provoke the exploration of these various elements allows the general public and amateur artists to freely explore elements of the unfamiliar (p. 140). The hybridization of user types also becomes evident within The Collaborative Dance Centre by bridging the gap between the general public, amateur artists and professionals. This approach acts as the essence of the project by allowing everyone to have an opportunity to both learn and contribute. The following discussion identifies ways in which conventional boundaries can be redefined to promote community and collaboration.

### Repositioning Boundaries

When implementing all four facilitation styles as laid out by Brooks-Harris and Stock-Ward (1999) it is important that boundaries are strongly considered because of their implications for supporting a democratic learning process (p. 122-124). In order to promote The Collaborative Dance Centre as an educational and cultural institution guided by democracy, it is essential that traditional boundaries associated with dance and performance culture be repositioned so that all users are enticed to engage with one another, the various activity

Figure 16 (right) Figure 17 (next page) Royal Winnipeg Ballet Dance Costumes.





areas, and the content within. According to Marstine (2006), a key element to providing access to once restricted experiences of the traditional museum is to dilute the hierarchical structure of the museum by celebrating collaboration between “artists, [dancers], curator(s) and user[s]” (p. 7). This concept can also be applied to the context of a performance setting allowing the boundaries between the performers and the spectators to be repositioned. From personal experience it can be perceived that traditional dance centres often have a separation between choreographer, performer, and spectator based on expertise, skill and knowledge. By eliminating these types of barriers, the notion of a participatory culture is developed allowing access to new ideas, objects, and future endeavors (Jenkins & Bertozzi, 2008, p. 174).

Bruce (2006) supports this idea of repositioning boundaries so that participants from different backgrounds have the opportunity to come together and explore, create, and respond, developing both individual and collective memory (p. 129). The boundaries within The Collaborative Dance Centre should redefine the ways in which hierarchy is acknowledged, allowing the concept of participatory

culture to emerge so that a collaborative community can evolve between the interdisciplinary users with varied degrees of experience (Jenkins & Bertozzi, 2008, p. 174). This idea will be explored by exposing elements and experiences that are often hidden from the general public. This transparency also constructs a common playing field so that all users, whether they are dance professionals or recreational participants, are treated in the same regard to encourage and promote self-growth at all levels.

Although, one of the major priorities of this practicum is to blur boundaries between the public and private realms of performance culture, it is recognized that there is still a need to allocate some level of privacy because of the diverse requirements of the users. From my experience as a performer and through conversations with professionals in the field, I have found that the ability to obtain a sense of privacy is especially important for creative endeavors. In relation to the art of dance, providing opportunities for privacy allows dancers to be fully immersed in the creative process. It is even more essential when the vision of the choreographer confronts dancers with scenarios that are beyond their level of comfort. This stresses the

importance of flexible boundaries. Interiors that are injected with flexible initiatives provide users with the opportunity to define boundaries based on the level of privacy required (Borden, 1996, p. 84). The writings of Iain Borden (1996) state that the nature of the boundary has the ability to redefine the social effects attached to a specific place (p. 84). According to Borden (1996), architecture is a "medium not a message" (p. 84). This conveys the idea that the built environment is defined and can be redefined based on the activities and people that inhabit it (p. 84). In this context a boundary acts as a filter that assists in dictating the social behavior within (p. 84). The qualities associated with physical boundaries have the potential to infuse an environment with the intended conduct or atmosphere (p. 84). An example of this notion is a barbed wire fence encapsulating a prison, exuding a threatening nature that foreshadows inner activity. In an artistic environment where the desires of the artists continuously change between private and public, flexibility acts as an effective mechanism that allows them to alter the physical qualities of the boundaries that dictate social behavior and perception within the creative environment (p. 84). According to Augé (1979), physical boundaries also

have the capability to exude an effect that causes any potential inhabitants to question the role they will play if they enter a particular place (Augé, 1979, p. 102). This causes individuals to determine whether or not the potential destination correlates with their self-perception displaying the interconnectedness between "space, temporality, body and identity" (Borden, 1996, p.86). This exploration results in the determination that most environments have an unwritten contract that can be interpreted in a subjective manner based on the individuals' perception of themselves, and their perception of the space, which could be formulated by how others have previously deciphered the physical environment (Augé,1979, p. 102; Borden, 1996, p.86).

The point of reflection presented by Augé (1979) can be applied to the two boundary applications previously stated (p. 102). When repositioning boundaries to present a syntax driven by exposure within the Collaborative Dance Centre, the point of reflection may be presented in a diluted manner or be infused with elements that emit a welcoming aura (Augé,1979, p. 102). Providing acoustic or visual transparency are examples of strategies that convey a sense of approachability by blurring the divisions within space. Although this ap-

plication needs to be applied in a selective manner, it will allow users to feel like they are entitled to engage with certain happenings within a space that otherwise might be hidden. Boundaries that present opportunities for privacy though flexibility confront Augé's question of belongingness by varying the degrees in which entry and exposure are permitted (Augé, 1979, p. 101; Borden, 1996, p. 86).

An advantage of implementing flexible design implications is that elements of the space could exhibit selective aspects of the activity within while concealing matters requiring privacy. An example of this strategy is presented in the interior of Casa Da Musica, designed by Inside Outside (Blaisse, 2007, p. 369). It employs multi-layered curtains that allow users to manipulate visual, physical and acoustic elements depending on the functional needs at a particular time (p. 369). This notion will be discussed in further detail in Chapter 4.

The repositioning of boundaries assist in creating an environment that allows users to become actively engaged with dance culture. By embracing both the notion of exposure and concealment, The

Collaborative Dance Centre has the ability to unveil the process associated with dance; at the same time it provides a platform for active engagement that is still responsive to the need for privacy (Augé, 1979, p. 101; Borden, 1996, p. 86).. This flexibility is particularly important for participants newly introduced to dance, as well as for emerging professionals who intend on materializing an artistic vision.

## Interaction through Technological Interfaces

Technology has become a powerful component employed by post-museum theory to bring educational and cultural content alive (Bruce, 2006, p. 141). In the context of this practicum project technology refers to technological interfaces that link users to information networks and stimuli that allow them to explore new worlds in an interactive manner (p.141). This also involves using technological interfaces as mediators that encourage users to engage their body with physical space (Parker, 2004, p.121). In this context, technology provides instant engagement by transforming the audience from “passive receivers of information (to) “active participants” (Bruce, 2006, p. 141).

With current technology, we now have the ability to transform the notion of stagnant or objective content, traditionally found in a cultural and educational context, through digital means (p. 141). According to Bruce (2006), technology allows the learner to have a choice in the content that he or she explores (p. 141). This sense of freedom provides an assurance that users can extract greater meaning from the information they explore (p. 141). It also presents an opportunity for them to respond to information in a manner that allows them to converse with the content rather than passively receive ideas dictated by educators or institutions that traditionally directed the educational experience (p. 129). When technological devices are employed, they allow the participant to engage with content by “opening up the crack in time” (p.141) permitting them to actively respond and explore concepts presented through the content (p. 141). By implementing an atmosphere that encourages play and exploration through the employment of technology, there is the ability to become fully immersed in the subject so that a “first-hand narrative” (p. 141) can be developed to provoke an intimate and meaningful experience (p. 141-142).



Although technology is a powerful mechanism used to engage viewers, it is beneficial not to neglect the role that real-life elements play in legitimizing experiences so that the two elements support one another (p. 142). Parker (2004), author of *Interplay: Interactive Design*, supports an initiative influencing technological advancements that encourages digital media designers to extend past a mere screen interface to connect technology with forms that provide "tactile, tangible experiences, creating new kinds of direct connection between people and technology" (p. 106).

Parker (2004) promotes these inventions as a response to the awareness of the potential disembodiment that occurs when users get lost in a "virtual playground" (p. 106) presented through the "screen culture" (p. 106) that confronts us on a daily basis (p. 106). The result of this entrapment is that less attention is made to the way people physically engage with the real world (p. 106). Amalgamating technology with tangible objects or by using it to provoke engagement with physical space is the recommended response (p. 106).

These initiatives act as a link between a culture driven by visual and the haptic experience (p. 106). Tactile

initiatives reposition the body by causing technology to support the engagement between the body and objects or environment rather than being the dominant component (p.106). When providing technological interfaces that provoke a haptic experience, the outcome that occurs can also be used to sculpt the physical space. In regards to the Collaborative Dance Centre, the interconnection between the moving body and technology can assist in providing multiple layers used to shape the interior. By layering the interior with haptic surfaces, the outcomes of interactions can infuse the space with line, form, color, light and texture based on bodily movement.

The notions driven by Bruce (2006) and Parker (2004) illustrate how the transformable nature of technology can assist in repositioning boundaries (Bruce, 2006, p. 141; Parker, 2004, p. 121). This concept can be achieved within the Collaborative Dance Centre by using technological interfaces to provide participants with varying degrees of experience, autonomy and empowerment by using technology to vary the levels of exposure to the subject matter (Bruce, 2006, p. 141; Parker, 2004, p. 121). This initiative can

be achieved by presenting opportunities for users to actively explore content derived from dance culture through programmatic elements such as a digital archive. Technology also provides a framework for users to freely embrace creative experimentation through movement, and the implementation of set design (Parker, 2005, p. 21). These layers of experience that surface through technological interfaces greatly assist in engaging the general public with stimulus that contributes to an experience of a spectacle on stage instead of mere observation (Bruce, 2006, p. 141-142; Parker, 2004, p. 21).

## Critique

Questions that address whether a cultural institution such as the museum, performance venue or dance education centre can alter traditional confines that dictate who participates and the way in which people experience the space do exist. Marstine (2006) brings attention to Mieke Bal and Carol Duncan who are amongst theorists that remain doubtful that post-museum theory has the capability to extend past traditional "elitist" (p. 26) models that want to "unify" (p. 26) perspectives and encourage differences (p. 25-26). They find it difficult to believe that cultural institutions such as museums have the potential to target groups past the

middle and upper class because they are perceived as unapproachable and "intimidating" by minority groups (p. 26). This however can be counteracted by ensuring that the presentation content is sensitive to the interests of target groups, ensuring that the audience and users feel they are appreciated and engaged. This act of sensitivity is illustrated by The Lower East Side Tenement Museum in New York (p. 21). The museum is driven by three core values, that "show the contemporary applications of their historical sites; to prompt dialogue on social issues and to promote democratic values" (p. 21). To implement these initiatives The Lower East Side Tenement Museum has a diverse range of activities presented in a democratic manner. These opportunities allow immigrant participants to become a part of the discourse by engaging with content that they can relate to and in return they obtain knowledge and meaning from the experience (p. 21). Activities include reading diaries and letters from immigrants to improve English, attending workshops on housing conditions that employs role-play so that immigrants can determine whether their current housing-conditions are adequate, and digital screens that allow immigrants to explore issues pertaining to immigrant history (p. 21).

In regards to this practicum project there are various mechanisms that can be used to make the facility approachable to all without feeling the hierarchical effects of traditional cultural institutions (Hein, 2006, p. xix). By extending past the notion of learning through observation, which is illustrated in a conventional museum setting, and programming a variety of spaces that promote learning by doing, participants are encouraged to engage with the content and develop meaningful relationships with the participants and facilitators (Hooper-Greenhill, 2007, p. 189). This allows a safe, enjoyable community to develop, diluting the sense of intimidation felt within a museum that strictly presents a regimented environment driven by objectivity (p. 189).

## Summary

Post-museum theory acknowledges audience involvement, providing flexible conditions so that participants can gain the greatest outcome from the institutional experience (Bruce, 2006, p. 29). This is demonstrated through hybridization by incorporating a range of stimulus derived from all sources so that each participant can gain enjoyment from the experience regardless of his or her background (p. 140). Audience interest

is also captured through the notion of redefining boundaries by allowing opportunities to respond to varying levels of surveillance so that the same space can both expose the hidden and convey a sense of privacy (Augé, 1979, p. 101-102; Borden, 1996, p. 84). The third means of audience involvement is demonstrated through technological interfaces by providing participants with the opportunity to freely take part in playful endeavors, both individually and collectively, allowing them to gain greater insight to information, movement and performance (Bruce, 2006, p. 141; Parker 121). The analysis of elements pertaining to post-museum theory have enhanced the understanding of how to present a cultural institution as an experiential typology. By dissecting the notions of hybridization, repositioned boundaries, and technological interfaces, it is apparent that post-museum theory relays a great deal of guidance for becoming “a flexible, constantly changing social space prioritizing audience choice, interactivity and pleasure” (p. 129).

The following charts provide a summary of how post-museum theory can be translated into design considerations used to reflect the outlined initiatives.

# Repositioning Boundaries



## Exposure

Provide access to once restricted experiences by celebrating collaboration between “artist, curator, and user”  
(Marstine, 2006, p. 7)



## Design Implications

Programme activity areas often hidden from the public  
(Bruce, 2006, p. 139-140)

Expose hidden elements through visual, physical and acoustical transparency  
(Bruce, 2006, p. 139-140)

Present unconventional adjacencies  
(Bruce, 2006, p. 139-140)

Blur hierarchy by integrating two parties in areas that are often divided based on hierarchy such as dining facilities and dressing rooms  
(Marstine, 2006, p. 7)  
(Bruce, 2006, p. 140)

Figure 18 Design Considerations: Repositioning Boundaries.  
Image by author.

## Flexibility

Injecting interior space with flexible initiatives to define boundaries based on the level of privacy required, allowing environmental conditions to respond to varying levels of vulnerability

(Borden, 1996, p. 84)  
(Augé, 1979, p. 102)



## Design Implications

Provide flexible initiatives through mobile elements, such as doors, walls, or curtains  
(Borden, 1996, p. 84)  
(Augé, 1979, p. 102)

# Interaction Through Technological Interfaces

Technology allows users to transform from passive observers to active participants as they become immersed in new worlds

(Bruce, 2006, p. 141)

Connecting technology with forms that provide “tactile, tangible experiences, creating new kinds of direct connection between “people and technology”

(Parker, 2004, p. 121)



## Design Implications

Exhibits use technology to present a framework that allows participants to further explore informational content associated with various dance genres

(Bruce, 2006, p. 141)

Presenting various surfaces that respond to movement

(Parker, 2004, p. 121)

Participants are able to create and engage in new worlds through set design

(Bruce, 2006, p. 141)

**Figure 19** Design Considerations: Interaction through Technological Interfaces. Image by author.

## 2.3 Choreographing Space

### Introduction

Throughout my design education there have been many occurrences that have triggered a sense of familiarity. The language used to sculpt space has been engrained into my sense of being twenty three years ago, not as a designer, but as a dancer. The ingredients used to define an interior and the moving body are similar in a variety of ways. Architect Mack Scogin (1999) illustrates this congruence in *Doing and Dancing: Rudolf Laban and the 'Dance Form*, (p. 132). Scogin states that both dance and architecture are disciplines that employ similar elements and principles that allow both "dance and architecture (to become) performances" (p. 132). Choreography is an art that inscribes a specific syntax on the dancer in order to convey a narrative through patterns of movement (Humphrey, 1962, p. 46). Design mimics this motion by codifying a space with design principles, elements and functional needs in order to transmit a certain message that shapes and reflects human movement (Scogin, 1999, p. 132). The intent of this chapter is to dissect these

parallels by further examining choreographic and design theory. In order to conduct this analysis I drew upon *The Art of Making Dances* by Doris Humphrey (1962), which presents elements, such as *motivation for movement, dynamics, and rhythm* that are fused together to direct the choreographer through the creation process (p. 46). These principles provide both technical guidance and act as tools that can be used to extract varying levels of creativity (p. 46; McDonough, 1976, p. 87).

To provide specific imagery used to influence the design, the ideas highlighted by Humphrey (1962, p. 46) are applied to the work of two pivotal characters of Modern Dance: Martha Graham and Merce Cunningham (Franko, 1995, p. 38, 77). Modern Dance was selected as a genre to support the interior design of The Collaborative Dance Centre because it is a diverse genre driven by experimentation and freedom of expression, which are guiding

principles behind the Centre's initiative (McDonagh, 1976, p. 4-5). Both Graham and Cunningham present two diverse approaches to Modern dance; Graham's choreographic identity is dictated by *expressionism* (Horton-Fraliegh, 1987, p. 118), while Cunningham reacts strongly against this style by presenting a *formalist* aesthetic (Copeland, 1983, p. 182-183). In relation to dance, author and choreographer, Deborah Jowitz (1983), describes expressionism as a technique that uses the body as a medium to animate a narrative (p. 169). Like the work of expressionist painters, such as Paul Klee, Wassily Kandinsky and Edvard Munch, expressionistic dance is driven by "subjectivity (...and) "distortion" (p. 171) used to capture the essence of the narrative so that emotive qualities are brought to the foreground (p. 170 - 172). As this movement developed, the high level of self-expression aroused concern from various artists including Cunningham, who argued that the emotional content was overshadowing the "technical" (Horton-Fraliegh, 1987, p. 119) beauty of dance

(p. 119). This concern provoked a group of choreographers, visual artists and musicians to respond with a functionalist body of work (p. 118). Author of *Dance and the Lived Body*, Sandra Horton Frailiegh (1987) identifies the formalist objective as the desire to extract all emotion from the choreography, showcasing the beauty of the movement itself (p. 132-133). This depersonalization materialized in many forms, which can all be perceived as following Yvonne Rainer's manifesto that declares a functionalist stance by rejecting expressionistic attributes such as "spectacle, (...) transformation, (and fictional worlds)" (p. 119).

Humphrey's (1962) choreographic tools will be used to further illustrate the dichotomy between Graham's expressionistic choreography and Cunningham's formalistic approach, and how the characteristics of each style can be translated into design considerations (Horton-Fraliegh, 1987, p. 119; Humphrey, 1962, p. 46).



Figure 20 A rendition of Martha Graham's Lamentation. Photography by Davide Gozzetti, 2010. "Hommage to Martha Graham's Lamentation". Photograph property of Davide Gozzetti. Copyright permission obtained August 12, 2011. Retrieved from <http://www.flickr.com/photos/davidephoto/4247441707/>



## “Motivation for Movement”

The first choreographic tool highlighted by Humphrey (1962) is known as motivation for movement (p. 46). The notion of motivation for movement can simply be defined as the reason for why movement is conducted. Three types of motivators include physical, psychic, and emotional (p. 46). As a designer, my role is to use these motivators to carefully articulate both why and how people move throughout a space to fulfill particular tasks (Hodgson, Preston-Dunlop, 1990, p. 25). However, unlike ordinary movement, dancing does not function to fulfill a task (p. 25). It exists as an artistic form of non-verbal communication that represents a narrative constructed by both the conscious and unconscious mind in an aesthetic manner (p. 25). Both dance and design can utilize all three motivators identified by Humphrey (1962) in order to develop a framework that directs the body (p. 46).

Graham and Cunningham illustrate the notion of motivation for movement in different ways (Humphrey, 1962, p. 46). Graham's motivation lies in her intention to convey emotion to her audience (Copeland, 1983, p. 171), whereas Cunningham's means of motivation

is primarily to receive a physical response (Horton-Fraliegh, 1987, p. 120).

Graham captures emotion by placing emphasis on connection. Her movement is carefully crafted to transmit a connection between the narrative and movement (Copeland, 1983, p. 190; Jowitt, 1983, p. 171), body and space (Horton-Fraliegh, 1987, p. 100-101; Asakawa, 1991, p. 126)), and costume, set design and music (De Mille, 1991, p. 2007).

Graham illustrates the connection between the narrative and movement by diminishing the boundaries between the internal and external self, making “visible the interior landscape” (Copeland, 1983, p. 190). This notion of transparency allows the relationship between the movement and narrative to present a diluted filter between her subconscious, conscious and the external environment supporting her notion that “out of emotion comes form” (Jowitt, 1983, p. 171).

The connection between body and space is captured by her emphasis on gravity (Horton-Fraliegh, 1987, p.100-101). As a mechanism used to project emotion, Graham guided the body with technique that causes the gravitational pull to connect the dancer with the physical environment (p. 100-101). The downward motion allows the floor plane to be perceived as an additional character that constantly engages with the dancer (Asakawa, 1991, p. 126).

The third connection identified is between the dancer and the supportive theatrical elements (De Mille, 1991, p. 207). This relationship is used to further animate the emotive narrative (p. 207). Graham supported collaboration between different artistic disciplines so that her piece was layered with meanings, which are evident through the interconnection between the choreography, costumes, set design, and music (p. 207). The layering of meaning is strongly illustrated through Martha Graham's performance piece titled *Lamentation* (1930), where the dancer's body is engulfed in a spandex tube (Jowitt, 1983, p. 172). This costume distorts the figure to greatly animate the emotions within (Ovation Television, 2008; Jowitt, 1983, p. 172).

Cunningham's means of motivation is primarily to receive a physical response by eliminating the emotive hand of the choreographer so all that remains on stage is bare technical movement (Horton-Fraliegh, 1987, p.120). This form of motivation is revealed by displaying a disconnect between movements, dancers, parts of the body (Copeland, 1983, p. 189), the choreographer and the choreography (p. 192-193), and the multiple elements of a performance such as music, choreography, costumes, set and lighting design (p. 193-194).

Cunningham highlights the movement by placing little emphasis on transitional steps (Copeland, 1987, p.189). The intricate nature of the dancer is magnified even further by carefully isolating each portion of the body (p. 189). This causes each movement to be seen in isolation, showcasing the intricacies involved. This theme of "isolation" (p. 189) is also apparent with the lack of engagement between dancers (p. 189). The limited interaction allows each dancer to be perceived as a "soloist" (p. 189), however, no dancer is seen as a focal point (p.189). This democratic approach altered the ways in which a stage was tra-

ditionally read (p. 189). Upstage and downstage no longer signified which dancer was being showcased (p. 189).

A disconnect between Merce Cunningham and his choreography is also apparent through the concept of *readymade movement* (p. 193). This idea was executed by extracting movements from ballet, which presents an objective recipe for dance so that the emotional severance could be further enhanced (p. 192-193). Placing emphasis on the technically driven dance genre allowed him to develop his signature aesthetic (p. 193).

The final element of disconnection is how he segregated the various performance components (p. 194). Unlike Graham, this disconnect supports the essence of Cunningham's work which lies in an "unintentional disunity" (p. 194). This concept isolates each element used to construct a performance such as the stage set, costumes, music and lighting (p.194). There is no collaboration that occurs prior to the performance, which further removes any emotional undertones that might exist on stage (p. 194). Although these disconnected

variables convey Cunningham's physical "motivation for movement" (Humphrey, 1962, p. 46) there is also potential for an emotional response to be associated with his choreographic strategy (p. 46). Due to the emotional void he has planted within his work the audience is provided with autonomy to interpret the movement based on their own personal filters, not the ones set in place by the choreographer (Copeland, 1983, p. 183).

The desire to convey emotion has been identified as Graham's "motivation for movement" (Humphrey, 1962, p. 46). This is illustrated through the theme of connection discussed previously. The Collaborative Dance Centre will convey the same movement motivator by translating the connections derived from Graham's work into design considerations. As mentioned, the connection between the narrative and movement allows the dancer to materialize her inner emotions through outer gestures diminishing any filters that would dilute the emotional content (Copeland, 1983, p. 190). This concept can be illustrated through the use of light and shadow.

Employing an architectural language that casts dramatic shadows into the space injects the drama of one feature onto the remainder of the environment, mimicking Graham's initiative to blur the boundary between her inner emotions and the external world (p. 190). The gravitational pull connecting the body and space can be infused into the design through forms that capture a sense of weight and downward motion (Horton-Fraliegh, 1987, p. 100-101). Emotionally charged color, diverse organic pattern and texture can also be placed within the space to convey motivation through emotion (Copeland, 1983, p. 190).

The motivation through physical means is apparent in Cunningham's work due to the disconnect that exists between multiple elements (Copeland, 1987, p. 193-194). The concept of disconnection can materialize within the Collaborative Dance Centre through design elements (Horton-Fraliegh, 1987, p. 119). To convey the idea of disconnection between the movements, body, and dancers, clusters of elements that pertain to Cunningham's identity can be placed throughout the space (Copeland, 1983, p. 189). While each cluster can be linked to Cunningham's narrative of

depersonalization, they will have little relation to one another (p. 189). The notion of the readymade will be reflected with the proposed historic site, where surfaces are tattooed with past information that could become a design feature within the space (p. 192-193). Also, the insertion placed within the existing structure could draw attention to certain aspects by contrasting with intrinsic elements of the building such as color, light form and texture. Another strategy that can be used to support Cunningham's motivation is to emphasize angular forms developed through observing his choreography and place them in juxtaposition to organic elements.

### "Dynamics"

According to Humphrey (1962), the second element used to formulate choreography is dynamics (p. 97). This tool refers to the amount and quality of effort produced through the body (p. 97). According to choreographer, dancer, and theorist Rudolf Laban, the quality and degree of effort conveyed through the dancer acts as a mechanism that projects the inner emotions, providing the dancer with a recipe for character development (as cited in Bradley, 2008,

p. 42). Laban (1988) presents eight different types of effort levels that are dictated by *flow*, *weight*, *space*, and *time* (p. 11, 77). Due to the way in which weight and space overlap when dissecting the choreography, weight has been eliminated from the discussion. Each category presents a dichotomy of two opposing qualities (Laban, 1988, p. 73, 77). When observing the various performance pieces created by Graham and Cunningham, I have used the effort levels identified by Laban as filters to further analyze the dichotomy that exists between the two choreographic philosophies (Copeland, 1938, p. 183).

The first effort type identified by Laban (1988) is flow, which refers to the continuity of movement ( p. 76-77; as cited in Bradley, 2009, p. 102). This effort level incorporates *bound flow* and *free flow* (Laban, 1988, p. 77). The concept of bound flow exudes a great deal of tension, enabling the body to stop immediately (p. 76). The notion of free flow presents an opposing quality by allowing the dancer to capture a continuous picture through movement (p. 76). Prior to examining the work of Graham I would have classified her movement as bound flow effort due to the role in

which gravity drives her intentions (p. 76). However, although emotional tension is prominently displayed through her movement, the idea of free flow effort more accurately defines her technique (p. 76). By observing her work this effort level has become clearly evident by the way in which the bodies melt from one movement to another in an uninhibited manner providing a connection that draws attention to a phrase of movement rather than a singular gesture. Based on Laban's description, Cunningham's work clearly illustrates the notion of bound flow (p. 76). Although his gestures have a light quality there is definitely a strong sense of control derived from the concept of readymade movement extracted from ballet (Copeland, 1983, p.193). As an observer I can clearly see how the various muscle groups are constantly engaged, allowing the dancers to freeze abruptly, showcasing the strength and beauty of individual movements (p. 189).

Laban's concept of space demonstrates the direction in which effort takes place, which includes *direct* and *flexible* qualities (Laban, 1988, p. 73). The notion of direct effort states that the dancer or multiple

dancers embrace a single direction, while flexible effort indicates that movement is multi-directional (p. 73). From observing, it is evident that Graham's work is very multi-dimensional in the sense that she focuses on creating transitional gestures that allow the body to travel over a large distance. Even when a more stationary piece is constructed, such as *Lamentation* (1930), Graham's technique animates the role that gravity plays so that the body reaches all levels of the immediate space (Ovation TV, 2008; Jowitt, 1983, p. 172). Cunningham's work can be perceived as multi-directional as well but only when looking at the overall composition that has different individual or groups of dancers moving in multiple directions (Copeland, 1983, p. 189). When examining specific clusters, most of the movement is very upright (p. 193) and follows a singular directional path.

The final effort category illustrated by Laban (1988) is time effort (p. 73). This effort level indicates two opposing responses: *sudden* and *sustained* effort (p. 73). The notion of sudden effort causes time to materialize through rapid gestures while the concept of sustained effort captures time through slow, prolonged

movement (p. 73). When viewing her choreography Graham's work distinctly illustrates both types of time effort, however, sustainment can be more directly associated with her style by the ways in which she commonly slows down her movement to enhance the emotion (p. 73). By juxtaposing gestures driven by the notions of sudden and sustained effort, Graham is able to place emphasis on the emotion captured through prolonged motions (p. 73). Also, even during accelerated movements, she animates how one portion of the body impacts another. The concept of sudden effort is found when observing Cunningham's work through rapidly executed pictures that allow the audience to only have time to appreciate the movement for its technical objective beauty (Copeland, 1983, p. 193; Laban, 1988, p. 73).

By exploring the concept of dynamics through the various effort levels, independently and in juxtaposition of one another, the dancer is able to use this choreographic element as tools to help convey emotions and express a narrative through dance (as cited in Bradley, 2009, p. 102; Humphrey, p. 46, 97).

It can be perceived that punctuated effort qualities

can provide a framework for how elements such as line, form, light, and color can be used to capture the concept behind the choreography. This greatly parallels my intention as a designer who constructs a concept that guides the design process, ensuring that design elements and principles are directed towards the interpretation of a narrative. The various effort levels employed by a choreographer can be used by a designer to exude emotions and feelings derived from a narrative (De Certeau, 1984, p. 118). Both professions use dynamics to convey a story that provides the user or dancer and audience with context, and meaning triggering values and emotions (Scogin, 1999, p. 132). Dance dynamics have the capability to transform hollow movement into a performance, while a designer can inject a space with a narrative that transforms its identity to provide a specific experience centered on aesthetics, function, and the needs of user groups (Allen, Jones, Simpson, 2004, p. 10, 11). This notion is illustrated by Michel De Certeau (1984), who states that "stories [...] carry out a labor that constantly transforms spaces into places" (p. 118). Through the implementation of a narrative, a designer is able to develop a code centered on the story to provoke and

direct their experience (p. 115). The Collaborative Dance Centre will draw upon the dynamics captured through the work of Graham and Cunningham to create a narrative used to excite and direct users. The following section will discuss how design implications can be extracted from the way in which dynamics impact their choreographic philosophies.

The effort levels identified by Laban (1988), can be used to create a strong sense of dynamics within the space by providing a narrative derived from the work of Graham and Cunningham (p. 77; Humphrey, 1962, p. 97). The way in which Graham illustrates the notion of free flow effort can be captured within The Collaborative Dance Centre by creating a visual link using line and form to connect the furniture to wall, floor and ceiling planes, causing it to be perceived as if it is melting into a surface (p. 76). This message can also be conveyed by injecting vertical elements through multiple levels. Cunningham's use of bound flow effort can be evident within the design by using angular lines and forms to capture a sense of rigidity (p. 76; Copeland, 1983, p. 189, p. 192). Strength and control can also be displayed by selecting material

such as slabs of timber or steel (Laban, 1988, p. 76).

Graham's multi-directional movement can be evoked through the ways in which views are developed (Laban, 1988, p. 73). Design elements such as line, form and color can be placed in a manner that alters views as one moves throughout space. Cunningham's directional movement can be illustrated through linearity (p. 73). This can be achieved through the type and placement of furniture and through linear paths of travel. The notion of sustainment can be captured through long sweeping forms, while Cunningham's sudden effort can be emphasized through short fragmented gestures (p. 73).

### "Rhythm"

The third component used to direct choreography is rhythm. According to Humphrey (1962), the notion of rhythm is the "most persuasive and powerful dance ingredient" (p.104). The principle of rhythm is an intrinsic part of who we are as human beings. It controls our breathe, emotions, and movement (p. 105-106). The role of the choreographer is to use rhythm as a tool to sculpt the body (Humphrey, 1962, p. 105-108). In regards to design, rhythm is used to sculpt space to determine

how the body is going to respond (Lauer, 1985, p. 113; Allen, Jones, Stimpson, 2004, p. 89-90). Rhythm is a principle that can translate into both dance and design in a similar manner through punctuation, repetition and variety (Zelanski, Fisher, 1987, p. 69-71). Dynamics can also play a role in directing rhythm. The various effort levels illustrated by Laban (1988) provide a narrative that guides the way punctuation, repetition, and variety are conveyed (p. 77). These means of rhythm are then used to guide elements such as form, line, light and color (Zelanski, Fisher, 2007, p. 64). The flow and pause relationship that occurs in rhythm impacts the way in which these elements are perceived (p. 64). It can be perceived that both design and dance have the ability to insert these elements into a rhythmic framework used to animate movement or space.

The choreography of Graham and Cunningham convey opposing sources that are used to dictate the rhythm of movement (Horton-Fraliegh, 1997, p. 119). Graham's organic movement is driven by the process of breathing (Anderson, 1986, p. 158). The transformation that the body undergoes through "contraction (and) release" ignited Graham's



choreographic vocabulary by dictating the type of movement but also the rhythm in which it was executed (p. 158). Although the irregularity of her gestures is what defines Graham's choreography, the pattern of breathing injects regularity into irregular forms (p. 158). Contraction and relaxation also contain opposing effort levels ingraining an intrinsic dynamic into each sequence of movement (p. 158). The great contrast can be perceived as a primary tool used to manifest her inner emotions onto the stage (Copeland, 1983, p. 190).

The rhythm found within Cunningham's work can be defined by the layering of multiple rhythms extracted from diverse sources (Copeland, 1983, p. 193-194). The variation of rhythm is found by infusing the choreography with the notion of the readymade and by creating the music, costumes and set in an independent manner (p. 192-194). These strategies have the ability to infuse the stage with multiple textures that could support or challenge one another in unanticipated ways (p. 192-194).

The rhythm dictated by the act of breathing, which is found within Graham's choreography, can be em-

ployed through the interior design of The Collaborative Dance Centre by creating a pattern that shows the transition from contraction to release (Anderson, 1986, p. 158). This concept could materialize by transferring from rigid to soft or from extended to fallen. The rhythm demonstrated by Cunningham through the concept of readymade movement and the isolation of various performance components can be illustrated through design implications (Copeland, 1983, p. 192-194). Such strategies include allowing the rhythm found within the building itself to either dictate the rhythm of the design intervention or be used to inform an opposing rhythm. This concept would likely occur in Cunningham's work when the elements of performance were autonomous from one another (p. 193-194).

## Summary

By identifying the parallels between dance and design it opens up endless means of inspiration for the interior environment. The void within the building can be treated as a body and as a designer I can explore concepts found in dance to define its identity. The previous discussion examined the way in which Humphreys' (1962) choreographic tools translate nat-

urally into fundamental design guidelines, revealing a marriage between the two disciplines (p. 46). Drawing upon the work of Graham and Cunningham in relation to Humphreys' toolkit allowed me to generate a more conceptual basis that can be layered upon the functional elements extracted from experiential learning and post-museum theory. The amalgamation of the two groups of theoretical underpinnings, one driven by method, the other one by subject, invites the opportunity to choreograph an experiential and cultural institution.

# “Motivation for Movement”

“Emotional, Physical Psychological motivators”  
(Humphrey, 1962, p.62)

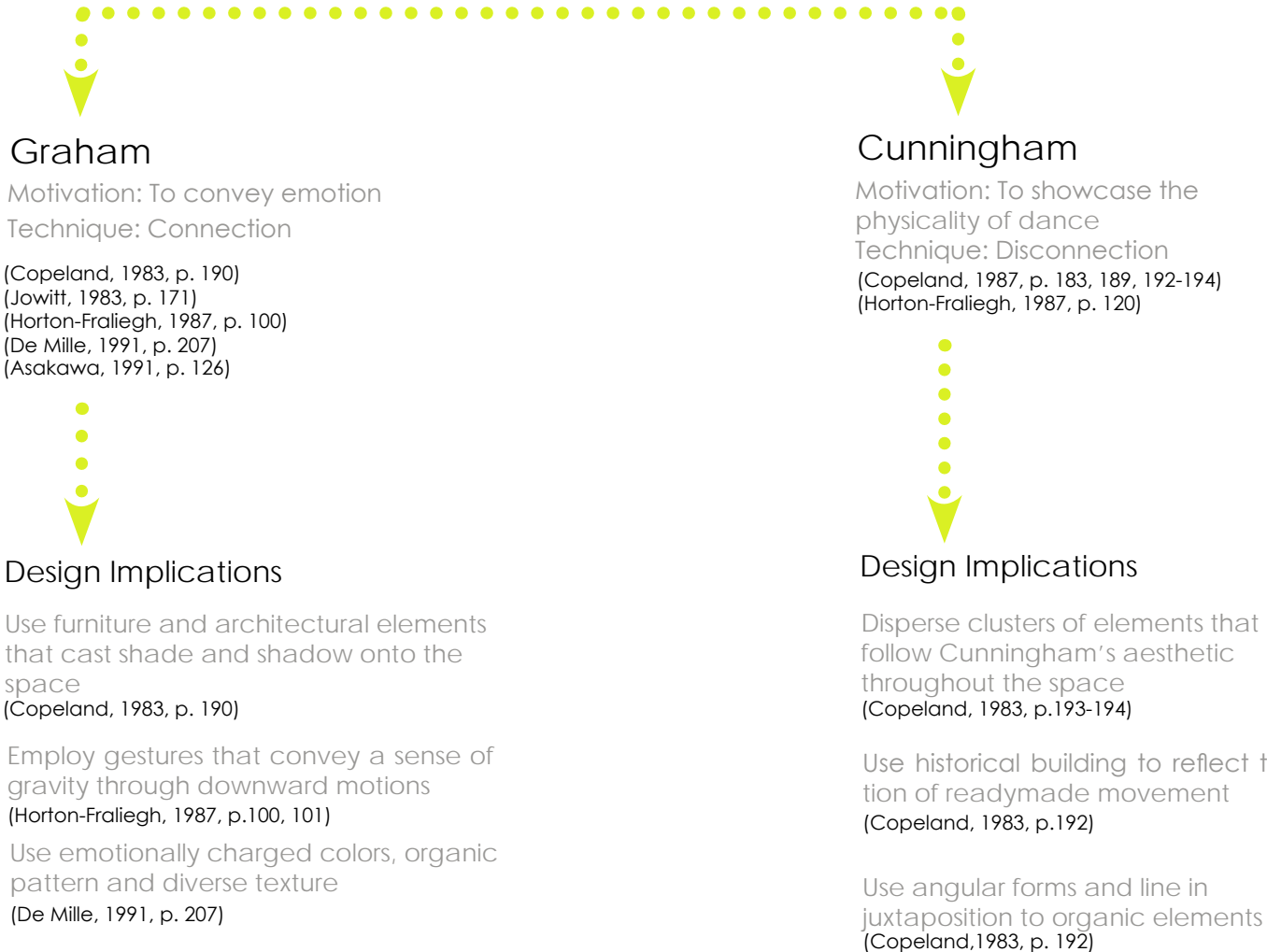


Figure 21 Design Considerations: “Motivation for Movement”. Image by author.

