

HOME + MEMORY:

A PHENOMENOLOGICAL APPROACH TO ASSISTED LIVING DESIGN

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ABSTRACT

Residential downsizing in later life is a complex process often laden with emotional stress. This design practicum explores the adverse effects of this transition, and how they might be mitigated through interior design. Central to this analysis is the significance of *home* and the presence of *memory* in sentimental environments. The primary lens for investigation is phenomenology. This theoretical perspective dissects the lived world as a set of phenomena, exploring the relationships between humans, as sensory beings, and the given world. To consider phenomenology in relation to context and design programme, numerous and diverse investigations are conducted. Investigations include: contextual analysis, precedent analysis, and theoretical literature review. Each exploration supplements the design process and proposal of the hypothetical Assisted Living Residence, “170 Ashland Avenue”.

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KEY TERMS

170 Ashland Avenue	The title, and address, of the proposed Assisted Living Residence.
Accessible	as defined by the City of Winnipeg document “Accessibility Design Standards”, is “a site, building, facility, public right-of-way or portion thereof that complies with the requirements of this [City of Winnipeg Accessibility] design standard.” ¹
Age Friendly	as defined by Public Health Agency of Canada, is a community that has “policies, services and structures related to the physical and social environment are designed to help seniors “age actively.” In other words, the community is set up to help seniors live safely, enjoy good health and stay involved.” ²
Assisted Living	A residence that accommodates “independent living that includes some form of personal and health care services.” ³
Home:	Within this practicum project, home is regarded as a positive environment that promotes the expression of identity and the continuity of self. William Brummett, in his book <i>Essence of Home</i> , defines home as an “interrelated set of spaces and of elements that together support many of our fundamental psychological needs as unique individuals living in a specific time and place interaction with our community.” ⁴ This environmental concept acts as the theoretical ideal for this practicum project.
Nostalgia	James Hart, in his article “Toward a Phenomenology of Nostalgia”, defines nostalgia as a recollection of moments “in the past for which we have a special affectivity in as much as we regard them as lost and regret this loss.” ⁵ From the perspective of phenomenology, nostalgia is considered a product of both fixing and fixation. ⁶

1 City of Winnipeg Universal Design Office, “Accessibility Design Standards,” *City of Winnipeg*, 2010, 13, Accessed September 12, 2013, http://www.winnipeg.ca/ppd/pdf_files/Access_Design_Standards.pdf

2 Public Health Agency of Canada, “Age Friendly Communities,” *Public Health Agency of Canada*, 2012, Accessed September 12, 2013, <http://www.phac-aspc.gc.ca/seniors-aines/afc-cao-eng.php>

3 Canadian Centre for Elder Law, “Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada,” *British Columbia Law Institute*, 2008, 3, Accessed September 09, 2012, <http://www.bcli.org/ccel/projects/assisted-living-past-present-and-future-legal-trends-canada>

4 William Brummett, *Essence of Home* (Scarborough: Nelson Canada, 1997), xii.

5 James Hart, “Toward a Phenomenology of Nostalgia,” *Man and World* 6, no. 4 (1973): 404, accessed March 01, 2013, <http://link.springer.com.proxy1.lib.umanitoba.ca/article/10.1007/BF01246601>

6 Dylan Trigg, *The Memory or Place: A Phenomenology of the Uncanny*, (Athens: Ohio University Press, 2012), 174.

Place

From the perspective of human geography, place is described as a familiar and meaningful environment. Yi-Fu Tuan, in his book *Space and Place: The Perspective of Experience*, describes place as the “concretion of value, though not a valued thing that can be handled or carried about easily; it is an object in which one can dwell.”⁷

Space

From the perspective of human geography, space is described as an unmarked or uncharted environment. Yi-Fu Tuan, describes open space as an environment with “no trodden paths and signposts. It has no fixed pattern of established human meaning; it is like a blank sheet on which meaning may be imposed.”⁸

⁷ Yi-Fu Tuan, *Space and Place: The Experience of Perspective* (St. Paul: North Central Publishing Company, 1977), 12.

⁸ Tuan, *Space and Place: The Experience of Perspective*, 54.



1.0 INTRODUCTION

One of the many reasons individuals resist leaving home-environments, has to do with the underlying potential of home to physically encompass self-identity. In this circumstance, both environment and self-identity inform each other to consequently bind physical and emotional realms. The layering of sentimental meaning onto the physical environment is discovered in the conceptual composition of 'home'. As it will be explored in Chapter 2, the theoretical dimensions of home consider how one identifies with, and orients within, the physical realm. This Master of Interior Design practicum project arose from an affinitive interest in this environmental concept, moreover how its defining elements may be recreated succeeding its necessary abandonment. This circumstance guided the exploration and evaluation of Assisted Living design. The occupants of this type of residence have, at some point or another, downsized from a larger living environment. Residential downsizing can be a complex process for the reason that it exposes the powerful relationship between self and home. The intention is to use the concept of home to promote the continuity of self, through the design of personal living environments. The outcome of these analyses is a design proposal of an alternative Assisted Living Residence. This academic endeavor is underpinned by numerous explorations such as a literature review and precedent analysis.

In the process of arriving at the proposed design, diverse investigations were administered. The first analysis outlined the relevant contextual issues; this was to establish and consider the appropriate sociopolitical framework. The purpose of this analysis is to provide the necessary foundation for locating the typology of Assisted Living in Canada. In Chapter 2.0, the investigative

process shifts to a theoretical focus. This chapter will provide an in-depth analysis of home and memory through multiple lenses, such as human geography and phenomenology. Further in the document, these theoretical concepts are explicitly translated into an interior design methodology. Succeeding the theoretical literature review is a precedent analysis. Chapter 3.0 analyzes specific real-world designs that reveal diverse types of information to ultimately supplement the final design; lessons range from theoretical to programmatic. As a whole, these investigations are approached not as separate entities, but rather a network of information that inform and propel the design process.

The proposed Assisted Living Residence is situated in the community of Riverview in Winnipeg, Manitoba, Canada. The residence is titled “170 Ashland Avenue”, named after its current residential location. The ample greenery, eclectic nature of housing, and proximity to transit routes provide a positive context for healthy aging. This residence will be home to minimum 19 occupants, and a diverse staff of 7 members. The interior design will be tailored to persons who are undergoing residential downsizing, while seeking to remain within their community. In an effort to understand aging persons amongst this environmental transition, the following section explores the motivations for residential downsizing.

1.1 Motivations for Residential Downsizing

Residential downsizing is often a complex process for aging persons. It is a life-event not instigated by a singular force, but rather a product of an individual’s entire life-network. Luborsky et al. analyze this reality in their article, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life”, studying of narratives of household downsizing. The authors characterize downsizing as “a major transition that deeply engages in multiple streams of personal, family, social and cultural life.”⁹ This article explores the effects of downsizing through the analysis of primary data, largely obtained through personal interviews. The sample population consisted of forty aging persons randomly selected from Southeast Michigan; they varied in age, race, gender, and marital status.¹⁰

⁹ Mark Luborsky, Catherine Lysack, Jennifer Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” *Journal of Aging Studies* 25, no.3 (2011): 245, Accessed January 28, 2013. <http://www.sciencedirect.com.proxy1.lib.umanitoba.ca/science/article/pii/S0890406511000314>

¹⁰ Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 244.

The data retrieved was largely qualitative information, from which trends and common themes were identified. One significant and overarching concept discovered in their research was the phrase “it’s time”. The authors identified this concept as a compelling dimension among the narratives, and used it as an umbrella to their findings.¹¹ Eight temporalities were identified that encompass the most significant motivations for aging persons to residentially downsize. These components “condense around narrators grappling with the belief that they are at a place in time where it’s time to downsize their household.”¹² The eight identified temporalities are: body time, family time, couple time, historical time, community time, built environment, and stages in downsizing time. Through the use of these categories, Luborsky et al. were able to deliver a well-rounded understanding of the intentions behind household disbandment in later life. To critically evaluate this study the next section will also consider the writing of Stephen Golant, in particular his concept of residential normalcy.

In the article “The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway”, Golant proposes a “holistic emotion-based theoretical model identifying various pathways by which older adults can occupy residential environments...”¹³ This model emphasizes the importance of residential normalcy, and the coping strategies seniors employ when residential normalcy is not achieved. The analysis of this model will help define healthy living environments, and thereby define unhealthy environments. By studying Golant’s model one can identify the motivations for aging individuals to residentially downsize. The author qualifies residential normalcy as “places where they experience overall pleasurable, hassle-free, and memorable feelings that have relevance to them; and where they feel both competent and in control...”¹⁴ Golant’s model identifies two emotion-based components that form the concept of residential normalcy: “residential comfort” and “residential mastery”.¹⁵ Residential comfort consists of environmental qualities that contribute to a positive living environment. This component was further broken down into three defining components: pleasurable and unpleasurable feelings; hassle-free and hassled feelings; and memorable

11 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 245.

12 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 246.

13 Stephen M. Golant, “The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway,” *Journal of Aging Studies* 25, no.3 (2011): 193, Accessed January 22, 2013,

14 Golant, “The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway,” 193.

15 Golant, “The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway,” 195.

past feelings.¹⁶ Residential mastery evaluates the functionality of the living environment. This was broken down into two defining components: feelings of competence, and feelings of being in control.¹⁷ This concept of residential normalcy indirectly aligns with the study conducted by Luborsky et al. The following section will utilize both Luborsky et al.'s study and Golant's concept, to fully explore a senior's motivation behind the choice to residentially downsize. This section is structure by the eight identified temporalities, beginning with 'body time'.

One motivation for residential downsizing surfaces in the personal assessment of physical capabilities. When an aging individual discovers their body can no longer traverse their personal residential home with ease due to diminishing physical capabilities and health, they are confronted with the potential solution of relocation. Luborsky et al. identified this trend as 'body time', noting "stories of downsizing attended to their own and others' bodily ills and dying and concern about failing to act in time..."¹⁸ Downsizing was also seen as preventative measure. Older adults sometimes move prior to diminished physical abilities, addressing the potential danger of their current residential environments in time.¹⁹ Thus "by being attentive to body time this unwelcome development could be forestalled."²⁰ Luborsky et al. also identified 'couple's body time' as an element of this temporality. This recognizes the declining capabilities of a partner as a motive for household downsizing.²¹ Golant substantiates Luborsky et al.'s temporality in his analysis of residential mastery. Golant states, "when older persons cannot easily or safely perform... everyday tasks, they judge them as more than just hassles, but as painful evidence of their vulnerabilities."²² Golant draws a direct correlation between the emotional health and physical capabilities. This characterization is critical, portraying 'body time' as an emotional motivation, as well as physical. This temporality is a more personal consideration, while 'family time' analyzes wider social considerations.

16 Golant, "The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway," 195.

17 Golant, "The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway," 195.

18 Luborsky, Lysack, Van Nuil, "Refashioning One's Place in Time: Stories of Household Downsizing in Later Life," 246.

19 Luborsky, Lysack, Van Nuil, "Refashioning One's Place in Time: Stories of Household Downsizing in Later Life," 246.

20 Luborsky, Lysack, Van Nuil, "Refashioning One's Place in Time: Stories of Household Downsizing in Later Life," 246.

21 Luborsky, Lysack, Van Nuil, "Refashioning One's Place in Time: Stories of Household Downsizing in Later Life," 246.

22 Golant, "The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway," 197.

The second temporality identified by Luborsky et al. is 'family time'. This was a broad and ubiquitous trend identified throughout their findings. The authors portray this motivation for residential downsizing through two different lenses: relocating to be closer to family, and relocating as a pressure from family. The authors noted in their interviews, "being closer to family was a common impetus for their moves."²³ Golant also identified this in a subgroup of residential mastery entitled "loss of significant others". Golant asserts the loss of significant others, by relocation or death, acts as "catalysts for older people's feelings of incompetence."²⁴ Consequently relocation can act as a primary remedy for such emotions. Conversely however, Luborsky et al. also illustrate 'family time' as a negative cause for downsizing. The authors expose the perceived moralities of children and siblings as a factor in hastening the process of residential relocation.²⁵ Loved ones surrounding aging individuals often have a sensitive moral compass, shadowed by the rationale "better safe than sorry". Therefore aging adults, in some instances, feel pressure to residentially downsize before they are ready. These instances can leave residual emotions of distrust, embitterment, and grief.²⁶ 'Family time' therefore considers a social motivation outside the household, while 'couple time' considers a social motivation within the household.

The desire to downsize with respect to the needs of a life-partner is a temporality identified by Luborsky et al., as 'couple time'.²⁷ This motivation illustrates a lack of synchronicity between couples; where one partner desires relocation, while the other may not. These divergent wants of seniors can cause dissonance and friction between couples. This temporality sheds light onto an often-overlooked circumstance for aging persons, where an individual's life decision is considered under a team perspective, rather than individual. This temporality is not identified in Golant's model of residential normalcy, as his writing evaluates environments from a personal, singular perspective. However the author does acknowledge "older people feel more in control when they trust their

23 Luborsky, Lysack, Van Nuil, "Refashioning One's Place in Time: Stories of Household Downsizing in Later Life," 247.

24 Golant, "The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway," 197.

25 Luborsky, Lysack, Van Nuil, "Refashioning One's Place in Time: Stories of Household Downsizing in Later Life," 247.

26 Golant, "The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway," 197.

27 Luborsky, Lysack, Van Nuil, "Refashioning One's Place in Time: Stories of Household Downsizing in Later Life," 248.

relationships with friends, family, staff or professionals.”²⁸ Therefore the wants of a life partner could contribute to where an individual chooses to age. The following motivation analyzes one’s own evaluation of time and place.

‘Historical time’ is the fourth temporality identified by Luborsky et al. This temporality considers a senior’s disconnect with contemporary society as a motivation for downsizing. An aging individual may decide to residentially relocate due to their lack of contribution to the surrounding social, political or technological contexts. This decision is impelled by a growing feeling of disengagement from the current context, and participating in a “particular (not universal) historical period.”²⁹ The narratives that Luborsky et al. bring forward are largely financial situations, where a senior laboriously considers the changing tides of the residential housing market. Golant also identified financial stress as a potential threat to feeling out of control in an environment. Golant noted “older homeowners may especially feel they have lost control when they lose confidence that the equity in their dwellings will be available as a source of their wealth...”³⁰ This conceptually implicates their point in history as a consideration to downsize. In these cases, they were due to the fearsome future financial stress. This temporality does not have any direct design implications, however it illuminates another motivation for residential downsizing. This pressure is often more self inflicted, dissimilar to the social pressure of Luborsky et al.’s fifth temporality, ‘community time’.

Another motivation for residential disbandment is the evaluation of community perceptions. This temporality takes into account the opinions of ones surrounding social network, which can ultimately affect and inform one’s personal decision to downsize.³¹ Some aging citizens may relocate based on the guidance of their surrounding community to downsize. ‘Community time’ often emerges in the form of community pressure, where one’s surrounding social network imposes their opinion on the living situation of the central aging individual. This can be a positive or negative presence. Golant does not identify this specifically, however he identified “hassle-free feelings” as a key

28 Golant, “The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway,” 199.

29 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 248.

30 Golant, “The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway,” 199.

31 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 249.

subgroup of residential comfort.³² What was not identified in this section by either author however, was the motivation to seek community. Assisted Living Residences lend themselves to stronger social networks and community, which could be a positive motivation for relocation. Although Luborsky et al. did not identify it in their datum synthesis, they do discuss an interview that advocated for downsizing, characterizing it as an “opportunity for investment, re-generation and refashioning of life in a pleasurable way.”³³ Golant also references this motivation for seniors to seek new, exciting residential contexts; however does not ever locate it in his theoretical framework.³⁴ Community could consequently be viewed as positive or negative motivation. This temporality exposes a social burden, while the ‘built environment’ centers on a physical burden.

‘Built environment’ is the last motivation identified by Luborsky et al. This temporality considers the growing burden of home environments as an incentive for residential relocation.³⁵ One indication may be if maintaining the home is simply too burdensome. Luborsky et al. identified an apparent overlap with the temporality ‘body time’.³⁶ Golant also recognized this in his analysis of competency in residential environments, and its contribution to residential normalcy. He simply identified “many parts of a dwelling simply become unusable or unsafe...”³⁷ The author also identified the emotional aspects of healthy physical environments, one being the correlation between a persons feeling of competency to their intuitive cognition of environmental space.³⁸ If someone develops a natural rhythm with their environment, they implicitly accept a certain level of familiarity and capability within it. He also identified the notion of “pride” and its participation in feelings of competency.³⁹ ‘Built environment’ may be the last motivation for residential downsizing, however it is the second last temporality identified by Lubrosky et al.

‘Stages in downsizing time’ is the final temporality identified by Luborsky et al. This

32 Golant, “The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway,” 195.

33 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 248.

34 Golant, “The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway,” 196.

35 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 249.

36 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 249.

37 Golant, “The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway,” 197.

38 Golant, “The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway,” 197.

39 Golant, “The Quest for Residential Normalcy by Older Adults: Relocation But One Pathway,” 197.

temporality is located within the process of transition, rather than external from it.⁴⁰ Although this concept is vague, it simply cannot be narrowed or determined. The stages in downsizing are highly personalized and the result of informal or formal social regulation.⁴¹ Luborsky et al. reflect “downsizing stories reveal that the process is not a homogenous continuum, or a random ordering... participants state a strong belief in a *proper* order to things...”⁴² Therefore this temporality is more adequately characterized by the time in which downsizing occurs.

Luborsky et al.’s study exhibits a pragmatic account behind the motivations for residential downsizing. What can be gained from their study are numerous design considerations illuminated by the diversity of life-situations, and individual needs and wants of aging individuals. Spatial implications are apparent in body time, couple time, and the built environment. While social implications are apparent in family time, community time, and historical time. These temporalities, in combination with Golant’s model for residential normalcy, exhibit why aging individuals transition into the typology of an Assisted Living Residence. This typology is also the direct focus and result of this practicum project. The following section locates Assisted Living in the appropriate social and political context.

1.2. Canadian Assisted Living

Comparative to other assistive housing typologies in Canada, Assisted Living Residences are a relatively recent addition. This senior-care typology is still developing in every facet, as it has emerged only within the last sixty years. Canada’s social and political structures are slowly adjusting to this care option, and its necessity is accelerating in recognition. In the report “Canada’s Aging Population: Seizing the Opportunity”, the Special Senate on Aging cited “too many older people across the country are not being well served by this continuum of supports to age in place of choice.”⁴³ Assisted Living is

40 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 249.

41 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 240.

42 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 249.

43 Health Canada, “Canada’s Aging Population: Seizing the Opportunity,” *Minister of Public Works and Government Services Canada*, 2002, 3. Accessed 01 March 2012, <http://dsp-psd.communication.gc.ca/proxy1.lib.umanitoba.ca/Collection/H39-608-2002E.pdf>

just one typology that encourages and supports aging in place of choice. The purpose of this section is to provide proper insight on this specific typology from historical and governmental perspectives. Canadian Centre for Elder Law's document "Assisted Living: Past, Present and Future Legal Trends in Canada" is central to this analysis. Although this document appears focused on Assisted Living, it is more accurately dedicated to a certain level of care. Throughout the report, the authors consistently refer to both Supportive Housing and Assisted Living as the central foci. The direct purpose of this report was "to raise awareness of the regulatory complexities, jurisdictional differences and emerging legal issues associated with SH/AL."⁴⁴ The authors provide insight on this intermediate level of care from a distinctly national perspective. Positioning this typology in such historical and political frameworks will ideally allow the reader to locate Assisted Living in the appropriate social contexts. It is important to recognize this section is simply an overview. The history of senior-living facilities in Canada is deep and complex, thus one should not mistake this section for anything more than an introduction. The purpose of this investigation is to establish appropriate social and political context, for Canadian Assisted Living.

Assisted Living Residences for seniors in Canada is an architectural typology formed by a myriad of evolving societal factors. The social, cultural and economic landscapes in the 1930's saw the first introduction of government programs propelling housing ownership with the Dominion Housing Act (DHA).⁴⁵ This was an initiative primarily dedicated to assisting citizens with acquiring loans to motivate private housing development. The DHA was considered a temporary measure, later replaced by the National Housing Act (NHA); this acted to concretize these initiatives in governance.⁴⁶ Social and welfare programs were not addressed until mid-1940s. The Canadian government "focused on developing comprehensive social and welfare programs to provide protection for citizens."⁴⁷ Upon this government focus, the Curtis Report was released. Composed by Professor C. A. Curtis of Queens

44 Canadian Centre for Elder Law, "Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada," *British Columbia Law Institute*, 2008, 3, Accessed September 09, 2012, <http://www.bcli.org/ccel/projects/assisted-living-past-present-and-future-legal-trends-canada>

45 Canadian Centre for Elder Law, "Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada," 7.

46 Canadian Centre for Elder Law, "Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada," 7.

47 Canadian Centre for Elder Law, "Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada," 7.

University, this influential report suggests how government could support private building “and encourage the process of community planning.”⁴⁸ This report incurred numerous amendments to the NHA and set the platform for government’s role in housing issues. One major change that occurred in the NHA, was shifting the responsibility of social housing from a municipal responsibility to a federal-provincial responsibility.

During the 1960s – 1970s, Canada began to see the introduction of housing for marginalized groups. This meant that certain groups, such as the aging and impoverished populations, were starting to be recognized by government support. Outside the umbrella of government initiatives, there began a substantial amount of unsubsidized “privately owned and operated mom and pop retirement homes” emerging in the Canadian continuum of supports.⁴⁹ Another typology that emerged was apartments for low-income seniors, subsidized by capital grants and operating subsidies from the Canadian Mortgage and Housing Corporation(CMHC).⁵⁰ Also in these decades, the NHA saw amendments that “streamlined housing cost-sharing schemes between the provincial and federal governments...”⁵¹ This ultimately made it simpler for provinces to acquire funds for public housing projects.⁵² During the 1970s and 1980s, the federal government began specifically generating housing for seniors, and also implemented programs that allowed seniors to remain in their residence.⁵³ This was the case until the mid 1980’s. The enormous federal deficits prompted the CMHC to halt “major funding commitments for social housing products.”⁵⁴ The federal government consequently delegated the responsibility of social housing to the provinces.⁵⁵ The absence of the federal government in the senior housing landscape indirectly generated the provincially stratified context in which both, Supportive Housing

48 Canadian Centre for Elder Law, “Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada,” 8.

49 Stephen M. Golant, “Assisted Living: A Potential Solution to Canada’s Long-Term Care Crisis,” *Simon Fraser University Gerontology Research Center*, 2001, 24, Accessed January 01, 2013, <http://summit.sfu.ca/item/554>

50 Golant, “Assisted Living: A Potential Solution to Canada’s Long-Term Care Crisis,” 24

51 Canadian Centre for Elder Law, “Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada,” 10.

52 Canadian Centre for Elder Law, “Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada,” 10.

53 Canadian Centre for Elder Law, “Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada,” 10.

54 Golant, “Assisted Living: A Potential Solution to Canada’s Long-Term Care Crisis,” 24

55 Canadian Centre for Elder Law, “Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada,” 10.

(SH) and Assisted Living (AL) emerged. During the 1990s Canada experienced immense demand for both SH and AL, which prompted unprecedented growth for this housing middle-option. In fact, the emergence of these assistive housing typologies was more rapid than the government's ability to generate policy or law.⁵⁶ Whether for-profit or not-for-profit, these facilities materialized without an established governmental consistency. The immediate spike in demand during this decade "directly responded to a pressing need for alternatives to individual home living and institutional long-term care."⁵⁷ Due to this dramatic increase in assistive institutions, there have arisen collaborations between all facets of governments to facilitate general consistency on issues related to aging.⁵⁸ In 1998 the "National Framework on Aging" was approved by the Federal, Provincial, Territorial Ministers Responsible for Seniors. This framework was intended to "respond collaboratively to cross-cutting issues related to aging and to identify shared priorities across governments."⁵⁹ However this framework simply acts as a governmental resource for reviewing and generating policies and programs.⁶⁰ Ultimately what has been made explicit in this document, and throughout the available data, is the lack of uniformity defining the typology of Assisted Living. "There is no consistent approach to SH/AL in Canada from a policy, organizational or even philosophical perspective."⁶¹ This "legislative patchwork"⁶² exposes the lack of concrete legislation determining this level of care, in the Canadian senior-housing landscape.

1.3. Defining Assisted Living

As previously discussed in this chapter, Assisted Living Residences are not defined by a set of universal standards, rather an implied set of criterion specific to the surrounding social and governmental contexts. This section will deliver a more focused definition of Assisted Living.

56 Canadian Centre for Elder Law, "Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada," 11.

57 Canadian Centre for Elder Law, "Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada," 11.

58 Health Canada, "Canada's Aging Population: Seizing the Opportunity," 21.

59 Health Canada, "Canada's Aging Population: Seizing the Opportunity," 21.

60 Health Canada, "Principles of the National Framework on Aging: A Policy Guide," Health Promotion and Programs Branch, 1998, 5, Accessed January 12, 2013, <http://publications.gc.ca/site/eng/97032/publication.html>

61 Canadian Centre for Elder Law, "Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada," 5.

62 Canadian Centre for Elder Law, "Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada," 4.

Although this typology varies in substance across Canada, on a national platform Assisted Living can be described as an “independent living that includes some form of personal and health care services.”⁶³ This definition can acquire more specificity in smaller geographic contexts. The Canadian Center for Elder Law, in their document systematically dissected senior living options based on province. In Manitoba, there are five recognized types of intermediate care, Manitoba Housing Authority Senior 55 Plus Apartments, Assisted Living, Supportive Housing, Companion Care and Personal Care Homes.⁶⁴ These authors did not deliver an extensive description of Assisted Living, which is likely due to the divergent frameworks occurring in the private sector. The Canadian Center for Elder Law characterized Manitoban Assisted Living Residences as a combination of “independent living with a service package that may include meals, housekeeping, laundry, transportation or other services.”^{65, 66} The authors also noted that these are privately operated housing facilities “not licensed or government regulated”^{67, 68} This is an illustration that depicts the current accepted typological parameters within Manitoba. However these descriptions are quite basic, so to provide a more thorough definition this section is informed by the writing of authors and organizations dedicated to Assisted Living.

Author and architect William Brummett completed an ideological analysis of Assisted Living in his book *Essence of Home*. In the section “Defining Assisted Living”, the author provides two avenues for tangibly understanding this typology, one pragmatic and the other conceptual. The more pragmatic definition is drawn from the distinct consideration of resident needs. Brummett asserts the Assisted Living Residence “is a group-living arrangement for the physically and cognitively frail elder where a wide range of individualized assistance is available 24 hours a day from a professional caregiving staff in a physical and operational environment that wholly embraces the quality and

63 Canadian Centre for Elder Law, “Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada,” XV.

64 Canadian Centre for Elder Law, “Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada,” 42 -43.

65 Canadian Centre for Elder Law, “Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada,” 43.

66 Seniors and Healthy Aging Secretariat, “Senior Access Resource Manual,” (Government of Manitoba, 2007) 5, Accessed January 12, 2013, <http://www.gov.mb.ca/shas/publications/>

67 Canadian Centre for Elder Law, “Discussion Paper on Assisted Living: Past, Present and Future Legal Trends in Canada,” 43.

68 Seniors and Healthy Aging Secretariat, “Senior Access Resource Manual,” 5.

character of home”⁶⁹ This characterization frames the purpose of Assisted Living Residences, while simultaneously offering certain specificity to the types of services offered within. To achieve a more conceptual perspective, Brummett explores two defining components of better models of Assisted Living.⁷⁰ The first component is founded on occupant choice.

Ideally within Assisted Living Residences, the resident should be allowed the ability to “choose those services they require from a range of methods in which these services are delivered, representing a continuum of service delivery from independency to dependency.”⁷¹ This characterization underscores the importance of individualistic care, ensuring the organizational structure may offer a continuum of supports. The second defining component that Brummett identifies, are the quality of amenities and services. The author states that Assisted Living Residences should “provide as much of the normalcy, autonomy, comfort, and stimulation as experienced at home.”⁷² This conceptual aspect emphasizes the importance of a positive emotional wellbeing, reinforced by the types of services and quality of environment. Brummett’s second key component was also identified by Larry Polivka and Jennifer Salmon, in their essay “Assisted Living: What It Should Be and Why.”⁷³ In their section “Core Values” the authors explain the original intent of Assisted Living. Polivka and Salmon assert it was “largely a product of a philosophical commitment to the widely recognized values of respect for autonomy, choice, privacy, and dignity, and to the deep preference of most impaired persons to “age in place” in the least-restrictive environment possible.”⁷⁴ This characterization properly outlines the purpose of Assisted Living from a social perspective. These authors recognize the existence of medical and social models. The medical model focuses on the affordance of appropriate health care, while the social model focuses on the quality of life. Therefore this typology exists in a variety of care models, and physical scales. This is supported by an underlying foundation illustrated by Zimmerman et al. in their article “How Good Is Assisted Living? Findings and Implications From an Outcomes Study”. This article concluded by defining

69 William Brummett, *Essence of Home* (Scarborough: Nelson Canada, 1997), 3.

70 Brummett, *The Essence of Home*, 14.

71 Brummett, *The Essence of Home*, 14.

72 Brummett, *The Essence of Home*, 15.

73 Larry Polivka and Jennifer R. Salmon, “Assisted Living: What It Should Be and Why,” in *The Assisted Living Residence*, ed. Stephen M. Golant and Joan Hyde (Baltimore: The John Hopkins University Press, 2008), 397.

74 Polivka and Salmon, “Assisted Living: What It Should Be and Why,” 399.

the overarching purpose of Assisted Living: “to allow diversity to accommodate different styles and preferences.”⁷⁵ As this project entails the design of a singular Assisted Living Residence, it is critical to narrow the explorative focus.

This document investigates and explores a small-scale, socially-focused, Assisted Living Residence. These factors were chosen based on the specific geographical context and supporting research. The physical scale was determined by the nature of current Winnipeg market. There is a major presence of large-scale Assisted Living Residences, thus a smaller alternative would contribute to the fulfillment of an apparent market void. Small-scale facilities have also been found to offer more readily home-like atmospheres; Polivka and Salmon identified this in a subsection entitled “Accommodating Small Facilities.”⁷⁶ These authors support the presence of small-scale facilities. Smaller residences have also been found to bear parallel quality in assistive care. Zimmerman et al. (2005) exposed a certain care-equivalence between larger and smaller Assisted Living Residences in their article “How Good Is Assisted Living? Findings and Implications From an Outcomes Study.”⁷⁷ The examiners conducted analyses of 193 Assisted Living Residences across four American states in a one-year time frame, to determine the medical outcomes of certain types of Assisted Living Residences.⁷⁸ The examiners classified each facility as small, traditional, and new-model. Small facilities contained a range of 2 – 15 beds; traditional facilities contained a minimum 16 beds, however did not align with contemporary current trend; and new-model facilities contained a minimum 16 beds as well, and aligned with the recent surge of Assisted Living Residences.⁷⁹ Zimmerman et al. found that smaller Assisted Living Residences and traditional Assisted Living Residences “did not fare worse in reference to medical outcomes, NH [Nursing Home] transfer, or functional decline compared with residents in new-model AL [Assisted Living]. In fact, functional outcomes of residents in new-model facilities were less favorable...”⁸⁰ Therefore the personal-health outcomes of Assisted Living Residences are not necessarily determined by the scale of the facility.

75 Sheryl Zimmerman, “How Good Is Assisted Living? Findings and Implications From an Outcomes Study,” *Journal of Gerontology* 60B, no. 4, (2005): S203, accessed February 15, 2013, <http://psychsocgerontology.oxfordjournals.org.proxy1.lib.umanitoba.ca/content/60/4/S195.short>

76 Polivka and Salmon, “Assisted Living: What It Should Be and Why,” 412.

77 Zimmerman, “How Good Is Assisted Living? Findings and Implications From an Outcomes Study,” S195.

78 Zimmerman, “How Good Is Assisted Living? Findings and Implications From an Outcomes Study,” S195.

79 Zimmerman, “How Good Is Assisted Living? Findings and Implications From an Outcomes Study,” S196.

80 Zimmerman, “How Good Is Assisted Living? Findings and Implications From an Outcomes Study,” S200.

Smaller Assisted Living Residences possess a smaller more approachable physical scale, and can offer a more intimate relationship between user and caregiver. Paula C. Carder et al. identified this in her analysis of Board-and-Care homes. The Board-and-Care Home is a type of assistive housing typology that is ideologically analogous to a small-scale, socially-focused, Assisted Living Residence. Similar to the Assisted Living Residence, the small board-and-care homes acquire a model of care that “includes respect for resident privacy, choice, and independence...”⁸¹ Carder et al. note the difference between smaller and larger assisted living environments “relate to the often quasi-familial, interpersonal bonds that form between caregivers and residents.”⁸² This is not to suggest relationships do not form in larger facilities, rather that smaller facilities pose an increased potential for intimate care. This care-model and physical scale contributed certain parameters and ideologies to this design practicum. The intimate scale, on a more abstract level, surfaces certain conceptual directions.

The theoretical focus of this practicum project centers on the concept of home, and its potential to inform positive living environments. Home is a complex concept that can be viewed through numerous lenses depending on the specific focus. This project approaches the concept of home from the perspective of phenomenology, exploring its presence through a set of phenomena. Home is also be explored as sentimental environment that has the potential to contain nostalgic memory, and linkages to self-identity. For the purpose of this study, the concept of home is viewed as a conceptual environment where a person may feel both positive and constructive. Brummett identifies home as an “interrelated set of spaces and of elements that together support many of our fundamental psychological needs as unique individuals living in a specific time and place interaction with our community”⁸³ This study assumes that most occupants of 170 Ashland Avenue will personalize his or her own living environment. This means that each person will have the opportunity to curate the presence of memorabilia and indications of identity within their private living environment. Ideally each occupant will supply items that will impart the new living environment with the essence of home, layering constructive personal histories with present living. Overall the concept of home, within this design project, is a positive entity that symbolizes an environment that

81 Paula C. Carder, Leslie A. Morgan and J. Kevin Eckert, “Small Board-and-Care Homes,” in *The Assisted Living Residence*, ed. Stephen M. Golant and Joad Hyde (Baltimore: The John Hopkins University Press, 2008), 148.

82 Carder, Morgan and Eckert, “Small Board-and-Care Homes,” 150.

83 Brummett, *The Essence of Home*, xii.

promotes the expression of identity, and the continuity of self.

1.4. Research Questions

To guide the research of the following chapters, I have composed three principle questions. The purpose of these inquiries are to target potential data or concepts that inform an alternative method of interior design. These questions target a spectrum of information, ranging from pragmatic to conceptual. Each question is followed by locations in the overall document where responses have been considered.

What are the most critical design elements of Assisted Living Residences that facilitate and accommodate productive and healthy aging?

This document investigates the intersection of healthy aging and Assisted Living Residence design in three chapters. The interior considerations are formed in the Chapters 2 and 3:

“Theoretical Literature Review: Locating Home” and “Precedent Analysis”. The community considerations are constituted in the Chapter 4, “Site Analysis”.

How do interior environments grow to embody the essence of home? What are the transposable qualities of previous processes that allow aging citizens to create new home environments?

This document investigates the theoretical construction of home in Chapter 2, particularly in the sections “Space and Place” and “Dwelling and Home”. These sections utilize phenomenological and human geographical perspectives, so to propose a concept of home originating from the broad lens of human experience.

How can interior environments positively support the expression and containerization of memory and identity?

In Chapter 2, this document investigates the implications of memory and nostalgia in home environments, particularly in the section “Memory in Sentimental Environments”. This section explores the contribution of memory in the built environment, from a phenomenological perspective.

1.5. Project Overview

This practicum project is divided into eight chapters, sequentially organized to exhibit the process of design. The purpose of the introduction is to provide contextual foundation of the proposed project. This chapter has currently explored the motivations for residential downsizing, Assisted Living in a Canadian, and Manitoban context, and lastly the guiding principle research questions.

Chapter 2 is dedicated to a theoretical literature review. The purpose of this chapter is to explore theoretical concepts and their relationship to interior design. This chapter is divided into three investigations: the distinction between space and place, the phenomenological conception of dwelling and home, and the phenomenology of nostalgia and sentimental environments. To explore such concepts this chapter will consider the writing of predominantly phenomenological authors, including: Gaston Bachelard, Christian Norberg Schulz, Dylan Trigg, and Walter Benjamin. Also included is the consideration of non-phenomenological perspectives, including those from: Yi-Fu Tuan, Tim Cresswell, and William Brummett. Each investigation was directed at conceptually informing an alternative approach to Assisted Living design.

Chapter 3, “Precedent Review”, analyzes three real-world designs that propose information relevant to the final design proposal. The three environments under analysis are: the Sundial Welfare For Seniors, the Bridge Meadows Community, and the House for Elderly People. Each precedent incorporates a residential living for aging populations. Apart from this similarity, these precedents were diverse in geographic location, programmatic purpose, and design aesthetic. The review of each precedent provided certain design guidance, be it programmatic or conceptual.

Chapter 4 analyzes the specific site of 170 Ashland Avenue. This is to provide geographical context to the forthcoming interior design. However prior to analyzing the specific site, this chapter delivers a pragmatic literature review regarding the positive relationship between aging and the community. The section “Healthy Aging in the Community” explores: community safety, community image, universal design, connectivity, natural landscapes, and social and recreational opportunities. The purpose of this exploration is to inform the site selection process. The specific site of this project is Diagnostic Learning Centre, in River Heights East, Winnipeg, Manitoba, Canada. The site analysis evaluates the surrounding community in atmosphere, connectivity, and opportunities.

Chapter 5 supplies the design programme. This chapter delivers: a building analysis, human factors analysis, and functional and aesthetic requirements. The human factors analysis presents the design requirements implied by specified the client and users. The purpose of the design programme is to provide parameters for the future design, to ensure a functional design.

Chapter 6 exhibits the design outcomes of this practicum project. To position the reader from perspective of the designer, this section begins with a visual translation of pertinent design concepts (Section 6.1). Following which, the proposed design components are offered (Section 6.2). The design outcomes include building plans, elevations, interior details, and rendered perspectives.



2.0 THEORETICAL LITERATURE REVIEW: LOCATING HOME

Home is a vast and deeply stratified concept that spans “physical, social, political, economic, and philosophical dimensions.”⁸⁴ However in the context of this document, home refers to an environment that represents how we live, and who we are. The perception of home from the perspective of aging persons was studied in the article “Finding Home’: a grounded theory on how older people ‘find home’ in long-term care settings”.⁸⁵ The author Adeline Cooney, a senior lecturer at the National University of Ireland, concluded that the conceptual focus of “creating a ‘home’ has potential for enhancing residents QoL (Quality of Life)”.^{86, 87} Cooney’s suggestion underscores the purpose of this literature review: to understand the conceptual composition of home so to inform an alternative approach to Assisted Living design. In their book *Coming Home*, particularly the chapter “Between the Shores of Recollection and Imagination: Self, Aging, and Home”, authors Habib Chaudhury and Graham Rowles also explore the linkage between aging individuals and the concept of home. What was integral to their investigation, and subsequently this practicum project, was an acknowledgement of research limitations. Chaudhury and

84 Habib Chaudhury and Graham D. Rowles, “Between the Shores of Recollection and Imagination: Self, Aging, and Home” in *Home and Identity in Later Life: International Perspectives*, ed. Habib Chaudhury and Graham D. Rowles (New York: Springer Publishing Company Incorporated, 2005), 9.

85 Adeline Cooney, “Finding Home’: a grounded theory on how older people ‘find home’ in long-term care settings,” *International Journal of Older People Nursing* 7, no.3 (2010): 196, accessed April 2013, <http://onlinelibrary.wiley.com.proxy1.lib.umanitoba.ca/store/10.1111/j.1748-3743.2011.00278.x/asset/j.1748-3743.2011.00278.x.pdf?v=1&t=hfo3vxbc&s=3c94df77e8ddaa6fcac24965bf487758f782559a>

86 National University of Ireland, Galway, “Research: Nursing and Midwifery,” *National University of Ireland, Galway*, accessed January 12, 2013,

<http://www.nuigalway.ie/our-research/people/nursing-and-midwifery/adelinecooney/>

87 Adeline Cooney, “Finding Home’: a grounded theory on how older people ‘find home’ in long-term care settings,” 196.

Rowles note “given the complexity and diversity of experience and meaning of home, we need to embrace this plurality of theoretical frameworks...”⁸⁸ Although there are numerous avenues for investigating the concept of home, this exploration will only analyze one. This chapter seeks to locate the theoretical foundations of home from the lens of human experience.

In the context of this document, home is analyzed from both phenomenological and human geographical perspectives. This chapter explores the writing of seminal theorists, including: Gaston Bachelard, Tim Creswell, Edward Relph, and Yi-Fu Tuan. The texts produced by these authors are fundamental to this literature review, because each explores the linkage between human experience and environment. To connect the following research with the design of 170 Ashland Avenue, it considers the perspective of aging individuals departing home-environments, as an additional lens for analysis. The purpose of this literature review is to explore the existential significance of home, and how it is generated from the phenomenological perspective. This chapter will explore: the distinction of space and place; the defining elements of dwelling and home; and the presence of nostalgia in sentimental environments. The overarching intention of this review is to inform a strong conceptual foundation for the forthcoming interior design. The journey to locating home is an infinitely unique process; it calls to question both environmental processes and personal definitions. Although the process of home creation varies immensely between individuals, one occurrence is consistent. There is a significant environmental transformation that transpires, where environments graduate from vacant physical constructs to embodiments of meaning. Human geographers would pose this as the threshold between “space” and “place”.⁸⁹ This metamorphosis is paramount, as it underpins the rationale of this literature review and subsequent design outcome. However prior to exploring this process, this document will define each polarity.

2.1. Space and Place

Space, from the perspective of human geography, does not simply indicate environment, but rather an environmental classification. When an environment is described as space, as opposed to

⁸⁸ Chaudhury and Rowles, , “Between the Shores of Recollection and Imagination: Self, Aging, and Home”, 10.

⁸⁹ Yi-Fu Tuan, *Space and Place: The Experience of Perspective* (St. Paul: North Central Publishing Company, 1977), 136.

place, it connotes unfamiliar and unemotional qualities. In the book *Space and Place: The Perspective of Experience*, Yi-Fu Tuan analyzes both environmental concepts of space and place, from the perspective of human geography. In the chapter “Spaciousness and Crowding,” Tuan characterizes space and its participation in human experiences. The author explores the concept of space in numerous arenas, from basic survival instincts to methods of cultural appraisal. The most illustrative portrayal of space, and the most open-ended, was the depiction of space as a conceptual potentiality. The author asserts “space lies open; it suggests the future and invites action.”⁹⁰ Space embodies an environmental opportunity, available to explorative or inhabiting individuals. This is a refreshingly positive characterization. Typically when an environment is described as unemotional or personally meaningless, it is being undermined for those very characteristics. French philosopher Gaston Bachelard posed this qualm in his book *Poetics of Space*. He acknowledged the vulnerability of being within space in an analysis of a prose-poem by Henri Michaux; Michaux’s poem references space as a “horrible outside-inside”⁹¹. Bachelard’s interpretation of this prose-poetry recognizes a frightening quality of space, and attributes it to the unsettling feeling of ambiguousness.⁹² The philosopher concluded this emotional reaction was the product of space, where “the mind has lost its geometrical homeland and the spirit is drifting.”⁹³ Yet in Tuan’s analysis, space is presented as a positive and necessary environment. He states “a healthy being welcomes constraint and freedom, the boundedness of place and exposure of space.”⁹⁴ This is a constructive perspective because he exposes the positive potentiality of experientially immature environments. Space, from the perspective of an aging individual, could define numerous foreign environments. In the context of this document, the most relevant example is a vacant unit in an Assisted Living Residence. Imagine the crisp paint, the unmarked floor, and the immaculate uncharted volume. These qualities may not embody the comfortable and attractive concept of home, however they embody space as a proposition for opportunity. Tuan describes open space as an environment with “no trodden paths and signposts. It has no fixed pattern of established human meaning; it is like a blank sheet on which meaning may be imposed.”⁹⁵ Therefore space can be described as open, unfixed, and unfamiliar. Although the outcome of this document is the

90 Tuan, *Space and Place: The Experience of Perspective*, 54.

91 Gaston Bachelard, *Poetics of Space* (Boston: Beacon Press, 1958), 216.

92 Bachelard, *Poetics of Space*, 218.

93 Bachelard, *Poetics of Space*, 218.

94 Tuan, *Space and Place: The Experience of Perspective*, 54.

95 Tuan, *Space and Place: The Experience of Perspective*, 54.

design of physical space, its success will be contingent on the underlying potential of place.

