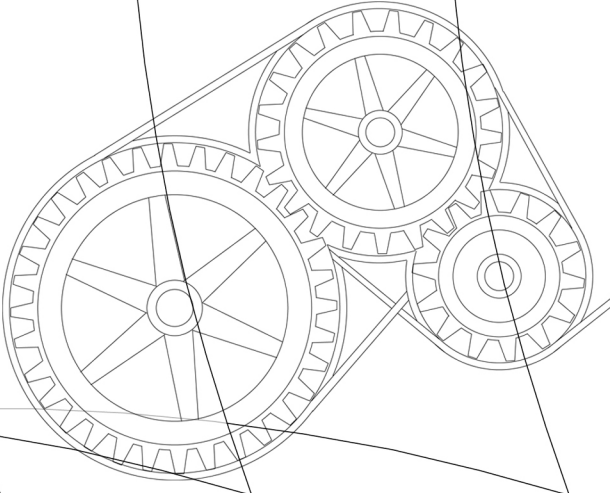




Dance, the Human Spirit and Event

Translating the choreographic principles of
“Landscape Dancing” to the interior design of a
secular event space

Erin J. Riediger



Dance, The Human Spirit and Event:
Translating the choreographic principles of “Landscape Dancing” to the
interior design of a secular event space

by

Erin J. Riediger

A Practicum submitted to the Faculty of Graduate Studies of

The University of Manitoba

in partial fulfilment of the requirements of the degree of

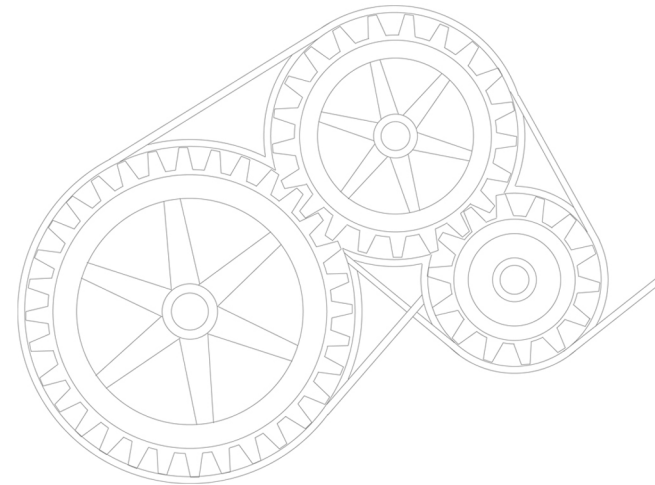
Master of Interior Design

Department of Interior Design

University of Manitoba

Winnipeg

Copyright © 2013 by Erin J. Riediger





Abstract

In this Master of Interior Design practicum project I apply the choreographic principles of Stephanie Ballard's "Landscape Dancing" projects to the design of a secular event space within the James Avenue Pumping Station site in Winnipeg, Manitoba. A landscape dancer's relationship with their surroundings allows them to create meaning and event in quotidian environments; therefore the application of Ballard's dance methodology to design can create interior design that affects the human spirit. The process of cultural analysis in conjunction with relevant theories related to the moving body and performance were studied to understand how landscape dancers transform the emotional qualities of an environment through gesture and positioning. This theoretical framework informs the adaptive reuse of an existing structure that reacts to the industrial interior and builds upon its inherent aesthetic to breathe new life into the environment.

Acknowledgements

Thank-you to my practicum committee members for their enthusiasm and support over the course of this project. To my committee chair Dr. Shauna Mallory-Hill for your encouragement and invaluable design expertise. To my internal advisor Dr. Susan Close for sharing your writing and research talent, and helping me develop my own voice as a writer. To my external advisor Stephanie Ballard for inspiring me to research and contribute to the legacy of dance in Manitoba, and for so generously sharing your archival work and expertise.

I would like to thank the University of Manitoba for their support in awarding me a University of Manitoba Graduate Fellowship. Also, thank-you to Tuxedo Dental Group for providing additional financial support through the 2012/2013 Tuxedo Dental Group Education Bursary.

Finally, I cannot express enough the gratitude I have for my parents, Jack and Beverley Riediger. Thank-you for your constant emotional support throughout this long process and believing that I could succeed in whatever I chose to pursue. Also, thank-you for encouraging my creativity from a young age through introducing me to art, dance and literature.

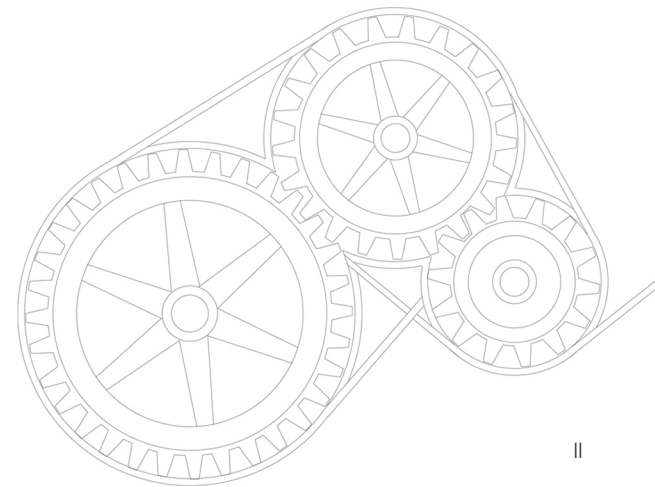




Table of Contents

Abstract	I
Acknowledgements	II
List of Figures	III
List of Copyright Material for which Permission was Obtained	X
Chapter 1: Introduction	
1.1 Overview	02
1.2 Contextual Issues	03
1.2.1 Spiritual Spaces for the Secular	
1.2.2 Business of Celebration	
1.2.3 Waterfront Development	
1.3 Significance to the Study of Interior Design	04
1.4 Project Goals	04
1.5 Questions of Inquiry	05
1.6 Summary	05
Chapter 2: Theoretical Framework	
2.1 Introduction	07
2.2 Context	08
2.3 Emotional Mapping through Dance	09
2.3.1 Reading Space	
2.3.2 Responding to Space	
2.3.3 Inscribing Emotion in Space	
2.3.4 Summary	

2.4 <i>Mise-en-scène</i> and Public Performance	13
2.4.1 Placement	
2.4.2 Creating New Fascinations	
2.4.3 Altering Experience	
2.4.4 Summary	
2.5 Application to Interior Design	18

Chapter 3: Design Inquiry

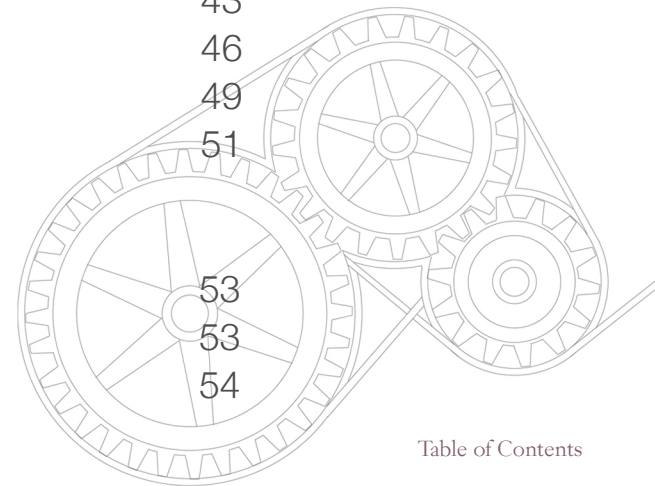
3.1 Introduction and Methodology	21
3.2 Analysis of the <i>Mantra</i> sequence	21
3.3 Analysis of <i>Legislature Secrets</i> Video	24
3.4 Conceptual Exploration	27
3.4.1 <i>Mantra</i> Sketch Abstractions	
3.4.2 Conceptual Modeling	
3.5 Summary	36

Chapter 4: Precedent Review

4.1 Introduction	38
4.2 Mirage	39
4.3 The Tote	43
4.4 Gisella Stromeyer	46
4.5 The Wapping Project	49
4.6 Summary	51

Chapter 5: Site and Building Analysis

5.1 Site Selection Criteria	53
5.2 Site and Building History	53
5.3 Spiritual Analysis	54





5.4 Site Analysis	56
5.4.1 Site Description	
5.4.2 Surrounding Impacts	
5.4.3 Site Opportunities and Constraints	

5.5 Building Analysis	60
5.5.1 Building Description	
5.5.2 Light and Shadow Studies	
5.5.3 Building Opportunities and Constraints	

5.6 Summary	67
-------------	----

Chapter 6: Design Translation

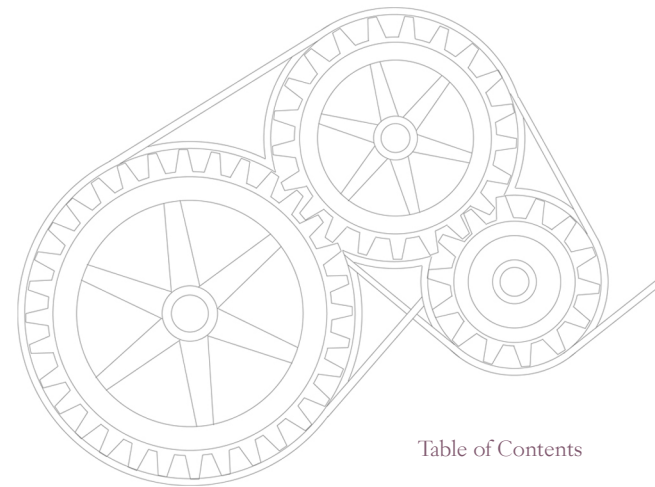
6.1 Introduction and Methodology	69
6.2 Design Overview	69
6.3 Spatial Concept	70
6.4 Site and Building	72
6.5 Interior Organization	73
6.6 Reception and Waiting	81
6.7 Banquet Hall	85
6.8 Backstage	89
6.9 Restaurant and Lounge Bar	91
6.10 Material Palette	97
6.11 Summary	97

Conclusion	99
------------	----

Bibliography	101
--------------	-----

Appendix

Appendix I: Building Code Analysis	106
Appendix II: Functional Programming	109
Appendix III: HVAC Design	120





List of Figures

- Figure 2.1. Stephanie Ballard, *Mara*. Performed by Kathleen Hiley. Culture Days, September 2011. Digital Photograph. Oodena Celebration Circle, The Forks, Winnipeg, Manitoba. (courtesy S. Ballard). 10
- Figure 2.2. Stephanie Ballard, *Major's Luncheon for the Arts*, 2006. Pleading Prayer solo performed by Arlo Baskier-Nabess. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard). 12
- Figure 2.3. Stephanie Ballard, *Major's Luncheon for the Arts*, 2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard). 17
- Figure 3.1. Stephanie Ballard, *Mantra*. International Dance Day, July 2012. Digital Photograph. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard). 22
- Figure 3.2. Stephanie Ballard, *Legislature Secrets*, 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard). 24
- Figure 3.3. Stephanie Ballard, *Legislature Secrets*, 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard). 25
- Figure 3.4. Stephanie Ballard, *Legislature Secrets*, 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard). 26
- Figure 3.5. Stephanie Ballard, *Legislature Secrets*, 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard). 26
- Figure 3.6. *Top left*, High release with veil held in *Mantra*; *right*, Line from *Mantra* movement; *bottom left*, Three-dimensional abstraction of movement. (Image by author). 28
- Figure 3.7. *Above left*, Arm reaching upwards while the other is at the neck in *Mantra*; *above right*, Line from *Mantra* movement; *bottom left and right*, Three-dimensional abstractions of movement. (Image by author). 28
- Figure 3.8. *Above left*, Hands cupped above head in chalice position in *Mantra*; *above right*, Line from *Mantra* movement; *bottom left and right*, Three-dimensional abstractions of movement. (Image by author). 29

- Figure 3.9. *Above left*, Hand cupped around the throat reads as tense in *Mantra*; *above right*, Line from *Mantra* movement; *bottom*, Three-dimensional abstractions of movement. (Image by author). 30
- Figure 3.10. *Above left*, The body is pulling back while reaching forward in *Mantra*; *above right*, Line from *Mantra* movement; *bottom*, Three-dimensional abstractions of movement. (Image by author). 30
- Figure 3.11. *Above left*, Dancer pushing against veil and it flowing back creating contrast between movement and reaction in *Mantra*; *above right*, Line from *Mantra* movement; *bottom*, Three-dimensional abstraction of movement. (Image by author). 31
- Figure 3.12. *Above left*, Arms outstretched in high release in *Mantra*; *above right*, Line from *Mantra* movement; *centre and bottom*, Three-dimensional abstraction of movement. (Image by author). 31
- Figure 3.13. *Above left, above right and bottom*, concept modeling to translate “Landscape Dancing” into space. Paper and fabric. (Image by author). 32
- Figure 3.14. *Above left, above right, bottom right and bottom left*, concept modeling to translate “Landscape Dancing” into space. Stretch fabric and foam core. (Image by author). 33
- Figure 3.15. *Above left, above right, bottom right and bottom left*, concept modeling to translate “Landscape Dancing” into space. Stretch fabric and foam core. (Image by author). 34
- Figure 3.16. *Above left, above right*, translation of arms outstretched in high release from *Mantra*, concept modeling to translate “Landscape Dancing” into space. Stretch fabric and foam core. (Image by author). 35
- Figure 4.1. *Mirage Dance Hall*, 2009. Designed by Kjellgren Kaminsky Architects. Falsterbo, Sweden. (Photograph by Calle Sanner). 39
- Figure 4.2. *Mirage Dance Hall*, 2009. Designed by Kjellgren Kaminsky Architects. Falsterbo, Sweden. (Photograph by Calle Sanner). 40
- Figure 4.3. *Mirage Dance Hall*, 2009. Designed by Kjellgren Kaminsky Architects. Falsterbo, Sweden. (Photograph by Calle Sanner). 41
- Figure 4.4. *Mirage Dance First Floor Plan*, 2009. Falsterbo, Sweden. Designed by Kjellgren Kaminsky Architects. (Image by Kjellgren Kaminsky Architects). 42
- Figure 4.5. *Mirage Dance Second Floor Plan*, 2009. Falsterbo, Sweden. Designed by Kjellgren Kaminsky Architects. (Image by Kjellgren Kaminsky Architects). 42

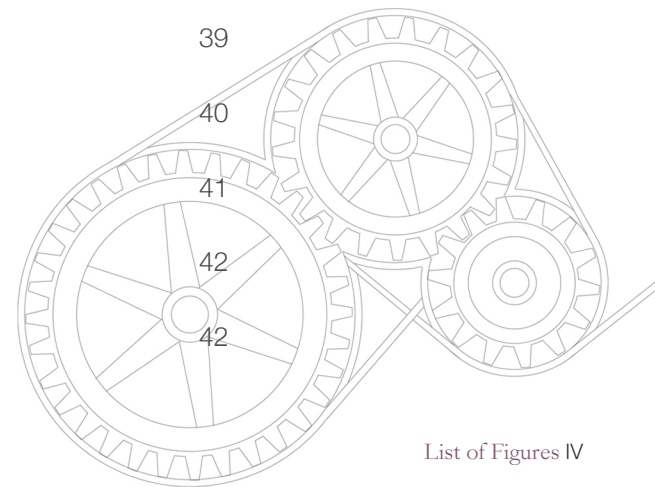
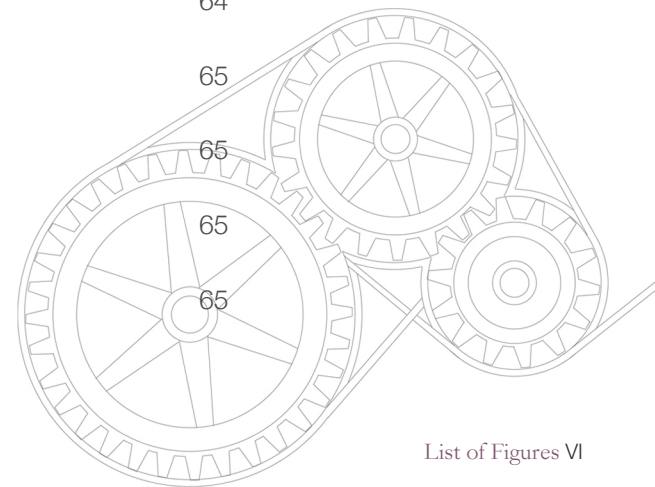




Figure 4.6. <i>The Tote</i> , 2009. Mumbai, India. Designed by Serie Architects. (Photograph by Fran Petit).	43
Figure 4.7. <i>The Tote</i> , 2009. Mumbai, India. Designed by Serie Architects. (Image by Serie Architects).	44
Figure 4.8. <i>The Tote First Floor Plan</i> , 2009. Mumbai, India. Designed by Serie Architects. (Image by Serie Architects).	45
Figure 4.9. <i>Residential Corridor and Bedroom</i> , New York City, NY. Designed by Gisella Stromeyer. (Photo by Michael Moran).	46
Figure 4.10. <i>Residential Loft</i> , New York City, NY. Designed by Gisella Stromeyer. (Photo by Alexandra Spadea).	46
Figure 4.11. <i>Elie Tahari Showroom</i> , New York City, NY. Designed by Gisella Stromeyer. (Photo by Michael Moran).	47
Figure 4.12. <i>Elie Tahari Showroom</i> , New York City, NY. Designed by Gisella Stromeyer. (Photo by Michael Moran).	47
Figure 4.13. <i>Veeder Office</i> , New York City, NY. Designed by Gisella Stromeyer. (Photo by Michael Moran).	48
Figure 4.14. <i>MS Group</i> , Tulsa, Oklahoma. Designed by Gisella Stromeyer. (Photo by Michael Moran).	48
Figure 4.15. <i>The Wapping Project Interior</i> . London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg).	49
Figure 4.16. <i>The Wapping Project Interior</i> . London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg).	49
Figure 4.17. <i>The Wapping Project Interior</i> . London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg).	50
Figure 4.18. <i>The Wapping Project Interior</i> . View of bar and food preparation area. London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg).	50
Figure 5.1. <i>James Avenue High Pressure Pumping Station</i> , August 2012. Winnipeg, MB. (Photograph by author).	53
Figure 5.2. <i>Pumping Station Interior Under Construction</i> , ca. 1906. Winnipeg, MB. (Photograph property of The City of Winnipeg).	54
Figure 5.3. <i>Pumping Station West Façade</i> , August 2012. Winnipeg, MB. (Photograph by author).	54

Figure 5.4. <i>Winnipeg General Strike Gathering in Victoria Park</i> , May 1982. Winnipeg, MB. (Photograph from the Provincial Archives of Manitoba, Foote Collection #1684 [N2750]).	56
Figure 5.5. <i>Site Analysis Map</i> , September 2012. Winnipeg, MB. (Image by the author).	57
Figure 5.6. <i>View East towards the Canadian Museum for Human Rights</i> , August 2012. Winnipeg, MB. (Image by the author).	58
Figure 5.7. <i>View South showing pedestrian paths and Stephen Juba Park</i> , August 2012. Winnipeg, MB. (Image by the author).	58
Figure 5.8. <i>Transportation Analysis Map</i> , September 2012. Winnipeg, MB. (Image by the author).	59
Figure 5.9. <i>James Avenue Pumping Station Interior</i> , May 2009. Winnipeg, MB. (Image by Number 10 Architectural Group).	60
Figure 5.10. <i>Existing Site Plan</i> , Not to Scale, March 2013. Winnipeg, MB. (Image by the author).	61
Figure 5.11. <i>As-built First Floor Plan</i> , not to scale, October 2012. Winnipeg, MB. (Image by the author).	62
Figure 5.12. <i>South Façade displaying window patterning</i> , August 2012. Winnipeg, MB. (Image by the author).	63
Figure 5.13. <i>South Façade displaying window patterning</i> , May 2009. Winnipeg, MB. (Image by Wolfram Engineering).	63
Figure 5.14. <i>East Façade displaying window patterning</i> , May 2009. Winnipeg, MB. (Image by Wolfram Engineering).	64
Figure 5.15. <i>Interior on June 21, the summer solstice at 10AM</i> , March 2013. Winnipeg, MB. (Image by Author).	64
Figure 5.16. <i>Interior on June 21, the summer solstice at 4PM</i> , March 2013. Winnipeg, MB. (Image by Author).	65
Figure 5.17. <i>Interior on Sept 22, the fall equinox at 10AM</i> , March 2013. Winnipeg, MB. (Image by Author).	65
Figure 5.18. <i>Interior on Sept 22, the fall equinox at 4PM</i> , March 2013. Winnipeg, MB. (Image by Author).	65
Figure 5.19. <i>Interior on Dec 21, the winter solstice at 10AM</i> , March 2013. Winnipeg, MB. (Image by Author).	65



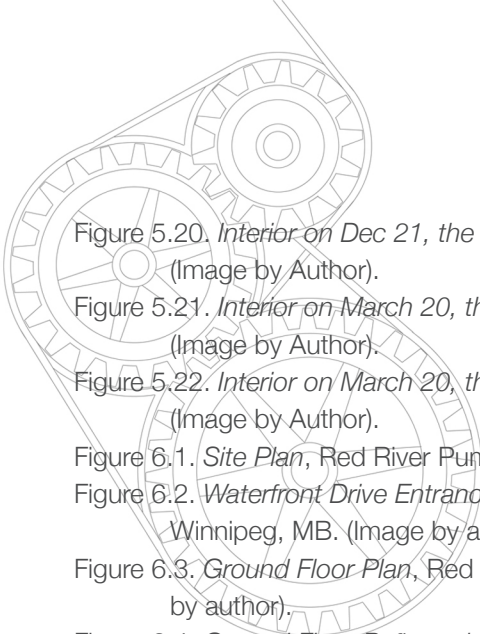
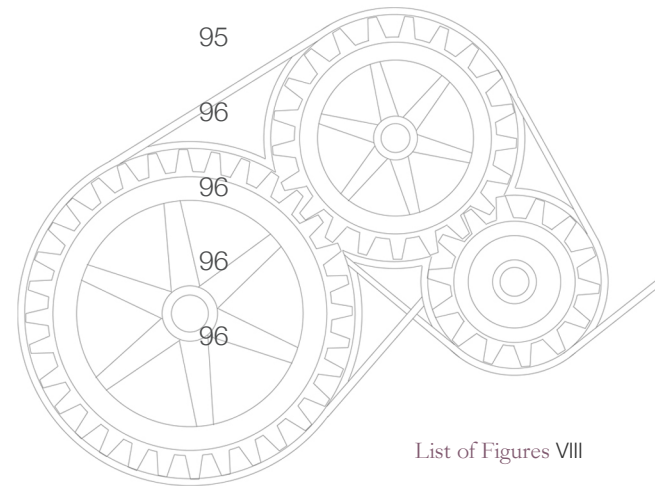


Figure 5.20. <i>Interior on Dec 21, the winter solstice at 4PM</i> , March 2013. Winnipeg, MB. (Image by Author).	65
Figure 5.21. <i>Interior on March 20, the spring equinox at 10AM</i> , March 2013. Winnipeg, MB. (Image by Author).	66
Figure 5.22. <i>Interior on March 20, the spring equinox at 4PM</i> , March 2013. Winnipeg, MB. (Image by Author).	66
Figure 6.1. <i>Site Plan</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	71
Figure 6.2. <i>Waterfront Drive Entrance Elevation</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	72
Figure 6.3. <i>Ground Floor Plan</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	74
Figure 6.4. <i>Ground Floor Reflected Ceiling Plan</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	75
Figure 6.5. <i>Pumping Floor Plan</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	77
Figure 6.6. <i>Pumping Floor Reflected Ceiling Plan</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	78
Figure 6.7. <i>Section 1</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	79
Figure 6.8. <i>Section 2</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	80
Figure 6.9. <i>Feature Elevator</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	81
Figure 6.10. <i>Elevator Elevation</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	82
Figure 6.11. <i>Elevator Design Process Drawings</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	82
Figure 6.12. <i>Reception and Waiting Area Northwest Wall</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	83
Figure 6.13. <i>Coat Check and Maître d'</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	84
Figure 6.14. <i>Banquet Hall Entrance Corridor</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	83

Figure 6.15. <i>Banquet Hall – view of stage and backdrops</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	86
Figure 6.16. <i>Banquet Hall alternate backdrops</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	87
Figure 6.17. <i>Banquet Hall – northwest wall</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	87
Figure 6.18. <i>Banquet Hall – process drawings</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	87
Figure 6.19. <i>Backstage Pre-function Area</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	89
Figure 6.20. <i>Backstage Pre-function Area Process Drawing</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	90
Figure 6.21. <i>Restaurant</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	92
Figure 6.22. <i>Lounge Bar</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	93
Figure 6.23. <i>Restaurant and Lounge Bar – process images</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	94
Figure 6.24. <i>Smoke Dining Chair – used in restaurant</i> , Designed by Maarten Baas for Moooi.	94
Figure 6.25. <i>Smoke Chair – used in restaurant</i> , Designed by Maarten Baas for Moooi.	94
Figure 6.26. <i>Southwest Lounge Bar Wall</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	95
Figure 6.27. <i>Bar Process Elevations</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	95
Figure 6.28. <i>Bar Elevation</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	96
Figure 6.29. <i>Bar Plan</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	96
Figure 6.30. <i>Bar Counter Detail</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	96
Figure 6.31. <i>Bar Section</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	96