# "Dynamics"

The amount and quality of effort produced through the body  
(Humphrey, 1962, p. 49)



## Graham

Flow: free flow  
Space: flexible  
Time: sustainment  
(Laban, 1988, p. 77)



## Design Implications

**Flow:** Use line and form to connect the furniture to wall, floor and ceiling planes, as well as between levels  
(Laban, 1988, p. 77)

**Space:** Design elements, such as line, form and color can be placed in a manner that alter views as one moves throughout space  
(Laban, 1988, p. 77)

**Time:** Create long sweeping gestures through design elements such as form, line and light  
(Laban, 1988, p. 77)

## Cunningham

Flow: bound flow  
Space: direct  
Time: sudden  
(Laban, p. 77)



## Design Implications

**Flow:** Capture rigidity and strength through angular forms, and materiality (ie. lumber, steel, brick)  
(Laban, 1988, p. 77)

**Space:** Linear paths of travel, and furniture placement  
(Laban, 1988, p. 77)

**Time:** Employ short fragmented gestures  
(Laban, 1988, p. 77)

Figure 22 Design Considerations: "Dynamics". Image by author.

# "Rhythm"

The skeleton of choreography and design by providing varying degrees of punctuation and tempo  
(Humphrey, 1962, p. 105-108)

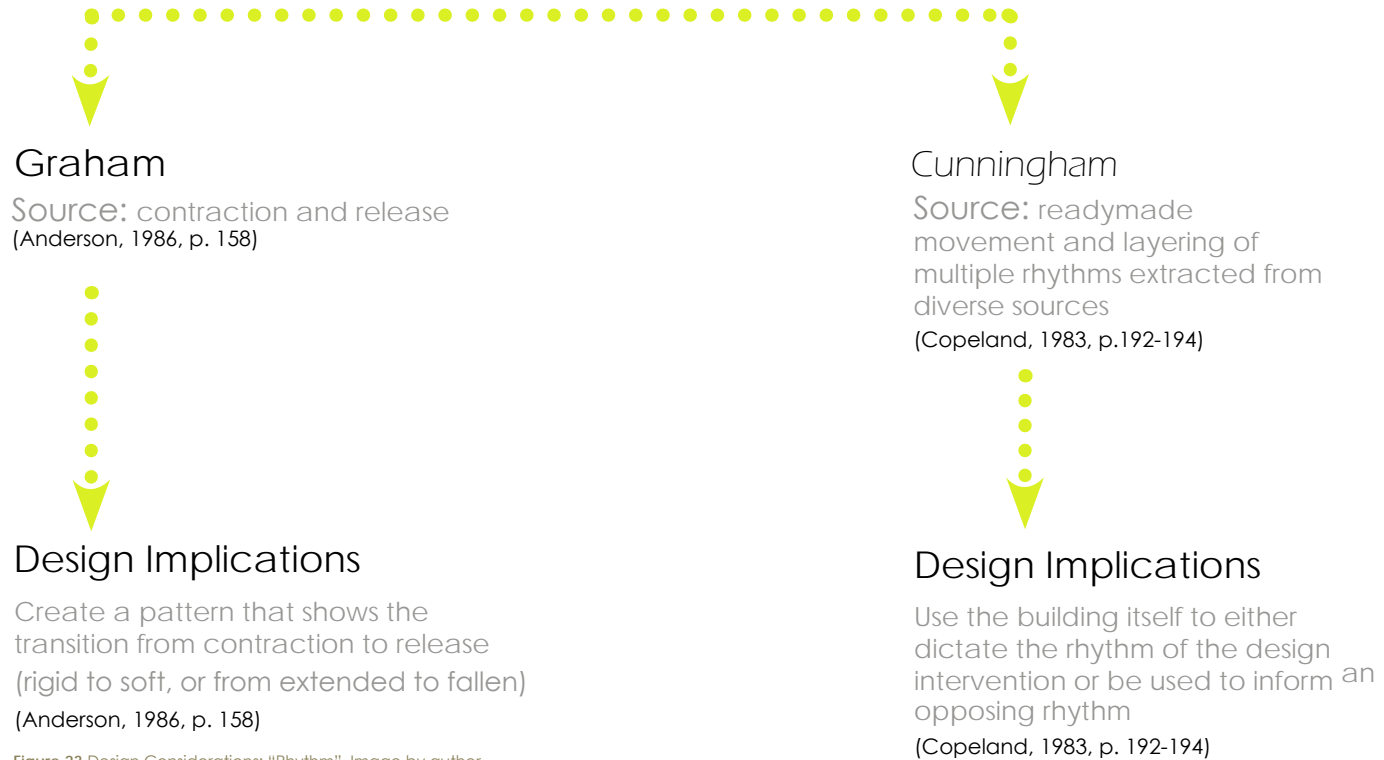


Figure 23 Design Considerations: "Rhythm". Image by author.



# 3.0 Design Inquiry

## Experimentation Through Movement

Figure 24 Abstraction of dancer in motion. Adapted from Tanya Peters, 2011. Photograph property of Tanya Peters. Copyright Permission obtained September 13, 2011.

## 3.0 Experimentation Through Movement

This practicum project granted me the opportunity to explore dance from a foreign perspective, encouraging me to understand the art-form as a designer. Seeking the needs, wants and theoretical underpinnings has laid a foundation needed to provide a functional space that extends beyond the conventional. However, as a dancer the endless hours spent diving into dance and experiential learning theory brought about great angst. This feeling caused me to seek an opportunity to jump away from the page and apply what I was reading first-hand, which led to the creation of a conceptual exercise that allowed me to explore through movement.

The intent behind this experiment was to capture images of dance that will layer the knowledge derived from secondary sources with imagery that could provide design elements and principles used to infuse my design with a unique identity. This chapter documents the experimental process by outlining the approach, the experiment and the key findings.

**Figure 25** Isolated Room. Photograph by Tanya Peters, 2011. Photograph property of Tanya Peters. Permission obtained September 13, 2011.



# Application

## Experiential learning

The intent behind this experiment was to capture images of dance by mapping improvisational movement performed by myself and another dancer through time-lapse photography. The outcome was that the knowledge derived from secondary sources was layered with imagery that assisted in directing design elements and principles to infuse my design with a unique identity. When formulating and conducting this conceptual exercise I drew upon The Experiential Learning Cycle of David Kolb (1984) to direct the structure of the experiment (p. 21, 33). The following diagram describes the process that I undertook in relation to each phase of the learning cycle (p. 21, 33; Brook-Harris & Stock-Ward, 1999, p. 12).

### 1. Concrete Experience

#### Draw upon past experience

(as cited in Brooks-Harris & Stockward, 1999, p. 12)

- To draw upon my past experience I looked at videos of performances to determine what kind of imagery I wanted to create. I also looked at the work of other designers that captured the notion of dance within physical space. I then related what I saw to my own experience by experimenting with short movement combinations in front of a mirror to ensure that I could perform gestures that had the potential to be translated into design elements

### 2. Reflection + Conceptualization

#### Reflect on experience and conceptualize ideas

(as cited in Brooks-Harris & Stockward, 1999, p. 12)

- Realizing that I needed greater reasoning behind my movements, I drew upon the effort levels described by Laban (1988) so that tangible evidence could be used to link the theory to the design (p. 77).



## Reflection + Conceptualization

### Continued

- I identified movements that we would perform to capture the six of the eight effort levels identified by Laban, which included bound flow, free flow, direct and flexible, and sustained and sudden (Laban, 1988, p. 77). I also planned on introducing the element of light by attaching LED lights to our bodies. This was perceived as an important addition due to the way in which it provided a dramatic element used to animate the traces of movement.

## 3. Experimentation

### Use acquired knowledge to guide hands-on experimentation

(as cited in Brooks-Harris & Stockward, 1999, p. 12)

- When people space and movement actually came together, it became evident that the framework laid out beforehand had to be altered. Once performed it was clear that the choreography did not strongly convey the effort levels outlined by Laban (1988). We then chose to create a looser framework (p. 77). We decided to improvise our movement for short increments of time based on individual effort levels. Interpreting the words in a subjective manner based on our individual technique resulted in a more diverse range of movement.
- After all the sequences were photographed we realized that emphasis was placed on the traces created from the movement. Although this created a wide range of lines, little attention was made to the form of the body. We then decided to remove the lights and replace our black clothing with white shirts. This adjustment resulted in imagery that produced organic forms that revealed the sequence of movement.

## “Flexible”

These images illustrate Laban's (1988) notion of flexible effort by capturing a variety of lines dispersed in a chaotic manner (p. 173, 177). However, the layering of the different line qualities create an interesting juxtaposition that invites the opportunity to use two types of lines with varying degrees of complexity so that one will showcase the other while infusing the space with diverse textures. The diverse directionality of the sweeping gestures suggests the idea that these lines provoke an implied sense of movement both vertically and horizontally. This effect can be achieved by using line to provide a visual connection between the different levels and the activity areas on the same floor plate.



Figure 26 Abstraction of “flexible” effort A. Adapted from Tanya Peters, 2011. Photography property of Tanya Peters. Copyright permission obtained September 13, 2011.

dispersed + organic + exploration + multi-dimensional + complex



**Figure 27** Abstraction of "flexible" effort B. Adapted from Tanya Peters, 2011, Photograph property of Tanya Peters. Copy right permission obtained September 13, 2011.

## “ Direct ”

These images represent the notion of direct effort through the simplicity of the lines and forms (Laban, 1988, p. 73, 77). These gestures act as a visual break from the dynamic elements found when capturing flexible effort (p. 73, 77). The direct nature of the image on the left allows attention to be placed on the quality of the lines themselves such as the variation in texture and the manner in which they terminate. This is a characteristic reminiscent of Cunningham's choreography (Horton-Fraliegh, 1987, p. 120). The image on the right reveals that the direct nature of the movement allows attention to be placed on the subtle nuances of the individual body parts (Copeland, 1983, p. 189). The addition of the sweeping gesture also provides inspiration for how organic elements can interact with angular forms.

Figure 28 Abstraction of “direct” effort A. Adapted from Tanya Peters, 2011. Photography property of Tanya Peters. Copyright permission obtained September 13, 2011.

direct + rapid + one-dimensional + linear + destination + singular



Figure 29 Abstraction of "direct" effort.  
B . Adapted from Tanya Peters, 2011.  
Photography property of Tanya Peters.  
Copyright permission obtained September  
13, 2011.



## “Free Flow”

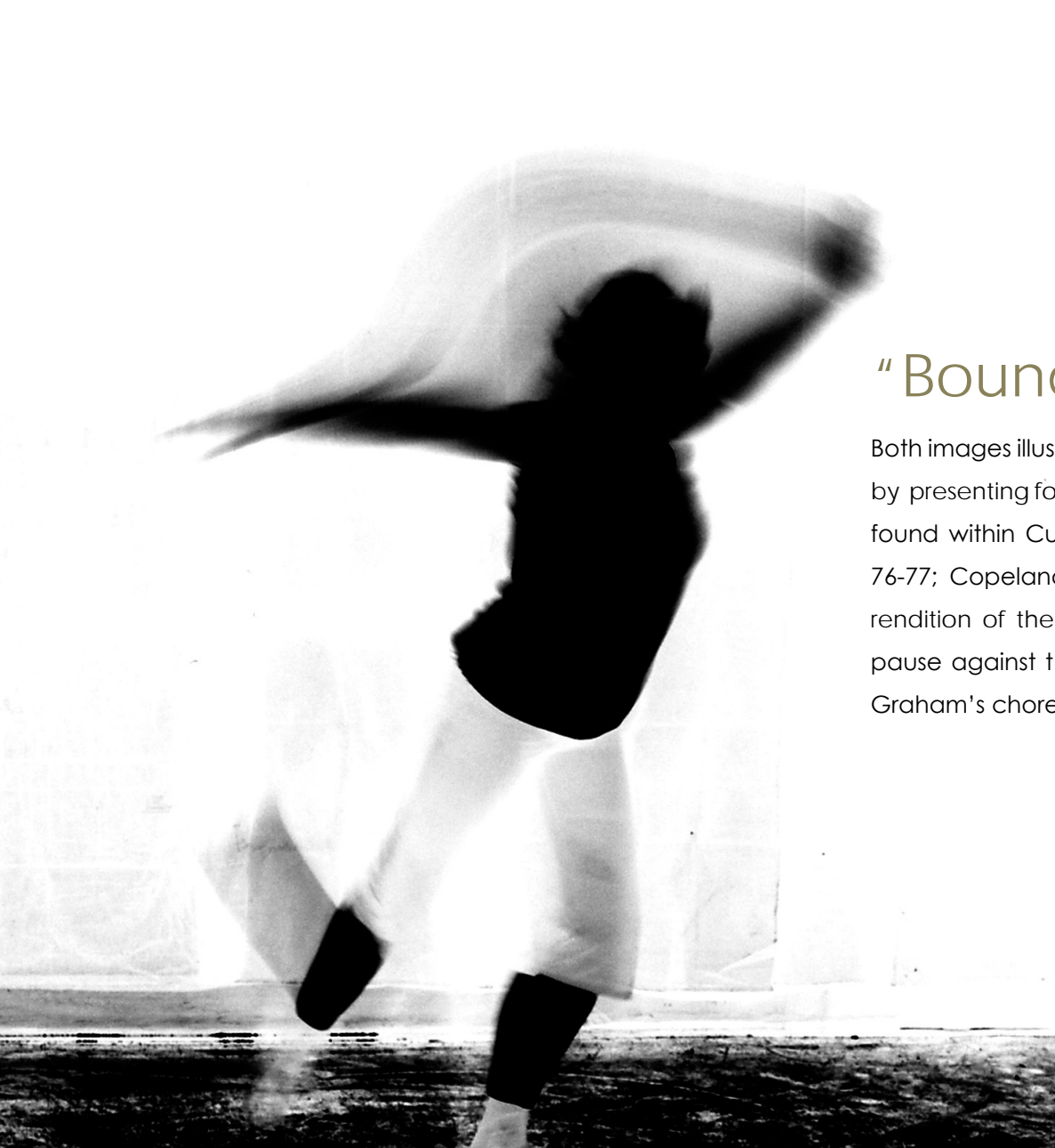
These images illustrate Laban's (1988) notion of free flow effort (p. 76, 77). The vertical continuity found in the image on the left provides a dramatic sense of enclosure, which could be used to shape the identity of intimate spaces. However, this gesture could also be applied at a larger scale to act as a dynamic architectural feature. The image on the right illustrates the notion of free flow in a more horizontal manner by animating the way the dancer travels (p. 76). The solidity and horizontality of this image illustrates the connectivity of free flow effort providing a strong contrast to the lines captured in the image on the left (p.76).

Figure 30 Abstraction of “free flow” effort A. Adapted from Tanya Peters, 2011. Photography property of Tanya Peters. Copyright permission obtained September 13, 2011.

continuity + freedom + drama + variation



Figure 31 Abstraction of "free flow" effort  
B. Adapted from Tanya Peters, 2011.  
Photography property of Tanya Peters.  
Copyright permission obtained September  
13, 2011.



## “Bound Flow”

Both images illustrate the notion of bound flow effort by presenting forms that exude tension and strength found within Cunningham's work (Laban, 1988, p. 76-77; Copeland, 1983, p. 192). The mechanical rendition of the body is a way to create a visual pause against the fluidity that will materialize from Graham's choreography (Laban, p. 76-77).

Figure 32 Abstraction of "bound flow" effort A. Adapted from Tanya Peters, 2011. Photography property of Tanya Peters. Copyright permission obtained September 13, 2011.

tension + control + power + image + abrupt





Figure 33 Abstraction of "bound flow"  
effort B. Adapted from Tanya Peters, 2011.  
Photography property of Tanya Peters.  
Copyright permission obtained September  
13, 2011.



## “Sustained”

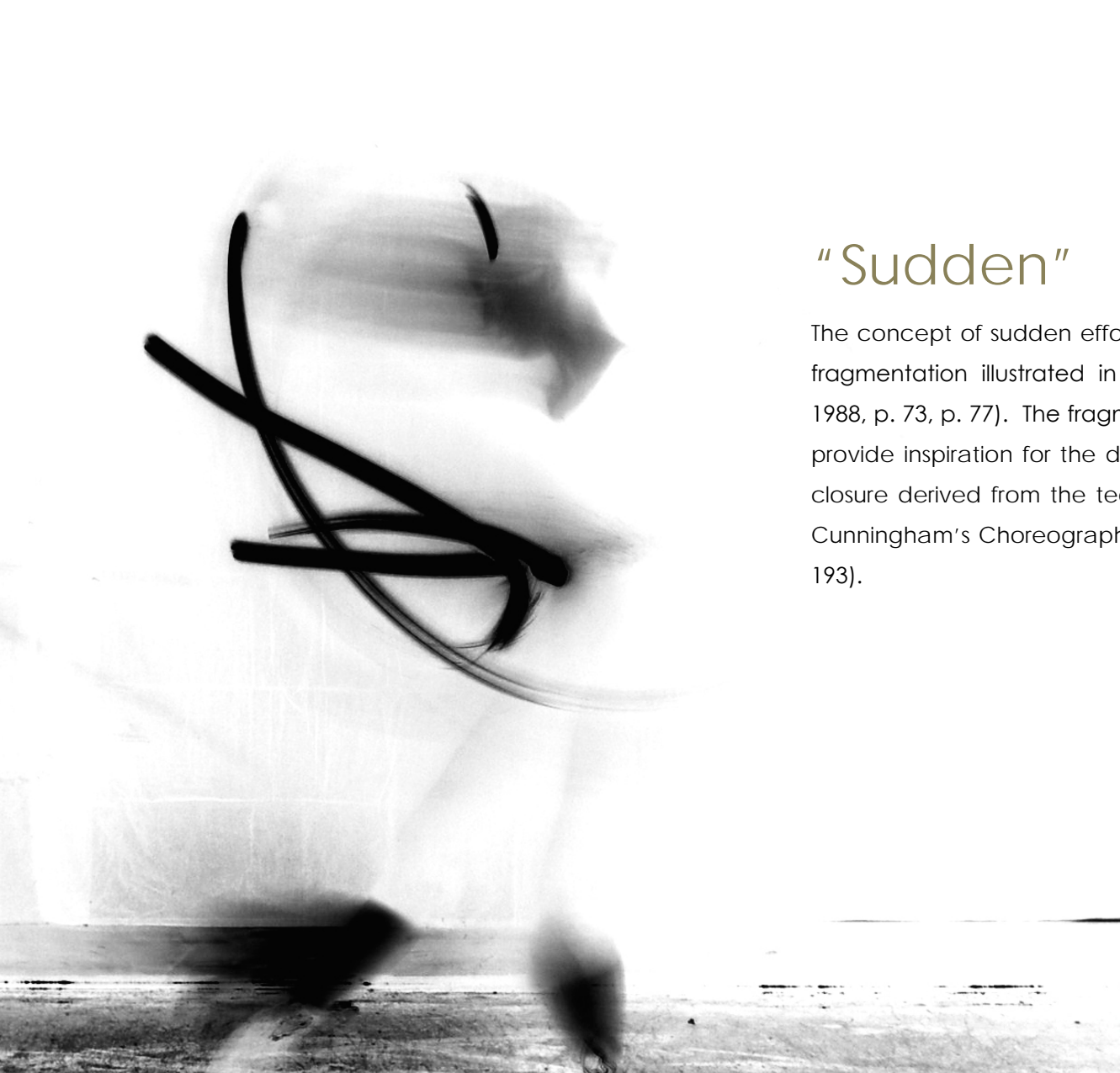
The notion of sustained effort is illustrated in both images through long sweeping forms that can be used to emphasize Graham's sustained quality of movement, which is used in juxtaposition to accelerated gestures to further convey an emotionally driven narrative (Laban, p. 73, 77; Copeland, 1983, p. 190).

Figure 34 Abstraction of "sustained" effort A. Adapted from Tanya Peters, 2011. Photography property of Tanya Peters. Copyright permission obtained September 13, 2011.

extension + length + feeling + capture + emotion + linger



Figure 35 Abstraction of "sustained" effort B. Adapted from Tanya Peters, 2011. Photography property of Tanya Peters. Copyright permission obtained September 13, 2011.



## “Sudden”

The concept of sudden effort is conveyed by the fragmentation illustrated in both photos (Laban, 1988, p. 73, p. 77). The fragmented lines and forms provide inspiration for the development of an enclosure derived from the technical movements of Cunningham’s *Choreography* (Copeland, 1983, p. 193).

Figure 36 Abstraction of “sudden” effort A. Adapted from Tanya Peters, 2011. Photography property of Tanya Peters. Copyright permission obtained September 13, 2011.

blurred but coherent + quick tempo + sharp



Figure 37 Abstraction of "sudden" effort  
B. Adapted from Tanya Peters, 2011.



# Design Extractions

This collage illustrates the prime ways in which the images captured through the experiential learning exercise have inspired the design development of The Collaborative Dance Centre.

Figure 38 Design Extractions. Collage by author with images by author and photographs adapted from Tanya Peters, 2011. Permission to use, Copyright permission obtained September 13, 2011.



## Summary

The conceptual exercise was greatly beneficial due to the way in which it stimulated ideas to direct design development.

## Key Findings

- allowed me conclude that line and form will become dominant elements within my design
- provided imagery to inform how the organic and rectilinear components can interact
- provided a diverse quality of line, which can help develop a hierarchy through my design
- allowed me to visualize how line and form can reflect the movement within my design
- allowed me to visualize how line and form can reflect the work of Graham and Cunningham

**Figure 39** Isolated Room. Photograph by Tanya Peters, 2011. Photograph property of Tanya Peters. Permission obtained September 13, 2011.





# 4.0 Precedent Analysis

A variety of relevant precedents have been identified to further inform the design proposal. An analysis has been conducted based on three categories: community and collaborative environments, flexibility, and experimentation through movement.

Dissecting an interior environment driven by community and collaboration will inform the design of both public and private spaces in a manner that repositions hierarchal and disciplinary boundaries. Flexibility has also been selected as a category to support the notion of repositioning boundaries, as well as experimentation. The chosen precedent will provide guidance for how to present a flexible environment that grants users with autonomy allowing them to easily manipulate the space to meet functional and aesthetic needs.

The third category, experimentation through movement, provides a framework for how to initiate and support creative movement that can materialize through set design and exhibit content.

The outcome of the following analysis is to further understand how ideas derived from the literature can translate into physical space.

Figure 40 Abstraction of dancer in motion. Adapted from Tanya Peters, 2011. Photography property of Tanya Peters. Copyright permission obtained September 13, 2011.

## 4.1 Community + Collaborative Environments

### Laban Dance Centre

Location: London, England  
Designer: Herzog and De Meuron  
Completion Date: 2003  
Square Footage: 83,959 sq. ft.

The Laban Dance Centre is a world-renowned facility offering modern dance at a variety of levels such as recreational, intensive, undergraduate and graduate (Trinity Laban Conservatoire of Dance and Music, 2011, Programmes). The Centre houses dance studios, interior and exterior performance venues, a comprehensive library and archive, offices, and dining facilities (Trinity Laban Conservatoire of Dance and Music, 2011, Architecture).

This project has been selected as a precedent because it provides insight into how programmatic features and spatial attributes can blur the boundaries between the diverse groups of users so that inclusivity, collaboration, community and inspiration are promoted throughout. This precedent also provides guidance for creating a

flexible performance space and developing a spatial language derived from dance.

The primary intention behind the space was to create an environment that encourages chance encounters to occur, allowing both faculty and students from various departments the opportunity to communicate on an intimate level, encouraging open dialogue and collaboration. This notion is supported by the spatial arrangement that mimics an urban streetscape causing the primary performance space to act as the hub surrounded by various “corridors, interior courtyards, and meeting places” (Trinity Laban Conservatoire of Dance and Music, 2010, Architecture). Because dance is an important



Figure 41 Laban Dance Centre. Lobby designed in a manner to promote impromptu collaboration, both verbally and through movement. Photograph by João Pereira de Sousa, 2008. Photograph property of João Pereira de Sousa. Copyright permission obtained September 6, 2011. Retrieved from <http://www.flickr.com/photos/asimplemind/5129749606/>



Figure 42 Transient space promotes movement. Photograph by Andrea Tocchini, 2007, "Laban Centre Interior". Photograph property of Andrea Tocchini. Copyright permission obtained August 18, 2011. Retrieved from <http://www.flickr.com/photos/gundust/672677726/>

communicative tool throughout the Centre, vast expanses of space and circulation are presented within these public areas by employing a minimal amount of furniture, and recessed storage and doors. This openness promotes freedom of movement so that users of all levels can share ideas through dance throughout the space (Cave, 2003, p. 16; Martinez, 2003, p. 11). The openness acts as a greatly beneficial attribute but the Centre could provide areas with a greater sense of intimacy to accommodate students and faculty members who need an area of refuge from their busy schedules.

Notions of transparency and exposure are engrained throughout the space, breaking down physical boundaries to encourage conversation and inspiration from artistic endeavors. This is achieved by placing "translucent and transparent" partitions in multiple areas such as various studios, library, dining area, and administrative offices (Casey, 2003, p. 12). This allows users to be aware of who is in the space, inviting the opportunity to converse. Also, allowing visual access throughout the Centre provides exposure to various forms of inspiration that could act as content for



Figure 43 View into library from hallway. Photograph by Andrea Tocchini, 2007, "Laban Dance Centre". Photograph property of Andrea Tocchini. Copyright Permission obtained August 18, 2011. Retrieved from <http://www.flickr.com/photos/gundust/671779467/>



Figure 44 View from the end of a corridor. Photograph by Andrea Tocchini, 2007, "Laban Dance Centre". Photograph property of Andrea Tocchini. Copyright permission obtained August 18, 2011. Retrieved from <http://www.flickr.com/photos/gundust/672665474/>

conversation and collaborative opportunities at a later date. All studios are equipped with acoustical treatment; however, walls adjacent to corridors were designed for "acoustic transparency" that allows music and dialogue to seep into the hallways, creating an opportunity for inspiration within a transitional space (Cave, 2003, p. 16). The end of each corridor also consists of a transparent window that provides a visual connection to the other activity areas throughout the facility (p. 16). Punctuating the creative process by transmitting visuals and sound into public spaces provides a great degree of strength for implementing an inspirational and creative atmosphere. However, opportunities to control the level of exposure might be desirable. This permits the users to create a comfortable environment that allows dancers to fully submit to the creative process and become vulnerable by experimenting with concepts that extend past levels of comfort.

Initiatives were also constructed to extend a connection to the general public of the surrounding community by showcasing the activities taking place within the interior on the exterior. The polycarbonate façade illuminates at night allowing the dancing figures to be showcased from the exterior (Cave, 2003, p. 15).



Figure 45 Laban Dance Centre Exterior. Photograph by João Pereira de Sousa, 2008. Photograph property of João Pereira de Sousa. Copyright permission obtained October 13, 2011. Retrieved from <http://www.flickr.com/photos/asimplemind/5129132829/in/set-72157625151331955/>

In addition to the sense of community and collaboration presented throughout the facility, the Laban Centre also offers an example of how versatility can be conducted to accommodate the needs of movement and performance. This is implemented through the studio/ theatre. The studio/theatre is a large space that is equipped with black-out curtains, lighting equipment, sound system and retractable

seating. Directly adjacent to the studio/ theatre is a small studio that can double as a back-stage (Trinity Laban Conservatoire of Dance and Music, 2010).

Another characteristic of Laban Centre is how movement has informed certain design elements throughout the interior and on the exterior, acting as a form of inspiration for the artists. This notion can

be illustrated through the handrails constructed out of twisting wood, which appear as if they are dancing. The same sense of fluidity is also apparent through the spiral staircases that are intended to mimic the motion of dance. The ramping system within the Centre that was discussed previously, also presents fluidity throughout. A dynamic sense of movement is also reflected with the curvilinear façade that captures rhythm through a polycarbonate skin, created by artist Michael Craig Martin (Trinity Laban Conservatory of Dance and Music, 2011, Architecture). It employs colored portions in a manner that reflects the dynamics and rhythm of dance (Trinity Laban Conservatoire of Dance and Music, 2011, Architecture). This correlates with the notion of designing a space through choreographic elements discussed within Chapter 2.

By employing these programmatic initiatives and spatial attributes derived from the Laban Centre, the Collaborative Dance Centre can achieve a greater understanding of how a similar typology can achieve a sense of community, collaboration, flexibility and implement forms of inspiration.

## 4.2 Flexibility + Function

### Casa Da Musica

Location: Porto, Portugal  
Designer: OMA, Inside Outside  
Completion Date: 2005  
Square Footage: 236,806 sq. ft.

Casa Da Musica was constructed as a major contributor of the Porto urban renewal initiative by presenting itself as a venue focused on celebrating the rich culture of Porto through the art of music. Casa Da Musica houses two auditoriums, a restaurant and three bars (Casa Da Musica: A Casa, 2011). My primary attraction to this facility is the way in which Inside Outside brought the interior to life by employing multiple curtains that are perceived as soft architectural elements used primarily to respond to acoustical, light and glare implications. However, these theatrical solutions were implemented in a manner that strongly considered how they would shape the atmosphere within by placing strong consideration on design elements such as space, line, mass, texture, color, light, and pattern, as well as materiality (Blaisse. 2007, p.364-405).

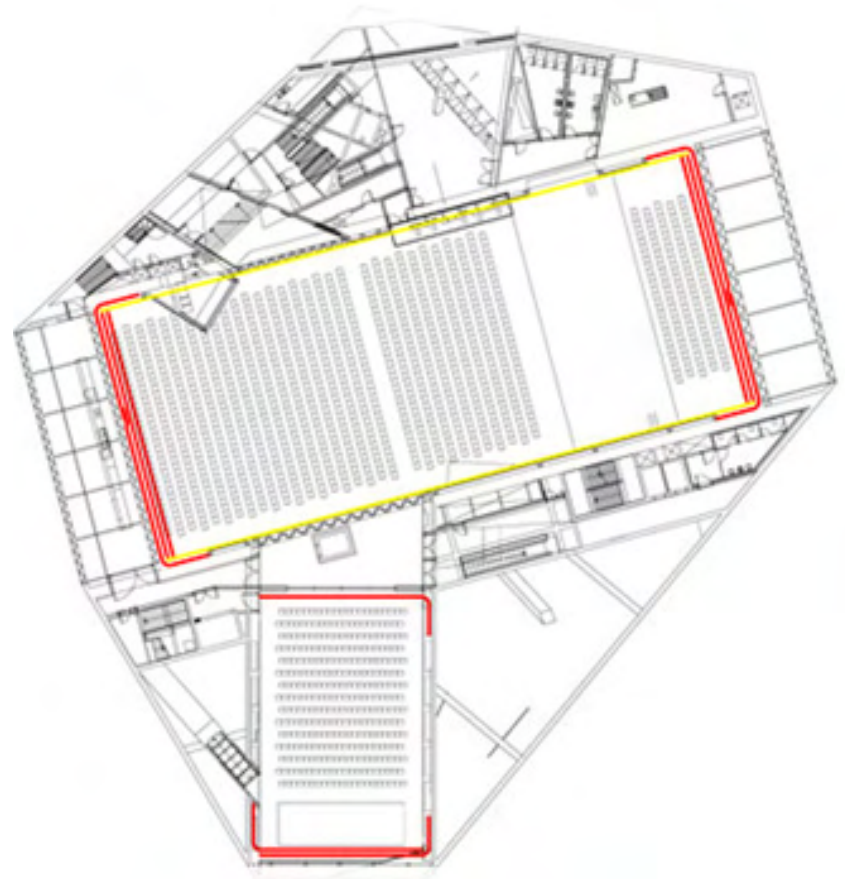
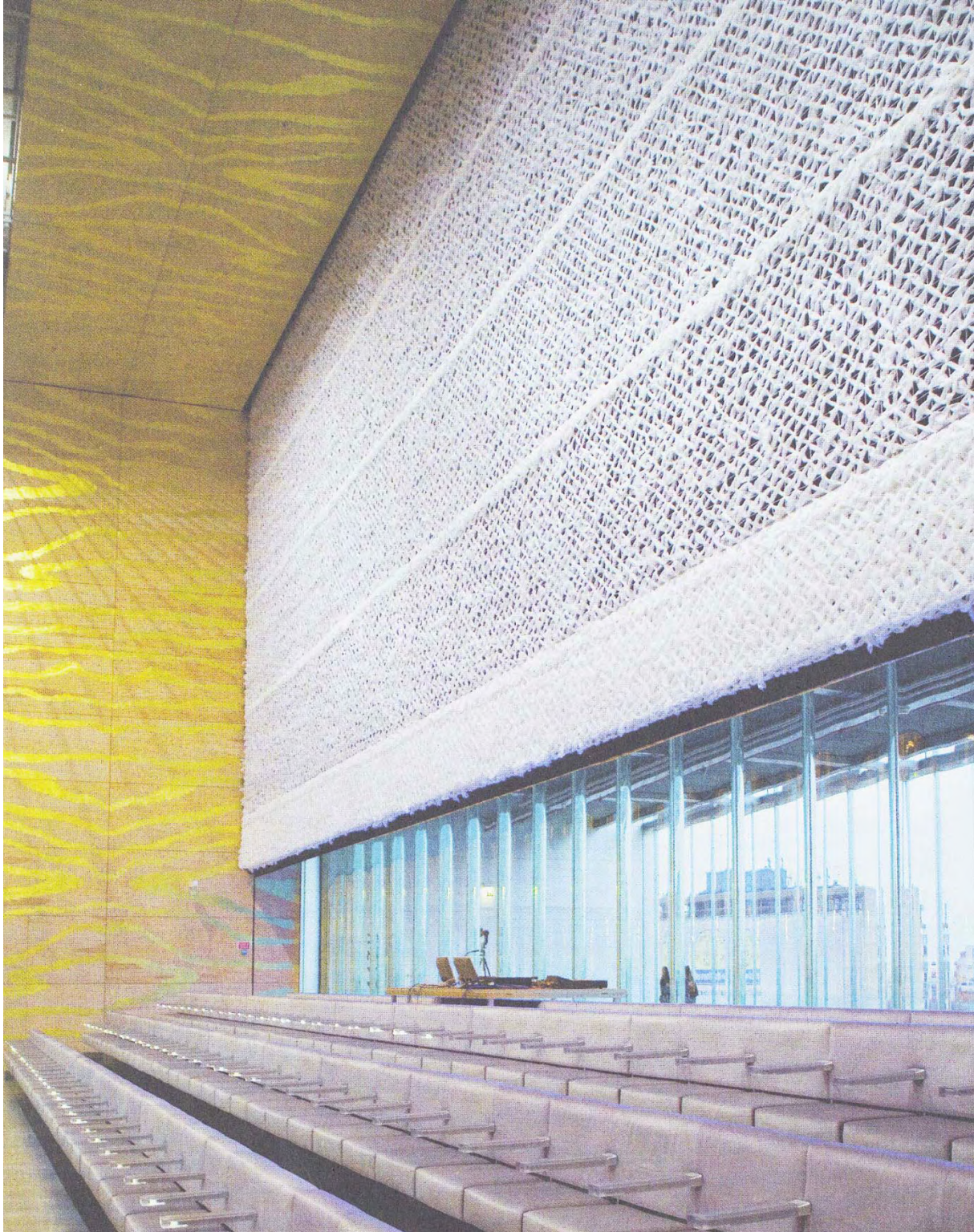


Figure 46  
Casa da Musica:  
Floor Plan. Image by Inside Outside, 2007. "Casa da Musica". Image property of Inside Outside. Copyright permission obtained August 17, 2011. Retrieved from <http://www.insideoutside.nl/test/about-us-petra-blaisse.html/#?page=projects/77/casa-da-m%C3%BAsica,-portugal.html>

#### Legend

■ Curtains



**Figure 47** Acoustic, black-out and view-filtering curtains. Photograph by Iwan Baan, 2007, "Sala I-view filter 1a". Photograph property of Iwan Baan. Copyright permission obtained August 30, 2011. (Blaise, 2007, p. 375)



The curtains found within the auditoriums were designed to meet four intentions: acoustical quality, solar control, view filtering and blacking-out (Blaisse, 2007, p. 369). Ribbed glazing is placed on the walls directly behind the audience seating and the stage. Three layers of curtains are placed in front of the glazing in the large auditorium and two in the small theatre. Each curtain meets a different need. Depending on the functional requirements and aesthetic vision of the artistic director, the curtains can be used independently or in amalgamation with one another (p. 369). The first layer is a voile curtain used to control glare. By employing a combination of wool and dense coated black cloth, the next layer functions as a black-out device as well as a sound absorber (p.369). Because the black-out drapes are visible from the exterior and foyer, full-scale construction drawings are printed on the backside of the curtains for visual interest (p.374). The third layer acts as a view-filter that is on the opposite side of the other curtains in the smaller theatre. In this context the view filter could be used independently or in combination with the other layers, presenting atmospheric potential. Its duty is to either present a view of the exterior or public area with some obscurity or to visually soften the

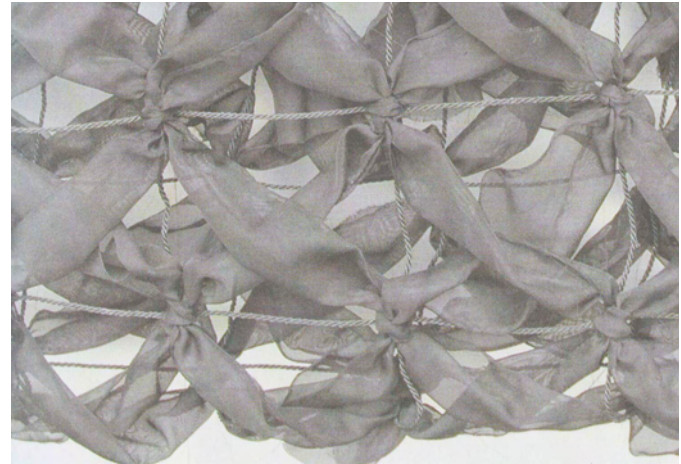


Figure 48 View filtering curtain constructed out of fishing net. Photography by Inside Outside, 2007, "Sala1-view filter 1b". Photograph property of Inside Outside. Copyright permission obtained August 17, 2011. (Blaisse, 2007, p. 379).