Similar to the previous concept of space, the concept of place revolves around the human perception of the physical realm. Although both concepts are utilized to classify physical environments, they exist on opposite ends of a continuum. From the perspective of human geography, space is based on the physicality of environments, while place is “based on the way we experience the world.”⁹⁶ Tuan concisely illustrates the conversion of space to place as a matter of personal meaning and value; he asserts, “space is transformed into place as it acquires definition and meaning.”⁹⁷ Therefore environments acquire their distinction through psychological perception. This environmental transformation is also illustrated in the writing of human geographer, Tim Cresswell. In his book *Place: A Short Introduction*, Cresswell describes the process of space to place using an illustrative example of relocation. The author accounts the physical qualities of a vacant college room, emphasizing its unfulfilled and unemotional character. The environment clearly embodies space during the first interaction between occupant and room. To initiate the dorm-room’s transformation into place, Cresswell proposes “a common strategy is to make space say something about you.”⁹⁸ He suggests the generation of place is achieved as the environment is instilled with personal value. Place is located within the intersection of personal significance and physical environment, where memories and symbolism ultimately take physical form. Tuan describes this environmental concept as the “concretion of value, though not a valued thing that can be handled or carried about easily; it is an object in which one can dwell.”⁹⁹ To “dwell” in this case, does not necessarily refer to physical residence, rather the metaphorical comfort of place. Home is the most illustrative and universal example of place. Bachelard asserts that all truly inhabited environments bear “the essence of the notion of home.”¹⁰⁰ The purpose of this section is to properly characterize the abstract and ideological qualities underpinning the concept of home. To qualify the concept of place, this section will next analyze three major qualities: locality, permanence, and emotional experience. Locality is a distinct element in the generation of place because it stakes participation in realms beyond human thought.

One connecting quality between space and place is the distinct aspect of locality. Both concepts

96 Tim Cresswell, *Place: A Short Introduction* (Malden: Blackwell Publishing, 2004), 23.

97 Tuan, *Space and Place: The Experience of Perspective*, 136.

98 Cresswell, *Place: A Short Introduction*, 2.

99 Tuan, *Space and Place: The Experience of Perspective*, 12.

100 Bachelard, *Poetics of Space*, 5.

denote locations beyond human thought, and therefore rely on engagement to ultimately distinguish their classification. However as previously iterated, space refers to an environment of distinct physical form and coordinates, while place implies a more liberal definition. The locality of place can range from rigid participants in the physical world, to fleeting and ephemeral entities. Canadian geographer Edward Relph identifies this in his book *Place and Placelessness*. Relph concedes, “most places are indeed located - but they do indicate that location or position is neither a necessary nor a sufficient condition of place, even if it is a very common condition.”¹⁰¹ The author widens the notion of locality within the concept of place, utilizing transient lifestyles as contrast. Relph briefly accounts the practice and process of nomadic populations, in particular their constant demolition and reconstruction of place. In these instances, the inherent physical nature of place varies, while the essence of place remains consistent.¹⁰² However what Relph fails to fully acknowledge in his example, is that place is still a participant in the physical realm. Even from the perspective of transient populations, place is still constructed within space and depended on for its physicality. Further in Relph’s book, he acknowledges “places are not abstractions or concepts, but are directly experienced phenomena of the lived world...”¹⁰³ Cresswell identified locality in his attempt to position place in common North American speech. While assessing ordinary expressions that include the term place, the author identified a consistent connection between place and locality. Places, as discovered by Cresswell, are seen to “almost always have concrete form.”¹⁰⁴ His inclusion of the adverb “almost” stakes an equally tentative claim as Relph, however Cresswell’s hesitance is guided by his alternative perspective. He recognizes imaginary environments may also possess the classification of place; for example environments found in fantasy literature have an “imaginary materiality of rooms, staircases, and tunnels that make the novel work.”¹⁰⁵ Consequently, Cresswell recognizes the distinct materiality of place.¹⁰⁶ This material quality of place is also acknowledged by Tuan. In his most initial characterization of place, Tuan describes it as a “type of object” composed from the physical environment.¹⁰⁷ The concept of place defines “space, giving it geometric personality.”¹⁰⁸ Although this

101 Edward Relph, *Place and Placelessness* (London: Pion Limited, 1976), 30.

102 Relph, *Place and Placelessness*, 30.

103 Relph, *Place and Placelessness*, 141.

104 Cresswell, *Place: A Short Introduction*, 7.

105 Cresswell, *Place: A Short Introduction*, 7.

106 Cresswell, *Place: A Short Introduction*, 7.

107 Tuan, *Space and Place: The Experience of Perspective*, 17.

108 Tuan, *Space and Place: The Experience of Perspective*, 17.

portrayal of place may be abstract and basic, it universally depicts a location beyond human thought. Moreover Tuan mediates the physical and non-physical qualities of place, asserting “objects and places are centers of value.”¹⁰⁹ This not only identifies locality as a distinct quality of place, but connects it with the underlying function of housing personal significance. What is consistent through each author’s writing is the linkage between place and locality. Although not all embodiments of place are of physical form, each concept dwells in a material residence beyond the experiential realm. This aspect subsequently validates the following quality of place, permanence.

Tuan identified permanence as a critical factor in the concept of place.¹¹⁰ In the context of this analysis, permanence refers to an unchanging and steadfast element, generally discovered in the physical domain. This element of place offers a sense assurance and certainty to individuals, as place is often residence to otherwise fleeting and intangible personal significances. Individuals often rely on the locality of place to concretize their associated memories and symbolisms. Tuan illuminated the reliable nature of the physical realm, stating “things and objects endure and are dependable in ways that human beings, with their biological weaknesses and shifting moods, do not endure and are not dependable.”¹¹¹ Tuan assertively acknowledges a weakness in the human condition, exposing the complimentary relationship between self and place. People require the perceived certainty of the physical realm to house intangible symbolisms; while reciprocally the physical environment requires personal significance to expand its value. Permanence is an element seen in many conceptions of place. Cresswell identified this element in his analysis connecting place-creation to human memory, asserting memories may be constituted through the generation of place.¹¹² The materiality of place, and subsequent quality of permanence, ensure that “memory is not abandoned to the vagaries of mental processes and is instead inscribed in the landscape...”¹¹³ Here, Cresswell illustrates the value of place as a secondary, and perceivably more secure, residence for memories. The element of permanence is also presented by Relph; he indirectly approaches this in his exploration of place and time. Following a British statistic illustrating the positive relationship between time and place attachment, Relph extrapolates certain causes and indicators.

109 Tuan, *Space and Place: The Experience of Perspective*, 18.

110 Tuan, *Space and Place: The Experience of Perspective*, 140.

111 Tuan, *Space and Place: The Experience of Perspective*, 140.

112 Cresswell, *Place: A Short Introduction*, 85.

113 Cresswell, *Place: A Short Introduction*, 85.

He argues the pronouncement of place attachment can be attributed to an increase in geographical knowledge, social knowledge, personal commitment and involvement.¹¹⁴ Moreover, Relph exposes the element of permanence as a distinct factor in place attachment. He asserts the result of such attachment, is the feeling that the place has endured “and will persist as a distinctive entity even though the world around may change.”¹¹⁵ This is an intriguing characterization, as it positions the element of permanence in a perceptual realm. Relph’s example exhibits the physical world as a realm in flux, while paradoxically exhibiting place as a persistent and steadfast entity. As both environments are participants in the physical realm, they are both subject to its ever-changing conditions. Therefore, one can suggest the persistent qualities Relph identified were not entirely physical, rather they were perceived. Place retains this solidified appearance due to memory and symbolism. Here, permanence is achieved through perception, and not necessarily through physical rigidity. The element of permanence is exhibited as a desirable quality in Bachelard’s exploration of memory and environment. Bachelard approaches permanence from the perspective of human experience, illustrating its contribution to a human’s necessity for place. The philosopher identifies “a being who does not want to melt away, and who, even in the past, when [they set] out in search of things past,” they want “to “suspend” its flight.”¹¹⁶ This characterization poetically illustrates a ubiquitous longing for material objects and environments as vessels of memory and experience. Bachelard goes as far to state, the purpose of environment is to house “compressed time.”¹¹⁷ The time and memory human beings strive to concretize are most often the product of emotional experience. Emotional experience is an indirect element of place.

Emotional experience can be an integral component of place. In the context of this analysis, emotional experience refers to moments illuminated by sentiment, vulnerable to cognitive recollection and symbolism. This is an indirect, yet critical, factor of place. Environments associated with emotional memories, are subject to appropriating those respective values and symbolisms. Although some emotional experiences will not directly implicate a physical context, environment often subconsciously participates in the encoding of memory. Kimberly Dovey, a professor of architecture and urban design at the University of Melbourne, acknowledged these happenstances in his phenomenological analysis of

114 Relph, *Place and Placelessness*, 31.

115 Relph, *Place and Placelessness*, 31.

116 Bachelard, *Poetics of Space*, 8.

117 Bachelard, *Poetics of Space*, 8.

home and identity.¹¹⁸ The author contends, “our experience in the world carries its own meanings, and the places in which these experiences occur become imbued with those meanings.”¹¹⁹ This transference of personal value embodies the vital progression of space to place. Tuan implicated two types of emotional experience in the concept of place: intimate and humble events. These occurrences exist on a spectrum, ranging in temporality and intensity. Although both experiences are quite different constructions, they are characterized by similar emotional principles. Tuan illustrated these moments as expressions of true scrupulous feeling. The author asserts emotional experience is the product of real experience; they are “the familiar daily round, unobtrusive like breathing. The real involves our whole being, all our senses.”¹²⁰ Although both experiences are facilitated through unbounded living, they are by no means similar in their content. “Intimate experience” is a term employed by Tuan, to explicate a range of heightened emotional occurrence.¹²¹

Intimate experiences can be described as personal, rich, and often ephemeral. Tuan depicts these moments as sometimes inconspicuous in the present, yet vibrant upon reflection. Intimate experience require passivity in the present, allowing “ourselves to be vulnerable, exposed to the caress and sting of new experience.”¹²² Tuan asserts grand milestones, like weddings or birthdays, do not exclusively form these moments; rather they can be as simple and abstract as a smile or touch.¹²³ This is an intriguing characterization because it exposes the potentially endless variables involved in the creation of intimate experience, and its subsequent recollection. This is validated in Relph’s analysis of place and identity. He acknowledges the vast content of place, noting “there is no discernable limit to the diversity of identities of place, and every identifiable place has unique content and patterns of relationship that expressed and endure in the spirit of that place.”¹²⁴ Based on one’s own psychological makeup, intimate memories may also vary in awareness and depth. Tuan notes some “intimate experience lie buried in our innermost being so that not only do we lack the words to give them form but often we are not even aware of

118 The University of Melbourne, “Find an Expert,” *The University of Melbourne*, accessed January 14, 2013, <http://www.findanexpert.unimelb.edu.au/display/person13169#tab-overview>

119 Kimberly Dovey, “Home and Homelessness” in *Home Environments*, ed. Irwin Altman and Carol M. Werner (New York: Plenum Press, 1985), 42.

120 Tuan, *Space and Place: The Experience of Perspective*, 146.

121 Tuan, *Space and Place: The Experience of Perspective*, 136.

122 Tuan, *Space and Place: The Experience of Perspective*, 137.

123 Tuan, *Space and Place: The Experience of Perspective*, 137.

124 Relph, *Place and Placelessness*, 61.

them.”¹²⁵ Not all intimate experiences are immediately available to mnemonic recollection, however still psychologically present and responsive to coercion. As stated previous, if physical environments participate in this trigger of emotional memory, they are implicitly instilled with personal value. What may help illustrate Tuan’s concept, is to reflect on an intimate experience of self; this could be a first kiss, graduation day, or car accident. If one can recollect these moments and their subsequent environments, they have not only awakened an intimate experience, but the concept of place as well. Therefore what can be threaded through each intimate experience is a rich emotional memory that contributes to the generation of place. However memorable experiences connected to place, are not necessarily emotionally vivid.

Memorable experiences that elicit place are not required to be intimate and intense, rather they could be non-specific moments of routine. Tuan terms these experiences as “humble events”, occurrences that “can in time build up a strong sentiment for place.”¹²⁶ The author explicates this concept by drawing focus to certain commonplace objects, and their potential participation in place creation. Although these objects are sometimes fleeting and disposable, their essence can be of “wholesome beauty.”¹²⁷ Tuan exhibited food as a symbol of place, utilizing an interaction between a mother and her child as an example. In Tuan’s example, he describes a mother’s strategy for calming her child who has become upset. To mitigate these strong negative emotions, the mother assigns quotidian routine. The child is asked to check the chickens for eggs, and the garden for ripe tomatoes.¹²⁸ Although these objects are short-lived, their essence can be comforting.¹²⁹ Environments and objects can derive a sense of place from their participation in daily life. The second quality of place drawn from Tuan’s example is the potential for abstract symbolism. His interpretation of the child’s “chickens, tomatoes, and eggs” extends past the literal interpretation of food, toward indications of routine and sanity.¹³⁰ The food embodies something symbolic and nostalgic. Therefore, place is not activated by specific vintage objects or environments, but rather by new objects that represent the past. What assists in understanding this concept of humble events, is attempting to remember a past routine. This could include walking to school, watching the

125 Tuan, *Space and Place: The Experience of Perspective*, 136.

126 Tuan, *Space and Place: The Experience of Perspective*, 143.

127 Tuan, *Space and Place: The Experience of Perspective*, 143.

128 Tuan, *Space and Place: The Experience of Perspective*, 143.

129 Tuan, *Space and Place: The Experience of Perspective*, 143.

130 Tuan, *Space and Place: The Experience of Perspective*, 143.

sunset from the porch, or attending church. These recollections may not correlate to one specific past moment, but rather numerous past moments. If one is able to recall these events and their corresponding environments, they have uncovered Tuan's concept of humble events, as well another conception of place. The most relevant and universal example of place, as previously iterated, is the residential home. Home houses countless everyday events. Relph identifies this in his analysis of home environments. The author recognizes the paramount significance of home in human existence, and its unbounded physicality. Relph iterates "home is not just the house you happen to live in", rather it is "an irreplaceable centre of significance."¹³¹ Here, the author acknowledges the deeper philosophical dimension of home, extending it beyond the "everyday element of experience."¹³² Laura Lien also substantiates this in her analysis of home and identity through the lens of older persons; she notes "as a person continues to experience home through activity, habit, routine, and memory, one grows more attached to that home and community..."¹³³ Therefore, memorable experiences do not solely refer to specific moments, they may also refer to spans of time.

Overall, the concepts of space and place illuminate an experiential method of classifying the lived world. These concepts suggest an amorphous essence rather than a rigid concrete form, and therefore will be used in the qualification of environments. As previously stated, this project concludes with a design proposal of space, as place can only be achieved through the physical interaction and experience of environment. So the design objective is the generation of a stage where place may be positively be realized. Place is composed of many abstract concepts, the three explored in this document present either experiential or compositional characteristics. Locality and permanence are interconnected concepts that qualify place. Locality recognizes the presence of place in the built environment. Permanence illustrates the appeal of place to human beings. Lastly emotional experience reveals a method in which place is generated. This concept bears more direct design implications. Intimate and humble experiences are two very different entities, yet both are implicit in the generation of place. The direct implication to design is unveiled primarily in memorabilia. An environment can accommodate

131 Relph, *Place and Placelessness*, 39.

132 Relph, *Place and Placelessness*, 39.

133 Laura L. Lien, "Home as Identity: Place-Making and Its Implications In the Built Environment of Older Persons," *Housing and Society* 36. no. 2 (2009): 168, accessed January 12, 2013, http://housingeducators.org/Journals/H%20&%20S%20Vol_36_No_2_Home_as_Identity_Place_Making_and_its_Implications_in_the_Built_Environment_of_Older_Persons.pdf

certain emotional experiences, when they are concretized as objects or physical symbols. Incorporating objects resembling emotional experience is one avenue to promote the generation place. Sentimental memorabilia will be explored with more specificity in the future section “Nostalgia and Sentimental Environments”. In sum the exploration of space and place sought to uncover a theoretical understanding of environment, so to locate the concept of home. Home is more directly analyzed in the subsequent section.

2.2. Dwelling and Home

In an effort to further explore the concept of home this document follows the examination of space and place, with an exploration into the phenomenological conception of dwelling. Phenomenology was chosen to inform this review because of its universal attention to human experience, and the overall focus of phenomena in the lived world. The purpose of this, as previously iterated, is to extract tangible guidelines to inform the design of 170 Ashland Avenue. This investigation is structured around the concepts illuminated by author and architect, Christian Norberg-Schulz. In his book *The Concept of Dwelling*, the author explores the theoretical generation of dwelling through a phenomenological lens. Norberg-Schulz conclusively identifies two defining components of dwelling: identification and orientation. This section of the literature review will explore both concepts, and their theoretical participation in dwelling. To diversify this perspective this analysis will also consider the writing of another author and architect, William Brummett. In the book *Essence of Home*, the author cites and builds upon Norberg-Schulz’s conceptual framework. In addition to identification and orientation, Brummett pinpoints ‘qualification’ as a third defining characteristic of home. These texts were chosen based on their organizational and complimentary relationship. Norberg-Schulz offers theoretical foundations, while Brummett offers pragmatic interpretations. Identification, orientation, and qualification will be analyzed respectively to uncover the distinct and experiential foundation of dwelling, and therefore home.

Norberg-Schulz explores the concept of dwelling, by first positioning the reader in a phenomenological interpretation of environment. This perspective assumes the physical realm to be based on a straightforward expectation of existence. The lived world is a given entity, a known realm, among which human beings experience. Norberg-Schulz asserts that humans are not “born in isolation,

but as part of structured totality”¹³⁴ What is particularly informative about this perspective is the abrupt distinction between human and environment; each component is separately defined. Norberg-Schulz concisely illustrates this environmental concept by discussing certain origins; he suggests humans have “a world from the very beginning; a world which simply exists.”¹³⁵ This perspective greatly contrasts a more psychological viewpoint, where figures and dimensions are defined by human perception. Norberg-Schulz suggests this scientific avenue “leads toward a dangerous abstraction from concrete reality, and leaves us with a meaningless, relativistic world.”¹³⁶ Although a psychological perspective is loaded with relevant and valid findings, Norberg-Schulz rejects it; he considers this perspective disconnected from tangible reality. Perla Korosec-Serfaty, a prominent writer in the fields of sociology and philosophy, also recognized this difference in perspective.¹³⁷ In her essay, “Experience and Use of the Dwelling”, she delivers a brief introduction to phenomenological concepts in relation to dwelling and home. The author begins by locating the human body, positioning her analysis from the perspective of the “thinking subject”.¹³⁸ The reader is directed to “understand the meaning and the importance of the existence of a body-as-self... in contrast with the body as an object of science, for instance.”¹³⁹ Korosec-Serfaty’s point of analysis directly coincides with Norberg-Schulz’s; both perspectives isolate the central human being from environment. This section utilizes a phenomenological perspective to wholly decipher Norberg-Schulz’s concept of dwelling. Therefore, the physical environment, and consequently the concept of home, will be viewed as a given physical construct, a permeable container for human interaction and experience. This realm is not composed of “sensations, but is immediately given as a world of characteristic, meaningful things, which do not have to be “constructed” through individual experience.”¹⁴⁰ Imparted with this environmental conception we are able to approach Norberg-Schulz’s concept of dwelling, and analyze the defining components of identification and orientation.

134 Christian Norberg-Schulz, *The Concept of Dwelling* (New York: Rizzoli International Publications Inc., 1984), 16.

135 Norberg-Schulz, *The Concept of Dwelling*, 16.

136 Norberg-Schulz, *The Concept of Dwelling*, 16.

137 Perla Serfaty, “Perla Serfaty – Index,” *Perla Serfaty*, accessed March 01 2013, http://www.perlaserfaty.net/index_en.html

138 Perla Korosec-Serfaty, “Experience and Use of the Dwelling” in *Home Environments*, ed. Irwin Altman and Carol M. Werner (New York: Plenum Press, 1985), 67.

139 Korosec-Serfaty, “Experience and Use of the Dwelling” in *Home Environments*, 67.

140 Norberg-Schulz, *The Concept of Dwelling*, 16.

2.2.1. Identification

The element of identification, within Norberg-Schulz's concept of dwelling, refers to both identity and the action of identifying. In his book *The Concept of Dwelling*, this element was slowly uncovered through a broad analysis of phenomenology. Norberg-Schulz utilizes the writing of influential theorist Martin Heidegger as a theoretical foundation; in particular his elemental understanding of the world as a conceptual "fourfold".¹⁴¹ This concept refers to four distinct, yet interconnected, realms of existence: earth, sky, mortals, and divinities.¹⁴² Norberg-Schulz uses this concept as a vehicle to portray the lived world as a realm where objects acquire identity based on their relationship with a global structure.¹⁴³ According to the author, the result of this identification is to psychologically attain a world through understanding of things.¹⁴⁴ He clarifies the term 'understanding' to mean its literal definition, to be "standing under or among."¹⁴⁵ The action of identification is therefore implicit in the generation of dwelling, where one can only inhabit place once they have truly identified their environment. In this context, identification does not solely refer to physical description, but emotional and temporal dimensions as well. In a brief introduction to phenomenology, Korosec-Serfaty recognized identification as a key environmental process. Under the subheading "intentionality", the author exhibits identification as a process guided by the desires and actions of the central subject.¹⁴⁶ Korosec-Serfaty argues both objects and events "acquire their meaning, value, and strength insofar as the subject, his or her action, and his or her impulse are orientated toward them."¹⁴⁷ This is an intriguing characterization, it maintains the action of identification still within subject, yet subtly acknowledges the role of object. A human being will only identify objects and environments that call to be defined. Norberg-Schulz deepens this examination of identification with an intimate look at dwelling, the author asserts "dwelling primarily consists in the appropriation of a world of things, not in a material sense, but as an ability to interpret the meaning things gather."¹⁴⁸ Therefore identification, within the concept of dwelling, does not simply refer to one's ability to physically define their environment, but also recognize a substructure of intangible

141 Norberg-Schulz, *The Concept of Dwelling*, 17.

142 Norberg-Schulz, *The Concept of Dwelling*, 17.

143 Norberg-Schulz, *The Concept of Dwelling*, 17.

144 Norberg-Schulz, *The Concept of Dwelling*, 17.

145 Norberg-Schulz, *The Concept of Dwelling*, 17.

146 Korosec-Serfaty, "Experience and Use of the Dwelling" in *Home Environments*, 67.

147 Korosec-Serfaty, "Experience and Use of the Dwelling" in *Home Environments*, 67.

148 Norberg-Schulz, *The Concept of Dwelling*, 17.

information. However, recognition and interpretation are not the sole extent of identification. This concept also refers to the manner in which the dwelling expresses identity.

The aspect of identification may also refer to an objects ability to express internal identity. To illustrate this dimension of identification, Norberg-Schulz draws focus to a Heidegger's illustration of a simple handmade jug. This basic example contains two important features; first the jug is generated by human hands, and second it contains a definite world.¹⁴⁹ Norberg-Schulz suggests this theoretical example exhibits a twofold nature of dwelling, "first the faculty of understanding the given things (natural or man-made), and second the making of works which keep and "explain" what has been understood."¹⁵⁰ The former quality refers to identification as a subject guided action; the latter quality exposes an objects responsibility of outward expression. Dovey affirms this in his phenomenological analysis of home and homelessness. In the subsection connecting home and identity, Dovey suggests the phenomenon of home "means to be identified with the place in which we dwell."¹⁵¹ In this context, identification refers to a projection of personal identity, where subject imposes information on object. As this is occurs, the environment becomes outwardly expressive; communicating not only the contents of environment, but the intimate contents of self as well. Norberg-Schulz acknowledges this expressiveness, concluding that identification "comprises a rapport between [ones] own body and the bodily form of the object."¹⁵² Therefore, the concept of identification is an objective interaction. The identification of home consists of a complex interplay between occupant and environment; where occupant must identify self in environment, and environment must express oneself. What may help tangibly connect this aspect with the forthcoming design is to contemplate the theoretical role of identification. Envision an aging individual entering an Assisted Living Residence for the first time. What can they identify? What can they identify with? Although this environment would have all the identifiable functions of home, it would be utterly barren of their personal identity and expression. The inhabiting individual would not immediately define this new residence as home, because it lacks a certain "integrity, a connectedness between dweller and dwelling."¹⁵³ It is not until occupant and environment have an intimate conversation, that

149 Norberg-Schulz, *The Concept of Dwelling*, 17.

150 Norberg-Schulz, *The Concept of Dwelling*, 17.

151 Kimberly Dovey, "Home and Homelessness" in *Home Environments*, ed. Irwin Altman and Carol M. Werner (New York: Plenum Press, 1985), 40.

152 Norberg-Schulz, *The Concept of Dwelling*, 19.

153 Dovey, "Home and Homelessness" in *Home Environments*, 40.

this space may transform into place, and more importantly, home. Dovey concisely sums the essence of identification as a synergistic effort between inhabitant and dwelling. The author asserts “we not only give a sense of identity to the place we call home, but we also draw our identity from that of the place.”¹⁵⁴ This characterization recognizes the animate role of self and home. Author and architect William Brummett interpreted this concept of identification from the perspective of senior-friendly design.

In the book *Essence of Home*, in the chapter “Conceptual Foundations for Design”, Brummett adapts and reinterprets Norberg-Schulz’s concept of dwelling. The author systematically breaks down the concept of dwelling into tangible, and focused, design implications. Brummett’s reinterpretation of identification primarily focuses on an occupant’s need to express personal identity. The author defines identification as a series of concepts that “reflect and project who we are, who we have been, and who we may become.”¹⁵⁵ Identification was broken down into three subcategories: self-projection and self-symbol; vessel of memory and vessel of soul; connectedness and belonging.

- “Self-Projection/Self-Symbol” refers to a person’s ability to express personal identity. Brummett’s analysis suggests two opportunities for self-expression: within the interior, and on the exterior. The interior environment reflects “how one sees (or wants to see) oneself”, while exterior information reflects “how one wants to be viewed or regarded by others.”¹⁵⁶ This was similarly identified by Korosec-Serfaty. In her analysis of the phenomenological dimensions of dwelling, she identified “the hidden and the visible” as a fundamental characteristic of dwelling.¹⁵⁷ This dimension acknowledges the potentially numerous layers of personal information exhibited in one’s home. The author states “because any dwelling is closed and open, it conceals me and shows me; it designates me a unique individual and a member of a community.”¹⁵⁸ This assertion poetically illustrates the types of expressive information, the public and private information of self. Both Brummett and Korosec-Serfaty underscore the dimensions of self and their potential to be symbolized within, or projected from, an individual’s home.

Design Implication: This concept presents programmatic implications. The design should use a

154 Dovey, “Home and Homelessness” in *Home Environments*, 41.

155 Brummett, *Essence of Home*, 36.

156 Brummett, *Essence of Home*, 36.

157 Korosec-Serfaty, “Experience and Use of the Dwelling” in *Home Environments*, 73.

158 Korosec-Serfaty, “Experience and Use of the Dwelling” in *Home Environments*, 73.

spectrum of public-private to guide the expression of personal identity. The interior realms are composed in such a way that the occupant may represent all facets of self, ranging from deeply personal to widely public. The information expressed on the exterior, and in the entrance, would be the most public representations of self. These expressions will extend through the living space, graduating from public expression to more intimate and personal. This spatial technique will also apply to the overall programming of 170 Ashland Avenue. The more private areas are positioned furthest from the main entrance; while the most public areas are located closer to the entrance. The purpose of this consideration is to carefully facilitate the expression of identity by occupants, both individually and as a community.

- “Vessel of Memory/Vessel of Soul” refers to certain objects that span degrees of personal identity. These items are embodiments of self and personal experience. Brummett asserts home environments are “a place of continuity, where the things that hold memories or symbols of our personal family history are kept.”¹⁵⁹

Design Implication: This concept, similar to the previous, presents programmatic implications. The apartment units of the proposed Assisted Living Residence should accommodate diverse opportunities to present personal memories and nostalgia. Memory will not be limited to the photographs; various sensory realms should be considered as opportunities to integrate personal memories. This should be considered in the public areas of 170 Ashland Avenue as well, however these expressions are less specific to allude to a more general history.

- “Connectedness/Belonging” is an element of home that identifies a humans need to be connected and loved through intimate and social relationships. This concept describes home as an environment “where one feels worthy, of value, and an important contributor to greater whole, a place where one understands one’s being part of the world.”¹⁶⁰

Design Implication: This concept offers certain spatial implications, specifically on the threshold between private and public environments. The occupants of the proposed Assisted Living Residence should be granted distinct privacy, while simultaneously appearing available to community interaction. Specific attention is afforded to this threshold, consequently manipulating volume, form,

159 Brummett, *Essence of Home*, 36.

160 Brummett, *Essence of Home*, 36.

and light to achieve this careful balance. This concept also lends itself to the facility as a whole. The residence should appear welcoming and distinctly private. This is a visual, as well as programmatic, design implication. Offering amenities that increase community interaction is significant consideration.

What is particularly effective about Brummett's analysis of the identification is his succinct deconstruction. Each subheading may act as individual design goal or inspiration. The aspect of identification, however, occupies only one half of Norberg-Schulz concept of dwelling. Where identification embodies self, the aspect of orientation admits action.

2.2.2. Orientation

The second and final aspect in Norberg-Schulz's concept of dwelling is orientation. Orientation explores certain environmental relationships, locating self in proximity to home, society, and beyond. Where identification "intends the qualities of things, orientation grasps their spatial interrelationship."¹⁶¹ Norberg-Schulz has methodically broken down the aspect of orientation into three major components: center, path, and domain.¹⁶² He primarily focuses on their existential qualities, illuminating each component through a spatial-conceptual depiction. The center is a vertical entity, paths are horizontal transit ways, and the domains are horizontal areas. Each specific component represents an environmental constituent that one engages to orient self in the lived world. The center denotes a location of intimate significance.

As previously stated, the center is a component that is conceptually realized on the vertical axis. Given that both path and domain are horizontal entities, the verticality of the center is essential. The center symbolizes a location where one may feel connected to all facets of life, vertically joining together an existential realm with the lived world. Norberg-Schulz asserts the center "unites earth and sky, since it is the point where all horizontal movements come to an end."¹⁶³ Although this is an abstract depiction, it poetically encapsulates the core structure. The center is a location where all aspects of life intersect, a location that anchors one's presence in the world. Norberg-Schulz refers to the center as a vertical axis

¹⁶¹ Norberg-Schulz, *The Concept of Dwelling*, 15.

¹⁶² Norberg-Schulz, *The Concept of Dwelling*, 22-23.

¹⁶³ Norberg-Schulz, *The Concept of Dwelling*, 22.

mundi, it is a “connection between the cosmic realms, it is the place where a breakthrough from one realm to the other can occur.”¹⁶⁴ This break through arises in locations where one may evaluate their whole existence. The home is an illustrative and relevant example of the center. Dovey identified this in his phenomenological investigation specifically linking home and order. The author notes “home orients us and connects us with the past, the future, the physical environment, and our social world.”¹⁶⁵ In sum, the home serves as a direct channel to a presently lived being and an existential realm. Dovey’s depiction of home as a connector to the past and future directly coincides with the symbolism behind Norberg-Schulz’s vertical portrayal of the center. During his exploration of home, Bachelard also affirmed home as a center. The philosopher contends that the home is “our corner of the world. ...our first universe, a real cosmos in every sense of the word.”¹⁶⁶ The author depicts home as an inception point, a location in which every in life extends from. Bachelard’s metaphor of the corner acknowledges both horizontal and vertical dimensions, strengthening the underlying relationship between home and Norberg-Schulz’s concept of the center. Although these spatial-conceptual dimensions abstract the lived world, they concisely exhibit an underlying purpose. Dovey positions the concept of home within these dimensions as well, stating “the underlying structure of home as spatial order lies in its role as a center of our spatial world with a sense of verticality and horizontal access.”¹⁶⁷ This characterization contributes a certain clarity to the concept of home. Dovey locates home as a center of human experience, identifying a vertical dimension and horizontal responsibility. The horizontal access Dovey references, is located where path and center intersect. Within the realm of the Assisted Living Residence, conceptual centers appear on two levels. When the occupant locates self amongst the community, the entire residence acts as a center. When the occupant locates self within the residence, the private apartment acts as a center. The center interacts with the path through intersections of horizontality. At the most basic level, the path is a horizontal transit way.

Within the concept of dwelling, the second element of orientation is the path. The path generally represents connectivity between locations; it links domains and centers in a physical, and conceptual, network of lived experience. The applications of the path are both literal and abstract. Literal examples of

164 Norberg-Schulz, *The Concept of Dwelling*, 23.

165 Dovey, “Home and Homelessness” in *Home Environments*, 44.

166 Bachelard, *Poetics of Space*, 4.

167 Dovey, “Home and Homelessness” in *Home Environments*, 36.

paths can be found in physical infrastructure, such as roadways and sidewalks. Abstract examples of paths can be found in less structured journeys, such as ones passage through life, or a nostalgic experience of memory. Therefore the concept of path can imply either physical connections or existential journeys. Norberg-Schulz characterizes this element of orientation as a “necessary compliment to the center”.¹⁶⁸ As the center is defined by an inside-outside boundary, it must account for the certain “actions of arrival and departure.”¹⁶⁹ The center is responsible for the access to paths. Korosec-Serfaty identified this in an analysis of the phenomenological dimensions of dwelling. While characterizing the inside-outside quality of dwelling, she notes “any dwelling possesses or is likely to possess an “opening” making possible the passage into “another world”- that is the ontological rupture.”¹⁷⁰ Korosec-Serfaty references an existential pathway, while Norberg-Schulz’s illustration of the path is conceptually characterized by a horizontal movement.

Norberg-Schulz suggests this “horizontal path in general represents [one’s] concrete world of action, and that the directions taken together form a plane of infinite extension.”¹⁷¹ What is significant about this characterization is the author’s distant perspective. Instead of exploring the qualities of the path, Norberg-Schulz analyzes its grand purpose and symbolism. As a concept, the path embodies one’s entire journey and realm of action. Also within this statement the author contends that, with the introduction of cardinal directions, paths acquire an infinite quality.¹⁷² In accompaniment with these directions, paths participate in a reference system that can locate centers and domains. Dovey identified this in an effort to position the center; he suggests this entity is distinguished from its surroundings, but not oriented amongst them.¹⁷³ The center achieves orientation in relation “to the compass points, the celestial bodies, the surrounding geography, and the access routes.”¹⁷⁴ Therefore the path contributes in the location and orientation of self, in the physical world. The overall experience of path can be characterized as kinetic and ephemeral. It is experienced in passing rather than in stasis. According to Norberg-Schulz, this physical transiency is characterized by a definite rhythm; he states, “the movement

168 Norberg-Schulz, *The Concept of Dwelling*, 23.

169 Norberg-Schulz, *The Concept of Dwelling*, 23.

170 Korosec-Serfaty, “Experience and Use of the Dwelling” in *Home Environments*, 72.

171 Norberg-Schulz, *The Concept of Dwelling*, 23.

172 Norberg-Schulz, *The Concept of Dwelling*, 23.

173 Dovey, “Home and Homelessness” in *Home Environments*, 36.

174 Dovey, “Home and Homelessness” in *Home Environments*, 36.

along a path is distinguished by a certain rhythm, which forms a compliment to the tension connected with the vertical.”¹⁷⁵ This rhythm is likely discovered in a movement through space, where motion establishes a steady progression in relation to a static environment. Overall, the concept of the path can be characterized as a vector through space possessing either existential, or physical, properties. The direct implication to Assisted Living design present itself in the ordering of space, and identifying critical paths within, and extending from, the residence. Paths to consider may be found in the connection between occupant and the main entrance, or in the abstract connection between occupant and the surrounding community. Both paths and centers alike, are positioned in and among domain.

Domain is the final constituent of orientation, within the concept of dwelling. From the perspective of Norberg-Schulz, domains are a spatial foundation for the lived world. This environmental component is characterized by an expansive area with certain unifying qualities. Norberg-Schulz asserts a human’s environmental image “comprises more or less extended domains which are distinguished by a certain qualitative uniformity.”¹⁷⁶ This uniformity is achieved through a present and ubiquitous quality that indirectly defines area. Norberg-Schulz explicates the concept of domain through the illustration of the earth as a whole. The author distinguishes commonly understood physical domains on earth. He identifies “fields, lakes, deserts, mountains and oceans,” as domains that cumulate to “form a continuous mosaic.”¹⁷⁷ This “continuous mosaic” perfectly illustrates the concept of domain; it is a collection of identifiable areas that consequently define an entire surface. The author continues this notion, stating domains “fill out the network of paths and make it become a “space.”¹⁷⁸ Although Norberg-Schulz may not necessarily refer to space in the human geographer sense, he does imply an parallel quality of emotional emptiness. Alike space, domains are void of personal sentiment or meaning. Both concepts illuminate the potential to become a “center”, or the transformation into “place”.¹⁷⁹ The most critical aspect of domain is its implications in orientation. Domains assist humans in the location of self between paths, and centers. Dovey affirms this in his analysis of home and order. The author suggests “although the center is clearly distinguished from its surroundings, it is also strongly oriented within it.”¹⁸⁰ In this

175 Norberg-Schulz, *The Concept of Dwelling*, 24.

176 Norberg-Schulz, *The Concept of Dwelling*, 24.

177 Norberg-Schulz, *The Concept of Dwelling*, 24.

178 Norberg-Schulz, *The Concept of Dwelling*, 24.

179 Norberg-Schulz, *The Concept of Dwelling*, 24.

180 Dovey, “Home and Homelessness” in *Home Environments*, 36.

context, surroundings parallel the definition of domain. However, Norberg-Schulz reverses this assertion, stating the environment is structured “into domains by means of paths and centers.”¹⁸¹ Regardless of what component structures the other, domains participate in the classification of environment. In the context of Assisted Living, domains can be found both internally and externally. An internal domain manifests in the grouping of environments, for example administrative domains, recreational domains, and private domains. An external domain manifests in the dissection of a community, examples of domains could include Riverview Community, or the city of Winnipeg. Collectively center, path and domain, connect and interact so to orient ones presence in the lived and existential world. These environmental components propose a spatial-conceptual method of programmatically categorizing environments within 170 Ashland Avenue. Brummett delivers an alternative, and more contemporary, exploration of orientation.

Brummett’s analysis of orientation is specifically tailored to Assisted Living design. As previously stated, the author recognizes and reinterprets the environmental components underscored by Norberg-Schulz. Brummett describes orientation as a method for understanding “where we are in relationship to both known, fixed points and the unknown; how the environment at a small and large scale is organized and occupied.”¹⁸² To rephrase using the terminology introduced by Norberg-Schulz, orientation refers to the location of self in respect to centers, domains and paths. Brummett also recognizes how orientation provides structure to these environmental components, and the lived world. The author systematically breaks down the concept of orientation into four distinct subcategories: center and origin; familiarity and order; stability and predictability; privacy and territoriality.

- “Center/Origin” clearly refers to Norberg-Schulz’s concept of center. Brummett specifically describes the home as “a fixed and stable center, from which to embark into the greater world, and which to return to from the unknown; a sacred realm in the profane world.”¹⁸³ The center is realm of intimate significance.

Design Implication: This concept offers certain programmatic implications. In the design of the Assisted Living Residence, there are two scales of ‘center’. Centers take form in personal and public

181 Norberg-Schulz, *The Concept of Dwelling*, 24.

182 Brummett, *Essence of Home*, 36.

183 Brummett, *Essence of Home*, 37.

arenas. 170 Ashland Avenue celebrates the center through careful consideration of entrance. The main entrance, and the main entrance of each apartment unit, is presented with careful consideration to represent the qualities of center.

- “Familiarity/Order” refers to a necessary sense of ease and knowledge of environment. This design concept directly addresses one’s personal conception of independence. The goal of this concept is to instill an occupant with confidence of environment, which stems from an ownership of space. Brummett notes the home “is a known and restful place where destinations, relationships, and organizations are understood and are reasonably adaptable to one’s changing needs and desires.”¹⁸⁴ Here, the author illustrates an appropriation of environment, where the occupant takes accountability for the home; metaphorically intertwining self and place. Korosec-Serfaty underscored this appropriation in her analysis of the phenomenological dwelling. The author identifies three characteristics, one of which is appropriation. The action of appropriation does not occur simply through the ownership of environment, it is something beneath the surface, a rigid unconscious bond. Korosec-Serfaty asserts “home appropriation does not occur only through the gestures that modify the dwelling but also in the effects these actions have on the dwelling experience.”¹⁸⁵ Overall, this concept showcases home as an entity that is both adjustable and intuitive.

Design Implication: This design concept presents straightforward, yet abstract, spatial implications. To promote an increased environmental familiarity, 170 Ashland Avenue should supply a refined and intuitive layout. The intent is to encourage a sense of personal environmental confidence, so that Korosec-Serfaty’s concept of appropriation may be achieved. This design concept is crucial within each private apartment; the layout within each unit should be intuitive and adaptable.

- “Stability/Predictability” is a concept that alludes to home as an anchor point. As established by Dovey and Norbger-Schulz, home is the spatial center of our daily lives and temporal existence, which produces the quality of stability. Predictability is achieved through an intimate knowledge over time. Brummett pragmatically interprets this concept from the experience of the occupant, noting the “home is a place where reasonable expectations are met and anxieties alleviated, a fixed

184 Brummett, *Essence of Home*, 37.

185 Korosec-Serfaty, “Experience and Use of the Dwelling” in *Home Environments*, 76.

place where properties and relationship are known and change only when desired.”¹⁸⁶ This concept underscores the importance of autonomy and personal control in home environments.

Design Implication: This concept does not offer any direct design implications, as both stability and predictability are personal assessments. However design implications take form in their ability to support stability and predictability. The design proposal should incorporate spaces with rigid and steadfast structure. This guideline promotes autonomy in certain common areas. A concrete layout increases predictability, which subsequently increases familiarity and stability.