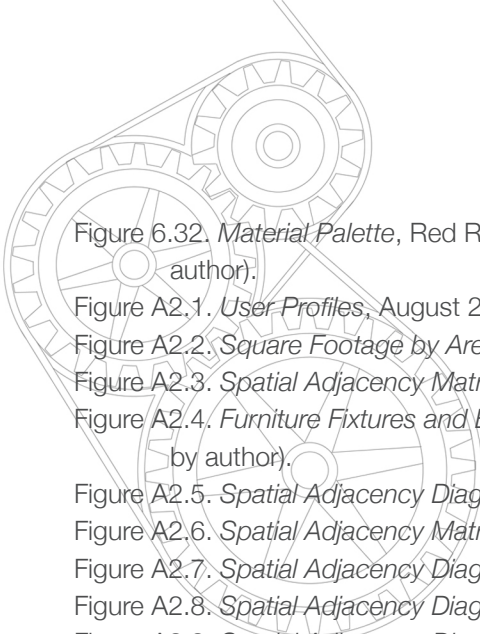
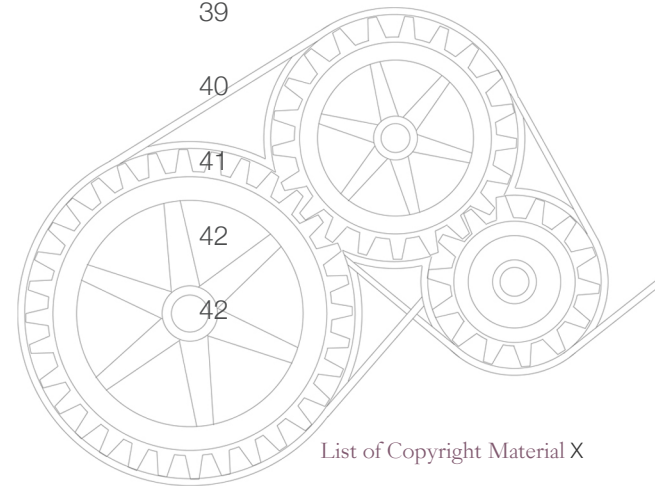


Figure 6.32. <i>Material Palette</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author).	98
Figure A2.1. <i>User Profiles</i> , August 2012. Winnipeg, MB. (Table by author).	109
Figure A2.2. <i>Square Footage by Area</i> , August 2012. Winnipeg, MB. (Table by author).	112
Figure A2.3. <i>Spatial Adjacency Matrix</i> , August 2012. Winnipeg, MB. (Table by author).	113
Figure A2.4. <i>Furniture Fixtures and Equipment Chart</i> , August 2012. Winnipeg, MB. (Table by author).	114
Figure A2.5. <i>Spatial Adjacency Diagram</i> , August 2012. Winnipeg, MB. (Diagram by author).	117
Figure A2.6. <i>Spatial Adjacency Matrix</i> , August 2012. Winnipeg, MB. (Diagram by author).	118
Figure A2.7. <i>Spatial Adjacency Diagram</i> , August 2012. Winnipeg, MB. (Diagram by author).	118
Figure A2.8. <i>Spatial Adjacency Diagram</i> , August 2012. Winnipeg, MB. (Diagram by author).	119
Figure A2.9. <i>Spatial Adjacency Diagram</i> , August 2012. Winnipeg, MB. (Diagram by author).	119
Figure A3.1. <i>HVAC Ground Floor Plan</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author)	121
Figure A3.2. <i>Steel Column Finishing</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author)	122
Figure A3.3. <i>HVAC and Fire Suppression Ground Floor Reflected Ceiling Plan</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author)	123
Figure A3.4. <i>HVAC Pumping Floor Plan</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author)	124
Figure A3.5. <i>HVAC and Fire Suppression Pumping Floor Reflected Ceiling Plan</i> , Red River Pump House, April 2013. Winnipeg, MB. (Image by author)	125

List of Copyright Material for which Permission was Obtained

Figure 2.1 Stephanie Ballard, <i>Mara</i> . Performed by Kathleen Hiley. Culture Days, September 2011. Digital Photograph. Oodena Celebration Circle, The Forks, Winnipeg, Manitoba. (courtesy S. Ballard).	10
Figure 2.2. Stephanie Ballard, <i>Major's Luncheon for the Arts</i> , 2006. Pleading Prayer solo performed by Arlo Baskier-Nabess. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard).	12
Figure 2.3. Stephanie Ballard, <i>Major's Luncheon for the Arts</i> , 2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard).	17
Figure 3.1. Stephanie Ballard, <i>Mantra</i> . International Dance Day, July 2012. Digital Photograph. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard).	22
Figure 3.2. Stephanie Ballard, <i>Legislature Secrets</i> , 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard).	24
Figure 3.3. Stephanie Ballard, <i>Legislature Secrets</i> , 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard).	25
Figure 3.4. Stephanie Ballard, <i>Legislature Secrets</i> , 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard).	26
Figure 3.5. Stephanie Ballard, <i>Legislature Secrets</i> , 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard).	26
Figure 4.1. <i>Mirage Dance Hall</i> , 2009. Designed by Kjellgren Kaminsky Architects. Falsterbo, Sweden. (Photograph by Calle Sanner).	39
Figure 4.2. <i>Mirage Dance Hall</i> , 2009. Designed by Kjellgren Kaminsky Architects. Falsterbo, Sweden. (Photograph by Calle Sanner).	40
Figure 4.3. <i>Mirage Dance Hall</i> , 2009. Designed by Kjellgren Kaminsky Architects. Falsterbo, Sweden. (Photograph by Calle Sanner).	41
Figure 4.4. <i>Mirage Dance First Floor Plan</i> , 2009. Falsterbo, Sweden. Designed by Kjellgren Kaminsky Architects. (Image by Kjellgren Kaminsky Architects).	42
Figure 4.5. <i>Mirage Dance Second Floor Plan</i> , 2009. Falsterbo, Sweden. Designed by Kjellgren Kaminsky Architects. (Image by Kjellgren Kaminsky Architects).	42



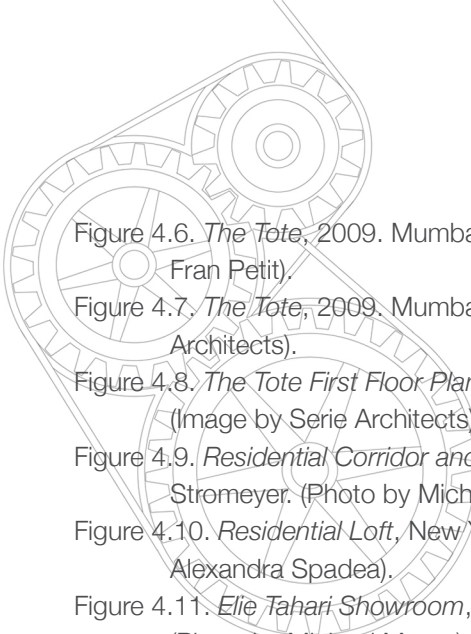
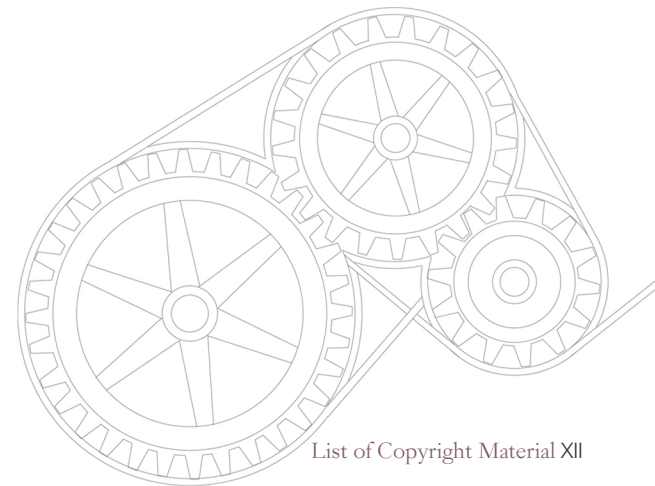


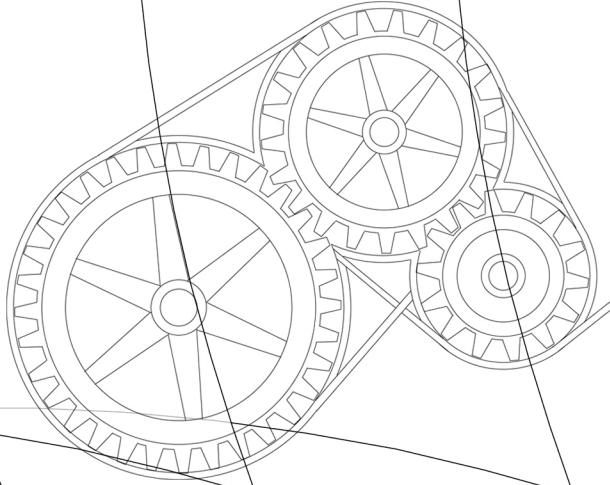
Figure 4.6. <i>The Tote</i> , 2009. Mumbai, India. Designed by Serie Architects. (Photograph by Fran Petit).	43
Figure 4.7. <i>The Tote</i> , 2009. Mumbai, India. Designed by Serie Architects. (Image by Serie Architects).	44
Figure 4.8. <i>The Tote First Floor Plan</i> , 2009. Mumbai, India. Designed by Serie Architects. (Image by Serie Architects).	45
Figure 4.9. <i>Residential Corridor and Bedroom</i> , New York City, NY. Designed by Gisella Stromeyer. (Photo by Michael Moran).	46
Figure 4.10. <i>Residential Loft</i> , New York City, NY. Designed by Gisella Stromeyer. (Photo by Alexandra Spadea).	46
Figure 4.11. <i>Elie Tahari Showroom</i> , New York City, NY. Designed by Gisella Stromeyer. (Photo by Michael Moran).	47
Figure 4.12. <i>Elie Tahari Showroom</i> , New York City, NY. Designed by Gisella Stromeyer. (Photo by Michael Moran).	47
Figure 4.13. <i>Veeder Office</i> , New York City, NY. Designed by Gisella Stromeyer. (Photo by Michael Moran).	48
Figure 4.14. <i>MS Group</i> , Tulsa, Oklahoma. Designed by Gisella Stromeyer. (Photo by Michael Moran).	48
Figure 4.15. <i>The Wapping Project Interior</i> . London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg).	49
Figure 4.16. <i>The Wapping Project Interior</i> . London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg).	49
Figure 4.17. <i>The Wapping Project Interior</i> . London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg).	50
Figure 4.18. <i>The Wapping Project Interior</i> . View of bar and food preparation area. London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg).	50
Figure 5.2. <i>Pumping Station Interior Under Construction</i> , ca. 1906. Winnipeg, MB. (Photograph property of The City of Winnipeg).	54
Figure 5.4. <i>Winnipeg General Strike Gathering in Victoria Park</i> , May 1982. Winnipeg, MB. (Photograph from the Provincial Archives of Manitoba, Foote Collection #1684 [N2750]).	56
Figure 5.9. <i>James Avenue Pumping Station Interior</i> , May 2009. Winnipeg, MB. (Image by Number 10 Architectural Group).	60

Figure 5.13. <i>South Façade displaying window patterning</i> , May 2009. Winnipeg, MB. (Image by Wolfram Engineering).	63
Figure 5.14. <i>East Façade displaying window patterning</i> , May 2009. Winnipeg, MB. (Image by Wolfram Engineering).	64
Figure 6.24. <i>Smoke Dining Chair – used in restaurant</i> , Designed by Maarten Baas for Moooi.	94
Figure 6.25. <i>Smoke Chair – used in restaurant</i> , Designed by Maarten Baas for Moooi.	94





Chapter 1 Introduction

- 1.1 Overview
 - 1.2 Contextual Issues
 - 1.3 Significance to the Study of Interior Design
 - 1.4 Project Goals
 - 1.5 Questions of Inquiry
 - 1.6 Summary
- 

1.1 Overview

The manner in which modern dancers can transform existing environments to unlock emotion and meaning may act as a key to enhancing celebratory space through design. This University of Manitoba Master of Interior Design practicum project explores if the application of dance theory to an existing interior can create an emotionally rich environment for secular celebration. The enhancement of existing environments through artistic intervention is at the root of Winnipeg choreographer Stephanie Ballard's "Landscape Dancing" projects.¹ "Landscape Dancing" forges an artistic connection between dance intervention and setting, as it involves site-specific dance performances of improvised and pre-choreographed modern dance movement in built and natural environments.

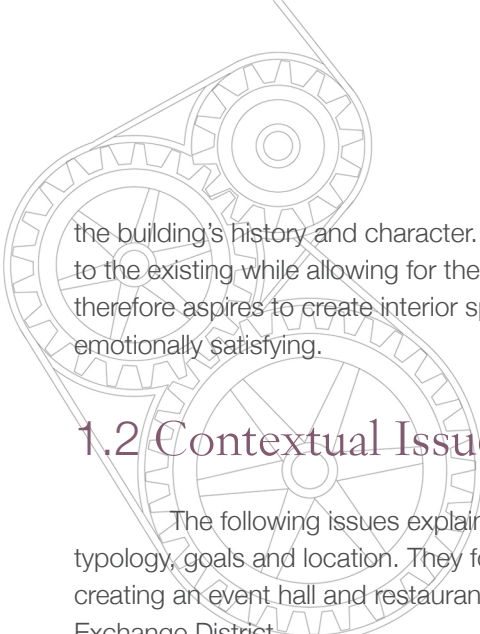
"Landscape Dancing" has the power to transform an existing environment into a space with powerful emotional qualities. Venues for secular celebration are often uninspired utilitarian spaces even though the events held within them are significant to those participating. The following study applies the choreographic principles of "Landscape Dancing" to design in order to transform an existing environment into an inspiring venue suitable for celebration and event. In Chapters 2 and 3 two concepts are explored, "Emotional Mapping Through Dance" and "*Mise-en-scène* and Public Performance". This theory was studied to rationalize how "Landscape Dancing" transforms space and to define which of its principles can be applied to interior design. Through this theoretical investigation strategies were established to carry forward in the design phase. These strategies include intuitively reading and responding to space, conveying meaning through placement and organizing interior elements to encourage theatrical possibilities.

Chapter 4 explores precedents that were studied to establish both a spatial program for the facility and design strategies for the project. Functional programming was drawn from unique examples of banquet hall and restaurant facilities that were both functional and typology challenging. One design precedent was chosen to learn how *mise-en-scène* could play an important role in the theatricality of a special event. The other was chosen to reflect a landscape dancer's unique ability to read and respond to an existing environment and form a subtle but powerful intervention. In this precedent a historical building was transformed through installation to enhance the existing and allow new use.

Chapter 5 includes a site and building analysis, investigating the physical site as well as its history and spirit. The site for the project will be the James Avenue Pumping Station, an existing heritage building close to Waterfront Drive in Winnipeg, Manitoba. Through the adaptive reuse of a historical building, the design means to transform existing space by activating its historical qualities. Visitors will contribute to the performance of event and enjoy a heightened experience of historical space through their interaction with both the original setting and the design intervention.

Theoretical and analytical discussions cumulate to form the final design for Red River Pump House in Chapter 6. Design strategies gathered from the "Emotional Mapping Through Dance" and "*Mise-en-scène* and Public Performance" theoretical discussions are applied to the interior to form an event environment that is exciting and meaningful. The final design provides theatrical possibilities for event and is in conversation with

1. The term landscape refers to the physical environment appropriated by the dancer's movement for performance, allowing each landscape to be interior or exterior as it is defined by the execution of artistic movement in a nontraditional setting. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.



the building's history and character. The design carefully responds to the existing while allowing for the performance of event and therefore aspires to create interior space that is meaningful and emotionally satisfying.

1.2 Contextual Issues

The following issues explain the relevancy of the project's typology, goals and location. They formed the inspiration for creating an event hall and restaurant in Winnipeg's historical Exchange District.

1.2.1 Spiritual Spaces for the Secular

British philosopher Alain de Botton believes that there is nostalgia for the great ecclesiastical buildings among non-believers.² The secular are dissatisfied with utilitarian architecture that he describes as destructive to the human spirit.³ Weddings, anniversaries, community gatherings, graduations and holidays are often pushed to unattractive communal spaces that lack the uplifting qualities of religious buildings. With some exceptions, in Winnipeg these events often take place in uninspired community centres or hotel banquet halls because of their functional need for large open spaces and in-house catering. Secular society often does not host special events in environments that enliven the human spirit in the same manner that religious spaces do. Can there be an alternative to the church that offers the same amenities and emotionally engaging aesthetic with no religious affiliation? Is it possible for the interior design of an event space for secular celebration to enhance the experience of the users in a spiritually uplifting manner?

1.2.2 Business of Celebration

According to a recent survey conducted by Wedding Bells magazine the average price tag on a Canadian wedding in 2011 was \$22 429.⁴ The venue accounted for over \$9000 of the total wedding cost.⁵ In 2003, 5659 couples were married in Manitoba.⁶ A growing number of marriages in Canada are secular. In Canada a non-religious official performed approximately 26% of all marriages in 2003.⁷ In British Columbia the number of secular marriages reached 67% of all unions in 2010.⁸ With such a large amount of spending going towards the wedding venue, and a large number of couples getting married each year in Manitoba, an attractive venue that is suitable for this type of celebration is viable. Anniversaries, awards presentations, business celebrations and retirements also require banquet hall type facilities to host events. Culturally significant venues including the Centennial Concert Hall, the Manitoba Museum and the Western Canadian Aviation Museum book their facilities for special events, but because these venues were not designed to host celebrations the functionality is not seamless and outside services need to be brought in. A facility with in-house catering, bar, ceremony and reception areas that also provides cultural fulfillment would be an asset to the Winnipeg community.

2. Alain De Botton, *Religion for atheists: a non-believer's guide to the uses of religion* (New York: Pantheon Books, 2012), Kobo e-book.

3. Ibid.

4. Weddingbells, "Wedding Trends in Canada 2012," Weddingbells Magazine. <http://www.weddingbells.ca/blogs/planning/2012/04/11/wedding-trends-in-canada-2012/attachment/wedding-budget/> (accessed August 20, 2012).

5. Ibid.

6. Statistics Canada, "Marriages," Statistics Canada. <http://www.statcan.gc.ca/daily-quotidien/070117/dq070117a-eng.htm> (accessed August 20, 2012).

7. Ibid.

8. Government of British Columbia, *Marriage-related Statistics* (Victoria, BC, 2010).

1.2.3 Waterfront Development

Recent development along Winnipeg's Waterfront that connects the Forks to the Exchange District has increased to revitalize the area once used to house warehouses in the early twentieth century. Designated a National Historic Site in 1997, Winnipeg's Exchange District played a large role in the development of the Western Canadian economy by developing a centre for commodity exchange.⁹ The Exchange District is now an Arts and Entertainment hub with increasing residential and hospitality developments. It houses various performing arts venues and schools including the Rachel Browne Theatre, the School of Contemporary Dancers, the Pantages Playhouse Theatre and the Centennial Concert Hall. The Exchange District is constantly acquiring new restaurants, coffee shops, artist's studios and galleries. Five construction projects including: a hotel and restaurant development, three condominium buildings and an apartment complex were announced in 2011, the largest boom in Waterfront construction since the condominium developments of 2005.¹⁰ The Canadian Human Rights Museum is also in the midst of construction and is a short walk from Waterfront Drive. Some of the City of Winnipeg's waterfront development principles include: encouraging diverse land use including community and culture uses, connectivity with existing uses and reinforcing the unique character and heritage of the area.¹¹ An event space designed within an existing heritage structure will achieve these goals by providing an exciting interior for community use that draws inspiration from the nearby arts and cultural district.

9. Shelly Bruce, *The Exchange District A National Historic Site: Heritage Interpretation Strategy*. (Winnipeg, MB, 1999).

10. Murray McNeill, "Waterfront set for leap forward," *Winnipeg Free Press*, April 7, 2011.

11. The City of Winnipeg and The Forks Renewal Corporation, *Pioneer & Waterfront Development Principles and Guidelines*. (Winnipeg, MB, 2004).

1.3 Significance to the Study of Interior Design

The relationship between artistic movement and interior design is important as dance can be used as a method of understanding movement and emotion in physical space. Interiors are not only utilitarian but can activate feeling within a visitor and enhance user experience. Through gesture, movement and position dance is choreographed to communicate complicated ideas about emotion and the body's relationship with its encompassing environment. This relationship is intensified in Ballard's "Landscape Dancing" projects as her work couples a dancer's creation of milieu with existing surroundings. In these projects the body is not only creating space and feeling, but reacting to the existing condition, not unlike an interior intervention. Movement in "Landscape Dancing" creates visceral reactions in the observers, heightening the meaning of the space the dancers are in. Understanding and applying the concept of "Landscape Dancing" as a way of heightening emotional response in space may be used as a method of creating spaces with spiritual qualities in the secular world.

1.4 Project Goals

The following objectives relate the physical manifestation of the design, explaining what the end result intends to achieve.

- 1 – Provide an engaging and uplifting interior for secular celebration.
- 2 – Contribute to the dynamic redevelopment of Winnipeg's historical waterfront.
- 3 – Transform an existing heritage interior to create new life.



1.5 Questions of Inquiry

The following research questions were used to guide the literature review as well as the research done through design.

- 1 - How does the emotion and spiritual impact of modern dance create visceral and physical connections to its surrounding environment?
- 2 - How can the interior of an event space be designed to enhance the emotional experience of the user?
- 3 - Can a designer create interior design in the same way a choreographer fashions movement and performance?

1.6 Summary

The emotional impact of the dancing body can create a milieu in space that enhances the interior for the observer. The study and abstraction of how Ballard's "Landscape Dancing" projects react to existing settings and form viscerally heightening experience was undertaken. This investigation was used to create a restaurant and banquet facility that provides a rich and fulfilling experience. This intervention responds meaningfully to the existing pumping station to create an exciting new environment for celebration. It also inserts theatrical elements that users can respond to, therefore becoming integral in the performance of space. An interior intervention based on the how "Landscape Dancing" reacts to, responds to and contributes to the performance of space provides the celebrant with an emotionally heightened experience they are an active participant in creating. The historically significant James Avenue Pumping Station, the principles of "Landscape Dancing" and an interior intervention were studied and combined to form an environment for secular event that is both rich and memorable.



Chapter 2 Theoretical Framework

2.1 Introduction

2.2 Context

2.3 Emotional Mapping through Dance

2.4 *Mise-en-scène* and Public Performance

2.5 Application to Interior Design





2.1 Introduction

Dance within the studio environment combines spatial creativity with the production of form. When this creative exploration of the body as a generator of shape and spatial condition is brought into the existing built environment, new possibilities for the physical and emotional redevelopment of architectural settings are unveiled. Dance scholar Valerie Briginshaw reveals the potential for the mutual definition of dancing bodies and urban spaces through her observation that movement and cities are both constructed, have potential for change, coexist and interact with one another.¹ The “Landscape Dancing” works of Stephanie Ballard exemplify this concept, as landscape dancers evolve, highlight and emotionally connect to the built environment. Physical and emotional connections made between Ballard’s landscape dancers and their settings allowing them to create ‘spatio-temporal’ conditions that evolve with the performance.² Landscape dancers adapt existing surroundings through movement, thus creating new experiential environments that establish interiority by generating an emotional performance space that has definite boundary and design.

The study of urban dance and its relationship with the built environment is interdisciplinary in nature, as it applies concepts related to performance to those of the production of space and design. Cultural theorist Mieke Bal applies the methodology of cultural analysis as a means of studying an object.³ The artistic object referred to in this study is Stephanie Ballard’s “Landscape Dancing” performances documented through archival photography and video. Bal’s practice of cultural analysis applies numerous concepts from across humanities based disciplines to study an object and draw conclusions about its cultural significance.⁴ Key concepts examined in this study include *mise-en-scène*

from film and performance theory, visual arts and architectural theorist Giuliana Bruno’s emotional mapping of space as well as Briginshaw’s theories related to dance and the production of form in the built environment. The practice of reading images created through Ballard’s archival video and photography to perform cultural analysis is done through cultural theorist Susan Close’s method of studying photography as social practice.⁵ This method of reading the cultural object, in this case video and photography, accepts that an image can be read as visual text, with a voice that works in interaction with the theory used to analyze it.⁶ The study of Ballard’s ‘Landscape Dancing’ projects will combine the practice of cultural analysis with the study of photography as social practice, to create connections between the architectural practice of designing space and the artistic practice of choreographing dance.

According to Bruno, both artists and architects conceptually explore that “both urban and artistic environments” are places that are not only physically moved through but imaginatively as well.⁷ Ballard’s dancers emotionally explore the built environment by reading it, responding to it and inscribing their

1. Valerie A Briginshaw, “Transforming City Spaces and Subjects,” in *Dance, Space and Subjectivity*, (New York: Palgrave Macmillan, 2009), 57.

2. ‘Spatio-temporal’ is a term coined by architect Bernard Tschumi to describe form that consists of time, space and event. Zehra Ersoy, “Building Dancing: Dance within the Context of Architectural Design Pedagogy,” *International Journal of Art & Design Education*,” 30, no.1 (Feb 2011): 124.

3. Mieke Bal, “Introduction,” in *Travelling Concepts in the Humanities: A Rough Guide*, (Toronto: University of Toronto Press, 2002), 5-7.

4. Ibid.

5. Susan Close, “Introduction,” in *Framing Identity: Social Practices of Photography in Canada (1880-1920)*, (Winnipeg: Arbeiter Ring Publishing, 2007), xvii.

6. Ibid.

7. Giuliana Bruno, “Modernist Ruins, Filmic Archaeologies: Jane and Louise Wilson’s A Free and Anonymous Monument” in *Public Intimacy: Architecture and the Visual Arts* (Cambridge: The MIT Press, 2007), 66.

2.2 Context

Dance originally broke free from the traditional studio and stage environment in the sixties and seventies by avant-garde performers who used the urban environment as a setting for dance. In part this was an attempt to “democratize the choreography and performance of dance” by bringing it to an audience that would not normally view these performances.⁸ Allan Kaprow, who conducted street dance performances called ‘happenings’ in the 1960s wished to challenge the boundaries of art and life and saw the potential in reconnecting art with the space and objects of everyday existence.⁹ These avant-garde concerts blurred the lines between interior and exterior, public and private, setting the tone for the post-modern dance explorations that used city as stage.¹⁰ The use of cities as the setting for site specific post modern dance became increasingly popular in the late eighties and early nineties.¹¹ Dance was no longer confined to the studio and theatre, creating possibilities for dancers to interact with tangible environments and use their own bodies to augment and adapt space.