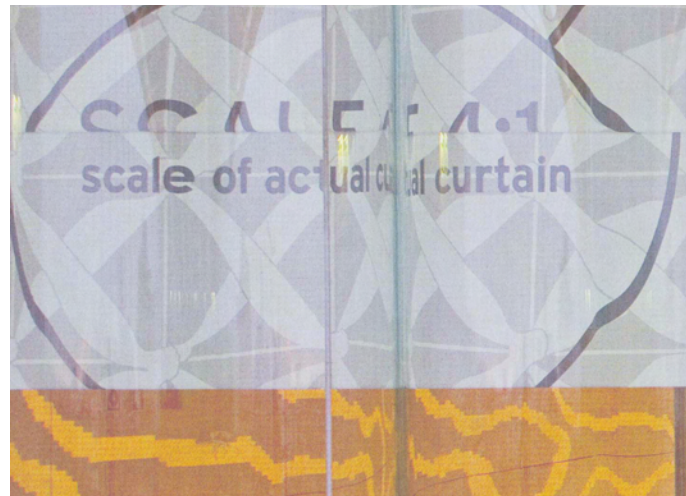


Figure 49. Screen printed construction drawing found on the backside of the theatre curtains. Photograph by Leonardo Finotti, 2007, "Sala 1 - black-out curtain 2a". Photograph property of Leonardo Finotti. Copyright permission obtained September 2, 2011.

acoustic and blackening surface (p.374).

The curtains affect space by presenting various degrees of enclosure. The flexibility presented through the curtains enables the option of increasing the level of intimacy within the large voluminous interior. However, there is also the opportunity to increase the vastness of the environment by allowing views from the exterior and other activity areas to be injected into the theatre conveying a sense of openness.

Organic lines are found throughout the space in juxtaposition to the rectilinear structure for visual interest. Even though the organic lines found within the material are employed in a rectilinear manner, the space is softened without fighting with the dramatic angles of the structure. The lines created by the paneled view-filtering curtain of the small auditorium, the pleated curtains and the rippled glazing delineate the space by offering fragmented views of the theatre interiors as people circulate past.

Texture and pattern are primary features that are captured in the interior and exterior through the act of layering. There is a great deal of layering that can occur to create constant visual intrigue due to the diverse textures found from the curtains, the rippled glazing, the reflections that occur from patterns, lighting, exterior view and movement. The intricate detailing of



Figure 50 Contra-H view-filtering curtain. Photograph by Inside Outside, 2007, "Sun reflective & shading curtain". Photograph by Inside Outside. Copyright permission obtained August 17, 2011. (Blaisse, 2007, p. 376).



**Figure 51** Curtain placed within small theatre for light-filtering and acoustical purposes. Photograph by Inside Outside, 2007, "Darkening & acoustic curtain". Photograph property of Inside Outside. Copyright permission obtained August 17, 2011. (Blaise, 2007, p. 395-395).

the view-filtering curtains present a sense of intimacy with the soft tactility conveyed through the organic and transparent qualities of the materials.

In addition to general lighting and stage lighting, two fully-glazed exterior walls allow a great deal of natural light to pour into the auditorium (p.365). The curtains act as agents used to sculpt and control the light in a creative manner, offering engaging effects. This is illustrated by circular perforations found within the darkening and acoustic curtains that appear as if LED lights are built into the fabric. The view-filtering curtain found within the small theatre is made from a material known as contra-h, constructed with glue and rope (p. 392). When the contra-h curtain is activated by natural light a dramatic glow is initiated (p. 392). The organic lines found within the curtain also tattoo the space with intriguing shadows.

The vibrant color injected throughout the space is derived from the rich Portuguese culture and landscape (p. 368). As a response to the color implementations all curtains are black, white or tones of grey allowing the intricate details of the curtain to be showcased (p. 368).

The materiality found through the curtains is highly playful and inventive, which was made possible through hands-on experimentation, including the manipulation of ready-made materials (p. 374). Inside Outside employed a large fishing net to act as the base structure for the view-filtering curtain and then experimented with a variety of knots before they achieved the desired effect derived from a traditional Portuguese lace headdress (p. 374). Hands-on experimentation also allowed designers to unveil the true material potential of layering, light activation and movement that I believe could not have been perceived without the kinesthetic process.

By implementing these principles derived from Casa da Musica the Collaborative Dance Centre can gain greater insight into how the flexible nature of curtains can respond to design elements in a way that provides innovative and aesthetically pleasing ways for the users to manipulate the functionality and atmospheric potential of the space.

## 4.4 Experimental Set Design

### Anzas Entertainment Dance Studio

Location: Beijing

Designer: Tsutsumi and Associates

Square Footage: 700 sq. ft

Anzas Entertainment Dance Studio was selected as a precedent due to the manner in which it extends past the conventional aesthetics of a studio environment and presents a thematic space that alters the way in which the dancers and observers experience the space. This provides an atmosphere that can be easily translated as a set for a stage performance. The studio space also presents a strong example of an experimental space that initiates and reacts to certain movement.

The main feature of the space is the installation titled "Cloud Land," constructed within the dance studio (Groot, 2009). White ceramic dots are used to mimic a landscape engulfed by thick layers of fog. Three mirrored walls are encapsulated by the ceramic fragments, causing the floor planes and walls to become distorted to produce an entrancing visual

effect (Groot, 2009). This installation demonstrates how mirrored surfaces can be treated to respond to multiple design elements to evoke an experimental atmosphere. The mirrored surfaces greatly affect the way space is perceived by increasing the visual depth of the room. The arched ceilings act as a frame that exudes a sense of enclosure, which provides intimacy.

Pattern is also a major contributor to the atmosphere. The multiple mirrors within the space turn the dancing body into a pattern acting as a focal point within the room. Other patterns created by elements such as the ceramic dots, and lights act as secondary features that could assist the dancer in illustrating a narrative by acting as a stage set. The mirrors also create patterns with the necessary components of the space such as doors, and vents allowing them

to become integrated into the composition. Due to the highly textured and patterned environment it is effective to keep the colors neutral. However, because the dancer becomes a design feature, costumes can act as a way to thread color into the space.

Light is also an important component used within the space to provoke atmosphere independently and through dance. The scattered artificial lighting enhances the narrative by providing a stark glow within the space. The lighting is placed on one side of the room and the multiple mirrors allow the light pattern to be dispersed in other areas of the room but at a smaller scale.

Although the mirrored surfaces provoke great atmospheric potential, there are certain issues that should have been considered. Because the majority of the walls are surfaced with glass, there could be a potential for harm if the dancer contacted the mirror with great force (Dezeen, 2011). The conventional studio space has one mirrored surface which is easier for the dancer to be aware of. Also, the mirrors could be disorienting for dancers, decreasing the functional role played by the mirror (Dezeen, 2011). This issue could

be mediated by having curtains that could cover up the treated mirrors temporarily while the dancer becomes comfortable with the choreography. The atmosphere created by Tatsumi acts as a precedent for The Collaborative Dance Centre by creating a strong opportunity for experimentation through movement. This installation shows a strong example of how an innovative application of a mirrored surface can provide a very engaging set, acting as a simple but effective way for the workshop participants to be involved in set design. The application used for "Cloud Land" is permanent in nature. The Collaborative Dance Centre could achieve a similar effect, however, with a temporary installation such as having a graphic film on the mirrors or through the inclusion of movable partitions with mirrored surfaces. This precedent can also be implemented into the architectural language of the facility to bring awareness to movement and gesture as people circulate throughout the space. The Anza Entertainment Dance Studio can also be applied to the exhibit space as a strong example of set design, or inspire the implementation of other set exhibits that employ mirrored surfaces.



Figure 52 Dance studio interior. Photograph by Tsutsumi and Associates, n.d., "Anzas Entertainment Dance Studio". Photograph property of Tsutsumi and Associates. Copyright permission obtained August 9, 2011. <http://tsucaa.com/anzas/anzas.html>

## 4.5 Experimental Set Design

### Eurythmics

Designer: Adolphe Appia

Swiss Architect and theorist Adolphe Appia created a variety of stage sets inspired by the notion of eurythmics. Eurythmics is a concept developed by Jaque Delcroux that states that the body can be used as a tool to understand the rhythm of music (Rogers, 1967, p.470). As a reaction to this concept, Appia developed stage sets that acted as a framework to direct the body to move in a rhythmic manner derived from music. In order to implement this initiative Appia created stage sets composed of stairs and landings of varying dimensions. By employing a composition exuding a great degree of boldness, rigidity and sharpness, it allows emphasis to be placed on the delicate lines of the moving body (Beacham, 1987, p.49).

The stairs are an effective framework for conveying the rhythmic quality of music. However, the architectural implementation of the stairs themselves is not strong enough to receive an outcome with a distinctive quality of movement. In order for apparent results to materialize, the performer needs to be aware of

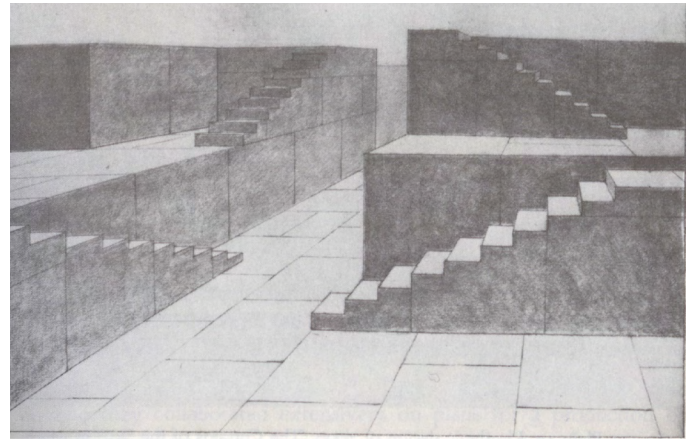


Figure 53 Adolph Appia's notion of eurythmics. Image property of Richard Beacham. Copyright permission obtained September 5, 2010. (Beacham, 1987, p. 51)

the effort level that guides the movement. Since the intended application is a stage set, it can be assumed that this is the case. Further applications can be added to the various eurhythmic sets, however, to strengthen the framework. This might include different surface treatments or greater size variations. Individual steps or sets of stairs could possibly be treated with various materials in a rhythmic manner, to assist in altering the movement as the performers interact with the set. Also, varying the scale of the steps in a more dramatic manner would cause the physical outcome of the performer to be illustrated more explicitly.



## 4.5 Experimental Set Design

### The Changing Room

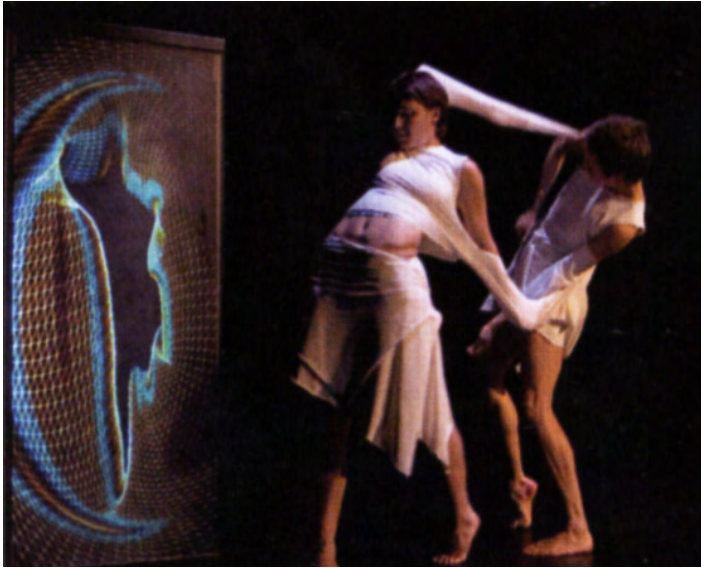
Collaborators: Carol Brown (Choreographer), Mette Ramsgaard (Architect), Michael Mannion (Light Designer), Mathias Eck (Photographer)  
Completion Date: 2004

*The Changing Room* (2004) is a performance piece developed by choreographer Carol Brown in collaboration with architect Mette Ramsgaard Thomsen, lighting designer Michael Mannion, and photographer Mathias Eck. *The Changing Room* (2004) was selected as a precedent due to the way in which bodies interact with a technological interface on stage (Bullivant, 2006, p. 113). The performers interact with built-in screens that map the movement of the dancers in an abstract manner. This interface presents a new stimulus that assists in the ideation process of the choreographer but also provides a new sense of intrigue for the audience by magnifying and abstracting the choreographic composition. The images on the screen alter in scale, which changes the environment on stage. A smaller more literal image can be perceived as another character, whereas a larger more abstracted depiction of the body presents an environment that the dancers

can be immersed in. Once the dancers engage with the representational imagery presented on the screen the two-dimensional image transforms into three-dimensional space (p. 113)

Although the technological interface presented within the performance piece creates a highly inventive and aesthetically pleasing environment, there is the issue that the images projected on the screens might overshadow the narrative conveyed by the dancer. This problem could be resolved through an integrative design approach that insures that there is open dialogue between the choreographer and scenic designer so that the dancer is distinguished as the primary focal point but takes a passive role sparingly throughout the length of the performance. It is also important that the abstract images are not too indirect, resulting in the audience experiencing confusion.

The use of technology employed within *The Changing Room* acts as a strong precedent for the Collaborative Dance Centre due to the way in which it responds to the haptic sense by mapping the movement that assists in sculpting space (p. 113).



The technology presented also provides a straightforward way for workshop participants to engage in set creation.

The way in which the interfaces map movement by presenting imagery similar to time-lapsed photography mimics the outcome of the design experiment which mapped the different effort levels of movement described by Laban in Chapter 2 (Laban, 1988, p. 77). The outcome of the design experiment was imagery similar to that of *The Changing Room*, placing dominance on the elements of line and form, which will materialize through the architectural language of the space. By using both sources of inspiration it allows the moving body to be injected into the space through multiple mediums. This parallel between the stage set and design experiment also initiates the idea of having the interfaces act as installations within the different facilitation areas bringing awareness to the conceptual inspiration behind the choreography of the space.



Figure 54 (above) Interaction between the digital interface and the dancer. Photograph by Mathias Eck, 2004, "The Changing Room". Photograph property of Mette Ramsgaard. Copyright permission obtained August 10, 2011. (Bullivant, 2006, p. 113)

Figure 55 (below) Engaging atmosphere created by the digital interface. Photograph by Mathias Eck, 2004, "The Changing Room". Photograph property of Mette Ramsgaard. Copyright permission obtained August 10, 2011. (Bullivant, 2006, p. 113)



# 5.0 Site + Building Analysis

This chapter presents an analysis of the proposed site for The Collaborative Dance Centre. An examination of the surrounding district and the proposed building support the intention of presenting an artistic institution that expands the accessibility of dance culture. This is evident by dissecting factors pertaining to land-use, circulation, traffic, natural environment and historic elements.

Figure 56 Abstraction of dancer in motion. Adapted from Tanya Peters, 2011. Photograph property of Tanya Peters. Copyright permission obtained September 13, 2011.

## 5.1 Site Criteria

The following criteria have guided the selection of the proposed site:

### Adaptive Reuse

- The site consists of an underutilized building promoting adaptive reuse

### Location

- The site should be located in downtown Winnipeg in close proximity to tourism nodes
- The location should also be accessible to underprivileged sectors
- The location should have moderate to high pedestrian traffic allowing the opportunity to reach out to the public

### Structure

- The column structure and size of the building should provide large open spaces to support the act of dance

### Transportation

- The site should be in close proximity to existing transportation infrastructure such as public transit, and parking facilities

### Daylight and Views

- The building permits a high level of daylight, but also accommodates the need of daylight control
- The surrounding area offers views

### Exterior Development

- The site permits exterior development provoking a connection with the surrounding community

# Context

109 James Avenue



### Legend

 109 James Avenue

Figure 57 Site context. Image by author.



## 5.1 proposed site

### James Avenue Pumping Station

Location: Winnipeg, MB

Building Size: 16,036 ft<sup>2</sup>

Property Size: 34,800 ft<sup>2</sup>

Parking: 26 stalls

(Centre Venture, n.d., 109 James Avenue & Parcel L)

Based on the identified requirements, the James Avenue Pumping Station has been selected as a proposed site for the Collaborative Dance Centre. The following analysis will discuss in detail how the region and the building itself meets the stated requirements.

**Figure 58** (left) James Avenue Pumping Station North and South Fascade. Image by author.

**Figure 59** (opposite page, top) James Avenue Pumping Station: North Exterior Fascade. Image by author.

**Figure 60** (opposite page, bottom) James Avenue Pumping Station: South Exterior Fascade. Photograph by Centre Venture, n.d., "James Avenue Pumping Station". Photograph property of Centre Venture. Copyright Permission obtained February 14, 2011.





# Land Use

## Legenc

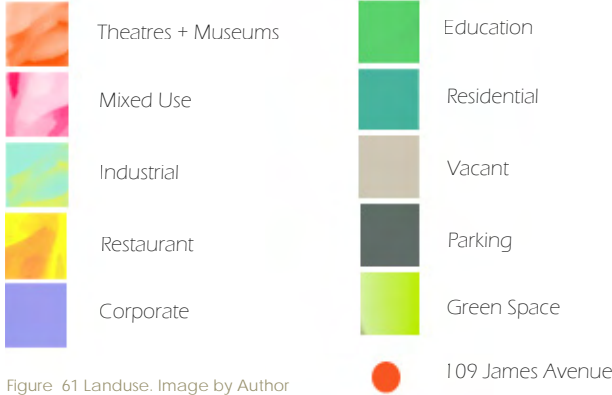


Figure 61 Landuse. Image by Author





## Key Findings

The surrounding area of the proposed site consists of diverse land use. Zoning includes theatres, museums, restaurants, mixed use, industrial, residential, educational, corporate, vacant buildings, parking, and green space. Through examination three major findings occurred that would potentially affect the project. As you head north past James Avenue the area primarily consists of industrial buildings, parking lots, and run-down residential units, depriving the area of its atmospheric potential. This detriment provokes the opportunity to create a typology that injects vibrancy into the neighborhood.

Another primary finding is the amount of theatres that exist in the surrounding area. This proposes the

challenge of creating a performance space that differs from the other areas. This could occur by focusing on showcasing the process of creating a performance, as well as implementing a mixed use space, which will be discussed through programmatic initiatives in the Appendix.

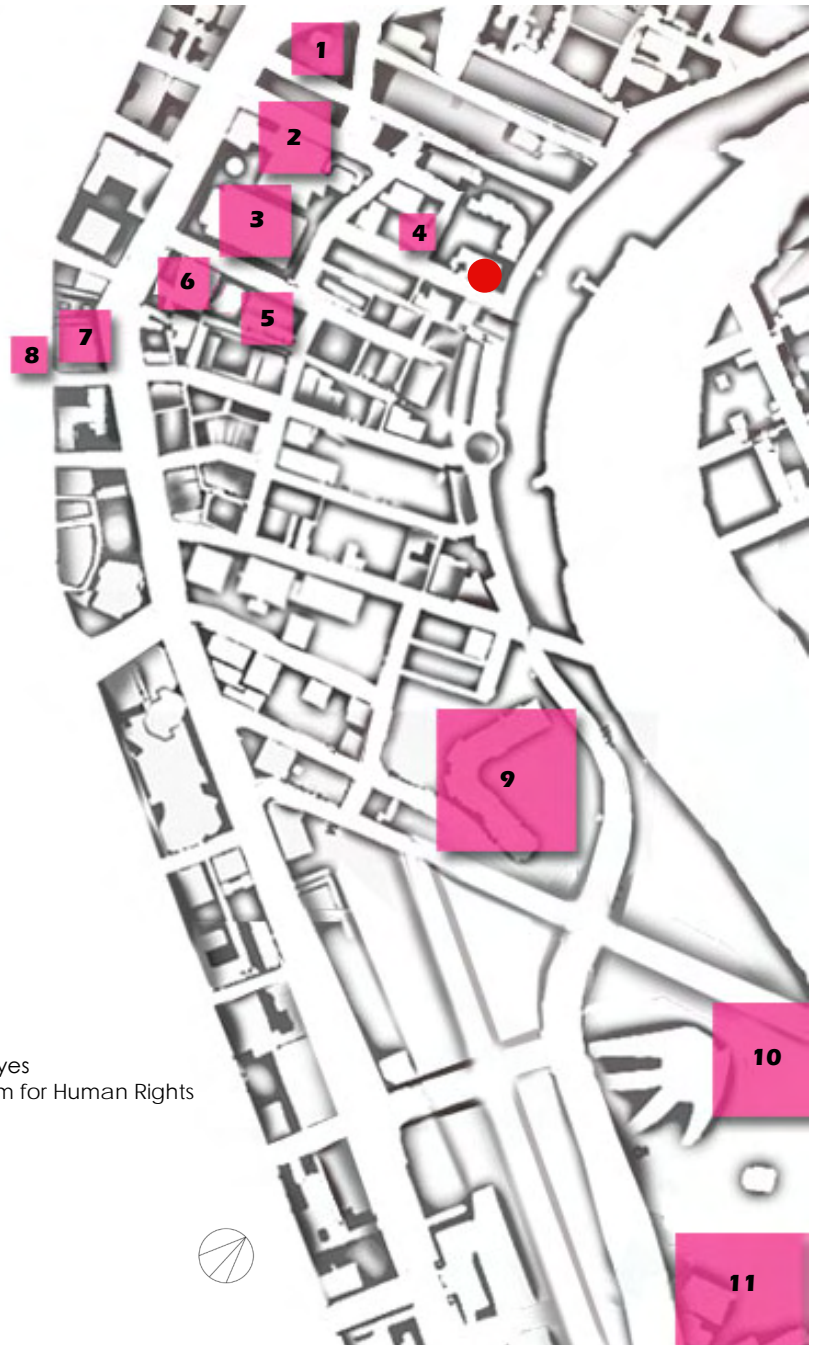
The third finding is that there is well-developed green space directly adjacent to the front facade of the building, which includes a walking trail that experiences high traffic in the spring, summer and fall presenting itself as an ideal opportunity for connecting with the community through the exterior property development.

# Nodes

## Legend

- |                                    |   |
|------------------------------------|---|
| 1. Oseredok Museum                 | 8. Old Market Square                          |
| 2. The Manitoba Museum             | 9. Shaw Park: Winnipeg Goldeyes               |
| 3. Cetennial Concert Hall          | 10. Canadian National Museum for Human Rights |
| 4. MTC Warehouse                   | 11. The Forks                                 |
| 5. MTC                             |   |
| 6. Pantages Playhouse              | ● 109 James Ave                               |
| 7. Winnipeg's Contemporary Dancers |   |

Figure 62 Nodes. Image by Author



## Key Findings

A wide variety of cultural and leisure-based nodes have been identified within the surrounding area of the proposed site, bringing awareness to the fact that the region acts as a destination for both the locals and tourists. The surrounding area is recognized as Winnipeg's cultural district by housing a variety of theatres, museums and other art oriented venues. Cultural nodes include the Centennial Concert Hall, Pantages Playhouse, Manitoba Theatre Centre (MTC), MTC Warehouse, Old Market Square, Rachel Brown Theatre, Winnipeg's Contemporary Dancers, Manitoba Museum, Oserdok Museum, ArtSpace, Mawa, and The Edge. The proposed site is also within close walking distance to The Forks and the Canadian National Museum of Human Rights. This high saturation of cultural venues allows me to believe that this area attracts art enthusiasts and other locals who come to the area for leisurely purposes. It also provides an opportunity to stimulate relationships with the various cultural organizations and affiliated stakeholders provoking possible collaboration.

# Circulation Patterns + Transportation

## Legend







-  Primary Vehicular Circulation
-  Secondary Vehicular Circulation
-  Tertiary Vehicular Circulation
-  Primary Pedestrian Circulation
-  Bus Stop
-  109 James Ave



Figure 63 Circulation Patterns and Transportation. Image by author.

## Key Findings

Circulation paths identify the vehicular and pedestrian flow of the surrounding area in order to provide an understanding of how the area is currently approached. This will assist in determining the allocation of accesses and exterior development. It is evident that Main Street and the Disraeli Freeway act as the primary vehicular corridors into which the adjacent streets feed. The secondary vehicular circulation areas are usually utilized to avoid traffic congestion, and for destination and parking purposes. The tertiary vehicular circulation paths are also used in a similar manner, but experience less traffic because they are not in close proximity to amenities. The primary pedestrian circulation paths are found on Main Street and Waterfront Drive, however, the intent of the traffic patterns differ. The pedestrian activity on Main Street usually involves travelling to and

from work or other destinations, as well as waiting for public transportation, but does not usually provoke people to linger in the area. However, on Waterfront Drive the green space, scenic waterfront views, and walking trails attract pedestrians for leisurely purposes making it a destination in itself rather than just a thoroughfare. This provides an ideal opportunity for community engagement by programming strategies that connect the users of the green space and walking trails to the interior and exterior of The Collaborative Dance Centre.

The transportation analysis makes it evident that the proposed site is highly accessible by public transit due to its close proximity to Main Street, where the high level of vehicular circulation takes place.

# Views



Figure 64 West view from James Avenue Pumping Station. Image by author.



Figure 65 (right), Figure 66 (left) South View from James Avenue Pumping Station. Image by author.

## Views

A major contributor to the site selection is the direct adjacency to waterfront property. Inviting the possibility of showcasing the scenic opportunities available on the east side of the building. The views experienced from the other directions are not currently desirable; however, there



Figure 67 East View of James Avenue Pumping Station. Image by author.

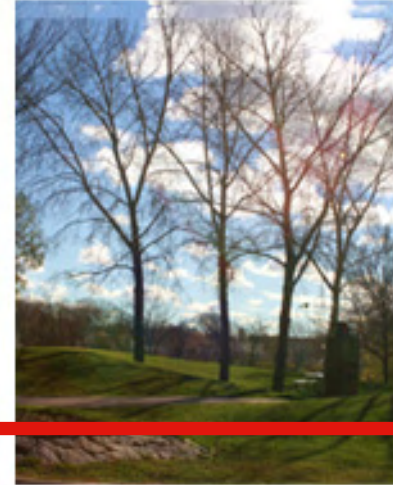


Figure 68 East View of James Avenue Pumping Station. Image by author.



Figure 69 North View of James Avenue Pumping Station Image by author.



Figure 70 North View of James Avenue Pumping Station Image by author.



is the opportunity to develop the parking lot so that a more desirable atmosphere can be experienced from the west side of the building.

## 5.3 Building Analysis

### History

The James Avenue Pumping Station was designed in 1906 by city engineer Lieutenant H.N. Ruttan (Historical Buildings Committee, 1982, p. 1). The building acts as a historical landmark that indicates an era when Winnipeg's water infrastructure played a dominant role on the world stage. The Pumping station was developed as a response to the sub-standard water system that posed a hazard due to not meeting the high demand of firefighting, as well as being the prime source of a major break of typhoid fever (p. 1). The new high-pressure infrastructure set in place allowed Winnipeg to have the most advanced system in the world by having the capability to produce 9,000 gallons per minute at a pressure of 300 psi (p. 1). Early 1900's industrial architecture housed cutting edge technology of the time, which included six engines and pumps, which are situated in two trenches existing 12 feet below the engines (p. 2). Water intake came from the Red River which traveled through wells set 45' below grade and was distributed to seventy hydrants in







the downtown area (p. 3). Certain equipment still remains within the building such as overhead bridge-cranes, engines, and pumps (Number Ten, 2009, p. 6). In 1982 the pumping station was listed as a historical grade II building, stating that portions of the exterior and interior can be altered as long as the original integrity of the building is still identifiable (City of Winnipeg, 2011; City of Winnipeg, 2010). The building has remained vacant since 1986 (APEGM, n.d., Jump to the Pump). Certain proposals that have been considered have been a night club, restaurant, and indoor/outdoor market (APEGM, Jump to the Pump).

Figure 71 (left) Interior of James Avenue Pumping Station. Photograph by Centre Venture, n.d., "James Avenue Pumping Station". Photograph property of Centre Venture. Copyright permission obtained February 14, 2011.

## Existing Building Description

### Structure

- The building consists of concrete floors (Number 10, p. 8)
- Exterior walls are constructed of brick (p. 8)
- Steel columns are placed in the center of the building, allowing 45ft. on each side to accommodate the great amount of pumping infrastructure
- Steel columns are also placed along the perimeter but are not used for structural purposes, but assist in supporting the weight of a crane

### Interior Development

- At grade level the only existing floorplate is a small mezzanine
- There are currently no washrooms located in the building
- The building's lighting system consists of electric lighting, however the lights are not currently operable

### Daylight

- Three exterior walls have large windows that allow a great amount of daylight to enter the building. There is the opportunity to accommodate areas that require daylight restrictions due to the space available below grade. Window treatments can also be employed to control natural light when required.

### Existing Entrances

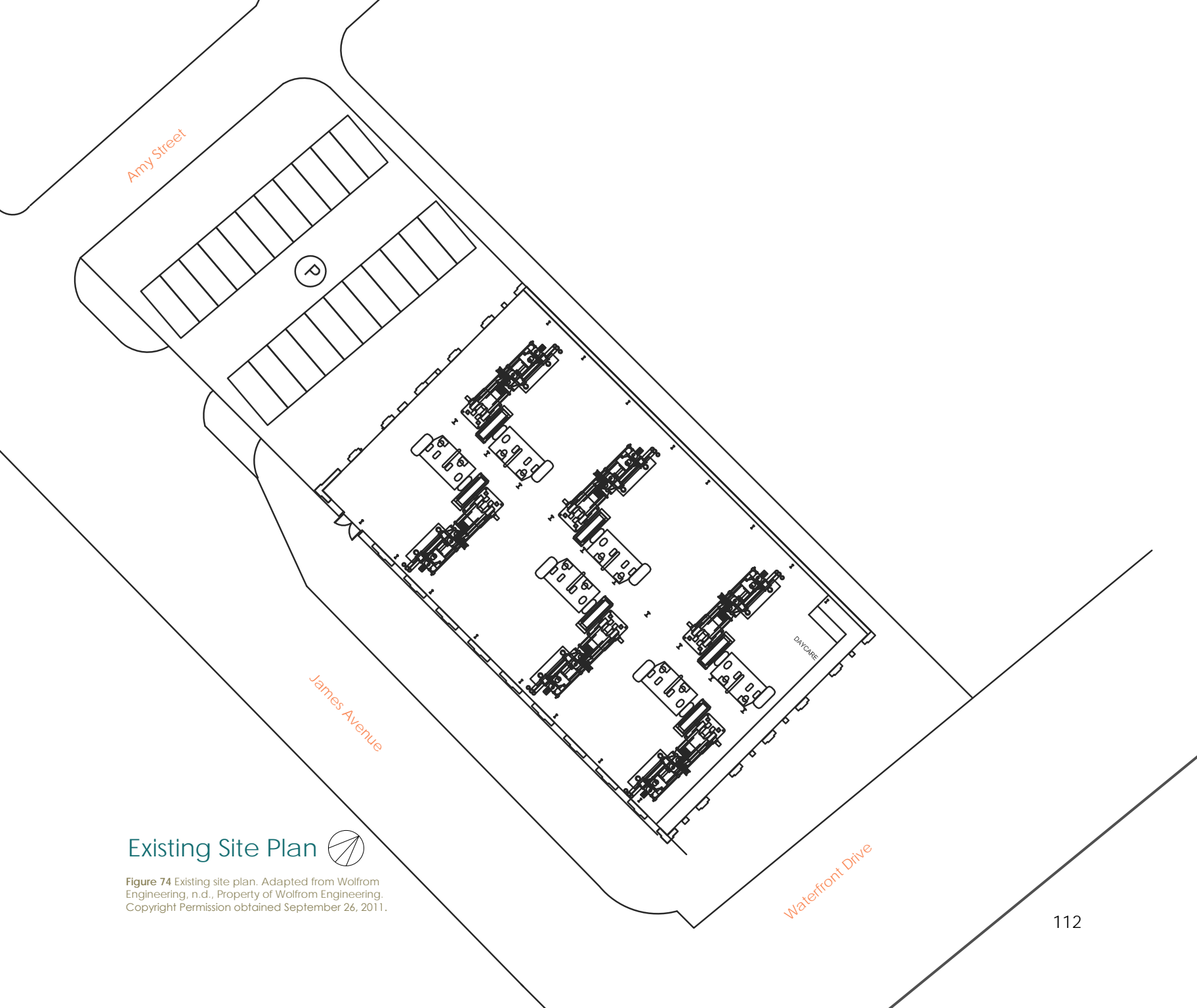
- The site currently only has one point of access into the building.



Figure 72. Pumping machinery, Photograph by Centre Venture, n.d., "James Avenue Pumping Station. Photograph property of Centre Venture. Copyright permission obtained February 14, 2011.



Figure 73 South Wall, Photograph property of Centre Venture, n.d., "James Avenue Pumping Station". Copyright permission obtained February 14, 2011.



## Existing Site Plan

Figure 74 Existing site plan. Adapted from Wolfrom Engineering, n.d., Property of Wolfrom Engineering. Copyright Permission obtained September 26, 2011.



# 6.0 Design Development

**Figure 75** Abstraction of dancer in motion. Adapted from Tanya Peters, 2011. Photograph property of Tanya Peters. Copyright permission obtained September 13, 2011.