- “Privacy/Territoriality” is a design concept that emphasizes a person’s need to feel protected and private. Home is a place where one ideally feels comfortable to express all facets of personal identity. Brummett affirms this, describing home as a “place that accommodates times of solitude, quiet reflection, rest, and intimacy without unwanted intrusion.”¹⁸⁷ However this is not the only application of this concept, the author also emphasizes boundaries. The concept of territoriality is substantiated in Korosec-Serfaty’s analysis of the phenomenological dimensions of dwelling. The author states the first characteristic of dwelling is “setting up and inside/outside.”¹⁸⁸ The purpose of this characteristic is to establish interiority. Korosec-Serfaty asserts, “dwelling is a place in that it is an “inside” as opposed to an “outside”...”¹⁸⁹ The boundaries of this interiority act as the linkages with the outside. Brummett verifies this quality, asserting the home sets “clear boundaries that describe norms for attitude, admittance or retreat.”¹⁹⁰

Design Implication: This concept presents certain spatial and formal implications. Similar to “Connectedness/Belonging”, this design concept centers on the threshold between public and private. The most critical boundary is presented between the interior and exterior of each occupant apartment. The exterior should offer a distinct sense of privacy, which could be achieved through the formal consideration of sight lines. To achieve a sense of territoriality, the exterior of each living unit should be afforded distinctive qualities. This will allow the interior occupant the opportunity to project herself or himself onto their own apartment, to ultimately stake territory. Korosec-Serfaty

186 Brummett, *Essence of Home*, 37.

187 Brummett, *Essence of Home*, 37.

188 Korosec-Serfaty, “Experience and Use of the Dwelling” in *Home Environments*, 71.

189 Korosec-Serfaty, “Experience and Use of the Dwelling” in *Home Environments*, 71.

190 Brummett, *Essence of Home*, 37.

asserts, “the home may be represented by the door and the window.”¹⁹¹ Here, the author draws focus to an occupants access to the outside, or what Norberg-Schulz might contend as the centers access to the path. Here, a design implication is poetically presented, the door and window avail themselves to representing the interior occupant, while simultaneously staking territory.

2.2.3. Qualification

Although the combination of identification and orientation concisely sum Norberg-Schulz’s concept of dwelling, it does not fully form Brummett’s reinterpretation. Brummett recognizes qualification as a third, and additional, underpinning concept of home. The author clarifies “home is the manifestation of our attempts to come to grips with our sense of identification, orientation, and qualification.”¹⁹² Qualification is described as a mode of being that “groups together concepts that speak of the condition of one’s existence.”¹⁹³ To be clear, qualification can participate in either concept of identification or orientation. This concept simply acts to qualify these defining components. Brummett has broken this concept into three subcategories: security and safety; control and autonomy; and choice and opportunity.

- “Security/Safety” simply refers to a certain physical protection offered by home environments and community. Brummett concisely notes “home is a place of shelter from threats and the elements, a place where one can perform, act, and rest in safety.”¹⁹⁴ This characterization is critical because it illuminates the importance of physical safety, and indirectly the importance of perceptual safety. The action of protection is lost if one does not feel safe.

Design Implication: This concept offers programmatic and spatial design implications.

Programmatically, the Assisted Living Residence should take measures to ensure occupants are safe. The design includes the implementation of a security system, immediate access to emergency alarms, and fewer clearly defined public access points. The spatial implications are presented in the appearance of safety. Well-lit public grounds, and allowing residents to control the visibility and access to their apartment is considered in the overall design.

191 Korosec-Serfaty, “Experience and Use of the Dwelling” in *Home Environments*, 72.

192 Brummett, *Essence of Home*, 35.

193 Brummett, *Essence of Home*, 37.

194 Brummett, *Essence of Home*, 37.

- “Control/Autonomy” refers to the ability to maintain a sense of control over environment, and over life. This concept supports a certain independence desired in ideal Assisted Living Residences. Brummett describes home as a “place where one has reasonable control over the characteristics of the environment and the behaviors that happen in it.”¹⁹⁵ Both control and autonomy distinguish integral concepts of home, and concepts of Assisted Living. This concept is previously referenced in the section “Defining Assisted Living”.

Design Implication: This concept offers certain organizational and programmatic design implications. To support the autonomy of occupants, each apartment should be relatively customizable. This will allow each inhabitant to physically, and psychologically, occupy his or her own living areas. Autonomy is instilled through the organizational structure of Assisted Living, promoting occupants to configure their own life through schedule.

- “Choice/Opportunity” refers to an occupants ability to choose a desired lifestyle. Implicit in the concept of choice, is opportunity. Home is a place that presents opportunities of engagement and interaction, so that the occupant may choose.¹⁹⁶ As previously iterated, the allowance of choice grants a desirable sense of control. Brummett portrays home as a “place where one chooses one’s own lifestyle, image and activity, a place that supports a variety of desired activities and one’s ability to select one’s place among them.”¹⁹⁷ This is previously explored in the concepts from Korosec-Serfaty, home is place that can be ultimately appropriated. Within the Assisted Living Residence, this concept could signify a choice and opportunity of care. Occupants should be afforded the ability to choose their assistive services. This allows the occupants to naturally graduate through the spectrum of independent and dependent care.

Design Implication: This concept offers certain spatial implications, both in private apartments and the residence as a whole. Within the occupant apartments, the interior should be receptive to customization. This will permit the user to configure their environment in a way that aligns with their daily lifestyle and image. The entire Assisted Living Residence should offer opportunities for choice; specifically within design layout. Allowing the occupants, as a community, determine certain

¹⁹⁵ Brummett, *Essence of Home*, 37.

¹⁹⁶ Brummett, *Essence of Home*, 37.

¹⁹⁷ Brummett, *Essence of Home*, 37.

design decisions can contribute to a sense of communal appropriation.

What can be gained from this section of the literature review is a concise explication of dwelling and home from the phenomenological perspective. Numerous design concepts and ideologies have been uncovered to inform the overall design approach of 170 Ashland Avenue. The specific design implications that followed Brummett's analysis of home were determined and inspired by the theory discussed previous. Each theoretical concept was evaluated through the lens of Assisted Living, to determine a potential contribution to the design process. What is important to extract from this review, are the significance and purpose of the umbrella concepts: identification, orientation, and qualification. Identification is considered to promote emotional connections between occupant and environment. Orientation is considered in the spatial layout and the conceptual hierarchy of space. Qualification is considered in the evaluation of the essence and atmosphere of the entire facility. As illustrated by Brummett, these rich concepts operate in a woven network to define home. The desired outcome of this design project is an alternative realization of home, within the typology of Assisted Living.

2.3. Nostalgia and Sentimental Environments

In an effort to further explore an individual's relationship with the concept of home, this section will investigate the contribution of memory in sentimental environments. The inclusion of this analysis was informed by the writing of Bachelard and Tuan, in particular their respective emphases on memory and place. Similar to the previous section, this investigation will also utilize the perspective of phenomenology. This lens is ideal because it directly explores the relationship between human experience and phenomenal environments. In this section I will supplement the 'human experience', with the 'human experience of memory'. Memories enter human consciousness through countless channels via infinite variables and qualitative effects. This conceptually immense human function is explored in the writing of Dylan Trigg, a post-doctoral research fellow at University College of Dublin.¹⁹⁸ His book, *The Memory of Place: The Phenomenology of the Uncanny*, is a contemporary evaluation of memory and place through the lens of phenomenology. The variety of memory Trigg investigates is primarily episodic and autobiographical.¹⁹⁹ By placing this type of memory at the fore, the author intended to analyze "the role

198 Dylan Trigg, "Biography," *Dylan Trigg*, accessed: March 01, 2013, <http://www.dylantrigg.com/biography.htm>

199 Dylan Trigg, *The Memory or Place: A Phenomenology of the Uncanny*, (Athens: Ohio University Press, 2012), XVI.

the material environment plays in shaping, defining, and constituting our sense of self in the world.”²⁰⁰ The author’s directive precisely aligns with the intention of the encompassing section. The purpose of this section is to illustrate the impact of memory in home environments, so to extract tangible design concepts for an alternative Assisted Living design. The type of memory in focus, are those with positive linkages to self-identity. Therefore it would be more apt to suggest this investigation is more about nostalgia, rather than general memory. In the article “Toward A Phenomenology of Nostalgia”, James Hart, a professor emeritus at Indiana University, explores the concept of nostalgia in relation to subtopics such as homesickness, temporality, and imagination.²⁰¹ Hart illustrates nostalgia as a recollection of moments “in the past for which we have a special affectivity in as much as we regard them as lost and regret this loss.”²⁰² Nostalgia is a powerful form of memory; it is an emotional recollection of personal history. This section will explore the structure of nostalgia, the circumstances in which nostalgia emerges, and the subsequent design implications.

To define the concept of nostalgia one must consider the theoretical point of view. As previously illustrated by Norberg-Schulz, phenomenology views the physical world as a given environment that is separate from the human psyche. Trigg positions the experiencing subject in this same dimension marking the body as a receptive tool. The physical environment must be evaluated and interpreted in order to dislodge the memory from the containing inanimate phenomena. This process occurs through the body’s interaction in the environment. Once the memory is accessed, the body recedes as functional vessel for living and comes forward as metaphorical window to an intimate past. Trigg suggests, “prised apart from the prism of everyday memory, the body loses its status as an instrument of orientation but gains the role of being a threshold to the past.”²⁰³ Therefore the body, as a phenomenal receptor, is a critical component in the concept of nostalgia. Another significant aspect is the apparent juxtaposition of present and past temporal context.

Trigg centers the concept of nostalgia in an intricate tension between place and time; he asserts “the power of nostalgia depends as much on the evocation of place as it does on the time in which that

200 Trigg, *The Memory of Place: A Phenomenology of the Uncanny*, XVI.

201 Indiana University Bloomington, “Department of Religious Studies: James Hart,” *Indiana University*, accessed March 01 2013. http://indiana.edu/~relstud/people/profiles/hart_james

202 James Hart, “Toward a Phenomenology of Nostalgia,” *Man and World* 6, no. 4 (1973): 404, accessed March 01, 2013, <http://link.springer.com.proxy1.lib.umanitoba.ca/article/10.1007/BF01246601>

203 Trigg, *The Memory of Place: A Phenomenology of the Uncanny*, 178.

memory occurred, forcing an image of the past in which time is literally held in an unreal place.”²⁰⁴ The unreal place the author references, is an interchange of psychological context. Nostalgia implies an intense connection to a former experience, removing the awareness of a present context. Hart established similar findings, suggesting that “in nostalgic imagination, because of the transformed past is more real than the actual present of the constituting act of reverie, the actual I [the subject] recedes in the background.”²⁰⁵ In other words, the present context of the subject is relegated amidst vivid nostalgia. Sufficient in these characterizations are two implicit processes, the act of *fixing* and the act of *fixation*. Trigg identified these basic procedures to generally structure this central concept. In general terms, nostalgia refers to a psychological return to a moment of personal history that is psychologically static. This act of emotional recollection is reliant “on an image of the past as temporally isolated; that is, as *fixed*.”²⁰⁶ Evident in the previous analysis of place, individuals fix memories to the physical environment, to apply a sense of permanence to the desired memory. However the concept of nostalgia is relatively more broad. Rather than limiting the linkage of memory to strictly place, nostalgia may be fixed to any phenomena. Smells, sounds, and textures could all embody a mnemonic trigger. Ultimately the process of fixing allows an individual to locate and retrieve nostalgic memory. As much as the specific memory requires psychological fixing, the experiencing subject must be simultaneously fixated.

Nostalgia requires the experiencing individual to be fixated on the image of the past. In this context, fixation refers to the act of direct emotional focus. Trigg identifies “characteristic of the structure of nostalgia is the pronounced fixation, qualitatively positive or negative, of an image that binds the self to a place and time.”²⁰⁷ Important in Trigg’s description was the identification of a negative fixation. There are not many environmental considerations that could mitigate such reaction because it is purely internal to the experiencing subject. The design of 170 Ashland Avenue could, however, carefully consider the saturation and intensity of historical references in the public areas. This will gesture against an unhealthy fixation with the past. Although this fixation may be directed toward positive sentimental memories, it could indirectly induce an unforeseen melancholy for what is lost. This sadness is characteristic of the present contrast in temporal context, a byproduct of a positive nostalgic memory. Hart describes this

204 Trigg, *The Memory of Place: A Phenomenology of the Uncanny*, 174.

205 Hart, “Toward a Phenomenology of Nostalgia,” 406.

206 Trigg, *The Memory of Place: A Phenomenology of the Uncanny*, 174.

207 Trigg, *The Memory of Place: A Phenomenology of the Uncanny*, 174.

as a “unique bitter-sweetness”, that “lies in the fact that it at once discloses to us the most fundamental meaning of ourselves and, at the same time, shows us that we are ineluctably separated from this reality.”²⁰⁸ The element of melancholy is a healthy reaction, only in individually determined quantities. The act of fixing and fixation constitute the internal structure of nostalgia, the external structure is composed of two circumstances. A spatiotemporal distance defines the first circumstance, while a present-day alteration defines the second. The latter situation refers to a nostalgic item that has been transformed from its fixed nostalgic image. Trigg illustrates the renewed value of the altered object, where “only now, the tone is less of a lamentation and more of preserving what remains of the past, with such an effect to conceal the erosion of time and space.”²⁰⁹ This circumstance indicates the transformation of presently retained objects or environment, which is outside the scope of this section. The purpose of this section is to understand how distanced memories and environments may inform the generation and establishment of *new* living environments. Therefore this investigation only considers the first circumstance.

A necessary distance between subject and recollected object characterizes the first circumstance identified by Trigg. Subject refers to the experiencing individual, while object refers to the reminisced experience or environment. The separation between these entities is defined by a physical or temporal distance. Trigg asserts “once a considerable distance, spatial or temporal, has been forged between the object under consideration and the subject attending to that object, a transformation occurs.”²¹⁰ This transformation is manifested in the renewal of value, characterized by a vibrant arousal of a past experience.²¹¹ The renewal is stimulated through the subject’s interaction with a present-day mnemonic trigger. Trigg notes “the receding distance of what was once intimate and stable ignites a moment of heightened self-presence, especially if that object played a significant role in the development of the self...”²¹² To consider a literary depiction of nostalgia I will analyze the writing of seminal author and philosopher, Walter Benjamin. In his essay, “Unpacking My Library: A Talk about Book Collecting”, Benjamin exhibits through narrative, a phenomenological experience of nostalgia.²¹³

208 Hart, “Toward a Phenomenology of Nostalgia,” 410.

209 Trigg, *The Memory of Place: A Phenomenology of the Uncanny*, 175.

210 Trigg, *The Memory of Place: A Phenomenology of the Uncanny*, 174.

211 Trigg, *The Memory of Place: A Phenomenology of the Uncanny*, 174.

212 Trigg, *The Memory of Place: A Phenomenology of the Uncanny*, 175.

213 Walter Benjamin, “Unpacking My Library: A Talk About Collecting,” in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Harcourt, Brace & World, Inc. 1968), 59 – 67.

Through the pragmatic account of an individual unpacking their library, Benjamin explores the intersection of nostalgia and the material environment. The narrator prefaces his account by explicitly stating the intention of his writing. The purpose was not to objectively describe his collection of books through the account of its dismantlement. Rather, the purpose was to grant “some insight into the relationship of a book collector to his possessions, into collecting rather than a collection.”²¹⁴ In this instance, collecting could be interpreted as a symbol for the narrator’s past moments of living, of being in the world. However the collection has a dual interpretation: it could be interpreted as the gathering of utilitarian items, or the gathering of sentimental memories. The act of collecting exists in a past tense, while collection exists in a present tense. Benjamin explores what collecting is, and what a collection could mean. Upon approaching the “mountains of cases to mine the books from them and bring them to the light...” the narrator exclaims “what memories crowd upon you!”²¹⁵ During this process of dismantling the library, the main character was able to recount the relevant content of each book, and the instances in which they were acquired. However this information is secondary. Benjamin explores the relationship between collections and collector, not emphasizing “their functional, utilitarian value – that is, their usefulness – but studies and loves them as the scene, the stage, of their fate.”²¹⁶ The experiences of memory occurring in this narrative display a sensitive account of nostalgia. The narrator’s bodily interaction with the books, allow the human vessel to become a “threshold to the past.”²¹⁷ It is the physical touch and handling of each book that permits the main character to confront an intimate past. The memories of cities, environments, and experiences are clearly *fixed* to each item. While conversely, it is the purposeful dismantlement that induces his *fixation*. Overall, Benjamin’s illustration of the rapport between a collector and collection acts as an exemplary metaphor for aging persons undergoing residential downsizing.

Residential downsizing, as illustrated in Chapter 1, is a complex process that forces an individual to address the accumulation of personal possessions in home environments. Luborsky et al. identified this in their study deconstructing the motivations for residential downsizing, “Refashioning One’s Place in

214 Benjamin, “Unpacking My Library: A Talk About Collecting,” 59 – 60.

215 Benjamin, “Unpacking My Library: A Talk About Collecting,” 66.

216 Benjamin, “Unpacking My Library: A Talk About Collecting,” 60.

217 Trigg, *The Memory of Place: A Phenomenology of the Uncanny*, 178.

Time: Stories of Household Downsizing in Later Life”²¹⁸ As previously noted, this study utilized a series of interviews to qualitatively explore the process of downsizing home environments. In the conclusion of their article, Luborsky et al. observed that overall “the downsizing stories showed... a cascading torrent of thoughtful engagements with large and small value dilemmas, mixed loyalties to self, family, community and society, and concerns for personal legacy and honoring of the values of other family members.”²¹⁹ This statement vividly illustrates the power and depth certain possessions can contain. Residential downsizing urges the central individual to account the *entire* value of each possession, which includes the impalpable dimension of nostalgic memory. So how can this concept of nostalgia be incorporated into new living environments, so to promote continuity from previous living environments? At this point, it would be beneficial to use Benjamin’s narrative as an overarching analogy.

If the narrator of Benjamin’s essay was to be an occupant of 170 Ashland Avenue, how might he retain the memories stringently attached to his personal collection? A phenomenologist might evaluate the sensorial aspects of the library itself: the feel of the books, the smell of the library, or the quality of light. Another method could be to preserve the image of the old library by replicating it anew, in the new environment. Trigg would suggest this is an act of mimesis. For reasons to be discussed, this would not be an ideal circumstance. Trigg explores this action of nostalgia through the analysis of a novel by author Georges Rodenbach.

Rodenbach’s novel, *Bruges-la-Morte*, is a fictional story that depicts a man who goes to great lengths to preserve the memory of his dead wife. Viane, the main character, alters the lens for which he views the world, so that everything in the physical realm is related to the image of his dead wife. This acts to consequently fix his perspective in a past temporality. The intentional ignorance of the present-day centers Viane in his own world. Trigg suggests that by centralizing the body, both “materiality and memory conspire to hold the past in place, at once conceding to the erosion of time but simultaneously denying the process.”²²⁰ The main character’s perspective colours the built environment, and the way he perceives human relationships. Trigg accounts one instance where Viane clothes an actress “with the aim

218 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 245.

219 Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 245.

220 Trigg, *The Memory or Place: A Phenomenology of the Uncanny*, 180.

of modifying her behavior in accordance with the memory of his wife.”²²¹ The main character’s attempt to preserve the past through mimesis exhibits an insatiable fixation that works toward an unattainable end. Trigg suggests “key to this mimetic gesture is the desire for the temporal continuity of the self, despite that continuity’s having been broken by the absence of a central element: Viane’s wife.”²²² Regardless of all the main characters efforts to replicate the past, he is consistently stunted by the absence of what instigated his desire to begin with. Therefore one could suggest mimesis is an unhealthy method of addressing nostalgia. In Trigg’s analysis of Rodenbach’s novel, he asserts this protest against time “frequently collapses into a black melancholy, shattering the solitude of nostalgia and exposing the self to the estrangement of the present.”²²³ This is a vital consideration. The replication of the past does not advocate for the continuity of self, but rather just the opposite. Mimesis attempts to preserve the past at the cost of the present. Rodenbach’s story illustrates someone coping with loss, and their strategies for preserving memory in the present world. What can be taken from Trigg’s analysis is the necessity to respect the past and the present as two interconnected, yet critical dimensions. This directly applies to design of 170 Ashland Avenue.

It is not uncommon for Assisted Living Residences to include literal references to history and traditional design. This tendency is likely due to the cognitive accessibility and the overall economics of traditional design. This practicum project takes an alternative design approach, inspired by Trigg’s analysis of nostalgia. The design product will not replicate the past, but rather be informed by it. These references will be obscured and exaggerated in such a way that they develop an identity separate from the past. This is to acknowledge the dichotomy that exists within nostalgia, between past and present. The historical references will allow the occupants of the proposed Assisted Living Residence, as emphasized in Norberg-Schulz’s concept of dwelling, the ability to identify *with* the environment. While, conversely, the obscuration of these historical references will allow the environments to acquire an identity unique unto themselves, celebrating their present temporal context. This technique was informed by Trigg’s justification for incorporating abstract photographs throughout his writing. Trigg’s overall intention was “to establish a distance between the images and the text, such that the relation between photography

221 Trigg, *The Memory or Place: A Phenomenology of the Uncanny*, 168.

222 Trigg, *The Memory or Place: A Phenomenology of the Uncanny*, 179.

223 Trigg, *The Memory or Place: A Phenomenology of the Uncanny*, 180.

and representation is displaced.”²²⁴ This could be correlated to the proposed interior design approach. Obscuring historical and traditional details will act to establish a distance between their temporal reference and representation. The intention is to liberate the given design from a conceptual stasis, so it may freely oscillate between past and present.

2.4 Conclusion

This literature review has examined three separate, yet interrelated, environmental concepts. The intention and product of this review was to supply a strong conceptual backing for the following design of 170 Ashland Avenue. Each investigation contributes unique concepts consequently interwoven into a singular design process. The first investigation, distinguishing *space* and *place*, provided a means to qualify the finished design product. Although the design of 170 Ashland Avenue will be the proposal of designed space, its success is strictly contingent on the potentiality of place. Locality, permanence, and emotional experience expose three qualities of personally meaningful environments. The aspects of locality and permanence illustrate how and why people require place to be grounded in the physical realm; while emotional experience grants an entrance into how these personal significances physically manifest. The components of this particular abstractly frame the concept of home. “Dwelling and Home” exposes a more specific method for understanding home from the perspective of phenomenology.

The two pertinent components of dwelling, identified by Norberg-Schulz, are *identification* and *orientation*. Identification emphasized the need for an individual to project personal identity onto environment, as well as feel distinctive and identifiable within that environment. This aspect of home promotes an environment that is discernible and unique, while accommodating the opportunity to present and display aspects of self. 170 Ashland Avenue utilizes this concept in the composition of apartments, and the corridors leading up to them. The aspect of orientation underscores the necessary act of location. Allowing people to locate their *center*, in and amongst *paths* and *domains*, presents an opportunity to foster relationships with their respective environments. The most relevant constituent of orientation is the concept of the *center*, an environment where one may feel safe and unique. The subsequent design proposal conceptually manifests in every occupant apartment. An additional design

224 Trigg, *The Memory or Place: A Phenomenology of the Uncanny*, XX.

concept is suggested from the process of orientation, where the user is compelled to delineate an “inside/ outside”. This translates in the design of 170 Ashland Avenue. Material and form are utilized to emphasize these significant boundaries. Lastly the section “Nostalgia in Sentimental Environments” uncovers the importance of memory in the built environment.

The processes of *fixing* and *fixation* revealed how individuals interlock personally significant memory with the material quality of home. This was significant in understanding how people can discover place, and appropriate home. However the most compelling concept was revealed in Trigg’s analysis of mimesis. His illustration of how nostalgia can be a negative action proposed a critical design guideline. The design of 170 Ashland Avenue should not imitate any design that might be understood to reference a previous dwelling or design era. Therefore nostalgia will manifest in historical references significant to the target clientele, while simultaneously avoiding any literal interpretation. Strategies include the augmentation of vintage design, or close pairings of historical and contemporary references. The purpose of this design concept is to utilize a meaningful historical context, so to propose a design that is familiar and identifiable. Each theoretical investigation, although separate, works toward the conceptual location of home. Overall, each analysis presents concepts that theoretically underpin the design of 170 Ashland Avenue. These concepts are resolved in the final design process and product, exhibited in “Chapter 6.0 Design”. The third major contributor to this network of information is the precedent analysis.



3.0 PRECEDENT ANALYSIS

To consider the potential education and inspiration of real-world designs, I have completed a precedent analysis of three designs. Each analysis evaluates the design of senior-living residence located all over the world. The precedents explored in this section were chosen based on their connection to certain aspects of the proposed design: Sundial Welfare Facility for Seniors was selected for its spatial considerations; Bridge Meadows was selected for its gesture to express identity; and House for Elderly People was selected for its conceptual approach to design. Each precedent presents significant implications to the design of 170 Ashland Avenue. Sundial Welfare Facility for Seniors suggested how the proposed design could work with the selected site, and a method for integrating community.

3.1. Sundial Welfare Facility for Seniors

The Sundial Welfare Facility for Seniors is a senior-care residence located in Fukuoka, Japan. Although this facility is labeled a welfare facility for seniors, it bears similarities to the care-model of Assisted Living. In the book *Residences for the Elderly*, author Arian Mostaedi describes the purpose of the facility to “accommodate senior citizens who need help with the physical or mental problems and to help them maintain a certain level of independence.”²²⁵ This residence is located within an urban setting, home to approximately 100 elderly persons. The Sundial Welfare Facility for Seniors

²²⁵ Arian Mostaedi, *Residences for the Elderly*, (Barcelona : Carles Broto i Comerma; Leading International Key Services, 1999), 152.

was design by Japanese architecture firm, Shoei Yoh + Architects.²²⁶ The architectural form of this facility is comprised of two rectangular wings, which connect at a 112.5-degree angle.²²⁷ The interior of this angle was enclosed to form an atrium space, generating a fan-like plan (Figure 3.1.1-2.). Every occupant in this facility is afforded one private bachelor suite. These suites, as one might expect, offer an open plan and ensuite bathroom. Some of these apartment units have direct views to the outdoors, while others face inward through the atrium (Figure 3.1.4.). The amenities offered within the facility include a pool, and a large atrium space (Figure 3.1.3.). In the book the atrium space was of particular focus; it was described as a “space for rehabilitation and recreation where one can feel the moderate changes of natural light and wind; also serves as a stage in which performances such as concerts, plays, dances, etc. can take place.”²²⁸ What is apparent in the facility description, and exhibited in the photographs, is a distinct relationship with the design intention of 170 Ashland Avenue.

The Sundial Welfare Facility for Seniors is composed of three floors and two wings, which equals to four times the scale of this overall practicum design. Although Shoei Yoh + Architects design is larger in scale, it presents potential lessons in the organization of space. Each wing is narrow, possessing a central corridor dividing each space. This spatial technique not only maximizes the space within each rectangular form, but also reserves exterior view for the interior living units (Figure 3.1.1.). However, some private living units possess a view into the interior atrium rather than exterior, this would not be ideal when seeking outdoor views. The dimensional thickness of each wing is similar to the existing building of the practicum design. Winnipeg School Division’s Diagnostic Learning Centre, alike Sundial Welfare for Seniors, is too narrow for anything but a linear spatial configuration. It is also too thick for a singular row of private apartments. Shoei Yoh’s efficient strategy is considered in the design of 170 Ashland Avenue, due to its efficient consideration of views and space. This senior-living residence was chosen as a precedent not solely for its design layout, but also spatial programme.

The generous atrium space acts as the focal for the entire facility. It is not only the largest open space, but it vertically connects all levels as well. This is a positive environment for the

226 Mostaedi, *Residences for the Elderly*, 152.

227 Mostaedi, *Residences for the Elderly*, 152.

228 Mostaedi, *Residences for the Elderly*, 152.

inhabiting seniors because it hosts numerous in-house, and community events. For a facility that seeks to connect with the larger community network, this programmatic inclusion of community is integral. The atrium programmatically emphasizes Brummett's concept of connectedness and belonging.²²⁹ However, there are aspects of Sundial Welfare Facility for Seniors that do not align with the underlying intention behind this practicum project.

The overall character of this facility can be described as sterile and clinical. This was primarily conveyed through the employment of material and volumes. The atrium space, for example, has a similar quality to a school gym. The vast open volume, in combination with harder materials, suggests an environment divergent from a residential scale and quality. It is not clear how these volumes and materials were selected, however they simply disconnect from the overarching intention of this practicum. These interior environments do not appear to facilitate adequate personalization, ultimately falling short of Norberg-Schulz's concept of identification.²³⁰

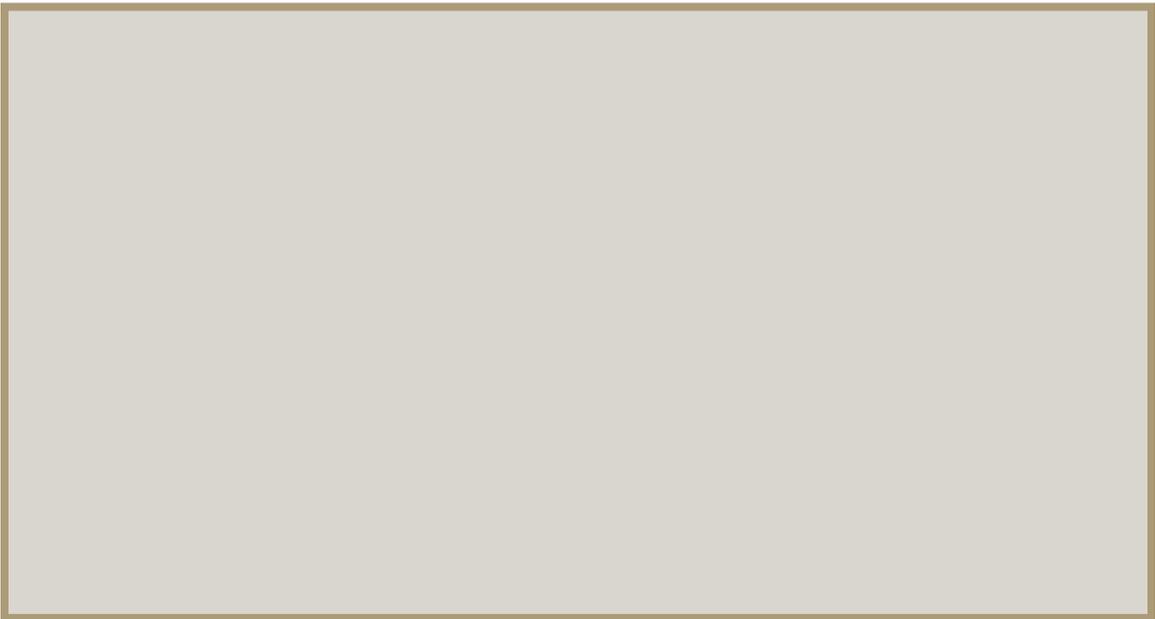
229 Brummett, *Essence of Home*, 36.

230 Norberg-Schulz, *The Concept of Dwelling*, 17.



[Top] Figure 3.1.1. Sundial Welfare Facility for Seniors: First Floor Plan, image, in Arian Mostaedi *Residences for the Elderly*, (Barcelona : Carles Broto i Comerma; Leading International Key Services, 1999), 154.

[Bottom] Figure 3.1.2. Sundial Welfare Facility for Seniors: Second Floor Plan, image, in Arian Mostaedi *Residences for the Elderly*, (Barcelona : Carles Broto i Comerma; Leading International Key Services, 1999), 154.



[Top] Figure 3.1.3. Sundial Welfare Facility for Seniors: Interior Atrium, image, in Arian Mostaedi *Residences for the Elderly*, (Barcelona : Carles Broto i Comerma; Leading International Key Services, 1999), 156.

[Bottom] Figure 3.1.4. Sundial Welfare Facility for Seniors: Private Room Interior, image, in Arian Mostaedi *Residences for the Elderly*, (Barcelona : Carles Broto i Comerma; Leading International Key Services, 1999), 159.

3.2. *Bridge Meadows*

Bridge Meadows is a designed community constructed in 2004, in Portland Oregon.²³¹ This community is residence to an intergenerational population. Low-income seniors, foster youth and their adoptive parents, inhabit these units and share common amenities. The mission of Bridge Meadows is to develop and sustain “intergenerational neighborhoods for adoptive families of foster children that promote permanency, community and caring relationships, while offering safety and meaningful purpose in the daily lives of seniors”.²³² In short, this community of social housing is designed to promote permanent adoptions for foster youth while simultaneously incorporating an alternative sense of purpose to seniors. This is an innovative intergenerational network; it purposefully combines the wisdom of community elders, with the vitality of youth. Seniors within the community are required to donate 10 hours per week to inter-community support. Volunteerism is instated to support all residences of the internal community. Bridge Meadows is home to nine families, 27 foster children, and 29 low-income seniors.²³³ This socially structured housing is the third of its kind, modeled after two successful programs launched in Boston and Chicago.

Carlton Hart Architecture, an architecture firm based in Oregon, designed Bridge Meadows Community. The spatial programme of this community consists of: one intergenerational center, three triplex group mentor and senior homes, four two story duplex family homes, and a two story family home.²³⁴ The common spaces include: library, computer room, landscaped courtyard (Figure 3.2.2.), meeting facilities, garden space, bicycle parking, 24 hour emergency maintenance.²³⁵ The overarching design goal was to facilitate community interaction. The inclusion of an open courtyard and an Intergenerational Center supported this concept. Both design and programme were intentionally interwoven to generate an approachable and welcoming facility. Carlton Hart Architecture earned the Silver Award in National Association of Home Builders 2012 Best of 50+ Housing Awards, in the category

231 Bridge Meadows, “History and Mission,” *Bridge Meadows*, accessed April 12, 2013, <http://www.bridgemeadows.org/about-us/history-and-mission/>.

232 Bridge Meadows, “History and Mission”

233 Nation Association of Home Builders, “Bridge Meadows, An Unusual Idea Yield Exceptional Results,” *National Association of Home Builders*, accessed: April 12, 2013, <http://www.nahb.org/generic.aspx?genericContentID=194508>.

234 Carlton Hart Architecture, “Seniors Housing/Bridge Meadows,” Carlton Hart Architecture, accessed April 01, 2013, <http://www.carletonhart.com/project-detail.cfm?ProjectID=44&ProjectCategoryID=12#top>.

235 Carlton Hart Architecture, “Seniors Housing/Bridge Meadows”

of “Best Assisted Living/Special Needs”.²³⁶

To be clear, Bridge Meadows Community is not an Assisted Living Residence. It is an intergenerational community that supports more independent living. Bridge Meadows does not offer the typical services of Assisted Living Residences, such as a meal plan. This community likely accommodates a younger senior clientele, which means they are probably coping with fewer assisted needs. However, one major commonality between Bridge Meadows and an Assisted Living Residence is the life trajectory of their clientele. Both facilities are home to seniors that have undergone residential downsizing, which remains at the core of this practicum project. These architectural typologies both incorporate similar amenities, such as apartments, a library space (Figure 3.2.1.), and congregational spaces. This facility also presents an image ideal for Assisted Living Residences. Bridge Meadows is successful at appearing friendly and warm, which is the qualitative goal of 170 Ashland Avenue.

The exterior facades in Bridge Meadows are of particular inspiration (Figure 3.2.2.). The facades present distinct identities from one another, marking each amenity identifiable amongst the community. This injects an element of individuality and separateness into an otherwise homogenous facility. The result is the promotion of environmental appropriation, and subsequently place creation. The designer’s use of colour and material was extremely effective in defining each amenity. The careful selection of colour supported a warm and inviting community image. Carlton Hart Architecture’s design gesture informs the outcome of this practicum project. Drawing from their utilization of form and material, the design of 170 Ashland Avenue could respectively promote individuality between occupants. The exterior of each living unit, from the interior corridor, could emphasize the individuality of each apartment, and occupant. This design gesture aligns with Brummett’s concept of identification, particularly the aspect of “Self-Projection/Self-Symbol”.²³⁷

Another strength of this community design is found in the space planning of the individual senior living units. Although there are only two layouts, they are thoughtful and efficient uses of space (Figure 3.2.3-4.). These apartment sizes directly correlate to larger apartments often found in Assisted Living Residences. The one-bedroom is 624 square-feet, while the two-bedroom is 822 square-feet.²³⁸

236 National Association of Home Builders, “Bridge Meadows, An Unusual Idea Yield Exceptional Results”

237 Brummett, *Essence of Home*, 36.

238 Bridge Meadows, “Floor Plans,” *Bridge Meadows*, accessed April 08, 2013, [http://www.bridgemedowssapts.com/Apartments/module/photos/property\[id\]/27952/](http://www.bridgemedowssapts.com/Apartments/module/photos/property[id]/27952/)

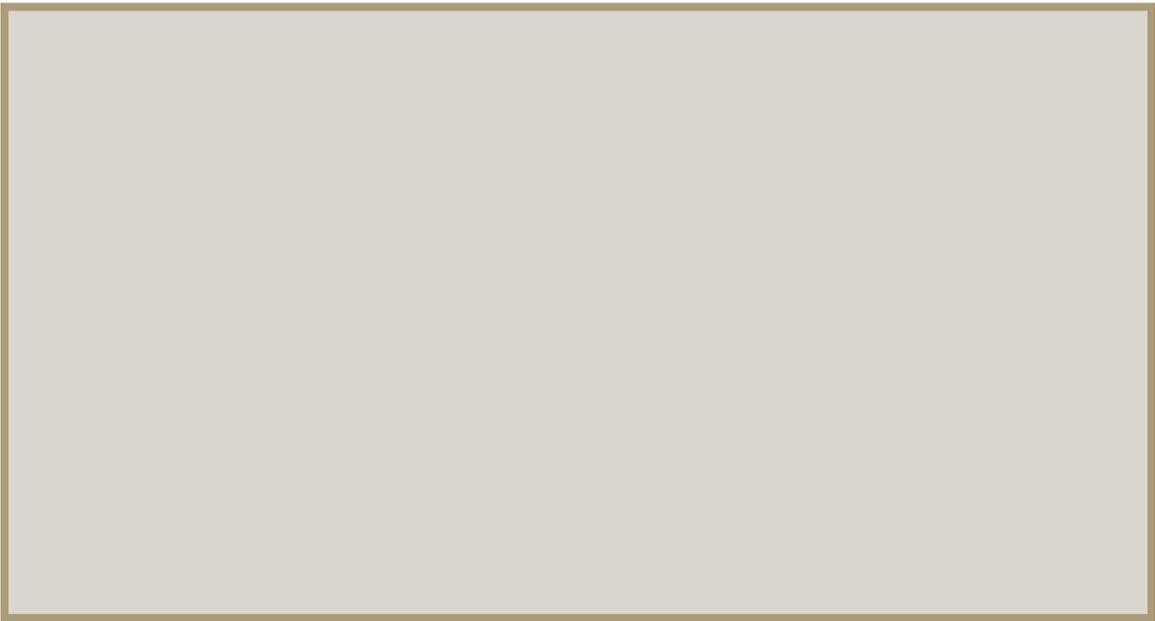
These units are irregular to my research; most often senior living units utilize an open plan to allow maximum flexibility in the spatial layout. However what is interesting in this case, is the segmentation of space. Carlton Hart Architects used more walls, and created spaces of smaller scale. This equips the occupant with fewer decisions on layout, which could be seen positively or negatively. Their utilization of line and volume is considered in the apartment design of 170 Ashland Avenue.

The weaknesses of Bridge Meadows come forward in their finish selection. At times they are bland, and unnecessarily lifeless. This was likely due to budget constraints. However, the atmosphere could have been elevated with the simple application of colour. The library space is an example of a space that could benefit from more consideration (Figure 3.2.1.).



[Left] Figure 3.2.1. Bridge Meadows Photos: Library, photograph, 2013, *Bridge Meadows Apartments*, accessed April 13, 2013, [http://www.bridgemedowsapts.com/Apartments/module/photos /property\[id\]/27952/](http://www.bridgemedowsapts.com/Apartments/module/photos/property[id]/27952/)

[Right] Figure 3.2.2. Bridge Meadows Photos: Exterior Courtyard, photograph, 2013, *Bridge Meadows Apartments*, accessed April 13, 2013, [http://www.bridgemedowsapts.com/Apartments/module /photos/property\[id\]/27952/](http://www.bridgemedowsapts.com/Apartments/module/photos/property[id]/27952/)



[Top] Figure 3.2.3. Bridge Meadows Floor Plans: One Bedroom Floor Plan, image, 2013, *Bridge Meadows Apartments*, accessed April 13, 2013, [http://www.bridgemeadowsapts.com/Apartments/module/photos/property\[id\]/27952/](http://www.bridgemeadowsapts.com/Apartments/module/photos/property[id]/27952/).

[Bottom] Figure 3.2.4. Bridge Meadows Floor Plans: Two Bedroom Floor Plan, image, 2013, *Bridge Meadows Apartments*, accessed April 13, 2013, [http://www.bridgemeadowsapts.com/Apartments/module/photos/property\[id\]/27952/](http://www.bridgemeadowsapts.com/Apartments/module/photos/property[id]/27952/).

3.3. House for Elderly People

House for Elderly People is an Assisted Living Residence for seniors located in Alcacer Do Sal, Portugal. This residence was commissioned by the Santa Casa da Misericordi, a Portuguese organization that works with the government to provide homes for the disenfranchised.²³⁹ It is a 1560 square-meter facility, finalized in 2007. This Assisted Living Residence was designed by Aires Mateus in collaboration with Giacomo Brenna, Paola Marini, Anna Bacchetta, and Miguel Pereira. In July 2010 the construction of House for Elderly People was completed, with a construction cost of 3.5M Euros.²⁴⁰ It is difficult to determine whether this facility is an Assisted Living Residence or a Nursing Home, as different sources have suggested different answers. The concept for this facility was “somewhere in between a hotel and a hospital, that seeks to comprehend and reinterpret the combination social/private”.²⁴¹ This was formally achieved through a meandering checkerboard-like volume that enabled the creation of public and private interior spaces. Voids were left between apartments so that light could “penetrate into corridors and provide a sequence of exterior views, as well as provide private shady terraces”²⁴² (Figure 3.3.1.). This facility was assertive in its conceptual and modern execution, along with its direct community consideration. House for Elderly People was portrayed in publications, as a project with an overall understanding of the needs of its clients and their micro-community.²⁴³ Aires Mateus’ design extends beyond the comfort zone established in North American senior-housing; it suggests that design for aging persons is not necessarily confined to traditional methods. To maintain a balanced perspective however, it is difficult to determine how this facility was received by its users and surrounding community. The primary reason House for Elderly People was chosen for analysis was due to its dynamic design methodology.

House for Elderly People showcases a volume that is simultaneously simple and complex. The overall form is a concise gesture, a checkerboard volume that strolls the landscape. The architect’s use of repetition and material propose a form that is easily understood by an exterior onlooker. The complexities

239 FX Magazine, “Creative Caring,” *FX Magazine*, accessed: November 01, 2012, <http://www.fxmagazine.co.uk/features/creative-caring/>

240 Alan Rapp, “Avant-Housing for the Elderly,” *Domus*, accessed:11/2012, <https://www.domusweb.it/en/photo-essays/avant-housing-for-the-elderly/>

241 Catherine Warmann, “House for elderly people by Aires Mateus Arquitectos,” *Dezeen Magazine*, accessed: 11/2012, <http://www.dezeen.com/2011/02/07/house-for-elderly-people-by-aires-mateus-arquitectos/>

242 FX Magazine, “Creative Caring”

243 Catherine Warmann, “House for elderly people by Aires Mateus Arquitectos”

of this design are discovered in the details. The voids and forms are intricate, introducing interesting vistas and new geometries. It is easy to overlook this design as a series of cubic-forms and cubic-voids, when in reality it employs a variety of acute and obtuse angles. Figure 3.3.1. exhibits the subtle use of angles; specifically take note of the acute gesture leading into the void. The purpose of these volumes, as explained by Aires Mateus, was to introduce public and private environments for the occupants.²⁴⁴ This is a striking approach. This has informed the proposed design through the imaginative use of form and volume, to achieve a variety of public and private environments. Aires Mateus' design also provides an ideological inspiration.