Winnipeg based choreographer Stephanie Ballard began exploring the possibilities of dance outside of the studio environment in 2003 with her “Landscape Dancing” projects. Through these projects she wishes to create connections to the surrounding community and environment through dance that enhances daily experience.¹² Ballard’s “Landscape Dancing” consists partially of a rehearsed sequence of movement known as the *Mantra*, that dancers perform slowly and in unison when on site. The *Mantra* sequence is performed within a small footprint using tulle veils and is based on movement from her full-length work *A Gathering* (1992).¹³ These forms were inspired by Minoan goddess sculpture, a culture whose art, spirituality and

tradition of dance has inspired much of Ballard’s work.¹⁴ In addition to this sequence, excerpts from Ballard’s previous works are performed in the new settings including *Pleading Prayer* (1995) and *Mara* (1989).¹⁵ The connections made in Ballard’s work between the quotidian environment and dance are intended to inspire artists and the community at large, working synergistically with Ballard’s continued cultural initiatives in Manitoba.¹⁶ Ballard highlights the relationship between “Landscape Dancing” and design practice as dancers are constantly creating form as they sculpt their bodies and the spaces they inhabit.¹⁷ Her explorations of dance in existing environments allow performers to become a part of the built landscape and create the essence of interiority through their movement.¹⁸ Interior space is created with fluidity by the dancers through their definition of boundary, design intent and creation of a milieu in space.

8. Peter Merriman, “Architecture/dance: choreographing and inhabiting spaces with Anna and Lawrence Halprin,” *Cultural Geographies* 17, no. 4 (2010): 429-430.

9. Valerie A Briginshaw, “Transforming City Spaces and Subjects,” in *Dance, Space and Subjectivity*, (New York: Palgrave Macmillan, 2009), 44.

10. *Ibid.*

11. *Ibid.*, 43.

12. Stephanie Ballard, *Stephanie Ballard Dance Projects: Landscape Dancing in the City*, Manifesto provided by Stephanie Ballard, Winnipeg, MB, 2011.

13. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

14. *Ibid.*

15. *Ibid.*

16. *Ibid.*

17. Stephanie Ballard, *Stephanie Ballard Dance Projects: Landscape Dancing in the City*, Manifesto provided by Stephanie Ballard, Winnipeg, MB, 2011.

18. For the purposes of this study the terms ‘built environment’, ‘built landscape’ and ‘landscape’ are used interchangeably to describe the existing settings used for “Landscape Dancing” performances.



2.3 Emotional Mapping through Dance

Dance can act as a method of cartographically analyzing the emotional aspects of the built environment. Bruno describes mapping not solely as a descriptive and technical process, but one that can release ‘narrative impulse’ and ‘psychogeographic paths’.¹⁹ A dancer can sense aspects of designed space through a phenomenological investigation of its form, context and milieu. Architectural theorist, Zehra Ersoy believes this ability is a result of a dancer’s deep understanding of bodily experiences and movement in space.²⁰ Methodologically using dance to viscerally explore surroundings is exemplified in Ballard’s “Landscape Dancing” projects. Ballard is aware that when dance is transported to a site outside of the studio it transforms because of the changes in energy and physicality in the new setting.²¹ Dancers read, respond to and inscribe new meaning in space creating unique ‘spatio-temporal’ architectural conditions.

2.3.1 Reading Space

Performers can read space through dance by using their body as a tool to understand and interpret their surroundings. The reading of space is possible by a close physical connection to individual architectural elements within the setting. Bruno theorizes that emotions can be revealed in a setting by dividing the space into fragments.²² Ballard directs dancers to perform ‘walling’ to investigate their surroundings. To perform ‘walling’ a dancer connects their body to a surface and explores changing forms and design by moving against the existing architectural element.²³ According to dance theorist Susan Leigh Foster, the dancing body can move against and register the memories of the building

fabric through their movement.²⁴ Through close connection to surface, dancers are not only investigating form, but the embodied sensations of existing structure.

Briginshaw describes the relationship a dancer can have with the city setting as both ‘intimate’ and affectionate’.²⁵ She explains that in the piece *Muurwerk* choreographed and performed by Roxanne Huilmand, dancers gain a deeper understanding of their surroundings through physical encounter.²⁶ This same understanding of embodied context is evident in Ballard’s *Landscape Dancing Demo #1* in which dancers drape themselves over the steps of the Manitoba Legislature Building. The manner in which they gently drape themselves over the stone structure, pressing their bodies into the material allows them to internalize the essence of the space and communicate a calm beauty to the spectator. This process is parallel to Bruno’s belief that through movement, the embodied emotion of an environment can be evoked.²⁷ The dancers are using their physical reading of structure to portray its meaning to the spectator, enhancing it and creating a unique experiential moment in space.

19. Giuliana Bruno, “An Atlas of Emotions” in *An Atlas of Emotion: Journeys in Art, Architecture and Film* (New York: Verso, 2002), 241.

20. Zehra Ersoy, “Building Dancing: Dance within the Context of Architectural Design Pedagogy,” *International Journal of Art & Design Education*, 30, no.1 (Feb 2011): 125.

21. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

22. Giuliana Bruno, “Mind Works: Rebecca Horn’s Interior Art” in *Public Intimacy: Architecture and the Visual Arts* (Cambridge: The MIT Press, 2007), 130.

23. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

24. Susan Leigh Foster, “Choreographing History,” in *Choreographing History*, ed. Susan Leigh Foster (Indianapolis: Indiana University Press, 1995), 5.

25. Valerie A Briginshaw, “Transforming City Spaces and Subjects,” in *Dance, Space and Subjectivity*, (New York: Palgrave Macmillan, 2009), 53.

26. Ibid.

27. Giuliana Bruno, “An Atlas of Emotions” in *An Atlas of Emotion: Journeys in Art, Architecture and Film* (New York: Verso, 2002), 219.

While dancers are reading the emotional embodiment of physical forms they are also translating an awareness of the spatial context. Lived environments contain histories, that the dancers are aware of while in the setting and are enhanced through their interpretation while moving within that realm. Dance researcher Alessandra Lopez y Royo believes that the body can be used as an archaeological tool by embodying a researched narrative and exploring impulses of the space through movement.²⁸ Ballard's landscape dancers are aware of site narrative and the choreographer's intent before they venture to the performance site.²⁹ Because they have knowledge of the site they are able to represent deeper understanding of human narrative through movement.

According to contemporary feminist theorist Elizabeth Grosz, the urban environment provides the context to organize forms of the human body.³⁰ Its context can be read by a dancer and viscerally interpreted through motion. The Oodena Celebration Circle at Winnipeg's historical Forks is full of centuries of embodied story from both the Aboriginal and European trading past. This setting is often used as place for Ballard's "Landscape Dancing" performances. For the *Culture Days* celebration at The Forks, Kathleen Hiley performed *Mara* atop the Oodena Celebration Circle's large stone mounds (Figure 2.1). In her performance she is aware that it is a spiritual place for aboriginal celebration. The environment's sacred narrative is read through her body, resulting in a heightened performance full of ethereal grace. Narrative provided by the setting was an integral part of this performance and contributed to the over all psychological and spatial setting created in time.

28. Alessandra Lopez y Royo, "Embodying a Site: Choreographing Prambanon," *Journal of Material Culture*, 10, no.1 (2005): 33-43.

29. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

30. Elizabeth Grosz, *Space, time, and perversion: essays on the politics of bodies* (New York: Routledge, 1995), 104.

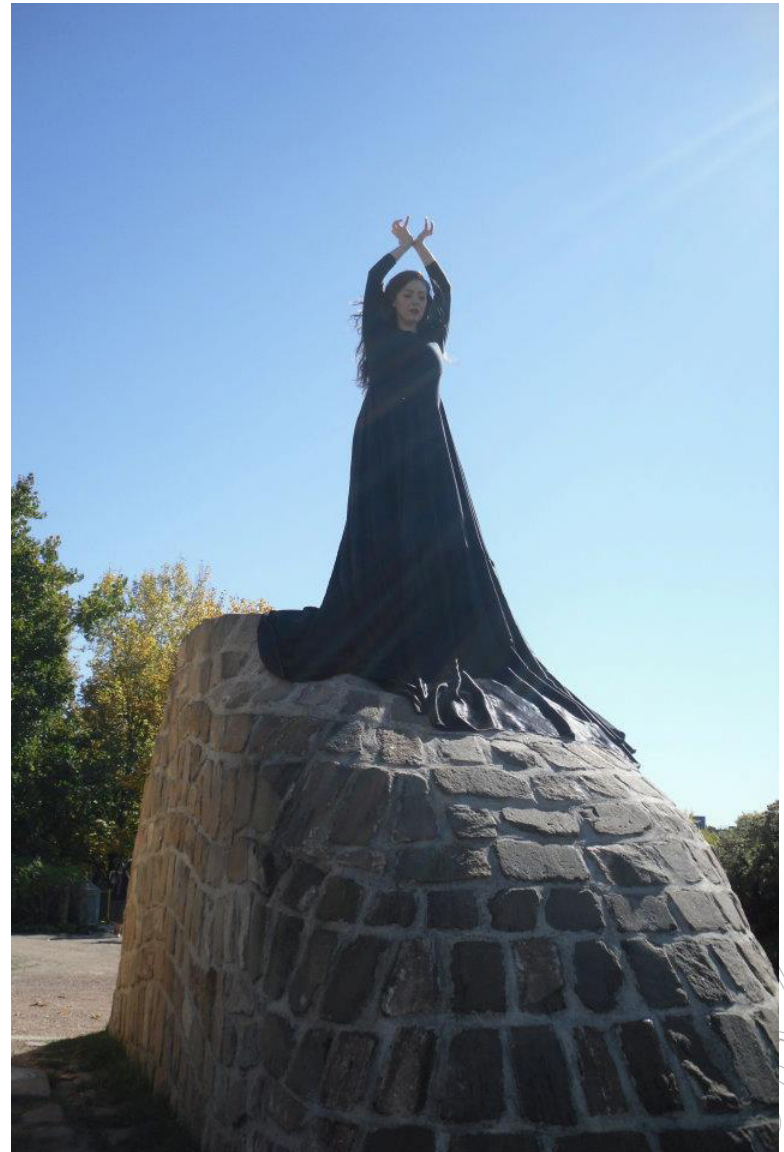
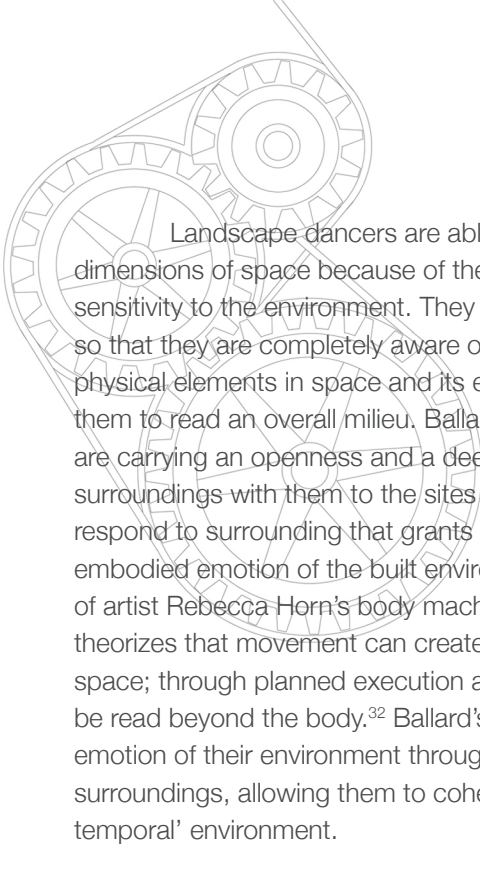


Figure 2.1 Stephanie Ballard, *Mara*. Performed by Kathleen Hiley. Culture Days, September 2011. Digital Photograph. Oodena Celebration Circle, The Forks, Winnipeg, Manitoba. (courtesy S. Ballard)



Landscape dancers are able to read the intangible dimensions of space because of their careful concentration and sensitivity to the environment. They move slowly within the setting so that they are completely aware of other performers, spectators, physical elements in space and its emotional character, allowing them to read an overall milieu. Ballard explains that her dancers are carrying an openness and a deep sensitivity to their spatial surroundings with them to the sites they inhabit; it is this ability to respond to surrounding that grants the performer access to the embodied emotion of the built environment.³¹ Through her study of artist Rebecca Horn's body machines, writer Doris von Drathen theorizes that movement can create a user's understanding of space; through planned execution an intangible spiritual layer can be read beyond the body.³² Ballard's landscape dancers read the emotion of their environment through an open sensitivity to their surroundings, allowing them to cohesively contribute to the 'spatio-temporal' environment.

2.3.2 Responding to Space

As Ballard's landscape dancers read their surrounding emotional milieu through their bodies they are able to respond to it. Cultural geographer Peter Merriman has observed that dancers are participating in 'lay geography' as they perform, internalizing and responding to the spaces they encounter through artistic movement.³³ The setting of each "Landscape Dancing" performance evokes internal emotion within the performer, resulting in an outward response of movement. This process is exemplified when the dancers explored the interior of the Fort Garry Hotel during the *Major's Luncheon for the Arts*. The elegant regal movement that they portrayed as they slowly navigated through the lobby of the historic hotel was a direct reaction to experiencing the essence of the ornate chateau style interior.

Physical response acts of a way to externalize the dancer's reading of space, and results in their sensitive contribution to the spatial condition of the setting.

Bruno believes the body not only understands the memory and emotion of a physical environment, but is able to mobilize it in creative ways.³⁴ A dancer's ability to perform their internalized reaction to space is explained through modern dancer Loie Fuller's theory of expression. She explained motion as "the expression of sensation" and sensation as "the reverberation that the body receives when an impression strikes the mind".³⁵ Landscape dancers receive sensations from their exploration of the built environment and their movement is an expression of this sensation. At the centre of the Oodena Celebration Circle dancers in *Landscape Dancing Demo #1* dancers gather and lift their chests upward into a high release with arms outstretched. This movement communicates a response to channeling energy from the spiritual aura of the environment. Through mobilizing the energy of the setting landscape dancers create a unique condition in time and space.

An event is created when dance combines its context with a soulful interpretation of its milieu. Cultural theorist, Helen Thomas explains that dance is not only an aesthetic placement of preferred movement, but also an embodiment of experience, context and event.³⁶ Each specific setting for "Landscape Dancing" provides

31. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

32. Doris Von Drathen, "Places at the Zero Point," in *Towards a New Interior*, ed. Lois Weintal (New York: Princeton, 2011), 29-34.

33. Peter Merriman, "Architecture/dance: choreographing and inhabiting spaces with Anna and Lawrence Halprin," *Cultural Geographies* 17, no. 4 (2010): 430.

34. Giuliana Bruno, "An Atlas of Emotions" in *An Atlas of Emotion: Journeys in Art, Architecture and Film* (New York: Verso, 2002), 225.

35. Mark Franko, *Dancing Modernism/Performing Politics* (Bloomington: Indiana University Press, 1995), 75.

36. Helen Thomas, *The Body, Dance and Cultural Theory* (New York: Palgrave Macmillan, 2003), 94.

material for the performers to internalize and respond to. At St Lukes Church in Osborne Village dancers intimately drape against and lean on each other in the arched entranceway, as a response to the comfort and beauty of the spiritual setting. Historian P. Sterling Stuckey explains that dancers are able to respond to and perform space so easily because the connection between thought and movement is so seamless the body is simply able to dance what the mind believes.³⁷ A dancer's internalization and performance of context helps develop a unique experience within an existing setting.

2.3.3 Inscribing Emotion in Space

Through urban performance dancer and design educator Anna Halprin observed how the relationship between dancer and environment is reciprocal; space affects movement as the dance affects the environment, creating an event.³⁸ In Ballard's "Landscape Dancing" works, when the dancer arrives at the performance sites she is already carrying the choreographer's knowledge and intent about the work.³⁹ The *Mantra* is a work that has often been transported to site, carrying its spiritual intent embodied in the dancers that perform it. When it was performed in the entrance hall of the Manitoba Legislature Building for International Dance Day in 2010 it combined its own transcendent aura with the mythological connotations of the building's interior. While responding to the environment's existing spirit, this performance of the *Mantra* inscribed its own meaning in the space it was performed, resulting in a site and time specific spatial experience.

According to Foster "dance, perhaps more than any other body-centred endeavor, cultivates a body that initiates as well as responds."⁴⁰ While it is responding to internalized feelings about

the built environment it is also writing its own narrative in space. When existing choreography is transported to a "Landscape Dancing" site it sparks emotion in the site, enhancing the existing and leaving its own creative mark. During the *Mayor's Luncheon for the Arts*, dancers Hiley and Arlo Baskier-Nabess performed a series of movement from the emotionally charged *Pleading Prayer* solo on the steps of the Fort Garry Hotel as visitors entered the event (Figure 2.2). The performance of this solo added intense feeling to the hotel's grand façade, adding excitement to an existing architectural condition.



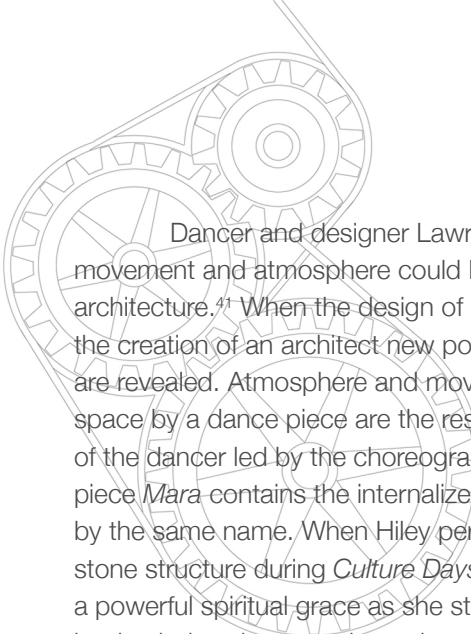
Figure 2.2. Stephanie Ballard, *Mayor's Luncheon for the Arts*, 2006. *Pleading Prayer* solo performed by Arlo Baskier-Nabess. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba, (courtesy S. Ballard)

37. P. Sterling Stuckey, "Christian Conversation and the Challenge of Dance," in *Choreographing History*, ed. Susan Leigh Foster (Indianapolis: Indiana University Press, 1995), 55.

38. Peter Merriman, "Architecture/dance: choreographing and inhabiting spaces with Anna and Lawrence Halprin," *Cultural Geographies* 17, no. 4 (2010): 437.

39. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

40. Susan Leigh Foster, "Choreographing History," in *Choreographing History*, ed. Susan Leigh Foster (Indianapolis: Indiana University Press, 1995), 15.



Dancer and designer Lawrence Halprin realized that movement and atmosphere could be designed in both dance and architecture.⁴¹ When the design of a choreographer interacts with the creation of an architect new possibilities for an existing space are revealed. Atmosphere and movement created in physical space by a dance piece are the result of the emotional output of the dancer led by the choreographic intent. Ballard's 1989 piece *Mara* contains the internalized spirit of the sea goddess by the same name. When Hiley performed this work atop a stone structure during *Culture Days* at the Forks she conveyed a powerful spiritual grace as she stretched her arms high above her body, hands cupped, peering downward. The ethereality of her performance radiated outward, filling the atmosphere with a heightened sense of spirit that reinforced the setting's existing milieu. Briginshaw believes that environments with rich histories demonstrate complexities and fluidities that when coupled with dance, have the potential for a mutual re-definition of space.⁴² Landscape dancers understand and draw from their setting to create performance that is integral to the environment while adding additional narrative and experience to its existing condition to establish fresh spatial potential.

2.3.4 Summary

Through "Landscape Dancing" the emotional cartography of the architectural environment can be revealed and felt by the observers. Dancers internalize the intangible layers of their surroundings through physical connection, awareness and sensitivity to their environment. They respond to this environmental reading through motion, expressing what is felt by exploring the setting. As the surroundings are manifested in movement, dancers inscribe the meaning found in the choreography they perform. A 'spatio-temporal' event occurs, as emotion, context and

movement combine in performance. A site and time specific design condition is created as dancers interact with, respond to and augment space. The performing body acts as an archeological tool of discovery while becoming an architectural implement of creation. It enhances and sculpts the emotional landscape around itself.

2.4 *Mise-en-scène* and Public Performance

Mise-en-scène is a term used in theatre to describe all the elements that encompass the design of a performance set. Bal uses the term in an interdisciplinary manner to describe the "overall artistic activity" of a performance that creates a unique condition in time.⁴³ I argue that Ballard's "Landscape Dancing" performances are as integral to the *mise-en-scène* as the physical site they are set within. The manner in which landscape dancers interact with their physical environment allow them to appear as moving sculpture, creating temporal architectural conditions. Their bodies become dynamic elements of scenography through performance, transforming the built environment and creating a physically tangible 'spatio-temporal' event. Dancers create this event through their placement in relation to the existing architectural condition, their ability to highlight and enhance the setting and by altering the spectator's experience of space. Design theorist Evelyn Gavrilou notes the connection between dance and architecture comes

41. Peter Merriman, "Architecture/dance: choreographing and inhabiting spaces with Anna and Lawrence Halprin," *Cultural Geographies* 17, no. 4 (2010): 433.

42. Valerie A Briginshaw, "Coastal Constructions in Lea Anderson's *Out on the Windy Beach*," in *Dance, Space and Subjectivity*, (New York: Palgrave Macmillan, 2009), 59.

43. Mieke Bal, "*Mise-en-scène*," in *Travelling Concepts in the Humanities: A Rough Guide*, (Toronto: University of Toronto Press, 2002), 97.

from the dancer's ability to produce form, spatial experience and movement simultaneously.⁴⁴ Ballard's "Landscape Dancing" projects use these skills to create fascinating new experiences within the built environment.

2.4.1 Placement

The arrangement of dancers within the "Landscape Dancing" setting communicates meaning to the spectator. Briginshaw observes that dance and existing environments "mutually define each other to suggest new meanings".⁴⁵ Ballard's dancers create new meaning in space through their physical arrangement in relation to other objects in space. Film theorists Louis Giannetti and Jim Leach explain, "settings are not merely backdrops for action, but symbolic extensions of the theme and characterization."⁴⁶ This suggests that both the setting and the actors must play an integral role in creating the performance's milieu. By becoming elements of scenography themselves, landscape dancers are intimately connected to the surrounding setting. This integration is explained by theorist Paul Patton belief that the inhabitant of the post-modern city "is no longer a subject apart from his or her performances, the border between self and city has become fluid".⁴⁷ Giannetti and Leach's design principles of *mise-en-scène* can be applied as a cultural analysis tool to explain how landscape dancers are able to communicate new meaning through their artistic positioning in the environment and become a vital part of the performance setting.

In film theory, the top of a setting's frame is meant to convey a "godlike splendor", placing importance and spiritual connotations with objects found higher in the image than others.⁴⁸ As mentioned whilst discussing the emotional powers of dance in space, dancer Hiley performed *Mara* atop a rounded stone

structure at the Oodena Celebration Circle, her placement was high above both spectators and other dancers involved in the performance. Visually her position enhanced the spirituality of the goddess movement she performed as her placement reinforced both this ethereal essence and her importance in the setting. The arrangement of her body in space in harmony with the embodied spirit of the environment created an integral piece of scenery for the performance to take place.

Giannetti and Leach theorize that circular structures in scenography can suggest "security, enclosure and the feminine principle."⁴⁹ As mentioned in detail in an analysis of the *Mantra* and *Legislature Secrets* video in Chapter 3, goddess forms from sculpture are embodied in Ballard's choreography, therefore it relates to the feminine principle. Dancers in *Legislature Secrets* combine this movement with circular forms when they surround a round balustrade as well as when they lie in a circular fashion around a black star imbedded in the floor patterning. In both instances they are combining the power of their own movement with circular placement that enhances their goddess like movement to create a more powerful setting for performance. The circular form's relationship with security and enclosure is exemplified in *Landscape Dancing Demo #1* when dancers surround the holocaust memorial on the Manitoba Legislature grounds. Their circular formation that resembles an embrace

44. Evelyn Gavrilou, "Inscribing Structures of Dance into Architecture," *International Space Syntax Symposium* (London: 2003), 32.1.

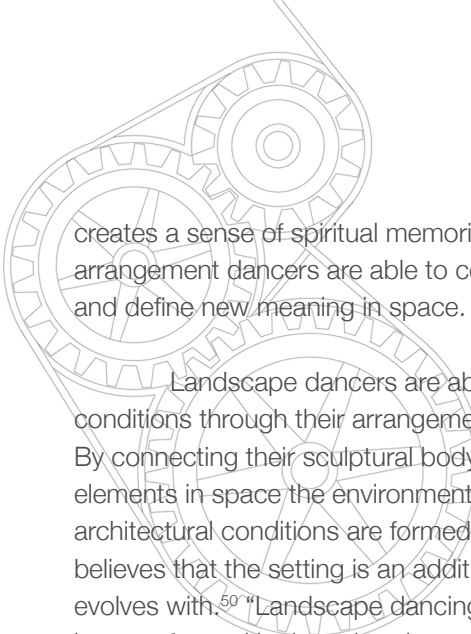
45. Valerie A Briginshaw, "Transforming City Spaces and Subjects," in *Dance, Space and Subjectivity*, (New York: Palgrave Macmillan, 2009), 56.

46. Louis Giannetti and Jim Leach, "Mise en Scène," in *Understanding Movies*, (Toronto: Prentice Hall, 2001), 118.

47. Valerie A Briginshaw, "Transforming City Spaces and Subjects," in *Dance, Space and Subjectivity*, (New York: Palgrave Macmillan, 2009), 43.