## 6.1 Design Concept

The notion behind the design of The Collaborative Dance Centre is to choreograph an educational and cultural experience. The choreography of the space is directed by the marriage between the **method** and **subject** identified through the theoretical underpinnings. Experiential learning and post-museum theory are defined as the **method**, while dance choreography acts as the **subject**.

Experiential learning and the post-museum theory are primarily reflected through the programming, spatial layout and materiality. Facilitation through engaging, informing, involving and applying are engrained within specific activity areas. In addition, a spatial layout, and material choices conducive to informal collaboration, flexibility and exposure are also employed.

The **subject** is derived from the choreographic tools of motivation for movement, dynamics, and rhythm (Humphrey, 1962, p. 46). These tools have been used to examine the work of two pivotal characters of modern dance, Martha Graham and Merce Cunningham.

A dichotomy is clearly evident through the expressionist and functionalist choreographic philosophies (Horton-Fraliegh, 1987, p. 119). The interior design of The Collaborative Dance Centre represents this great diversity, found within the experimental genre of modern dance, by employing certain design principles and elements derived from the choreographic personalities of Graham and Cunningham.

The functionalist character of Cunningham is reflected through the angular lines, readymade forms, and industrial materials found within the building itself (Copeland, 1983, p. 192; Horton-Fraliegh, 1987, p. 119). Graham's expressionist identity is captured through the intervention placed within the interior (Horton-Fraliegh, 1987, p. 119). The architectural gestures mimic her highly emotive persona by presenting organic forms that tattoo the space with vibrant color, dynamic shadows, and a transformation of form and line that occurs as user's move throughout. The remainder of the space reflects her emotional narrative through color, materiality, and form.

# Concept

## Choreographing an Educational and Cultural Experience



### Method

#### Experiential Learning

Facilitation Methods

#### Post-Museum

Repositioning Boundaries

Interaction through Digital Interfaces

Figure 76 Concept: Choreographing an educational and cultural experience. Image by author.

### Subject

#### Choreography

Martha Graham

Merce Cunningham

## 6.2 Design Proposal

The design of The Collaborative Centre seeks to present a physical instrument used to create a dance community where the divisions between the general public, amateur artist and professional are repositioned so that all individuals have the ability to seek the unfamiliar. The following sections discuss how the final design solution has achieved this objective by extracting guidelines from the literature review, design inquiry, precedent review, and site and building analysis.

### Architectural Language

As users enter through the lobby and restaurant they are immediately confronted with the architectural language, which is rooted in the dichotomy between Graham and Cunningham (Horton-Fraliegh, 1987, p. 118-119). The two philosophies are reflected through intrinsic and extrinsic initiatives.

The intrinsic qualities of the building reflect the work of Cunningham. When exploring the best way to represent Cunningham it became evident that there should be minimal additive elements. If I were to inject the interior

with features that I created, it could be argued that my attachment to the intervention is contradictory to the disconnection provoked by Cunningham (Horton-Fraliegh, 1987, p. 119; Copeland, 1983, p.192-193). Approaching the building as a “readymade” (1983, p. 193) allows me to express the character of Cunningham, by showcasing and manipulating certain elements, while still maintaining a certain level of objectivity (p. 192-193).

When examining the proposed site though filters extracted from Cunningham’s work it became evident that there are many qualities that can be showcased and manipulated to express his intentions. The dynamic lines found in the trusses represent Cunningham’s angularity (Copeland, 1983, p. 192-193). Also, the existing materials that include brick and steel exude strength and control, which is evident in Cunningham’s work by the dancers, whose bodies are continuously engaged to produce rigid movements (p. 193). The notion of the readymade is further demonstrated by the existing machinery encased under a glass floor that act as a focal point in

the lobby and the restaurant. The disconnect between these existing elements also reflects Cunningham's work (p. 189, 193-194). Each type of feature creates a distinct rhythm, however, they can be perceived as cohesive by sharing an industrial narrative derived from the original use of the pumping station.

The work of Graham is captured through the architectural language injected into the building. The primary way in which this language takes shape is through large sweeping forms injected through all levels, providing both a focal point and opportunities for privacy, by acting as a partition in some areas. The organic lines reflect varying levels of gravity to mimic the concept of contraction and release found within her work (Anderson, 1986, p. 158). Rhythm is created through both line and light. Offsetting each individual arch creates a pattern that juxtaposes the solid form with fragments of activity that happen behind the partition. Once the arches are activated with light, the lines tattoo a pattern in the space that alludes to Graham's concept of diminishing boundaries between her interior and the exterior world (Jowitt, 1983, p. 171).

The placement and shapes of the arches were carefully articulated to choreograph the movement of the users, reflecting Laban's (1988) concept of flexible effort (p. 173, 177). As users move throughout the space their experience is altered based on where they are in relation to the arches. The arches are the prime means of reflecting Graham's choreographic philosophies, however there are secondary elements that reflect her notions as well.

Throughout the space there is fixed furniture that is informed by Grahams' notion of connection (Copeland, 1987, p. 190; Jowitt, 1983, p. 171; Horton-Fraliegh, 1987, p. 100-101; Asakawa, 1991, p. 126). This characteristic is illustrated by how the furniture melts into the various planes. These features place more emphasis on form, whereas the arches focus on line and reflect the variation of movement found when observing Graham's dances. The combination of line and form was derived from the conceptual experiment highlighted in Chapter 3.



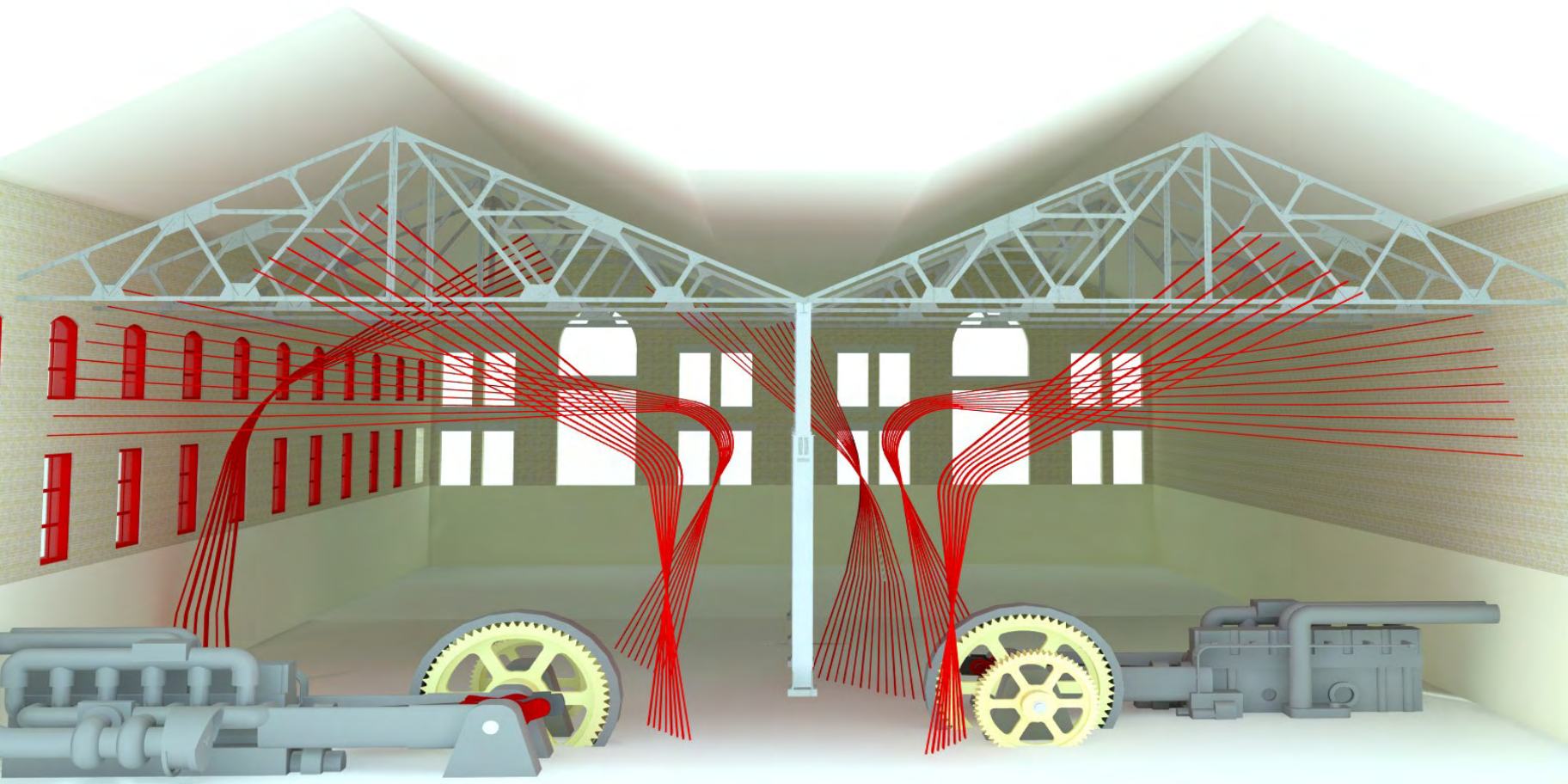


Figure 77 Architectural Language. Image by author.

The tertiary way in which Graham's principles are represented is through the non-fixed furniture, pattern and color. These elements take Graham's style to a micro scale. Representing her philosophies on both a larger scope and at a more intimate scale mimics the diverse range of movement that connects the body to the narrative (Copeland, 1983, p. 190). The majority of the furniture is either organic or geometrical shapes arranged in an organic manner. The patterns found within the space are organic patterns composed of geometrical shapes.

Red is the dominant color used throughout the space due to the way it reflects Graham's choreographic approach. The highly emotive color is used to represent Graham's emotionally driven narrative (Copeland, 1983, p. 190). It also further animates her visceral gestures by making an anatomic reference (p. 190). Selecting red for the arches and fixed furniture allows emphasis to be placed on features that are highly mimetic of Graham's work. It also provides a great contrast between the neutral colors found within the existing building so that the dichotomy between Gra-

ham and Cunningham can be emphasized further (Jowitz, 1963, p. 161; Horton, Fralieggh, 1987, p. 119). Red is also found in varying values through seating, wall-coverings, partitions and room accessories. Presenting the hue throughout the space in a less dominant manner presents a sense of cohesiveness while still allowing the primary gestures to be perceived as dominant. Other vibrant colors were also selected based on their emotive nature that reflects the costumes worn in her performances. To further convey a narrative Graham's performers often wear bright colors to support and build upon the emotionally driven movement (De Mille, 1991, p. 207).

A variety of the selected materials and furniture are driven by sustainable initiatives. Two of these materials can be locally found, such as reclaimed oak flooring and countertops constructed with recycled glass bottles and concrete that inject the Centre with a local narrative.

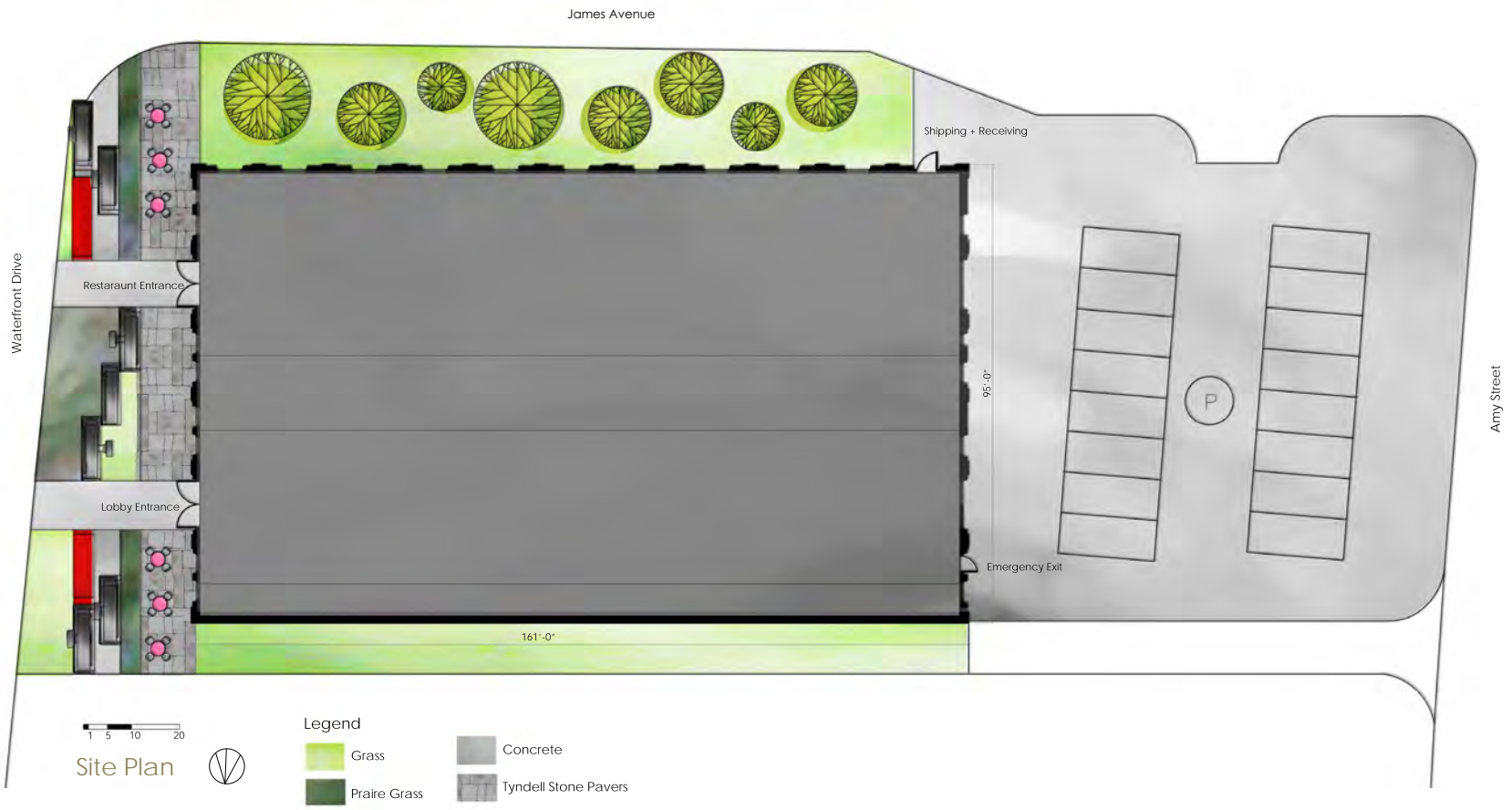


Figure 78 Site Plan. Image by author.

## Site

As stated previously in Chapter 5 the proposed site is 109 James Avenue, a vacant heritage building immediately adjacent to the thriving green space and walking trails on Waterfront Drive. As a mechanism used to draw the general public into the space, the site has been designed to act as a prelude to the activities happening within. This is illustrated by combining elements that are

representative of both Cunningham and Graham. To reflect Cunningham's notion of depersonalization through "readymade movement" (p. 193) wheels from the engines have been placed in juxtaposition to prairie grass to showcase their industrial nature (Copeland, 1983, p. 193). Graham's persona is reflected through the fluid form of the fixed seating



### East Exterior Elevation

Figure 79 East Exterior Elevation. Image by author.

placed adjacent to the stagnant wheels to showcase the contrast between the “verticality (...and) gravity ridden” (p. 193) nature of the two choreographers (p. 193). The color red found in the seating and on the wheels also reflects Graham’s emotive nature (De Mille, 1991, p. 207). To support the notion of Canadian culture, which is showcased through the facility’s initiative, certain design decisions have been used to support a Canadian or local narrative. These elements include showcasing the pumps extracted from the building that reflect both the notion of local heritage and movement, as well as through the plantings and tyndell stone.

### Spatial Layout

The spatial layout of the design is guided by the symmetry of the building. One half of the building is identical to the other. This informed the decision of dividing the first floor into two equal sections with circulation in the centre. The placement of the mezzanines, which provide visual access to the theatre, also emphasize the existing symmetry. Although the functional needs of the various activity areas have specific requirements there is a micro connection to the other side seen through circular and organic



forms, materials, and vibrant colors. The spatial layout also supports Seamon's (1980) notion of place ballet by zoning activity areas and circulation in a manner that allows the multiple users to gain physical visual, and acoustical access to the happenings of the multiple user groups (p. 161).

## First Floor

As you enter the building through the lobby entrance you are confronted with a flexible space acting as a community living room. This large gathering space presents an opportunity for the general public, workshop participants, resident artists and professionals to mingle, play music, and rehearse. This area also has the potential to act as an informal performance space, offering the possibility of having the architectural language of the arches, or the exposed pumping equipment, to shape the performance. This space supports the notion of facilitation through engagement by introducing the participants to the subject matter and presenting the opportunity to leave traces that can be reflected upon (Brooks-Harris & Stock-Ward, 1999, p.122, p. 127-128). This area informs users of the artistic endeavors occurring within the facility by using this area as a gal-

lery space to showcase the work of past and current workshop participants and residency artists. The mannequins and flexible space invite participants to display costumes and presentation boards from the design studio. Students are also able to showcase musical scores by using the piano and other instruments that are accessible through the receptionist. The large LED screen can also be used to show footage from performances that are either produced within the facility or by the professional dance companies represented within the Centre. By locating the design and dance studios on the mezzanine it also allows users to be quickly introduced to the activity within through visual access. Due to the potential need for privacy liquid crystal walls are used for both spaces allowing the users to transform the glazing from translucent to opaque. This element supports the notion of both exposure and flexibility presented by post-museum theory (Bruce, 2006, p. 129; Borden, p.84, 1996). The notion of reflection is apparent by providing opportunities to showcase tangible traces of the users with the LED screen, which also responds to movement, as well as with the gallery/performance space that is designated for participant work



Lobby: Seating

Figure 81 Perspective: Lobby Seating. Image by author

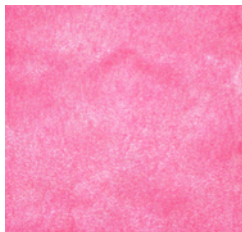


Figure 82 (left and top left) Material details. Images by author

Figure 83 (right) Perspective: Lobby Entry. Image by author.



Lobby Reception/ Gallery Space

(Brooks-Harris & Stock-Ward, 1999, p. 128). The majority of seating is non-fixed to support flexibility. However, the two fixed seating elements are used to place emphasis on the vertical, drawing the users' eye up to the activity occurring on the mezzanine. Two large lighting fixtures overlap the vertical elements acting as another focal point within the space. The concept behind the fixtures is derived from the dancing body by representing the mechanical and fluid movements produced by the human spine. The two fixtures are constructed with a variety of materials including steel, drafting film and felt. Since felt plays a dominant role within the fixtures the lights provide acoustic quality within the space.

The dance store and costume rental acts as an extension of the lobby. Within this space facilitation through engagement also takes place by allowing participants to browse an array of costumes and dance paraphernalia through both visual and tactile means (Brooks-Harris & Stock-Ward, 1999, p.122). Participants from the hair and make-up studio can also showcase what they are learning through the use of the demo station that allows customers the opportunity to get their make-up done prior to an event. Another visually

important feature in the space is the installation behind the cash desk. It consists of layers of ballet shoes that have been dyed or covered in a variety of red fabrics. This is an element used to support facilitation through engagement by provoking intrigue and familiarity regardless of past dance experience (p. 122). Within the retail area there are a variety of flexible and fixed display units catering to the range of scale of the sale items. The organic forms of these units are used to support Graham's choreographic persona.

Facilitation through engagement is also implemented within the restaurant by providing opportunities for relationship development (Brooks-Harris & Stock-Ward, 1999, p. 122). This element is achieved through the use of communal tables placed within the dining facility and at the bar. Organic forms are used for both the table and bar, placing emphasis on community building. The adjacencies also reflect this facilitation form by introducing the restaurant patrons to the subject matter (p. 122). By being placed in juxtaposition to the lobby, exhibition space





Dance Store + Costume Rental

Figure 84 (left)  
Perspective: Dance  
Store Costume Rental.  
Image by author.

Figure 85 (below  
right) Perspec-  
tive: Dance Store  
Costume Rental.  
Image by author.

Figure 86 (below  
left) Material details.  
Images by author



Dance Store + Costume Rental



Restaurant: Dining Figure 87 Perspective: Restaurant. Image by author.



Restaurant: Bar Figure 88 Perspective: Bar. Image by author.

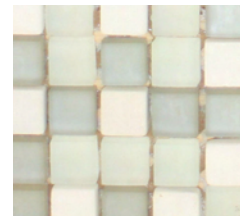
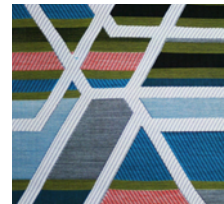


Figure 89 (below left) Material details. Images by author

and mezzanine, the users are able to gain visual and acoustical access to the wide range of activities that occur within the facility, provoking them to engage further by moving throughout the space. The concept of exposure is illustrated by the exposed kitchen, which allows guests to sit at the bar, view the process of

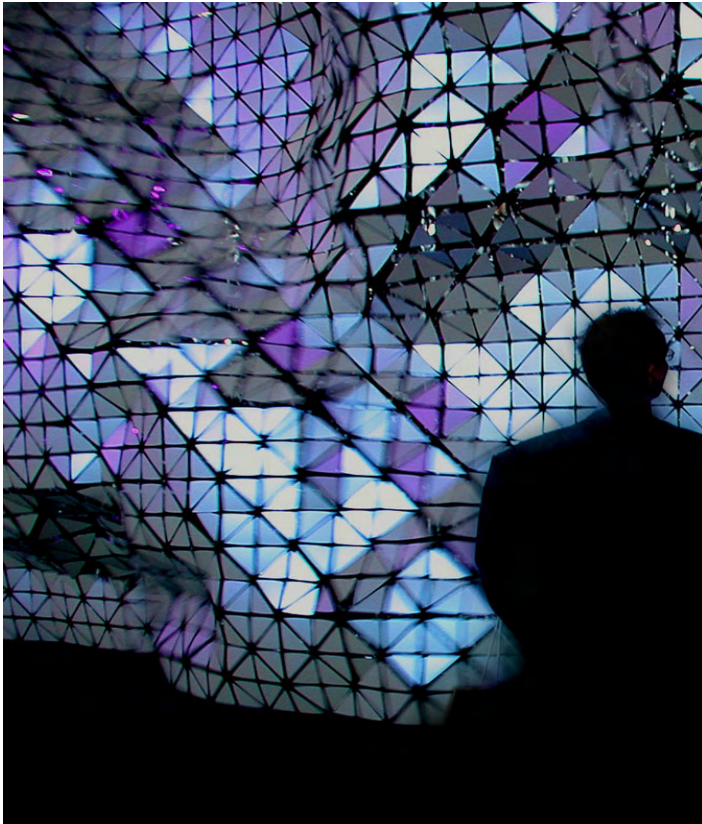


Figure 90 Hyposurface. Photography by Hyposurface, n.d., "CeBIT Technology Fair Dynamic Surface". Photograph Property of Hyposurface. Copyright permission obtained September 7, 2011. Retrieved from [hyposurface.org](http://hyposurface.org)

making and converse with the chef (Bruce, 2006, p. 129; Borden, p.84, 1996).

As users proceed through the building they enter a large corridor that also acts as a flexible gallery space that supports facilitation through informing (Brooks-Harris & Stock-Ward, 1999, p.123). This open space is used to exhibit portions of sets from various Canadian designers. To avoid prohibiting the designer, the space is free of partitions. This also allows the architectural language to breathe. However, the columns can be used to visually anchor the displays as well as add a rhythm to the layout. There are also cables running from one column to another to allow designers to hang panels if required. As users progress down the hallway, the ceiling height drops from 25' to 9". This sense of enclosure is used to place emphasis on the large volume found within the theatre. The wall adjacent to the theatre has an interactive surface titled *Hyposurface* by DeCoi Design. This digital surface is made up of a metal triangles that mask the digital mechanisms placed behind, allowing it to undulate based on the movement and sound that takes place (hyposurface Corp, n.d., What Uses Can Hyposurface Have?). Placing it adjacent to the

theatre allows it to interact with the occurring activity (Hyposurface Corp., n.d., What Uses Can Hyposurface Have?).

As you proceed along the right side of the mezzanine you approach the computer/editing lab and interactive archives. The computer/editing lab promotes facilitation through application (Brooks-Harris & Stock-Ward, 1999, p.124). This is achieved by providing an opportunity to facilitate future application by allowing resident artists to develop promotional tools (p. 124). The fixed desks reflect the notion of free flow effort exhibited through the work of Graham with the connection that takes place from the work surface to the fixed storage (Horton-Fraleigh, 1987, p. 100-101; Laban, 1988, p. 76-77). In addition to the computer screens there is also a large SMART board to view footage, and graphics (SMART Technologies, 2011, Products for Education). Next to the computer/editing lab are the interactive archives. The first portion consists of the wardrobe archive, which allows users to explore a costume database used to identify replicas of costumes from Canadian dance performances and then retrieve them from the wardrobes. The deep wardrobes allow the

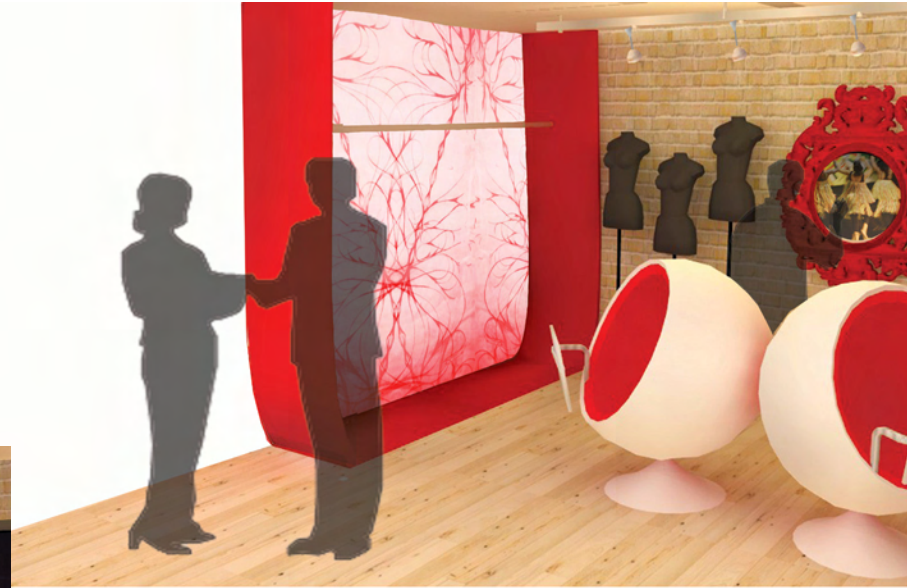
users to be perceived as if they are climbing into an area often prohibited by the public. On the back wall there are also mannequins that highlight original costumes from past Canadian performances. There is also a digital screen that allows the users to explore those specific performances. Next to the wardrobe is a digital archival room that provides digital kiosks that allow users to explore content related to dance and performance. This also consists of a large screen that can allow the participants in the theatre to also view the content. The interactive archives support the notion of facilitation through informing by presenting information in both tactile and visual forms (Brook-Harris & Stock-Ward, 1999, p. 123; Bruce, 2006, p. 139-140).

On the other side of the mezzanine are the music rooms. They house instruments that allow participants to work with professionals to compose scores used for performance pieces. The double pain glazing acts as a sound barrier while still allowing light to pour into the space. For acoustical purposes there are curtains to cover the glazing from inside. Sound absorptive material will also cover other surfaces within the room.



### Computer + Editing Lab

Figure 91 Computer + Editing Lab. Image by author.



### Wardrobe Archives

Figure 92 Wardrobe Archive. Image by author.



### Digital Archives

Figure 93 Digital Archives. Image by author.



Figure 94. Material details. Images by author

The theatre acts as the hub of the space by allowing the opportunity for all users to congregate, and either participate or observe the workshop activities. The notion of exposure and flexibility is implemented by allowing visual access into the theatre, with the use of glazing behind the seating and on the mezzanines (Bruce, 2006, p. 129, 140; Borden, 1996, p. 84). However, the opportunity for enclosure exists with curtains placed behind the seating to provide the opportunity for acoustic and light control. The theatre seating consists of a combination of benches and soft seating. The benches are deep enough to allow for non-fixed seating to increase the comfort of viewers. The deep benches also enable the seating to act as a possible performance area, mimicking Appia's concept of eurythmics, which could also invite the opportunity to use the hyposurface installation on the adjacent wall as a backdrop (Beacham, 1987, p. 49). The intimate nest created by the soft seating provides another alternative for viewing, relaxing, and mingling. The soft seating is used to enhance acoustic quality, in addition to the acoustic material found on the walls and the ceiling plane. On the west side of the theatre there are layers of panels, screens and curtains that can alter the

setting. A black-out curtain is placed in front of the back wall and can be removed if the participants desire to incorporate the aesthetics into the performance. Opening the curtain also allows the users to have access to daylight during rehearsals. In front of the black-out curtain are mirrored panels used for learning choreography that are placed on a track that allows them to slide off to the side. In front of the panels is a movable cyclorama. The next layer is an interactive curtain, which is constructed out of rigid mesh material that is stitched together to create lines that reflect Graham's expressive nature in a similar manner as the arches found within the front of the building (Jowitt, 1983, p. 171). These shapes can be further emphasized by pulling the cable inserted through the center of the curtain. The folds created within the fabric also form pouches for acoustical inserts. The interactive curtain allows workshop participants to manipulate it to achieve a variety of effects that can be incorporated into the design of the set. This feature supports the concept of facilitation through involving by acting as a framework to promote hands-on exploration (Brooks-Harris & Stock-Ward, 1999, p. 124).

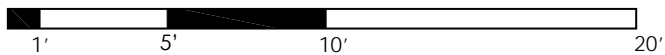
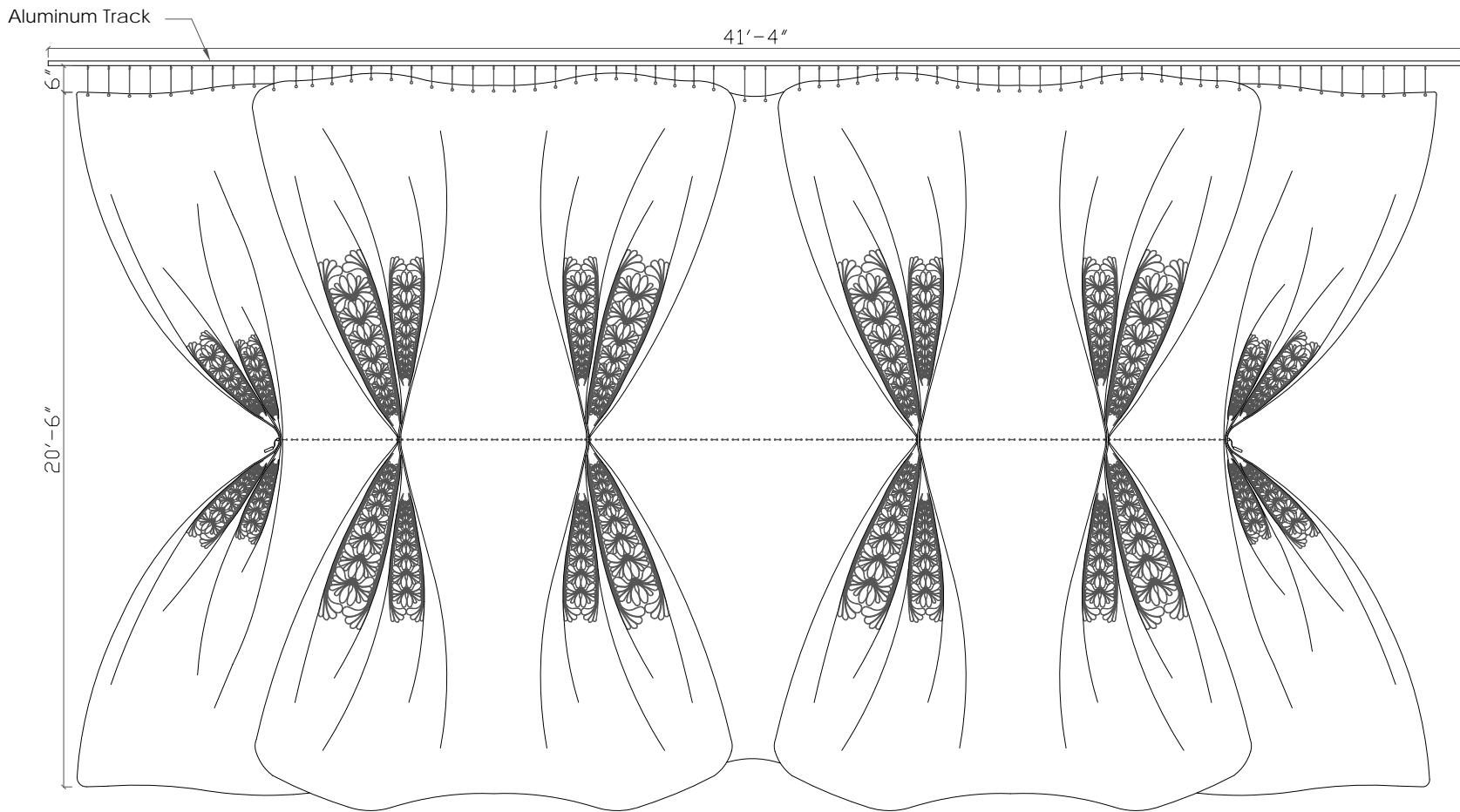


## Theatre: Seating

Figure 95 Perspective: Theatre. Image by author.



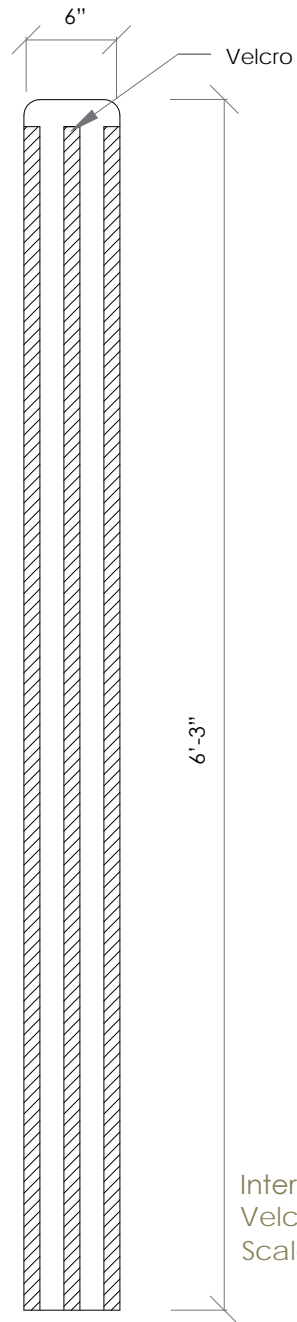
Figure 96 Material details. Images by author.



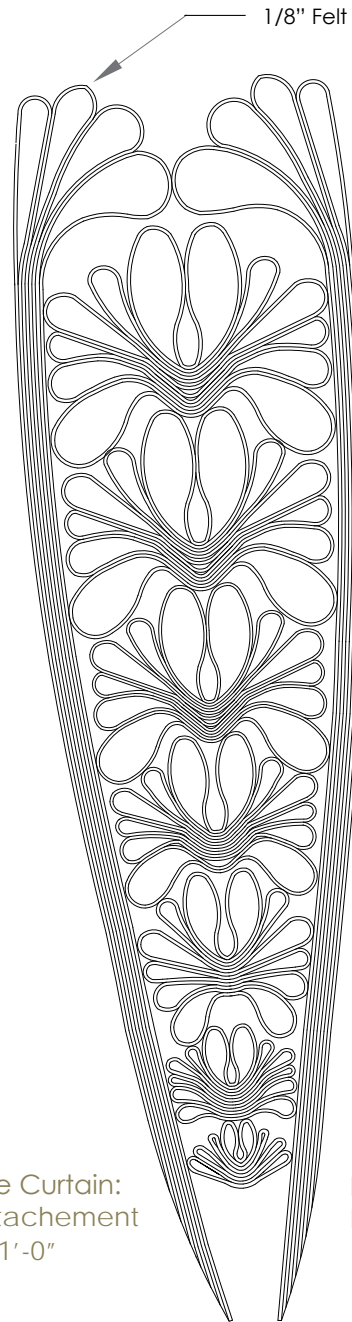
## Interactive Curtain: Option 1

Figure 97 Interactive Curtain. Images by author.