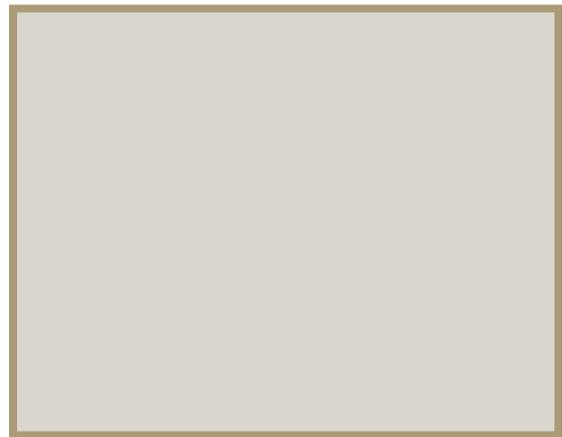
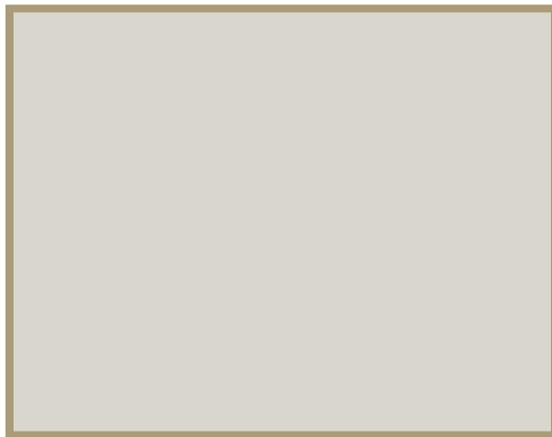
House for Elderly People quite obviously does not consider traditional Portuguese residential design as their design impetus. Aires Mateus' contemporary approach makes no attempt to replicate traditional homes or aesthetics. Although this quality may appear completely disconnected from the intentions behind practicum project, it forwards an alternative approach to residential design. The designers' rejection of conventional home design implicitly promotes the emotional establishment of a new home, incomparable to one's previous place of residence. This approach drastically differentiates past and present environments, so each is isolated from comparison. Therefore each environment has the opportunity to acquire a unique and distinct value, indirectly promoting continuity for the inhabiting seniors. 170 Ashland Avenue will utilize this ideology, to suggest new environments that may contain the comfort of personal memories, but avoid the replication of former home environments. To be clear, this does not have to be achieved through minimalist design, but rather through the simple divergence of traditional residential designs.

The weaknesses of this design come forward in the interior environments (Figure 3.3.3-4.). Although the occupant room is aesthetically sound, it lacks the warmth of inhabitation (Figure 3.3.4.). The living units do not depict an environment that is receptive to personalization, without compromising the aesthetic and design of the entire facility. This could be deemed a problem, especially if the intention of the space was to allow an occupant to feel at home. The average stay of each occupant is unclear, so perhaps that may have contributed to the freedom in the overall design aesthetic. Related to the design of the occupant apartments, is the finish selection. The materials used on the interiors appear cold and

244 FX Magazine, "Creative Caring"

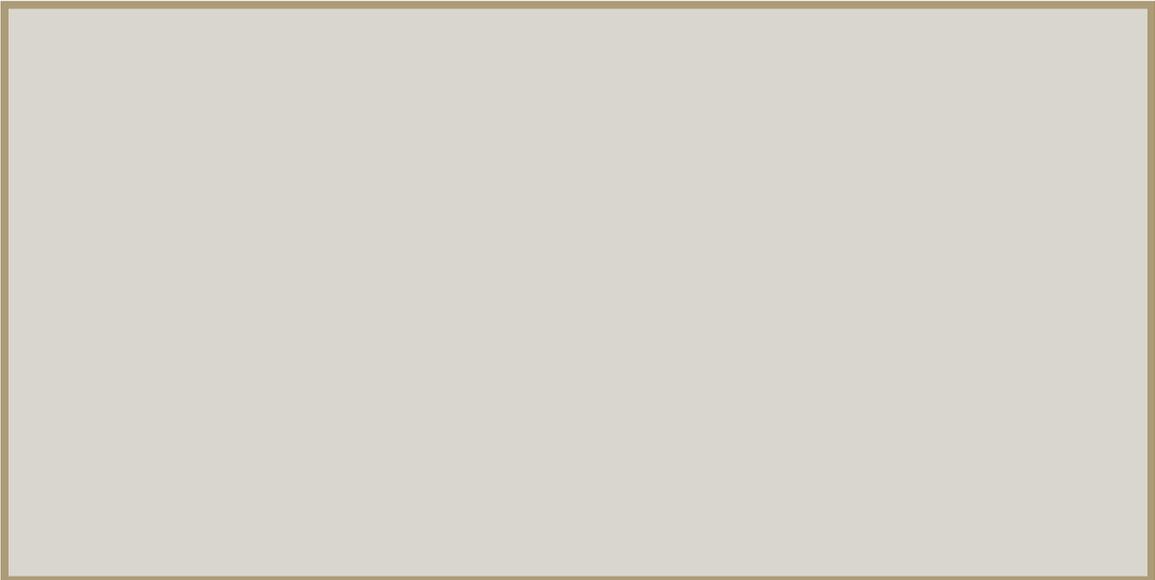
sterile; the atmosphere looks clean to the point where the facility acquires a clinical aesthetic. Whether this was the intention or not, this quality simply does not align with the intention of this practicum project.

Overall, Aires Mateus has taken a brave step forward in the realm of Assisted Living design. House for Elderly People is an example, among few, that support the presence of contemporary architecture in the senior-living market. Although this precedent may not embody every intention behind this practicum design, it perpetuates a modern and alternative design approach in an arena often laden with tradition and convention. The design proposal of 170 Ashland Avenue seeks to mediate certain traditional references with a contemporary approach. Therefore the qualities that can be transposed to the design of 170 Ashland Avenue, are Aires Mateus' alternative method for generating public and private spaces, and their sleek and current material scheme. Additionally, House for Elderly People completes an excellent use of their given site. It strongly considered the depths and expanse of their current site, to propose a design that elegantly strolls the landscape. The following chapters detail the site analysis and design programme of 170 Ashland Avenue.



[Left] Figure 3.3.1. House for Elderly People: Exterior Façade, Fernando Guerra, Photograph, 2011, in *House for elderly people by Aires Mateus Arquitectos*, Dezeen Magazine, February 7, 2011, accessed: November 01, 2012, <http://www.dezeen.com/2011/02/07/house-for-elderly-people-by-aires-mateus-arquitectos/>

[Right] Figure 3.3.2. House for Elderly People: Exterior Façade, Fernando Guerra, Photograph, 2011, in *House for elderly people by Aires Mateus Arquitectos*, Dezeen Magazine, February 7, 2011, accessed: November 01, 2012, <http://www.dezeen.com/2011/02/07/house-for-elderly-people-by-aires-mateus-arquitectos/>



[Top] Figure 3.3.3. House for Elderly People: Corridor Interior, Fernando Guerra, Photograph, 2011, in *House for elderly people by Aires Mateus Arquitectos*, Dezeen Magazine, February 7, 2011, accessed: November 01, 2012, <http://www.dezeen.com/2011/02/07/house-for-elderly-people-by-aires-mateus-arquitectos/>

[Bottom] Figure 3.3.4. House for Elderly People: Room Interior, Fernando Guerra, Photograph, 2011, in *House for elderly people by Aires Mateus Arquitectos*, Dezeen Magazine, February 7, 2011, accessed: November 01, 2012, <http://www.dezeen.com/2011/02/07/house-for-elderly-people-by-aires-mateus-arquitectos/>



4.0 SITE ANALYSIS

The site selection process has been indirectly informed by the theoretical literature review and precedent analysis. What has been gained from these sections is a conceptual directive to select a site of personal familiarity. This does not refer to the literal familiarity of a specific community, rather the identification of familiar conceptual qualities. Although the previous sections offer theoretical strategies for site selection, they do not present direct guidelines for facilitating a positive relationship between aging persons and community. This section commences with a literature review dedicated to healthy aging in communities, so to structure and inform the site selection process.

4.1 Healthy Aging in the Community

The community context is a critical consideration for age-friendly design. This is briefly identified in the section “Motivations for Residential Downsizing”, where two motivations for the relocation were: built environment and community time.²⁴⁵ The intersection of these concepts illuminates the significance of community design and the escalating challenges of the physical environment. This section will analyze numerous literature resources and government programs dedicated to aging-friendly community design, so to extract tangible information and instruction for site selection and analysis. To do so, it would be apt to first define age-friendly communities and their defining elements. These elements include: community safety, community image, universal design, social and recreation opportunities, and

²⁴⁵ Luborsky, Lysack, Van Nuil, “Refashioning One’s Place in Time: Stories of Household Downsizing in Later Life,” 249.

natural landscapes. The key objective of this section is to properly characterize healthy aging in Winnipeg communities. This chapter concludes with an analysis of the selected site and building, of this practicum project.

An ideal community, in the context of this document, is defined by the overall achievement of “aging in place of choice”.²⁴⁶ This government-identified objective strives to allow every person the ability to age in a community that supports their capabilities and needs. First and foremost, this community should offer feelings of connection and control to their inhabiting individuals. Jack Carman and Edward Fox, in the book *Re-Creating Neighborhoods for Successful Aging*, note that “changes in one’s independent and self-sufficient lifestyle affect one’s ego, self-esteem, feelings of control over the environment and over one’s life...”²⁴⁷ As seniors relocate to different residential environments they are faced with potential threats to their physical independence and subsequent self-image. These new, and in most cases, foreign locations can be challenging especially if their encompassing community has poor consideration for aging individuals. The physical design of neighborhoods participates in a senior’s perception of independence and control. If a community can successfully administer security and accessibility, then aging persons can sustain their relationship with the world beyond their home. This connection is paramount, as it has both physical and symbolic significance. To ensure that communities are considering all stages of life in Canada, there have arisen numerous provincially funded government programs.

The Age-Friendly Manitoba Initiative, led by Seniors and Healthy Aging Secretariat, is a government funded program that connects the importance of healthy aging to the vast landscape of community design.²⁴⁸ This initiative was launched in 2008, and governed under the department of Healthy Living, Seniors and Consumer Affairs.²⁴⁹ In the publication “Age-Friendly Manitoba”, they define an age-friendly community to possess policies, programs and services “designed to make it easier for older adults to stay active and healthy, so they can continue to contribute in their communities.”²⁵⁰ This definition is important as it illuminates the goals of age-friendly communities: aging persons should

246 Health Canada, “Canada’s Aging Population: Seizing the Opportunity,” 9.

247 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” in *Re-Creating Neighborhoods for Successful Aging*, ed. Pauline S. Abbott, Nancy Carman, Jack Carman, and Bob Scarfo (Baltimore: Health Professions Press, 2009), 164.

248 Age Friendly Manitoba Initiative, “Age Friendly Manitoba,” *Government of Manitoba*, 2013, 3, accessed February 15, 2013. <http://www.gov.mb.ca/shas/publications/agefriendly.pdf>

249 Age Friendly Manitoba Initiative, “Age Friendly Manitoba,” 2.

250 Age Friendly Manitoba Initiative, “Age Friendly Manitoba,” 5.

ideally be active, healthy, and contributory. The Age-Friendly Manitoba Initiative is composed of seven guiding principles, all of which fit within the acronym of “RESPECT”:

- Recognizes the diversity among older Manitobans
- Encourages healthy, active aging
- Supports the contributions of older Manitobans
- Promotes the participation of older Manitobans in all aspects of our community
- Engages stakeholders in building age-friendly communities
- Creates accessible, safe environments for older adults
- Treats people of all ages with respect ²⁵¹

This acronym outlines the ideological underpinnings of age-friendly communities in Manitoba. In accordance with the literature on aging and community design, this section has broken down the physical aspects of age-friendly communities into six headings: community safety, community image, universal accessibility, connectivity, social and cultural opportunities, and natural landscapes. To fully investigate these components, this section has utilized three critical resources: Carman and Fox’s chapter “Outdoor Environments Supportive of Independence and Aging Well” in *Re-Creating Neighborhoods for Successful Aging*, Victor Regnier’s book *Design for Assisted Living*, and Age-Friendly Manitoba’s self-published document. Community safety is the first aspect of age-friendly design.

4.1.1. Community Safety

Safety is a vital consideration for living in any neighborhood or community. It is especially critical for vulnerable populations, such as aging persons. Seniors repositioned in new environments do encounter varying levels of uncertainty regarding their overall safety, which has direct implications on the way they engage with their surrounding community. For example, feeling unsafe could mean that seniors simply do not interact with outside environments at all. Carman and Fox exhibit this hypothetical, noting “If people do not believe that the path they take to a the store is accessible and safe for basic pedestrian travel, they will not use it.”²⁵² These effects can be extended further, where feeling unsafe can impact an individual’s mental perception of space. Those who do not feel safe are faced

251 Age Friendly Manitoba Initiative, “Age Friendly Manitoba,” 3.

252 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 187.

with different degrees of emotional stress and can lead to voluntary physical confinement. Therefore to relieve an aging individual from these negative forces one must examine the physical, and perceptual, safety of the surrounding community. An individual who is literally, and perceivably, safe has the opportunity to extend beyond their home into the community. Carman and Fox titled this senior-friendly design principle as “Defensible Space”, where they illustrated strategies for establishing safety.²⁵³ These principles center on delivering safe communities seniors through strategic design. Carman and Fox deconstructed this concept into three elements: surveillance, natural access control, and natural territorial reinforcement.²⁵⁴

Natural surveillance is conducted through the usage of sightlines and windows. This architectural technique is said to “limit criminal opportunities by increasing one’s ability to observe the normal and abnormal activities of a site...”²⁵⁵ Carman and Fox propose some interesting methods of natural surveillance, for example: placing fenestration along sidewalks and parking lots, and encouraging foot or vehicular traffic alongside key entrances.²⁵⁶ Overall this aspect of defensible space sets focus on the sense of sight and notes the importance of well-considered interior design. However this does not excuse the use of technological measures of security. Alarms, surveillance cameras, and motion lighting, are all excellent contemporary mediums for ensuring safety, and perceptions of safety. Regnier notes “Lighting At Night” as one of his critical design considerations of Assisted Living.²⁵⁷ Lighting the affiliated parking lot and the connecting paths at night, assists a safe connection for employees to their car, or aging persons embarking on an evening stroll.²⁵⁸ As winter bodes short day light hours in Manitoba, this consideration will be critical to the future design. This design consideration shares similar intentions with second concept, natural access.

Natural access is a concept that acts to illuminate personnel that belong and personnel that do not. More specifically, it is to assist identifying and distinguishing intruders and suspicious behavior. Carman and Fox note this may be a challenge for designers; as designs must “incorporate site access and

253 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 178.

254 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 179.

255 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 179.

256 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 179.

257 Victor Regnier, *Design for Assisted Living*, (New York: John Wiley & Sons, 2002), 52.

258 Regnier, *Design for Assisted Living*, 52.

flow that feels normal” while enforcing safe “building entrances, fencing, lighting, and landscaping.”²⁵⁹

The authors propose a myriad of design strategies. One technique that impacts the design of 170 Ashland Avenue was the incorporation of a single or clearly identifiable point of entry.²⁶⁰ Regnier substantiates this design strategy noting “Most sponsors deal with security concerns by creating a single main entry to the building.”²⁶¹

Lastly, Carman and Fox identify natural territorial reinforcement as the final aspect of Defensible Space. The basic concept behind this design strategy invests itself in the pride felt by the owners and occupants. Essentially if someone feels prided or connected to their environment, they will possess an inherent want to preserve and protect it. However it is important to note there are numerous reasons to have an appealing and approachable exterior, and security is simply one of those. Carman and Fox establish natural territorial reinforcement “requires designing and building outdoor environments that people would enjoy and choose to care about.”²⁶² Assisted Living design could therefore benefit from a direct consideration of maintenance and landscaping. This aspect of Defensible Space should be considered in the subsequent design proposal. This aspect of community safety directly links to the following consideration of community image.

4.1.2. *Community Image*

This second site consideration focuses on the general feel and ambience of the encompassing neighborhood. Unlike community safety, this factor is more conceptual. Community image, in the context of this chapter, refers to an abstract compilation of the sensory data. This concept can be broken down into two parts, inanimate and animate. Architectural aesthetic and surrounding landscape formulate an inanimate component; while community commitment and social interaction formulate an animate component. Carman and Fox identify community image in their section “Distinctive and Attractive Communities.”²⁶³ The authors concisely describe distinctive and attractive communities, to be constructed from builders who respect the “elements that define a community, reinforce its

259 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 179.

260 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 179.

261 Regnier, *Design for Assisted Living*, 45.

262 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 181.

263 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 176.

identity, and make people feel as though they belong.”²⁶⁴ The physical elements generally consider the regional architecture and the natural growth of the community.²⁶⁵ However, what is paramount in their writing was the recognition of emotional relationships. The authors skillfully illustrate the connection between community image, and the influence and opportunity it possesses to aging individuals. When a community is constructed to facilitate the awareness and “participation in creating and maintaining a place”, it has the potential to “contribute to a renewed sense of self.”²⁶⁶ This is warranted by the understanding that people will care about their surrounding physical and social communities.²⁶⁷ Therefore for the site selection process should evaluate the inanimate and animate components of the desired community. The inanimate considerations are found primarily in the character of the physical environment. How does the surrounding architecture feel? Is there a welcoming natural landscape? The animate considerations however, are more difficult to evaluate. The site selection process should consider the inanimate environment for traces of the animate. Does the surrounding infrastructure promote social interaction? Are there local amenities to congregate and engage? However site selection is not the only way to consider community image; Regnier’s guide to Assisted Living design offers an alternative perspective. Instead of focusing on the surrounding community, the author frames the exterior of an Assisted Living Residence as a participant in larger community.

Community image is an important consideration, not solely to inform selection of neighborhood, but to also inform the exterior architecture. Just as the exterior community should be safe and connected to aging populations, it is the facilities’ responsibility to be safe and provide connectedness outwards to community. In Regnier’s “100 Critical Design Considerations”, he lists “The Friendly, Approachable Building”.²⁶⁸ This consideration pays specific attention toward the exterior interaction with the surrounding neighborhood. The author draws focus toward physical scale. Regnier suggests multiple strategies to optically decrease the scale of larger Assisted Living facilities, such as: introducing porches and manipulating the exterior façade.²⁶⁹ The purpose of these strategies is to make the building

264 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 176.

265 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 176.

266 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 176.

267 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 176.

268 Regnier, *Design for Assisted Living*, 67.

269 Regnier, *Design for Assisted Living*, 67.

“appear more intimate and less overwhelming - more like a small residential dwelling.”²⁷⁰ The design proposal should consider the way the interior and exterior impact the outward community. The projected site should also consider the continuity between the design of the Assisted Living Residence and the surrounding neighborhood.

4.1.3. Universal Design

The third consideration for healthy aging in communities is the integration of Universal Design. The City of Winnipeg’s Mayor’s Access Advisory Committee framed the essence of Universal Design as not a set of rules, but rather “a concept, or way of thinking about design.”²⁷¹ This characterization is important because it establishes Universal Design as a conceptual foundation, separating it from the quantitative guidelines of the building code. The overarching objective of Universal Design is to include and consider the population’s widest spectrum of abilities.²⁷² This design methodology is employed to perpetuate environments that imbue individuals with feelings of independence and control, which is an underlying objective of this practicum project. Universal Design principles are an important consideration for aging communities, as ability levels range immensely and are ever-changing. Although environmental inclusion and exclusion is instigated by physical design, the implications are often emotional. Denying an individual physical involvement in their community can threaten feelings of connection, and subsequently self-esteem. Universal Design aims to allow every individual to feel participatory in their community; both physically and socially. The Access Advisory Committee cites the most prevalent advantage of Universal Design is its ability to maximize one’s role “in their family and in society.”²⁷³ The importance of Universal Design was underscored by Winnipeg’s Planning, Property and Development Department, and the Mayor’s Access Advisory Committee. Both groups have produced documents detailing the Manitoban perspective of universal accessibility. The Planning, Property and Development Department’s document, “Universal Design Guiding Principles”, offers a concise exposition on four guiding principles of Universal Design. These principles are: inclusive design, easy and clear

²⁷⁰ Regnier, *Design for Assisted Living*, 67.

²⁷¹ The Access Advisory Committee, “Universal Design Policy,” *The Access Advisory Committee*, 2001, 1, accessed: March 02, 2013. http://www.aacwinnipeg.mb.ca/aac_pdfs/Universal%20Design%20Policy.pdf

²⁷² The Planning, Property and Development Department, “Universal Design Guiding Principles,” *City of Winnipeg*, 2006, 2, accessed: March 02, 2013, http://winnipeg.ca/ppd/Universal_Design.stm

²⁷³ The Access Advisory Committee, “Universal Design Policy,” 3.

design, safe design, and comfortable design.

Inclusive design underscores the responsibility of design to be inclusive to all populations. The Planning, Property and Development Department suggest “providing people with the flexibility to choose how they use their environment adds to a creative and inclusive design.”²⁷⁴ This guiding principle entails ensuring environments are functional through a spectrum of abilities; children, adults, and seniors must be considered.²⁷⁵ The site selection process should evaluate the inclusive nature of the surrounding community. This involves assessing the accessibility of local amenities, and the state of the immediate walkways and the ease of traversing the local neighborhood. Carman and Fox reinforce this consideration, they identify the ‘pedestrian realm’ as one of four senior-related outdoor issues.²⁷⁶ An accessible pedestrian realm considers nearly all aspects outdoor travel. Carman and Fox iterate the importance of: generous sidewalks, appropriately identifiable crosswalks, reducing walking distances across travel lanes, the integration of curb-cuts, sufficient resting points, and adequate lighting for night travel.²⁷⁷ All of these aspects of inclusive design should be considered in the site selection process. These aspects also have to be considered when deciding the exterior approach and facility orientation. Inclusive design however, also considers sensorial inclusion.

The Planning, Property and Development Department propose integrating international symbols into signage as an opportunity for inclusive design.²⁷⁸ This consideration underscores the importance of communicating with populations of specific sensorial abilities. Inclusive design requires offering an environment that is multisensory, so that all populations may be communicated with and catered to. This means respecting populations with vision or hearing loss. An exemplary design consideration could be found in flooring, one could integrate informative floor textures in tandem with vivid signage. This effort would attempt to communicate with visually, and hearing impaired individuals. This guiding principle should direct the site selection process toward a community with multisensory devices in the pedestrian realm. Pedestrian infrastructure to be considered includes: the provision of multisensory crosswalks and textured curb cuts.

274 The Planning, Property and Development Department, “Universal Design Guiding Principles,” 2.

275 The Planning, Property and Development Department, “Universal Design Guiding Principles,” 2.

276 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 192.

277 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 192-199.

278 The Planning, Property and Development Department, “Universal Design Guiding Principles,” 2.

In order for the exterior community to be fully accessible, it should be legible by all populations. The Planning, Property and Development Department entitled this consideration “Easy and Clear Design”. The Department suggests that design should “make sense even to the youngest, inexperienced user.”²⁷⁹ This guiding principle acts to grant every user with feelings of confidence and safety in designed environments. Carman and Fox also identify this as “wayfinding” in their four senior-related outdoor issues.²⁸⁰ This concept centers on “the ability of people to navigate... destinations in a secure and comfortable manner.”²⁸¹ Wayfinding in the community context is largely found in the signage of the pedestrian sphere. Signage has to be considered from a variety of perspectives, especially those with diminishing vision and loss of vision. According to Carman and Fox, signage should be delivered at an appropriate height, unobstructed, have a simple typeface, have distinct contrast, and lack glare.²⁸² These considerations are also identified by the Planning, Property and Development Department, noting that environments should be “simple to understand and use for a citizen who has reduced hearing or significant vision loss.”²⁸³ Other strategies include the provision of neighborhood maps, and audio signage. During the site selection process, the intuitive nature of the neighborhood must be reflected upon. Are signs legible? Are there significant landmarks? Is the approach into, and throughout, the Assisted Living facility intuitive?

Although this topic has been previously investigated in “Community Safety”, it is important to reiterate the significance of safety in terms of Universal Design. As stated earlier, granting feelings of safety and security support positive circumstances for seniors in transition. However the previous section focused primarily on the threat of crime, while the Planning, Property and Development Department focuses on the potential harm of physical environments. This guiding principle is entitled “Safe Design”. The Department notes the importance of “ensuring the safety of pedestrians and patrons as they enter and leave your environment”.²⁸⁴ Certain aspects of neighborhood infrastructure that potentially threaten physical safety include: unexpected level changes, un-kept shrubbery, and missing or exclusive railing

279 The Planning, Property and Development Department, “Universal Design Guiding Principles,” 3.

280 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 186.

281 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 186.

282 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 189.

283 The Planning, Property and Development Department, “Universal Design Guiding Principles,” 3.

284 The Planning, Property and Development Department, “Universal Design Guiding Principles,” 3.

systems.²⁸⁵ The site selection process should evaluate the physical safety of seniors in the pedestrian realm.

Alike “Easy and Clear Design”, “Comfortable Design” is a guiding principle that centers on existing environments that imbue occupants with feelings of ease and confidence. The Planning, Property and Development Department suggest every space “should be comfortable to use without over exerting or straining.”²⁸⁶ This guiding principle takes Universal Design one-step further. One’s environment should not be simply accessible, it should also be comfortable and available to all populations. This means the evaluation of many environmental details, including: the ease of opening doors, comfortable distances of items within reach, the adaptability of furniture arrangements, and the ease of walking in paths.²⁸⁷ The site selection process should evaluate the way-finding and physical movement through the community, as well as the comfort of way-finding and physical movement. Ultimately, all Universal Design principles act in tandem to facilitate a positive experience in the community for all populations.

4.1.4. Connectivity

In their self-titled document, Age Friendly Manitoba identify “transportation that is accessible and affordable” as an essential quality of age-friendly communities.²⁸⁸ This key feature yields certain implications on a senior’s feelings of connection and independence. Connectivity refers to the ability of citizens to access the different communities of their encompassing municipality. This consideration is especially emphasized once driving is no longer an option. Carman and Fox note “although some seniors may choose not to own and operate an automobile any longer, they may still desire the feeling of independence provided by personal transit.”²⁸⁹ These transportation systems are vital to ensuring aging individuals feel physically and psychologically connected to their surrounding cityscape or townscape. This indirectly supports a senior’s social, political or cultural participation, through means of transportation services. Infrastructural linkages also provide important connections to loved ones and amenities outside their own community.²⁹⁰ This could mean allowing an individual the ability to visit their grandchildren, or remain a regular at their favorite café. Infrastructural connections are delivered

285 The Planning, Property and Development Department, “Universal Design Guiding Principles,” 3.

286 The Planning, Property and Development Department, “Universal Design Guiding Principles,” 3.

287 The Planning, Property and Development Department, “Universal Design Guiding Principles,” 3.

288 Age Friendly Manitoba Initiative, “Age Friendly Manitoba,” 6.

289 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 200.

290 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 200.

through a myriad of transportation services; the most popular being: personal activity, public transit, and privately offered services. Carman and Fox conclude a lifestyle that accepts both physical activity and mass transit, is a method for immobile seniors to maintain “a healthy, independent, and affordable lifestyle”²⁹¹ In the context of Winnipeg, the site selection process will consider three main transportation alternatives: the personal vehicle, public transit, and the implementation of facility run shuttle.

Community connectivity for seniors in Assisted Living can be achieved through the use of personal vehicles. This mode of transportation would be more common with younger seniors. To support personal transportation, the subsequent design proposal must offer parking to occupants. This would be to allow an individual to maintain their current vehicular independence, until the moment when abilities or preferences change. The recognition of senior drivers however, was not recognized in Regnier’s “100 Design Considerations for Assisted Living”.²⁹² In his design consideration “Places for Parking”, Regnier assumes the ability level of all Assisted Living occupants noting “because residents don’t drive...”²⁹³ This assumption could inform certain design decisions that potentially hinder an individual’s natural progression. The author’s suggestion assumes that all seniors who may prefer Assisted Living are, at the same time, not fit to drive. In an ideal situation however, seniors should be able to decide the timing and preferences of their own lifestyle. In the forthcoming Assisted Living design, occupants should not have to make a life-decision about living and driving at the same time. To be clear, potential for occupant parking will be integrated into the site considerations. Parking is also an amenity that should be offered to incoming guests. Regnier notes the importance of “preferential parking for family members and friends”²⁹⁴ The author illuminates the significance of a reciprocal connection, allowing citizens outside the community, visit the Assisted Living Residence. Regnier suggests a ratio of 0.4 cars per residence unit.²⁹⁵ Once aging individuals have decided to transition away from personal vehicular transportation, they are left with two options: the facility shuttle and public transit systems.

The second mode of transportation available to the aging individuals will be a facility-operated shuttle. This is to offer direct transportation warranted by the participation of numerous occupants. Along

291 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 164.

292 Regnier, *Design for Assisted Living*, 49.

293 Regnier, *Design for Assisted Living*, 49.

294 Regnier, *Design for Assisted Living*, 49.

295 Regnier, *Design for Assisted Living*, 49.

with personal vehicles, this facility shuttle will also require a parking space. The second architectural consideration for vehicular transportation is found in one of Regnier's "100 Design Considerations". Regnier suggests the implementation of a "porte cochere".²⁹⁶ A porte cochere is an architectural extension that extends out from a structure to offer shelter to occupants entering or exiting vehicles. This architectural offering is "especially helpful in frost-belt locations..."²⁹⁷ This exact architectural extension may not be necessarily worked into the design, however the site will allow vehicles to approach close to the entrance to lessen the distance from the car to residence. The third most prominent transportation alternative in Winnipeg is the public bus.

In order to facilitate an efficient and positive relationship with the public transit system, the forthcoming Assisted Living Residence will have to consider proximity. The site selection process should evaluate: the nearness of major bus stops and routes, the accessibility of pedestrian pathways to bus stops are, the lighting at night, and the rate of operation. The purpose of these criteria is to facilitate infrastructural connections to the larger community of Winnipeg, utilizing Winnipeg Transit system.

4.1.5. *The Natural Landscape*

The natural landscape is another consideration of senior-friendly communities. It provides not only an aesthetically pleasing environment for pedestrian activities, but it also offers connections with vegetation and growth as the symbol of life. Green spaces are proven to offer psychological and physiological benefits. Carman and Fox emphasize the importance of green spaces in their subsection "Senior-Friendly Outdoor Environment Design Agenda". The authors assert landscapes provide "opportunities for people to reconnect with nature and to experience its sights, sounds, smells, textures, movement, and life force..."²⁹⁸ Carman and Fox further this characterization of landscapes, as containers of existential experience, where one may "think about their own spirit and those of others..."²⁹⁹ Although the consideration of natural landscapes is not a necessity for Assisted Living, as seen in the precedent designed by Aires Mateus, it is a positive contribution of community design. Regnier recognizes the incorporation of natural landscapes as a positive addition to the site of Assisted Living design. In

296 Regnier, *Design for Assisted Living*, 50.

297 Regnier, *Design for Assisted Living*, 50.

298 Jack Carman and Edward Fox, "Outdoor Environments Supportive of Independence and Aging Well," 190.

299 Jack Carman and Edward Fox, "Outdoor Environments Supportive of Independence and Aging Well," 190.

the author's 100 design considerations, Regnier provides guidelines for selecting plant life, and the incorporation of healing therapeutic gardens. Although these considerations do not reflect directly on the community, they iterate the importance of green space, and the positive contribution to Assisted Living Residences.

4.1.6. Social and Recreational Opportunities

Age Friendly Manitoba identify "opportunities to be socially active in leisure, social, cultural and spiritual activities with people of all ages" as a key feature in age-friendly communities.³⁰⁰ So when evaluating the appropriateness of communities for aging persons, one should consider the proximity of social and recreational opportunities. These are important programmatic considerations to supply within the residence, and in the selection of community. Regardless of their geographic catchment, both strengthen one's sense of community be it in the residence, or the entire city. What generally constitutes a social or recreational activity is the nature of personal involvement. These opportunities encourage individuals to become engaged and connected with a larger network. One method for facilitating these connections can be found in the immediate context. Regnier emphasizes the connection to friendly neighbors as a significant design consideration.³⁰¹ The author suggests, "one of the most important ways to deinstitutionalize an assisted living building is to create public connections to adjacent compatible land uses."³⁰² When considering an existing community, this would mean evaluating the proximity to churches, parks, community centers, or pedestrian-friendly shops.³⁰³ Carman and Fox also illustrate this design consideration in their analysis of supportive outdoor environments, specifically in their support for walkable neighborhoods.³⁰⁴ The authors note "opportunities for social interaction and neighborhood connectivity increase as people spend more time walking around their neighborhood."³⁰⁵ A walkable neighborhood provides critical social connections, while simultaneously supplying a means of physical exercise. Carman and Fox directly emphasize the significance of an active lifestyle. The authors assert, "The most effective form of exercise is simply stepping out of one's front door and walking. Plus exposure

300 Age Friendly Manitoba Key Features

301 Regnier, *Design for Assisted Living*, 59.

302 Regnier, *Design for Assisted Living*, 59.

303 Regnier, *Design for Assisted Living*, 59.

304 Jack Carman and Edward Fox, "Outdoor Environments Supportive of Independence and Aging Well," 177.

305 Jack Carman and Edward Fox, "Outdoor Environments Supportive of Independence and Aging Well," 177.

to the outdoor environment allows for the natural absorption of Vitamin D, balances circadian rhythms, reduces stress, and lowers blood pressure, among many other health benefits.”³⁰⁶ An active lifestyle is also something that may be facilitated in a group, which could provide another social opportunity. Therefore being active not only presents numerous health advantages, but also acts as a means for individuals to interact, and connect, with the surrounding community.

Regnier suggests another design-related social opportunity is found in the consideration of children’s activities. Incorporating a recreational opportunities for children allows the occupants of an Assisted Living Residence to participate in intergenerational interaction. Regnier asserts “integrating the activities of preschool children with elder care has been a successful strategy for decades.”³⁰⁷ This would permit occupants of Assisted Living to host activities for grandchildren or community groups. So when considering the success of an existing community, it would be a positive measure to consider the needs of young children. These site considerations are dedicated to promoting a lifestyle that may bond with the overall community. Beyond the personal benefits of these social and recreational considerations, there arise the benefit of exposure as a vulnerable group. Allowing aging persons to play a larger, and more visible, role in the community facilitates a greater understanding of their abilities and contributions. The incorporation of intergenerational efforts, such as a children’s playground, can contribute to the evaporation of certain stereotypes. Regnier suggests the effort of intergenerational spaces could also reframe the Assisted Living Residence, to “break down the notion that the facility is only an old people’s home.”³⁰⁸ Thus, the availability of social and recreational opportunities present not just potential benefits for individual seniors, but the entire population of aging persons as well.

4.1.7. Summary

What has become evident in this literature review is the significance of community to aging persons. One’s surrounding community can bear positive opportunities to connect with the larger network of society. The purpose of this review was to present tangible instruction for positioning 170 Ashland Avenue in a positive and viable site. Therefore, the selected site should consider:

306 Jack Carman and Edward Fox, “Outdoor Environments Supportive of Independence and Aging Well,” 166-167.

307 Regnier, *Design for Assisted Living*, 63.

308 Regnier, *Design for Assisted Living*, 64.

- Safety, both literal and perceptual
- Connections to the primary user
- Appealing animate and in-animate characteristics
- A pedestrian realm that considers a broad spectrum of abilities
- Proximity to universally accessible amenities
- Proximity to public transit
- Proximity to natural landscapes
- Proximity to social and recreational opportunities

4.2 Site Analysis

170 Ashland Avenue has chosen to repurpose Winnipeg School Division’s Diagnostic Learning Center. This one-story resource facility is located in central Winnipeg, specifically in the neighborhood of Riverview (Figure 4.2.1.). Riverview contains both residential and commercial zones (Figure 4.2.2.). The residential zone consumes the largest part of the encompassing neighborhood, and was the most significant consideration in the site selection process. Riverview is home to over 4000 citizens, 70% of which reside in a single detached dwelling.³⁰⁹ This is an illustrative figure exhibiting the current architectural landscape of the selected site. The houses within Riverview are attractive participants in the overall community image. They are diverse in scale, material, and form. The expressive nature of each home directly aligns with Norberg-Schulz’s concept of identification. The houses evoke a sense of individuality, while simultaneously arranged in a common rhythm. This serves as an excellent symbol for community: a collection of unique participants that consequently form a whole. The residential architecture in Riverview faced major construction during two time frames outlined by the 2006 Census. According to the 2006 Census, in the City of Winnipeg Neighborhood Profiles, the majority of the residential community was erected “Before 1946” and from “1946-1960”.³¹⁰ The latter period was arguably the most influential when considering the relationship between time and intensity. Between 1946 and

309 City of Winnipeg, “2006 Census Data – Riverview”, *City of Winnipeg Neighborhood Profiles*, 2006, accessed March 01, 2013, <http://winnipeg.ca/census/2006/Community%20Areas/River%20Heights%20Neighbourhood%20Cluster/Neighbourhoods/River%20Heights%20East/River%20Heights%20East%20Neighbourhoods/Riverview/Riverview.pdf>
 310 City of Winnipeg, “2006 Census Data – Riverview”

1960, the community of Riverview saw 41.1% of its total construction.³¹¹ This is an important detail when evaluating the community architecture, and serves as a primary design inspiration for addressing nostalgia in the built environment.

The community of Riverview is organized in an intuitive manner. The residential zone has a grid-configuration, equipping most homeowners with the benefits of a back alley. The streets also accommodate both pedestrians and motorists. There are ample sidewalks for exercise and active transportation, and the streets offer numerous opportunities for street parking.

The commercial zone is located along Osborne Street, on the west side of Riverview (Figure 4.2.2.). The placement of this zone is beneficial for two reasons. First, the commercial strip utilizes the vibrant nature of Osborne Street to accommodate small independent shops, restaurants, and recreation facilities. Second, the commercial strip adequately partitions the busy nature of Osborne Street from the residential zone. Major amenities include a: grocery store, leisure center, bowling alley, and gas station. Significant landmarks within Riverview include:

- St. Mary's Cemetery
- Riverview Health Centre
- Riverview Community Centre
- Schools: Churchill High School, Riverview Elementary School, Our Lady of Victory School
- Parks: Churchill Drive Park, Pembina Fisher Park, and Don Gerrie Park.

Another appealing feature of Riverview is the abundance of vegetation. As depicted in the site photographs, every major street is lined with large trees (Figure 4.2.4-9.). The strong presence of the natural landscape contributes a richness and vitality to the community. This is especially apparent in the pedestrian realm. The overarching trees not only expand the sense of scale in the community, but also act to filter the sunlight overhead. The enclosing tree branches, and leaves in the summer, deliver a soft textured light to the street below (Figure 4.2.6-7.).

311 City of Winnipeg, "2006 Census Data – Riverview"

Legend:

 Riverview

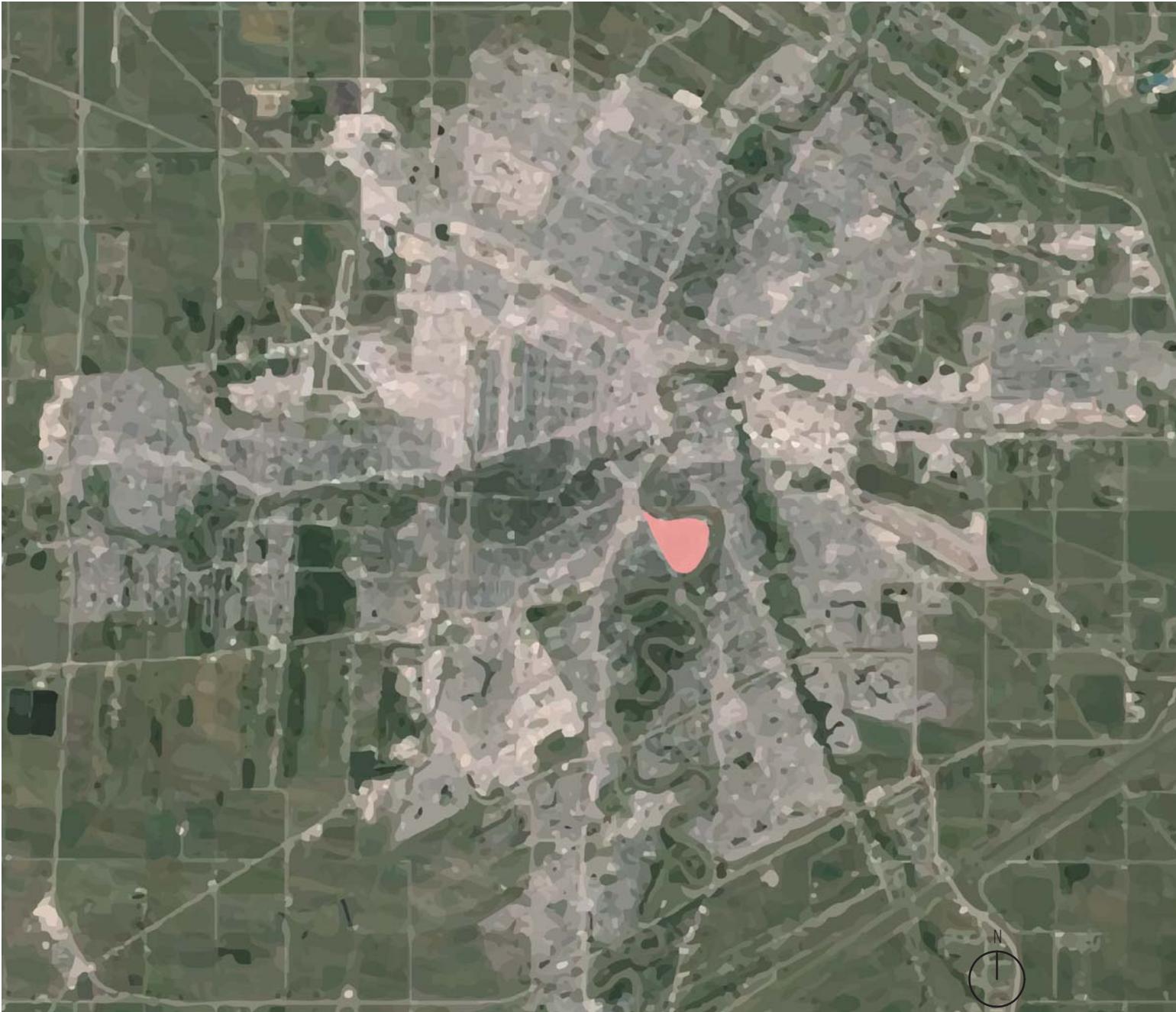


Figure 4.2.1 Aerial Map of Winnipeg, Manitoba, Canada.

Legend:

-  Residential
-  Commercial
-  Green Space
-  A: Diagnostic Learning Centre



Figure 4.2.2. Landuse Map.