48. Louis Giannetti and Jim Leach, "Mise en Scène," in *Understanding Movies*, (Toronto: Prentice Hall, 2001), 107.

49. *Ibid.*, 118.



creates a sense of spiritual memorial. Through spatial arrangement dancers are able to contribute to the overall setting and define new meaning in space.

Landscape dancers are able to create new spatial conditions through their arrangement within the built environment. By connecting their sculptural body forms to existing physical elements in space the environment is augmented and new architectural conditions are formed. Set designer Anthony Gormley believes that the setting is an additional body the performance evolves with.⁵⁰ “Landscape dancing” allows the setting to be transformed by inserting dynamic statues into an existing environment. Ballard likens her dancers to sculpture and believes that these forms are alive in nature. The relationship between the landscape dancers and sculpture allows them to find a middle ground between performers and setting, enhancing their ability to create alternate spatial conditions.

Feminist theorist, Elizabeth Grosz describes the process of movement within the city as mutual definition of boundary, zoning, surface and linkage.⁵¹ In “Landscape Dancing” the moving body interacts with the physical definitions it encounters and alters their original purpose to create new possibilities for public performance. Clearings, platforms and edges are re-appropriated throughout the “Landscape Dancing” performances by dancers to create new spatial conditions through connection. In *Landscape Dancing in the City* dancers use the rectangular stone edge of a fountain in the Winnipeg Art Gallery courtyard as a base for their performance. The surface becomes not only a stage to elevate the artistic movement but a base for the sculptural movements the dancers perform. As their bodies extend from the fountain structure they add to the physical scenery by becoming a part of it and extending the edge of the form upward, augmenting boundary.

Architect Adolf Loos sculpted his residential interiors as if he was creating theatre spaces with designed spaces for viewing and performance.⁵² Raised seating areas framed action by placing the occupant on display high above the rest of the interior.⁵³ When Hiley stood atop a stone mound for *Culture Days* her long black dress draped over the structure, seemingly blending her body with its physical form while elevating the performance. Like in Loos’ interiors Hiley’s placement above observers provides a platform for the performance. Because her costuming blends in form with the setting she is not only elevated like on a traditional stage but becomes an element of the performance environment herself. Sculpture cannot exist without a body forming it according to Rosenthal, this connection is made between Hiley and the structure that flows and changes as the performance continues.⁵⁴

Architecture and interior design is created through developing spatial forms that carve and change their spatial surroundings. Artist, designer and choreographer Oskar Schlemmer recognized the human body’s ability to merge with space and create form.⁵⁵ This creative merger is ever present in Ballard’s “Landscape Dancing” works as the performers use forms created by their bodies to form a bond with the existing built condition, re-defining its boundaries and meaning as they move.

50. Kate Bailey and Greer Crawley, “Design for Performance,” in *Gormley to Gaga: Transformation & Revelation*, (London: V&A Publishing, 2012), 2.

51. Valerie A Briginshaw, “Transforming City Spaces and Subjects,” in *Dance, Space and Subjectivity*, (New York: Palgrave Macmillan, 2009), 51.

52. Beatriz Colomina, “Interior,” in *Towards a New Interior*, ed. Lois Weinthal (New York: Princeton, 2011), 478-482.

53. Ibid.

54. Stephanie Rosenthal, “Choreographing You: Choreographies in the Visual Arts,” in *Move. Choreographing You: Art and Dance Since the 1960s*, ed. Stephanie Rosenthal (Cambridge: The MIT Press, 2010), 15.

55. Zehra Ersoy, “Building Dancing: Dance within the Context of Architectural Design Pedagogy,” *International Journal of Art & Design Education*,” 30, no.1 (Feb 2011): 126.

2.4.2 Creating New Fascinations

Dance within the quotidian environment acts as a way to engage passersby with their surroundings. By placing their own bodies in relation to existing physical elements of the scene, landscape dancers amplify the background by highlighting it. The performers draw out specific tangible elements and detailing through placement. Briginshaw notes that urban dance draws attention to specific ‘frames and facades’ of the built environment.⁵⁶ In *Landscape Dancing Demo #1* dancer Rachel Cooper exemplifies this process as she performs ‘walling’ in the urban fabric of the exchange district. She presses her body against walls, finding and highlighting corners and in between nodes, allowing spectators to take notice and increasing their fascination for a spectator that may pass them by daily without notice.

Sixties dancer Lucinda Child argued that urban performance could achieve new fascinations in the built environment for spectators by dissecting city surroundings and drawing attention to their inherent detail and character.⁵⁷ This process is also seen in Ballard’s “Landscape Dancing” as the performer’s presence naturally draws attention to the existing built condition and its detailing. Dancers in *Landscape Dancing in the City* highlight architectural characteristics found in the ruin of St. Boniface Cathedral. Through carefully executed movement the performers interact with small rectangular openings, using their bodies to exemplify their geometry, materiality and placement for spectators. Ballard describes the dancer’s relationship with their surroundings as “dramatic and provocative”, allowing attention easily be shifted from passing to engaged when “Landscape Dancing” is being performed.⁵⁸

Bal describes culture as a meeting place between art and reality.⁵⁹

Experiences of culture take place when someone witnesses art in its intended circumstances. Ballard’s “Landscape Dancing” helps to bridge this gap further by creating work that connects the real world environment to an art form, merging dance with reality. Through performance, everyday environments become unique and exciting because they are no longer utilitarian spaces but settings for artistic movement. Spectators gain a new awareness of their surroundings because they have been enhanced through dance, allowing them to appreciate what they may have overlooked and involving them in an artistic experience.

2.4.3 Altering Experience

“Landscape Dancing” is not only performer and set dependent as it provides opportunities to choreograph the activity of passersby. Bal argues that “*mise-en-scène* acts as a mediation between artist and public so that the viewer can comprehend the vision”.⁶⁰ In the case of “Landscape Dancing” the spectator is able to understand the mutual definition of space between dancer and scene by becoming a part of it. During the *Mayor’s Luncheon for the Arts* at the Fort Garry Hotel dancer Giana Sherbo was elevated in a long red dress, allowing her to hover high above guests entering the hotel interior (Figure 2.3). Through placement user experience was choreographed as visitors had to move around her dynamic sculptural body to navigate through space. Halprin believed that dancers could order and arrange space through their

56. Valerie A Briginshaw, “Transforming City Spaces and Subjects,” in *Dance, Space and Subjectivity*, (New York: Palgrave Macmillan, 2009), 46.

57. *Ibid.*, 44.

58. Stephanie Ballard, “Landscape Dancing in the City,” (2011).

59. Mieke Bal, “*Mise-en-scène*,” in *Travelling Concepts in the Humanities: A Rough Guide*, (Toronto: University of Toronto Press, 2002), 97.

60. *Ibid.*, 131.

creative impulses within the environment.⁶¹ Sherbo's sensitivity to the permanent architectural elements within the interior as well as her understanding of the flow of people entering allowed her to successfully manipulate space and enhance the event guest's experience of space.



Figure 2.3. Stephanie Ballard, *Major's Luncheon for the Arts*, 2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard)

Spatial experience is altered for bodies through conditions that direct specific movement within the environment. According to Briginshaw, the interaction of setting and choreography reveal

how “bodies produce themselves in space and in turn produce space”.⁶² The alteration of existing settings by inserting sculptural movement produces new user experience by creating alternate paths and nodes within the built landscape. Influential contemporary choreographer Twyla Tharp staged a piece in which dancers performed directly in front of a museum entrance. Spectators had no choice but to walk through and around the dancers to enter, altering their experience of the museum and causing them to interact directly with the dance work.⁶³ Ballard's dancers also achieved this same audience manipulation through their placement on the legislature stairs during the *Women in Arts* celebration. The chorus of dancers placement to the edges of the stairs encouraged movement through the centre of the performance to the top of the stairs. When visitors reached the top they had to move around dancer Arlo Baskier-Nabess performing a solo at the top of the procession. Through placement users were encouraged to experience the interior spatial condition of the legislature's entrance hall in a new way.

Gavrilou suggests that “our understanding of space involves an exploration of how generative forces interact with constraints, how patterns of movement reveal underlying patterns of order within everyday spatial experience.”⁶⁴ The intervention of dance movement within a quotidian environment can alter this everyday choreography and draw attention to not only the artistic movement of the dancer, but how the body relates to every user's experience of space. Through her “Landscape Dancing” projects it is Ballard's intent that the creation of dance will “reflect, enhance

61. Peter Merriman, “Architecture/dance: choreographing and inhabiting spaces with Anna and Lawrence Halprin,” *Cultural Geographies* 17, no. 4 (2010): 433.

62. Valerie A Briginshaw, “Transforming City Spaces and Subjects,” in *Dance, Space and Subjectivity*, (New York: Palgrave Macmillan, 2009), 56.

63. *Ibid.*, 47-48.

64. Evelyn Gavrilou, “Inscribing Structures of Dance into Architecture,” *International Space Syntax Symposium* (London: 2003), 32.2.

and expand our experiential connections with our community and our environment”.⁶⁵ Dance provides a method of creating engaging movement and experience in the existing environment for spectators, performers and citizens who normally would not encounter artistic enhancement in their surroundings.

2.4.4 Summary

The overall milieu of a performance is dependent not only on the performers and the choreography, but the setting itself. Ballard creates a cohesive connection between setting and actor by allowing the dancers to become an important part of the *mise-en-scène*. Sensitive to their surroundings, each performance created by the dancers is unique and because they have creating a seamless connection between themselves and site, the setting is also distinct. By placing themselves in relation to existing physical elements, dancers have the ability to enhance meaning for the spectator. Strong relationships between constructed form and body are formed to produce semi-permanent sculpture in space. Nodes and details within the built environment are highlighted through the positioning of each dancer. The experience of space is altered for users through dancer placement, choreographing quotidian movement and combining the everyday with the artistic. “Landscape Dancing” sets the scene for fascinating artistic interventions in everyday environments.

2.5 Application to Interior Design

Both interior design and “Landscape Dancing” involve the creation of milieu in space by combing a sensitivity of the existing condition with an artistic intervention. According to curators Kate Bailey and Greer Crawley, “theatrical languages and methodologies

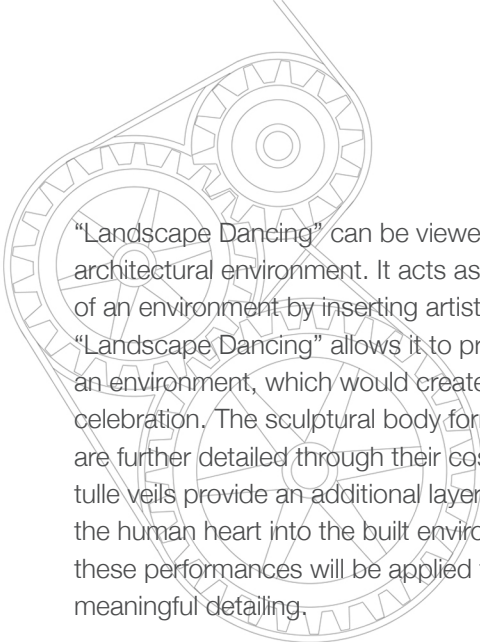
are being adopted by architects, designers and visual artists to provide the frameworks for their creative practices, and it is clear that theatre design has increasing relevance and currency far outside its own traditional sphere.”⁶⁶ Dance and the selection of its setting applies comprehensively to the design of moving and engaging interior design experiences. In my experience, an interior environment is established through a space that has been defined by boundary, is designed by intent and carries intangible experiential qualities. Ballard’s “Landscape Dancing” works create these conditions through body, movement and context and provide inspiring possibilities for the further reshaping of existing environments.

An interior intervention is most successful when the site is understood and the new environment adheres to both the tangible and intangible aspects of the existing structure. “Landscape Dancing” acts as a method of carefully reading both the emotional and physical aspects of space and creating a performance that responds to these qualities. Performances of “Landscape Dancing” enhance spatial experience by intervening movement that enhances the emotion within an interior and increases awareness of a user’s physical surroundings. Interior design for an event space that is based on Ballard’s work would draw from these qualities to be both site sensitive and uplifting for those involved in the celebration.

Dancers involved in “Landscape Dancing” have a heightened awareness of their bodies and movement in relation to the space around them. Their body sensitivity becomes important to the study of design as the space between people and other bodies and forms within the environment affect experience.

65. Stephanie Ballard, “Landscape Dancing in the City” (2011).

66. Kate Bailey and Greer Crawley, “Design for Performance,” in *Gormley to Gaga: Transformation & Revelation*, (London: V&A Publishing, 2012), 5.



“Landscape Dancing” can be viewed as a method of detailing an architectural environment. It acts as way of enhancing the beauty of an environment by inserting artistic form. The visceral root of “Landscape Dancing” allows it to provide emotional detailing to an environment, which would create an uplifting environment for celebration. The sculptural body forms in “Landscape Dancing” are further detailed through their costuming. Elegant dresses and tulle veils provide an additional layer of beauty that extends past the human heart into the built environment. Forms abstracted from these performances will be applied to the event space to provide meaningful detailing.

The theoretical framework used to study the relationship between Ballard’s “Landscape Dancing” and the built environment provides exciting possibilities for the design of interior space that can enhance human emotion and user experience. Emotion can be revealed within a built environment by studying visceral forms of movement. Experience can be enhanced in an interior by the placement of elements in space. This study was applied to the design of an event space to enhance the experience of both the celebrant and guests involved in special events.



Chapter 3 Design Inquiry

- 3.1 Introduction and Methodology
 - 3.2 Analysis of the *Mantra* sequence
 - 3.3 Analysis of *Legislature Secrets* Video
 - 3.4 Conceptual Exploration
 - 3.5 Summary
- 



3.1 Introduction and Methodology

This chapter will focus on specific case studies to display how Stephanie Ballard's "Landscape Dancing" can be applied to the design of a secular event interior. Through the emotional mapping of physical space, dancers involved in Ballard's performance draw emotion from the environment and existing connotations embedded in the space as well as inscribe their own visceral mark within the given context. The dancers cartographically explore sensation through an expression of choreographic narrative, pattern of activity and an exploration of boundary. Because the performers themselves are dynamic elements of scenography, they enhance meaning in space through movement, create new fascinations in the landscape, choreograph new experience and mediate art with the quotidian. "Landscape Dancing's" choreographed emotional movement and context of performance contribute to its ability to transform space.

As stated in the analysis of theoretical perspectives outlined in Chapter 2, the practice of cultural analysis and photography as social practice will be used to analyze the cultural object of Ballard's "Landscape Dancing" performance through documented photography and video. Through an analysis of the *Mantra* choreography and Ballard's placement of the goddess based "Landscape Dancing" within the interior of the Manitoba Legislature Building, its ability to create interiors that viscerally connect with the user are revealed. The form and sequence of movement studied inform the beginnings of a conceptual translation to permanent interior space that can be experienced by the general population. A method for this translation was explored through a series of conceptual exercises outlined at the end of this chapter.

Choreographed movement that is intimately connected with the human spirit was translated into form that can be applied to an existing interior environment. This application mirrors the execution of the *Mantra* and other "Landscape Dancing" choreography within the Legislature Building's grounds to create an engaging interior that appeals to the human spirit.

3.2 Analysis of the Mantra Sequence

The *Mantra* is a sequence of viscerally charged movement performed throughout Ballard's "Landscape Dancing" projects. The movement is both majestic and emotionally appealing to the spectator. It allows them to experience an existing setting in a new and spiritually uplifting way. Ballard believes that "if you're watching really high quality work it becomes a part of you viscerally", in turn this creates a strong relationship between spectator, site and performer that deeply affects the human spirit.¹ Architectural theorist Giuliana Bruno supports this relationship between the dancer's movement and the viewer's inner impulse as she theorizes that emotion can be evoked in the environment through motion.² When the *Mantra* sequence pictured in Figure 3.1 is performed on site by the dancers it embodies both an understanding of the spirituality from Ballard's goddess source material and a reading of the characteristics of the architectural setting. It is Ballard's intention that the dancers allow themselves to be affected by time and space, therefore causing the execution of the dance to be entirely site and time specific.³ The addition of the goddess-based *Mantra* in the built environment allows for a dynamic application of artistic structure in an existing setting.

1. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

2. Giuliana Bruno, "An Atlas of Emotions" in *An Atlas of Emotion: Journeys in Art, Architecture and Film* (New York: Verso, 2002), 219.

3. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.



“Landscape Dancing” to the spectator is graceful and majestic. It evokes an inner sense of spirituality within the performers that is communicated to and felt by its audience. The root of this divine aura is in the formations of the movement as they were originally based on sculpture. The sequence consists of a series of slow statuesque motions that pause throughout the performance while remaining full of breath. Conceptually this is drawn from Ballard’s impression that sculpture is alive in form, although it is seemingly cast in place.⁴ The comparison of the movement and gestures to sculpture makes it easy to connect them to architectural design. As design theorist Evelyn Gavrilou notes, the connection between dance and architecture comes from the dancer’s ability to produce form, spatial experience and movement simultaneously.⁵ As the body moves through space while constructing as it performs the *Mantra*, it is both experiencing interior space while developing it.

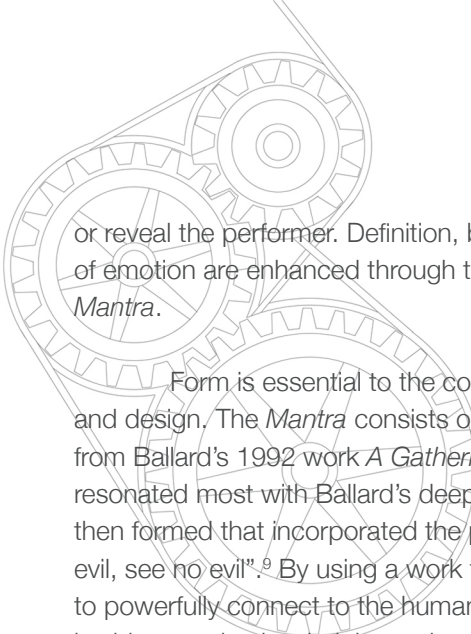
The development of interior condition is aided by the costuming used for the *Mantra*. Since approximately 2005 the *Mantra* costuming began to include colourful tulle veils draped over the dancer’s black attire.⁶ The canopied sculptural positions are creating divisions of interior space at each body within the larger definition of space made by the dancers. The veils move slowly with each change in position, adding an additional layer of detailing to the environment that is being created. Their use adds to the spiritual essence of the *Mantra*, as they are physically able to represent the inner workings of the heart as they flow, cover

Figure 3.1. Stephanie Ballard, *Mantra*. International Dance Day, July 2012. Digital Photograph. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard)

4. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

5. Evelyn Gavrilou, “Inscribing Structures of Dance into Architecture,” *International Space Syntax Symposium* (London: 2003), 32.1.

6. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.



or reveal the performer. Definition, boundary and the visualization of emotion are enhanced through the addition of the veil in the *Mantra*.

Form is essential to the communication of both dance and design. The *Mantra* consists of a series of movements taken from Ballard's 1992 work *A Gathering*.⁷ Sections were chosen that resonated most with Ballard's deep emotions.⁸ A sequence was then formed that incorporated the proverb, "hear no evil, speak no evil, see no evil".⁹ By using a work that was already choreographed to powerfully connect to the human heart, the *Mantra* sequence is able to embody a heightened sense of spirit that makes connections to the embodied emotion of built space and the human psyche. Roman rhetorician Quintilian believed that memory of space comes from narrative and a mobile experience of the setting.¹⁰ The *Mantra*'s placement in an architectural setting both draws from and adds to the existing narrative that is contained in space.

Narrative embodied in the *Mantra* comes from the roots of *A Gathering*'s source material, Minoan goddess sculpture.¹¹ The *Troika*, a ritualistic dance done in Crete fascinated Ballard at a young age, as the women who danced it would sacrifice one of their own to the sea to assure their men returned home; dance was so much a part of their spirituality and culture.¹² Women in Crete performed the sacred dances and they did not fear death, as they believed in an after life.¹³ Dance forms used in *A Gathering*

7. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

8. Ibid.

9. Ibid.

10. Giuliana Bruno, "An Atlas of Emotions" in *An Atlas of Emotion: Journeys in Art, Architecture and Film* (New York: Verso, 2002), 221.

11. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

12. Ibid.

13. Oliver Reverdin, *Crete and its Treasures* (The Viking Press, 1961), 80-93

were adapted from Minoan sculpture that embodied the Cretan ideals of grace and naturalism.¹⁴ The female form was used in this sculpture to represent a mother goddess as both fertility and nature were viewed as eternal and mysterious.¹⁵ The ethereal qualities embodied in Minoan goddess sculpture are present in the performances of both *A Gathering* and the *Mantra*. Bruno observes that mysteries of narrative can be revealed through the body's expression of the story through movement.¹⁶ The spiritual essence of ancient Minoan culture's goddess forms can be viewed in the *Mantra* and felt through both the bodies of the dancers and the spirits of the onlookers.

Roots in Minoan religion coupled with the careful examination of site create performances of the *Mantra* that are ritualistic in nature. The dancers performing the sequence are participating in an emotionally charged reflection of the movement and their surroundings. Ballard likens the *Mantra* to a "secret society" made up of dancers who understand the movement and have their own version of it, which she believes strengthens its power.¹⁷ The ritualistic nature of the *Mantra* has allowed it to add importance to celebratory events such as International Dance Day, the Major's Luncheon for the Arts, Women in Arts Day and Culture Days as well as add an intervention of spirituality to the quotidian environment. The transformative power of the *Mantra* to change an existing environment to one that deeply connects to the human spirit in a site sensitive manner makes it a suitable basis for the design of an interior intervention that is meant to house secular events.

14. Reynold Higgins, *Minoan and Mycenaean Art* (New York: Oxford University Press, 1981), 17.

15. Oliver Reverdin, *Crete and its Treasures* (The Viking Press, 1961), 93.

16. Giuliana Bruno, "Mind Works: Rebecca Horn's Interior Art" in *Public Intimacy: Architecture and the Visual Arts* (Cambridge: The MIT Press, 2007), 157.

17. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

3.3 Analysis of Legislature Secrets Video

Site is integral to the success of Ballard's "Landscape Dancing" projects as it provides the architectural framework for the performer's interior design. Bruno explains that "architecture frames our experience of space", it is a backdrop that synchronizes with the performance within it.¹⁸ Movement choreographed by Ballard in the studio carries an embodied spiritual energy that the dancers are fully aware of.¹⁹ When this energy is transferred to a site specific area the performers must also be sensitive to their setting and its energy, therefore a synergistic performance is created that combines context and intervention.²⁰ A site often revisited by Ballard for its embodied narrative fueled energy is the Manitoba Legislative Building. This building contains architectural detailing and symbolism that has been linked to ancient religions and the occult.²¹ The following analysis will demonstrate how movement with embodied meaning can combine with an existing site's energy to create fresh invigorating meaning in space.

A black star floor pattern located directly underneath a circular balustrade on the lower level of the Legislature Building is believed to carry more meaning than decoration. Architectural historian Frank Albo theorizes that the star represents the Babylonian goddess Ishtar, goddess of love, fertility and war.²² Dancers at the beginning of *Legislature Secrets* lie in a circular fashion surrounding the star, connecting to one another (Figure 3.2). Their circular form is what film theorists Louis Giannetti and Jim Leach believe to represent the feminine principle.²³ The architectural detailing representative of an ancient mother goddess in combination with the embodied goddess movement of the landscape dancers creates an enhanced sense of spirituality in the environment.



Figure 3.2. Stephanie Ballard, *Legislature Secrets*, 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard)

18. Giuliana Bruno, "Modernist Ruins" in *Public Intimacy: Architecture and the Visual Arts* (Cambridge: The MIT Press, 2007), 43.

19. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

20. Ibid.

21. Carolin Vesely and Buzz Currie, *The Hermetic Code* (Winnipeg: Winnipeg Free Press, 2007), 12-24.

22. Ibid, 54.

23. Louis Giannetti and Jim Leach, "Mise en Scène," in *Understanding Movies*, (Toronto: Prentice Hall, 2001), 118.

Dancers on the stairs of the grand entrance hall of the Legislature Building stand in a line opening their arms in release beneath colourful tulle veils (Figure 3.3). The movement they are performing is taken from *A Gathering*, therefore it contains intended spirituality that the women have carried with them to the site.²⁴ Albo hypothesizes that the lobby of this Manitoba landmark is representative of the entrance to a Hermetic temple.²⁵ The hall acts as a room of protection and contains sculpture meant to ward off evil.²⁶ Complementary to the existing sculpture and connotations of this built interior is the dynamic forms of Ballard's landscape dancers. Their spirit adds a warm and ethereal quality to the structures embodied spirituality as they read the interior's emotions through their bodies while adding to its design. Dancer and design educator Anna Halprin observed how the relationship between dancer and environment is reciprocal; space affects movement as the dance affects the environment, creating an event.²⁷ Dancers on the interior staircase create event by responding to and enhancing the existing interior.

By setting "Landscape Dancing" at the Manitoba Legislature building Ballard is adding detail to architect Frank Lewis Worthington Simon's unfinished masterpiece. Empty niches stand in the building's interior where statues to Greek gods and goddesses were never completed due to budgetary constraints.²⁸ Four caryatids stand within the interior in place of columns, a detail found within Greek temple architecture.²⁹ Between them four landscape dancers stand in *Legislature Secrets* enlivening their spiritual nature through the calm beauty of Ballard's choreography (Figure 3.4). Like the structural caryatids, the dancers remain still at moments, but their inner spirits can be felt by their presence in the environment. British set designer Robert Mallet-Stevens believes that in order for a setting to be successful it "must be intimately linked with the action", a relationship that is evident in the dancer's

placement between the caryatids.³⁰ They are adding themselves in context to the existing sculpture and drawing from their embodied mythological significance. Bruno believes that "places live in



Figure 3.3. Stephanie Ballard, *Legislature Secrets*, 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard)

24. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

25. Carolin Vesely and Buzz Currie, *The Hermetic Code* (Winnipeg: Winnipeg Free Press, 2007), 15.

26. *Ibid.*, 20.