Interactive Curtain:  
Velcro Attachment  
Scale 1" = 1'-0"



Interactive Curtain:  
Felt Insert  
Scale 1" = 1'-0"

Acoustic Insert  
Color Swatches



Taupe



Black

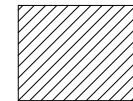


Biege

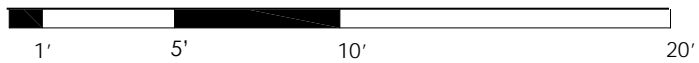
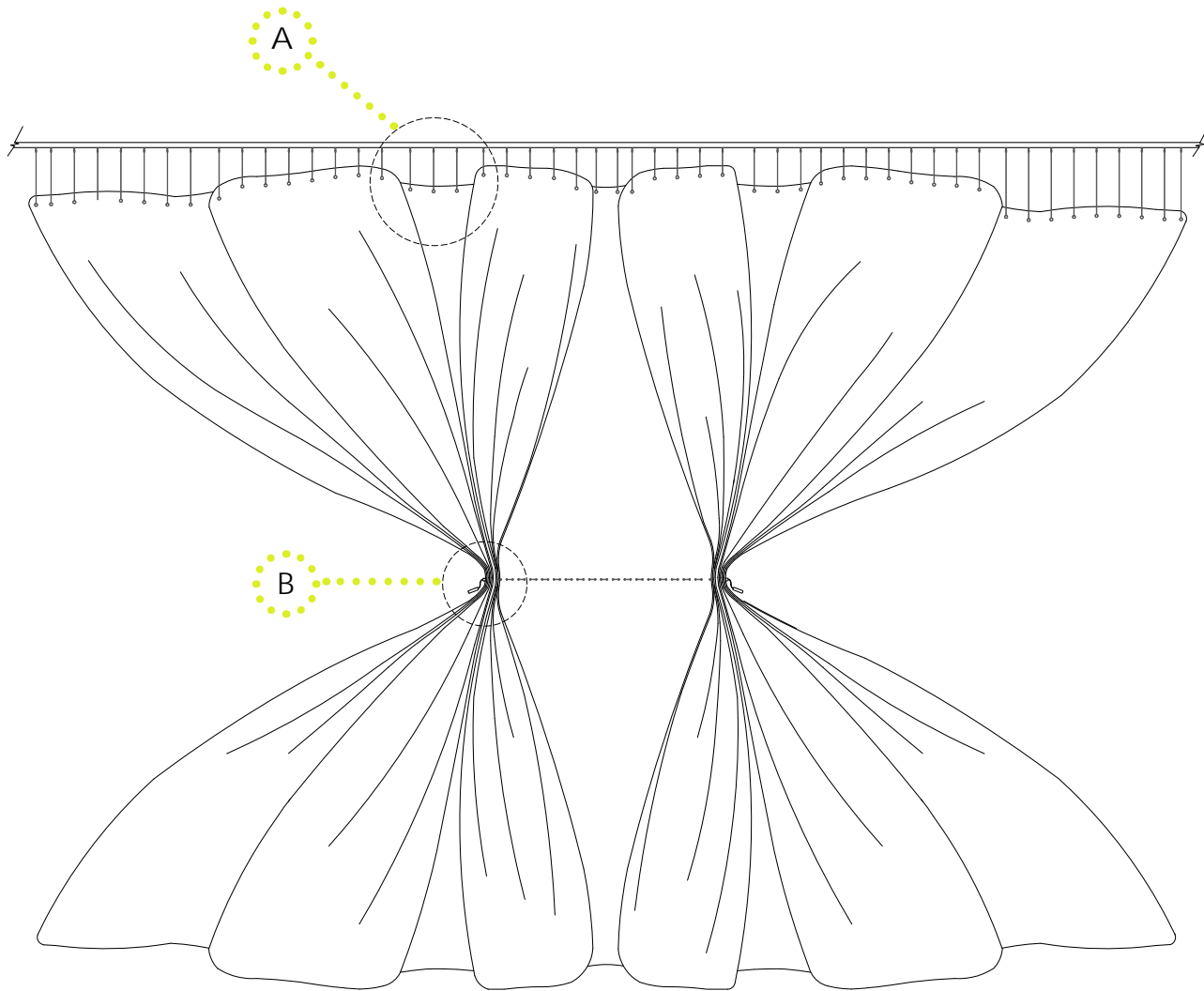
Curtain Fabric



Goblin Tulle



Velcro



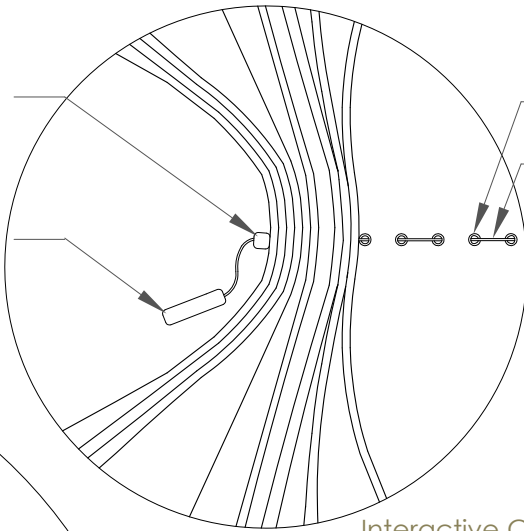
Interactive Curtain: Option 2

Adjustable Fastener

Rubber Handle

1/4" Grommets

Airline Cable



Interactive Curtain: Detail B  
Scale 1" = 1'-0"

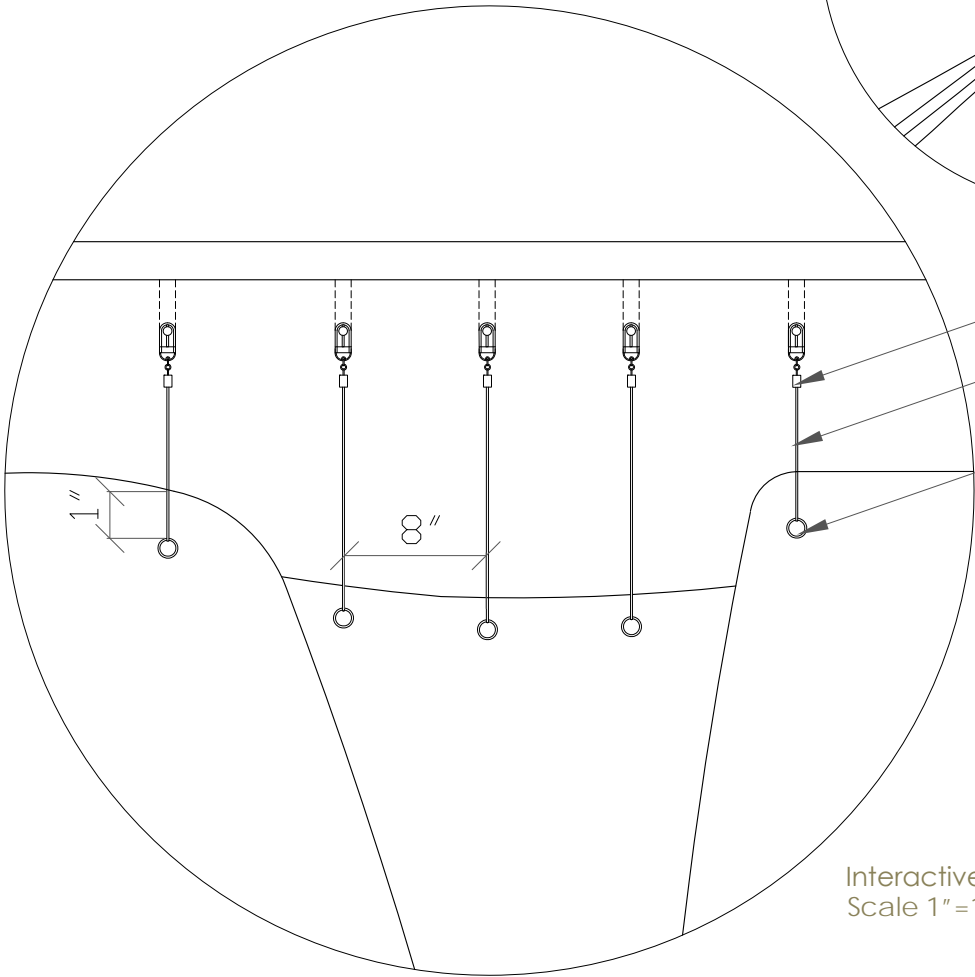
Adjustable Fastener

Airline Cable

1" Grommet

1"

8"



Interactive Curtain: Detail A  
Scale 1" = 1'-0"



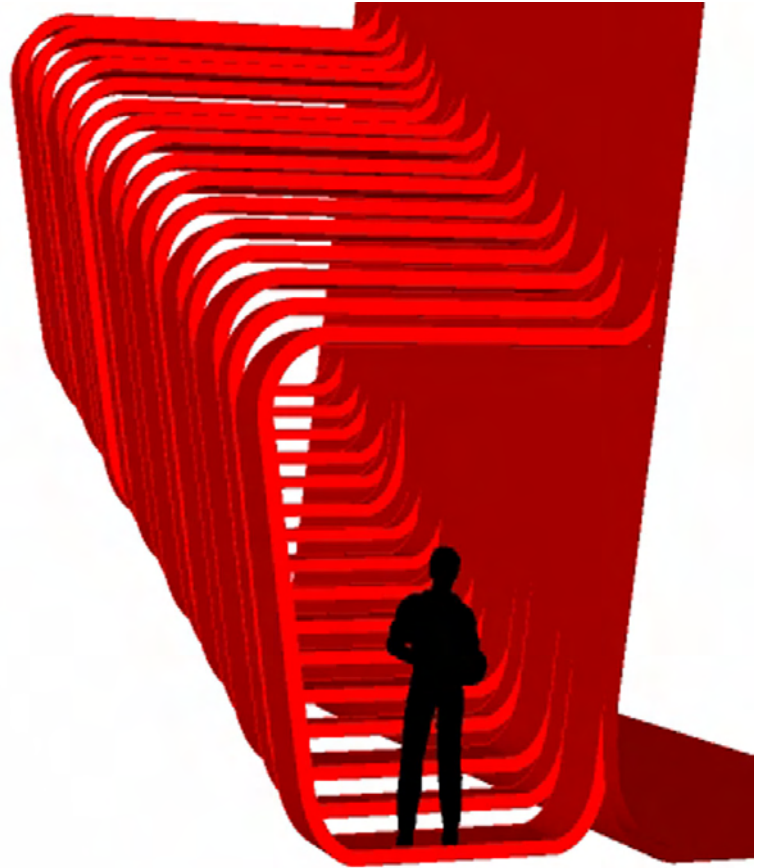
interactive curtain  
Panel Prototype

## Basement

Green rooms are placed on both sides of the stage on the basement level. In addition to the green rooms there is a small kitchen for facilitators, resident artists and workshop participants. There are only a few dining tables to encourage the users to dine in other gathering pods throughout the facility such as the theatre or lobby to promote community. The basement also consists of an exhibit area, change rooms, hair and make-up studio, laundry/ wet room, and storage. The change rooms are isolated from the back stage area to promote chance encounters between performers and guests. The make-up studio is also open allowing visitors to be exposed to another workshop element.

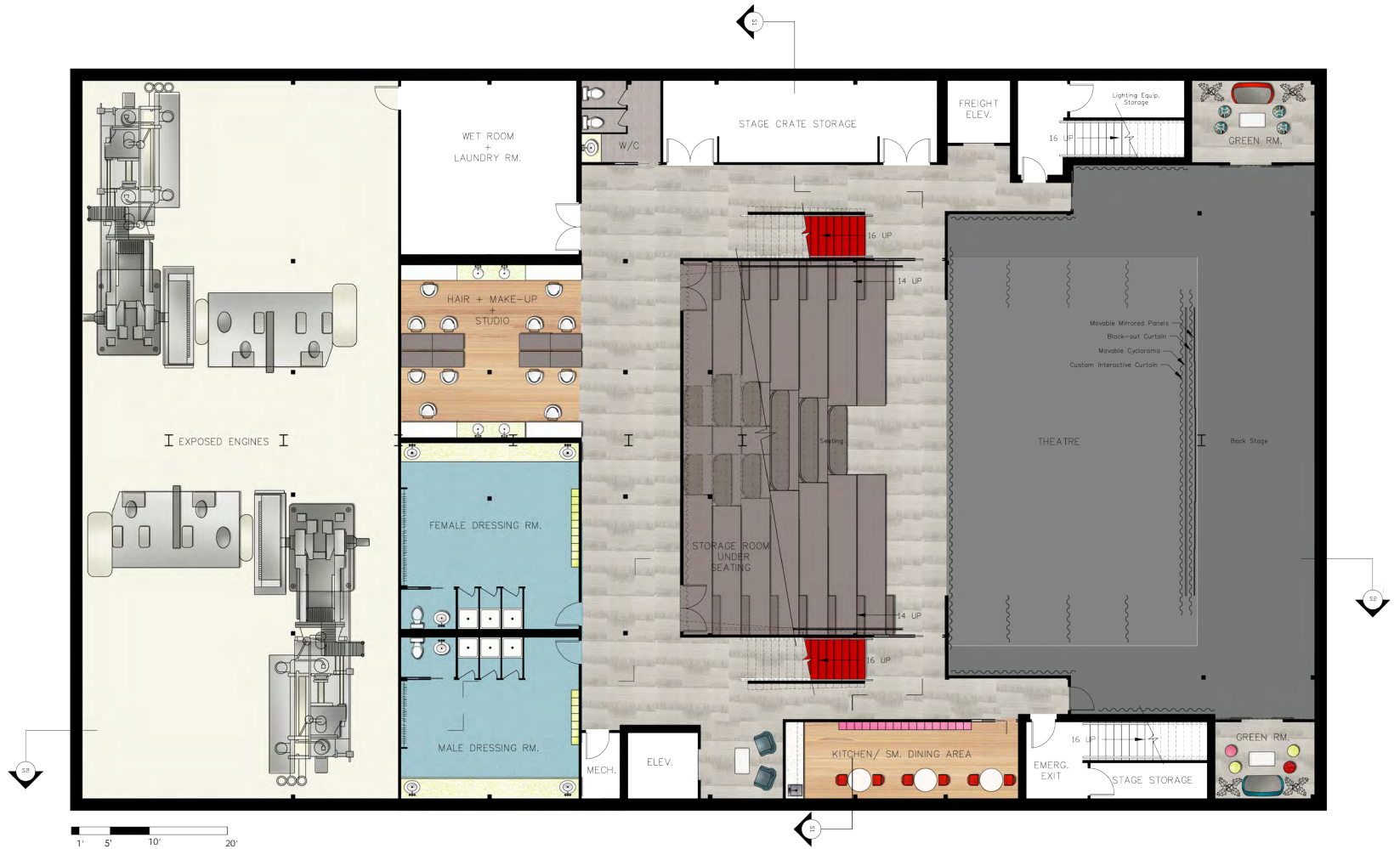
The users can travel from the basement to the main floor and from the main floor to the second level by using the two staircases placed on opposite sides of the theatre. These stairs reflect the concept of connection driven from the work of Graham (Copeland, 1987, p. 190; Jowitt, 1983, p. 171; Horton-Fraliegh, 1987, p. 100-101; Asakawa, 1991, p. 126). This sense of fluidity is achieved by having ribbons of steel connect the two flights of stairs together. The stairs

also mimic the notion of contraction and release by creating a sense of enclosure in the first flight and openness in the second (Anderson, 1986, p. 158).



North + South Staircase

Figure 98 North and South Stairwell.  
Image by author



Floor Plan: Basement   
 Figure 99 Floor Plan: Basement Image by author.

## Second Floor

As users enter up the south stair case to the second floor they have visual access to the design studio. The design studio accommodates costume, set and lighting design. The studio consists of sewing stations, computer desks and work tables to layout fabric and large drawings. The work table also consists of storage for fabric and other items. This area supports facilitation through involving by allowing participants to collaborate with professionals to conceptualize and implement design solutions (Brook-Harris & Stock-Ward, 1999, p. 124). There is also a gathering space that can be used by all participants on the floor, which consists of a meeting area, soft seating, and small kitchen. Facilitation through application also exists here by providing a dance resource kiosk, where dancers can access information in regards to employment opportunities, career counseling, and grants (p. 124).

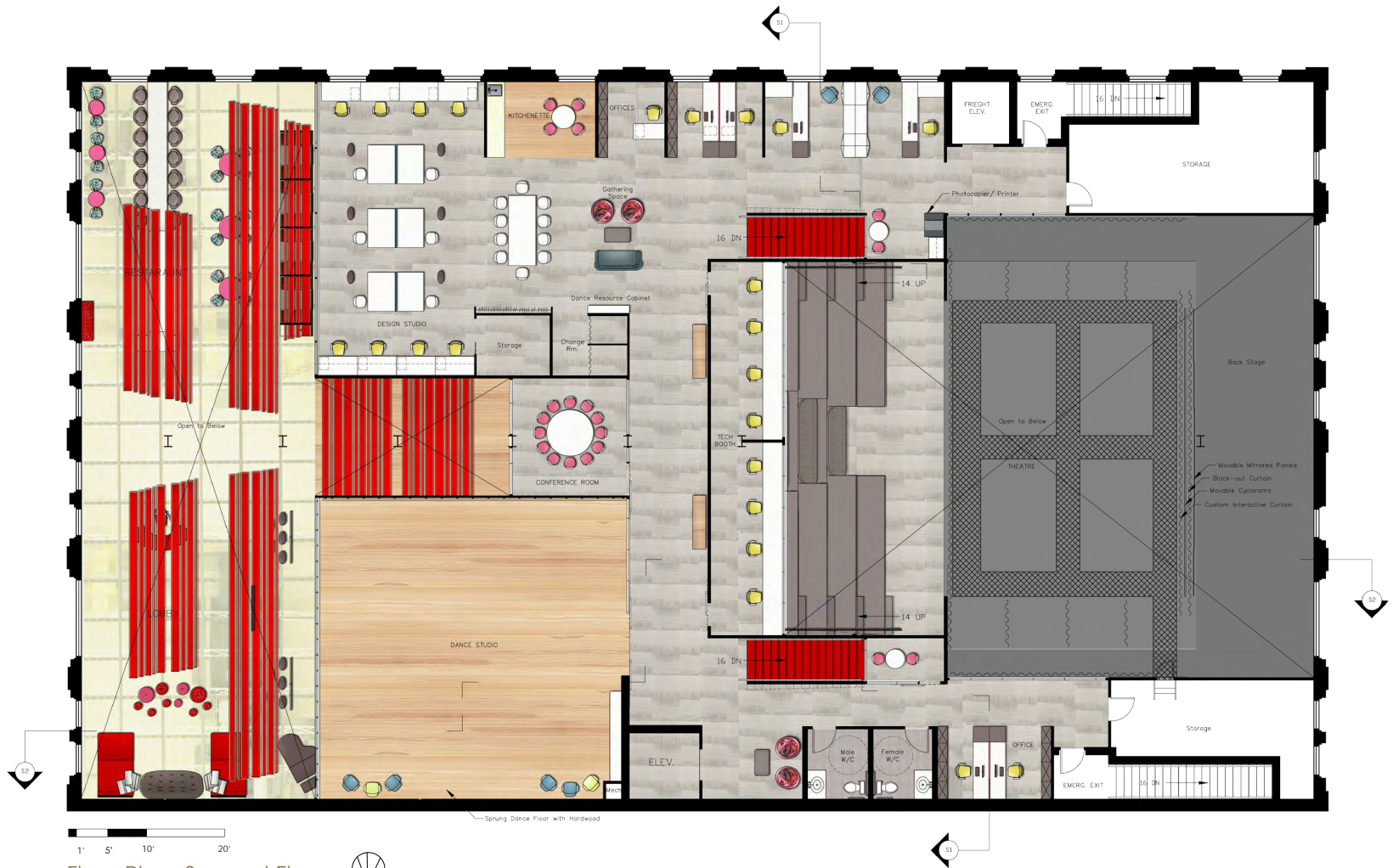
As users proceed up the north staircase to the second floor they gain visual access to the dance studio.

However, as mentioned previously the dancers have the ability to receive privacy with the liquid crystal glazing. The dance studio also has a dropped ceiling to enhance acoustical quality.

The second floor also includes a sound and lighting booth. The booth includes large work surfaces to accommodate workshop participants.

Both sides of the mezzanine consist of offices. Each side has visual access to the theatre. However, due to the need for sound and light control full-height glazing is used. There are also black-out curtains that are accessible from the theatre.

There are also two private meeting rooms on this level. This includes a conference room overlooking the lobby, exhibit space. The amount of daylight, and visual access to the diverse activities below, and the architectural language make it an ideal meeting room used to meet with potential donors.



Floor Plan: Second Floor

Figure 100 Floor Plan: Second Floor Image by author.



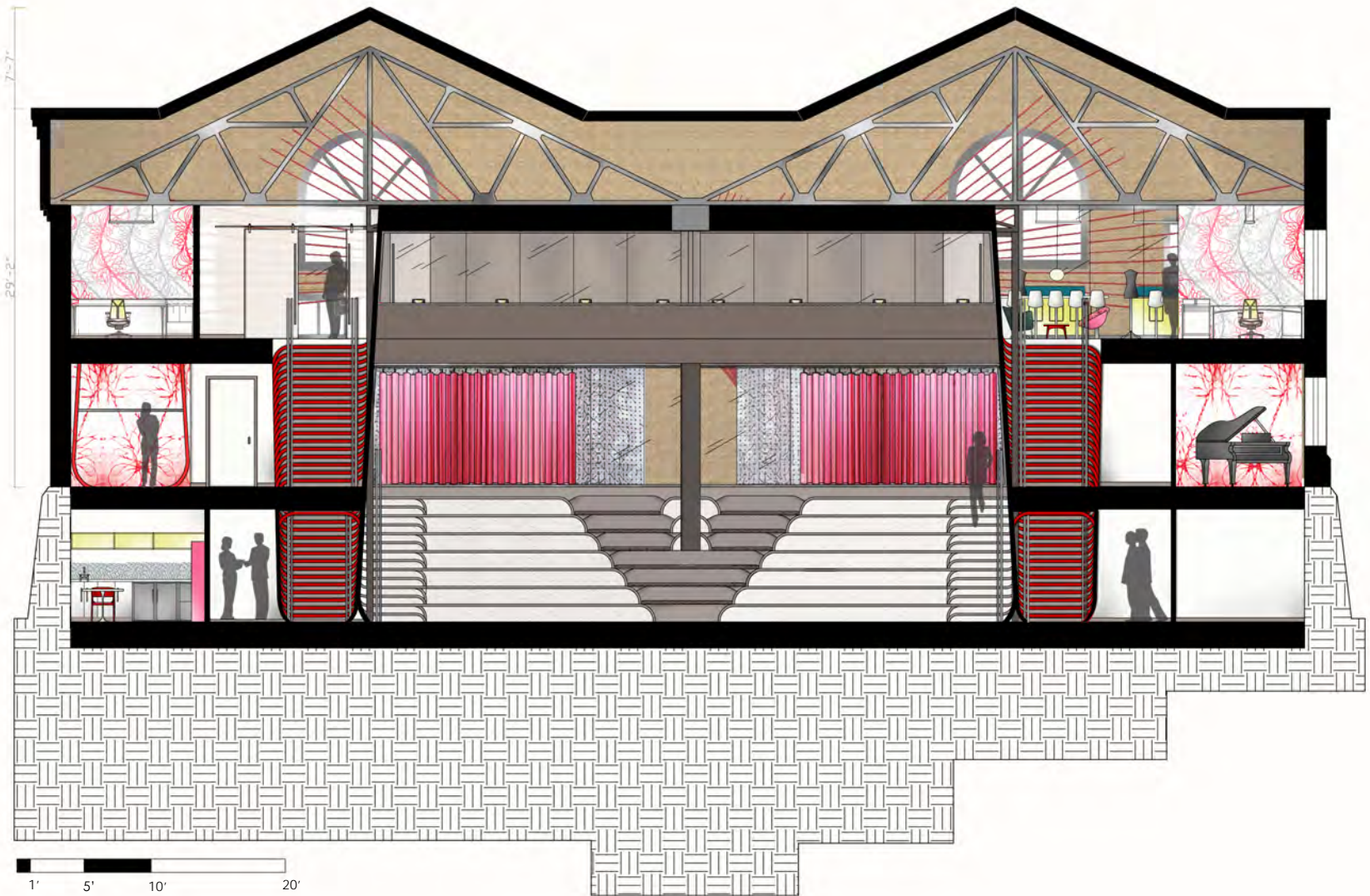


## Design Studio

Figure 101 Perspective: Design Studio. Image by author.



Figure 102 Material details. Images by author.



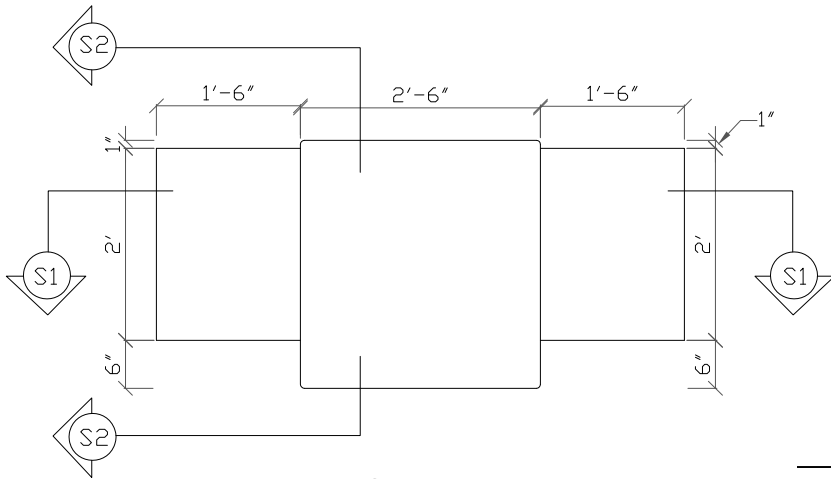
Section: S1

Figure 103 Section: S1.  
Image by author.



## Section: S2

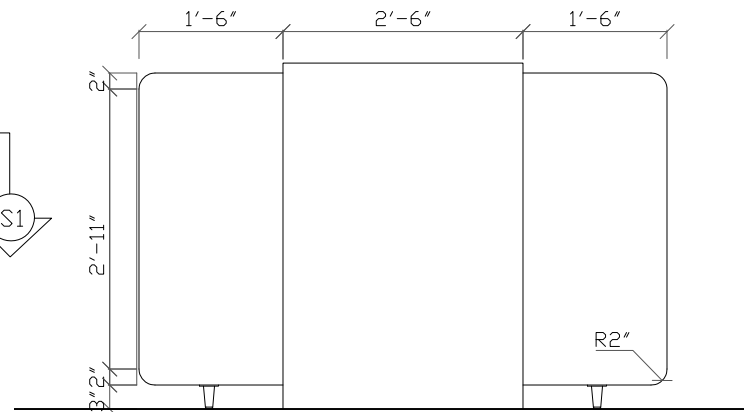
Figure 104 Section: S2.  
Image by author.



Hostess Station: Plan

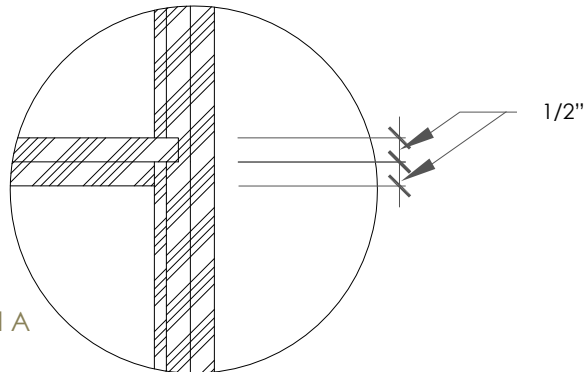
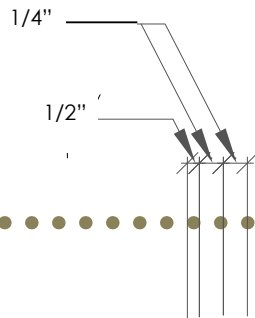
Scale: 1/2" = 1'-0"

Figure 105 Millwork; Hostess Station. Images by author.

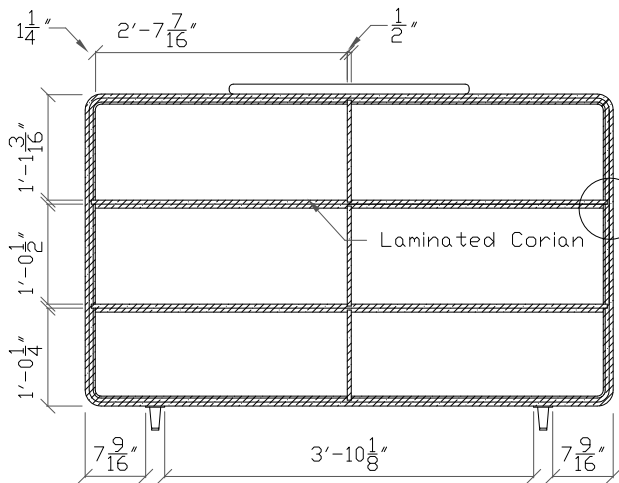


Hostess Station: South Elevation

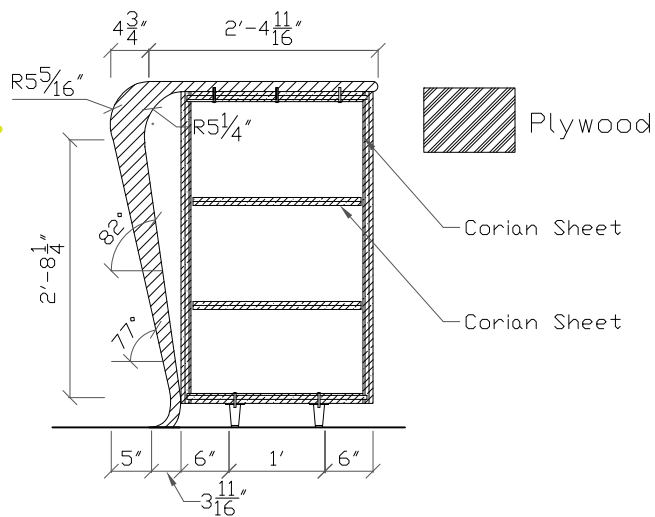
Scale: 1/2" = 1'-0"



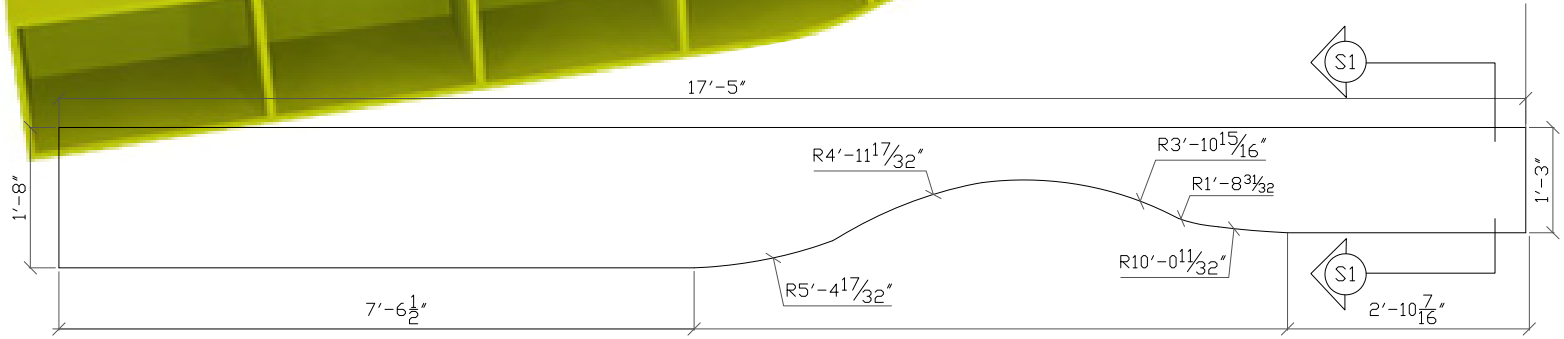
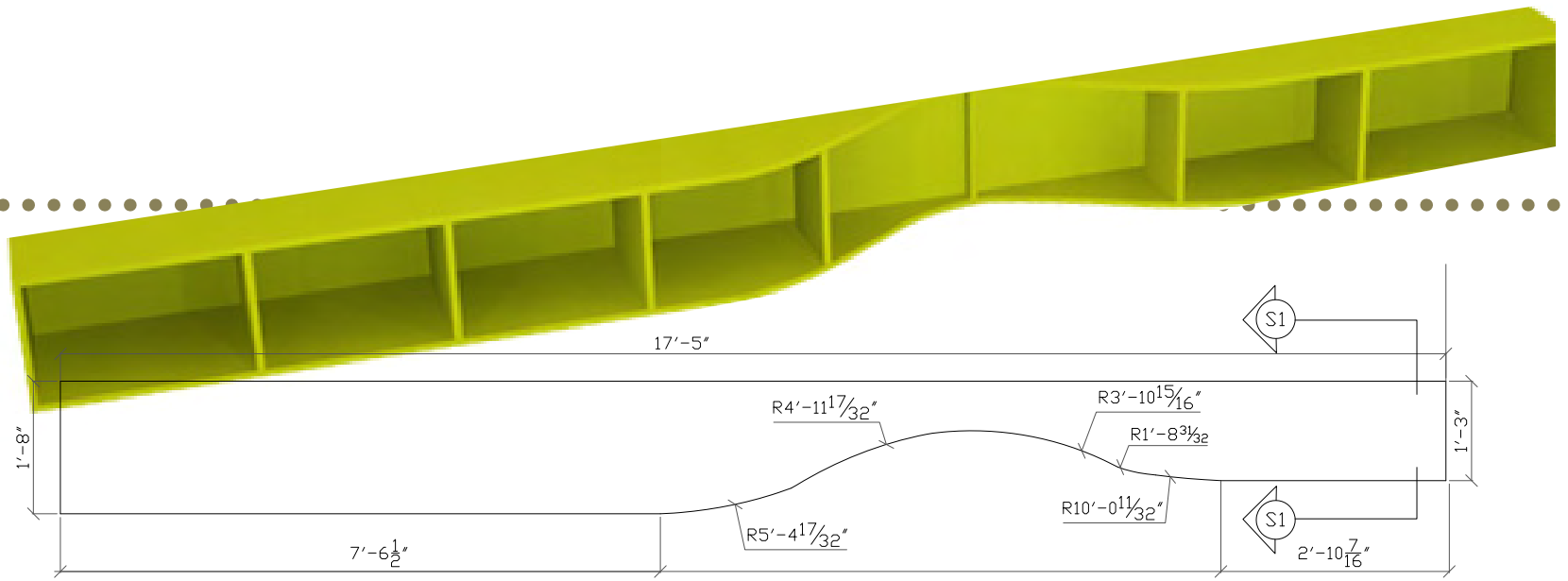
Hostess Station: Detail A  
Scale: 3" = 1'-0"



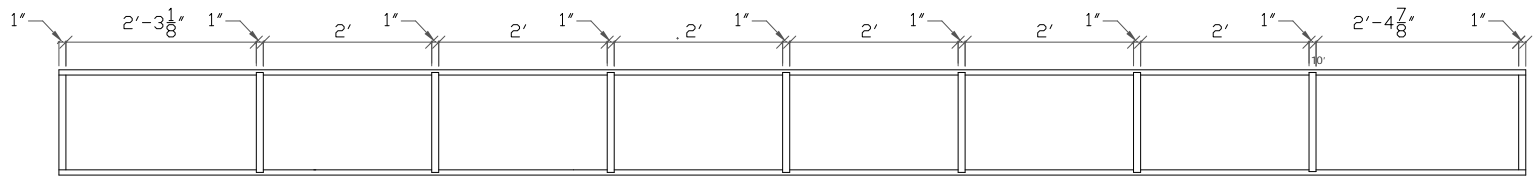
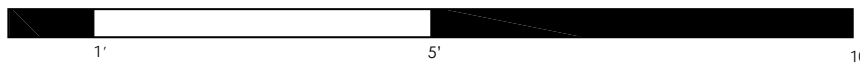
Hostess Station: South Elevation  
Scale: 1/2" = 1'-0"



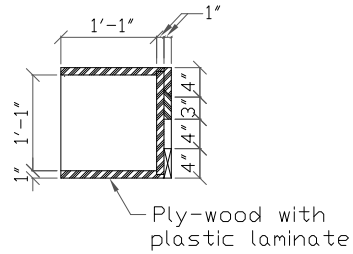
Hostess Station: Section S2  
Scale: 1/2" = 1'-0"



Design Studio Shelving: Plan

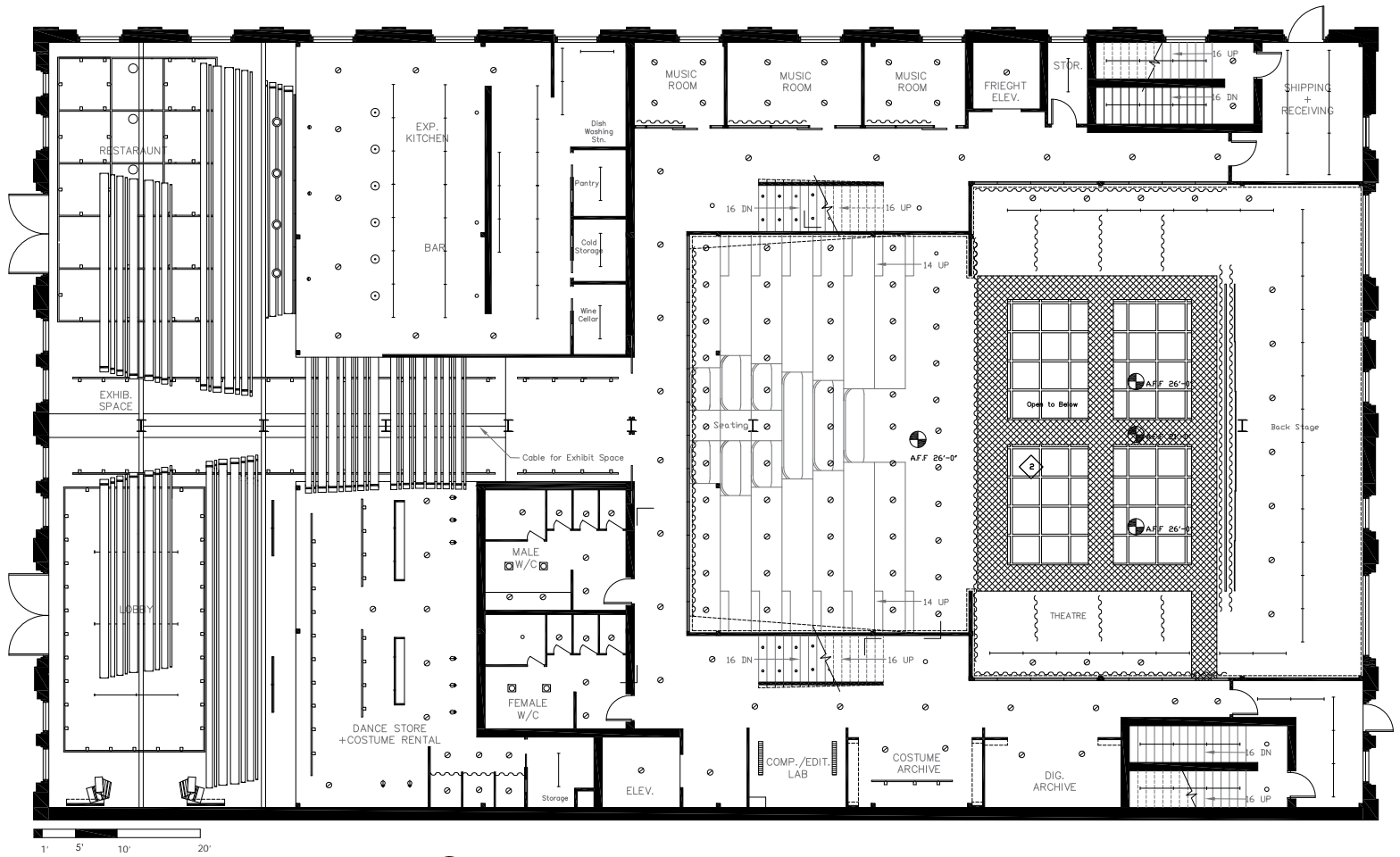


Design Studio Shelving: South Elevation



Design Studio Shelving: Section: S1

Figure 106 Millwork; Design Studio Shelving. Images by author.