Legend:

-  Sidewalks
-  Streets
-  Bus Route 95
-  Bus Route 16 - Selkirk-Osborne
-  Bus Stops

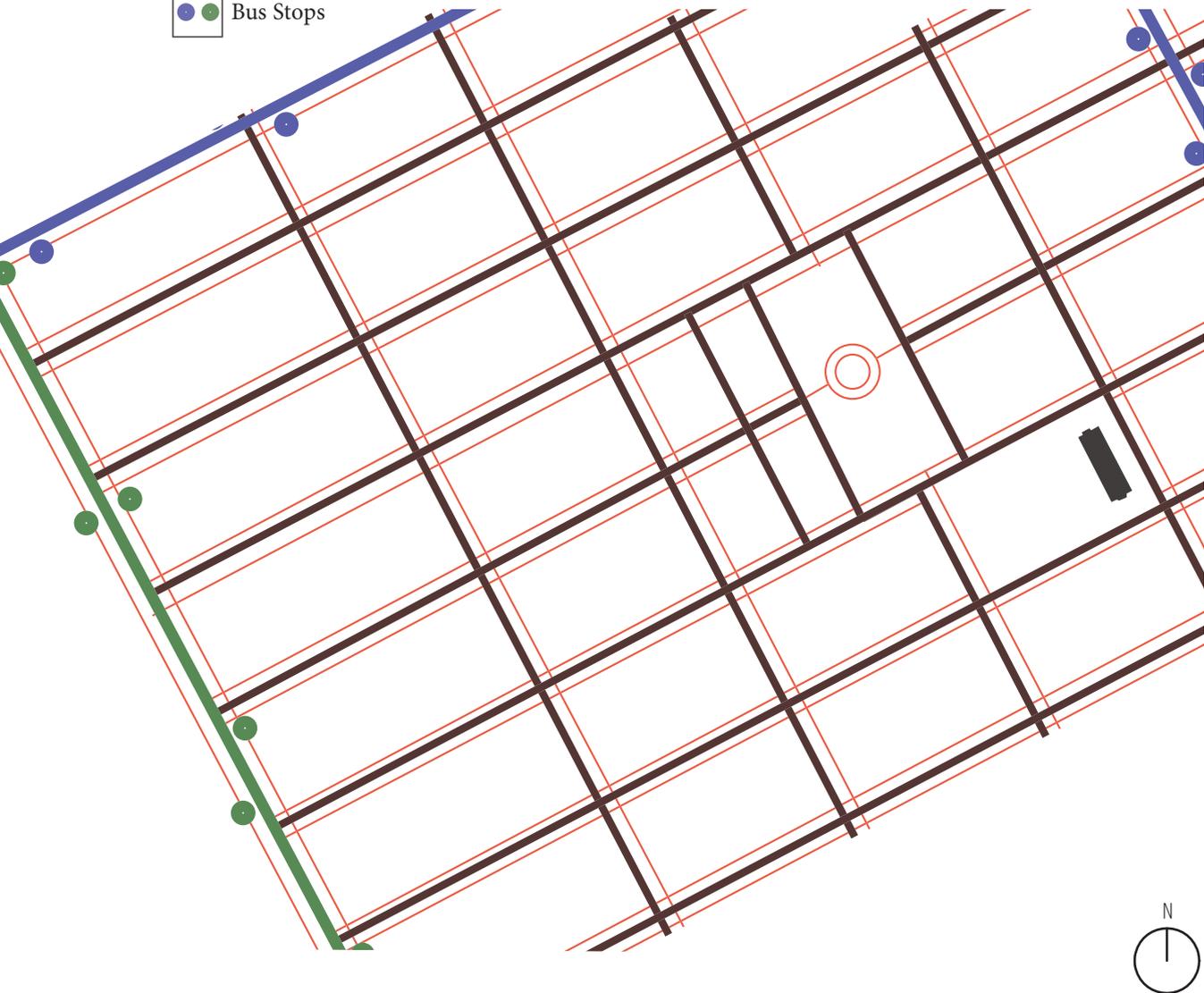


Figure 4.2.3. Transportation Map.



Figure 4.2.4. Photograph of the residential architecture immediately surrounding the Diagnostic Learning Centre.



Figure 4.2.5. Photograph of Pembina Fisher Park.



Figure 4.2.6. Photograph of a road within Riverview, displaying the quality of light filtered through the overarching trees.



Figure 4.2.7. Photograph of a sidewalk continuing through Riverview, also displaying the soft quality of day-time light.

Site Opportunities:

- Located within an appealing residential neighborhood
- Located within a walkable neighborhood
- Proximity to numerous commercial amenities.
- Proximity to major bus routes
- Proximity to grocery store
- Proximity to park
- Abundant street parking

Site Constraints:

- Proximity to commercial amenities may be too far for occupants with physical impairments to venture.



Figure 4.2.8. Streetscape in Riverview.



Figure 4.2.9. Houses within Riverview.

4.3. Building Analysis

The Diagnostic Learning Centre is a single-story structure located on the corner of Ashland Avenue and Mabel Street. This resource facility was originally erected in 1952 as Ashland School, to later be shutdown in 1982.³¹² It has since been converted into a Diagnostic Learning Centre for the Winnipeg School Division. The purpose is slightly different from an elementary school, it “provides short-term observation, diagnosis and explicit individual instruction in reading, writing and word study, along with the development of teaching and learning strategies related to Language Arts, organization and independence.”³¹³ The exterior architecture of this building is relatively simple; it is a rectangular brown brick form with two subtly extruding vestibules (Figure 4.3.4-5.). There are currently two main entrances: an East entrance, and west entrance. Both access-points currently require stairs to approach, which will necessitate rectification to achieve a universally accessible facility. Alike the entire building form, the roofline is also fairly basic, possessing slight center-slope. Overall, the Diagnostic Learning Centre has an engaging and attractive exterior. The building appears residential scale and possesses numerous exterior-facing windows. This structure is also equipped with the intangible richness of age. The welcoming and charming exterior is ideal for the proposed Assisted Living Residence.

The interior layout is equally as simple as the exterior form. The interior area is 11000 square-feet. The plan is primarily segmented into classrooms, which have a relatively parallel dimension to apartment sizes. There is one central corridor that physically, and visibly, connects East and West entrances. This bisects the entire structure into North and South halves (Figure 4.3.1.). This division, in accompaniment with existing room sizes, fluidly lends itself to the transformation into residential living units. The boiler room is positioned in the Southwest quadrant of the facility; which is where all building system controls are located. The design proposal will require this exact space. To consider economy I will retain the location of the boiler room, and subtract it from the scope of work. Plumbing is been implemented in three main locations on the South side of the building. This will change upon its redesign into an Assisted Living Residence because each living unit will require plumbing. The Diagnostic Learning Centre is also sufficient with interior natural light because of the size and quantity of

312 Manitoba Historic Society, “Historic Sites of Manitoba: Ashland School,” *Manitoba Historic Society*, accessed March 01, 2013, <http://www.mhs.mb.ca/docs/sites/ashlandschool.shtml>

313 Diagnostic Learning Centre, “Diagnostic Learning Centre,” *Winnipeg School Division*, accessed March 01, 2013, <https://www.winnipegdsd.ca/PROGRAMS/diagnostic-learning-centre/Pages/default.aspx>

the existing fenestration. Lastly, this facility necessitates an addition to accommodate 19 occupants and supportive amenities.

Building Opportunities:

- The building has an intimate scale, fluid with surrounding residential context.
- The current floor plan has the potential to incorporate existing structure into the new design.
- The large and numerous windows offer an abundance of natural light.
- The exterior is charming and approachable.
- The exterior grounds grant the opportunity of outdoor amenities, such as a garden.
- The exterior grounds also grant numerous options to position the required addition.

Building Constraints:

- The main level is located 2 feet above grade; the proposed design will have to consider this level change to establish universally accessible entrances.
- The entire facility has only half the desired area, an addition must be implemented
- The abundance of natural light will require consideration, for privacy and temperature.

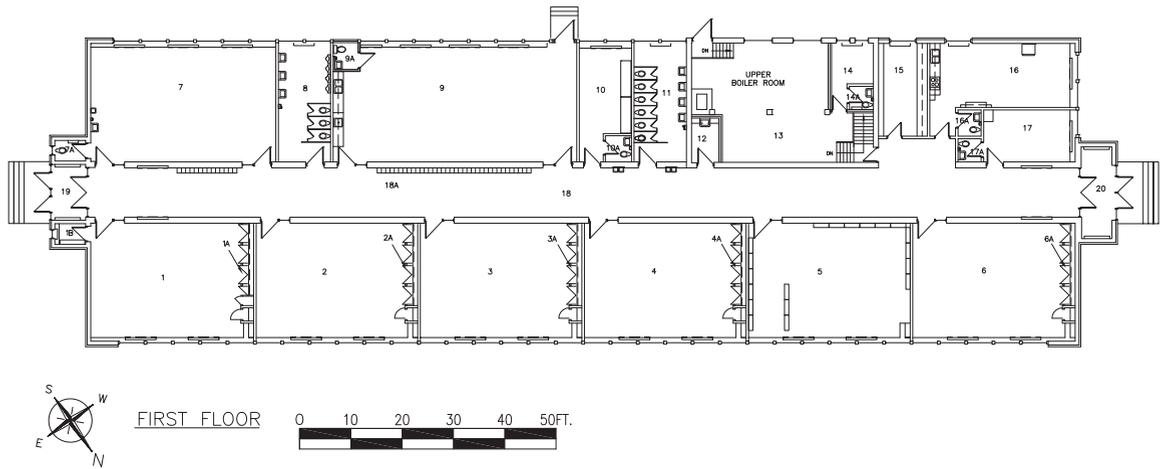


Figure 4.3.1. Diagnostic Learning Centre, Existing Floor Plan. Used with permission from George Heath, Director of Buildings, Winnipeg School Division, Building Department.



Figure 4.3.2. Diagnostic Learning Centre, Existing Exterior.



Figure 4.3.3. Diagnostic Learning Centre, Existing Exterior.



Figure 4.3.4. Diagnostic Learning Centre, Existing Exterior.



5.0 DESIGN PROGRAMME

The purpose of the design programme is to methodically deliver qualitative and quantitative parameters to the design of 170 Ashland Avenue. As previously stated, 170 Ashland Avenue is an Assisted Living Residence located in suburban Winnipeg. This facility will accommodate the needs of minimum 19 seniors. This chapter was primarily informed by the organizational structure of certain Winnipeg Assisted Living Residences, and Brummett's *Essence of Home*.³¹⁴ The chosen site of this practicum project is the Diagnostic Learning Centre, a once-elementary school located four blocks south of Osborne Street in the community of Riverview. In addition to offering apartment units, the proposed Assisted Living Residence will accommodate: meal plan services, housekeeping services, and shuttle services. Along with these services, the residence will accommodate facilities including: exercise facilities, recreation facilities, larger cooking facilities, and personal laundry facilities.

While reviewing the following design programme, it is critical to be continually cognizant of the project goals. These goals have evolved through out the research process, informed primarily by the literature review. The design goals of the forthcoming Assisted Living Residence are broken into two groups: Functional Goals, and Form and Image Goals.

Functional Goals

- The residence should accommodate the needs of minimum 19 occupants.

³¹⁴ Current Winnipeg Assisted Living Residences were analyzed to inform the organizational structure of 170 Ashland Avenue. This involved candid visitation with three Assisted Living Residences in Winnipeg. Each Residence ranged in capacity, design, and economic situation. The information gathered served as an inception point for the data supplied in this section.

Form and Image Goals:

- The interior should be intuitive and safe to navigate.
- The interior environment should be welcoming and comfortable.
- The design should consider and promote community interaction.
- The interior of the private rooms should evoke essences of home, and incorporate design details that highlight items from ones past.
- The interior environments, both public and private, should be conducive to the generation of home.

5.1. Human Factors Analysis

5.1.1. Client Profile

The client of the projected Assisted Living Residence is a fictional independent real-estate development firm. This firm would be established in Winnipeg, with a direct focus on distinctive senior-living design. They are dedicated to establishing contextually appropriate facilities that consider and engage the larger network of society. This firm invests in mainly alternative solutions for residential design. The mission of this client is to become a leader in innovative senior-living residences. The needs of this real-estate development firm are similar to any emerging business, they require a sustainable profit to ensure longevity as a company. Success will be contingent on numerous factors, including: a refined business model, a positive community image, and a desirable care facility. This independent real-estate development firm will pose few, yet critical, requirements on the forthcoming Assisted Living Residence design:

- The facility must be safe.
- The facility must be universally accessible.
- The facility must accommodate areas to accomplish certain administrative tasks.

5.2.2. User Profile

The user profiles of the projected occupants of this Assisted Living Residence fall into three categories: primary users, secondary users, and tertiary users. Each profile exhibits the hypothetical needs of each user, so they may be considered and addressed in the forthcoming interior design.

Primary/Target User: Aging Persons of Manitoba

- Ages 65+
- Male and Female
- Located within the community of Riverview community
- Moderate range of economic situations, from lower middle class to higher middle class
- Wide range of spiritual, cultural, and ethnic backgrounds
- Wide range of physical capabilities

The primary users of the forthcoming Assisted Living Residence will be aging persons from Winnipeg, Manitoba, Canada. The general demographic entering these Assisted Living Residences are ages sixty-five and above. For more descriptive primary user profiles this section consulted Brummett's *Essence of Home*. Brummett delivered a concise illustration of physical and cognitive capabilities of the target user in Assisted Living Residences. He identified two profile groupings: lower intensity-of-assistance and higher intensity-of-assistance.³¹⁵

*Lower Intensity-of-Assistance*³¹⁶

- Profile 1. This person is in good physical and mental health. They seek Assisted Living for community.
- Profile 2. This person would be in mental health with declining physical health. They seek Assisted Living for protective oversight.
- Profile 3. This person would be in good physical health with declining cognitive health. They seek Assisted Living for protective oversight, delivered meals and house keeping.
- Profile 4. This person would have declining mental and physical health.

*Higher Intensity-of-Assistance*³¹⁷

- Profile 5. This person maintains cognitive skills, but has more intensive physical frailties. This user could require a wheelchair or walker; or possess sensory impairments, such as blindness or deafness.

315 Brummet, *Essence of Home*, 7.

316 Brummet, *Essence of Home*, 7.

317 Brummet, *Essence of Home*, 8.

Profile 6. This person maintains physical skills, but has more intensive cognitive frailties. This could mean extended periods of disorientation, or moderate forgetfulness.

Profile 7. This person has a combination of intensive cognitive and physical frailties.

These profiles illustrate the wide range of physical, and sensorial, capabilities typically supported by Assisted Living Residences. Brummett's user profiles indirectly underscore the need for safe home environments. These user profiles also illuminate the diversity of clientele, which introduces the question of equality in the built environment. 170 Ashland Avenue should accommodate both types of user profiles, as long as they are equipped with the appropriate resources to remain independent. One central goal of this proposed design is to regard all occupants with the same level of consideration. Entrances and pathways will be considered to promote equality in the built environment. For this user, the most important area will be the private apartment. This environment should be independently functional and operated with confidence. Each apartment unit should conform to the users physical and emotional needs, while accommodating a range of personal objects and memorabilia. These private environments contain a: bedroom area, living area, kitchen area, dining area, and storage space. Beyond the apartment, the entire Assisted Living Residence should incorporate areas and amenities that promote personal autonomy and independence. In accompaniment with private living environments, the primary users require dining areas and recreation areas.

To supply an additional layer of specificity to this user profile, the target user is also defined by a distinct geographic and temporal context. First, the Assisted Living Residence is tailored to current residents of Riverview. This was determined by the central goal of allowing members of the community to age in a community already familiar to them. Permitting the residents of Riverview to remain within their own neighborhood should plausibly ease the transition into Assisted Living. This geographic context will make it easier for occupants to extend into the community, and also preserve positive social relationships established in their prior residence. The community of Riverview could also be employed to supplement the design concepts proposed by the literature review. The material fabric of the community can be used to engage Norberg-Schulz's concept of orientation.

The target user is situated in the today's current temporal context, while simultaneously preparing for a new wave of Assisted Living occupants. Therefore this design will account the

environmental needs of current and future target users. Situating the user in this context reveals alternative design considerations, primarily in the allotment of space and the affordance of technological support. The needs of such users are founded on the information proposed by Insa Ludtke, a successful freelance journalist trained in the discipline of architecture.³¹⁸ In the book, *Living For the Elderly: A Design Manual*, Ludtke offers the direct design implications of how people will live in the future. The author contends that, overall, “the home will serve simultaneously as a place of retreat, of self-fulfillment and as a platform for outward display.”³¹⁹ The latter implication suggests a similar ideal outlined by Brummett, specifically in his conceptual analysis of home. The interior design should account for the outward expression of interior occupants, to foster the concept of home through “self-projection / self-symbol.”³²⁰ As a whole, Ludtke describes environments that propose reflection, relaxation and creativity.³²¹ The connection between dwelling and existential moments of reflection is validated in Norberg-Schulz’s concept of dwelling. Within the component of orientation, he exhibited ‘the center’ a significant metaphor for dwelling. The author described it as an existential connection that “unites sky and earth.”³²²

In Ludtke’s analysis of the futuristic home, she describes the transformation of certain living environments. The author contends that, in the future, the role of the kitchen will change. Ludtke asserts, “living and cooking areas are already fusing optically into a single room with an increased emphasis on comfort and leisure.”³²³ This suggests a kitchen area that is open to social interaction, cooking, and dining. The kitchen will look onto social areas, so to “fuse” with the comfort and vibrancy inherent in adjacent environments. Lastly, Ludtke suggests offices and workrooms will become obsolete. She projects “the dedicated study or workroom has seen its day. Wireless communications allow one to work with the laptop on the terrace or at the kitchen table.”³²⁴ To allow these temporary workspaces the subsequent interior design should accommodate office utensils and document storage. The design must allow for readily available office materials, however concealed in a manner that it will not overtake the living spaces. Ludtke also emphasizes the presence of technology in future dwellings. This should be considered

318 Eckhard Feddersen and Insa Ludtke, *Living for the Elderly: A Design Manual*, (Basel: Birkhäuser, 2009), 234.

319 Insa Ludtke, “On The Essence of Living: Safety – Security – Orientation,” in *Living for the Elderly: A Design Manual*, (Basel: Birkhäuser, 2009), 41.

320 Brummett, *Essence of Home*, 36.

321 Ludtke, “On The Essence of Living: Safety – Security – Orientation,” in *Living for the Elderly: A Design Manual*, 41.

322 Norberg-Schulz, *The Concept of Dwelling*, 22.

323 Ludtke, “On The Essence of Living: Safety – Security – Orientation,” in *Living for the Elderly: A Design Manual*, 41.

324 Ludtke, “On The Essence of Living: Safety – Security – Orientation,” in *Living for the Elderly: A Design Manual*, 41.

through the placement of power.

Secondary User: Administrative Staff

- Ages 25 - 60
- Male or Female
- Wide range of physical capabilities

The administrative staff consists of three members: Receptionist, Events Coordinator, and the Facility Manager. These members will complete primarily organizational tasks. The administrative staff would work primarily in the administrative offices, and work a maximum 40 hours per week. These users will require administrative areas, equipment storage, private document storage, and a private area where breaks may be taken.

Secondary User: Service Staff

- Ages 25 - 60
- Male or Female
- Wide range of physical capabilities

The service staff consists of two members. They will provide general assistance to the inhabiting seniors, and responsible for miscellaneous tasks. These users will work within the dining areas and recreation areas for a maximum of 40 hours per week. The service staff will require equipment storage, an administrative area where organizational tasks may be accomplished, and a private area where breaks may be taken.

Secondary User: Kitchen Staff

- Ages 25 - 60
- Male or Female
- Wide range of physical capabilities

The service staff consists of two members. The head chef will be responsible for the preparing the meals. The remaining kitchen staff member will commit to more supportive tasks. The majority of work will be completed in the kitchen areas during all three mealtimes: breakfast, lunch, supper. The kitchen staff

will require storage areas, sanitization areas, an administrative area where organizational tasks may be accomplished, and a private area where breaks may be taken.

Secondary User: Maintenance Staff

- Ages 25 - 60
- Male or Female
- Wide range of physical capabilities

The maintenance staff will maintain the cleanliness and overall image of the Assisted Living Residence. This job entails caring for residence grounds, the communal spaces, and potentially occupant apartments. Grounds keeping would entail nurturing the landscape in the summer, and clearing pathways in the winter. These secondary users will work for a maximum of 40 hours per week. They will require specific maintenance equipment to complete their directed tasks. There will be one nightly maintenance staff member that will take on alternative roles, including: residence security, and first response. The maintenance staff will require storage areas, sanitization areas, an administrative area where organizational tasks may be accomplished, and a private area where breaks may be taken.

Tertiary User: Visiting Friends + Family

- All Ages
- Male and Female
- Wide range of physical capabilities

Friends and families will have an encouraged presence in the Assisted Living Residence. Therefore the qualitative environment should be inviting and accommodative. These tertiary users will be considered in certain communal areas, including recreation areas and dining areas. To accommodate friends and family, certain environments will require extra seating and flexible arrangements. This will also necessitate the consideration of younger users, particularly children. The grounds of the Assisted Living Residence should allot space for a children's recreation area.

Tertiary User: Medical Staff

- Ages 25 - 60
- Male or Female
- Wide range of physical capabilities

The medical staff will provide part time medical services to each occupant. This job entails intimate visits between medical professionals and aging individuals. Visits will likely occur in the private apartment of each user.

5.3. Functional and Aesthetic Requirements

Overview of spaces offered within the Assisted Living Residence:

Staff Spaces

- Kitchen
- Kitchen Storage
- Office (2)
- Staff Retreat
- Facility Laundry
- Facility Storage

Communal Spaces

- Lobby
- Mail Area
- Dining Area
- Living Room
- Library / Technology Space
- Activity Kitchen
- Private Gathering Room
- Recreation Area
- Exercise Area
- Personal Laundry

Private Spaces

- 1 Bedroom Apartment (18)
- 2 Bedroom Apartment (1)

Table 5.3.1. Furniture + Fixtures + Equipment / Material + Colour + Atmosphere

<i>Staff Spaces</i>	<i>Furniture + Fixtures + Equipment</i>
<p><i>Facility Kitchen</i> This space is designated for meal preparation by strictly cooking staff. Only cooking staff may enter this area.</p>	
<ul style="list-style-type: none"> • 500 sqft. • The kitchen is a utility space. This space should be clean and have a clean atmosphere. Tile, stainless steel, and lighter colours should be considered. 	<ul style="list-style-type: none"> • Commercial Stove • Commercial Range • Range Hood • Utensil and Cookware Storage • Counter Space • Commercial Sink (2) • Cleaning Supplies Storage
<p><i>Facility Kitchen Storage</i> This space is designated for food storage. Only cooking staff may enter this area.</p>	
<ul style="list-style-type: none"> • 200 sqft. • The kitchen storage area is a utility space. This space should be easily accessible by the kitchen and private. Tile should be considered. 	<ul style="list-style-type: none"> • Lockable Dry Food Storage • Lockable Cold Food Storage
<p><i>Office (2)</i> This space is designated for the completion of organizational tasks by administrative staff. This space is primarily used by administration staff, with visitation from clients and staff.</p>	
<ul style="list-style-type: none"> • 120 sqft. (2) • The offices should have a welcoming and private atmosphere. Carpet, patterned textiles, wood casework, and warmer colours should be considered. 	<ul style="list-style-type: none"> • Desk • Seating • Document Storage • Stepped Lighting
<p><i>Staff Retreat</i> This space is designated for staff retreat. Strictly Assisted Living Residence staff may enter.</p>	
<ul style="list-style-type: none"> • 150 sqft. • The staff retreat should have a calm, relaxed atmosphere. 	<ul style="list-style-type: none"> • Microwave • Counter Space • Utensil Storage • Dish/Cutlery/Glassware/Linen Storage • Soft and Hard Seating
<p><i>Facility Laundry Area</i> This space is designated for facility laundry.</p>	
<ul style="list-style-type: none"> • 150 sqft. • The Facility Laundry Area is a utility space. This space should be easily accessible by maintenance workers and easily cleanable. Resilient flooring and lighter colours should be considered. 	<ul style="list-style-type: none"> • Washing Machines • Dryers • Product Storage • Counter Space • Sink

<i>Facility Storage</i>	
This space is designated for general administrative storage, accessed by administrative staff only.	
<ul style="list-style-type: none"> • 50 sqft. • Facility storage is a lockable utility space. 	<ul style="list-style-type: none"> • Locks • Shelves

<i>Communal Spaces</i>	<i>Furniture + Fixtures + Equipment</i>
<i>Lobby</i>	
The lobby serves as the entrance for the entire Assisted Living Residence. Occupants will use this space to socialize, welcome invited guests, or wait for transportation.	
<ul style="list-style-type: none"> • 150 sqft. • The lobby should have a welcoming atmosphere. The materials should reflect a friendly, and eclectic character. 	<ul style="list-style-type: none"> • Soft Seating (9) • Information Station • Accessible signage, directing potential clients to administrative areas.
<i>Mail Area</i>	
The mail area is designated to house occupant mail.	
<ul style="list-style-type: none"> • 80 sqft. • The mail area is a utility space. This space should be easily accessible and private. 	<ul style="list-style-type: none"> • Counter Space • Mail Boxes • Recycle/Garbage Receptacle
<i>Dining Area</i>	
The dining area is designated for resident and staff dining. Outside guests are encouraged.	
<ul style="list-style-type: none"> • 600 sqft. • The dining area should have a relaxed atmosphere. The materials and finishes should resemble a eat-in residential kitchen, rather than typical restaurant dining room. 	<ul style="list-style-type: none"> • Host Station • Dining Chairs • Dining Tables • Dish/Cutlery/Glassware/Linen Storage
<i>Living Room</i>	
The living room is designated for relaxation, electronic entertainment, or break-out activities.	
<ul style="list-style-type: none"> • 400 sqft. • The living room should have a relaxed, eclectic, and inclusive atmosphere. 	<ul style="list-style-type: none"> • Soft Seating (12) • Surfaces for temporary storage • Television
<i>Library</i>	
The library space is designated for quiet study, and containing shared literature and technology	
<ul style="list-style-type: none"> • 250 sqft. • The library space should have a quiet and relaxed atmosphere. Sound dampening materials should be considered. 	<ul style="list-style-type: none"> • Soft/Hard Seating (9) • Tables • Reading Lamps • Bookshelves • Computers • Computer Tables

<p><i>Activity Kitchen</i></p> <p>The activity kitchen is designated for occupant cooking. It is incorporated for occupants to complete larger recreational cooking. This area should be adjacent, or within, the multipurpose room.</p>	
<ul style="list-style-type: none"> • 140 sqft. • The activity kitchen is a utility space. This area should be easily cleanable and inviting. 	<ul style="list-style-type: none"> • Microwave • Stove • Range • Refrigerator • Counter Space • Utensil and Cookware Storage • Dish/Cutlery/Glassware/Linen Storage
<p><i>Multipurpose Room</i></p> <p>The private gathering room allows the occupants to host larger personal events. It should be adjacent to activity kitchen.</p>	
<ul style="list-style-type: none"> • 200 sqft. • The multipurpose area should have a warm atmosphere. The materials should not be too expressive, as this space is for many individual events. This space should be available for decoration, expandable, and private. 	<ul style="list-style-type: none"> • Room for seating • Room for Tables • Counter Space • Utensil Storage • Chair and Table Storage
<p><i>Exercise Area</i></p> <p>The exercise area is strictly designated for physical activity. This is should be a private area.</p>	
<ul style="list-style-type: none"> • 500 sqft. • The exercise area is a utility space for physical activity. This space should be accessible, inviting, and private. 	<ul style="list-style-type: none"> • Exercise Equipment • Equipment Storage • Television • Mirrors
<p><i>Recreation Area / Work Shop</i></p> <p>The recreation area is designated for occupant events or crafts. This is a multipurpose space.</p>	
<ul style="list-style-type: none"> • 400 sqft. • The recreation area should have a warm atmosphere. Finishes should be receptive to decoration. Resilient flooring could be considered. 	<ul style="list-style-type: none"> • Recreational Item Storage • Seating • Tables • Counter Space • Sink • Chair and Table Storage
<p><i>Laundry</i></p> <p>The laundry area is designated for resident laundry. This area has the opportunity to merged with facility laundry.</p>	
<ul style="list-style-type: none"> • 150 sqft. • The laundry area is a utility space. This space should be easily accessible and cleanable. Resilient flooring and lighter colours should be considered. 	<ul style="list-style-type: none"> • Washers • Dryers • Product Storage • Counter Space • Sink

<i>Private Spaces</i>	<i>Furniture + Fixtures + Equipment</i>
<i>One Bedroom Apartment(18)</i>	
<ul style="list-style-type: none"> • 600 sqft. 	
<i>Two Bedroom Apartment(1)</i>	
<ul style="list-style-type: none"> • 800 sqft. 	
<ul style="list-style-type: none"> • The occupant apartments should be unique and personal spaces. The materials should be relatively basic, so not to infringe on the personality of the occupant. 	<ul style="list-style-type: none"> • Sleep Area • Clothes Storage • Room for Soft Seating • Accessible Washroom • Kitchen • Living Area

<i>Spatial Grouping</i>	<i>Sqft.</i>	<i>Percentage</i>
Staff Spaces	1,290 sqft.	8%
Communal Spaces	2,870 sqft.	18%
Private Spaces	11,600 sqft.	74%
	15,760 sqft.	100%

Figure 5.3.1. Adjacency Matrix

	Facility Kitchen	Facility Kitchen Storage	Offices	Staff Retreat	Facility Laundry Area	Facility Storage	Lobby	Mail Area	Dining Area	Living Room	Library	Activity Kitchen	Multipurpose Room	Exercise Area	Recreation Area	Laundry Area	Apartment - 1 Bedroom	Apartment - 2 Bedroom
Facility Kitchen																		
Facility Kitchen Storage	●																	
Offices																		
Staff Retreat	●		●															
Facility Laundry Area		●																
Facility Storage			●		●													
Lobby			●															
Mail Area			●															
Dining Area	●																	
Living Room							●		●									
Library										●								
Activity Kitchen	●	●																
Multipurpose Room												●						
Exercise Area							●				●							
Recreation Area											●							
Laundry Area					●	●			●									
Apartment - 1 Bedroom			●				●	●	●	●					●			
Apartment- 2 Bedroom			●				●	●	●	●					●		●	

- Immediate Connection
- Peripheral Connection
- Inappropriate Connection

Figure 5.3.2. Spatial Organization.

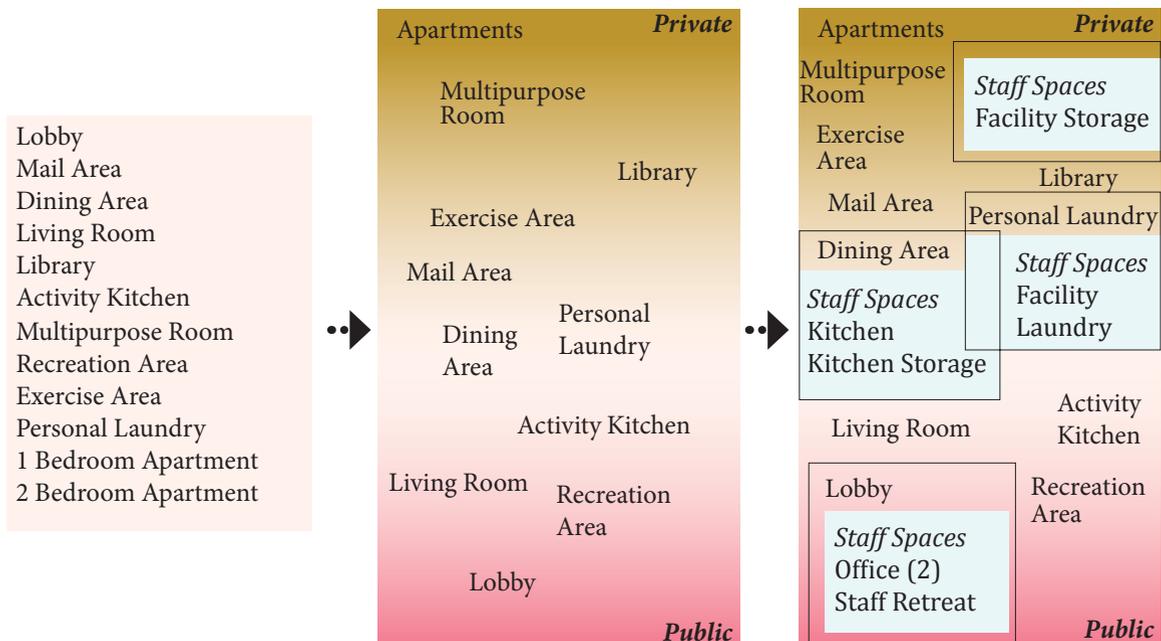
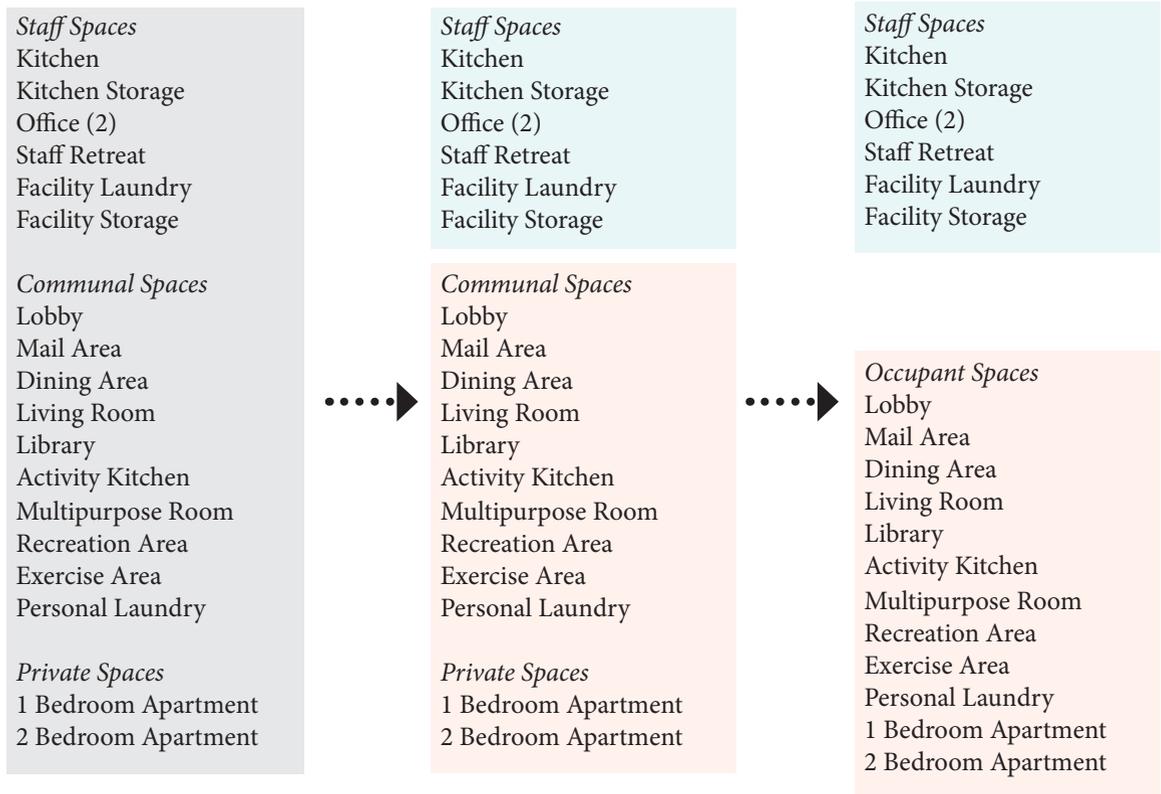
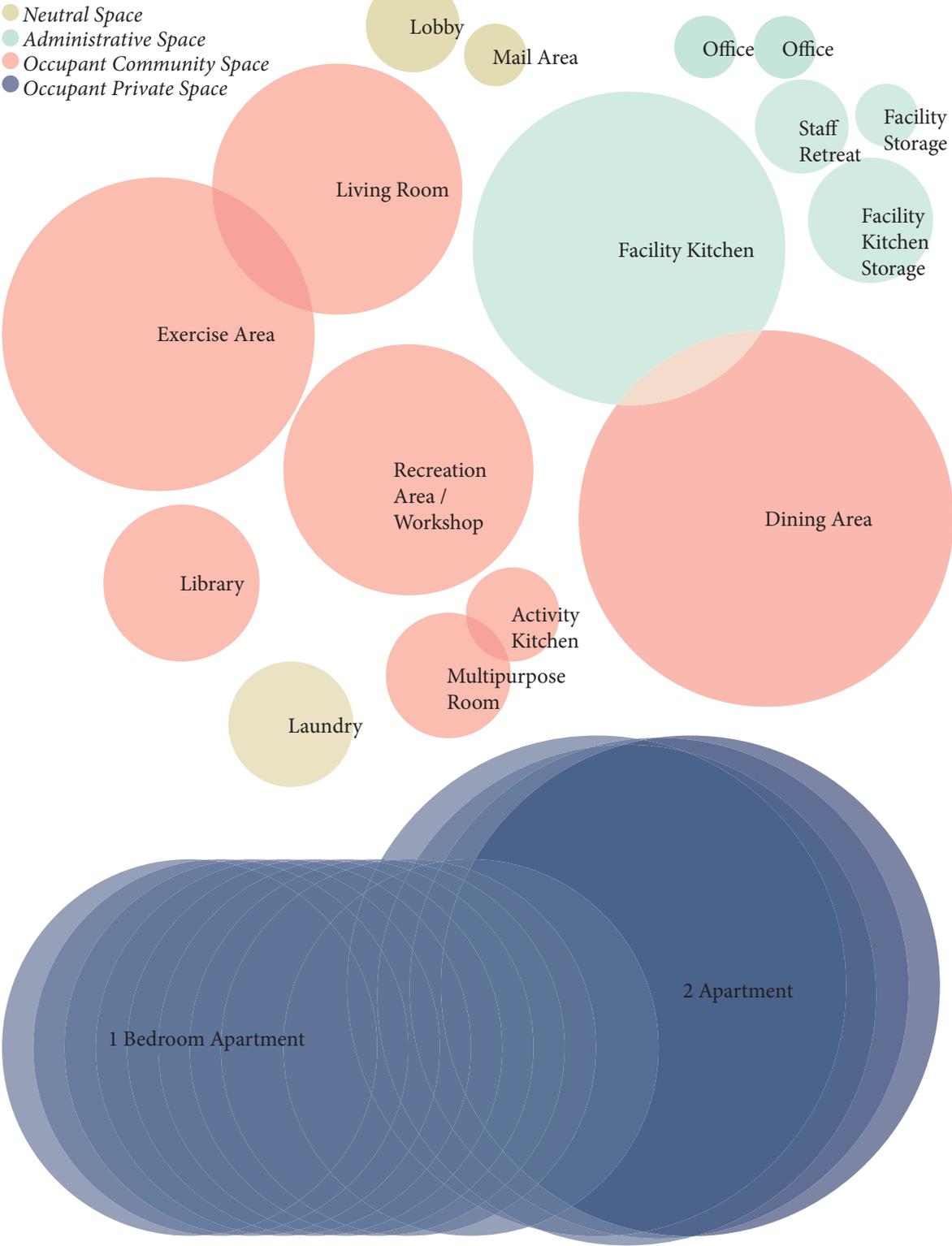


Figure 5.3.3. Spatial Organization.





6.0 DESIGN

The following chapter reveals the detailed design proposal of 170 Ashland Avenue. This proposal involves the redesign of the Diagnostic Learn Centre, to propose an Assisted Living Residence fit for a minimum 19 occupants. The scope of this project includes the interior design of the existing structure, as well as an introduction of an entirely new second level. The subsequent design methodology has been molded by the preceding analyses, from the pragmatic information offered in the Chapter 1, 3, and 4, to the theoretical foundation established in Chapter 2. As the breadth of this document is quite large, not all concepts could be central to the design process. The three most essential concepts are: Nostalgic Design, Inside/Outside, and Center. Each design concept was founded on information introduced in the theoretical literature review, and supplemented by the supporting investigations. What is also important to recognize, is the manner in which these concepts were integrated. The theoretical concepts were not only selected for their interior design potential, but their collaborative potential as well. To establish a cohesive interior design expression, the design concepts were intended to overlap and collage. The most pervasive design concept stemmed from the analysis of nostalgia.

6.1. Major Concepts / Design Process

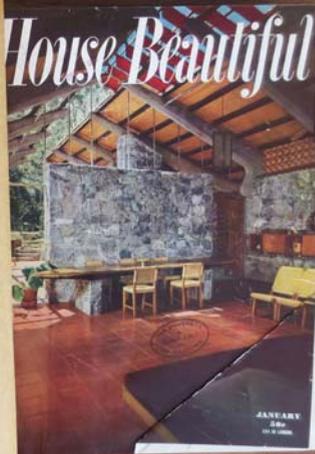
Nostalgic Design

To address nostalgia as an interior design of concept, the overall design approach called to think beyond the scope of a singular person. Every occupant of 170 Ashland Avenue will arrive with widely unique histories and perspectives. This consequently implies an image of nostalgia that is

extremely individual, and therefore inconsistent through the population. So rather than addressing the specific memories of individuals, I addressed the defining traits of the target user as a whole. I focused primarily on their collective longing for home and their shared previous context. The intersection of both programmatic details reveals a compelling design direction. Could I use the relevant community architecture to propose environments that relate to their previous dwelling? The idea here is to establish an architectural nostalgia. Following this conceptual thread, I analyzed the community in terms of its history. As identified in the site analysis, 41.1% of Riverview was constructed between 1946 and 1960.³²⁵ This is a significant amount of the residential community erected in only 15 years, which indicates a design era with arguably the largest impact on Riverview architecture. Although not all occupants will resonate with this era, the intention is to generate an environment that could potentially reference the base architecture of their previous homes. The intended product is an interior design that does not imitate their previous home, but suggests a recognizable environment through its organization of space and the expression of volume.

To get a qualitative sense of what residential design was like during this era, I consulted home decorating magazines from that specific time. Issues of “Canada Homes and Gardens” and “House Beautiful” were analyzed to gather an authentic perspective into North American interior design. It is recognized that these publications may not represent the opinions of the entire population, but rather deliver insight into popular media and popular design. One consistent environmental quality presented in these magazines was a ubiquitous sense of warmth and friendliness. This environmental quality is ideal for 170 Ashland Avenue, and serves as a secondary inspiration for the following design process. The material and finishes of this design era are utilized to create environments that closer resemble a residential context. Although it is nearly impossible to sum up residential design during this era, “Canada Homes and Gardens” and “House Beautiful” presented an informative introduction. The following photographs (Figure 6.1.1-7.) showcased my design process. When analyzing these publications, I attended to both the interior and exterior details of residential design.

325 City of Winnipeg, “2006 Census Data – Riverview”



SOUTH AMERICA

to where it's May in November and July in January



the Relaxing Way

Whether on the beach at Montevideo, a trip to the peak of Cotacachi for a view of the magnificence of Rio de Janeiro, or a drive through the great cosmopolitan Buenos Aires, your visit to South America is unforgettable. This is a colorful Far East before the great cities and towering New Yorks of the present are even imagined. And this is the great South America that takes you to South America as always attractive... there is the endless past, the present is a new and new, a world like no other in your life. And remember, your dollar buys more in South America.