27. Peter Merriman, "Architecture/dance: choreographing and inhabiting spaces with Anna and Lawrence Halprin," *Cultural Geographies* 17, no. 4 (2010): 437.

28. Carolin Vesely and Buzz Currie, *The Hermetic Code* (Winnipeg: Winnipeg Free Press, 2007), 103.

29. Marilyn Barker, *Symbol in Stone: The Art and Politics of a Public Building* (Winnipeg: Hyperion Press Limited, 1986), 112.

30. Louis Giannetti and Jim Leach, "Mise en Scene," in *Understanding Movies*, (Toronto: Prentice Hall, 2001), 123-124.

memory and revive in the moving image.”³¹ Through Ballard’s “Landscape Dancing” projects the existing presence of the space is enlivened through movement that originates from the dancer’s soul.



Figure 3.4. Stephanie Ballard, *Legislature Secrets*, 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard)

Dancers elegantly place themselves throughout the Legislature interior, physically connecting to the columns, floor and walls (Figure 3.5). This process of tangible connection between the dancers and built environment is what Ballard describes as “walling”. She explains this process as “exploring the possibilities of changing shapes and changing landscape through moving the body against the wall” as a method of finding design in space.³² Dancers are able to explore new ways of redefining and detailing space through the placement of their bodies against existing interior elements. This practice relates to set designer Anthony Gormley’s idea that the setting is an additional body the

performance evolves with.³³ “Landscape dancing” allows the set to become body in a literal manner as it evolves and complements the environment and experience it is intertwined with. The exploration of placement in setting by Ballard’s dancers allows them to redesign the interior in a site sensitive way through movement.

Walling within the Legislature interior not only creates new form in interior space, but allows the dancers to further read the emotion embodied within the environment. Bruno theorizes that a performance artist can reveal “an anatomy of love” by dividing

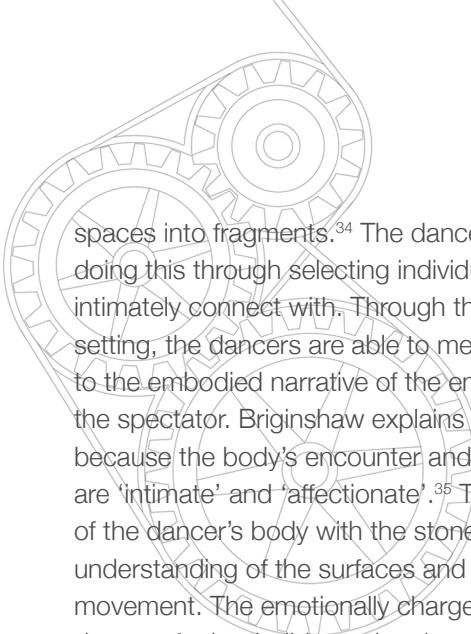


Figure 3.5. Stephanie Ballard, *Legislature Secrets*, 2003-2006. VHS Recording transferred to DVD. Manitoba Legislature Building, Winnipeg, Manitoba. (courtesy S. Ballard)

31. Giuliana Bruno, “An Atlas of Emotions” in *An Atlas of Emotion: Journeys in Art, Architecture and Film* (New York: Verso, 2002), 221.

32. Stephanie Ballard, interview by author, Winnipeg, MB, July 15, 2012.

33. Kate Bailey and Greer Crawley, “Design for Performance,” in *Gormley to Gaga: Transformation & Revelation*, (London: V&A Publishing, 2012), 2.



spaces into fragments.³⁴ The dancers in *Legislature Secrets* are doing this through selecting individual elements in the interior to intimately connect with. Through their slow interaction with the setting, the dancers are able to metaphysically relate themselves to the embodied narrative of the environment, creating wonder for the spectator. Briginshaw explains this phenomenon as possible because the body's encounter and relationship with its setting are 'intimate' and 'affectionate'.³⁵ Through the physical encounter of the dancer's body with the stone interior, it develops a deeper understanding of the surfaces and portrays a meaning through movement. The emotionally charged movement of the landscape dancers further builds on the characteristics of its setting through a reading of its intangible layers.

At the conclusion of *Legislature Secrets* dancers form a circle around an oculus and drape their veils over the balustrade architectural historian Frank Albo theorizes is built as a Hermetic altar.³⁶ They are connecting the light pouring from above to their own goddess movement, drawing the spectator's eyes to the beauty of the existing architectural condition and enhancing its presence in the environment. The interior condition is responded to by the dancers and enhanced through movement. The dancers drop the veils over the altar to the star below allowing them to float gracefully downward. The veil's movement independent of the dancer's appears as a free moving spirit, a visual embodiment of the dancer's inner spirit and the building's embodied emotion that floats between body and structure, tying the two elements together.

34. Giuliana Bruno, "Mind Works: Rebecca Horn's Interior Art" in *Public Intimacy: Architecture and the Visual Arts* (Cambridge: The MIT Press, 2007), 130.

35. Valerie A Briginshaw, "Transforming City Spaces and Subjects," in *Dance, Space and Subjectivity*, (New York: Palgrave Macmillan, 2009), 53.

36. Carolin Vesely and Buzz Currie, *The Hermetic Code* (Winnipeg: Winnipeg Free Press, 2007), 12-24.

3.4 Conceptual Exploration

3.4.1 Mantra Sketch Abstractions

The following sketches were done to study the line found in the *Mantra* sequence, and discover if they could be abstracted to carry the same visceral qualities of the dance itself. Lines from the sequences were then translated into three-dimensional forms. This exploration revealed that it is the line in the dancer's body and their visceral intent that creates the energy in 'Landscape Dancing' not simply a static form that mirrors the movement's geometry.

Through this exercise I discovered that the direct literal translation of a static movement in the *Mantra* to a three-dimensional form loses the motion's power and spiritual intention. Although the performances of the *Mantra* contain pauses the dancer is not at rest, they are still sending energy through each position that is readable by the spectator. The upward energy of the high release pictured in Figure 3.6 is lost when the body's form is morphed into a spatial composition. A strong vertical is expressed in the *Mantra* movement shown in Figure 3.7, however the sketched translations of the body form lose the intent of this motion. The verticality of the chalice position pictured in Figure 3.8 is evident in the first translation, however the spiritual energy between the cupped hands can no longer be read.

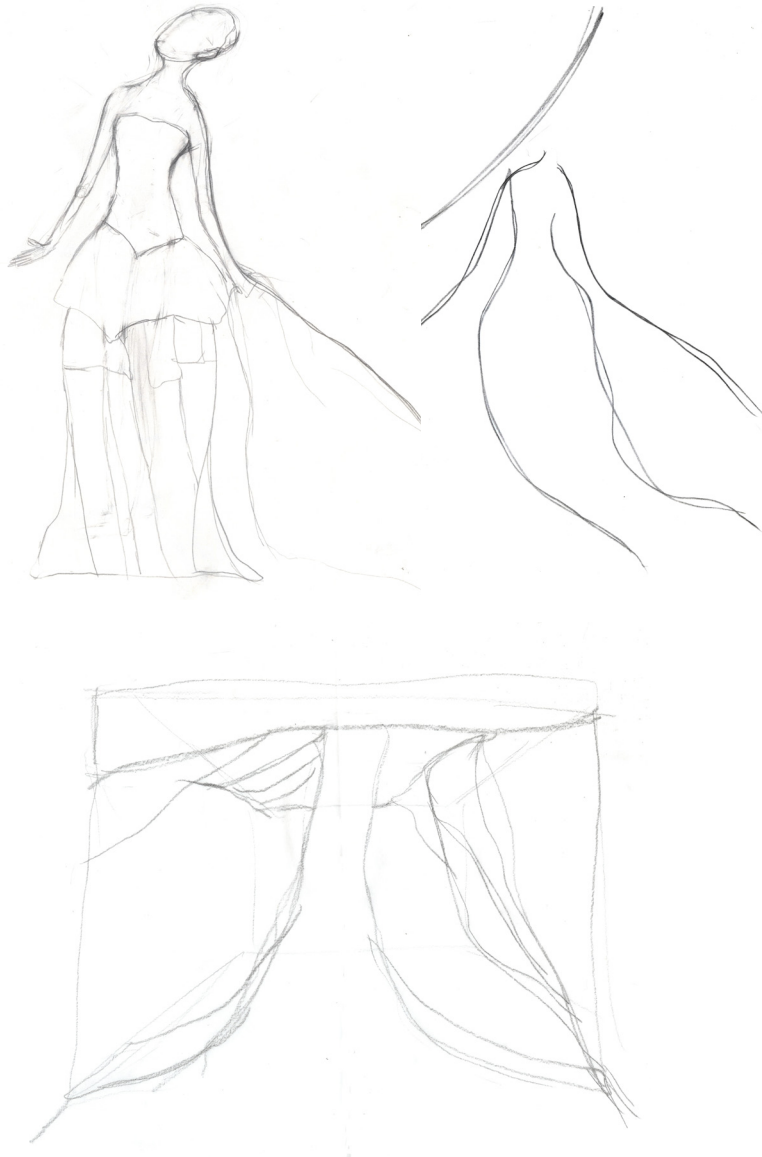


Figure 3.6. *Top left*, High release with veil held in *Mantra*; *right*, Line from *Mantra* movement; *bottom left*, Three-dimensional abstraction of movement. (Image by author)

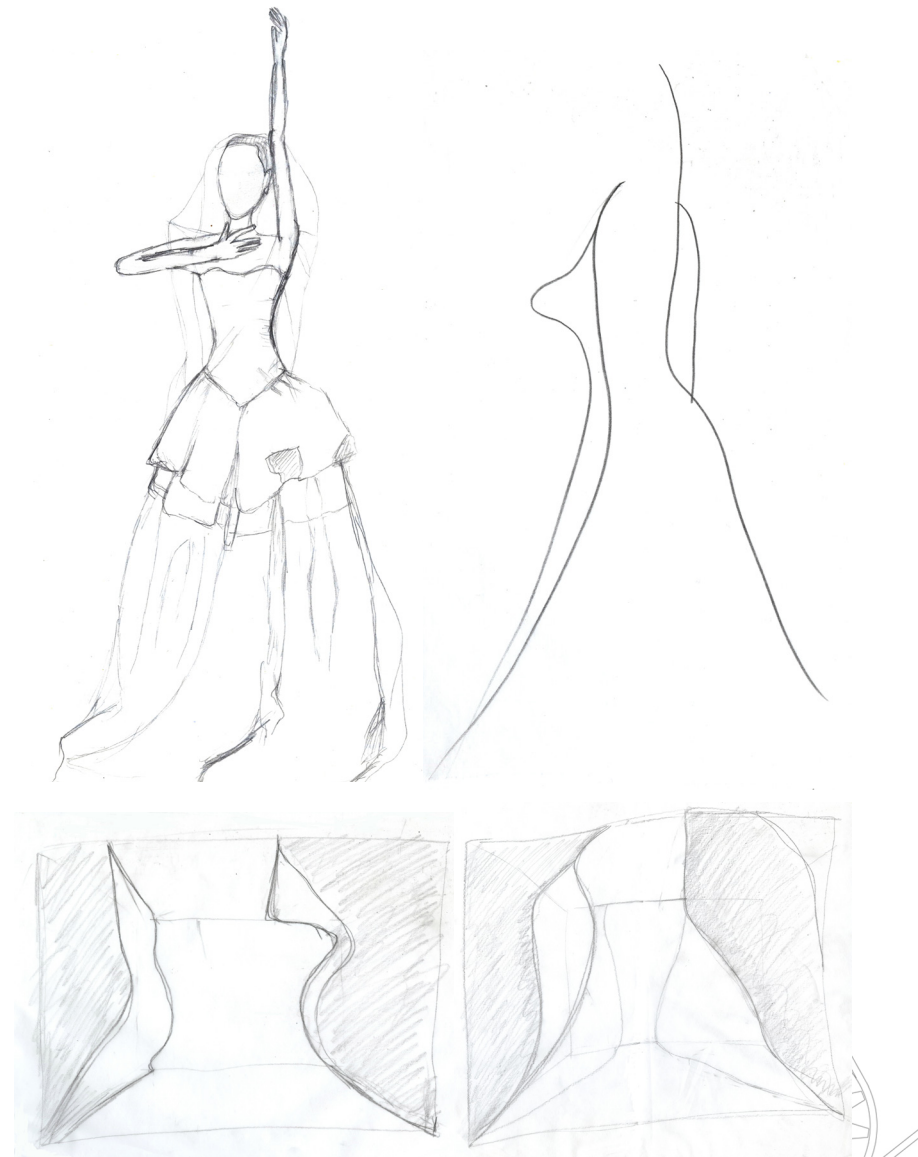
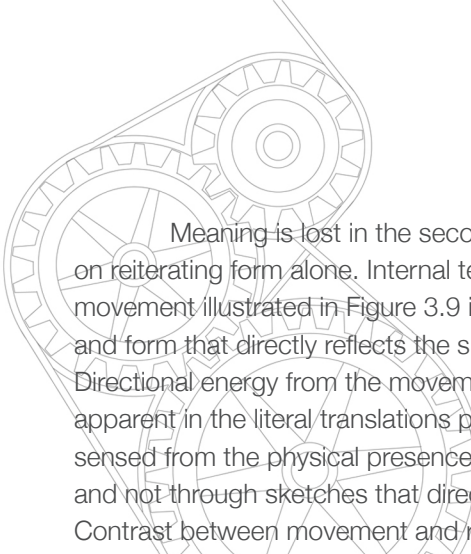


Figure 3.7. *Above left*, Arm reaching upwards while the other is at the neck in *Mantra*; *above right*, Line from *Mantra* movement; *bottom left and right*, Three-dimensional abstractions of movement. (Image by author)



Meaning is lost in the second translation that focuses on reiterating form alone. Internal tension felt through the *Mantra* movement illustrated in Figure 3.9 is lost when translated to line and form that directly reflects the shapes the body is making. Directional energy from the movement in Figure 3.10 is not apparent in the literal translations pictured, as this energy is more sensed from the physical presence of the dancer in performance and not through sketches that directly mimic the dancer's shape. Contrast between movement and reaction pictured in Figure 3.11 was not translated well in the forms drawn, as the abstraction of form lost the dynamic quality of the original choreography. Upward energy in the *Mantra* positioning pictured in Figure 3.12 better translates to the line and first three-dimensional translation. These forms have the potential to later be translated into the design to portray the spiritual grace of high release.

Although most sketches were unsuccessful in translating the meaning of the dance into spatial form, these explorations helped me to identify important aspects of the movement through their absence in the illustrations. I learned that the power of the *Mantra* sequence is found more through the intent behind the choreography and the spirit the dancer portrays than its static positioning. A design translation based on applying the choreographic principles discussed in Chapters 2 and 3 to design, rather than reproducing the literal forms was more successful in conveying the meaning and intent behind "Landscape Dancing".

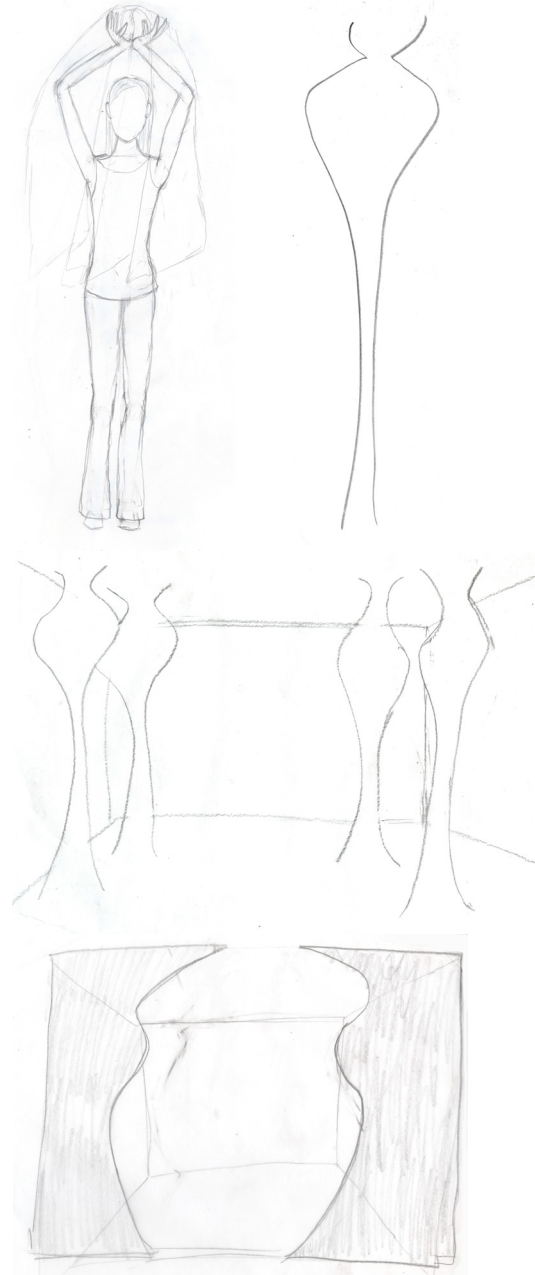


Figure 3.8. *Above left*, Hands cupped above head in chalice position in *Mantra*; *above right*, Line from *Mantra* movement; *centre and bottom*, Three-dimensional abstractions of movement. (Image by author)

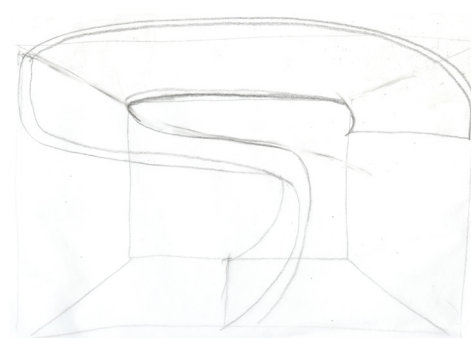
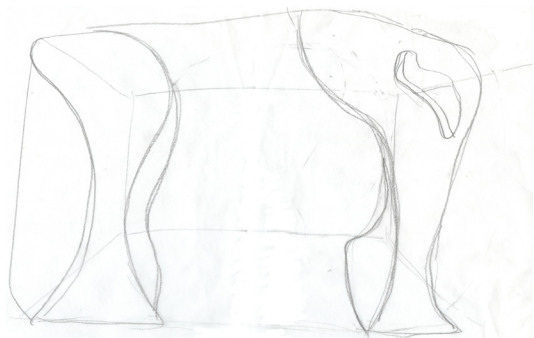
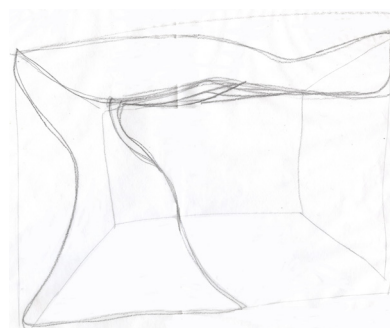


Figure 3.9. Above left, Hand cupped around the throat reads as tense in *Mantra*; above right, Line from *Mantra* movement; centre and bottom, Three-dimensional abstractions of movement. (Image by author)

Figure 3.10. Above left, The body is pulling back while reaching forward in *Mantra*; above right, Line from *Mantra* movement; centre and bottom, Three-dimensional abstractions of movement. (Image by author)

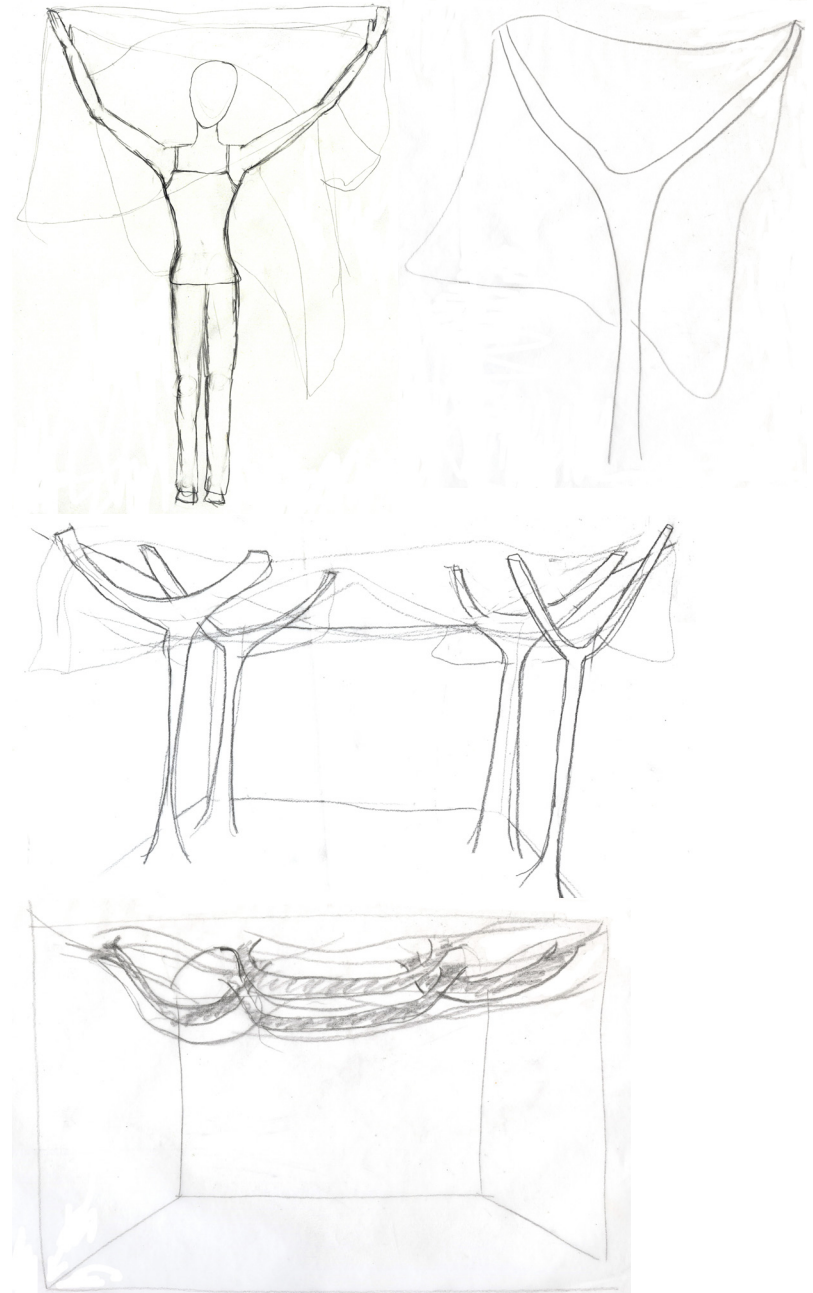
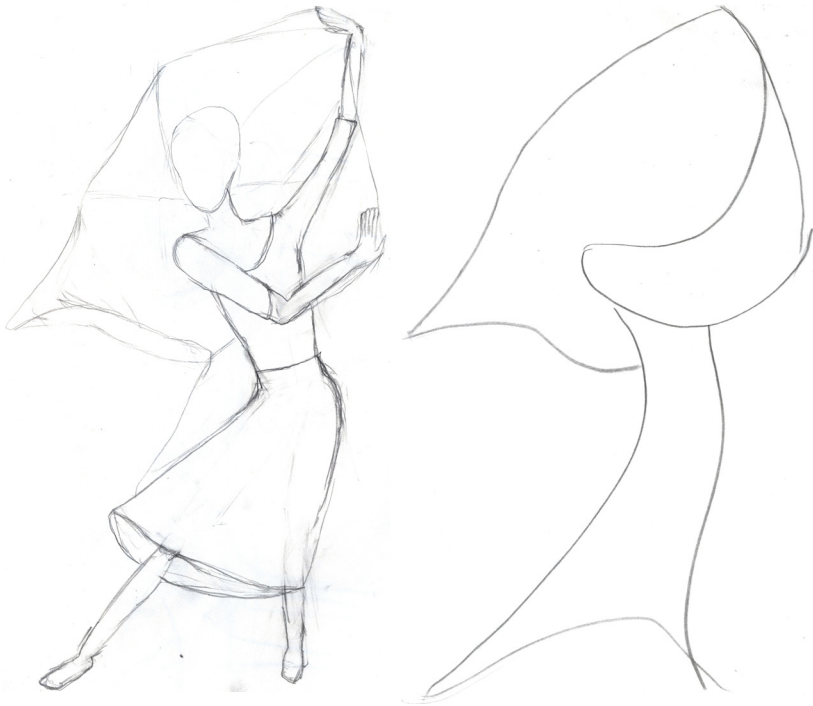


Figure 3.11. Above left, Dancer pushing against veil and it flowing back creating contrast between movement and reaction in *Mantra*; above right, Line from *Mantra* movement; bottom, Three-dimensional abstraction of movement. (Image by author)

Figure 3.12. Above left, Arms outstretched in high release in *Mantra*; above right, Line from *Mantra* movement; centre and bottom, Three-dimensional abstraction of movement. (Image by author)

3.4.2 Conceptual Modeling

The following sketch models are explorations of how the translation of “Landscape Dancing” forms may influence space three-dimensionally within the confines of an interior. This exercise also explored the implications of materiality and multiple figures interacting with each other within a setting.

From these explorations it was found that the body is soft and movement is fluid, so hard materiality does not properly convey dance. The modeling pictured in Figure 3.13 involved solid forms representative of the dancer’s body with fabric draped above to mimic the veils used in Ballard’s choreography. The rigidity of the column forms caused by the stiff materiality does not properly represent how even when still, energy extends past the dancer’s body in space. This sense of movement in a singular form is better represented in the fabric models pictured in Figures 3.14 and 3.15. The soft materiality allows for flexibility and its ability to stretch and hold tension better represents the emotional aura that extends past a dancer’s body into space.