### Reflected Ceiling Plan: First Floor



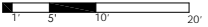
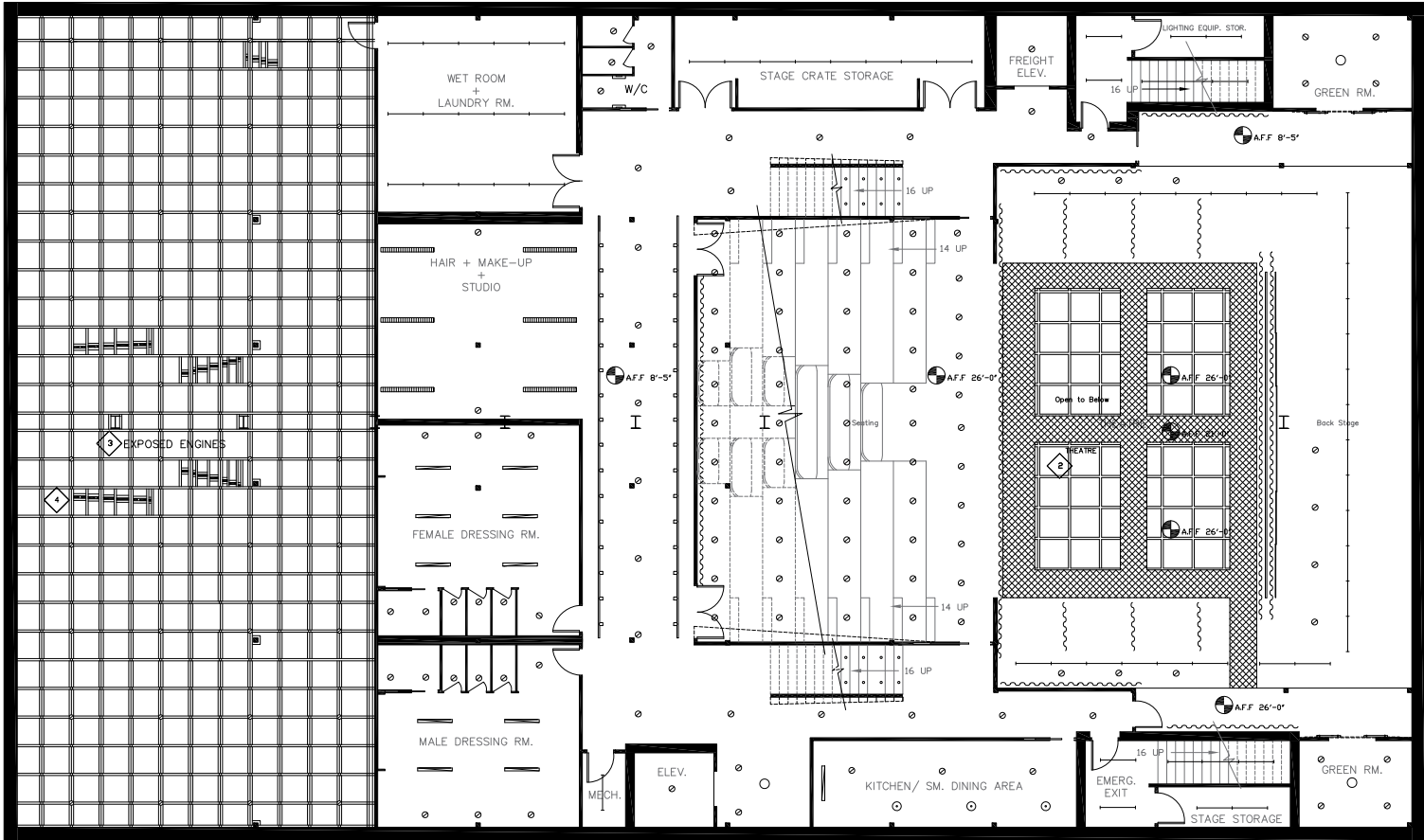
Figure 107 Reflected Ceiling Plan: First Floor. Images by author.

### Legend

- 8" Recessed Lighting
- Wall Washer
- ⊙ Retail Accent Lighting
- ⊙ 4" Recessed Lighting
- ⊙ Ceiling Mounted Lighting
- Suspended Fluorescent
- Fluorescent Louver
- Surface Mounted Fluorescent
- Track Lighting
- Aquoniki Pendant
- Gio Ball Pendant
- Can Can Pendant
- ⊙ Cat-walk
- ⊙ 4'x4' Stage Lighting Grid

### Notes

- ① Area Without Exposed Trusses
- ② Entrance to Catwalk on Second Level



### Reflected Ceiling Plan: Basement

Figure 108 Reflected Ceiling Plan: Basement. Image by author.



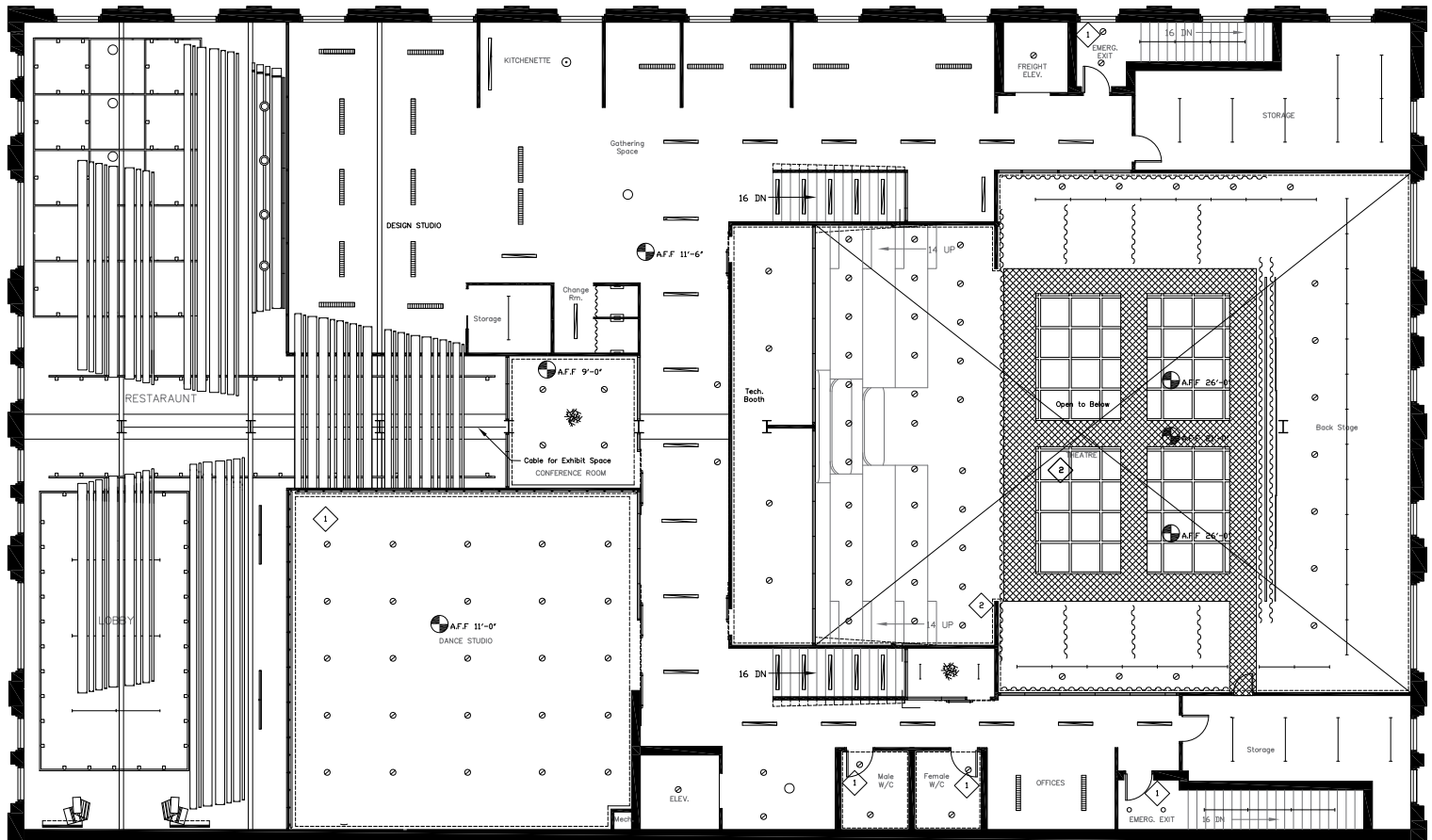
### Legend

- 8' Recessed Lighting
- Suspended Fluorescent
- Fluorescent Louver
- Surface Mounted Fluorescent
- Track Lighting
- Aquanid Pendant
- Glo Ball Pendant
- Wall Sconce
- Pendant
- Cat-walk
- 4'x4' Stage Lighting Grid

### Notes

- 1 Area Without Exposed Trusses
- 2 Entrance to Catwalk on Second Level





## Reflected Ceiling Plan: Second Floor

Figure 109 Reflected Ceiling Plan: Second Floor. Image by author.

### Legend

- 8' Recessed Lighting
- Suspended Fluorescent
- ▨ Fluorescent Louver
- Surface Mounted Fluorescent
- Track Lighting
- Aquaniki Pendant
- Glo Ball Pendant
- Wall Sconce
- ⊗ Pendant
- ▩ Cat-walk
- ▧ 4'x4' Stage Lighting Grid

### Notes

- ① Area Without Exposed Trusses
- ② Entrance to Catwalk on Second Level

# 6.0 Conclusion



Figure 110 Abstraction of dancer in motion. Adapted from Tanya Peters, 2011. Photograph property of Tanya Peters. Copyright permission obtained September 13, 2011.

The objective behind the Collaborative Dance Centre was to establish an interior environment that creates an opportunity to expose the multi-modal experience associated with dance and performance culture to expand access to the high caliber of Canadian dance.

By employing experiential learning and post-museum theory, boundaries have been repositioned so that participants are encouraged to actively engage in experiences that are not easily obtainable by the general public and amateur artists. Forms of facilitation such as engaging, informing, experimentation, and application have been used to restructure these boundaries (Brooks-Harris & Stock-Ward, 1999, p.122-124). These means of facilitation created functional guidelines that allowed the interior to act as a facilitator for experiential learning, enabling it to push the boundaries beyond the conventional. Initiatives were selected to present a more experimental approach to theatre. One approach is to reposition the elements of a performance space by exposing activities that occur behind the scenes. Another initiative is to have the identity of the architectural language and the design elements

and principles facilitate experimentation while still maintaining flexibility. These approaches allow users to gain greater exposure to dance culture through the act of doing rather than merely observing.

In order to maintain control and ensure future application this participatory initiative focuses on the primary group of general public users and residency artists who would partake in the workshops rather than the secondary general public group whose experience is primarily driven by observation as they visit the restaurant, retail, and exhibit space, or attend a performance. However, facilitation methods such as engaging and informing drive these spaces so that they are integrated into the experiential learning process, allowing them to be used as marketing tools to entice this user group to become future workshop participants (Brooks-Harris & Stock-Ward, 1999, p. 122-124). Even though the exhibit, interactive archives and lobby provoke the opportunity for interaction, more attention should have been allocated to treating the secondary group in a more participatory manner. This initiative could have occurred by placing greater attention on the

design of the interactive exhibits, which would further push the boundaries beyond the conventional (Bruce, 2006, p. 129, 140-142). Presenting the activities that occur backstage or behind the scenes as interactive exhibits would allow the secondary group of general public users to explore these elements.

Post-museum theory also stresses the important role that technological interfaces play in repositioning boundaries found in a cultural institution (Bruce, 2006, p. 141-142). Although technology plays a secondary role in the Collaborative Dance Centre it is a necessary addition due to the way it expands access to content and promotes interaction (p. 141-142). Due to the rapid nature of technological advancements it would have been greatly beneficial to consult with an interaction designer to gain insight into the newest technological interfaces that have not yet been published.

This project has allowed me to gain a greater understanding of the prominent role technology plays in both institutional design and performance spaces. It has also allowed me to explore ways in which it can be layered so that it takes a supporting role in the physical

environment while still allowing tangible objects, the surrounding environment and physical activity to remain in the forefront (Bruce, 2006, p. 142; Parker, 2004, p. 106).

The interior design of the Collaborative Dance Centre is also driven by the notion of extracting design elements and principles from a cultural narrative. This project primarily derived design consideration from modern dance culture. The local and national narrative also played a role in various ways. However, there was definitely the opportunity to use the work of Canadian choreographers to direct design development, but because Graham and Cunningham are two foundational figures of modern dance, they are perceived as more appropriate characters to inspire my design. Certain initiatives that connect the facility with Canadian culture and local identity have also been initiated such as showcasing Canadian dance companies through the initiative of the Centre itself, selecting local material choices and native vegetation, and showcasing pumping equipment that displays the notion of Manitoba cultural heritage and movement.

The documentation of bodily movement has also played a prominent role in informing spatial development. This exercise allowed me to employ both experiential learning and movement theory in a manner that resulted in tangible images used to direct design elements and principles. The extracted images were also originally intended to inform spatial layout, however, due to the organic nature it became evident that the space planning should take a more rectilinear approach. However, perhaps the images could have been abstracted to produce a rectilinear variation. Also, the experiment could have been documented by focusing on the floor plane so that the footprints created by the dancers could direct the spatial arrangement.

In conclusion, this project has brought into realization the great role active engagement plays in both the design process and in cultural and educational facilities (Tepper, 2008, p. 363, 368). However, it is important to note that the elements extracted from experiential learning and post-museum theory for the purpose of this project can also be transferred to other typologies.

As the name suggests, experiential learning is driven by experiences, which often occur outside of a classroom setting. Therefore, it can be said that most interiors have the potential to become facilitators of active engagement (Brooks-Harris & Stock-Ward, 1999, p. 122-124; Tepper, 2008, p. 363, 368).

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# APPENDIX

## Programme

This chapter provides an understanding of the client, and the activities, needs, and values, pertaining to the multiple user groups. It also identifies and dissects the various activities that are derived from both the users as well as the various facilitation modes that support the process of experiential learning. A thorough examination of the activity areas includes identifying functional and aesthetic needs, the proposed square footage, occupancy load, and spatial adjacencies.

Figure 111 Abstraction of dancer in motion. Adapted from Tanya Peters, 2011, "Experimentation through movement".

# Client/User Profile

## Client

The Collaborative Dance Centre is an initiative developed by the Canadian Dance Assembly (CDA), that will act as the hypothetical client. This facility will be used by the organization to further establish a connection between professional dance organizations throughout Canada, emerging artists, and the general public. The CDA is an organization that facilitates a wide range of opportunities and resources that are oriented towards enriching the professional dance community within Canada (Canadian Dance Assembly, n.d., About Us). Members of the CDA include dance organizations, support agencies, and individual artists (Canadian Dance Assembly, n.d., Membership). The CDA plays an essential role in enhancing the "Canadian Arts milieu" (Canadian Dance Assembly, n.d., About Us) by providing various mechanisms to develop and strengthen relationships between the various stakeholders. Members of the CDA strive towards developing an environment that allows the needs of dancers and their accompanying bodies to be met by offering multiple resources (Canadian Dance Assembly, n.d., About Us). These resources include

opportunities for advocacy, funding, networking and collaboration (Canadian Dance Assembly, n.d., Membership).

The Collaborative Dance Centre will provide an opportunity for the diverse stakeholders to come together to initiate collaboration and growth. This project will act as an outlet for the CDA to further promote a sense of community within the professional realm of dance by allowing all parties involved to be inspired, educated, supported, and promoted. This also acts as an important opportunity for the CDA to become a mediator by further promoting the accessibility of the professional dance community within Canada.

# User Groups

## Primary Users

The primary users of the Collaborative Dance Centre will be the participants of the dance workshops and the artist in residency program, as well as representatives from professional dance organizations who are facilitating the workshop and mentoring process. The dance workshops will be oriented towards users ranging from approximately 12-60 years of age who are dance enthusiasts with minimal to high levels of experience. This also allows beginners to gain insight into dance and its supporting elements, and to determine whether further education is desired. Intermediate and advanced participants will have the opportunity to further enhance their dance education by being facilitated by representatives from professional dance organizations. It also allows them to get hands on experience with costume and set design, which are integral components to a dance performance and are not commonly available in a regular dance studio setting. The workshops also act as a leisure opportunity that will appeal to locals but also attract tourists by providing a unique form of entertainment that further enhances the cultural climate within Winnipeg. The

workshops will also be affiliated with high-school physical education, and youth outreach programs allowing youth to have an opportunity to gain exposure to the multiple layers associated with dance despite their socio-economic background or previous experience. The participants in the artist residency programs will include emerging choreographers and dancers that want to reach the professional realm, who have had minimal experience. This will be an opportunity for them to work with professionals, advanced dancers, and the creative department to allow their vision to materialize. The dancers involved will also use this experience as an opportunity to gain insight into the professional realm of dance by gaining knowledge and networking with professional dance companies and up and coming choreographers.

The representatives from the professional dance companies also act as an essential component of The Collaborative Dance Centre. The dance companies will have similar spatial needs but requirements will vary between genres in regards to set and costume design.

## Secondary Users

The secondary users of the space will also act as an integral element that impacts how the Collaborative Dance Centre functions. These users include the board of directors, administrative staff, creative department, and front desk, retail and restaurant staff. The CDA National Council will also act as the board of directors for The Collaborative Dance Centre. This includes representatives from dance companies, and art councils throughout Canada ("National Council, n.d.). The Collaborative Dance Centre will also have its own marketing director, accountant, and secretarial staff to assist with the short term operations and long term visions of the Winnipeg-based dance initiative. The creative team also plays an imperative role in delivering the intent of the project. The creative team includes the artistic director, curator, lighting and sound technicians, set designer, music director, musicians costume designer and seamstress, hairstylist

and make-up artist, digital media artist, stage crew. The front desk attendants and staff of the supporting typologies such as the restaurant, fabric/ dance store, and costume display and rentals also play an integral role in tending to the daily operations of The Collaborative Dance Centre.

## Tertiary Users

The tertiary users include maintenance, janitorial, and security staff, as well as the general public visiting the restaurant and retail space. The maintenance and janitorial staff will implement their duties outside of regular hours of operation. A security staff member will remain on site during all operational hours to ensure the safety of all users.

# User Analysis

User	Values	Activities	Needs
Work-Shop Participants	<ul style="list-style-type: none"> <li>• Comfortable learning environment</li> <li>• Hands-on learning</li> <li>• Physical activity</li> <li>• Artistic expression</li> </ul>	Learning choreography, configuring sets, brainstorming with facilitators, technicians and costume designer, selecting costume pieces, fittings, preparing for performance (costumes, hair and make-up), performing, viewing other performances, viewing exhibits	<p>Creation, rehearsal and performance: open space, mirrors, music, soft floor, cushioned surface for stretching, ballet barres, proper lighting, brainstorming area, accessible costume closet and storage for set pieces and technology to alter set, change/fitting rooms, lockable storage, intimate performance space, screening facility, eating area, water fountain</p> <p>Exhibition Space: diverse informative tools (ie, artifacts and other materials, pictures, videos, interactive technology), wayfinding mechanisms</p>

Table 1 User Analysis Table. Table by author.



User	Values	Activities	Needs
Artist-in-residency Participants: Choreographers	<ul style="list-style-type: none"> <li>• Comfortable learning environment</li> <li>• Receiving support, guidance and resources from dance professionals</li> <li>• Career development</li> <li>• Promote their work</li> <li>• Develop relationships with professional dance organizations, other choreographers and dancers</li> </ul>	Developing and teaching choreography, configuring sets, brainstorming with dance professionals, technicians, costume designer and photographer and film maker, fittings, selecting costume pieces, preparing for performance (costumes, hair and make-up), performing, viewing other performances networking, developing promotional tools	Open space, mirrors, music, soft floor, proper lighting, access to costume closet and storage for set pieces and technology to alter set, collaborating with technicians and stage crew, change rooms/fitting rooms, lockable storage, intimate performance space, screening facility, eating area, water fountain
Artist-in-Residency Participants: Dancers	<ul style="list-style-type: none"> <li>• Physical activity</li> <li>• Artistic expression</li> <li>• Comfortable learning environment</li> <li>• Receive support, guidance and resources from dance professionals</li> <li>• Gain dance experience</li> <li>• Develop relationships with professional dance organizations, choreographers, and other dancers</li> </ul>	Stretching, rehearsing, preparing for performances (costumes, hair and make-up), being filmed and photographed for promotional tools, and networking	Open space, mirrors, music, soft floor, cushioned area for stretching, ballet barres, change rooms/fitting rooms, lockable storage, intimate performance space, eating area

User	Values	Activities	Needs
Dance Professionals: WorkShop Facilitators	<ul style="list-style-type: none"> <li>• Create a comfortable learning environment</li> <li>• Inspire people through dance</li> <li>• Make dance accessible</li> <li>• Community outreach</li> </ul>	Teaching choreography, brainstorming with participants, costume designers, technicians, artistic director, curator, and other professionals, facilitating set and costume design, networking	Rehearsal and performance space: open space, mirrors, music, soft floor, cushioned surface for stretching, ballet barres, proper lighting, accessible costume closet and storage for set pieces and technology to alter set, change rooms, lockable storage, intimate performance space, screening facility, eating area
Dance Professionals: Artist-in-Residency Program	<ul style="list-style-type: none"> <li>• Reach out to emerging artists</li> <li>• Collaboration</li> <li>• Develop relationships with other professional dance organizations, emerging choreographers and dancers</li> </ul>	Collaborating with choreographers, costume designers, technicians, artistic director, curator, and other professionals, set and costume selection, directing photoshoots, collaborating with technicians and stage crew, networking, providing resources and guidance for dances and choreographers	Open space, mirrors, music, soft floor, accessible costume closet and storage for set pieces and technology to alter set, change rooms, lockable storage, intimate performance space, screening facility, office space, eating area

User	Values	Activities	Needs
Costume Designer and Seamstress	<ul style="list-style-type: none"> <li>• Creativity</li> <li>• Provide quality garments</li> <li>• Materialize the vision of the choreographers and workshop participants</li> </ul>	Sketching, selecting fabric, collaborating with workshop participants, choreographers and dance professionals to develop costume pieces for workshops and resident artist's performance pieces, preparing fabric, sewing, fitting	Horizontal work surface, vertical pin-up surface, storage for fabric, drawing and sewing supplies, temporary costume storage, sewing machines, adjacent to costume wardrobe, task lighting, horizontal surface for cutting and ironing, fabric and supply storage, fitting rooms, access to laundry facilities
Set Designer	<ul style="list-style-type: none"> <li>• Materialize the vision of the choreographers and workshop participants</li> <li>• Collaboration between workshop participants, residency artists and facilitators</li> <li>• Experimentation</li> </ul>	Brainstorming, researching, sketching, installing	Vertical work surface, tackable surface, computer, meeting space

User	Values	Activities	Needs
Musical Director and Musicians	<ul style="list-style-type: none"> <li>• Creativity</li> <li>• Innovation</li> <li>• Assist in materializing the musical vision of the choreographers and workshop participants</li> <li>• Sharing musical knowledge to workshop participants and resident artists</li> </ul>	Brainstorming with workshop participants, artist and residents, and dance professionals to determine musical scores, teach music classes	Acoustically sound rehearsal space, musical instruments, storage, seating
Hair Stylist and Make-up Artists	<ul style="list-style-type: none"> <li>• Creativity</li> <li>• Assist in materializing the vision of workshop participants and choreographers and dance professionals</li> </ul>	Brainstorming with workshop participants, artist and residents, and dance professionals to determine creative hair and make-up solutions, assist participants and choreographers with implementing hair and make-up	Appropriate lighting, sink, storage, mirror, horizontal surface, make-up and hair supplies
Curator	<ul style="list-style-type: none"> <li>• Educate the public about dance</li> <li>• Creativity</li> <li>• Fun</li> <li>• Entertainment</li> <li>• High level of organization</li> </ul>	Collaborating with dance professionals to develop exhibit, collaborating with marketing department to promote exhibit	Open space, access to building materials and equipment, appropriate lighting, minimal daylight, shipping and receiving area, meeting area

User	Values	Activities	Needs
Lighting Technician	<ul style="list-style-type: none"> <li>Supply effective and creative lighting and sound solutions to enhance the performance</li> </ul>	Collaborating with dance professionals, workshop participants, and choreographers, conducting light solutions during workshops, rehearsals and performances, implement lighting during workshops	Lighting control room adjacent to sound control room, good ventilation due to high heatload, lighting instruments, properly lit working conditions, positioned behind seating slightly elevated, central visual access to stage
Sound Technician	<ul style="list-style-type: none"> <li>Construct sound solutions to meet the needs of the production</li> </ul>	Brainstorming with dance professionals and participants to determine the best sound solutions, implement sound solutions during rehearsals and performances	Sound control room adjacent to lighting control room, sufficient sound equipment, high acoustic quality achieved through the proper placement of sound absorptive and resonating materials, acoustic control, control or isolation of sound generating devices, walls and ceiling surfaces designed for acoustic quality
Stage Crew	<ul style="list-style-type: none"> <li>Efficient service</li> <li>Meeting the needs of resident dancers and workshop facilitators</li> </ul>	Installing stage sets, conducting set changes during performances	Access to tools and building equipment and set pieces

User	Values	Activities	Needs
Digital Media Artist	<ul style="list-style-type: none"> <li>• Produce quality photographs and videos that showcase the workshops and the work of the residency artists</li> <li>• Assist emerging choreographers with the production of promotional tools that showcase their work</li> <li>• Create promotional tools for The Collaborative Dance Centre</li> </ul>	Photographing, filming, mentoring, and screening films	Proper lighting, camera-equipment, filming equipment, computer and editing equipment, screening facility
Artistic Director	<ul style="list-style-type: none"> <li>• Promote Canadian dance culture</li> <li>• Develop relationships with Canadian dance companies</li> <li>• Entertainment</li> <li>• Educate the public about dance and its supporting elements</li> <li>• Inspire the general public and emerging artists</li> <li>• Creativity</li> <li>• High level of organization</li> </ul>	Collaborating with artistic team and board of directors, developing community outreach programs, selecting candidates for the artist in residency program, seeking funding, acting as a liaison between professional dance organizations the general public and emerging artists, overseeing operations	Acoustic privacy, horizontal work surface, computer, filing storage, shelving, computer, printer, task lighting, task seating, conference room, brainstorming area, eating area

User	Values	Activities	Needs
Secretary	<ul style="list-style-type: none"> <li>• Efficient service</li> <li>• Ensure overall mission is met</li> <li>• High level of organization</li> </ul>	Overseeing operations, making phone calls, providing assistance with the application process for the artist-in-residency program, filing, attending monthly staff meetings, taking breaks	Adjacency to other office staff, horizontal work surface, task seating, shelving, filing cabinets, storage for office supplies, computer, printer and fax machines, photocopier, task lighting, eating area
Marketing Director	<ul style="list-style-type: none"> <li>• Promote Canadian dance culture</li> <li>• Ensure overall mission is met</li> <li>• Creativity</li> <li>• Meet the needs of the target markets</li> <li>• High level of organization</li> <li>• Develop relationships with professional dance organizations and community partners</li> </ul>	Public relations, developing promotional tools, networking, brainstorming with board of directors	Acoustic privacy, horizontal work surfaces, shelves, filing cabinets, storage for office supplies, vertical pin-up area, computers, printers and fax machines, task lighting, conference area, eating area

User	Values	Activities	Needs
Accountant	<ul style="list-style-type: none"> <li>• Accurate, efficient service</li> </ul>	Book-keeping, preparing financial records, payroll, accounts payable and receivable	Acoustic and visual privacy, horizontal work surfaces, shelving, filing cabinets, storage for office supplies, vertical pin-up area, computers, printers and fax machines, task lighting, eating area
Board of Directors	<ul style="list-style-type: none"> <li>• Ensure overall mission is met</li> <li>• Make dance accessible</li> <li>• Promote Canadian dance culture</li> <li>• Maintain a high level of organization</li> <li>• Meet the needs of the target markets</li> </ul>	Developing community outreach programs, selecting candidates for the artist-in-residency program, seeking funding, acting as a liason between professional dance organizations, the general public and emerging artists, overseeing operations, attending monthly meetings	Privacy, conference area, eating area
Front Desk Staff	<ul style="list-style-type: none"> <li>• Provide friendly, efficient and informative service</li> </ul>	Taking admission, navigating participants, providing program information, answering phones	Cash exchange area, storage for supplies, telephone, computers and printers



User	Values	Activities	Needs
Restaurant staff	<ul style="list-style-type: none"> <li>• Provide quality food and service</li> <li>• Provide entertainment</li> <li>• Engage with guests</li> </ul>	Storing food, preparing and cooking food, washing dishes, bartending, serving customers, setting and cleaning tables, taking reservations, taking breaks	Dry and refrigerated storage, counter space, oven, stove, dishwasher, sink, bar, beverage display, ice trays, host-ess desk, waiting area, tables, cash exchange area, lockable storage, staff room, washroom access
Dance Store and Costume Rental Staff	<ul style="list-style-type: none"> <li>• Provide quality products</li> <li>• Efficient service</li> <li>• Share knowledge</li> </ul>	Receiving and displaying merchandise, taking inventory, serving customers, taking breaks	Display areas for clothing, dance shoes, accessories, fabric, and costumes change rooms, tables for cutting fabric, storage, cash exchange area
Maintenance staff	<ul style="list-style-type: none"> <li>• Efficient service</li> </ul>	Conducting minor repairs, assisting curator with constructing exhibit	Access to storage for tools and other necessary supplies and equipment
Janitorial staff	<ul style="list-style-type: none"> <li>• Efficient service</li> </ul>	Cleaning floors, windows, washrooms	Access to storage for cleaning supplies and equipment
Security	<ul style="list-style-type: none"> <li>• Ensuring the safety of all users</li> </ul>	Opening and closing facility, monitoring entrance	Security monitors

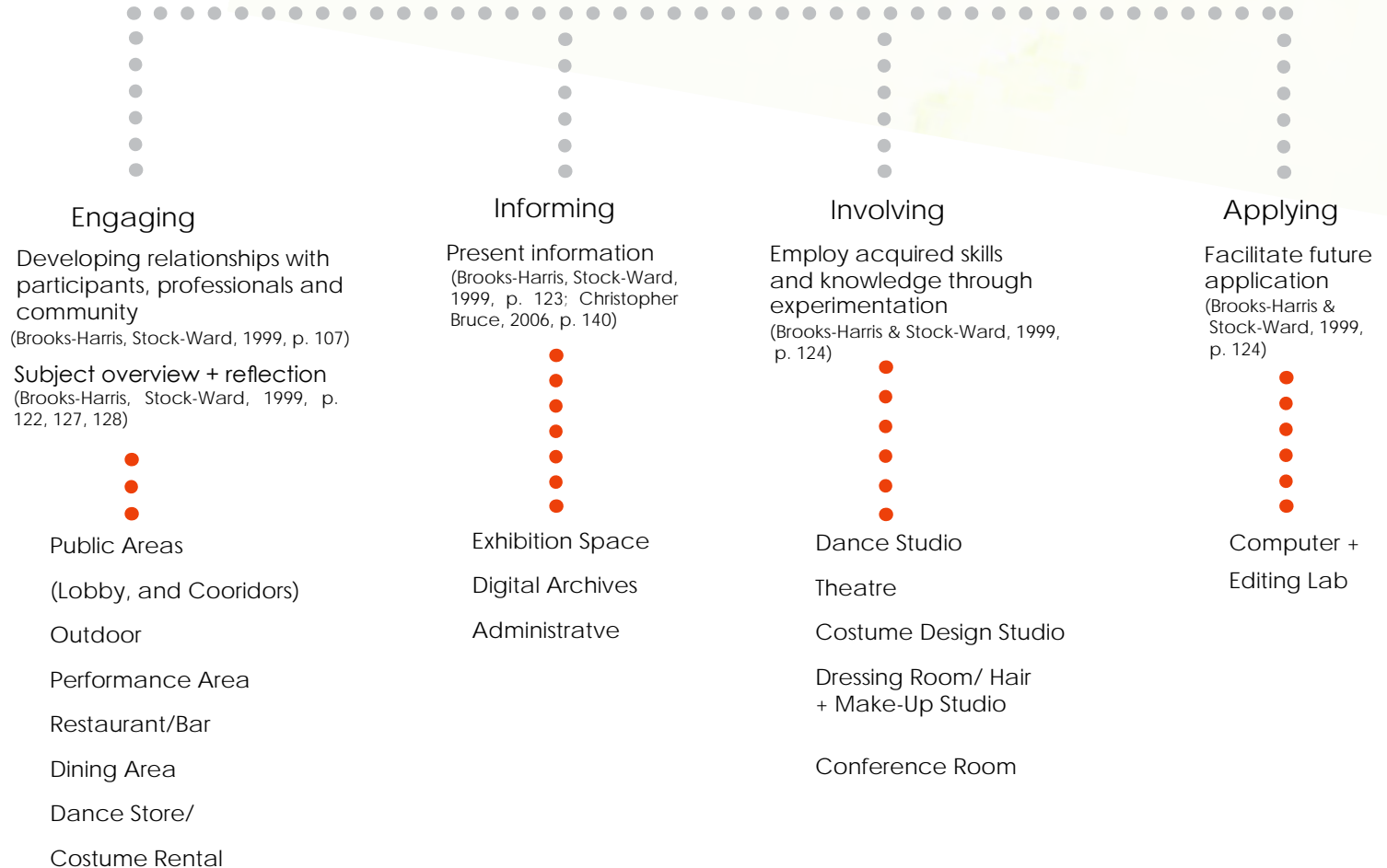
# Programmatic Activities

## Identifying Activity Areas

In order to define the programmatic activities that will exist within The Collaborative Dance Centre the various facilitation models associated with experiential learning theory have been examined. This dissection ensures that the activities that take place correlate with the experiential learning process. The range of activities also support notion of showcasing the multiple layers of dance culture, as well as meeting the values, activities, and needs of the users outlined in the previous section.