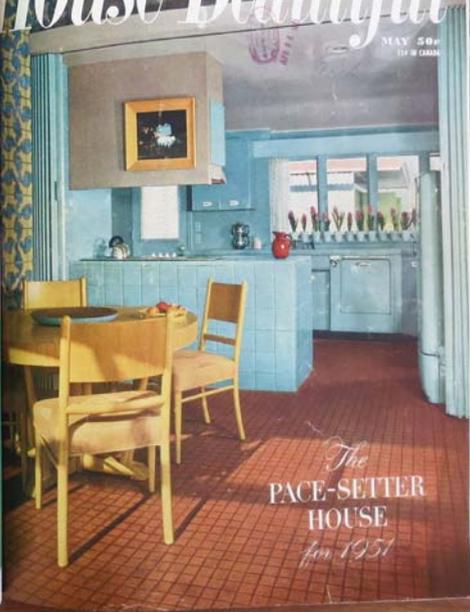


Consult your Travel Agent or
MOORE-McCORMACK Lines New York 1

Baltimore • Boston • Chicago • Havana • San Francisco • Seattle • Philadelphia • Washington
 Portland, Ore. • San Francisco • Boston • Baltimore, Md.

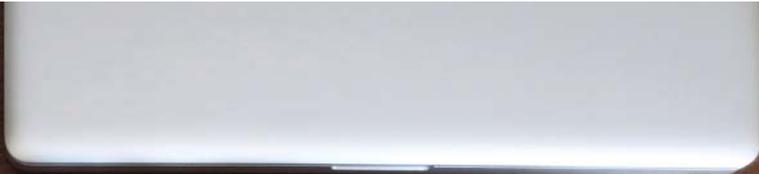
House Beautiful

MAY 56th
 117th ST. CLEVELAND



The
**PACE-SETTER
 HOUSE**
 Jan. 1951

Particularly popular
 from 1951 to 1956
A. L. BROSCH
A. L. BROSCH
 by **WALTER**
AND M. J. JONES
LEWIS and **FRANK**
REYNOLDS
BUNNELL 1951



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[top] Figure 6.1.1. Photograph of my workspace, amidst analyzing the May issue of “House Beautiful” from 1953.

[center] Figure 6.1.2. Photograph of my workspace, amidst analyzing the May issue of “House Beautiful” from 1952.

[bottom] Figure 6.1.3. Photograph of my workspace, amidst analyzing the January issue of “House Beautiful” from 1952.

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[top] Figure 6.1.4. Photograph of my workspace, amidst analyzing the April issue of “Canada Homes and Gardens” from 1955.

[center] Figure 6.1.5. Photograph of my workspace, amidst analyzing the January issue of “House Beautiful” from 1951.

[bottom] Figure 6.1.6. Photograph of my workspace, amidst analyzing the May issue of “Canada Homes and Gardens” from 1955.

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Figure 6.1.7. Photograph of my workspace, amidst analyzing the May issue of “House Beautiful” from 1951.

To be clear, each inspiration was incorporated into the design with careful consideration. No design detail was intended to mimic historical design, rather simply draw inspiration from it. The design product has intended to either augment a vintage inspiration with a current trend, or closely pair a direct historical reference with a contemporary feature. By purposefully acknowledging past and present temporal contexts, the design indirectly promotes continuity for the inhabiting occupants. This design concept was carefully crafted around Trigg’s phenomenological analysis of nostalgia. The community of Riverview was not only analyzed for its architectural history, but the pedestrian experience as well. The second major design concept intended the projection of an outside, onto the interior of 170 Ashland Avenue.

Inside/Outside

The design concept “Inside/Outside” informed by the writing of both, Korosec-Serfaty and Norberg-Schulz. In her phenomenological conception of dwelling, Korosec-Serfaty emphasized the

distinct need for boundaries. The author identified “Inside/Outside” as a key characteristic of dwelling.³²⁶ Norberg-Schulz also identified this quality in his concept of “Orientation”. He dissected the lived world into three major components: center, path, and domain.³²⁷ Within these components, the center embodied a significant metaphor for dwelling.³²⁸ To wholly understand Norberg-Schulz’s location of center, and Korosec-Serfaty’s concept of boundaries, I conceptually applied them to the context of Assisted Living. From the perspective of a new occupant, two centers emerge. When locating self within the confines of a residence community, the private apartment acts as a center (Figure 6.1.8.). When locating self amongst the community of Riverview, the entire facility acts as a center (Figure 6.1.9.). So to holistically approach this design, I collapsed these distinctions together (Figure 6.1.10.). This exposed three apparent zones: an inside, an outside, and a “confused” inside/outside. What was particularly compelling was this “confused” zone. This confused zone, in particular, suggested a compelling interior design concept. By emphasizing an exterior quality on the interior, perhaps the environment could indirectly promote the establishment and appropriation of home. Once again, this guided the design to focus toward the community fabric of Riverview. The intention is to use the pedestrian experience to allow occupants the feeling that their apartment is private and unique, amongst the internal community of 170 Ashland Avenue.

To properly characterize the outside, I analyzed the community from a pedestrian perspective. The key defining elements were: the material of the facades (Figure 6.1.11-12.), and the quality of the light filtered through the trees (Figure 6.1.13-14.). These elements serve as the key inspiration for the interior corridors of 170 Ashland Avenue. This additional focus on the community fabric will ideally strengthen the connection between the design and the target clientele. “Inside/Outside” not only provides an interesting design expression, but also indirectly supplements the previous concept of Nostalgic Design by perpetuating a secondary look at the existing architecture of Riverview. The following photographs were documented from my personal journey through Riverview (Figure 6.1.11-14.); these photographs are displayed in the site analysis as well.

326 Korosec-Serfaty, “Experience and Use of the Dwelling” in *Home Environments*, 71.

327 Norberg-Schulz, *The Concept of Dwelling*, 22-23.

328 Norberg-Schulz, *The Concept of Dwelling*, 22.

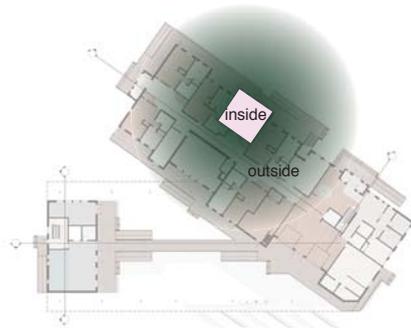


Figure 6.1.8. Graphic depiction of the apartment as a center.

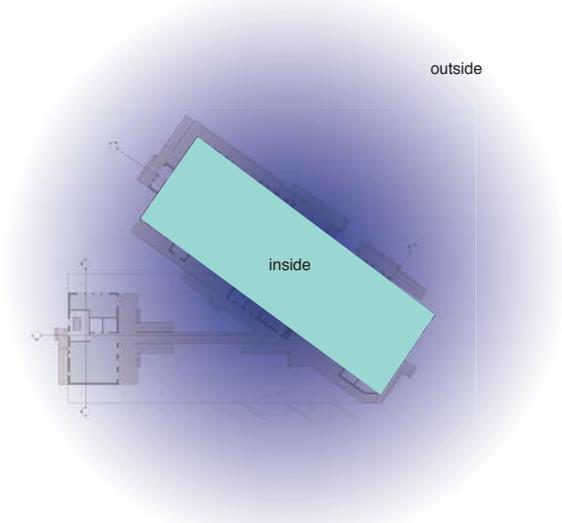


Figure 6.1.9. Graphic depiction of the entire residence as a center.

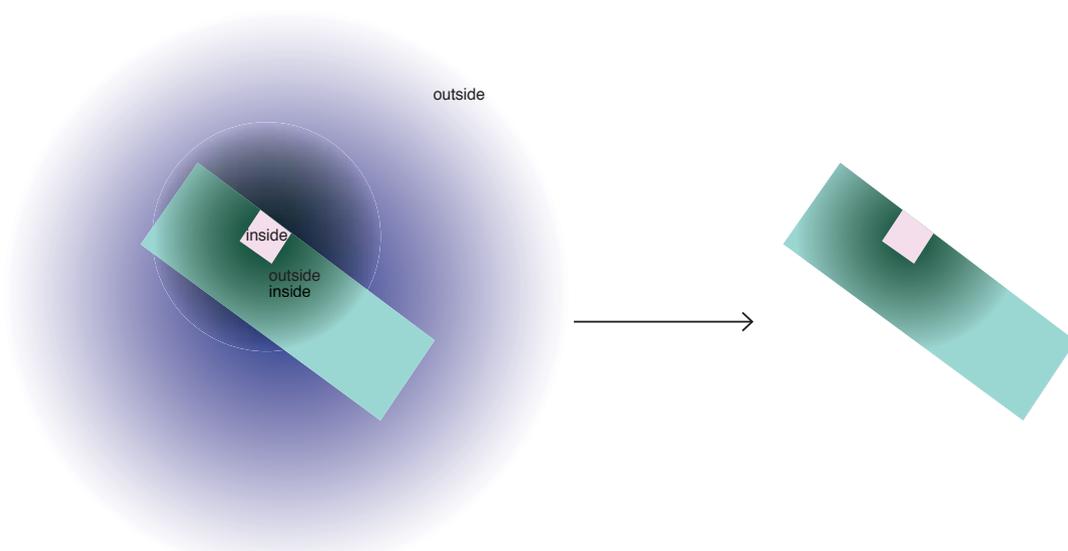


Figure 6.1.10. Graphic collision of both distinctions of “inside/outside”.



[left] Figure 6.1.11. Typical houses within Riverview.



[right] Figure 6.1.12. Streetscape in Riverview.



[left] Figure 6.1.13. Photograph of a road within Riverview, displaying the quality of light filtered through the overarching trees.



[right] Figure 6.1.14. Photograph of a sidewalk within Riverview, displaying the quality of light filtered through the overarching trees.

This design concept is primarily employed in the corridors leading to occupant apartments, throughout the “confused” inside/outside. The design intention is to introduce an exterior essence into the interior corridor; this is achieved through the use of material and the sculpture of volume. To visually communicate this design intention, I composed the following conceptual graphics (Figure 6.1.15-17.).



[left] Figure 6.1.15. Conceptual Rendering of Main Corridor: Modulation in Apartment Facades.

[right] Figure 6.1.16. Conceptual Rendering of Main Corridor: Flooring Treatment.



Figure 6.1.17. Conceptual Rendering of Main Corridor.

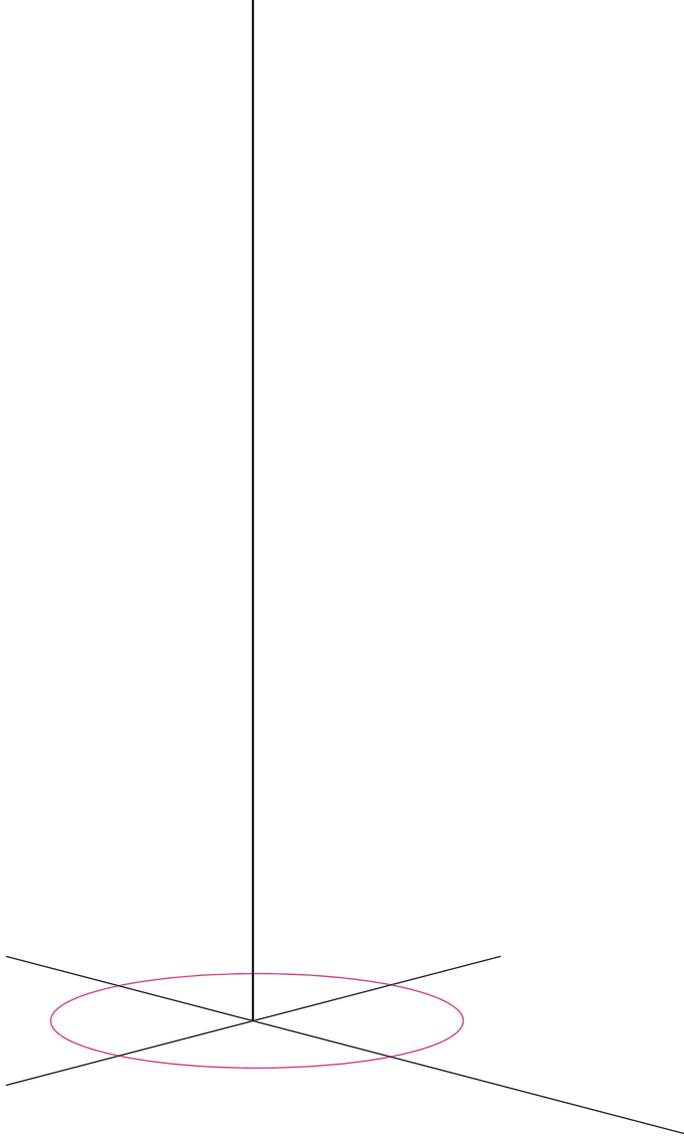


Figure 6.1.18. Conceptual representation of Norberg-Schulz's concept of "Orientation".

Center

Lastly I return to Norberg-Schulz's concept of center. Norberg-Schulz characterized the center as an environment that "unites earth and sky, since it is the point where all horizontal movements come to an end."³²⁹ This is a significant element in his phenomenological understanding of dwelling, and frames a meaningful metaphor for the concept of home. Connecting users to both horizontal and vertical axes' manifests in an interior design detail on the interior and exterior of each apartment.

³²⁹ Norberg-Schulz, *The Concept of Dwelling*, 22.

6.2. Design Product

The following section reveals the final design proposal of 170 Ashland Avenue. It is complete with floor plans, reflected ceiling plans, sections, rendered perspectives, and interior details. As exhibited in the design process, this proposal was not generated by one singular interior design concept, but rather multiple. The intention is to form a non-linear approach, so the concepts can fluidly inform and reinforce each other, as well as the interior design process. One of the first design decisions I chose to attend to, was the placement and form of the addition. There were numerous opportunities for implementing the addition, due to the generosity of the site. Over much consideration, I proposed a second level that pivots along the East-West axis. This gesture purposefully maximizes North and South views, while utilizing the given site. The addition is a long rectangular mass capped with a low obtuse triangular prism. The architectural forms celebrated in “Canada Homes and Gardens” and “House Beautiful”, as well as the exterior architecture of the Diagnostic Learning Centre, inspired this form. I wanted to keep within the same dimensions of the Diagnostic Learning Centre to support a relationship between the existing structure, and the new addition. What is different about the second level however, is the material finish. The addition is clad with a slick white plaster. This is intended to emphasize a stark contrast between old and new, traditional and contemporary. The second level therefore relates in form, but contrasts in materiality. Overall, this exterior expression serves as a vibrant introduction to the interior design of 170 Ashland Avenue.



FIGURE 6.2.1. EXTERIOR RENDERING: VIEW SOUTHWEST.

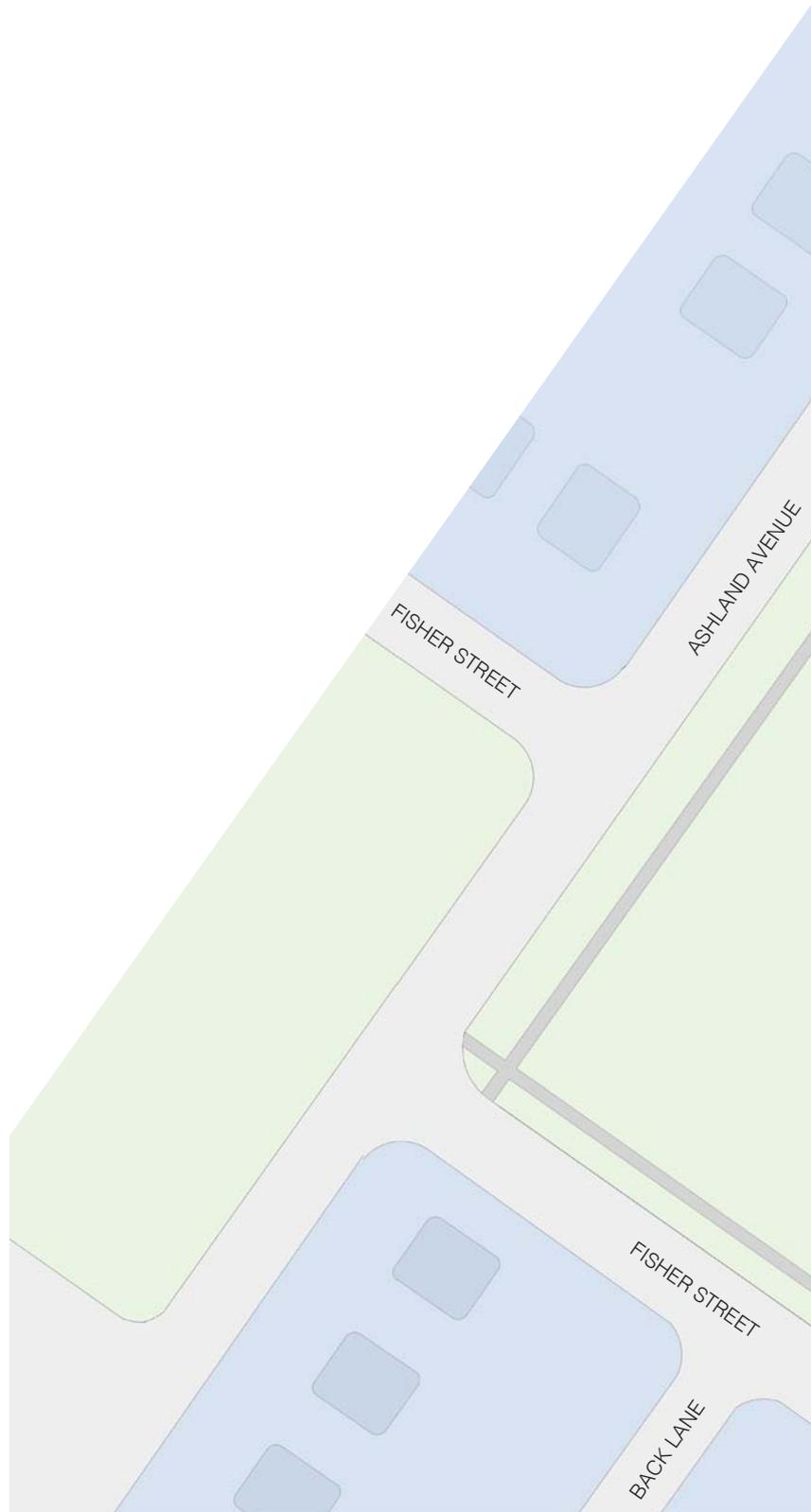
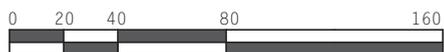


FIGURE 6.2.2. EXTERIOR RENDERING: VIEW NORTHWEST.

LEGEND:

-  RESIDENTIAL HOUSES
-  GREEN SPACE

FIGURE 6.2.3.
SITE PLAN





- LEGEND:
- : APT. : APARTMENT
 - : CORR. : CORRIDOR
 - : ELEV. : ELEVATOR
 - : GAR. : RAISED GARDEN
 - : OFF. : OFFICE
 - : REC. : RECEPTION
 - : SR. : STAFF RETREAT
 - : W/C : WATER-CLOSET

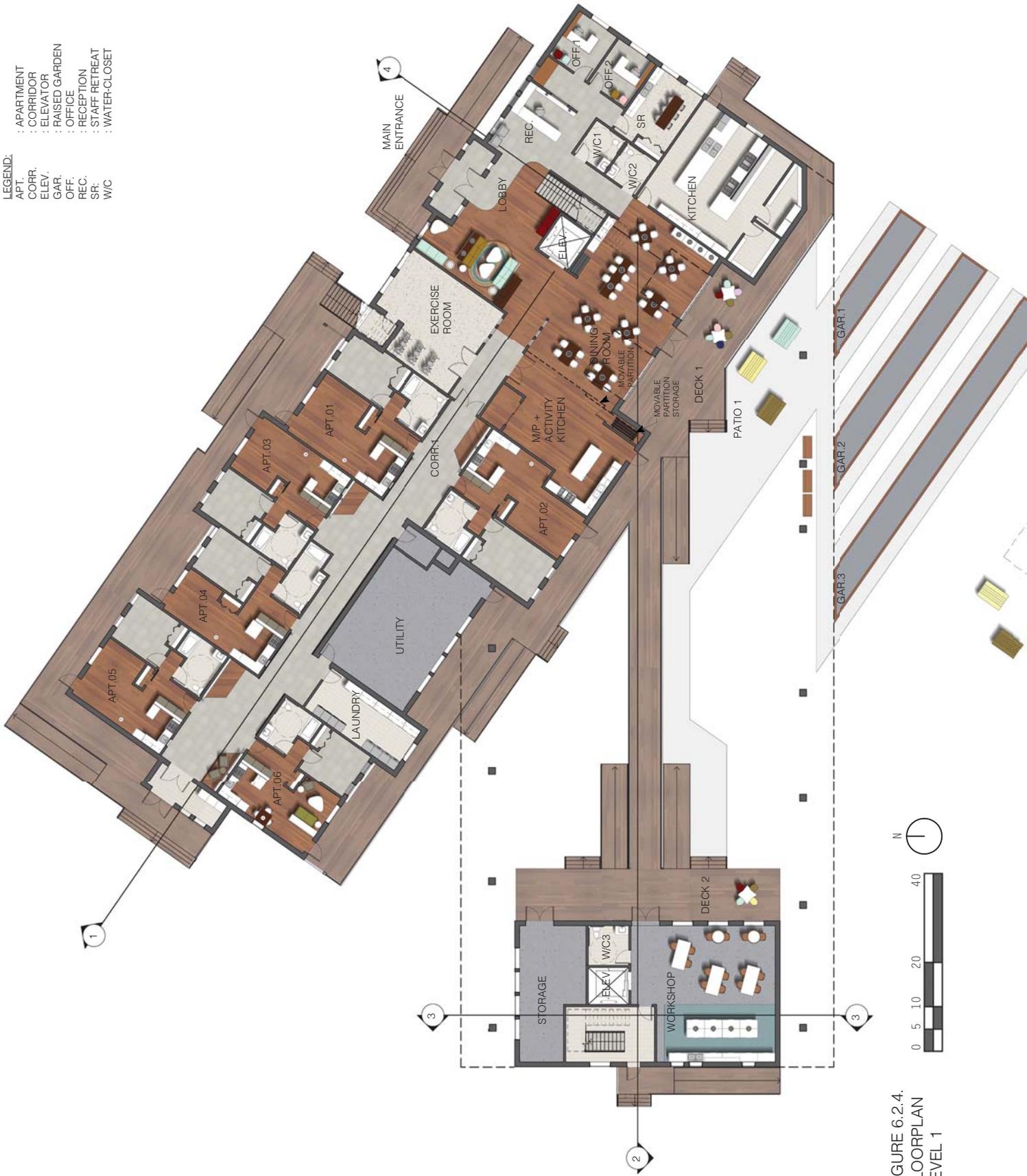


FIGURE 6.2.4.
FLOORPLAN
LEVEL 1

- LEGEND:
- APT. : APARTMENT
 - CORR. : CORRIDOR
 - ELEV. : ELEVATOR
 - GAR. : RAISED GARDEN
 - OFF. : OFFICE
 - REC. : RECEPTION
 - SR. : STAFF RETREAT
 - W/C : WATER-CLOSET

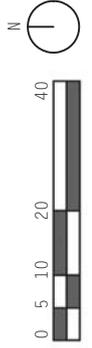


FIGURE 6.2.5.
FLOORPLAN
LEVEL 2

- LEGEND:**
- : APT. : APARTMENT
 - : CORR. : CORRIDOR
 - : ELEV. : ELEVATOR
 - : GAR. : RAISED GARDEN
 - : OFF. : OFFICE
 - : REC. : RECEPTION
 - : SR. : STAFF RETREAT
 - : W/C : WATER-CLOSET

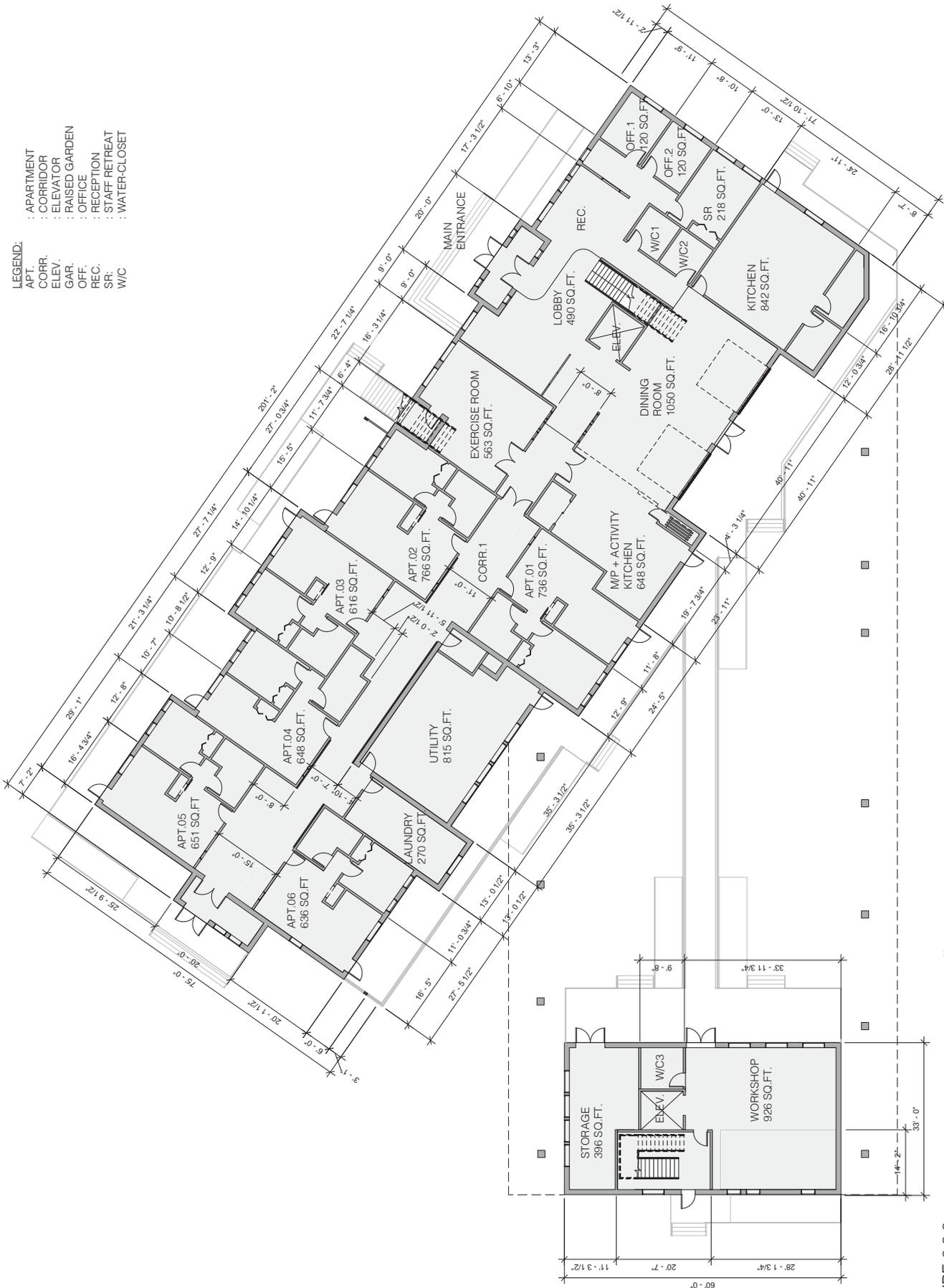


FIGURE 6.2.6.
FLOORPLAN
LEVEL 1

- LEGEND:**
- : APARTMENT
 - : CORROR
 - : ELEVATOR
 - : GAR.
 - : OFF.
 - : REC.
 - : SR.
 - : W/C
 - : RAISED GARDEN
 - : RECEPTION
 - : STAFF RETREAT
 - : WATER-CLOSET

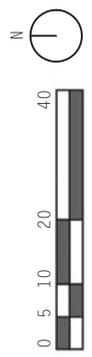
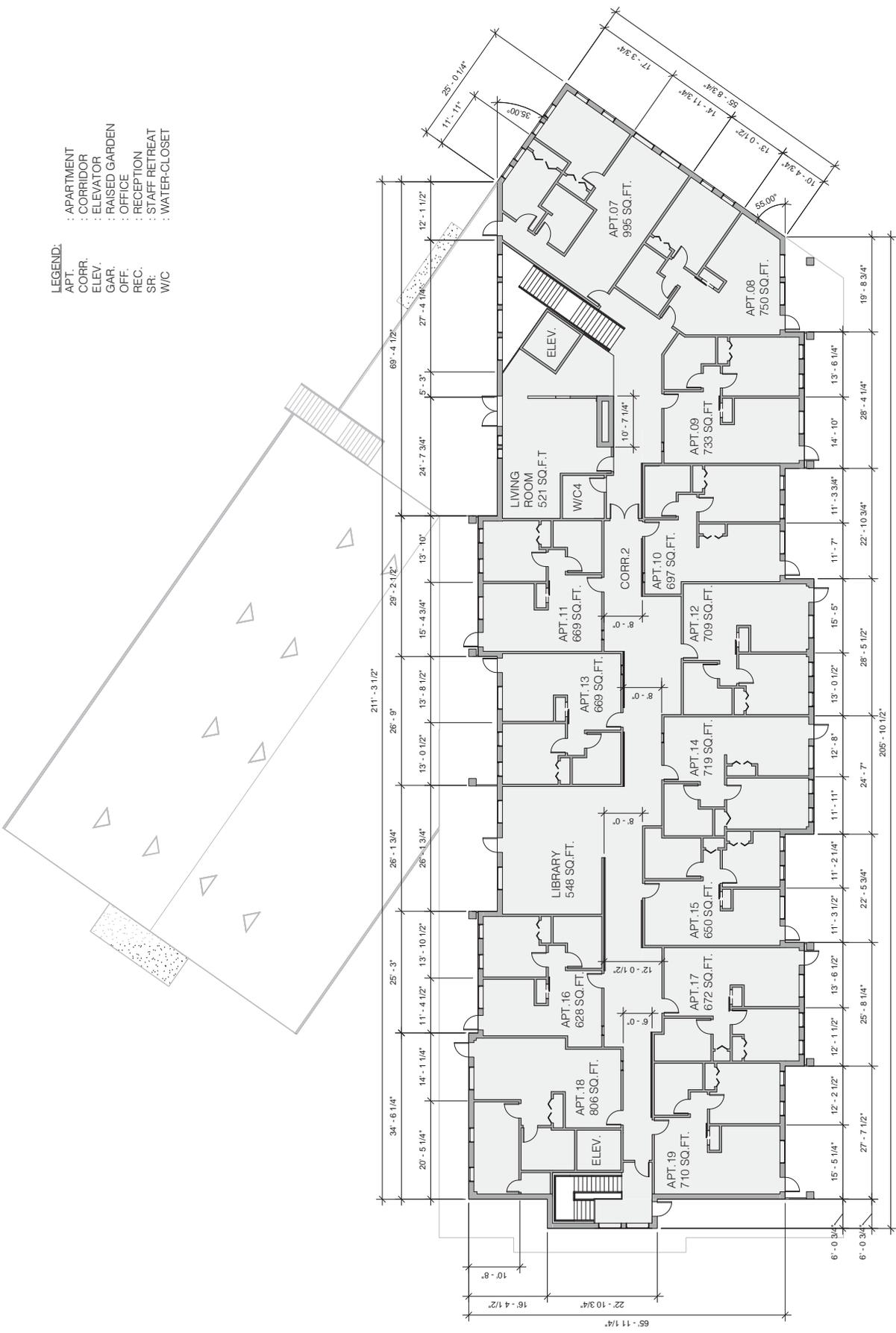


FIGURE 6.2.7.
FLOORPLAN
LEVEL 2

LEGEND:



TRIANGULAR SKYLIGHT

• 6" CIRCULAR RECESSED INCANDESCENT LIGHT

• 8" CIRCULAR RECESSED INCANDESCENT LIGHT

• 10" DIAMETER CARAVAGGIO OPAL PENDANT

• 8" DIAMETER BRASS CAGE PENDANT

• 47" PLEAT BOX LIGHT

— 96" LINEAR FLUORESCENT

(##) CEILING HEIGHT

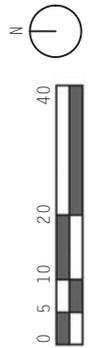
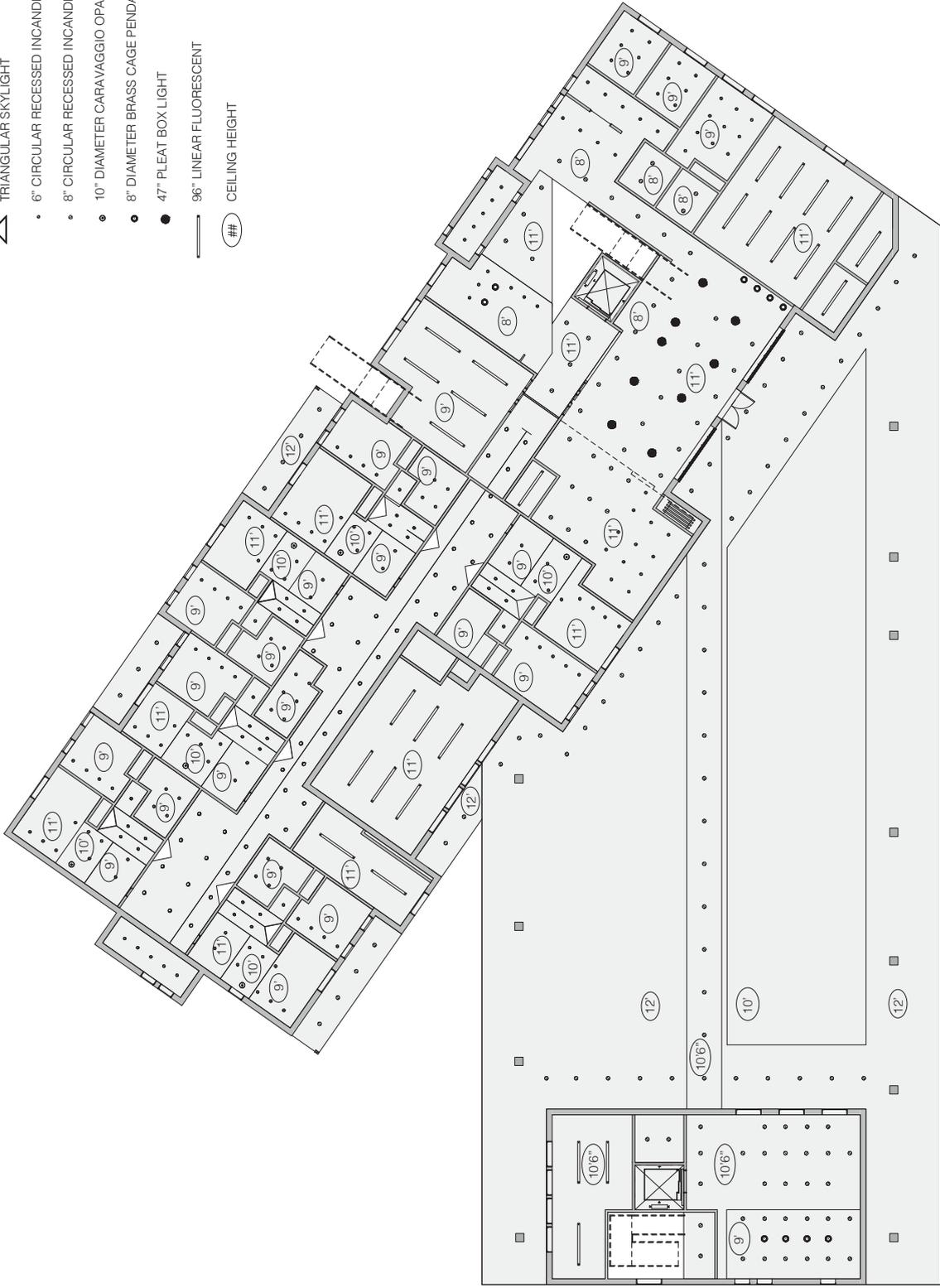


FIGURE 6.2.8.
REFLECTED CEILING PLAN
LEVEL 1

LEGEND:



TRIANGULAR SKYLIGHT

- 6" CIRCULAR RECESSED INCANDESCENT LIGHT
- 8" CIRCULAR RECESSED INCANDESCENT LIGHT
- 10" DIAMETER CARAVAGGIO OPAL PENDANT
- 8" DIAMETER BRASS CAGE PENDANT
- 47" PLEAT BOX LIGHT



96" LINEAR FLUORESCENT



CEILING HEIGHT

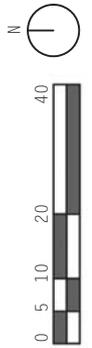
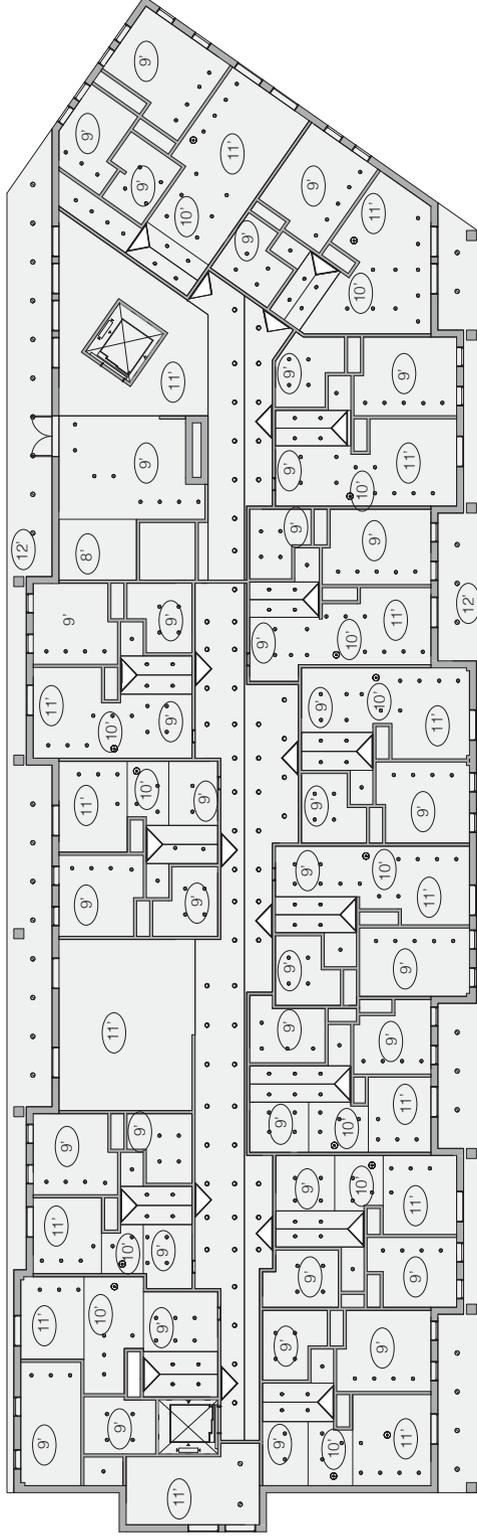


FIGURE 6.2.9.
REFLECTED CEILING PLAN
LEVEL 2

TABLE 6.2.1. FINISH SCHEDULE

FINISH SCHEDULE								REMARKS
ROOM	FLOOR	WALL		CEILING		CH	REMARKS	
		MATERIAL	FINISH	MATERIAL	FINISH			
ADMISTRATIVE								
RECEPTION	C1	GWB	P1, P3	GWB	P9, P14	8'		
OFFICE 1	C1	GWB	P1	GWB	P9	9'		
OFFICE 2	C1	GWB	P1	GWB	P9	9'		
STAFF RETREAT	RF1	GWB	P1	GWB	P9	9'		
KITCHEN	RF1	GWB	P1	GWB	Exposed	11'		
UTILITY	RF2	GWB	P1	Exposed	P9	11'		
CORRIDOR 1	C1, HW	GWB	/	GWB	P9	Peak: 10' 6"	Wall Finish	
CORRIDOR 2	C1, HW	GWB	/	GWB	P9	Peak: 10' 6"	Dictated By Apartment Facades.	
W/C 1	T1	GWB	P1	GWB	P9	8'		
W/C 2	T1	GWB	P1	GWB	P9	8'		
W/C 3	T1	GWB	P1	GWB	P9	8'		
W/C 4	T1	GWB	P1	GWB	P9	8.		
PUBLIC								
LOBBY	HW, C1	GWB, BR	BR, P1, P2, WC1	GWB	P9, P14	8', 11'		
DINING ROOM	HW	GWB, BR	BR, P1, P3, WC2	GWB	P9, WC2	8', 11'		
ACTIVITY KITCHEN	HW	GWB	P2	GWB	P9	11'		
EXERCISE ROOM	RF1	GWB	P1	GWB	P9	9'		
LIVING ROOM	HW	GWB	P2, P6, P9	GWB	P9, P14	8', 9'		
LIBRARY / TECHNOLOGY SPACE	C1	GWB	P1	GWB	P9	11'		
STAIRWELL	C1	GWB	P1	GWB	P9	11'		
PRIVATE								
APT.01	HW, C1, T1	GWB	P1, P3	GWB	P9	9', 10', 11'	Facade: S3	

APT.02	HW, C1, T1	GWB	P1, P4	GWB	P9	9', 10', 11'	Facade: S4
APT.03	HW, C1, T1	GWB	P1, P5	GWB	P9	9', 10', 11'	Facade: S5
APT.04	HW, C1, T1	GWB	P1, P6	GWB	P9	9', 10', 11'	Facade: S7
APT.05	HW, C1, T1	GWB	P1, P7	GWB	P9	9', 10', 11'	Facade: S10
APT.06	HW, C1, T1	GWB	P1, P8	GWB	P9	9', 10', 11'	Facade: S9
APT.07	HW, C1, T1	GWB	P1, P8	GWB	P9	9', 10', 11'	Facade: S2
APT.08	HW, C1, T1	GWB	P1, P10	GWB	P9	9', 10', 11'	Facade: S6
APT.09	HW, C1, T1	GWB	P1, P4	GWB	P9	9', 10', 11'	Facade: S4
APT.10	HW, C1, T1	GWB	P1, P7	GWB	P9	9', 10', 11'	Facade: S10
APT.11	HW, C1, T1	GWB	P1, P10	GWB	P9	9', 10', 11'	Facade: S6
APT.12	HW, C1, T1	GWB	P1, P2	GWB	P9	9', 10', 11'	Facade: S11
APT.13	HW, C1, T1	GWB	P1, P8	GWB	P9	9', 10', 11'	Facade: S9
APT.14	HW, C1, T1	GWB	P1, P12	GWB	P9	9', 10', 11'	Facade: S3
APT.15	HW, C1, T1	GWB	P1, P3	GWB	P9	9', 10', 11'	Facade: S12
APT.16	HW, C1, T1	GWB	P1, P6	GWB	P9	9', 10', 11'	Facade: S7
APT.17	HW, C1, T1	GWB	P1, P12	GWB	P9	9', 10', 11'	Facade: S13
APT.18	HW, C1, T1	GWB	P1, P13	GWB	P9	9', 10', 11'	Facade: S14
APT.19	HW, C1, T1	GWB	P1, P5	GWB	P9	9', 10', 11'	Facade: S5