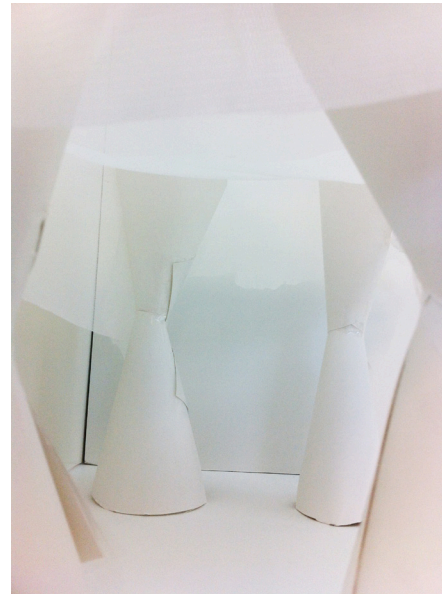


Figure 3.13. *left, above right and bottom right*, concept modeling to translate “Landscape Dancing” into space. Paper and fabric. (Image by author)

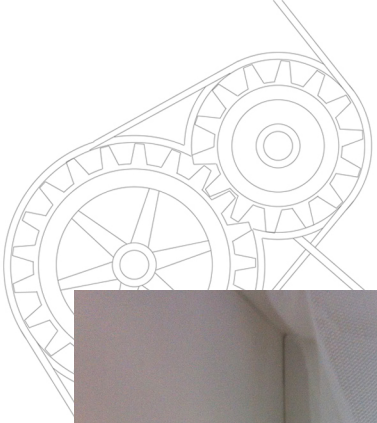


Figure 3.14. Above left, bottom right, bottom left, right concept modeling to translate “Landscape Dancing” into space. Stretch fabric and foam core. (Image by author)

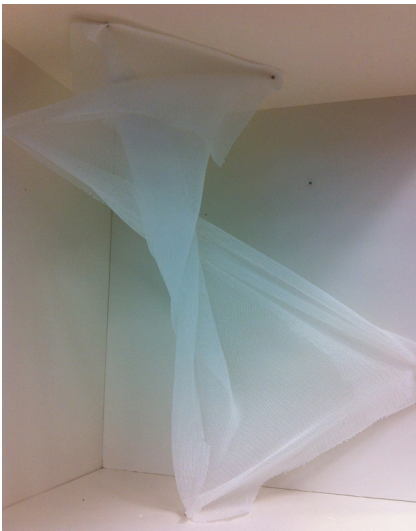
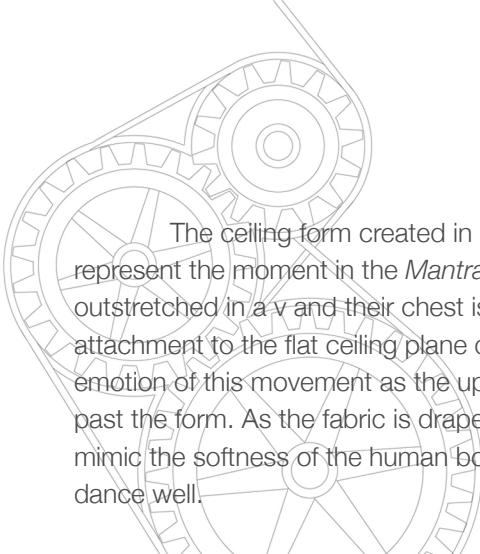


Figure 3.15. Above left, bottom right, bottom left and right, concept modeling to translate “Landscape Dancing” into space. Stretch fabric and foam core. (Image by author)



The ceiling form created in Figure 3.16 is meant to represent the moment in the *Mantra* where the dancers arms are outstretched in a v and their chest is in high release. Its direct attachment to the flat ceiling plane does not convey the upward emotion of this movement as the upper plane cuts off the energy past the form. As the fabric is draped over a rigid form it does not mimic the softness of the human body nor the emotion behind the dance well.

Through this study I learned the importance of form and materiality in recreating the celebration of the human spirit and spirituality found in Ballard's work. The forms created cannot appear static or rigid, they must display the same extending lines of the choreography to represent its intent and carry the same uplifting reaction in the observer. These explorations later informed the design of tensile fabric hangings and backdrops in the banquet hall. Like landscape dancers they create event and meaning in space through their placement in the space.

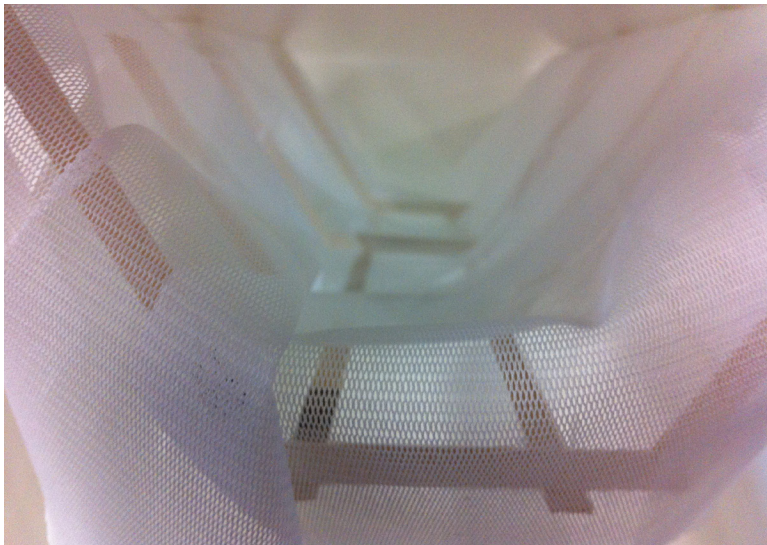
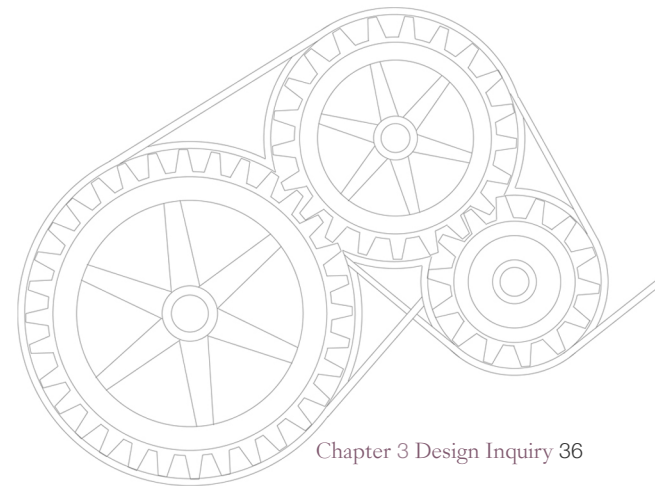


Figure 3.16. *Left, above right*, translation of arms outstretched in high release from *Mantra*, concept modeling to translate “Landscape Dancing” into space. Stretch fabric and foam core. (Image by author)

3.4 Summary

Spirituality imbedded in the choreography of the *Mantra* coupled with the dancer's careful examination of both the physical and visceral qualities of a site allow them to convey a performance that is ritualistic and emotionally powerful. Landscape dancers are able to connect to the human spirit in a site sensitive manner, using internalized feelings from both their surroundings and Ballard's choreography to create an uplifting performance. In my design I intend to capture the spiritual essence of "Landscape Dancing" to create a similar reaction to context and choreographic intent through interior design.

From the conceptual exercises I performed I learned that line and form cannot be directly mimicked to translate dance's power to a design. To convey a sense of motion and energy within the positioned body the line needs to extend past the form in the same way it reaches past the boundaries of the dancer. Materiality that creates forms that appear static and rigid do not properly reflect the sense of continuous line and movement found in dance. Most importantly I discovered the power of the *Mantra* is in the intent of the choreography and the spirit of the dancer, not in the positioning and body form. An examination of the aspects of "Landscape Dancing" and how they transform space produces a stronger design than the literal translation of positioning.



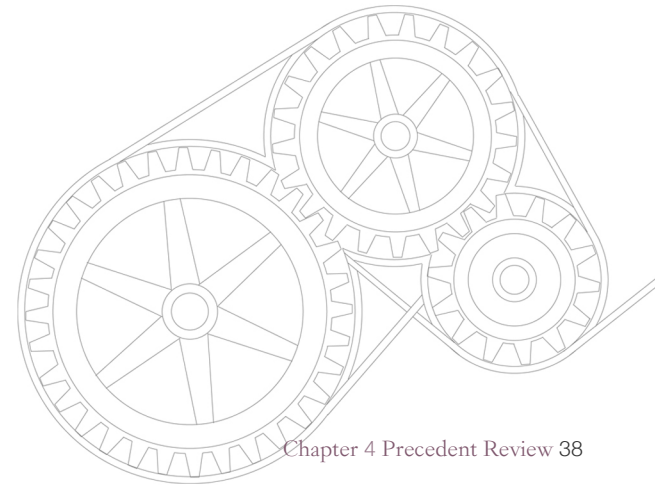


Chapter 4 Precedent Review

- 4.1 Introduction
 - 4.2 Mirage
 - 4.3 The Tote
 - 4.4 Gisella Stromeyer
 - 4.5 The Wapping Project
 - 4.6 Summary
- 

4.1 Introduction

In this chapter, four building projects are analyzed to form a basis for the design of the Red River Pump House. Two unique designs for banquet hall and restaurant facilities were studied to develop functional programming for the project. Kjellgren Kaminsky Architects created Mirage to fulfill the needs of a beach community by providing a flexible facility that accommodates activities including weddings, dances, dining and live music. The Tote by Serie Architects is organized to accommodate private events, fine dining and a lounge in an exciting atmosphere. Architect Gisella Stromeyer's tensile fabric installations were studied to explore how the dynamics of performance can be translated into flexible interior design. The Wapping Project created by Shed 54 is a project that follows an installation strategy for adaptive reuse. This gentle renovation strategy influenced the adaptive reuse approach for the Red River Pump House. Together the following case studies informed the design strategies utilized in this practicum.



4.2 Mirage

Designers: Kjellgren Kaminsky Architects

Location: Falsterbo, Sweden

Year: 2009

Size: 13 000 sq ft

Mirage Dancehall, located within a nature reserve in Falsterbo, Sweden was built to replace an existing dancehall destroyed by fire in 2006.¹ A competition took place to design a new building, and the accepted proposal was a two-storey building designed by architecture firm Kjellgren Kaminsky Architects.² The dancehall is close to a beach in a small wood pine grove and has a rich history of acting as a meeting place for locals and tourists since the nineteen thirties.³ The 13 000 square foot facility houses a flexible program that contains two restaurants, a kitchen, a stage room and outdoor patio space.⁴ The project's programmatic activities and spatial arrangement provided a valuable case study for the banquet hall and restaurant facility I have designed in Winnipeg, Manitoba.

The program for Mirage Dancehall was based on four narratives that explain how a group would use the building. These stories include a wedding, a dining experience, a live music scenario and an evening disco. The first story, a wedding makes use of the upper floor restaurant and outdoor terrace as a venue for welcoming drinks.⁵ Dinner and dancing takes place later in the evening downstairs in the larger restaurant.⁶ The second scenario involves patrons visiting Mirage for dinner.⁷ A dance night is programmed for the third narrative, where patrons would gather in the stage room to enjoy live music.⁸ The fourth programmed scenario is that of the disco, where the stage room and both restaurants would be used for dance floors with world class DJs.⁹



Figure 4.1. *Mirage Dance Hall*, 2009. Designed by Kjellgren Kaminsky Architects. Falsterbo, Sweden. (Photograph by Calle Sanner)

1. KjellgrenKaminsky, "MIRAGE," KjellgrenKaminsky – Arkitekter, <http://www.kjellgrenkaminsky.se/projects/61-mirage.html> (accessed April 13, 2012).
2. *Ibid.*
3. *Ibid.*
4. Kjellgren Kaminsky Architecture, *Mirage Dancehall*, (Göteborg: Ekmansgatan 3, 2010), 85.
5. *Ibid.*, 139-143.
6. *Ibid.*, 147.
7. *Ibid.*, 149-151.
8. *Ibid.*, 161.
9. *Ibid.*, 171.

Visitors would sit and mingle in the entrance area and the top floor restaurant would be quieter, with tables to sit and relax or walk out onto the exterior terrace.¹⁰ From studying these narratives I learned that the event space in my own design needed to be flexible and suitable for multiple types of functions.

To accommodate these activities *Mirage* contains an entrance hall, stage room, two restaurants, an outdoor terrace and a kitchen.¹¹ Each restaurant can house 250 people and the building's total capacity is 1500 people.¹² The space provided for wedding receptions in the large restaurant or stage room could also serve other types of celebratory activities like graduations and anniversaries. The second floor restaurant is small and would serve well for private functions. Because of its long narrow shape and separation from the larger areas it would also be well suited to a refuge area where guests could sit or enjoy quieter conversation. Like in *Mirage*, my design for the Red River Pump House included both a restaurant and a banquet hall to accommodate different types of activities. A smaller pre-function area in my design can serve as a refuge area or a small reception space.

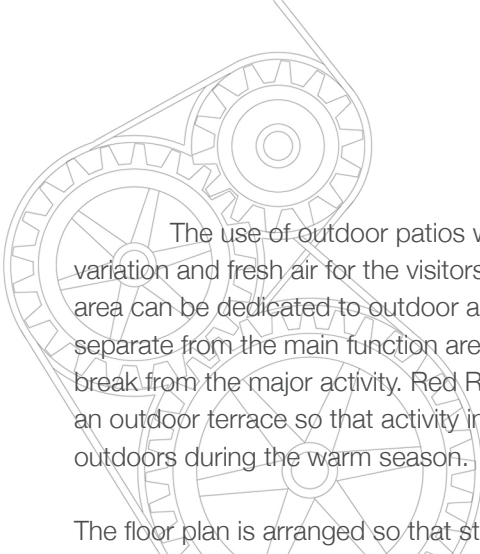
10. Kjellgren Kaminsky Architecture, *Mirage Dancehall*, (Göteborg: Ekmansgatan 3, 2010), 177.

11. KjellgrenKaminsky, "MIRAGE," KjellgrenKaminsky – Arkitekter, <http://www.kjellgrenkaminsky.se/projects/61-mirage.html> (accessed April 13, 2012).

12. Kjellgren Kaminsky Architecture, *Mirage Dancehall*, (Göteborg: Ekmansgatan 3, 2010), 85.

Figure 4.2. *Mirage Dance Hall*, 2009. Designed by Kjellgren Kaminsky Architects. Falsterbo, Sweden. (Photograph by Calle Sanner)





The use of outdoor patios within the design provide variation and fresh air for the visitors. In Winnipeg's climate less area can be dedicated to outdoor activity, however spaces separate from the main function area should be provided for a break from the major activity. Red River Pumphouse also includes an outdoor terrace so that activity in the banquet hall can extend outdoors during the warm season.

The floor plan is arranged so that staff functions are separated from those of the visiting public. The service areas are well placed so that employees can easily prepare and carry out food and drink to the patrons.¹³ They also have a separate entrance to make deliveries and their arrival to the venue easier.¹⁴ After studying the spatial arrangement of Mirage's interior I organized my own design to logically separate staff and visitor functions.

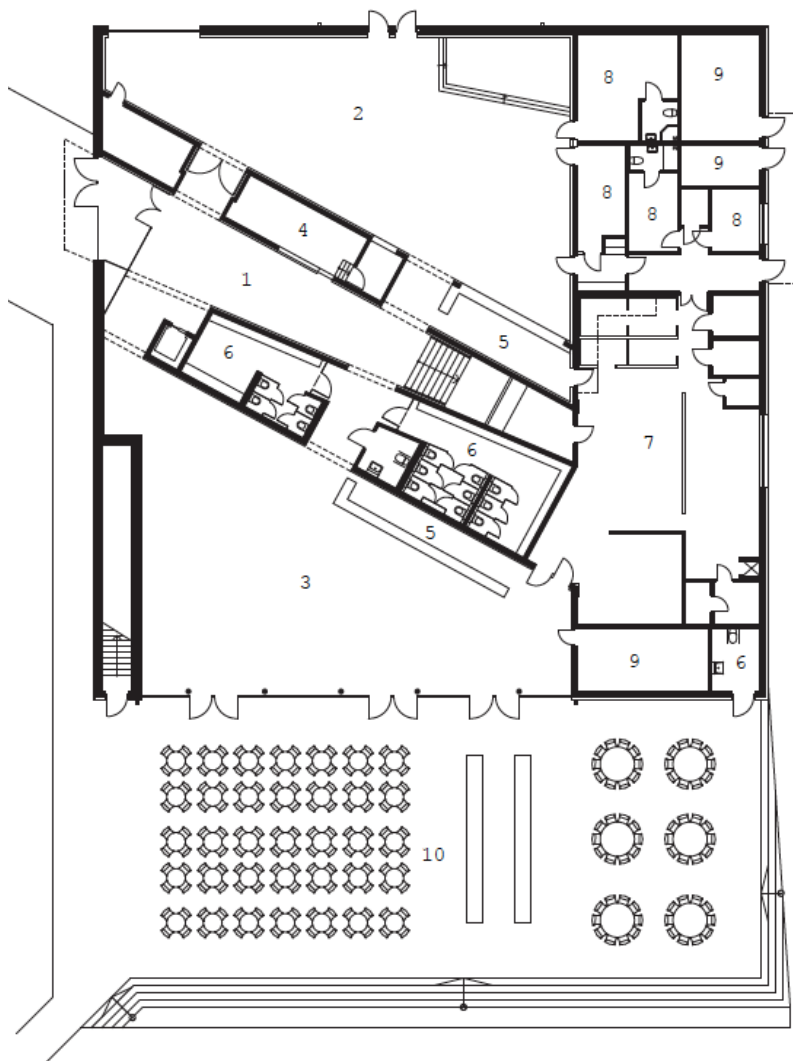
The program and types of spaces provided in Kjellgren Kaminsky Architect's *Mirage* are parallel to those in my design of an event space. The venue size is appropriate and its potential to break up the users into separate areas and serve independent events provides a good amount of flexibility. The service areas are arranged well to serve the same or separate functions throughout the building. *Mirage* displays a creative alternative to the organization of standard event venues, which provided an inspiring programmatic case study for my design.

13. Kjellgren Kaminsky Architecture, *Mirage Dancehall*, (Göteborg: Ekmansgatan 3, 2010), 115.

14. Ibid.

Figure 4.3. *Mirage Dance Hall*, 2009. Designed by Kjellgren Kaminsky Architects. Falsterbo, Sweden. (Photograph by Calle Sanner)

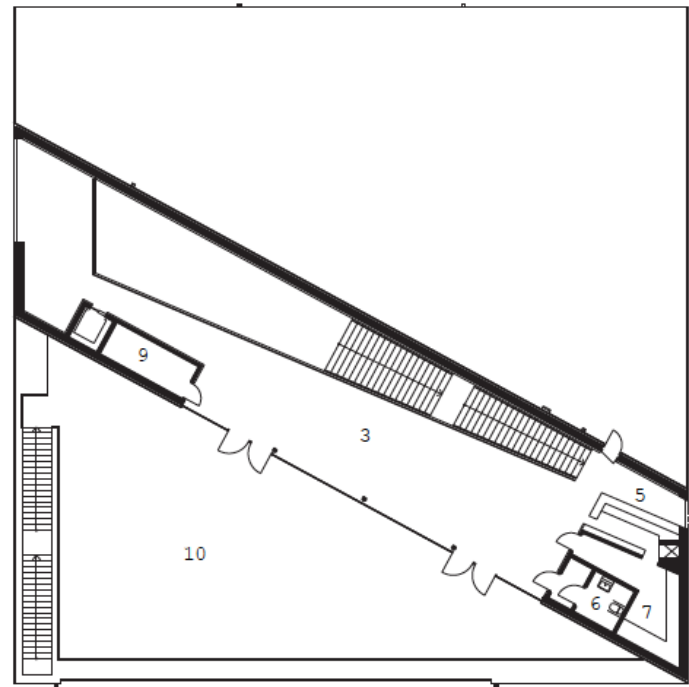




GROUND FLOOR

1. ENTRANCE
2. STAGE ROOM
3. RESTAURANT
4. WARDROBE
5. BAR
6. TOILET
7. KITCHEN
8. STAFF
9. INSTALLATIONS AND STORAGE
10. TERRACE

Figure 4.4. *Mirage Dance First Floor Plan*, 2009. Falsterbo, Sweden. Designed by Kjellgren Kaminsky Architects. (Image by Kjellgren Kaminsky Architects)



PLAN 1

1. ENTRANCE
2. STAGE ROOM
3. RESTAURANT
4. WARDROBE
5. BAR
6. TOILET
7. KITCHEN
8. STAFF
9. INSTALLATIONS AND STORAGE
10. TERRACE

Figure 4.5. *Mirage Dance Second Floor Plan*, 2009. Falsterbo, Sweden. Designed by Kjellgren Kaminsky Architects. (Image by Kjellgren Kaminsky Architects)

Figure 4.5. *Mirage Dance Second Floor Plan*, 2009. Falsterbo, Sweden. Designed by Kjellgren Kaminsky Architects. (Image by Kjellgren Kaminsky Architects)

4.3 The Tote

Designers: Serie Architects

Location: Mumbai, India

Year: 2009

Size: 26 900 sqft

Serie Architects designed The Tote, a 26 900 square foot banquet facility within the structure of existing buildings on the Mumbai Racecourse campus.¹⁵ The renovation is meant to repurpose currently unused racetrack buildings for celebrations and social gatherings, events important in Indian culture.¹⁶ The facility houses two banquet rooms, two restaurant areas, a lounge bar as well as outdoor terraces connected to the dining areas.¹⁷ The new interior forms are abstracted from trees found on site and create an exciting space for secular celebration.¹⁸

The programmatic features and spatial organization of the Tote were studied to help formulate a program for the Red River Pump House. Key areas contained within The Tote include two banquet halls with an outdoor patio, two indoor fine dining areas with an outdoor extension, pre function waiting space, reception and a lounge bar.¹⁹ An open court on the south side of the building leads to the main entrance corridor located opposite the reception desk and waiting area.²⁰ It was operationally appropriate to locate reception close to the pre function areas, however the corridor entrance to reach the desk seems too long. Across from this reception area are the washrooms for the entire facility excluding the lounge bar in the attached structure.²¹ Locating the washrooms centrally and close to the entrance is equally convenient for all functions, however it is a long span of distance for visitors to travel from the banquet and restaurant areas. West of the reception area are pre function nodes with benches for waiting or relief from the



Figure 4.6. *The Tote*, 2009. Mumbai, India. Designed by Serie Architects. (Photograph by Fran Petit)

15. Christopher C.M. Lee and Kapil Gupta, *Working in Series* (London: AA Publications, 2010), 16.

16. Jagan Shah, "The Tote, Mumbai," *Domus*, no. 931 (December 2009): 74.

17. Christopher C.M. Lee and Kapil Gupta, *Working in Series* (London: AA Publications, 2010), 30-31.

18. *Ibid.*, 16.

19. *Ibid.*, 16.

20. *Ibid.*, 30.

21. *Ibid.*

Opposite: Figure 4.7. *The Tote*, 2009. Mumbai, India. Designed by Serie Architects. (Image by Serie Architects)



banquet hall.²² The inclusion of these areas provides a variance in noise and atmosphere for visitors to the facility.

South of the pre function areas are two banquet rooms with stages on opposite ends that can combine to become one room.²³ This flexibility would prove useful, as events can vary in size. South of the banquet space is a large outdoor banquet area and a kitchen.²⁴ The opportunity to extend festivities outdoors would enhance the user experience in my own design and take advantage of Winnipeg's warm summer months. However, as concluded from studying *Mirage* as a precedent, less of the building footprint should be dedicated to this in my design because Winnipeg's warm season is much shorter. East of the banquet is a small green room with a private restroom.²⁵ This room would be ideal for the use of a bride during a wedding or a performer, and was a valuable inclusion in my own program.

East of reception is a fine dining restaurant run by the de Gutibus hotel chain that serves food by the best chefs in India.²⁶ Casual group seating is separated from traditional seating by a partition.²⁷ A mixture of restaurant seating types were applied in my own design to accommodate the needs of various groups of patrons. Also, the further division of space allows for flexibility in providing facilities for different sizes of public and private events. The spacious nature of this fine dining facility was used in my design of the Red River Pump House to convey a sense of luxury.

22. Christopher C.M. Lee and Kapil Gupta, *Working in Series* (London: AA Publications, 2010), 16.

23. *Ibid.*, 30.

24. *Ibid.*

25. *Ibid.*

26. Jagan Shah, "The Tote, Mumbai," *Domus*, no. 931 (December 2009): 66.

27. Christopher C.M. Lee and Kapil Gupta, *Working in Series* (London: AA Publications, 2010), 30.

A show kitchen is located east of the fine dining seating with a bulk utility kitchen behind. Auxiliary areas including offices, staff restrooms and a service yard are located in the northeast corner of the building.²⁸ A long service corridor stretches along the entire north façade to allow staff to move throughout the building without disrupting user activity.²⁹ Locating the service areas adjacent to one another is logical, however the long corridor may be too far for staff to efficiently move from service sectors to the banquet hall. It also is situated along the north façade, limiting the potential for views from some key areas. In concept, placing all service areas longitudinally so that they are accessible to public function space is efficient planning. This idea was applied to the Red River Pump House as all staff areas have been arranged in a linear fashion north of public area for maximum efficiency.

A lounge bar is programmed in a structure attached to the banquet and restaurant facility. Areas within this building include the lounge bar itself as well as wine storage and a mezzanine level that overlooks the bar.³⁰ The dark evening atmosphere contrasts the open airy spaces for dining and banquet. A lounge bar creates a differing condition from a more open restaurant space, providing a condition suitable for intimate or later evening functions. Because of this study, a lounge bar with similar atmosphere was included in the program for Red River Pump House.

The Tote's creative application of restaurant and banquet hall programming to the renovation of a historical structure provided a valuable precedent for the Red River Pump House. The linear separation of staff and visitor areas provides logical functionality. The variety of spaces provided for visitors to use for events creates nodes of varying milieu, to suit different celebrations and conditions. Many of these spatial organization strategies were applied in my own banquet hall and restaurant design.