**Figure 112** (opposite page) Programmatic Activity Chart. Image by author. This chart is used to identify the required activity areas. This process is conducted by identifying and defining the facilitation modes associated with experiential learning and then defining activity areas that are associated with the various definitions. There are certain activity areas that fall under multiple facilitation methods, however, they are placed under the mode that best describes them.

# Experiential Learning



# Programmatic Activities

## Identifying Activity Areas

The following section defines the identified activity areas by stating their functions, physical and emotive requirements, allocated square footage, and approximate occupancy load. The following tables do not include all the activity areas, however due to the size of this project only the following spaces will be designed in detail.

Activity Area	Function	Physical Needs	Emotive Needs	Design Application
Lobby	The lobby presents a welcoming environment that greets, informs and guides patrons into the space, setting the tone for their future experience	<p>General Wayfinding mechanisms</p> <p>Furniture, Fixtures + Equipment Closet, information desk, task chairs, lounge chairs, sofa, coffee table</p>	Welcoming, dynamic, bold, inspiring, warm, engaging	<ul style="list-style-type: none"> <li>• large volume and scale</li> <li>• warm colors</li> <li>• soft textures</li> <li>• intricate patterns</li> </ul>

Table 2 Programmatic Activities Table. Table by author.

Activity Area	Function	Physical Needs	Emotive Needs	Design Application
Studio/Theatre	A studio space that can be transformed into a theatre to accommodate performances through the application of retractable seating, lighting/technical equipment and curtains	<p><b>General</b> Sloped or raked seating, high ceiling height, backstage (10'-15' on each side) permitting the placement of equipment and circulation of cast and crew (De Chiara, 2001, p. 741), resilient dance floor (p. 740), wheel chair access to theatre and backstage, humidity control, separate thermostat control, high acoustic quality (heavy dense, reflective) (p. 736), medium toned finishes (p. 735)</p> <p><b>Furniture, Fixtures + Equipment</b> Stage, black-out curtain, mirror, stage and general lighting, sound-system, lighting grid</p>	Flexible, dynamic, intimate setting, inspiring aesthetic, while not overshadowing artistic vision of performances	<ul style="list-style-type: none"> <li>• variety: seating, curtains, lighting</li> <li>• layers of flexible elements such as curtains</li> <li>• natural and theatrical light</li> </ul>

Activity Area	Function	Physical Needs	Emotive Needs	Design Application
Dance Studio	This large open volume is a designated area for dance classes and rehearsals.	<p>General Daylight, daylight control, exterior views, ventilation, high acoustic quality (De Chiara, 2001, p. 740), separate thermostat control</p> <p>Furniture, Fixtures and Equipment Resilient dance floor (p. 741), barres, mirrors, sound system</p>	Flexible, inspiring, dynamic, spacious	<ul style="list-style-type: none"> <li>• open volume</li> <li>• variety: translucent and opaque surfaces to control exposure</li> <li>• daylight</li> <li>• dynamic line</li> </ul>

Activity Area	Function	Physical Needs	Emotive Needs	Design Application
Interactive Archives	The interactive archives is a space that allows participants to access an extensive video and wardrobe library of performance repertoires and costumes belonging to professional dance companies from throughout Canada. The large screen within the digital archive area allows participants from below to gain visual access to the content.	<p>General Dark setting, spacious, visual access to theatre, flexible</p> <p>Furniture, Fixtures + Equipment Touch screen monitors, soft seating, limited daylight, wardrobe</p>	Engaging, inspiration, informative, intimate	<ul style="list-style-type: none"> <li>•small scale</li> <li>•organic forms, and pattern</li> </ul>

Activity Area	Function	Physical Needs	Emotive Needs	Design Application
Computer and Editing Lab	The computer and editing lab allows artists-in-residence to work with a facilitator to develop promotional tools	<p><b>General</b> Viewing area, adjacent to digital archives, well-lit area, daylight control</p> <p><b>Furniture, Fixtures + Equipment</b> Horizontal work surface, task seating, computers, projector, projection screen</p>	Comfortable, productive, inspiring, quiet	<ul style="list-style-type: none"> <li>•small scale</li> <li>•organic forms, and pattern</li> </ul>



Activity Area	Function	Physical Needs	Emotive Needs	Design Application
Exhibition Space	The exhibit space will present artifacts and digital mechanisms to support the various genres presented within the space. Certain materials used throughout the exhibition space will be selected based on their ability to initiate and respond to human movement. The exhibits are meant to act as engaging elements that reinforce the workshop content.	<p><b>General</b> Restricted daylight, wayfinding mechanisms (ie. graphics, signage)</p> <p><b>Furniture, Fixtures + Equipment</b> Display surfaces, storage, digital monitors, spotlighting, general lighting</p>	Engaging, dynamic, interactive	<ul style="list-style-type: none"> <li>• open volume</li> <li>• interactive, tactile surfaces</li> <li>• spot lighting</li> </ul>

Activity Area	Function	Physical Needs	Emotive Needs	Design Application
Dance Resource Center	An opportunity for emerging choreographers and dancers to seek guidance from professionals in regards to finding employment, receiving funding, writing grant proposals, and developing second careers related to the discipline of dance	<p><b>Furniture, Fixtures + Equipment</b> Computer, horizontal surface, soft seating, shelving</p>	Intimate, comfortable, inspiring	<ul style="list-style-type: none"> <li>• soft textures</li> <li>• organic forms</li> </ul>
Administrative Offices	A workspace for full-time and part-time administrative staff where focused and collaborative work will take place	<p><b>General</b> Daylight, daylight control, acoustic control, various degrees of privacy</p> <p><b>Furniture, Fixtures + Equipment</b> Horizontal work surface, task seating filing, shelving, task lighting, computer, printer, photocopier, telephone, fax machine</p>	Promotes efficiency, inspiring	<ul style="list-style-type: none"> <li>• open volume</li> <li>• organic pattern</li> <li>• soft texture</li> <li>• variety of warm and neutral colors</li> </ul>

Activity Area	Function	Physical Needs	Emotive Needs	Design Application
Conference Room	A meeting area for staff and participants that offers a high degree of acoustic privacy	<p><b>General</b> Acoustic privacy, light control</p> <p><b>Furniture, Fixtures + Equipment</b> Conference table, seating, projector, projection screen, smart board</p>	Inspiring, versatile	<ul style="list-style-type: none"> <li>• simple form to showcase views of dynamic gesture</li> <li>• small volume but perceived openness with glazing</li> </ul>
Public Corridors	All public corridors will be activated by offering opportunities to collaborate through movement and dialogue by offering extensive circulation, smooth flooring, and reflective surfaces to accommodate dance, and nooks, and writable surfaces	<p><b>General</b> Inset doorways or sliding doors, smooth flooring, reflective surfaces</p> <p><b>Furniture, Fixtures + Equipment</b> Barres, mirrors, soft seating, horizontal meeting surfaces, vertical writable surfaces</p>	Dynamic, flexible, inspiring	<ul style="list-style-type: none"> <li>• open space</li> <li>• dynamic views and vistas</li> <li>• neutral colors to emphasize vibrant colors in activity areas</li> </ul>

Space	QTY.	Area/ Space (Sq. Ft.)	Total Area	Designed Occ. Load
Lobby	1	570	570	15
Theatre/Studio	1	2721	2721	18
Stage	1	1065	1065	90
Seating				
Technician Booth	1	295	295	4
Sound Control	1	295	295	4
Dance Studio	1	1133	1133	20
Dance Shop + Cos- tume Rental	1	994	994	24
Interactive Archives	1	600	600	12
Computer + Editing Lab	1	215	215	2
Exhibition Space (integrated through- out)	-	-	-	-
Restaurant + Bar	1	1015	1015	60
Kitchen	1	1041	1041	7
Dance Resource Office/ Meeting Rm	2	45	90	8
Offices	1	300	300	6
Dressing Rooms	2	1082	1082	20
Hair + Make-Up Studio	1			12
Conference Room	2	300	600	10
General Storage	1	302	302	1

Table 3 Spatial Requirement Chart. Image by author.

Space	QTY.	Area/ Space (Sq. Ft.)	Total Area	Designed Occ. Load
Costume Storage	1	302	302	1
Water Closets	7 4	75 (f) 50 (m)	525 200	7 4
Maint. +Janitorial	1	225	225	1
Mechanical	1	60	60	1
Public Corridors	30% for circ.	4540	4540	-
<b>Total</b>			<b>18,170</b>	<b>327</b>

# Spatial Adjacencies Matrix

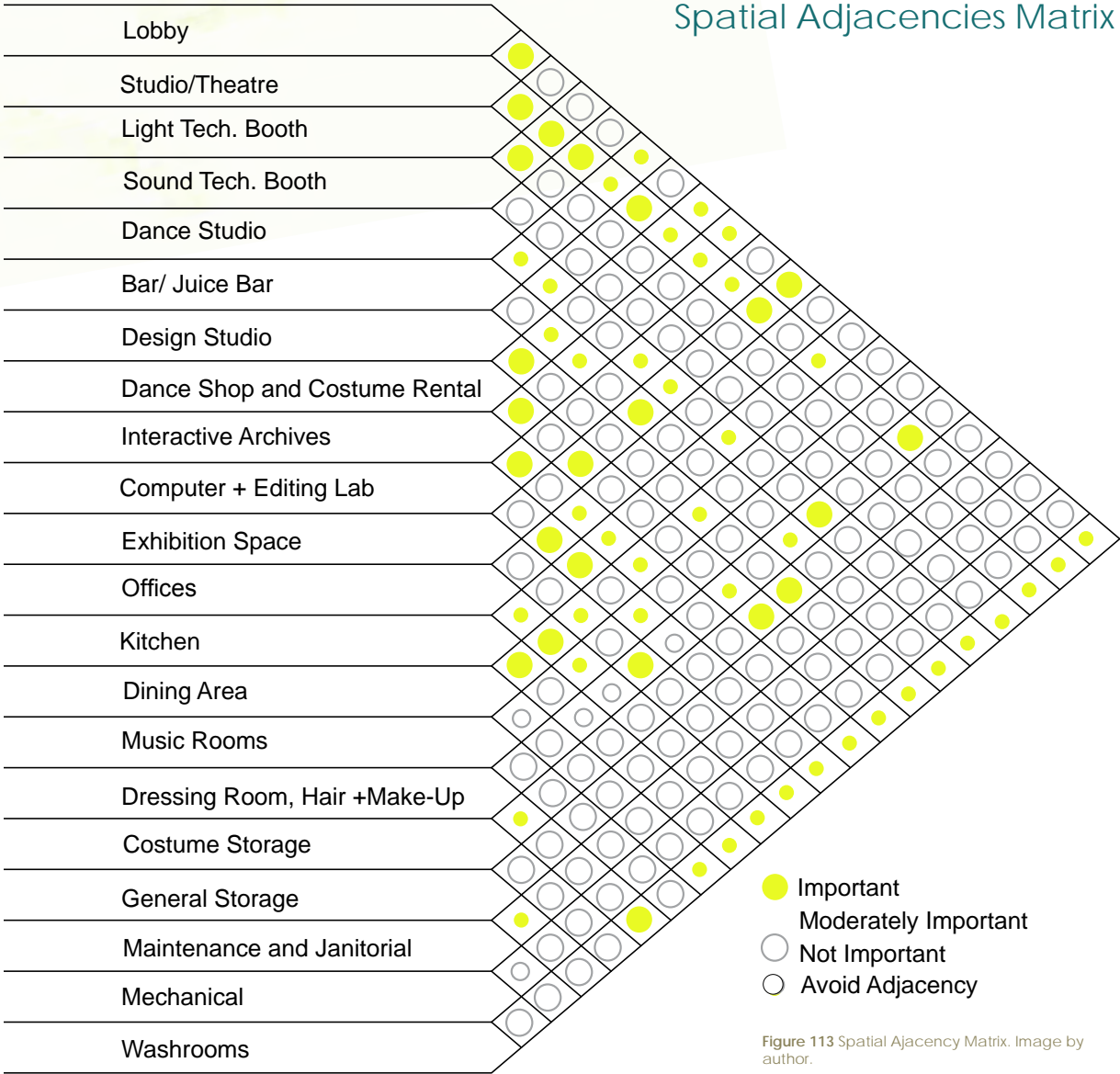


Figure 113 Spatial Adjacency Matrix. Image by author.

Activity Area	Street Acces	Vehicle Access	Security	Daylight	Views	Outdoor Space
Lobby	●	●	●	●	●	○
Studio/ Theatre	○	○	●	●	○	●
Light Technician Booth	○	○	○	○	○	○
Sound Technician Booth	○	○	○	○	○	○
Dance Studio	○	○	●	●	○	○
Dressing Rooms	○	○	●	○	○	○
Restaurant	●	○	●	●	●	●
Dining Area + Lounge	○	○	●	●	●	●
Dance Shop + Costume Rental	●	○	●	○	○	○

- Important
- Moderately Important
- Not Important
- Avoid Adjacency

Table 4 Spatial Adjacencies Table A. Table by author.

Activity Area	Street Acces	Vehicle Access	Security	Daylight	Views	Outdoor Space
Design Studio	○	○	●	●	●	○
Interactive Archives	○	○	●	●	●	●
Computer + Editing Lab	○	○	●	●	●	○
Music Rooms	○	○	●	●	●	○
Exhibition Space	○	○	●	○	○	○
Admin. Offices	○	○	●	●	●	○
Conf. Room	○	○	●	●	●	○
Costume Storage	○	○	●	○	○	○

- Important      ○ Not Important
- Moderately Important      ○ Avoid Adjacency



Activity Area	Street Acces	Vehicle Access	Security	Daylight	Views	Outdoor Space
General Storage	○	○	●	○	○	○
Maint. Janitorial	○	○	●	○	○	○
Mechanical	○	○	●	○	○	○
Shipping + Receiving	●	●	●	○	○	●

- Important
- Moderately Important
- Not Important
- Avoid Adjacency

Activity Area	Physical Sep.	Visual Access	Acoustic Access
Lobby		●	●
Studio/Theatre	●	●	
Light Tech. Booth	●	●	
Sound Tech. Booth	●	●	
Dance Studio	●	●	
Dressing Rooms	●	●	●
Restaurant		●	●
Dance Shop + Costume Rental		●	●
Design Studio		●	●
Interactive Archives		●	●
Comp. + Ed.Lab		●	●
Music Rooms	●		●

● Important

Table 5 Spatial Adjacencies Table B. Table by author.

Activity Area	Physical Sep.	Visual Access	Acoustic Access
Exhibition Space		●	●
Admin. Offices	●	●	
Conf. Room	●	●	
Public Cooridors		●	●
Costume Storage	●		
General Storage	●		
Maintenance + Janitorial	●		
Washrooms	●		
Shipping + Recieving	●		
Mechanical	●		

● Important

# Zoning

## First Floor

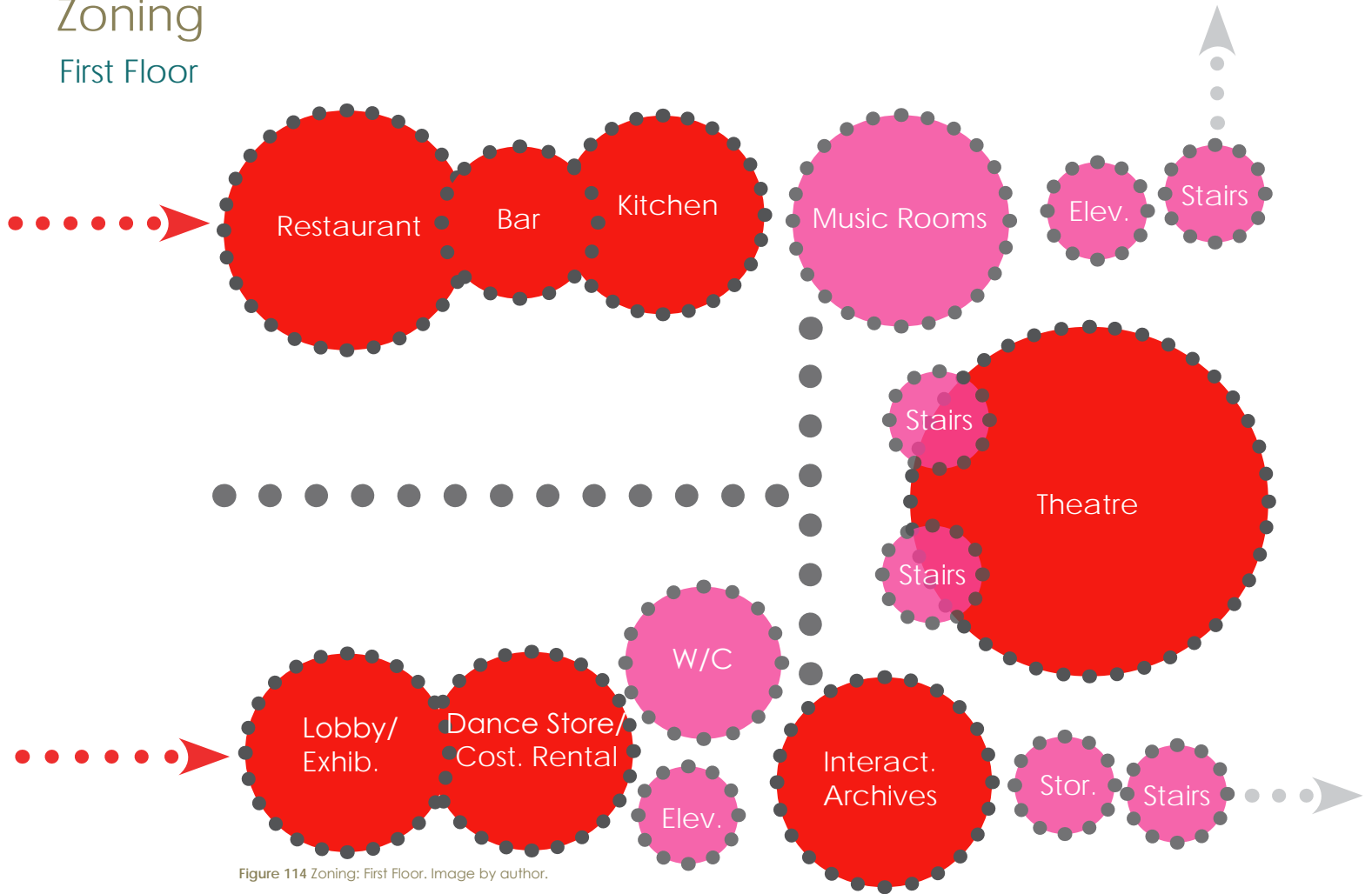


Figure 114 Zoning: First Floor. Image by author.

### Legend

- ● ● ● Exhibit Space/ Circulation
- ● ● ● Main Entrances
- ● ● ● Shipping + Receiving / Emerg. Exit
- Facilitation Zones
- Supportive Activity Zones

# Zoning

## Basement

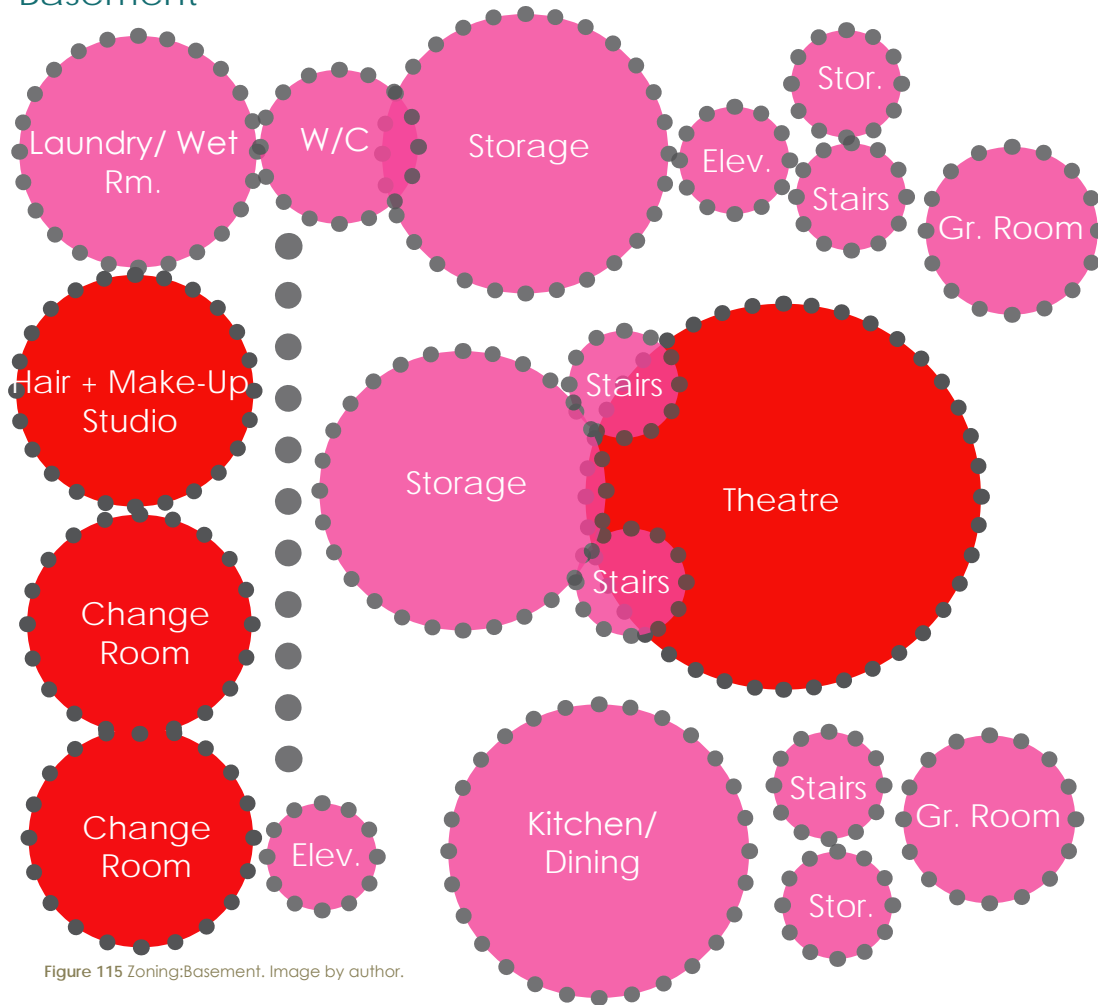
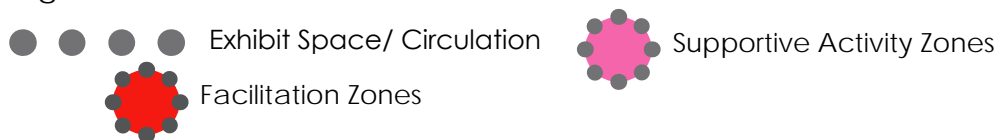


Figure 115 Zoning:Basement. Image by author.

### Legend



# Zoning

## Second Floor

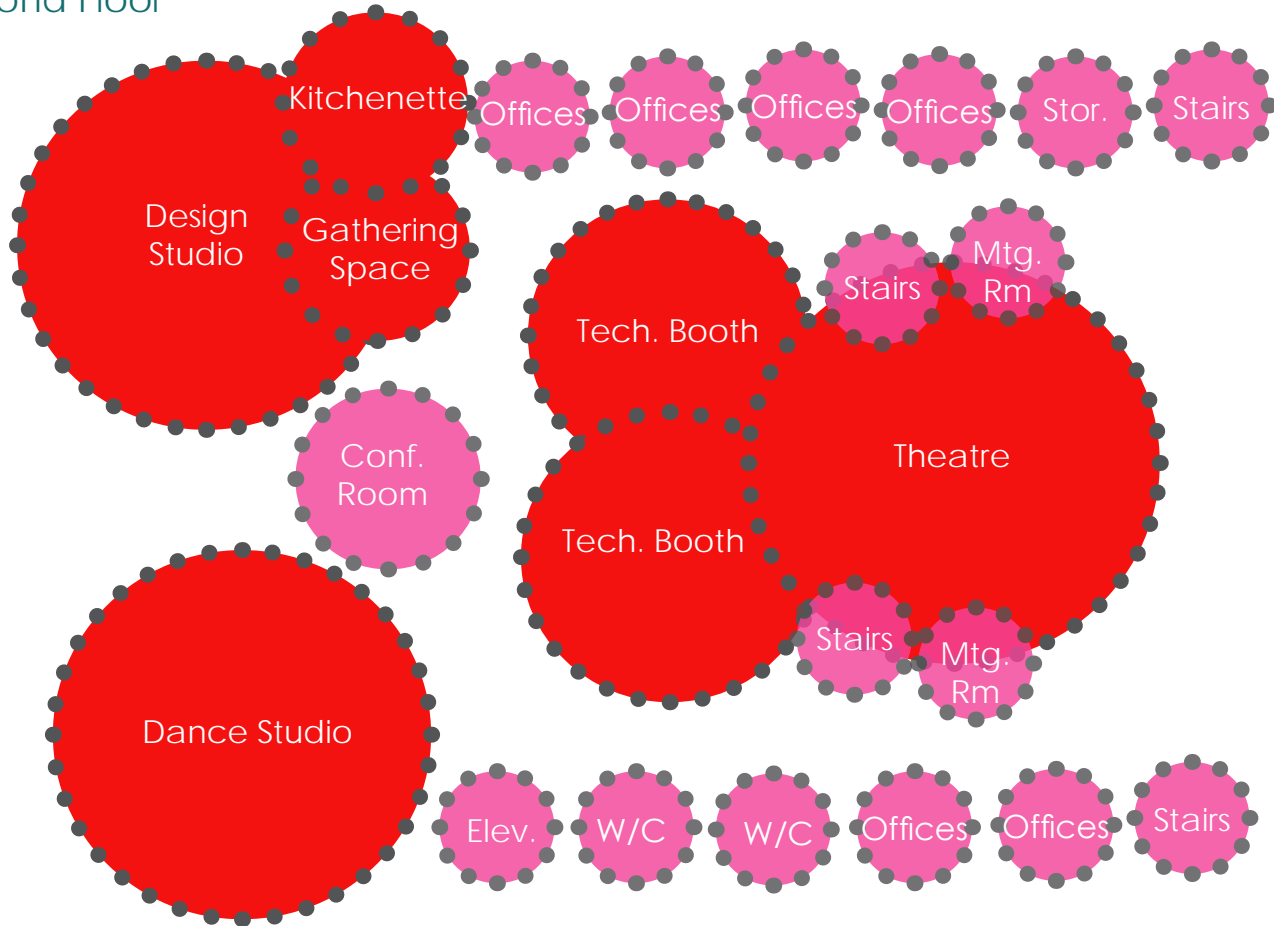




Figure 116 Zoning: Second Floor. Image by author.

### Legend

-  Facilitation Zones
-  Supportive Activity Zones

# Building Code Analysis

Information obtained from the National Building Code of Canada (2010) Section 3

National Research Council of Canada. Canadian Commission on Building and Fire Codes, (2010). *National Building code of Canada, 2010*. n.p.: National Research Council Canada, Institute for Research in Construction.

## Primary Occupancy Classification

**A-3.1.2.1(1)** Group A, Division 1

- o Schools and colleges, nonresidential

## Fire-Protection Classification

**3.2.2.10** The building faces two streets that are located less than 15m (49.2 ft) from 50% of the perimeter of the building

**3.2.2.23** Construction type: Non-Combustible

Sprinklers: placed throughout

## Occupant Load

**3.1.17.1** Designed Occupant Load – 327 people

## Exits

**3.4.2.1** Every floor area is required to consist of two exits

**3.4.2.3** The min. distance between exits one half the max. diagonal but no less than 9m for other spaces

**3.4.2.5** The travel distance to atleast one exit should not exceed 45m

## Mezzanine

**3.3.1.5A** A mezzanine must have a means of egress for every 2153 ft<sup>2</sup> (200m<sup>2</sup>)

## Vestibules

**3.2.8.5** Exits entering into an interconnected floor area must be accompanied by a vestibule for fire protection, which is spaced no greater than 5.91 ft (1.8 m ) apart.

## Water Closets

**3.7.2.2**

- 4 male
- 7 female

The background of the page is a white canvas filled with various yellow brushstrokes. These strokes are of different thicknesses and directions, creating a sense of movement and energy. Some strokes are curved, while others are more linear. The overall effect is a dynamic and artistic composition that frames the text.

# APPENDIX

## Finish Schedule + FFE

Figure 117 Abstraction of dancer in motion. Adapted from Tanya Peters, 2011. Photograph property of Tanya Peters. Copyright permission obtained September 13, 2011.



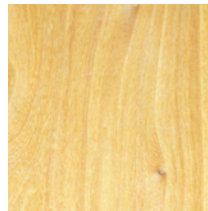
# Finishes



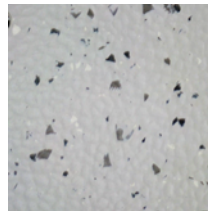
GF1



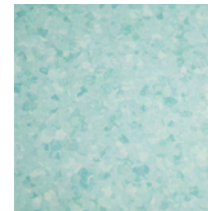
GF2



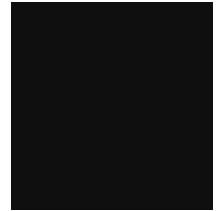
RW1



RF1



RF2



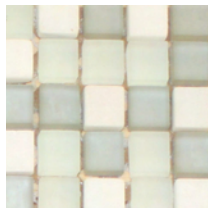
RF3



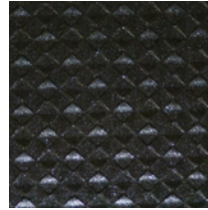
T1



VDF1



MT1



WT1



S1



S2



S3



S4



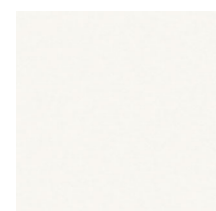
S5



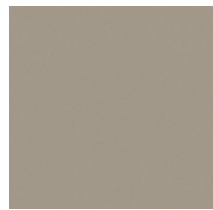
S7



S8



S9



S10



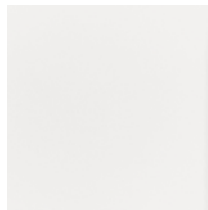
S11



S12



S13



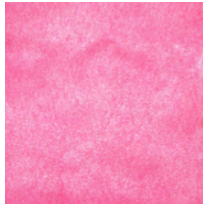
S14



S15

Figure 118 Material Collage. Images by author

\* Note: See Table 6 for a complete list of finishes



F1



F4



F5



F7



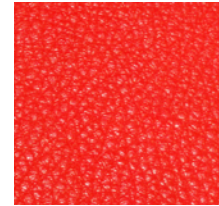
F8



F9



F10



F11



F13



F14



P2



P3



P4



P5



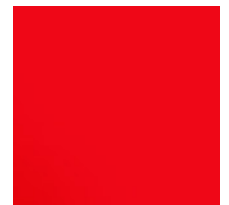
P6



P7



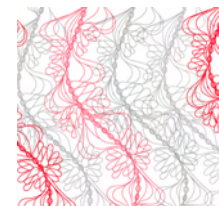
PC1



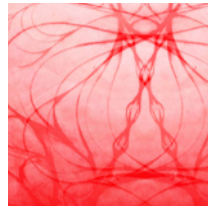
PC1



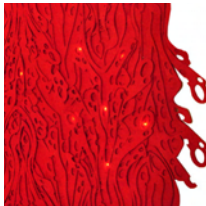
PC2



CG1



CG2



IAP



WB1



Sym.	Prod	Manuf.	Style	Color	Code	Fin.	Gauge	Website
GF1	Glass Flooring	Jockimo Inc.	Glass Grit	Clear				<a href="http://www.jockimo.com">http://www.jockimo.com</a>
G2	Glass Flooring	Jockimo Inc.	Glass Grit	White				<a href="http://www.jockimo.com">http://www.jockimo.com</a>
RW1	Reclaimed Wood	Wood Anchor	Solid Manitoba Oak - Mixed Grade			Stain: OSMO Savanna		<a href="http://www.woodanchor.com">http://www.woodanchor.com</a>
RF1	Resilient Flooring (Vinyl Fl)	Johnsonite	Melodia	Baby Blue 631				<a href="http://www.johnsonite.com/FlooringProducts/VinylFlooring/MelodiaHomogeneousSheetfile/tabid/777/Default.aspx">http://www.johnsonite.com/FlooringProducts/VinylFlooring/MelodiaHomogeneousSheetfile/tabid/777/Default.aspx</a>
RF2	Resilient Flooring (Rubber Flooring)	Johnsonite	City Scape	537 Boutique/ 21 Platinum		Hammered		<a href="http://www.johnsonite.com/FlooringProducts/RubberFlooring/CityScapeSpeckledRubberfile/tabid/759/Default.aspx">http://www.johnsonite.com/FlooringProducts/RubberFlooring/CityScapeSpeckledRubberfile/tabid/759/Default.aspx</a>
RF3	Rubber Flooring	Johnsonite	Defiant	Black 40				<a href="http://www.johnsonite.com/FlooringProducts/RubberFlooring/DefiantOilGreaseResistantRubberfile/tabid/761/Default.aspx">http://www.johnsonite.com/FlooringProducts/RubberFlooring/DefiantOilGreaseResistantRubberfile/tabid/761/Default.aspx</a>
VDF1	Vinyl Dance Floor	Tuchler	Drosselmeyer Dance Floor	Black, White				<a href="http://www.danceandstagefloors.com/Drosselmeyer-Professional-Ballet-Dance-Floor/default.aspx">http://www.danceandstagefloors.com/Drosselmeyer-Professional-Ballet-Dance-Floor/default.aspx</a>
SDF1	Sprung Floor	Rosco	Sprung Floor				2"	<a href="http://www.greatmats.com/products/rosco/index.php?gclid=CLbns97hqwCFUgDQAOdcxVZaQ">http://www.greatmats.com/products/rosco/index.php?gclid=CLbns97hqwCFUgDQAOdcxVZaQ</a>
MF1	Masonite Floor							

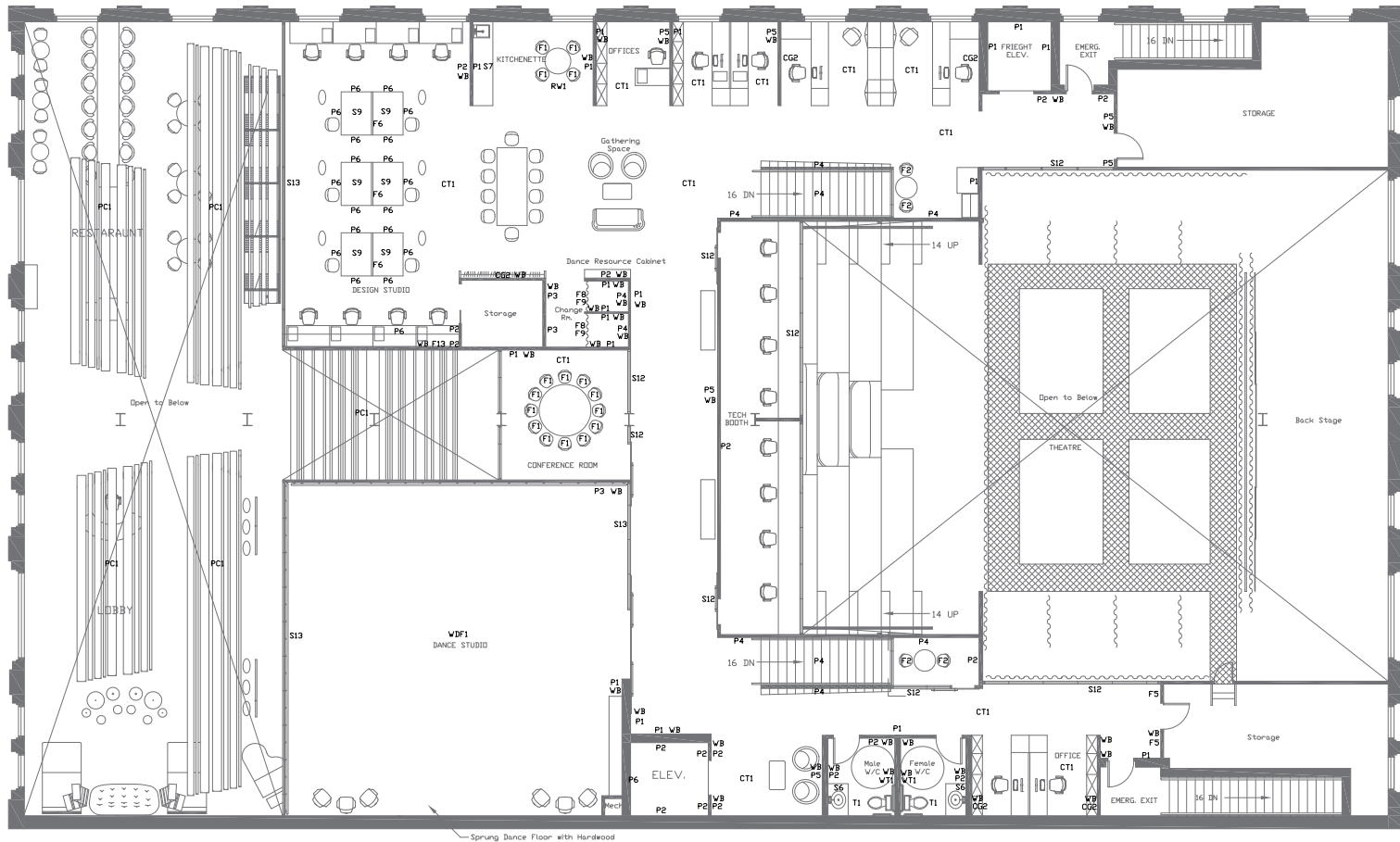
Table 6 Finish Schedule. Table by author.