TABLE 6.2.2. MATERIAL SCHEDULE

MATERIAL SCHEDULE						
MATERIAL	CODE	MANUFACTURER	CODE	DESCRIPTION	COLOUR	
WALL						
PAINT	P1	BENJAMIN MOORE	OC-134	MEADOW MIST	LIGHT BEIGE	
PAINT	P2	BENJAMIN MOORE	2137-40	DESERT TWILIGHT	DARK GREY	
PAINT	P3	BENJAMIN MOORE	2063-20	DOWN POUR BLUE	NAVY BLUE	
PAINT	P4	BENJAMIN MOORE	2040-20	GREEN MEADOWS	DEEP GREEN	
PAINT	P5	BENJAMIN MOORE	2022-50	SUNDANCE	LIGHT YELLOW	
PAINT	P6	BENJAMIN MOORE	2011-60	SPRINGY PEACH	LIGHT PINK	
PAINT	P7	BENJAMIN MOORE	2039-60	SEAFOAM GREEN	LIGHT GREEN	
PAINT	P8	BENJAMIN MOORE	2153-30	TAPESTRY GOLD	MUSTARD YELLOW	
PAINT	P9	BENJAMIN MOORE	OC-35	SPANISH WHITE	WARM WHITE	
PAINT	P10	BENJAMIN MOORE	2052-60	CHINA BLUE	BLUE	
PAINT	P11	BENJAMIN MOORE	2052-70	ICE BLUE	LIGHT BLUE	
PAINT	P12	BENJAMIN MOORE	CC-240	LATE WHEAT	DEEP BEIGE	
PAINT	P13	BENJAMIN MOORE	2033-60	MANTIS GREEN	LIGHT GREEN	
PAINT	P14	BENJAMIN MOORE	OC-56	MOONSHINE	LIGHT GREY	
PAINT	P15	BENJAMIN MOORE	2072-60	BEACH PLUM	LIGHT PURPLE	
SIDING	S1	BROWN AND RUTHERFORD	/	WOOD SIDING	P11	
SIDING	S2	BROWN AND RUTHERFORD	/	WOOD SIDING	P9	
SIDING	S3	BROWN AND RUTHERFORD	/	CEDAR SHAKES		
SIDING	S4	BROWN AND RUTHERFORD	/	CEDAR SHAKES	P4	
SIDING	S5	BROWN AND RUTHERFORD	/	WOOD SIDING	P5	
SIDING	S6	BROWN AND RUTHERFORD	/	WOOD SIDING	P10	
SIDING	S7	BROWN AND RUTHERFORD	/	CEDAR SHAKES	P6	
SIDING	S8	BROWN AND RUTHERFORD	/	WOOD SIDING	P15	
SIDING	S9	BROWN AND RUTHERFORD	/	WOOD SIDING	P8	

SIDING	S10	BROWN AND RUTHERFORD	/	WOOD SIDING	P7
SIDING	S11	BROWN AND RUTHERFORD	/	CEDAR SHAKES	P12
SIDING	S12	BROWN AND RUTHERFORD	/	CEDAR SHAKES	P3
SIDING	S13	BROWN AND RUTHERFORD	/	WOOD SIDING	P12
SIDING	S14	BROWN AND RUTHERFORD	/	CEDAR SHAKES	P13
WALLCOVERING	WC1	MAHARAM	399585	SCREEN (DOUBLE DESERT INVERTED)	TRIANGLE PATTERN
WALLCOVERING	WC2	MAHARAM	399447	HAND TINTED ROSE	FLORAL PATTERN
WALLCOVERING	WC3	MAHARAM	399510	NEW WORLD	BIRD PATTERN
FLOORING					
HARDWOOD FLOORING	HW	SUPERIOR FLOORING	/	NORTHERN RED OAK, LEGEND SERIES	PRALINE, MATTE FINISH
CARPET TILE	C1	SHAW CONTRACT	59330	THE MUSIC PROJECT, AMBIENT TILE, 24" X 24" CARPET TILE	WHITE NOISE
TILE	T1	CERETEC	/	KAELIDO, COLOUR BODIED PORCELAIN TILE, 12" X 24"	BIANCO NATURAL
RUBBER FLOORING	RF1	JOHNSONITE	/	ECO-NATURALS CORKTONES RUBBER TILE	24 - GREY HAZE
RUBBER FLOORING	RF2	JOHNSONITE	/	ECO-NATURALS CORKTONES RUBBER TILE	38 - PEWTER
RUBBER FLOORING	RF3	JOHNSONITE	/	ECO-NATURALS CORKTONES RUBBER TILE	41 - SEA BREEZE

- LEGEND:**
- : APT. : APARTMENT
 - : CORR. : CORRIDOR
 - : ELEV. : ELEVATOR
 - : GAR. : RAISED GARDEN
 - : OFF. : OFFICE
 - : REC. : RECEPTION
 - : SR. : STAFF RETREAT
 - : W/C : WATER-CLOSET

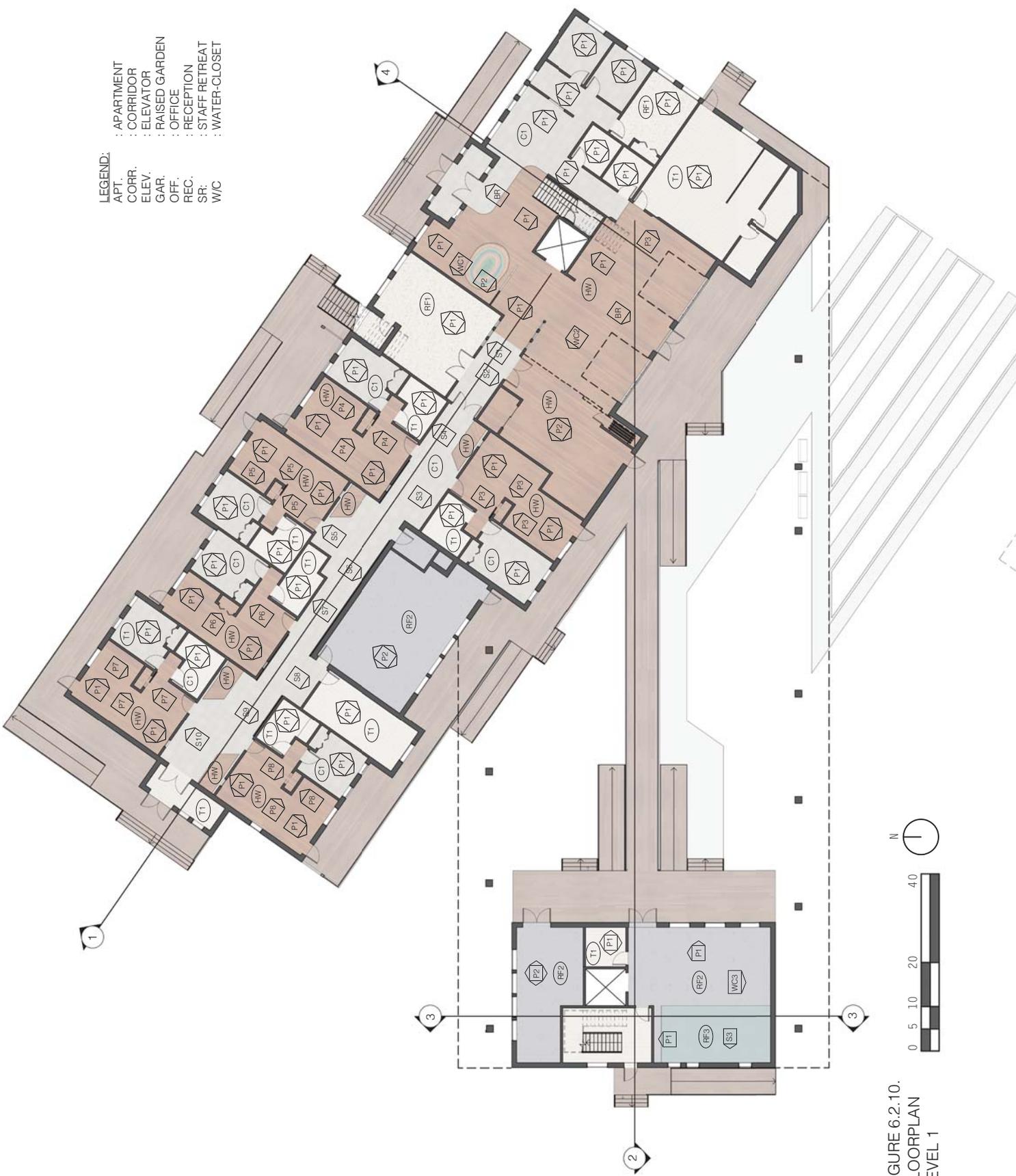


FIGURE 6.2.10.
FLOORPLAN
LEVEL 1

- LEGEND:
- : APT. : APARTMENT
 - : CORR. : CORRIDOR
 - : ELEV. : ELEVATOR
 - : GAR. : RAISED GARDEN
 - : OFF. : OFFICE
 - : REC. : RECEPTION
 - : SR. : STAFF RETREAT
 - : W/C : WATER-CLOSET

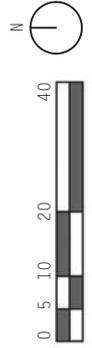


FIGURE 6.2.11.
FLOORPLAN
LEVEL 2



FIGURE 6.2.12.
SECTION 1: NORTHWEST - SOUTHEAST.

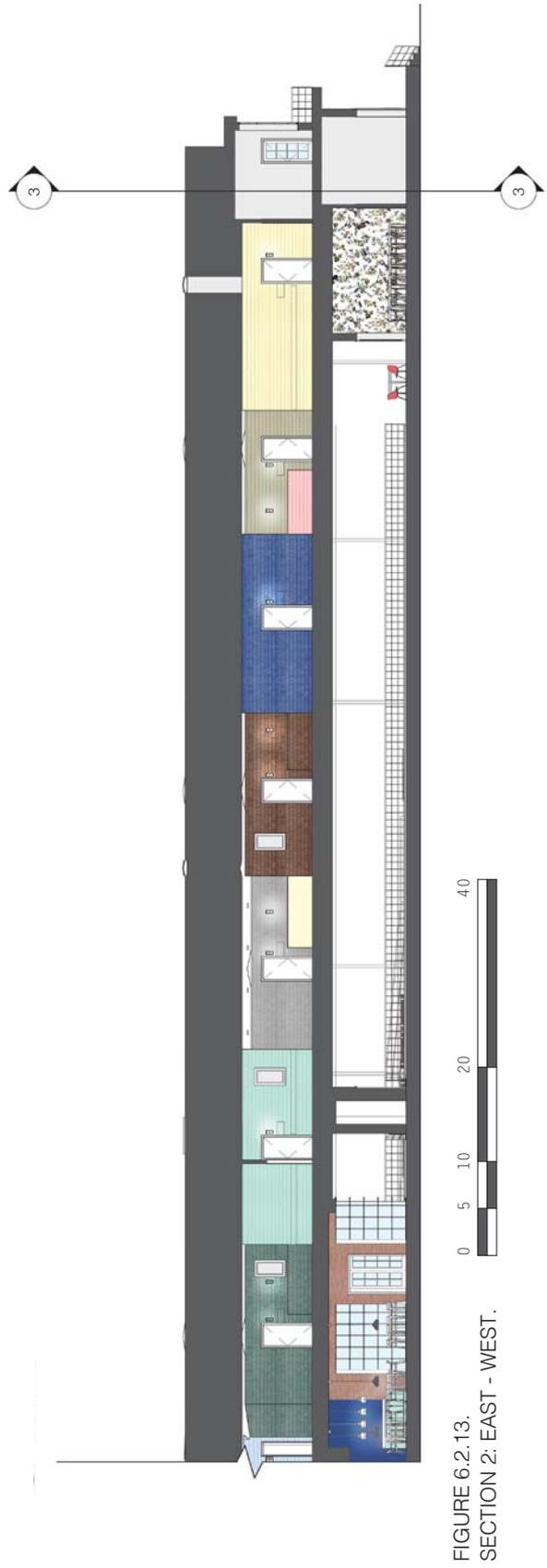


FIGURE 6.2.13.
SECTION 2: EAST - WEST.

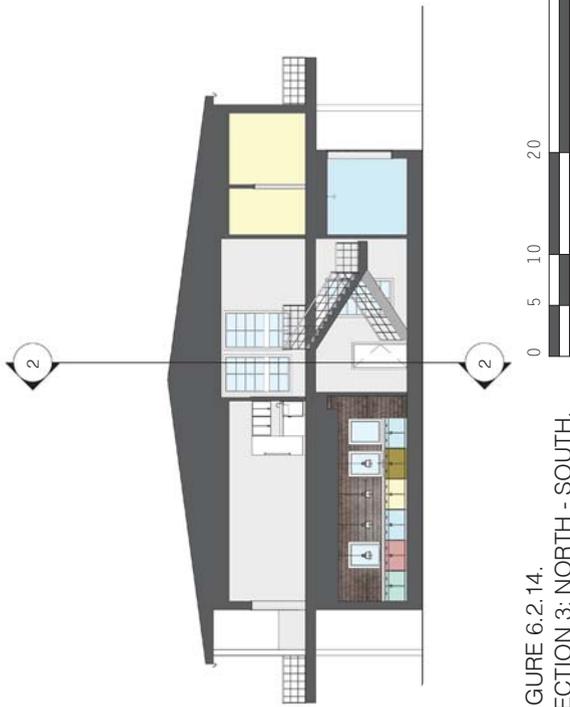


FIGURE 6.2.14.
SECTION 3: NORTH - SOUTH.

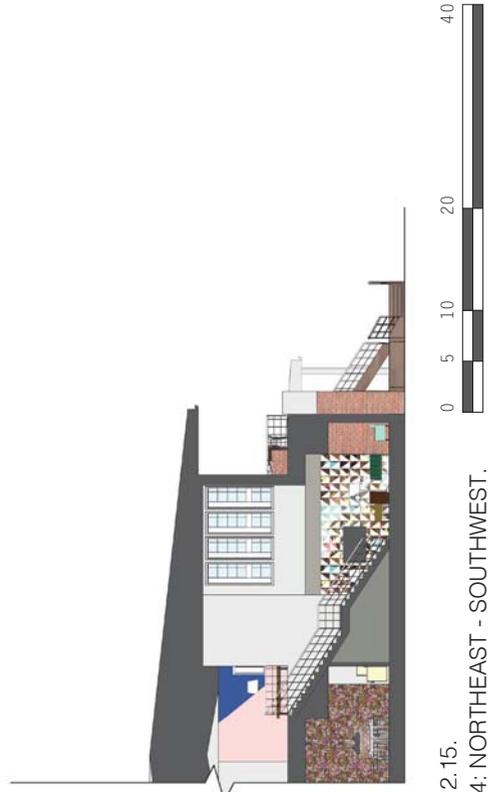


FIGURE 6.2.15.
SECTION 4: NORTHEAST - SOUTHWEST.

ENTRANCE

The main entrance is both generous and open. It offers physical and visual access to the reception desk, the residence dining room, and the second level. The lobby space, to the right of the main entrance, is subdivided into three sections: an area to sit and watch outdoors, an area to sit and socialize, and a mailbox area. The first sitting area, located closest to the window, is included so people may relax while anticipating invited guests or transportation. The second seating area, located in the center, is included as a living space for the main floor occupants. The occupants sitting in this section may watch visual media, or engage in social activity. The social area is intended to be vibrant and inviting, which necessitated direct visual access into the dining room. The furniture and finishes in the lobby, were primarily informed by the concept of “Nostalgic Design”. I intentionally paired contemporary details, with direct references to late 1940s and 1950s residential design. Historical details include, the braided rug and the Noguchi Table. Contemporary details include, the Maharam wallcovering and the Form Us With Love light fixture. The result is an environment that is eclectic and engaging.



FIGURE 6.2.16. ENTRANCE / LOBBY: VIEW NORTHWEST.



FIGURE 6.2.17. ENTRANCE / LOBBY: VIEW SOUTHWEST.



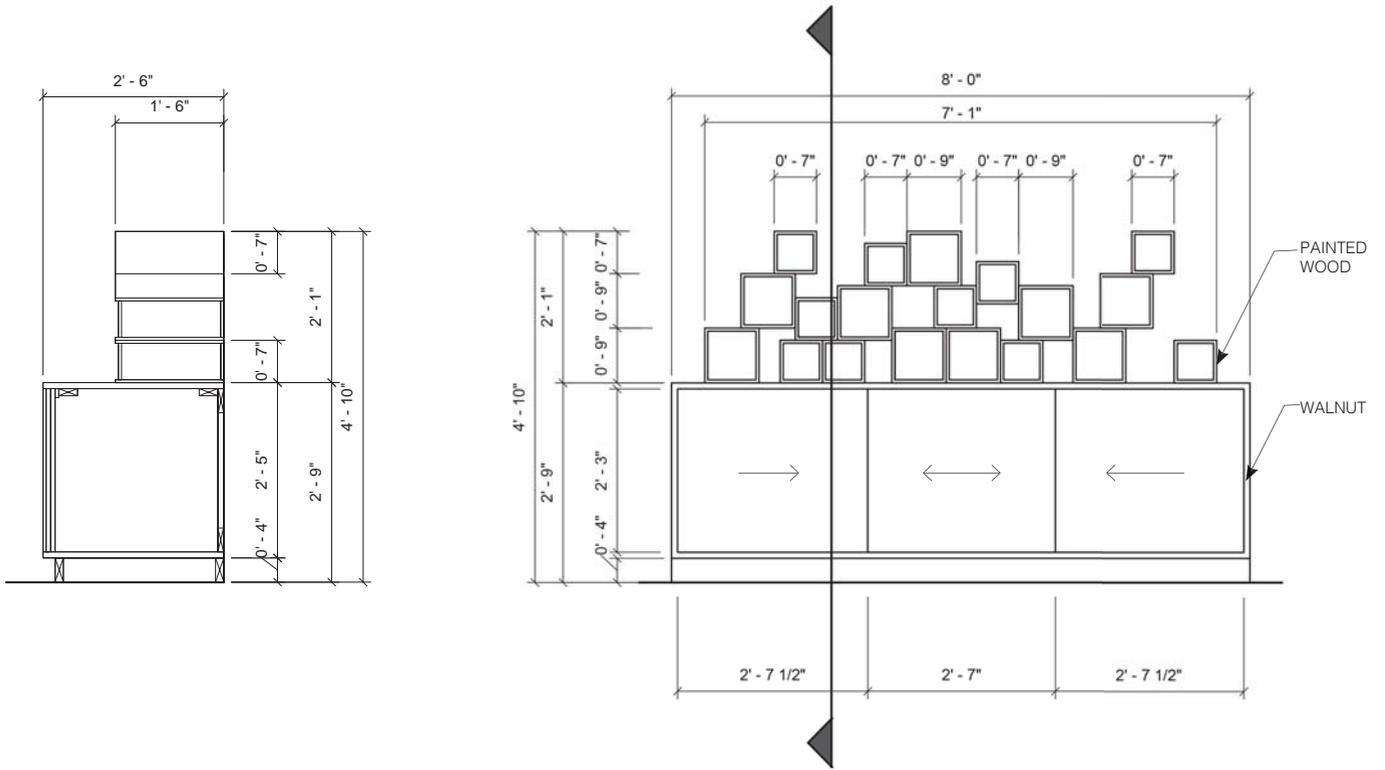
MAILBOXES

The residence mailbox is a custom design, situated in close proximity to Corridor 1 and the primary elevator. The design depicts the loose stacking of mailbox units, on top of a large base storage unit. The colour of each mailbox-unit is ultimately determined by the façade of its corresponding apartment. For example, if the exterior of Apartment 05 is painted sea foam green paint, so is the corresponding mailbox unit. This gesture is meant to promote individuality through the simple application of colour. The wealth of colour employed in 170 Ashland Avenue proposes an aesthetic that is fun and eclectic. The base cabinet not only houses a recycle and garbage receptacles, but can also store items for the previous seating area, such as games or children's toys.



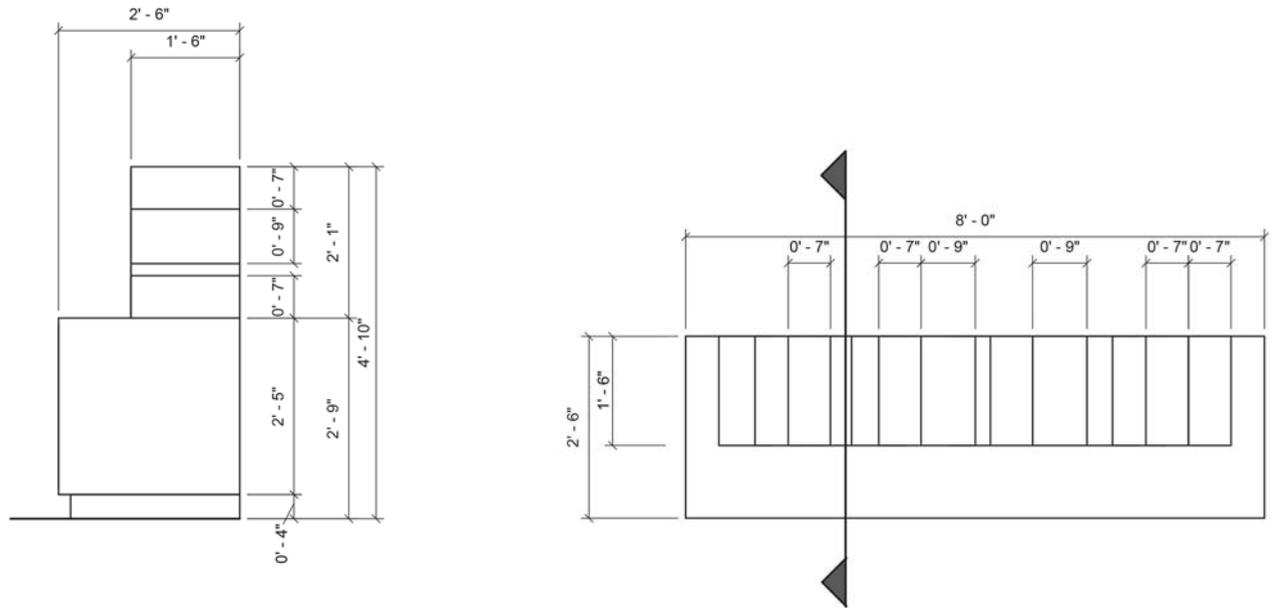
FIGURE 6.2.18. MAILBOX: PERSPECTIVE





[ABOVE] FIGURE 6.2.19. MAILBOX: SECTION

[ABOVE RIGHT] FIGURE 6.2.20. MAILBOX: FRONT ELEVATION



[ABOVE] FIGURE 6.2.21. MAILBOX: LEFT ELEVATION

[ABOVE RIGHT] FIGURE 6.2.22. MAILBOX: PLAN

DINING ROOM

Immediately behind the mailbox area is the residence dining room. This is one of the most important environments in 170 Ashland Avenue. Every occupant would utilize this space because it is where all primary meals are served. Functionally, this environment is intended to accommodate 19 occupants, 5 staff members, and potential guests. To allow the residence the ability to host larger events, such as anniversaries or birthdays, the dining room was also required to be flexible. Through the use of movable partitions and overhead doors, I was able to create a space that could extend in the interior and onto the exterior. To permit the extension outdoors, I provided two large overhead doors on the Southwest wall. These doors supply large openings to Deck 1, as well as an abundance of natural light. To permit the extension indoors, the Northwest wall can be collapsed and stored. This opens the space into the multipurpose room. Similar to the lobby, the finishes in this environment were also inspired by current trend and traditional design. The Maharam wallcovering, “Hand Tinted Rose”, is a good example of a material that mediates old and new. This wall covering depicts a alternative approach to traditional floral patterns. Instead of a continuous sequence and calm pastel palette, designer Paul Smith uses what seems to be the art of collage. Each flower has a graphic quality not typically seen in traditional floral patterns. This wallcovering is installed on the Northwest Wall and the dropped ceiling.



FIGURE 6.2.23. DINING ROOM: VIEW SOUTH.



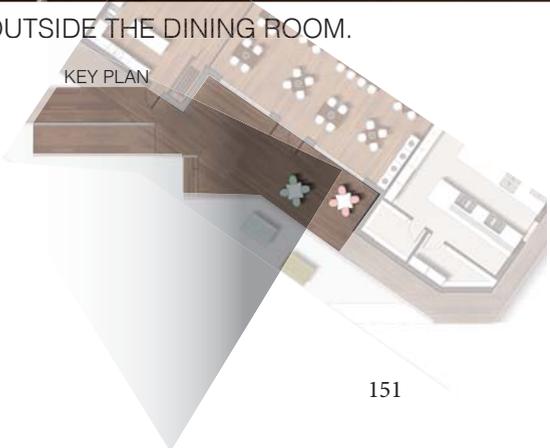


FIGURE 6.2.24. DINING ROOM: VIEW NORTHWEST.





FIGURE 6.2.25. DECK 1: VIEW NORTHWEST. IMMEDIATELY OUTSIDE THE DINING ROOM.



CORRIDOR 1

Located immediately outside the Dining Room, in the Northwest direction, is Corridor 1. This transitory environment is the primary venue for the concept of “Inside/Outside”. This design investigation began with the first pushing and pulling each apartment so that each living unit could possess a distinct façade. Inspired by the community of Riverview, these façades were clad with either slatted wood or cedar shakes, then coated with a distinguishable paint or stain. To reinforce the essence of outside on the interior, I included occupant-activated exterior lighting in the corridor. These lights not only accent the design, but also provide a more full light to the corridor interior. This acts to reduce the amount of shadows seen on the ground plane. To reference the way light filtered through the trees in Riverview, I selected a carpet tile that pixelates from light to dark grey. This carpet tile provides a soft dynamic visual, while dampening the sound in the corridor.

The modulation of each facade also presented opportunities for alternative semi-public spaces. These environments are intended to be porch-like living spaces, furnished by the interior occupant. To visually distinguish these areas I introduced a flooring change, and incorporated a ledge. As displayed in Figure 6.2.26., the wood ledge was implemented to allow the interior occupant to host personal materials in the public realm. To be clear, those who do not have an interior porch space, have a more generous balcony area equipped with the same type of ledge.

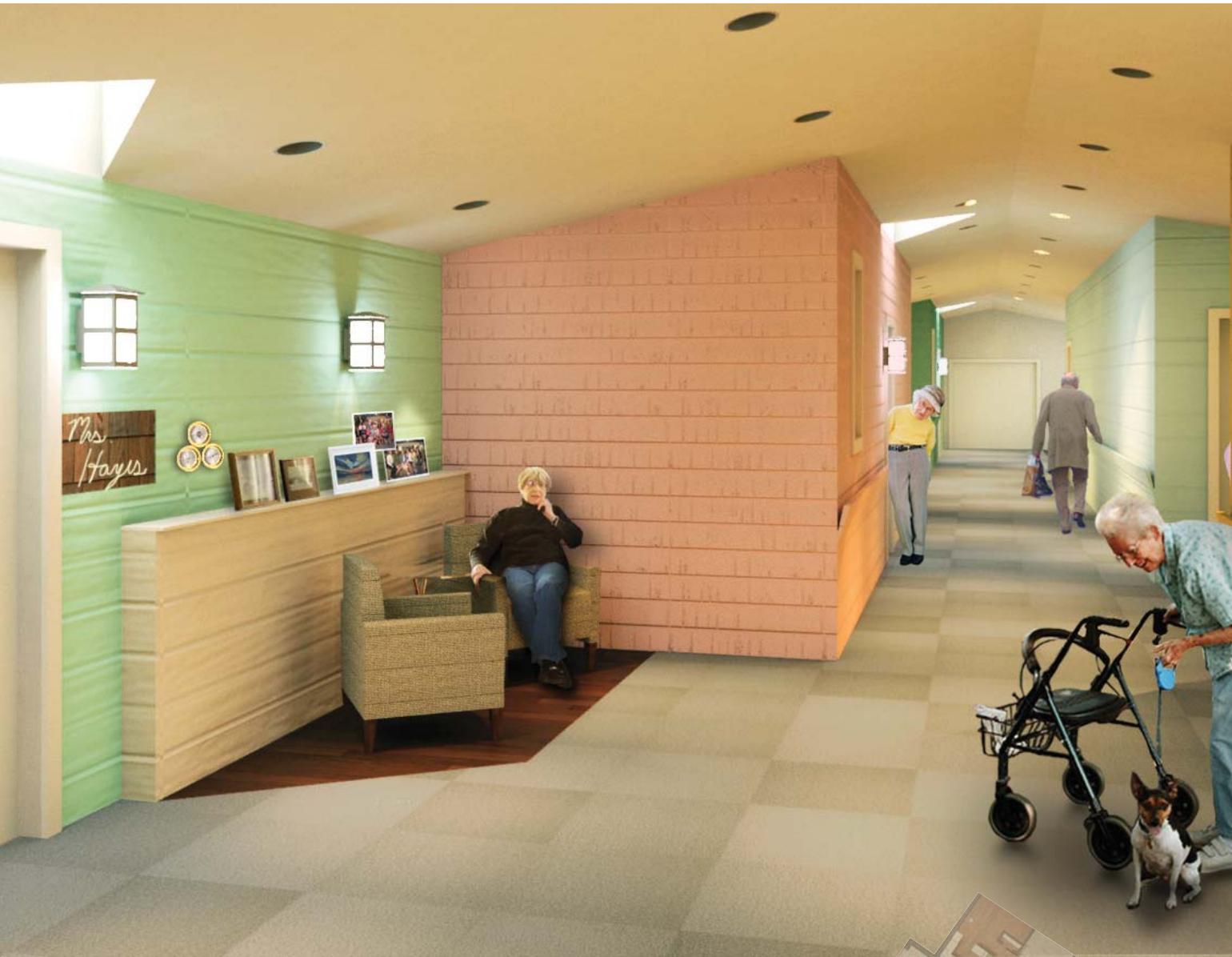
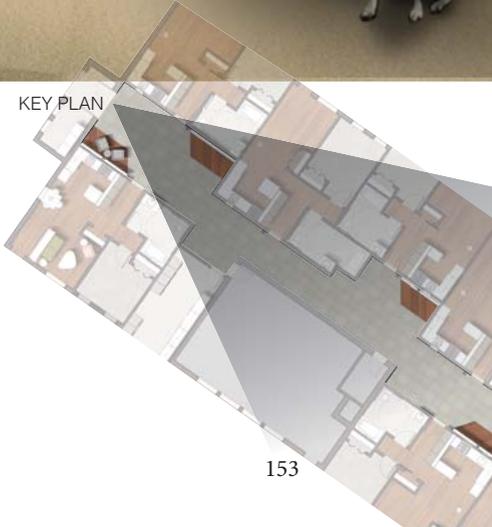


FIGURE 6.2.26. CORRIDOR 1: VIEW SOUTHEAST.

KEY PLAN



APARTMENTS

Each apartment unit is provided with one or two bedrooms, one bathroom, a kitchen, and an open area for dining and living. The interior of each unit is painted a warm neutral colour, accented by the unique colour of each exterior façade. In Apartment 06, for example, the façade and the central interior walls are both painted a deep yellow (Figure 6.2.27, 33, 34.). For apartments that have a more neutral exterior colour, a more vibrant accent was selected on the interior. Upon entering their apartment unit, the occupant is confronted by two important details: a wash of natural light, and a bench unit.

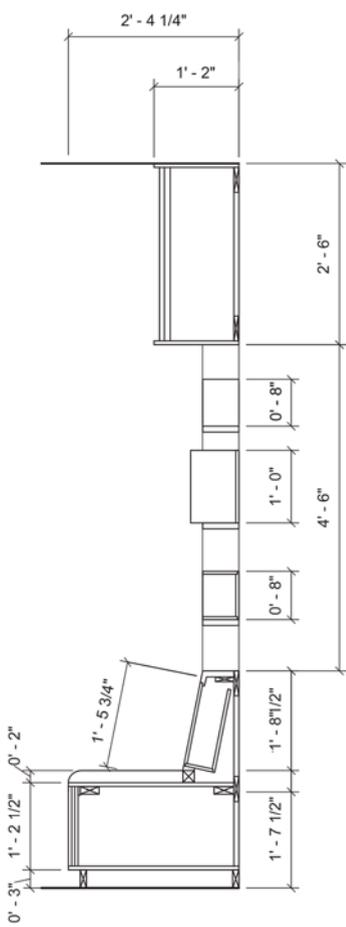
Before, and immediately after, entering their apartment unit the user is confronted by instances of natural light. A skylight located at the opposite end of the entrance hall, introduces this moment of daylight. This design detail was informed by the design concept of “Center”. The intention is to grant a moment of pause to the central occupant, by visually connecting them with the vertical and horizontal axes. The skylight is configured in a triangular shape to emphasize a tangent upward, and cap the vaulted ceiling. The natural light subsequently washes the adjacent wall below, providing a unique opportunity to celebrate personally significant items. Most units, however, have a closet door on this wall. So to retain the opportunity of displaying self, the closet door is clad with a deep cork. The intention is to promote the appropriation of space, so to foster the generation of place and home. This skylight detail was also implemented immediately outside the front door of each apartment, washing every front door with natural light. Providing these instances of natural light into both Corridor 1 and 2, directly supplements the concept of “Inside/Outside”.

The second major detail is a custom bench unit. Depicted in Figure 6.2.27., this unit is functionally designed to offer seating to occupants or guests and numerous points of storage. The bottom and top compartments offer secure and concealed storage. Each back-support offers document storage, for items such as magazines or mail. Lastly the shelved storage was intentionally incorporated at eye-level to host personal items, and subsequently display self. As displayed in Figure 6.2.27., the open shelves and cubes allow the central occupant to showcase personal identity through books, pictures and memorabilia. This portion of the bench unit also supplies a smooth visual transition into the space, slowly allowing visual access to the rest of the apartment. This was a deliberate ease from public to private.



FIGURE 6.2.27. APARTMENT 06, ENTRANCE: VIEW SOUTHWEST.

BENCH UNIT



[LEFT] FIGURE 6.2.28. BENCH UNIT: PERSPECTIVE
 [RIGHT] FIGURE 6.2.29. BENCH UNIT: SECTION

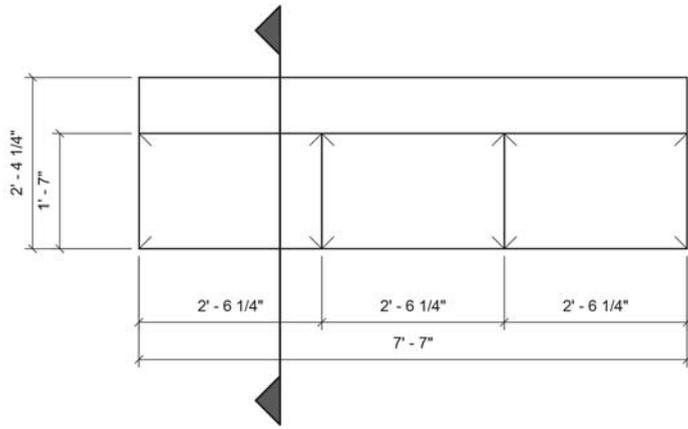
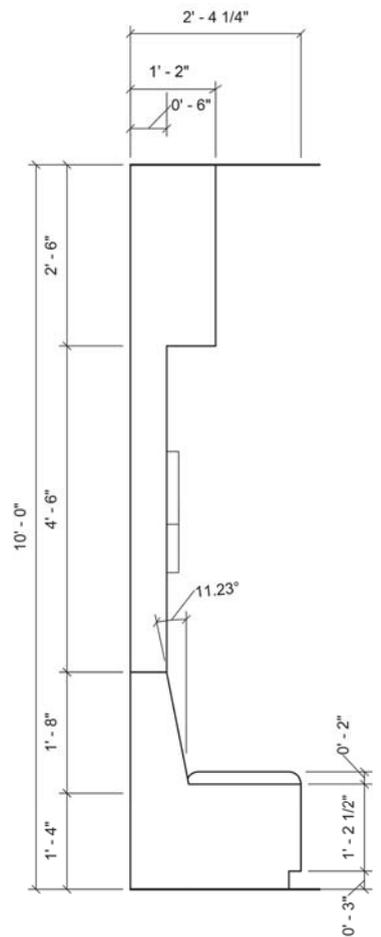
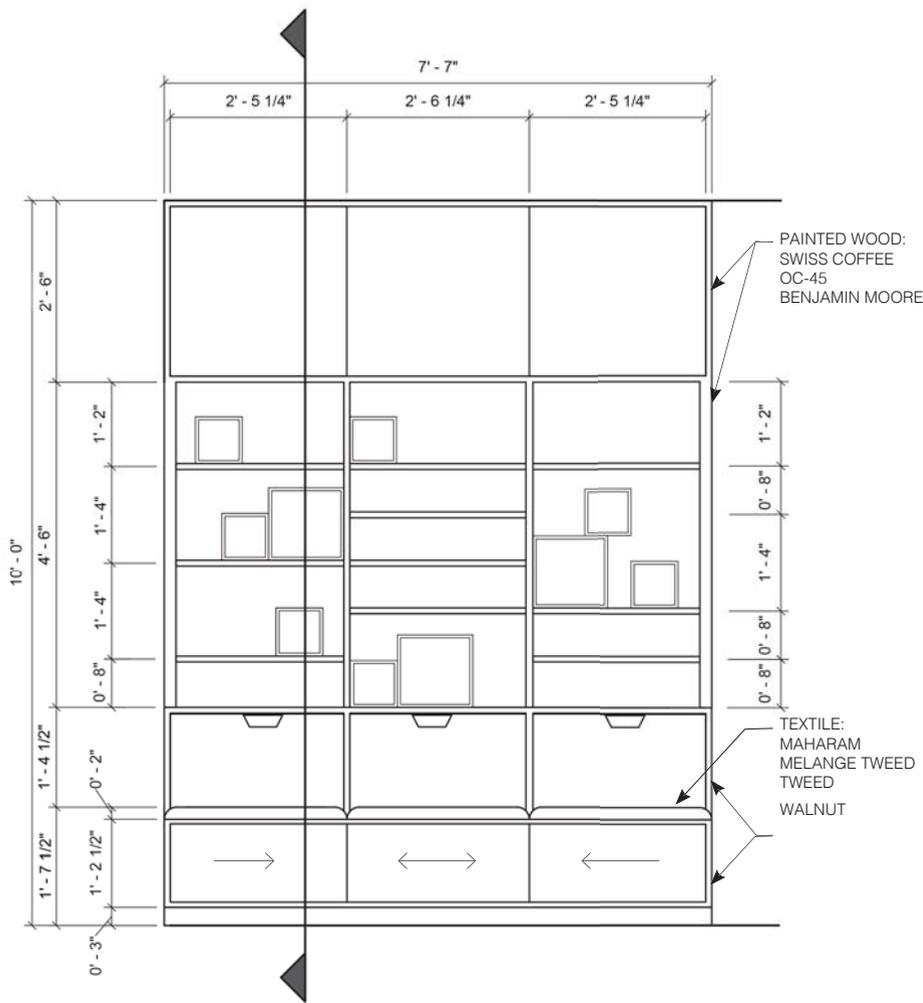


FIGURE 6.2.30. BENCH UNIT: PLAN



[LEFT] FIGURE 6.2.31. BENCH UNIT: FRONT ELEVATION
 [RIGHT] FIGURE 6.2.32. BENCH UNIT: RIGHT ELEVATION



The ceiling heights gradually increase toward the apartment living area. The purpose of this gesture is to, not only delineate different zones using the ceiling plane, but also accommodate the large existing windows of the Diagnostic Learning Centre. Each apartment also has direct access to outside. Allowing the central occupant the opportunity to venture outside and into the community from their front door. This gesture also grants the opportunity for pets.



[OPPOSITE] FIGURE 6.2.33. APARTMENT 06, DINING / KITCHEN AREA: VIEW NORTHEAST.
[ABOVE] FIGURE 6.2.34. APARTMENT 06, LIVING AREA: VIEW SOUTHEAST.



FIGURE 6.2.35. CORRIDOR 2: VIEW WEST.



LIVING

The living room is intended to be warm, vibrant, and engaging. This room is made up of two seating arrangements. The first seating area is designed for socializing or personal activities. It features a low and massive fireplace, directly inspired by late 1940s and 1950s residential design in North America. The fireplace is intended to introduce warmth and heaviness to the overall space. The second seating area is intended for the enjoyment of visual media, featuring a large television. Alike the dining room and entrance, this room also abides by the design concept of “Nostalgic Design”. Once again, I paired traditional and contemporary details. Historical details include, the braided rug and the Noguchi Table. Contemporary objects include, the Moooi lamp and the Lazy Boy Recliner. The recliner chairs allow the occupants that require their feet to be raised, to engage with the public environments.

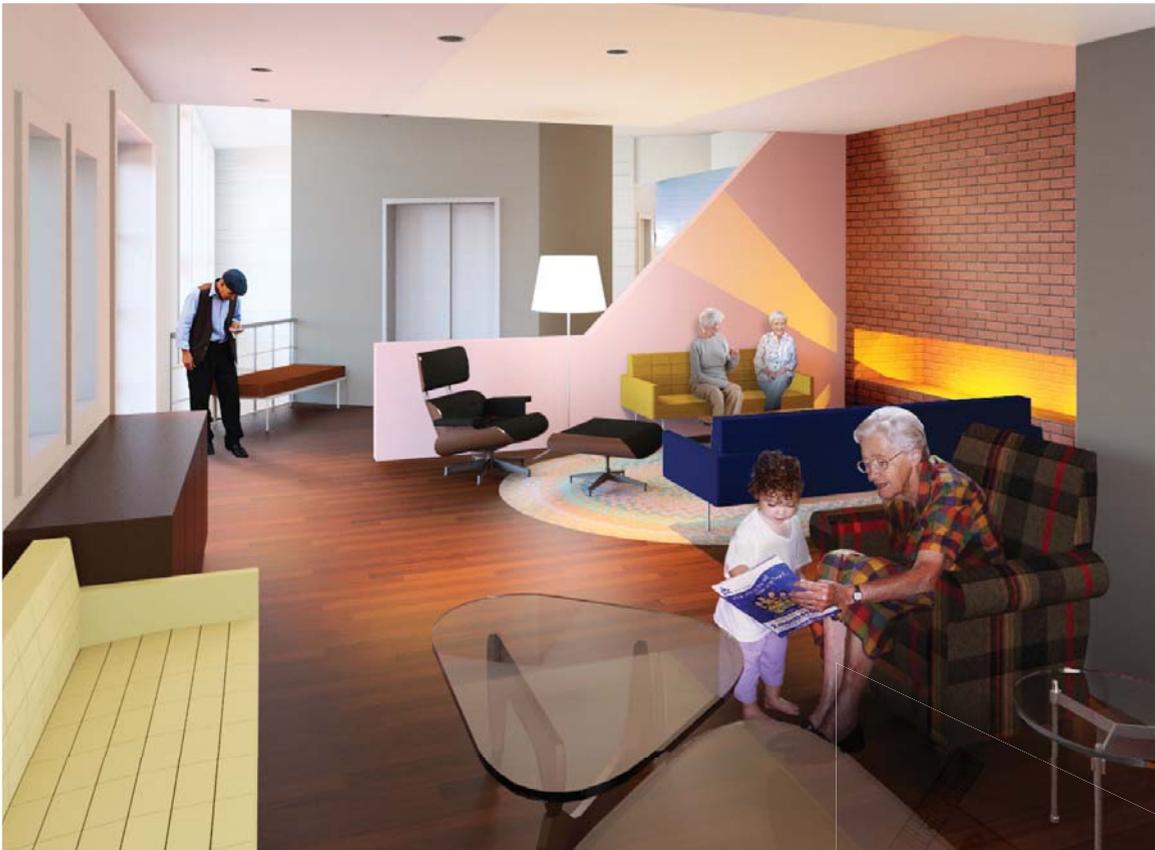


FIGURE 6.2.36. PUBLIC LIVING AREA: VIEW EAST.