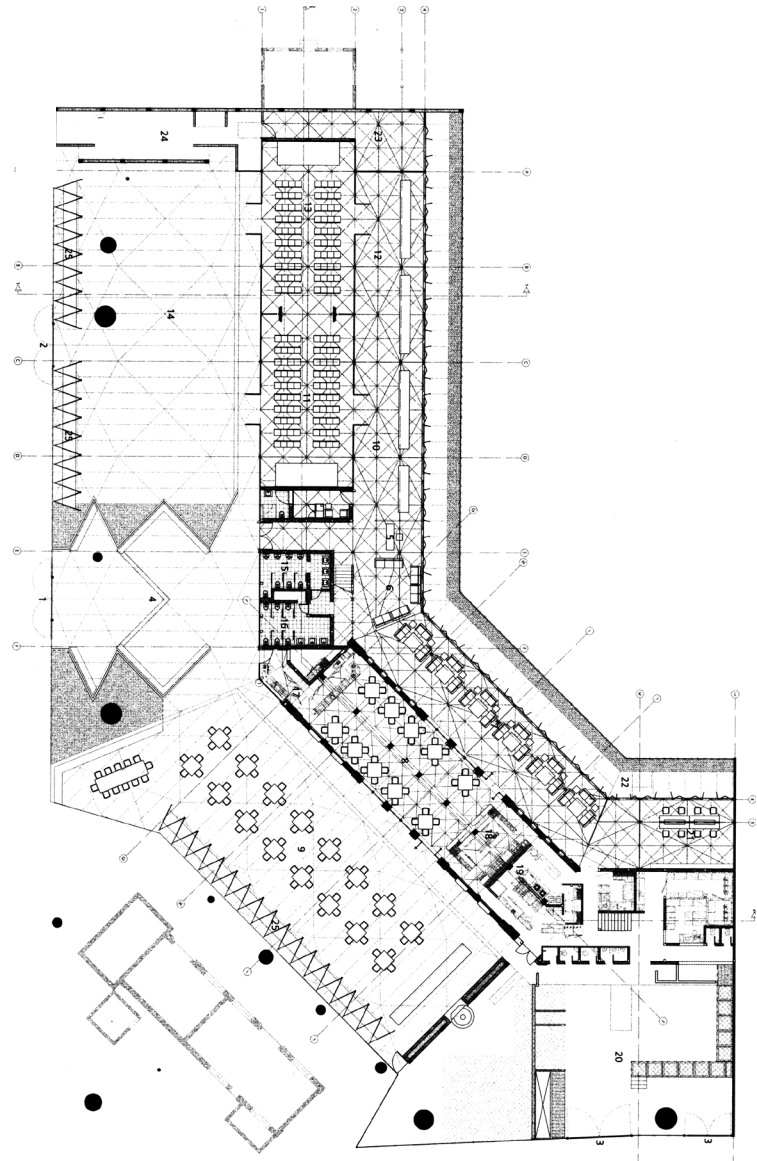


Figure 4.8. *The Tote First Floor Plan*, 2009. Mumbai, India. Designed by Serie Architects. (Image by Serie Architects)

28. Christopher C.M. Lee and Kapil Gupta, *Working in Series* (London: AA Publications, 2010), 30.

29. *Ibid.*

30. *Ibid.*, 31-38.



4.4 Gisella Stromeier

Gisella Stromeier is a New York based architect who creates fabric forms to delineate interior space and create atmosphere. She takes her inspiration from her family's tent making background and her dance training.³¹ It was from architecture that she learnt to “perceive and define spaces” and to turn her ideas into forms, however it was dance that taught her to “sense space as movement”.³² The movement, fluidity and tension in Stromeier's work is a reflection of dance. Fabric allows for sensuous moving forms in rectilinear environments. Stromeier's work transforms existing space using material and colour into wondrous experiences that affect the human spirit. Architecture by nature is linear and rigid but the body is flexible and fluid, so her choice of materiality is apt to mirroring a dancer's gesture and position.



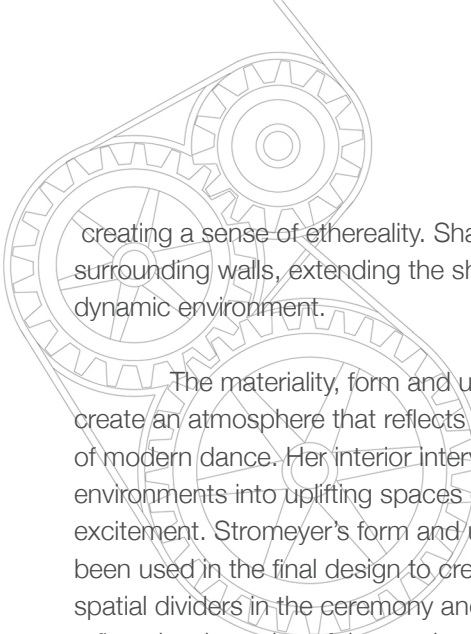
In dance it is not just the direct form the body takes that is important but its ability to touch the intangible sphere around it. The gesture a dance makes does not end at their fingertips but extends past their form into the environment. The manner in which Stromeier's forms are extended and stretched portrays this energy. The forms do not simply end when with the material but past it, engaging users of the space to move around and through them. Light and shadow interplay in her work further reflects the excitement of dance performance. Light shines through the fabric

Top left: Figure 4.9. *Residential Corridor and Bedroom*, New York City, NY. Designed by Gisella Stromeier. (Photo by Michael Moran)

Bottom left: Figure 4.10. *Residential Loft*, New York City, NY. Designed by Gisella Stromeier. (Photo by Alexandra Spadea)

31. Gisella Stromeier Design, “About,” Gisella Stromeier Design, <http://stromeyerdesign.com/about.html> (accessed September 10, 2012).

32. *Ibid.*



creating a sense of ethereality. Shadows of the forms reach the surrounding walls, extending the shape's impact and adding to the dynamic environment.

The materiality, form and use of light in Stromeier's works create an atmosphere that reflects the uplifting visceral motions of modern dance. Her interior interventions transform existing environments into uplifting spaces of dynamic movement and excitement. Stromeier's form and use of materiality and light has been used in the final design to create dynamic backdrops and spatial dividers in the ceremony and banquet hall. These forms reflect the dynamics of the moving body, adding theatricality and excitement to the setting for special events.



Above: Figure 4.11. *Elie Tahari Showroom*, New York City, NY. Designed by Gisella Stromeier. (Photo by Michael Moran)

Right: Figure 4.12. *Elie Tahari Showroom*, New York City, NY. Designed by Gisella Stromeier. (Photo by Michael Moran)





Figure 4.13. *Veeder Office*, New York City, NY. Designed by Gisella Stromeyer. (Photo by Michael Moran)



Figure 4.14. *MS Group Tulsa*, Oklahoma. Designed by Gisella Stromeyer. (Photo by Michael Moran)

4.5 The Wapping Project

Designer: Shed 54

Location: London, England

Year: 2000

The Wapping Project is an art gallery and restaurant located in East London. Originally a hydraulic power station, the conversion of this historical structure incorporated the original equipment and building's rustic character to create a unique interior. New functionality was inserted gently, causing little disturbance to the historical interior.³³ This strategy of placing a series of related elements within the context of an existing interior follows design theorists Graeme Brooker and Sally Stone's remodeling strategy called "installation".³⁴ Installation aims to increase awareness of the existing structure while implementing few physical modifications to the building.³⁵

Movable furniture with a sleek modernist aesthetic was placed among the industrial revolution era equipment, contrasting new with old. A simple millwork piece of dark wood was installed to function as a bar. It blends in with its surroundings, letting the original elements of the interior make a larger statement in space. Food preparation and cooking areas are separated from dining areas with small aluminum dividers.

Top right: Figure 4.15. The Wapping Project Interior. London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg)

Bottom right: Figure 4.16. The Wapping Project Interior. London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg)

33. Graeme Brooker and Sally Stone, *Rereadings* (London: RIBA Enterprises, 2004), 49.

34. *Ibid.*, 127.

35. *Ibid.*





The Wapping Project provides a strong example of making few, well considered alterations to an existing industrial era building to revive it for new use. It displays how the character and patina from the original building and equipment can create an exciting and energetic atmosphere. The project exemplifies how gentle interventions can create new use without disturbing the spirit of the building's past.

Interior interventions in this project allow the original structure to maintain its strong voice. Although it was important to maintain the character of the equipment and interior, the intervention's muted character is drowned by the historical elements. As my design stems from a study of "Landscape Dancing" it is in conversation with the existing but still asserts its own strong voice. It creates new interest in the pumping station interior while inscribing its own character in space that is a direct response to the current building.



Left: Figure 4.17. *The Wapping Project Interior*. London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg).
Right: Figure 4.18. *The Wapping Project Interior*. View of bar and food preparation area. London, England. Designed by Shed 54. (Photo courtesy of Centre Venture, Winnipeg)



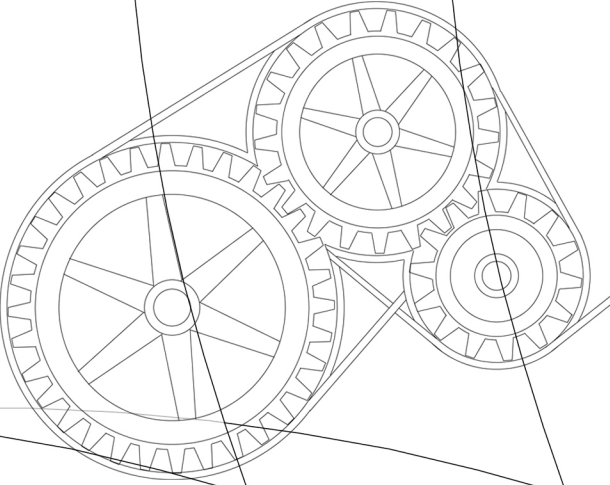
4.6 Summary

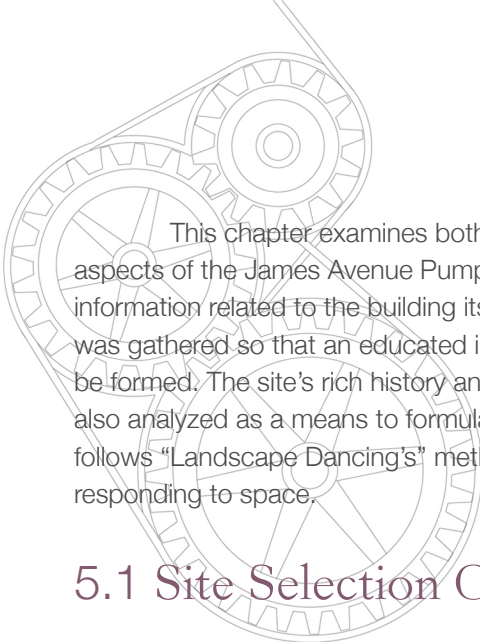
Both *Mirage* and *The Tote* were chosen for their unique programmatic take on banquet and ceremony venues. Their spatial organization and program was directly applied to the planning and execution of the Red River Pump House. In each project fine dining is combined with event space to provide flexible and unique interiors for either celebration or a night out. *Mirage* and *The Tote* alike make use of one kitchen to serve various areas where dining would take place. Both designs make use of their natural settings by allowing some functions to extend outdoors. *The Tote* serves pre-function needs by providing soft seating outside of the major event and dining areas. A linear arrangement of the auxiliary spaces in *The Tote* allows service staff to easily access public areas of the building. Each of these programmatic features contributes to the layout of the Red River Pump House.

Gisella Stromeyer's work and the *Wapping Project* were explored in this chapter as design precedents. Stromeyer's tensile fabric forms create theatrical space through tension, materiality and light. This study of her projects is reflected in the stage backdrops and spatial dividers within the banquet hall of Red River Pump House to provide the space with customizable performative forms. The *Wapping Project's* installation interior renovation study makes subtle careful interventions within a historical structure to breathe new life into an existing environment. This strategy was applied to the design of Red River Pump House, as it applies the intuitive reading and response concept found in "Landscape Dancing" to interior design.



Chapter 5 Site and Building Analysis

- 5.1 Site Selection Criteria
 - 5.2 Site and Building History
 - 5.3 Spiritual Analysis
 - 5.4 Site Analysis
 - 5.5 Building Analysis
 - 5.6 Summary
- 



This chapter examines both the technical and intangible aspects of the James Avenue Pumping Station site. Technical information related to the building itself and its surrounding areas was gathered so that an educated interior design solution could be formed. The site's rich history and spiritual implications are also analyzed as a means to formulate a design response that follows "Landscape Dancing's" method of carefully reading and responding to space.

5.1 Site Selection Criteria

The James Avenue High Pressure Pumping station was chosen as a site for the proposed secular event centre based on the following criteria:

- 1 – Site should be a heritage building with embodied historical character. The intervention based on "Landscape Dancing" should respond to and add to the building's inherent character.
- 2 – Site should be located near natural surroundings if possible. Outdoor extension of the programmatic activities would be favourable.
- 3 – Site should have enough open space that a large banquet hall is feasible within the interior.
- 4 – Site should be located within an arts and entertainment district so restaurant can have business when a private function isn't occurring. This will also allow it to make a physical connection between its dance-based design the surrounding performance community.

Figure 5.1. *James Avenue High Pressure Pumping Station*, August 2012. Winnipeg, MB. (Photograph by author)

5.2 Site and Building History

Registered to the City of Winnipeg as a Grade II historical building, the James Avenue High Pressure Pumping station has historical significance in its contribution to the development of Winnipeg as a major city centre. At the turn of the 20th century fire threatened Winnipeg's downtown building and water was taken from the Assiniboine to fight the flames.¹ Because the contaminated water mixed with the city's drinking water supply, typhoid fever broke out in Winnipeg.² The city's downtown was in a rapid period of growth and was in need of infrastructure to protect its buildings from the threat of fire.

By 1905 the city decided to build a high-pressure fire suppression system to protect the large and costly buildings in the downtown area. Engineer Henry Ruttan was tasked with the



1. Historical Buildings Committee, *109 James Avenue High Pressure Pumping Station* (Winnipeg, MB, 1982).

2. *Ibid.*

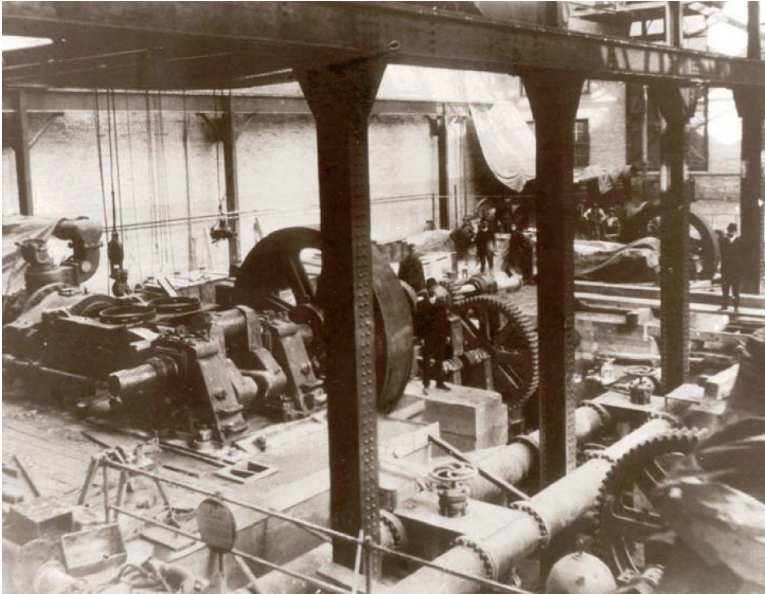


Figure 5.2. *Pumping Station Interior Under Construction*, ca. 1906. Winnipeg, MB. (Photograph property of The City of Winnipeg)

design of such a system.³ A site along the red river was chosen for the powerhouse portion of the design, which still stands today as the James Avenue High Pressure Pumping Station. Ruttan sourced generating and pumping equipment from W. Jacks and Company of Glasgow for the design.⁴ Successful in its suppression goal, no fire past 1911 progressed past the building where it began.⁵

The pumping station continued to operate until 1986, and plans to convert it into a museum in the 1980s and 1990s fell through.⁶ It was sold to Peter Ginakes and Bob Harris in 2001, and bought back by the city shortly after in 2004.⁷ One of the engines had been removed and sent to a museum in Austin and another pump is missing.⁸ Development company Centre Venture now owns the building and a proposal was made to convert it into office and restaurant space, however currently costs prove prohibitive to



Figure 5.3. *Pumping Station West Façade*, August 2012. Winnipeg, MB. (Photograph by author)

redevelopment.

5.3 Spiritual Analysis

Because the project wishes to evoke heightened emotion in space through design, it is essential to discuss the intangible layers of the site that relate to the human spirit. As in “Landscape

3. Christian Cassidy, “Pumping station still feeling the pressure,” *Winnipeg Free Press*, July 22, 2012.

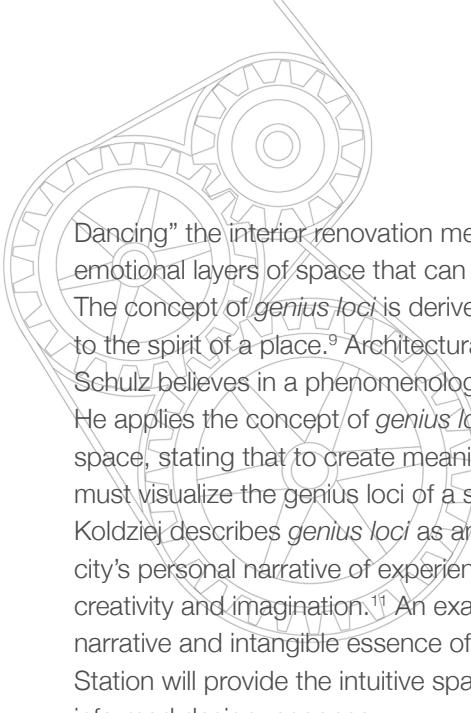
4. Historical Buildings Committee, *109 James Avenue High Pressure Pumping Station* (Winnipeg, MB, 1982).

5. *Ibid.*

6. Christian Cassidy, “Pumping station still feeling the pressure,” *Winnipeg Free Press*, July 22, 2012.

7. *Ibid.*

8. *Ibid.*



Dancing” the interior renovation means to respond to the existing emotional layers of space that can be read after sensing them. The concept of *genius loci* is derived from Roman myth and refers to the spirit of a place.⁹ Architectural theorist Christian Norberg-Schulz believes in a phenomenological approach to architecture. He applies the concept of *genius loci* to generating physical space, stating that to create meaningful environments, architecture must visualize the *genius loci* of a site.¹⁰ Urban theorist Adam Koldziej describes *genius loci* as an emotional expression of a city’s personal narrative of experience and drama that can spark creativity and imagination.¹¹ An examination of the embodied narrative and intangible essence of the James Avenue Pumping Station will provide the intuitive spatial reading needed to create an informed design response.

A meeting place for hundreds of years, where the Red River meets the Assiniboine has been important to the development of Winnipeg before it was even established as a city. Water from this river flows past the site towards its meeting place with the Assiniboine. This flow of water was important to the aboriginal traders that used the forks long before the Europeans continued to use this waterway for trade and development. This body of water can be viewed from the site’s East façade and provides the environment with the context of how the city came to be long ago.

The rush of water from the Red also played a significant role in the original purpose of the building itself. The pumping station drew water from the river and generated enough pressure that it could be used to combat threatening fires. The energy of the water can be felt through the building and potentially used to create a space full of this excitement.

Machinery and workers from the mechanical revolution originally filled the station with a sense of progress and power. The pumping station played a significant role in the development of Winnipeg as the machinery within it could prevent from what was being built from destruction. The grand wheels and turbines of steel remind the viewer of the beauty of Victorian machines. These instruments of progress provide the site with a strong voice that can work in communication with the design intervention.

Just outside the pumping station’s doors stood Victoria Park in the early twentieth century. It was at this small formal park that strikers gathered during the 1919 Winnipeg General Strike, a significant event in the history of labour rights in Canada.¹² The Winnipeg General Strike took place because Canadians returning from World War One were unhappy with their low wages and high cost of living.¹³ Shortly after the strike the city closed Victoria Park and built a steam plant on the site to prevent any further “civil disobedience” in the city of Winnipeg.¹⁴ The unrest that took place just outside the pumping station’s doors provides the environment with a strong spiritual energy that can be built upon to create excitement in the space.

9. Adam Koldziej, “Genius Loci: The Need for Urban Scenography,” in *Our Topas: cities and the role of design*, (Cambridge, Ontario: Riverside Architectural Press, 2006), 67.

10. Christian Norberg-Schulz, *Genius Loci: Towards a phenomenology of architecture* (New York: Rizzoli, 1980), 5.

11. Adam Koldziej, “Genius Loci: The Need for Urban Scenography,” in *Our Topas: cities and the role of design*, (Cambridge, Ontario: Riverside Architectural Press, 2006), 67.

12. Historical Buildings Committee, *109 James Avenue High Pressure Pumping Station* (Winnipeg, MB, 1982).

13. CBC, “The Winnipeg General Strike,” CBC learning. <http://www.cbc.ca/history/EPISCONTENTSE1EP12CH3PA2LE.html> (accessed August 20, 2012).

14. Historical Buildings Committee, *109 James Avenue High Pressure Pumping Station* (Winnipeg, MB, 1982).

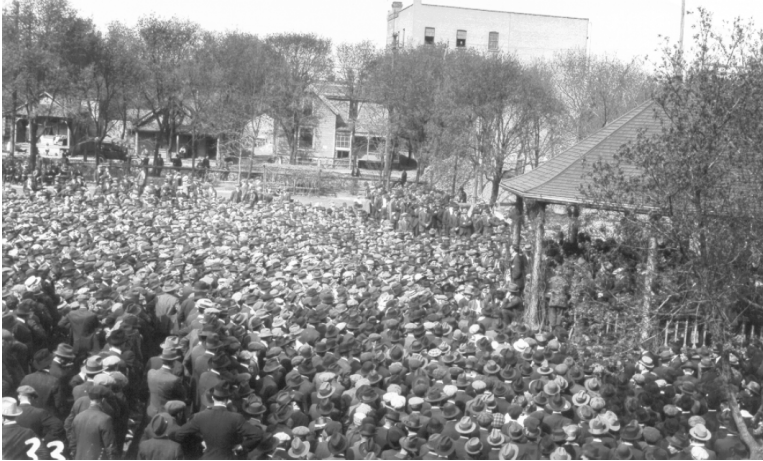


Figure 5.4. *Winnipeg General Strike Gathering in Victoria Park, May 1982.* Winnipeg, MB. (Photograph from the Provincial Archives of Manitoba, Foote Collection #1684 [N2750])

To the west of the site is the theatre and entertainment district. The Burton Cummings theatre and the Pantages Playhouse once housed world renowned vaudeville and theatre acts from the early twentieth century. The Royal Winnipeg Ballet, the Winnipeg Symphony Orchestra and the Manitoba Opera have performed regularly at the Centennial Concert Hall since its construction. The Manitoba Theatre Centre and MTC Warehouse are home to Winnipeg's premiere theatre company. The School of Contemporary Dancers and Winnipeg's Contemporary Dancers rehearse and perform dance just across Main Street. Over one hundred years of theatre performance in the area leaves visceral traces upon it. Emotional performances, inspiring drama and visually stunning works have been created and staged so close to the building site that they leave heartfelt traces for the design to respond to.

5.4 Site Analysis

5.4.1 Site Description

The James Avenue site is positioned between an urban and natural environment. Its southeast front façade faces the Red River and Stephen Juba Park across Waterfront Drive and its back is situated within the theatre district. To either side are recently constructed large multi-level condominium developments. Across Waterfront from the site a boutique hotel project is currently under construction that will also house a restaurant and coffee shop. The immediate surrounding area contains many mixed-use historical buildings with commercial tenants that use the spaces for offices, restaurants and bars. West of the site is the theatre district that includes the Manitoba Theatre Company, Pantages Playhouse Theatre and the Centennial Concert Hall. Just South of the site is The Forks, a tourist and recreation centre that contains an outdoor stage, hotel, children's museum, children's theatre, market and restaurants.

The building itself is not listed in the City of Winnipeg's zoning information database but its surrounding block is zoned as D – Downtown Living Sector. The city designates this sector to enhance the downtown residential areas through dwellings, parks, recreation opportunities, commercial amenities and educational facilities.¹⁵ The proposed banquet hall, restaurant and bar will enhance the Downtown Living Sector by providing recreation and commercial space that supports the community.

15. City of Winnipeg, "Zoning Information," City of Winnipeg, <http://cms00asa1.winnipeg.ca/ZoningInfo.jsp?rsn=152914&js=y> (accessed September 17, 2012).



Figure 5.5. *Site Analysis Map*, September 2012. Winnipeg, MB. (Image by the author)

The site's best views are from its Waterfront façade. It faces the Red River as well as Stephen Juba Park. The boutique hotel that is under construction will soon obstruct some of the river view in the northeast but not all sightlines will be blocked. Across the river to the southeast the Canadian Human Rights Museum that is currently under construction can be seen. Also across Waterfront Drive along the Red River is Stephen Juba Park, a small public park that winds between the street and river. The building's northwest side faces Amy Street and has views of adjacent parking lots and historical buildings. The James avenue glazing has views of the condominium building across the street, a parking lot and some historical buildings.