Sym.	Prod	Manuf.	Style	Color	Code	Fin.	Gauge	Website
WDF1	Wood Dance Floor	Robbins Sports Surfaces	Bio-Cushion Classic					<a href="http://www.robbinsfloor.com/biocushion.html">http://www.robbinsfloor.com/biocushion.html</a>
T1	Tile	Ames	Babel	Grey	BABG1726			<a href="http://www.amestile.com/section.asp?pageid=16386">http://www.amestile.com/section.asp?pageid=16386</a>
CT1	Carpet Tile	Shaw Contract Group	Horizontal Edge Tile	67515				<a href="http://www.shawcontractgroup.com/Show/59115/67556">http://www.shawcontractgroup.com/Show/59115/67556</a>
MT1	Mosiac Tile	Ames	Bliss	Iceland	BS158			<a href="http://storefront.amestile.com/detaildo?action=prepare_detail&amp;itm_id=20873&amp;itm_index=0">http://storefront.amestile.com/detaildo?action=prepare_detail&amp;itm_id=20873&amp;itm_index=0</a>
WT1	Wall Tile	Ames	C-Project: Mini-Grid	Black	CPBM4			<a href="http://www.amestile.com/section.asp?pageid=12156">http://www.amestile.com/section.asp?pageid=12156</a>
S1	Solid Surface	3Form	Chroma	Cranberry		Renewable Matte Finish	1"	<a href="http://www.3-form.com/materials-chroma.php">http://www.3-form.com/materials-chroma.php</a>
S2	Solid Surface	3Form	Chroma	White Out		Renewable Matte Finish	1"	<a href="http://www.3-form.com/materials-chroma.php">http://www.3-form.com/materials-chroma.php</a>
S3	Solid Surface	3Form	Varia Ecoresin: Connection( with colored backing)	Passion, Vapor			1/16" (each style)	<a href="http://www.3-form.com/materials-varia_ecoresin-organics-connection_passion.php">http://www.3-form.com/materials-varia_ecoresin-organics-connection_passion.php</a>
S4	Solid Surface	Dupont	Corian	Hot				<a href="http://www2.dupont.com/DuPont_Home/en_US/index.html">http://www2.dupont.com/DuPont_Home/en_US/index.html</a>
S5	Solid Surface	Dupont	Corian	Glacier Ice				<a href="http://www2.dupont.com/DuPont_Home/en_US/index.html">http://www2.dupont.com/DuPont_Home/en_US/index.html</a>
S6	Solid Surface	Ice Stone		Snow Flurry				<a href="http://icestone.biz/">http://icestone.biz/</a>
S7	Solid Surface	3Form	100 Percent	Cut Grass		Sand Stone	1"	<a href="http://www.3-form.com/materials-100_percent.php">http://www.3-form.com/materials-100_percent.php</a>
S8	Solid Surface	Chemetal	Anodized Classic	Satin Silver Aluminum	909		.055"	<a href="http://www.chemetal.com/designs/900-anodized-classics">http://www.chemetal.com/designs/900-anodized-classics</a>

Sym.	Prod	Manuf.	Style	Color	Code	Fin.	Gauge	Website
S9	Solid Surface	Formica Laminate		Dover White	7197	Matte		<a href="http://www.formica.com/en/trade/ProductLine_Colors.aspx?prl=PRL_LAMINATE&amp;cls=CLS_SOLID_COLORS">http://www.formica.com/en/trade/ProductLine_Colors.aspx?prl=PRL_LAMINATE&amp;cls=CLS_SOLID_COLORS</a>
S10	Solid Surface	Wilsonart Laminate		Shadow	D96	Matte		<a href="http://samples.wilsonartcontract.com/c-16-laminate.aspx">http://samples.wilsonartcontract.com/c-16-laminate.aspx</a>
S11	Solid Surface	3Form	Alabaster	White/Grey			3/8"	<a href="http://www.3form.com/materials-stone-alabaster.php">http://www.3form.com/materials-stone-alabaster.php</a>
S12	Solid Surface	Pilkington Glass	Uncoated	Clear			6mm	<a href="http://www.pilkington.com/">http://www.pilkington.com/</a>
S13	Solid Surface	Dream Glass	Dream Glass	Mily White			3mm	<a href="http://www.dreamglass.es/">http://www.dreamglass.es/</a>
S14	Solid Surface	Gold Ray Industries	Satin Etch				6mm	<a href="http://www.goldrayindustries.com/">http://www.goldrayindustries.com/</a>
S15	Solid Surface	Pleasant Side	Mirror 4'x 8'		3M4896 CLMIR		3mm	<a href="http://www.pleasantside.com/C-404/Mirrors.aspx">http://www.pleasantside.com/C-404/Mirrors.aspx</a>
F1	Fabric	Kvadrat	25717	17				<a href="http://www.kvadrat.dk/">http://www.kvadrat.dk/</a>
F2	Fabric	Maharam	Layers Vineyard Small	Scarlet/Peony 002	465920			<a href="http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;group_cd=&amp;source=search&amp;curSkuNum=465920002">http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;group_cd=&amp;source=search&amp;curSkuNum=465920002</a>
F3	Fabric	Maharam	Layers Vineyard Large	Taupe/Crimson 004	465921			<a href="http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;group_cd=&amp;source=search&amp;curSkuNum=465921004">http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;group_cd=&amp;source=search&amp;curSkuNum=465921004</a>
F4	Fabric	Robert Allen	Sensuade	Cardinal				<a href="http://robertalendesign.com">http://robertalendesign.com</a>
F5	Fabric	Maharam	Agency	Unique 002	466001			<a href="http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;source=csearch&amp;curSkuNum=466001002">http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;source=csearch&amp;curSkuNum=466001002</a>
F6	Fabric	Maharam Kvadrat	Divina	886	460730			<a href="http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;group_cd=&amp;source=search&amp;curSkuNum=460730956">http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;group_cd=&amp;source=search&amp;curSkuNum=460730956</a>

Sym.	Prod	Manuf.	Style	Color	Code	Fin.	Gauge	Website
F7	Fabric	Maharam	Centric	Lead 002	466056			<a href="http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;group_cd=&amp;source=search&amp;curSkuNum=466056001">http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;group_cd=&amp;source=search&amp;curSkuNum=466056001</a>
F8	Fabric	Maharam	Tender	Glacier 001	283290			<a href="http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;group_cd=&amp;source=search&amp;curSkuNum=283290003#">http://www.maharam.com/scripts/vl.cgi?script=v2_details&amp;group_cd=&amp;source=search&amp;curSkuNum=283290003#</a>
F9	Fabric	Robert Allen	Sensuade	Cardinal				<a href="http://robertallendesign.com">http://robertallendesign.com</a>
F10	Fabric	Garrett	Pearlescence	Iridium	P-390			<a href="http://www.garrettleather.com/content/pages/pearl">http://www.garrettleather.com/content/pages/pearl</a>
F11	Fabric	Spinney-beck	Amazon	Jaguar	AM-3011			<a href="http://www.spinneybeck.com/ColorBook/Productcolordescription.aspx?ProductID=86">http://www.spinneybeck.com/ColorBook/Productcolordescription.aspx?ProductID=86</a>
F12	Fabric	Texaa	Vibrasto	Ecorce MR210				<a href="http://www.texaa.com/products/vibrasto/">http://www.texaa.com/products/vibrasto/</a>
F13	Fabric	CF Stinson	Vertical Surface: Raffoso	Rice	RAF11			<a href="http://www.cfstinson.com/Finishes/SampleBrowser.jsp?lid=1001&amp;ts=raffoso&amp;srk=3212072793952068392&amp;rf=Matching&amp;rfp=true&amp;lsc=239">http://www.cfstinson.com/Finishes/SampleBrowser.jsp?lid=1001&amp;ts=raffoso&amp;srk=3212072793952068392&amp;rf=Matching&amp;rfp=true&amp;lsc=239</a>
F14	Fabric	Texas Scenic Co.	Velour	Americian Ash Rose				<a href="http://www.texasscenic.com/curtains.html">http://www.texasscenic.com/curtains.html</a>
P1	Paint	Clover-dale Paint	GY4	Mountain Peak	8772			<a href="http://www.cloverdalepaint.com/home_owners/colours_design/colour_palette.htm">http://www.cloverdalepaint.com/home_owners/colours_design/colour_palette.htm</a>
P2	Paint	Benjamin Moore		Kingsport Gray	HC-86			<a href="http://www.benjaminmoore.com/en-us/for-your-home/color-gallery?cd=HC-86&amp;col=HC#ces=kingsport">http://www.benjaminmoore.com/en-us/for-your-home/color-gallery?cd=HC-86&amp;col=HC#ces=kingsport</a>
P3	Paint	Benjamin Moore		Italiano Rose	2087-30			<a href="http://www.benjaminmoore.com/en-us/paint-color/italianorose">http://www.benjaminmoore.com/en-us/paint-color/italianorose</a>

Sym.	Prod	Manuf.	Style	Color	Code	Fin.	Gauge	Website
P4	Paint	Benjamin Moore	11-C	Neon Red	2087-10			<a href="http://www.benjaminmoore.com/en-us/for-your-home/color-gallery#&amp;ce_s=neon%20red&amp;ce_vm=1">http://www.benjaminmoore.com/en-us/for-your-home/color-gallery#&amp;ce_s=neon%20red&amp;ce_vm=1</a>
P5	Paint	Cloverdale Paint		Ocean Blues	7414			<a href="http://www.cloverdalepaint.com/home_owners/colours_design/colour_palette.htm">http://www.cloverdalepaint.com/home_owners/colours_design/colour_palette.htm</a>
P6	Paint	Cloverdale Paint	AC1-1	Mustard Field	AC 103			<a href="http://www.cloverdalepaint.com/home_owners/colours_design/colour_palette.htm">http://www.cloverdalepaint.com/home_owners/colours_design/colour_palette.htm</a>
P7	Paint	Cloverdale Paint	5E	Kitty Kitty	8253			<a href="http://www.cloverdalepaint.com/home_owners/colours_design/colour_palette.htm">http://www.cloverdalepaint.com/home_owners/colours_design/colour_palette.htm</a>
PC1	Interior Powder Coating	Tiger Drylac		RAL 3002	89/30450	Fine Texture		<a href="http://www.signalcontrol.com/products/tiger_drylac/Tiger_Drylac_RAL_Powder_Coat_Color_Chart.pdf">http://www.signalcontrol.com/products/tiger_drylac/Tiger_Drylac_RAL_Powder_Coat_Color_Chart.pdf</a>
PC2	Interior Powder Coating	Tiger Drylac		RAL 9003	89/11020	Fine Texture		<a href="http://www.signalcontrol.com/products/tiger_drylac/Tiger_Drylac_RAL_Powder_Coat_Color_Chart.pdf">http://www.signalcontrol.com/products/tiger_drylac/Tiger_Drylac_RAL_Powder_Coat_Color_Chart.pdf</a>
CG1	Custom Graphic	Designed by Author	Torque	Red/Pink/Grey				
CG2	Custom Graphic	Designed by Author	Abstracted Motion	Red/white				
IAC	Inter. Acoustic Panel	Designed by Author	The Cha	Red				
WB	Wall Base	Johnsonite	Traditional Wall Base	009 Clay				<a href="http://www.johnsonite.com/Default.aspx?tabid=810">http://www.johnsonite.com/Default.aspx?tabid=810</a>



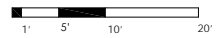
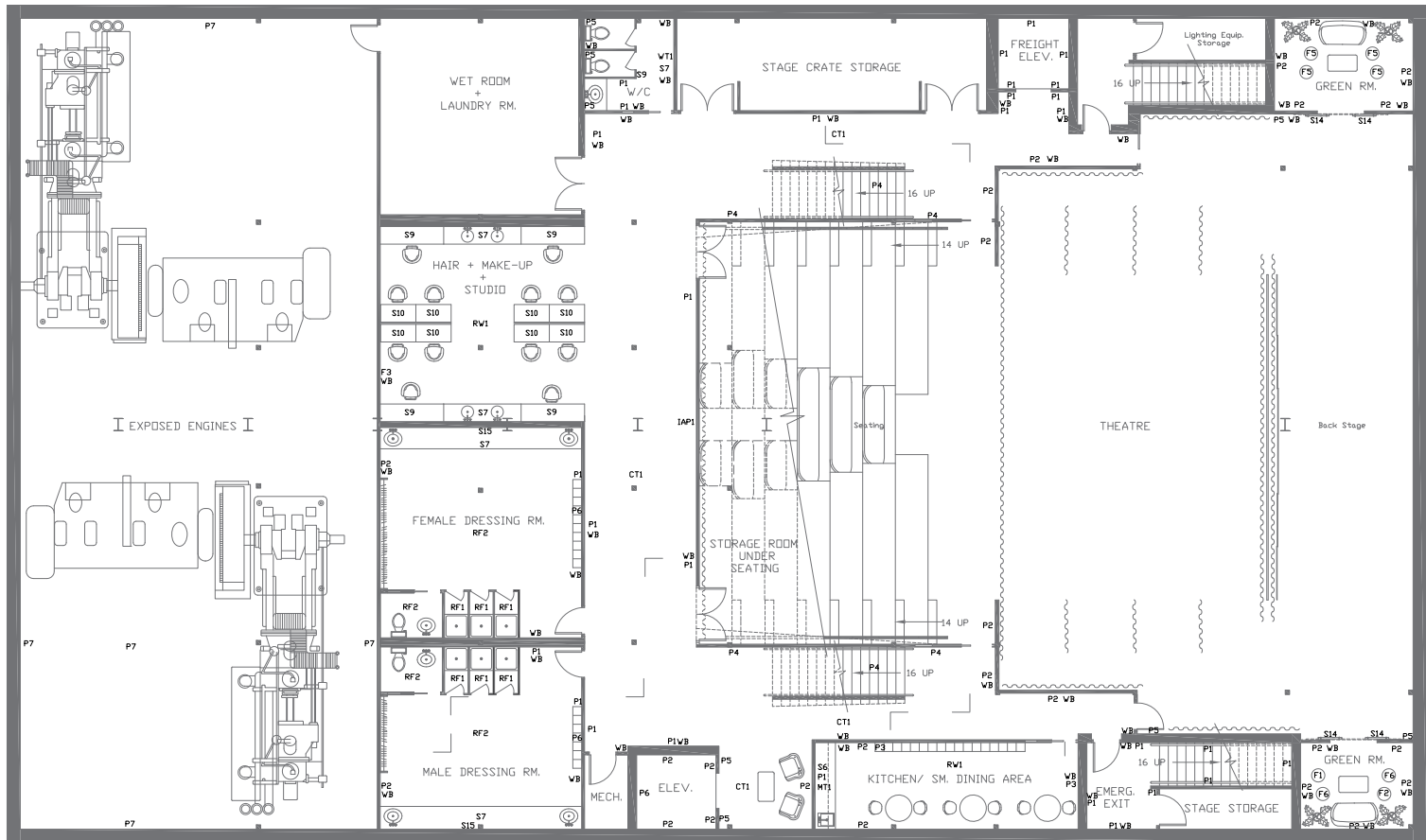
## Finish Key Plan: First Floor

Figure 119 Finish Key Plan: First Floor

### Legend

GF1 GLASS FLOORING	S10 WILSONART PLASTIC LAMINATE	P5 BENJAMIN MOORE NEWBURG GREEN
GF2 GLASS FLOORING	S11 3FORM ALABASTER	P6 GLOVER PAINT MUSTARD FIELD
RW1 RECLAIMED WOOD FLOORING	S12 TRANSPARENT GLAZING	P7 GLOVERDALE PAINT KITTY KITTY
RF1 JOHNSONITE RUBBER FLOORING	F1 KVALDRAT 25717	PCI1 TIGER INTER. POWDER COATING
RF3 JOHNSONITE RESILIENT FLOORING	F2 MAHARAM LAYERS VINEYARD SMALL	PCI2 TIGER INTER. POWDER COATING
T1 AMES TILE	F3 MAHARAM LAYERS VINEYARD LARGE	CG2 CUSTOM GRAPHIC
CT1 SHAW CARPET TILE	F4 ROBERT ALLEN SENSUADE	IAP1 CUSTOM INTERACTIVE
VB1 VINYL DANCE FLOOR	F5 MAHARAM AGENCY	
WT1 AMES MOSAIC TILE	F6 KVALDRAT SYRNA	ACUSTIC PANEL
WT11 AMES WALL TILE	F7 MAHARAM CENTRIC	
S1 3FORM CHROMA RESIN CRANBERRY	F8 MAHARAM TENDER	
S2 3FORM CHROMA RESIN WHITE DUT	F9 ROBERT ALLEN SENSUADE	
S3 3FORM EPORESIN	F10 GARRET PEARLESCENCE	
S4 CORIAN HET	F11 SPINNEYBECK AMAZIN	
S2 CORIAN GLACIER ICE	F12 TEXAA VIBRASTO	
S6 ICE STONE CONCRETE AND RECYCLED GLASS COUNTERTOPS	F13 TEXAS SCENIC GIG VELDUR	
S8 ALUMINUM	P1 BENJAMIN MOORE KINGSFORT GRAY	
S9 FORMICA PLASTIC LAMINATE	P3 BENJAMIN MOORE ITALIANO ROSE	
	P4 BENJAMIN MOORE NEON RED	

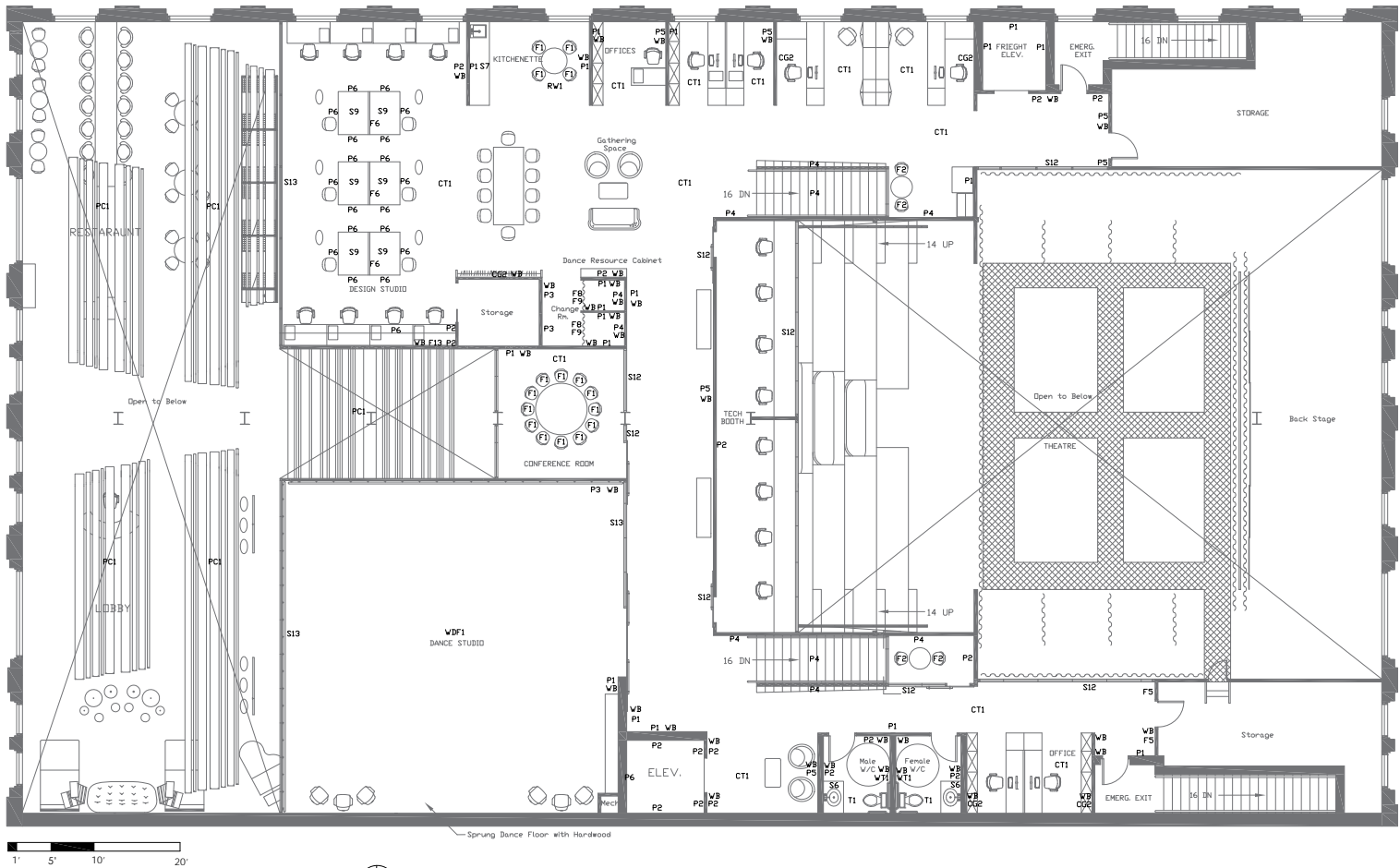




Finish Key Plan: Basement   
 Figure 120 Finish Key Plan: Basement. Images by author.

### Legend

- |      |   |      |                                |
|------|---|------|--------------------------------|
| RW1  | RECLAIMED WOOD FLOORING                           | P5   | BENJAMIN MOORE NEWBURG GREEN   |
| RF1  | JOHNSONITE RUBBER FLOORING                        | P6   | CLOVERDALE PAINT MUSTARD FIELD |
| RF2  | JOHNSONITE RESILIENT FLOORING                     | P7   | CLOVERDALE PAINT KITTY KITTY   |
| RF3  | JOHNSONITE RUBBER FLOORING                        | CGI  | CUSTOM GRAPHIC                 |
| TI   | AMES TILE   | JHFI | CUSTOM INTERACTIVE             |
| CT1  | SHAW CARPET TILE                                  | AC   | ACOUSTIC PANEL                 |
| VDF1 | VINYL DANCE FLOOR                                 | WB   | JOHNSONITE WALL BASE           |
| MT1  | AMES MOSAIC TILE                                  |      |                                |
| WV1  | AMES WALL TILE                                    |      |                                |
| S7   | 3FORM 100 PERCENT                                 |      |                                |
| S9   | FERRERA PLASTIC LAMINATE                          |      |                                |
| S10  | WILSONART PLASTIC LAMINATE                        |      |                                |
| S6   | ICE STONE CONCRETE AND RECYCLED GLASS COUNTERTOPS |      |                                |
| S14  | FROSTED GLAZING                                   |      |                                |
| M1   | MIRROR  |      |                                |
| P1   | CLOVERDALE PAINT MOUNTAIN PEAK                    |      |                                |
| P2   | BENJAMIN MOORE KINGSFORD GRAY                     |      |                                |
| P3   | BENJAMIN MOORE ITALIANO ROSE                      |      |                                |
| P4   | BENJAMIN MOORE MORN RED                           |      |                                |



## Finish Key Plan: Second Floor

Figure 120 Finish Key Plan: Second Floor. Images by author.

### Legend

RW1	RECLAIMED WOOD FLOORING	F13	CF STINSON TACKABLE SURFACE
T1	AMES TILE	P1	CLOVERDALE PAINT MOUNTAIN PEAK
CT1	SHAW GARRET TILE	P2	BENJAMIN MOORE KINGSFORD GRAY
WDF1	WOOD DANCE FLOOR	P3	BENJAMIN MOORE ITALIAND ROSE
W11	AMES MOSAIC TILE	P4	BENJAMIN MOORE NEON RED
W11	AMES WALL TILE	P5	BENJAMIN MOORE NEWBURG GREEN
S6	ICE STONE CONCRETE AND RECYCLED GLASS COUNTERTOPS	P6	CLOVER PAINT MUSTARD FIELD
S7	SPERM 100 PERCENT FIBRICA PLASTIC LAMINATE	P7	CLOVERDALE PAINT KITTY KITTY
S9	SPERM 100 PERCENT WILSONART PLASTIC LAMINATE	CG1	CUSTOM GRAPHIC
S10	TRANSPARENT GLAZING	IAP1	CUSTOM INTERACTIVE ACOUSTIC PANEL
S13	LIQUID CRYSTAL GLAZING		
F1	KVADRAT 25717		
F2	MAHARAM LAYERS VINEYARD SMALL		
F4	ROBERT ALLEN SENSUADE		
F6	KVADRAT DIVINA		
F8	MAHARAM TENDER		
F9	ROBERT ALLEN SENSUADE		

# FFE

## Furnishings

Item #	Manuf.	Style	Color	Location	Website
1	Knoll	Saarinen Tulip Chair	White/Red (custom), White/Pink White/Agency (custom)	Restaurant, Music Room, Conference Room, Second Level and Basement Dining Spaces, Small Meeting Rooms	<a href="http://www.knoll.com/products/product.jsp?prod_id=39">http://www.knoll.com/products/product.jsp?prod_id=39</a>
2	Knoll	Saarinen Dining, Side, Coffee Table	White, Taupe (custom, Red, Pink (custom)	Restaurant, Dance Shop + Cost. Rental, Small Meeting Rooms,	<a href="http://www.knoll.com/products/product.jsp?prod_id=612">http://www.knoll.com/products/product.jsp?prod_id=612</a>
3	Herman Miller	Nelson Swag Leg Chair	Taupe (custom)	Restaurant	<a href="http://www.hermanmiller.com/Products/Nelson-Swag-Leg-Chair">http://www.hermanmiller.com/Products/Nelson-Swag-Leg-Chair</a>
4	Adelta	Ball Chair-Eero Aarnio	White/Red	Digital Archives	<a href="http://www.eero-aarnio.com/23">http://www.eero-aarnio.com/23</a>
5	Arflex	Mints	White/Stainless Steel	Bar	<a href="http://www.arflex.it/prodotti/sk_prodotti.asp?head=14&amp;cat_id=113&amp;titolo=cosa&amp;div_id=">http://www.arflex.it/prodotti/sk_prodotti.asp?head=14&amp;cat_id=113&amp;titolo=cosa&amp;div_id=</a>
6	Walter Knoll	Turtle Bar Stool	Pink (custom)	Bar	<a href="http://www.architonic.com/pmsht/turtle-barstool-walter-knoll/1066548">http://www.architonic.com/pmsht/turtle-barstool-walter-knoll/1066548</a>
7	Emeco	Kong Stool (armless)	Stainless Steel	Bar	<a href="http://www.shopstyle.com/product/philippe-starck-room-board-bar-furniture-for-emeco-seat-pad-for-kong-chair-and-stool/122856993">http://www.shopstyle.com/product/philippe-starck-room-board-bar-furniture-for-emeco-seat-pad-for-kong-chair-and-stool/122856993</a>
8	COR	Circo	White	Dance Shop/ Costume Rental	<a href="http://www.architonic.com/pmviw/circo-barstool-cor/1024537">http://www.architonic.com/pmviw/circo-barstool-cor/1024537</a>

Table 7 Furniture Schedule. Table by author.

Item #	Manuf.	Style	Color	Location	Website
9	Herman Miller	Eames Molded Plastic Armchair	Aqua Sky, Lime Yellow	Offices, Dance Studio	<a href="http://www.dwr.com/product/eames-molded-plastic-armchair-dar.do">http://www.dwr.com/product/eames-molded-plastic-armchair-dar.do</a>
10	Swedese	Log Bench	Laminated Oak Veneer	Second Floor Corridor	<a href="http://www.swedese.se/stools-and-benches/log-pall/">http://www.swedese.se/stools-and-benches/log-pall/</a>
11	Ronan and Erwan Bourrellec	Ploum Sofa (large)	Grey	Lobby	<a href="http://www.bouroullec.com/">http://www.bouroullec.com/</a>
12	Steelcase Turnstone	Alight Lounge Round Ottoman (without legs)	Custom Upholstery: Kvadrat Divina, Maharam Vineyard Small, Maharam Layers Vineyard Large, Maharam Agency	Lobby, Green Rooms, Music Room	<a href="http://www.designpublic.com/steelcase-turnstone-alight-lounge-round-ottoman">http://www.designpublic.com/steelcase-turnstone-alight-lounge-round-ottoman</a>
13	Kallemo	Breatrix Sofa	Chrome	Second Level Gathering Space	<a href="http://www.kallemo.se/sofas-easychairs/beatrrixsofa.htm">http://www.kallemo.se/sofas-easychairs/beatrrixsofa.htm</a>
14	LOLL Designs	Satellite Cocktail Rectangle Table	Taupe, White, Red	Adjacent to Elevator, Second Level Gathering Space	<a href="http://www.designpublic.com/loll-designs-satellite-cocktail-rectangle-table">http://www.designpublic.com/loll-designs-satellite-cocktail-rectangle-table</a>
16	Bonaldo	Lei Hi	White	Design Studio	<a href="http://www.bonaldo.it/prodotti/scheda_prodotto.asp?IDC=3&amp;IDP=51">http://www.bonaldo.it/prodotti/scheda_prodotto.asp?IDC=3&amp;IDP=51</a>
17	Knoll	Equity Conf. Table	White	Design Studio	<a href="http://www.knoll.com/products/product.jsp?prod_id=845">http://www.knoll.com/products/product.jsp?prod_id=845</a>

Item #	Manuf.	Style	Color	Location	Website
18	Onecollection	Poet Table	Grey/ Red Grey/Blue (custom)	Green Rooms	<a href="http://www.dwr.com/product/poet-sofa.do">http://www.dwr.com/product/poet-sofa.do</a>
19	Kallemo	Beatrix Easy Chair	Charcoal	Adjacent to Elevator	<a href="http://www.kallemo.se/sofas-easychairs/beatrix.htm">http://www.kallemo.se/sofas-easychairs/beatrix.htm</a>
20	Herman Miller	SAYL	Red, Green Apple	Tech Booth, Design Studio, Digital Archives, Offices	<a href="http://www.hermanmiller.com/Products/SAYL-Chairs">http://www.hermanmiller.com/Products/SAYL-Chairs</a>
21	Herman Miller	Teneo	White, Taupe	Offics, Design Studio, Music Rooms, Tech Booth,	<a href="http://www.hermanmiller.com/Search?topSearchText=teneo+storage">http://www.hermanmiller.com/Search?topSearchText=teneo+storage</a>
22	Herman Miller	Avive Desk	White	Design Studio, Offices, Tech Booth	<a href="http://www.hermanmiller.com/Products/Avive-Table-Collection">http://www.hermanmiller.com/Products/Avive-Table-Collection</a>

## Lighting

Item #	Manuf.	Style	Color	Website
1	Cooper Lighting	Cirque 4-AIP / 4-ADP / 4-IP / 4-DP Suspended Rounds- 4"	White	<a href="http://www.cooperindustries.com/content/public/en/lighting/products/suspended_linear_direct_indirect/_135349.brands.lighting!neo_ray!suspended_rounds.html">http://www.cooperindustries.com/content/public/en/lighting/products/suspended_linear_direct_indirect/_135349.brands.lighting!neo_ray!suspended_rounds.html</a>
2	Halo Lighting	Adjustable Spot Baffle	White	<a href="http://www.lightinguniverse.com/recessed-lighting-trims/halo-lighting-2412p-725in-adjustable-spot-baffle-recessed-light-trim-white_g261013.html?linkloc=catalogProductItemsName">http://www.lightinguniverse.com/recessed-lighting-trims/halo-lighting-2412p-725in-adjustable-spot-baffle-recessed-light-trim-white_g261013.html?linkloc=catalogProductItemsName</a>

Table 9 Furniture Schedule. Table by author.

\* Note: See Reflected Ceiling Plans (Figures 107-109) for placement details

Item #	Manuf.	Style	Color	Website
3	Cooper Lighting	QCT2731 Quiet Ceiling 4" Round Baffle Downlight	White, with black ribbed baffle	<a href="http://www.cooperindustries.com/content/public/en/lighting/products/recessed_specification_downlighting/_4_inch/_180709.html">http://www.cooperindustries.com/content/public/en/lighting/products/recessed_specification_downlighting/_4_inch/_180709.html</a>
4	Elite Trade Kitchens	LED Recessed Downlights	White	<a href="http://www.elitekitchens.co.uk/elite-collection-18/kitchen-lighting-7/led-recessed-downlights-317.htm">http://www.elitekitchens.co.uk/elite-collection-18/kitchen-lighting-7/led-recessed-downlights-317.htm</a>
5	Zero	Viva Solo Fluor. Louvre	White	<a href="http://www.architonic.com/pmsht/viva-solo-zero/1047202">http://www.architonic.com/pmsht/viva-solo-zero/1047202</a>
6	Bartco	BT6100	White	<a href="http://www.bartcolighting.com/category/bt6/">http://www.bartcolighting.com/category/bt6/</a>
7	Luz Duffusion	Boogie Track Ceiling Lights	Black/Chrome	<a href="http://www.architonic.com/pmsht/boogie-track-ceiling-lights-luz-diffusion/1138164">http://www.architonic.com/pmsht/boogie-track-ceiling-lights-luz-diffusion/1138164</a>
8	Axo Light	Polia Wall Sconce	White	<a href="http://www.architonic.com/pmsht/polia-axo-light/1121488">http://www.architonic.com/pmsht/polia-axo-light/1121488</a>
9	Benjamin Hubert	Heavy Desk Lamp	White	<a href="http://www.benjaminhubert.co.uk/projects/Heavy-desk-light/">http://www.benjaminhubert.co.uk/projects/Heavy-desk-light/</a>
10	Flos	Can Can	Black	<a href="http://www.knoll.com/products/product.jsp?prod_id=107">http://www.knoll.com/products/product.jsp?prod_id=107</a>
11	Produzione	Privata Acquatinta Pendant Lamp	White Sanded Murano Glass	<a href="http://www.designpublic.com/produzione-privata-acquatinta-pendant-lamp-sanded-murano-glass">http://www.designpublic.com/produzione-privata-acquatinta-pendant-lamp-sanded-murano-glass</a>
12	Lepere	Coral Pendant	White/Red	<a href="http://www.interiordesign.net/newproducts/11578-Lepere_Coral.php">http://www.interiordesign.net/newproducts/11578-Lepere_Coral.php</a>
13	Flos	Glo-Ball S1 Suspension Lamp	White	<a href="http://www.dwr.com/product/glo-ball-s1-suspension-lamp.do?sortby=ourPicks">http://www.dwr.com/product/glo-ball-s1-suspension-lamp.do?sortby=ourPicks</a>