KEY PLAN



DECK 4



FIGURE 6.2.37. DECK 4: VIEW EAST. IMMEDIATELY OUTSIDE THE PUBLIC LIVING AREA.



MATERIALS

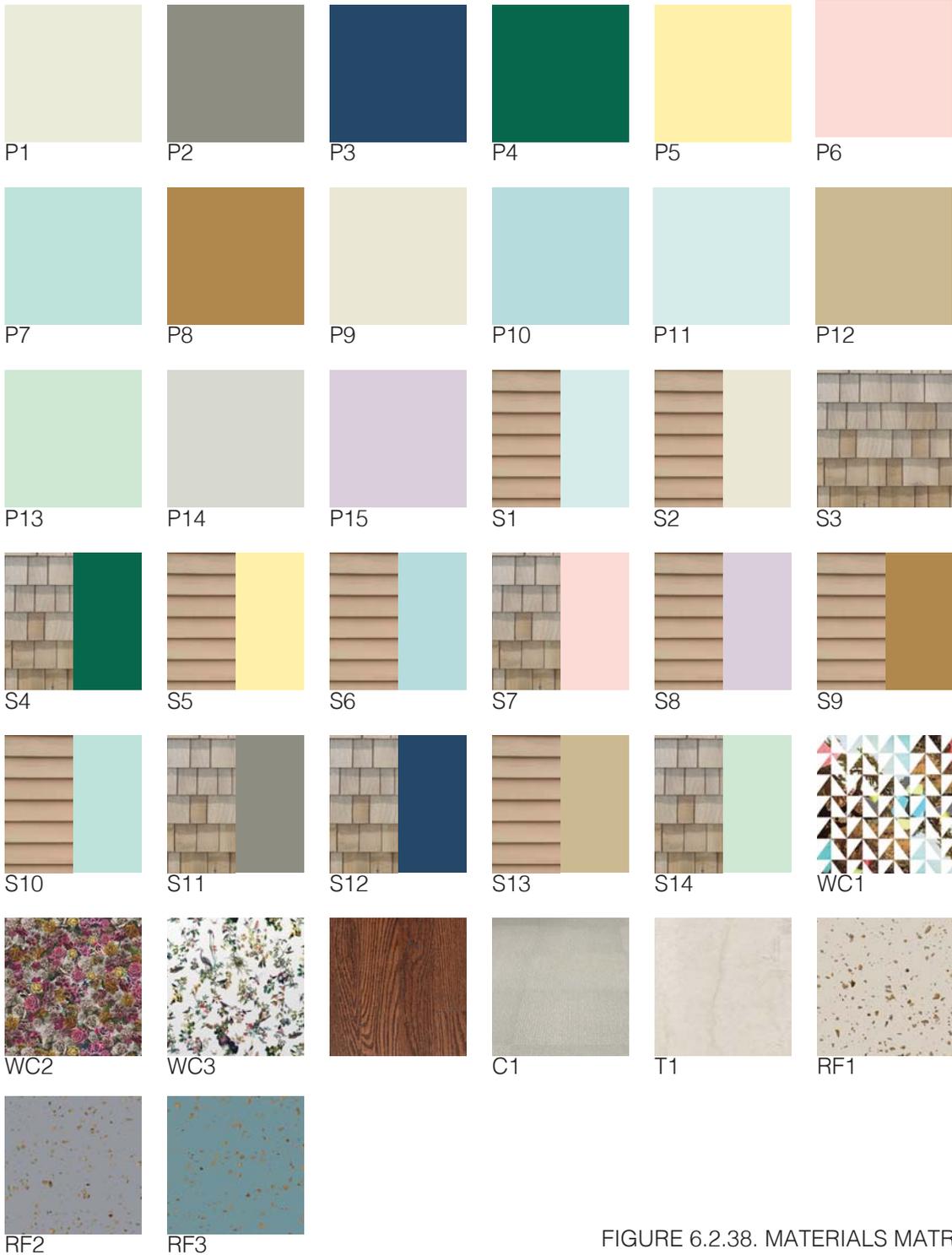


FIGURE 6.2.38. MATERIALS MATRIX

FIGURE 6.2.39. MATERIALS



F1 F2 F3 F4 F5 F6

F7
F8
F9
F10
F11

T1 F11

P4 P11 P2 P5 P7 P3 P15 P12 P9 P10 P14 P8 P6 P13 P1

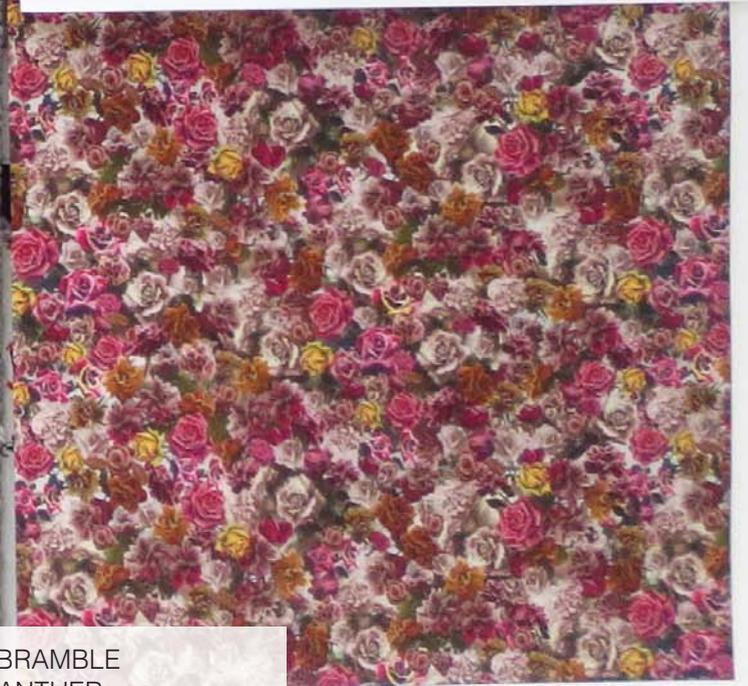
RF2 RF3 RF1 HW



C1



WC1



WC2

- F1: MAHARAM, MELANGE TWEED, 002 BRAMBLE
- F2: ROBERT ALLEN, OPTICAL FACET, PANTHER
- F3: MAHARAM, MELANGE TWEED, 003 TWEED
- F4: MAHARAM, MOHAIR SUPREME, 132 CERULEAN
- F5: MAHARAM, MOHAIR SUPREME, 140 BOSCH
- F6: MAHARAM, MOHAIR SUPREME, 122 CANELA
- F7: ROBERT ALLEN, SENSUEDE II, 170852 GRANITE
- F8: ROBERT ALLEN, SENSUEDE II, 170897 POWDER
- F9: ROBERT ALLEN, SENSUEDE II, 170827 PETAL
- F10: ROBERT ALLEN, SENSUEDE II, 170871 FROSTED GLASS
- F11: MAHARAM, EXAGGERATED PLAID, 002 BRAE



WC3



7.0 REFLECTIONS / CONCLUSIONS

This interior design practicum explored the concepts of *home* and *memory* as a means to establish meaningful living environments for persons struggling with residential downsizing. Through numerous and diverse investigations, I considered how these central concepts could be utilized to mitigate the stress often associated with this abandonment of home. Given the broad nature of this theoretical objective, my proposal administered a specific avenue for exploration. This avenue was defined by: the theoretical perspective, the physical site, the surrounding social and political context, and the target clientele. Each detail, be it programmatic or theoretical, guided this practicum toward a defined explorative process and design outcome. 170 Ashland Avenue showcased the design of a small-scale socially-focused Assisted Living Residence, founded on the concepts of home and memory from a phenomenological perspective. Although the product was narrow and specific, it proposed conclusions that were unexpectedly broad. The lessons I have extracted from this practicum are abstract in nature, considering topics such as: the implementation of theory, the consideration of context, and the process of design. To conclude this practicum document, I will reflect on the three principle research questions (1.4 Research Questions). The first inquiry analyzed the Assisted Living Residence as a functional vessel for living.

What are the most critical design elements of Assisted Living Residences that facilitate and accommodate productive and healthy aging?

Before immediately responding to this research question, I had to acknowledge two important

details regarding the process of aging. The first detail was the individualistic nature of aging. No two persons physically or cognitively age in the same fashion, and therefore require divergent methods of environmental support. The second consideration centers on the dynamic progression of aging. Peoples' physical capabilities do change over time, as well as their individual requirement for support and assistance. These considerations illuminate the inconsistent nature of aging throughout populations and throughout time. Therefore the response to this research question is respectively nonspecific. I found the most critical design elements that facilitate and accommodate productive and healthy aging are elements that reinforce the independence and continuity of each occupant. So when designing 170 Ashland Avenue, I strongly considered how the environment could positively support a person's transition from physically independent to dependent. This physiological transition implied a wide spectrum of abilities, which necessitated a wide range of supports. My subsequent design proposal considered this continuum of capabilities through the affordance of physical support and the inclusion of thoughtful amenities.

The overarching purpose of supplying physical supports throughout 170 Ashland Avenue was to promote the physical independence of each occupant. The specific design details that offer support include:

- Support railings incorporated along each major corridor. They offer physical support for occupants transitioning from independence to an assistive device, such as a walker or cane.
- Support railings incorporated in every deck space. They also offers physical support for occupants that choose to stand or walk.
- All major public seating was selected based on their inclusion of arms. Chair arms support a user while ascending out of, or descending into, seating.

Another means of creating a supportive environment is through physical accessibility. To ensure 170 Ashland Avenue was universally accessible, I strictly abided by Winnipeg Accessibility Design Standards and the National Building Code of Canada. Instances of universal accessibility can be seen in both Corridor 1 and Corridor 2. I ensured the corridors were, at minimum, 6 feet in width. I also made sure that every instance of internal vertical transportation incorporated both stairs and an elevator. These considerations promote the equal treatment of independent and dependent users. For a full list of accessible design guidelines, consult Appendix 9.B. Winnipeg Accessibility Design Standards Analysis. Another means of promoting continuity and independence in an Assisted Living context is through

amenities.

When assessing the types of amenities to include in 170 Ashland Avenue, I looked for a direct relationship with the target demographic. I tried to accommodate activities that could be, at one time, construed as routine for the target occupant. Allowing users to resume these routine-like undertakings was an indirect approach to promote continuity and independence, and therefore productive and healthy aging. To accommodate recreational tasks that could no longer be completed within their private apartment, I incorporated environments such as: the activity kitchen, the raised gardens, and the workshop. By including these public environments, the occupants still have the opportunity to respectively cook or bake on a large scale, garden outside, or complete large-scale crafts. These amenities also promote social interaction and the establishment of community. One last design detail that reinforces feelings of independence, are the exterior doors of each apartment unit. These exterior doors allow the inhabiting individual to address their apartment from the exterior. This design detail allows occupants struggling with the loss of home the opportunity to approach their new home, the same way they approached their former home: from the exterior. This gesture offers an element of control to the central occupant, allowing them to transition into 170 Ashland Avenue at their own pace. Overall, this research question provoked an in-depth reflection on user and environment. Through the accommodation a wide spectrum of physical capabilities and the qualitative consideration of independent living, I was able to propose a facility that has the potential to promote positive and healthy aging. This research question addressed the pragmatic concerns of Assisted Living, while the second question investigates a more conceptual direction.

How do interior environments grow to embody the essence of home? What are the transposable qualities of previous processes that allow aging citizens to create new home environments?

This research question has changed throughout the completion of this practicum project. In the beginning it asked to conceptualize methods of transposing the emotional qualities of a previous home onto a new and undefined environment. The intention was to allow occupants the ability to avoid forfeiting their previous dwelling, in an effort to mitigate the emotional stress associated with residential downsizing. Due to subsequent research and explorations, however, the ideological goal of this practicum project evolved. The intention was no longer about maintaining the same sentimental environment, but

the creation of a *new* sentimental environment. The explorative focus now considered how new living environments could promote aging citizens to establish home anew. This was resolved following Trigg's his analysis of mimesis as an unhealthy method of coping with loss. According to the author, mimesis not only removed the central individual from the present context but also produced a mutant imitation of the past.³³⁰ 170 Ashland Avenue is about the generation of a new home. These environments can host and celebrate previous environments and memories, while simultaneously developing a unique distinction. The reformed research question is structured in two parts. The first part explores the inherent structure of home, while the second part asks how it can be implemented in an Assisted Living context. I believe I have responded to this question in the literature review, and secondly through design.

The literature review explored how environments embody the essence of home through a systematic breakdown of its defining components. I chose to investigate this concept from the perspective phenomenology because of its direct relationship with the built environment and its attention to human experience. The most direct response to this research question came from the writing of Christian Norberg-Schulz and William Brummett. According to these authors, home is theoretically composed of identification, orientation, and qualification. It is important to remember however, that qualification is exclusive to Brummett's definition. When evaluating these defining processes, I tried to be consistently cognizant of who I was designing *for*. The perspective of a senior undergoing residential downsizing was the lens for which I considered the three defining components. Identification referred to how an occupant chooses to express identity and cognitively recognize environment. Orientation referred to how an occupant can position herself or himself in the larger network of a city, neighborhood, or Assisted Living Residence. Lastly qualification referred to the character of environment, emphasizing its need to be safe, comfortable, and accessible. Together, all three theoretical processes establish the composition of home. Therefore the transposable qualities are self-determined, and consequently realized through the process of identification, orientation, and qualification. As displayed in the design chapter, these processes contributed key design methods for conceptually realizing home in an Assisted Living context.

The specific design concepts that emerged from exploring this research question was: "Center" and "Inside/Outside". The center was a symbolic gesture. The skylights intended to connect the users with

330 Trigg, *The Memory or Place: A Phenomenology of the Uncanny*, 179.

vertical and horizontal axes, to offer a moment of pause to the inhabiting occupant. Although this design detail did not physically reference their previous dwelling, it promoted the process of orientation. Inside/Outside also promoted the concept of orientation. This was achieved through marking each apartment as private and unique, through direct references to the target occupant's previous community. This design concept not only promoted the distinction of inside and outside, but also attempted to connect the target user with the design. This question actually opens up an avenue for further exploration. To achieve a more detailed understanding of what home and memory means to the specific community of Riverview, one could administer qualitative interviews. The results would ideally provide information regarding the architecture of their current dwelling, their personal definitions of home, and what it means to be home. The benefit of such an endeavor would be a deeper understanding of target occupant, and the surrounding architectural landscape. Such information would provide a fascinating component to the design process. Overall, the concepts of identification, orientation, and qualification were considered in the design process to conceptually promote the establishment of home. The component of qualification was addressed by the previous research question. The component of orientation was addressed in the design concepts of "Center" and "Inside/Outside". The component of identification is addressed in the last research question.

How can interior environments positively support the expression and containerization of memory and identity?

I responded to this question in the literature review, and through the design process. As it has been established in the literature review, memory plays a significant role in the construction of self-identity. Specific instances where memory is explored are in the analysis of space and place, in the concept of identification, and in the phenomenological analysis of nostalgia in sentimental environments. Each investigation recognized the presence of memory within place, dwelling, and home. The most direct response to this research question comes forward in Trigg's analysis of nostalgia, in particular his exploration of mimesis. The author exposed how imitation can negatively impact an individual coping with loss. Trigg's analysis consequently exposed a guideline for positively expressing or containing memory; this involved the collision of past and present. By simultaneously acknowledging a past and present self, the central occupant is able to revel in the comforts of the past, while productively

continuing life. This guideline was wholly outlined in the design concept “Nostalgic Design”, where current design and late 1940s and 1950s residential design were integrated into a singular aesthetic. What I think was particularly effective about this design concept was its promotion of eclecticism. Through the collision of these two temporal contexts, I was able to produce a design that not only aligned with the theoretical ideology, but indirectly proposed environments that were inherently eclectic. The benefit of this assorted quality is an environment that can resonate with a wider population. So the occupant may not be able to identify with the entire design, but has an increased probability to identify with certain design details. Another benefit of this design concept is revealed from a facility management perspective. If the environment already incorporates diverse design eras, the incorporation of new design aesthetics ideally would not seem out of place. The theoretical benefit is a facility that could ascend with growing trends, without compromising the original intent or aesthetic. To address this question from the perspective of a singular occupant, I carefully considered the containerization of memory and identity in the design of each apartment unit.

Due to the diverse population, and the limited research regarding how residents of Riverview display memory and self, I approached this design consideration on a broad level. Through the custom design of the bench unit, I intended to grant the occupants numerous opportunities to showcase an array of personal memories or symbolisms. The showcased material exists on a spectrum, ranging from deeply personal to widely public. To accommodate this continuum, the bench unit incorporated high and low shelves; close and far shelves. This was an effort to encourage a positive display of self, the appropriation of space, and the subsequent establishment of home. The closet doors were designed with the same intention. Clad in deep cork, the closet door acts as a metaphorical blank canvas. It allows the central occupants to arrange and display identity however they choose. This proposes another avenue for future design research. Perhaps a future study could involve a series of interviews that investigate how residents of Riverview display memory and identity within their living environments. The result would be a qualitative understanding of how memories manifest in home-environments, and consequently methods for designing new home-environments. This would, even further, promote continuity for the occupants of 170 Ashland Avenue.

This practicum project has been an evolution. The path toward completion was a self-governed process, which involved setting parameters such as timeline, scope, and subject matter. These parameters

detailed a specific avenue for exploration, one that truly encapsulates how I view and engage with design. In particular, I feel it was the open timeline that allowed me to sincerely listen and respond to the design concepts, the selected site, and the target clientele. The result is not only a rich understanding of how the subject matter acts in isolation, but how it engages as a network as well. This process permitted the opportunity to pinpoint where concepts collage and overlap. For example, although the triangular skylights were intended to symbolize Norberg-Schulz's concept of "Center", they simultaneously supplemented the concept of "Inside/Outside". The skylights introduced the exterior quality of overhead natural light, into the main corridors. This design process also granted opportunities to weave significant details of the target clientele into the interior design concepts. The intention was to generate a design approach that equally engages theory, site, and occupant. An example where I combined programmatic information with theoretical, is found in the concept "Nostalgic Design". I used the history of the target community as direct inspiration to address nostalgia in interior environments. This design methodology proposed an Assisted Living Residence that is rigidly specific to the community and theoretical perspective. Therefore this practicum is not proposing a design that can be mass produced or replicated, rather a design process that has the potential to be. What I have attempted with this design is the intersection of context and design ideology. 170 Ashland Avenue proposes an alternative method for approaching Assisted Living design, interlocking the objective details of the target occupant with the conceptual ideals of phenomenology. The result is a unique site-specific design outcome. Therefore it may be more apt to suggest this practicum design is more about design process, rather than product.

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9.0 APPENDIXES

Appendix A: Building Code Analysis

To propose a design that is both safe and functional, I carefully analyzed relevant building code. The following information was directly extracted from the National Building Code of Canada, which served as rigid guidelines for this practicum design. The sections cited in this appendix were included for their relevance to the interior design of 170 Ashland Avenue.

Major Occupancy Classification: **Group B, Division 2**
Structure Details: **2 Storeys, Sprinklered**

Section 3.2. Building Fire Safety

3.2.1. General

3.2.2.40. Group B, Division 2, up to 2 Storeys, Sprinklered

- 1) A building classified as Group B, Division 2 is permitted to conform to Sentence (2) provided
 - a) except as permitted by Sentences 3.2.2.7.(1) and 3.2.2.18.(2), the building is sprinklered throughout,
 - b) it is not more than 2 storeys in building height, and
 - c) it has a building area not more than
 - ii) 1600m² if 2 storeys in building height.
- 2) The building referred to in Sentence (1) is permitted to be of combustible construction or noncombustible construction used singly or in combination, and
 - a) floor assemblies shall be fire separations with a fire-resistance rating not less than 45 min,
 - c) loadbearing walls, columns and arches shall have a fire-resistance rating not less than that required from the supported assembly.

Section 3.3. Safety within Floor Areas

3.3.1. All Floor Areas

3.3.1.1. Separation of Suites

- 1) Except as permitted by Sentences (2) and (3), each suite in other than business and personal services occupancies shall be separated from adjoining suites by a fire separation having a fire-resistant rating not less than 1h.

3.3.1.3. Means of Egress

- 1) Access to exit within floor areas shall conform to Subsections 3.3.2. to 3.3.5. in addition to the requirements to this Subsection.

3.3.1.5 Egress Doorways

- 1) Except for dwelling units, a minimum of 2 egress doorways located so that one doorway could provide egress from the room or suite as required by Article 3.3.1.3. if the other doorway becomes inaccessible to the occupants due to a fire which originates in the room or suite, shall be provided for every room and every suite.

- b) intended for an occupant load more than 60.
- c) in a floor area that is sprinklered throughout and does not contain a high hazard industrial occupancy and
 - i) the travel distance to an egress doorway is more than 25m, or
 - ii) the area of the room or suite is more than the value in Table 3.3.1.5.B.

*Table 3.3.1.5.B. indicates the maximum floor areas. In occupancy Group B, Division 2: Sleeping rooms cannot be larger than 100m². Rooms other than sleeping cannot be larger than 200m².

3.3.1.9 Corridors

- 1) The minimum width of a public corridor shall be 1100mm.
- 2) Except as required by Sentence 3.3.3.3.(3), the minimum unobstructed width of a corridor used by the public or a corridor serving classrooms or patients' sleeping rooms shall be a 1100mm.

3.3.1.14. Ramps and Stairways

- 1) Except as permitted by Sentence (2), Article 3.3.4.7. and Subsection 3.3.2., ramps and stairways that do not serve as exits shall conform to the dimensional guard, handrail and slip-resistance for exit ramps and stairways stated in Sentence 3.4.3.2.(8) and Articles 3.4.3.4., and 3.4.6.1. to 3.4.6.9.

3.3.3. Care, Treatment or Detention Occupancies

3.3.3.3 Corridors

- 1) Except as provided in Sentence (2), a corridor used by the public or serving patients' or residents' sleeping rooms shall have no dead-end portion.
- 2) Corridors are permitted to have dead-portsions, where
 - a) the area served by the dead-end portion has second and separate means egress, or
 - b) the corridor serves a suite of care occupancy and the dead-end portion does not exceed 6m.
- 3) Corridors shall be not less than
 - b) 1650mm wide
 - i) in buildings of care or treatment occupancy where the corridors will not be used to move patients or residents in beds, and
 - ii) in buildings of care occupancy with more than 10 residents and where the corridors serve the residents

3.3.3.4. Doorway Width

- 1) Except as provided in Sentence (2) and within individual suites of care occupancy the minimum clear width of a doorway shall be 850mm where it opens into or is located within a public corridor or other facility that provides access to exit for patients or residents in floor areas containing care or treatment occupancies.

3.3.3.5. Compartments and Fire Separations

- 1) Floor areas containing patients' or residents' sleeping rooms in a care or treatment occupancy where overnight sleeping accommodation is provided for more than a total of 10 patients or residents shall conform to Sentences (2) to (14).

2) Except as permitted by Sentence (3), a floor area described in Sentence (1) shall be divided into not less than 2 fire compartments, each not more than 1000 m² in area.

3) The floor area on either side of a horizontal exit conforming to Article 3.4.6.10. is permitted to be considered as a fire compartment in applying the requirements of this Article.

7) The travel distance from any point within each fire compartment referred to in in Sentence (2) to a door to an adjoining fire compartment shall not more 45m.

8) Each fire compartment referred to in Sentence (2) shall be capable of accommodating, in addition to its own occupants, the occupants of the largest adjacent fire compartment based on a clear floor space of 2.5m² per patient in the adjacent fire compartment.

Section 3.4. Exits

3.4.1. General

3.4.1.2. Separation of Exits

1) Except as permitted by Sentence (2), if more than one exit is required from a floor area, each exit shall be separate from every other exit leading from that floor area.

2) If more than 2 exits are provided from a floor area, exits are permitted to converge in conformance with Sentence 3.4.1.3.(2), provided the cumulative capacity of the converging exits does not contribute to more than 50% of the total require exit width for the floor area.

3.4.1.4. Types of Exits

1) Subject to the requirements of this Section, an exit from any floor area shall be one of the following, used singly or in combination.

- a) an exterior doorway,
- b) an exterior passageway,
- c) an exterior ramp,
- d) an exterior stairway,
- e) a fire escape (conforming to Subsection 3.4.7.)
- f) a horizontal exit
- g) an interior passageway,
- h) an interior ramp, or
- i)an interior stairway.

3.4.2. Number and Location of Exits from Floor Areas

3.4.2.1. Minimum Number of Exits

1) Except as permitted by Sentences (2) to (4), every floor area intended for occupancy shall be served by at least 2 exits.

3.4.2.3. Distance between Exits

2) Exits need not comply with Sentence (1) where

- a) the floor area is divided so that not less than one third of the floor area is on each side of a fire separation, and
- b) it is necessary to pass through the fire separation to travel from one exit to another exit.

3.4.2.4. Travel Distance

- 1) Except as permitted by Sentence (2), for the purposes of this Subsection, travel distance means the distance from any point in the floor area to an exit measured along the path of travel to the exit.
- 2) The travel distance from a suite or a room not within a suite is permitted to be measured from an egress door of the suite or room to the nearest exit, provided
 - a) the suite or room is separated from the remainder of the floor area by a fire separation
 - i) having a fire-resistance not less than 45 min in a floor area that is not sprinklered throughout, or
 - ii) which is not required to have a fire-resistance rating, in a floor area that is sprinklered throughout, and
 - b) the egress door opens onto
 - i) an exterior passageway

3.4.2.5. Location of Exits

- 1) Except as permitted by Sentences (2) and 3.3.2.5.(6), if more than one exit is required from a floor area, the exits shall be located so that the travel distance to at least one exit shall be not more than
 - c) 45m in a floor area that contains an occupancy other than a high-hazard industrial occupancy, provided it is sprinklered throughout,
- 3) Exits shall be located and arranged so that they are clearly visible or their locations are clearly indicated and they are accessible at all times.

3.4.3. Width and Height of Exits

3.4.3.2. Exit Width

- 8) The minimum widths of exits shall conform to Tables 3.2.3.2A. and 3.4.3.2.B.

*Table 3.4.3.2.B. indicates the minimum widths of exit corridors, passageways, ramps, stairs, and door in Group B, Division 2 and Division 3 Occupancies. For Group B, Division 2, the minimum widths are

Exit Corridors and Passageways:	1100mm
Ramps not serving patients' or residents' sleeping rooms:	1100mm
Stairs not serving patients' or residents' sleeping rooms:	900mm
Doorways not serving patients' or residents' sleeping rooms:	850mm
Doorways serving patients' or residents' sleeping rooms:	1050mm

3.4.3.4. Head Clearance

- 1) Except as permitted by Sentences (4) and (5), every exit shall have a clear height over the clear width of the exit of not less than 2050mm.

3.4.4. Fire Separation of Exits

3.4.4.2. Exits through Lobbies

- 1) Except as permitted by Sentence (2), no exit from a floor area above or below the first storey shall lead through a lobby.

3.4.5. Exit Signs

3.4.5.1. Exit Signs

- 1) Every exit door shall have an exit sign place over or adjacent to it if the exit serves

- a) a building more than 2 storeys in building height
- b) a building have an occupant load of more than 150 or,
- c) a room or floor area that has a fire escape as a part of a required means of egress.

3.4.6. Types of Exit Facilities

3.4.6.3. Maximum Vertical Rise of Stair Flights and Required Landings

1) No flight of stairs shall have a vertical rise of more than 3.7m between floors or landings, except that a flight of stairs serving as an exit in a Group B, Division 2 occupancy shall have a vertical rise not more than 2.4m between floors or landings.

3.4.6.5. Handrails

1) A stairway should have a handrail on at least one side, but if it is 1100mm or more wide, it shall have handrails on both sides.

2) If the required width of a ramp or flight of stairs is more than 2200mm, on or more intermediate handrails continuous between landings shall be provided, and located so that there will be not more than 1650mm between handrails.

3) Handrails shall be continuously graspable along their entire length and shall have

b) a non-circular cross-section with a graspable portion that has a perimeter not less than 100mm and not more than 125mm and whose largest cross sectional dimension is not more than 45mm.

5) Except as provided in Sentences (6) and (7), the height of handrails on stairs and ramps shall be

- a) not less than 865mm
- b) not more than 965mm

13) A ramp shall have handrails on both sides.

3.4.6.6. Guards

1) Every Exit shall have a wall or a well-secured guard on each side.

2) Except as require by Sentence (4), the height of guards for exit stairs shall be not less than 920mm measured vertically to the top of the guard from a line drawn though the outside edges of the stair nosings and 1070 around landings.

3) The height of guards for exit ramps and their landings shall be not less than 1070mm measured vertically to the top of the guard from the ramp surface.

Section 3.7. Plumbing

3.7.2. Plumbing Facilities

3.7.2.2. Water Closets

1) Except as permitted by Sentence (4), water closets shall be provided for each sex assuming that the occupant load is equally divided between males and females, unless the proportion of each sex in the building can be determined with reasonable accuracy.

2) If a single universal toilet room is provided in accordance with the requirements of Section 3.8., the

total number of persons in the building used to determine the number of water closets to be provided, is permitted to be reduced by 10 before applying Sentences (6), (7), (8), (12), (13) or (14).

4) Both sexes are permitted to be served by a single water closer if the occupant load in an occupancy referred to in Sentence (6), (10), (12), (13),(14) or (16) is not more than 10.

6) Except as permitted by Sentences (4), (7) and (8), the number of water closets required for assembly occupancies shall conform to Table 3.7.2.2.A.

*Table 3.7.2.2.A. indicates the number of water closets for assembly occupancies. For 26-50 persons of each sex, the facility may have minimum 1 water closet per male, 2 per female.

3.7.2.9. Bathtubs

1) Where a bathtub is installed in a hotel or motel, it shall

a) notwithstanding the presence of a water closet or a lavatory, have a clear floor space at least 750 mm wide along its length,

b) have faucets that conform to Clause 3.7.2.3.(4)(b),

c) have grab bars that

i) conform to Sentence 3.7.2.8.(1),

ii) are 1200mm long located vertically at the end of the bathtub that is adjacent to the clear floor space, with the lower between 180mm and 280mm above the bathtub rim, and

iii) are 1200mm long located horizontally along the length of the bathtub at 180mm to 280m above the bathtub rim and

d) be open along its length with no tracks mounted on the bathtub rim.

Section 3.8. Barrier-Free Design

3.8.1. General

3.8.1.2. Entrances

1) In addition to the barrier-free entrances required by Sentence (2), not less than 50% of the pedestrian entrances of a building referred to in Sentence 3.8.1.1.(1) shall be barrier-free and shall lead from

a) the outdoors at sidewalk level, or

b) a ramp that conforms to Article 3.8.3.4. and leads from a sidewalk

3.8.1.3. Barrier-Free Path of Travel

1) Except as required elsewhere in this Part or as permitted by Article 3.8.3.3. pertaining to doorways, the unobstructed width of a barrier-free path of travel shall be not less than 920mm.

2) Interior and exterior walk surfaces that are within a barrier-free path of travel shall

c) be stable, firm and slip-resistant

3.8.2. Occupancy Requirements

3.8.2.1. Areas Requiring a Barrier-Free Path of Travel

1) Except as permitted by Sentence (2), a barrier-free path of travel from the entrances require by

Sentences 3.8.1.2.(1) and (2) to be barrier-free shall be provided throughout the entrance storey and within all other normally occupied floor areas served by a passenger elevator, escalator, inclined moving walk, or other platform-equipped by a passenger elevating device.

3.8.2.2. Access to Parking Areas

1) If exterior parking is provided, a barrier-free path of travel shall be provided between the exterior parking area and a barrier free entrance conforming to Article 3.8.1.2.

3.8.2.3. Washrooms Require to be Barrier-Free

1) Except as permitted by Sentence (2), a washroom in a storey to which a barrier-free path of travel is required in accordance with Article 3.8.2.1., shall be barrier-free in accordance with the appropriate requirements in Articles 3.8.3.3. to 3.8.3.12.

3) In a building in which water closets are required in accordance with Subsection 3.7.2., at least one barrier-free water closet shall be provided in the entrance storey, unless:

- a) a barrier-free path of travel is provided to barrier-free water closets elsewhere in the building, or
- b) the water closets required by Subsection 3.7.2. are for dwelling units only.

3.8.3. Design Standards

3.8.3.2. Exterior Walks

- 1) Exterior walks that form part of a barrier-free path of travel shall
- a) have a slip-resistant, continuous even surface,
 - b) be not less than 1100mm wide, and
 - c) Have a level area conforming to Clause 3.8.3.4.(1)(c) adjacent to an entrance doorway.

3.8.3.3. Doorways and Doors

1) Every doorway that is located in a barrier-free path of travel shall have a clear width not less than 800mm when the door is in the open position.

2) Doorways in a path of travel to at least on bathroom within a suite of residential occupancy shall have a clear width not less than 800mm when doors are open.

5) Except as provided in Sentences (6) and (12), every door that provides a barrier-free path of travel through an entrance referred to in Article 3.8.12., including the interior doors of a vestibule where provided, shall be equipped with a power door operator that allows persons to activate the open of a the door from either side if the entrance serves

- b) a building of Group B, Division 2 major occupancy

3.8.3.4. Ramps

- 1) A ramp located in a barrier-free path of travel shall
- a) have a clear width not less than 870mm
 - b) have a slope not more than 1 in 12
 - c) have a level area not less than 1500mm by 1500mm at the top and bottom and at intermediate levels of a ramp leading to a door so that on the latch side the level area extends not less than
 - i) 600mm beyond the edge of the door opening where the door opens towards the ramp, or
 - ii) 300mm beyond the edge of the door opening where the door opens away from the

- ramp.
- d) have a level area not less than 1200mm long and at least the same width as the ramp
 - i) at intervals not more than 9m along its length, and where there is an abrupt change in the direction of the ramp, and
- e) except as permitted by Sentence (2), be equipped with handrails and guards conforming to Articles 3.4.6.5. and 3.4.6.6.

3.8.3.12. *Universal Toilet Rooms*

- 1) A universal toilet room shall
 - a) be served by a barrier-free path of travel,
 - b) have a door capable of being locked from the inside and released from the outside in case of emergency and having
 - i) a latch-operating mechanism that is operable with a closed fist, located not less than 900mm and not more than 1000 mm above the floor,
 - ii) if it is an outward swinging door, a door pull not less than 140mm long located on the inside so that its midpoint is not less than 200mm and not more than 300mm from the hinged side of the door and not less than 900mm and not more than 1000mm above the floor
 - iii) if it is an outward swinging door, a door closer, a spring hinges or gravity hinges, so that the door closes automatically.
 - c) have one lavatory conforming to Article 3.8.3.11.
 - d) have one water closet conforming to the requirements of Article 3.8.3.9. that has a clearance to the walls of
 - i) not less than 285mm and not more than 305mm on one side, and
 - ii) not less than 875mm on the other side,
 - e) have grab bars conforming to Clause 3.8.3.8.(1)(d),
 - f) have not internal dimensions between the walls that is less than 1700mm,
 - h) be designed to permit a wheelchair to be in along the water closet in the space referred to in Subclause (d)(ii), and
 - i) be designed to permit a wheelchair to turn in an open space not less than 1500mm in diameter.

3.8.3.17. *Bathtubs*

- 1) If a bathtub is installed in a suite of residential occupancy required to be barrier-free, it shall
 - a) be located in a room complying with dimensions stated in Sentence 3.8.3.12.(1),
 - b) conform to Article 3.7.2.9., and
- c) be equipped with a hand-held shower head conforming to Clause 3.8.3.13.(1)(h) but not less than 1800mm of flexible hose.

Appendix B: Winnipeg Accessibility Design Standards Analysis

The following information was directly extracted from the 2010 City of Winnipeg Accessibility Design Standards. The sections cited in this Appendix were included for their relevance to the interior design of 170 Ashland Avenue.

Section 3.1. Interior Access and Circulation

3.1.1. Interior Floor Surfaces

Floor surfaces shall be stable, firm, slip resistant and glare-free.

Floor surfaces shall not be heavily patterned.

Carpet shall be low profile or low loop construction, directly glued to the subfloor.

Where hard, monolithic materials are selected, they shall be non-slip and non-glare, complying with Section 1.2.1 Textures, Finishes and Colour.

Carpets or carpet tile shall

- be securely fixed;
- have a firm cushion, pad or backing, where used;
- have a level loop, textured loop, level cut pile, or level cut/uncut pile texture with a maximum pad and pile height of 13 mm (1/2 in.)

3.1.2. Entrances

Accessible public entrances must be provided in a number at least equivalent to the minimum number of exits required by the MBC.

An accessible public entrance must be provided to each tenancy in a facility.

Accessible entrances shall be identified with signage complying with applicable provisions of Section 1.2.4 Signage

3.1.3. Doors

The minimum clear opening at doorways in accessible door systems shall be 915 mm. Note: In order to achieve 915 mm (36") minimum clear opening width, the actual door must be 1000mm minimum.

Unless equipped with a power door operator, doors shall have level wheelchair maneuvering space on both sides of the door, and clear space beside the latch, as described in Table 4.1.6. Exception: The clear space is not required on the inactive side of a door, where access is provided from one side only such as to a closet.

The required clear space beside the latch is to be unobstructed for the full height of the door.

Thresholds shall be not more than 6 mm (1/4 in.) high.

Door hardware (operating devices such as handles, pulls, latches, and locks) shall

- not require fine finger control, tight grasping, pinching, or twisting of the wrist to operate; and
- be mounted with its centre located 850 mm - 950 mm (33-1/2 in. - 37-3/8 in.) from the floor.
- Operating hardware on sliding doors shall be exposed and usable from both sides when sliding doors are fully open.

Where doors are not equipped with a closing device, the edge of door shall be colour contrasted to the face of the door. See Figure 3.1.3.6.

On accessible routes, the bottom of doors shall incorporate a smooth, uninterrupted kick plate, at least 300 mm (11-3/4 in.) high.

3.1.4. Windows, Glazed Screen and Sidelights

Where viewing windows or vision panels are provided,

- the sill height shall be no more than 760 mm (30 in.) from the floor; and
- where horizontal transoms are incorporated in windows, the transoms shall not be locate.

In facilities with operable windows, window opening hardware shall

- be mounted between 400 mm (15-3/4 in.) and 1200 mm (47 in.) from the floor;
- be operable using one hand; and
- not require fine finger control, tight grasping, pinching, or twisting of the wrist to operate.

3.1.5. Elevators

Accessible elevators shall be on an accessible route complying with Section 1.1.3 Accessible Routes, Paths and Corridors.

Accessible elevators shall be identified with signage complying with applicable provisions of Section 1.2.4 Signage.

Elevators shall be automatic and be provided with a two way automatic maintaining leveling device to maintain the floor level to ± 13 mm.

Accessible elevators shall have power-operated horizontal sliding car and landing doors opened and closed by automatic means.

The clear width for elevator doors shall be at least 950 mm.

Doors shall be provided with a door re-opening device that will function to stop and reopen a car door and an adjacent hoist way door to at least 950 mm in case the car door is obstructed while closing. This re-opening device shall also be capable of sensing an object or person in the path of a closing door at a nominal 125 ± 25 mm and 735 ± 25 mm above the floor without requiring contact for activation.

Elevator doors should remain fully open for at least 8 seconds. This time may be reduced by operation of the door-close button.

The minimum distance between the walls or between wall and door, excluding return panels, shall not be less than 1725 x 1525 mm. In facilities with high public use, such as arenas, libraries or entertainment complexes, the distance between walls or between wall and door shall be 2030 x 1525 mm.

Car controls shall be readily accessible from a wheelchair upon entering an elevator.

3.1.8. Emergency Exits, Fire Evacuation and Areas of Rescue and Assistance

Areas of rescue assistance shall

- be located on an accessible route complying with Section 1.1.3 Accessible Routes, Paths and Corridors;
- have a door in compliance with Section 3.1.3 Doors;
- incorporate the number of rescue spaces in accordance with Table 3.1.8;
- be of a size that allows a minimum floor space of 850 mm x 1370 mm per non-ambulatory occupant;
- be separated from the floor area by a fire separation having a fire-resistance rating at least equal to that required for an exit;
- be served by an exit or firefighter elevator;
- be designated as an area of rescue assistance for persons with disabilities on the facility plans and in the facility;
- be smoke protected in facilities of more than three storeys;
- incorporate a two way voice communication system for use between each area of rescue assistance and the central alarm and control facility;
- be identified with directional signage complying with applicable provisions of Section 1.2.4 Signage, stating 'Area of Rescue Assistance' and incorporate the international symbol for accessibility for disabled persons; be identified on all publicly displayed floor evacuation plans;
- be identified on floor evacuation plans that are available in alternate formats; and
- be identified on floor evacuation plans that are available in alternate formats; and
- be designated in evacuation procedure documents.

*Table 3.1.8 indicates in occupancies of less than 400, that there are 2 required rescue spaces.

3.3.1. Toilet and Bathing Facilities

All doors to accessible toilet and bathing rooms shall comply with Section 3.1.3 Doors. Doors shall not swing into the clear space required for any fixture.

The accessible fixtures and controls within toilet and bathing facilities shall be located on an accessible route which is at least 1200 mm (47-1/4 in.) wide and in compliance with Section 1.1.3 Accessible Routes, Paths and Corridors.

Toilet and bathing facilities shall incorporate a clear space, in compliance with 1.1.1 Space and Reach Requirements, in front of accessible toilet stall doors and in front of accessible lavatories to allow a person in a wheelchair or scooter to make a 180-degree turn.

3.3.7. Individual Washrooms

Individual washrooms shall

- be designed to permit a wheelchair to turn within a clear space that has a diameter of not less than 2440 mm (96 in.);
- be equipped with a door that complies with Section 3.1.3 Doors;
- is capable of being locked from the inside with one hand and being released from the outside in case of emergency by authorized personnel;
- has graspable latch operating and locking mechanisms located not less than 900 mm and not more than 1000 mm above the floor; and
- where the door is out-swinging, has a minimum 140 mm long D-shaped handle mounted either horizontally or vertically on the inside, located 100 mm from the hinge edge of the door and 900 mm from the floor.
- be provided with a lavatory conforming to Section 3.3.4 Lavatories;
- be equipped with a toilet conforming to Section 3.3.3 Toilets, and be located;
 - so that its centre line is not less than 460 mm and not more than 480 mm from an adjacent wall on one side; and
 - so that its centre line is not less than 1060 mm to any wall, fixture or other obstruction on the other side;
- be equipped with grab bars conforming to Section 3.3.8 Grab Bars;
- have fixture clearances conforming to Sections 3.3.3 Toilets and 3.3.4 Lavatories;
- be designed to permit a wheelchair to back into the required clear space beside the toilet fixture