Figure 5.6. View East towards the Canadian Museum for Human Rights, August 2012. Winnipeg, MB. (Image by the author)

Existing pedestrian sidewalks are located along the Waterfront and James Avenue sides of the building. A pedestrian path that stretches from Higgens Avenue to the Forks, winding through Stephen Juba Park can be found along the riverside of Waterfront Drive. Within a block of the site two bus stops can be found for 9 express bus routes and one downtown bus route. Within two blocks of the site a bus stop on Main Street connects to 16 express bus routes and 9 downtown routes. Buses taken to the forks can connect with Winnipeg's new rapid transit system. Many paid parking lots can be found close to the site, including a large one directly across the Waterfront Drive as well as metered street parking that is currently free of charge on weekends and after 5:30pm on weekdays. The building's central location works in tandem with close by parking, public transit routes and pedestrian corridors providing easy transportation to and from the venue.



Figure 5.7. View South showing pedestrian paths and Stephen Juba Park, August 2012. Winnipeg, MB. (Image by the author)



Figure 5.8. *Transportation Analysis Map*, September 2012. Winnipeg, MB. (Image by the author)

5.4.2 Surrounding Impacts

As stated in Section 1.4.3, the site's surrounding context of Waterfront Drive is under rapid re-development. Recent construction in the area includes various multi-story residential projects to the North and South of the site, a boutique hotel across the street and many new restaurants and coffee shops. These initiatives support the existing arts, culture and business in the area and encourage visitors to populate the area after regular working hours. The Canadian Museum for Human Rights is a short walk away from the site, which will continue to increase development and tourism in the area.

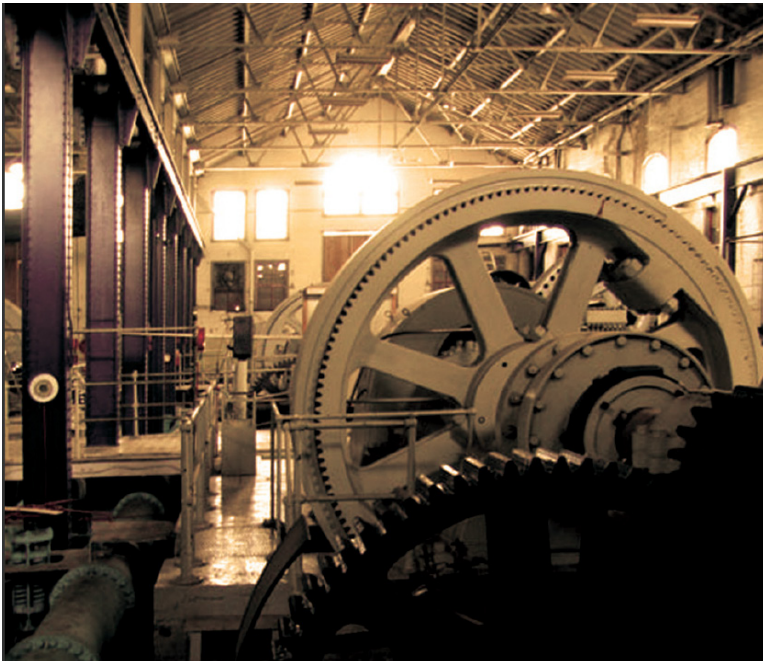


Figure 5.9. *James Avenue Pumping Station Interior*, May 2009. Winnipeg, MB. (Image by Number 10 Architectural Group)

5.4.3 Site Opportunities and Constraints

The site's location provides beautiful views across the river to the East. It is situated the midst of rapid urban renewal, proving that the area will only increase in significance as time carries on. Transportation to and from the site is easy due to its central location and vicinity to pedestrian corridors, bus routes and car parks. Its unique history and character provide interesting elements for the designer to react to and engage with.

A boutique hotel is under construction directly across Waterfront on the riverside. Although development in the area is generally positive it will block some of the site's views of the river. The view to the West is currently of a series of parking lots, which is not very visually attractive. Although progress is being made, the perception of the Winnipeg's downtown as unsafe after dark is still prevalent which may hinder some patrons from visiting.

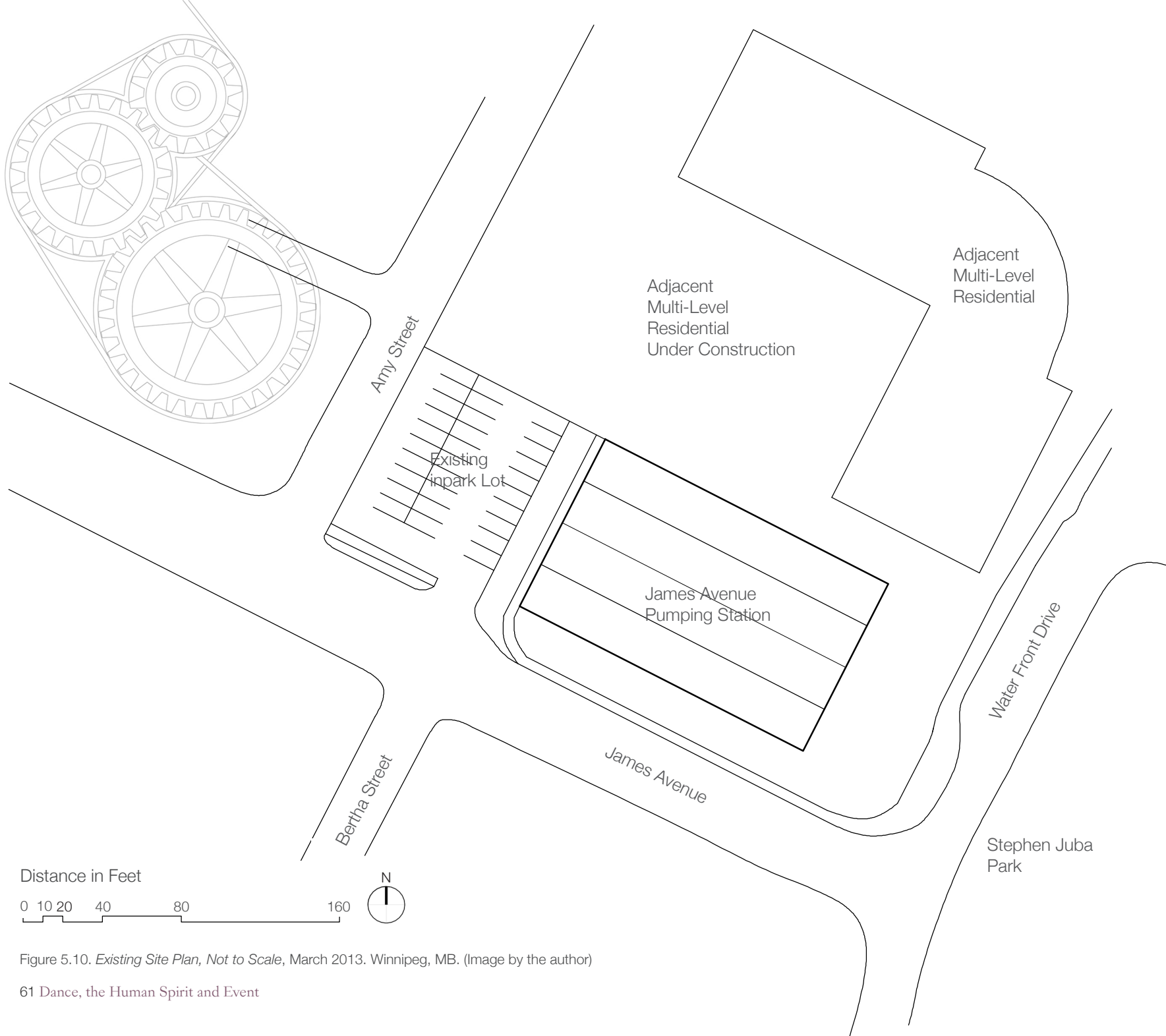
5.5 Building Analysis

5.5.1 Building Description

The building has been vacant for approximately 25 years and because of its previous industrial use its amenities including mechanical, electrical and plumbing will need to be revised. It is constructed using 17-inch thick walls of solid buff-coloured brick.¹⁶ The structure is separated into two gabled bays, with steel trusses spanning the interior. Because of the brick construction and steel trusses there are few interior columns and divisions. The engine floor that currently houses the pumping equipment that has bases several feet below street level.¹⁷

16. Historical Buildings Committee, 109 James Avenue High Pressure Pumping Station (Winnipeg, MB, 1982).

17. *Ibid.*



Distance in Feet

0 10 20 40 80 160



Figure 5.10. Existing Site Plan, Not to Scale, March 2013. Winnipeg, MB. (Image by the author)

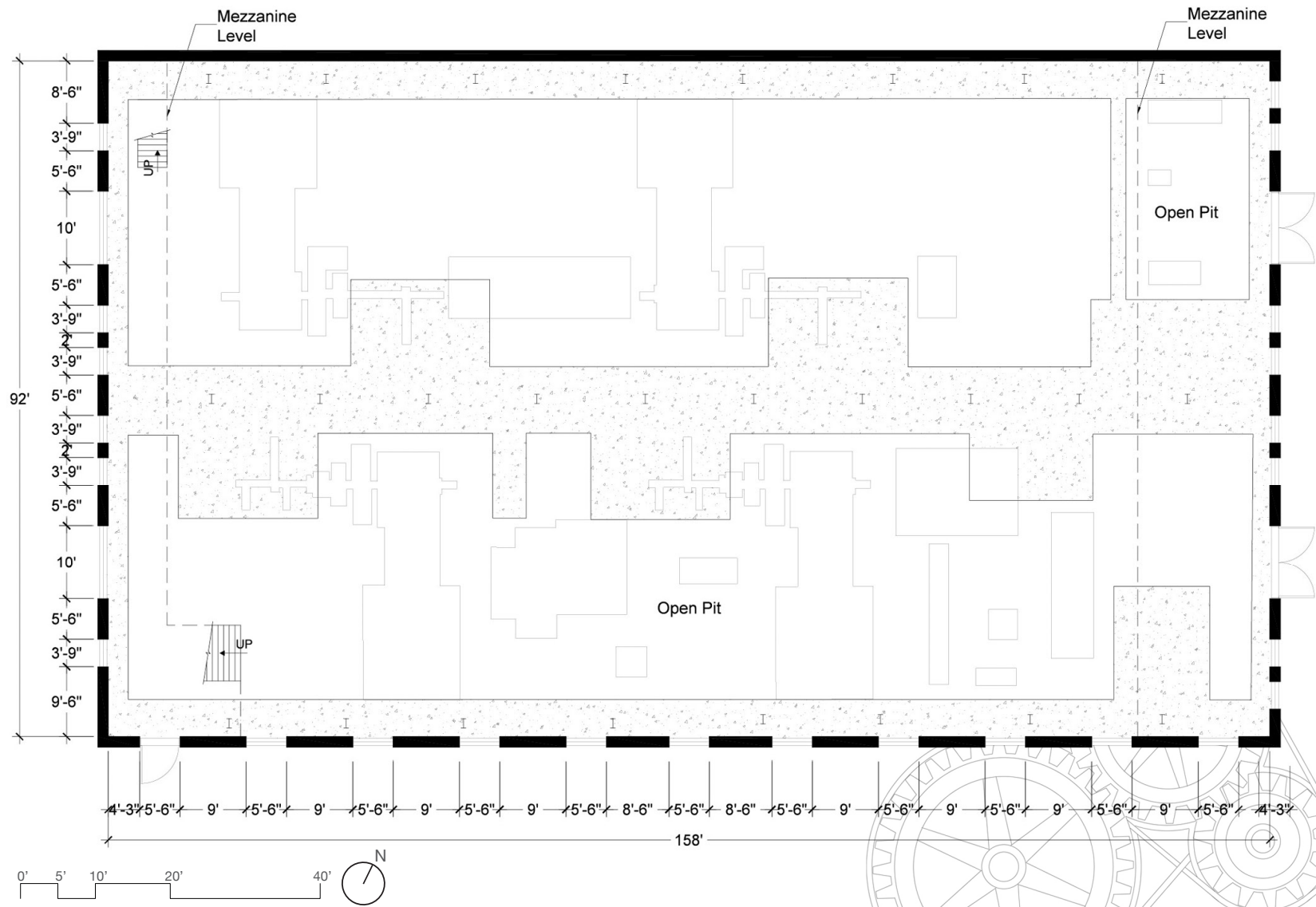


Figure 5.11. As-built First Floor Plan, not to scale, October 2012. Winnipeg, MB. (Image by the author)

The interior measures 158' by 92', and has a total area of approximately 16 000 square feet. Total property area reaches 34, 800 square feet. Currently the property includes a gravel area south-east of the front façade across from Waterfront Drive and a parking lot at the back along the north-west façade with 26 stalls.

The building currently has two entrance doors along Waterfront Drive, and one smaller door along James Avenue. Currently all other entrances to the building and some windows are boarded, however there is potential to include additional entrances and exits along the Amy Street façade as the windows are of a suitable height and width. The building's façade faces southeast and its large windows are designed to maximize daylight penetration. The same window patterning is repeated along the northwest exterior wall, and the southwest wall also contains large window openings in a rhythmic pattern.



Figure 5.12. *South Façade displaying window patterning*, August 2012. Winnipeg, MB. (Image by the author)

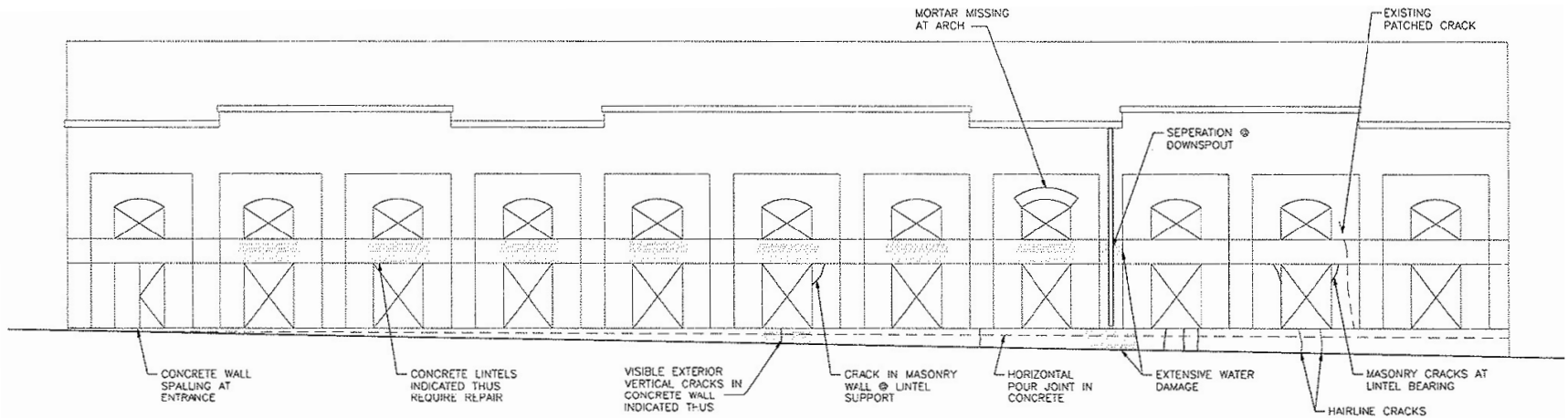


Figure 5.13. *South Façade displaying window patterning*, May 2009. Winnipeg, MB. (Image by Wolfram Engineering)

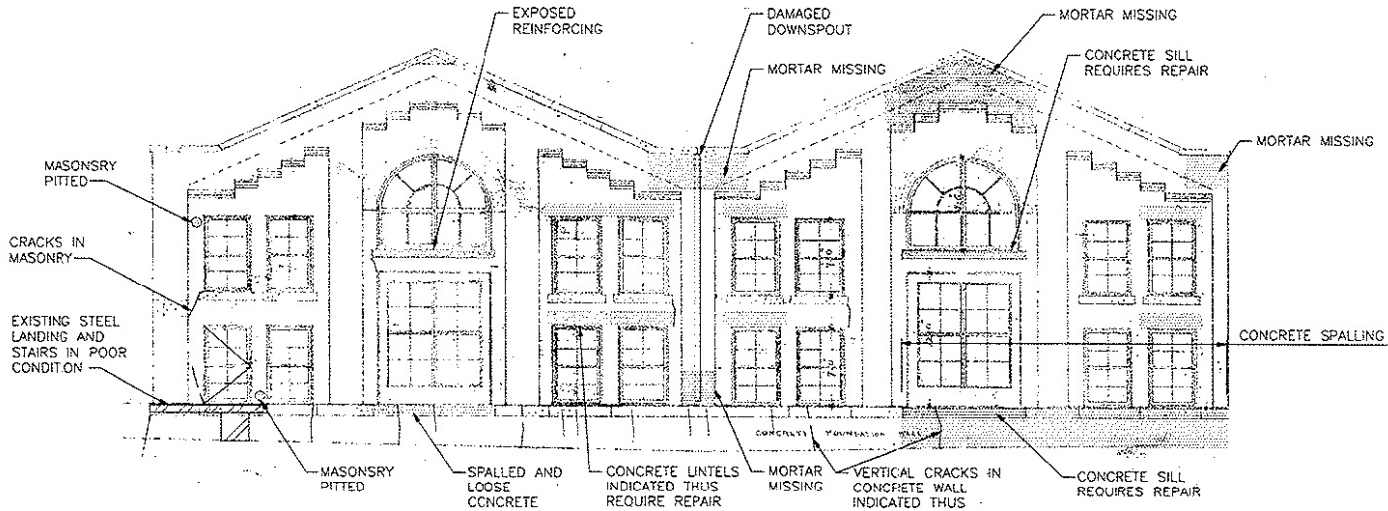


Figure 5.14. *East Façade displaying window patterning*, May 2009. Winnipeg, MB. (Image by Wolfram Engineering)

Although the building was designed for industrial purposes it is appealing aesthetically. Its rhythmic window placement and symmetrical design reveal an attention to architectural detailing. Its brick and steel materiality suggest power and importance, while its sandblasted colouring, natural lighting and double peaked roof communicate an uplifting and energetic aesthetic.

5.5.2 Light and Shadow Studies

The following images depict the manner in which natural light and shadow enter the building at different times of the year. Important to the building is its fenestration, which provides dramatic and ample natural light into the interior. The southeast portion of the interior is afforded the most natural light as long linear lighting patterns extend from the east façade towards the back of the building. This amount of natural light in combination with the building's trusses allows this portion of the structure

to reflect the feeling of high release in Ballard's "Landscape Dancing" work. Elongated light and shadow patterns also reflect the building's long linearity lending itself to enhance the sense of procession that will take place at events held in the space.

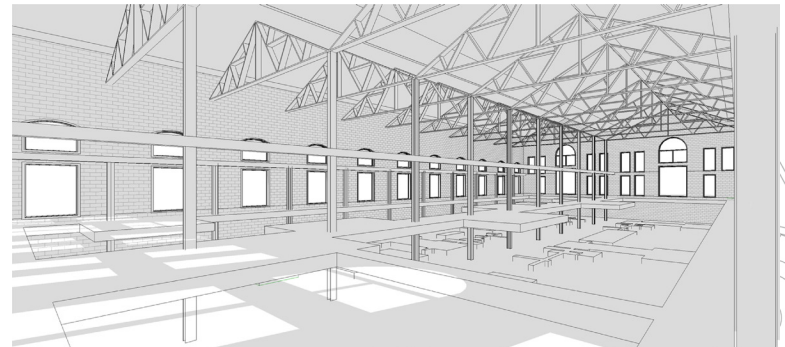


Figure 5.15. *Interior on June 21, the summer solstice at 10AM*, March 2013. Winnipeg, MB. (Image by Author)



Figure 5.16. Interior on June 21, the summer solstice at 4PM, March 2013. Winnipeg, MB. (Image by Author)

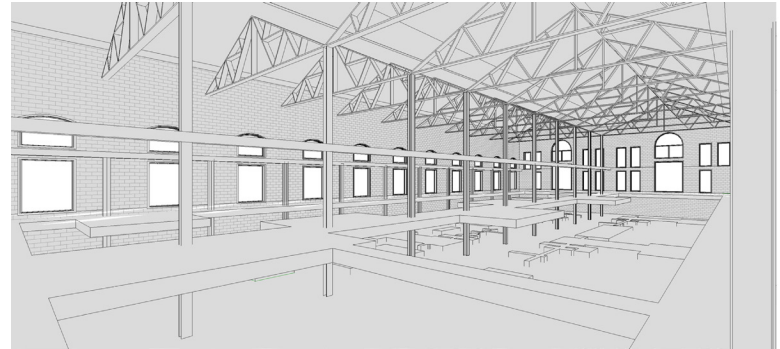


Figure 5.18. Interior on Sept 22, the fall equinox at 4PM, March 2013. Winnipeg, MB. (Image by Author)

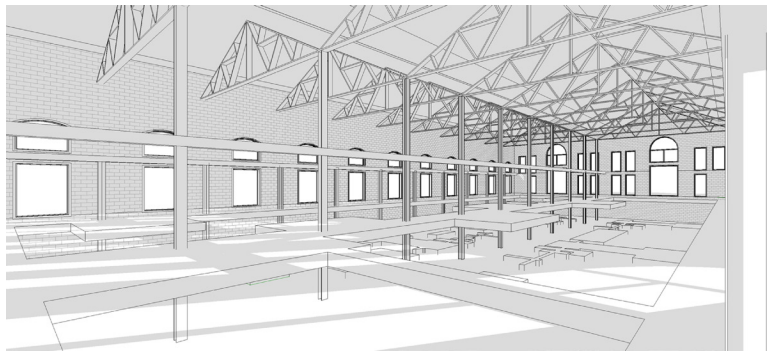


Figure 5.17. Interior on Sept 22, the fall equinox at 10AM, March 2013. Winnipeg, MB. (Image by Author)

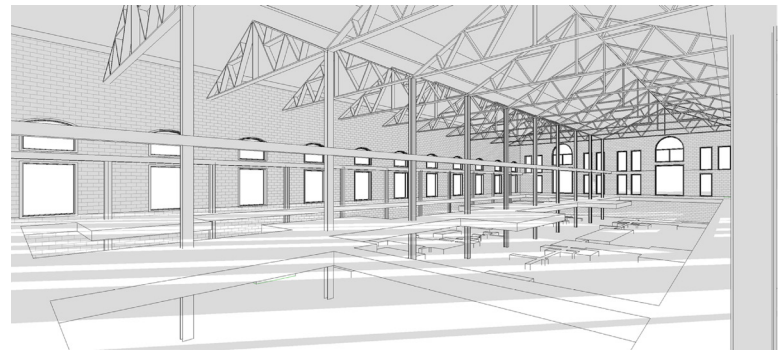
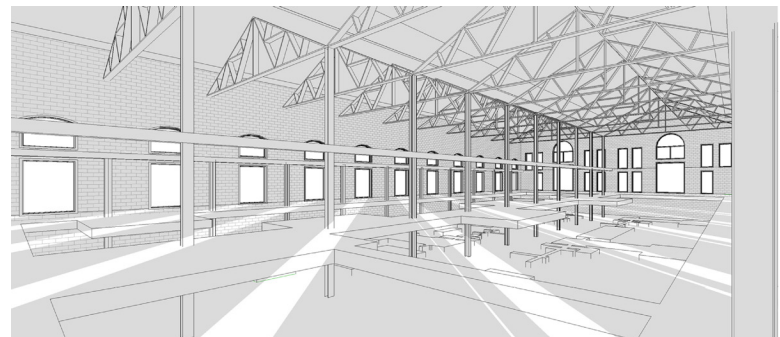


Figure 5.19. Interior on Dec 21, the winter solstice at 10AM, March 2013. Winnipeg, MB. (Image by Author)

Right: Figure 5.20. Interior on Dec 21, the winter solstice at 4PM, March 2013. Winnipeg, MB. (Image by Author)



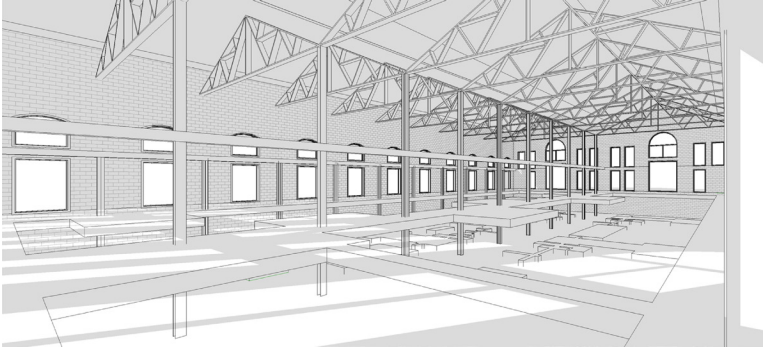


Figure 5.21. Interior on March 20, the spring equinox at 10AM, March 2013. Winnipeg, MB. (Image by Author)



Figure 5.22. Interior on March 20, the spring equinox at 4PM, March 2013. Winnipeg, MB. (Image by Author)

5.5.3 Building Opportunities and Constraints

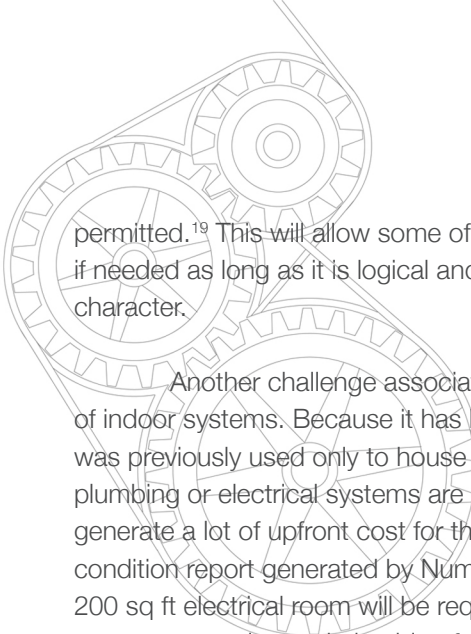
Because the James Avenue High Pressure Pumping Station is constructed of brick and spanned with steel trusses it currently contains interior columns only in the building's centre and along its lengthiest facades. The open concept floor plan will easily allow for new definitions of interior space. The building's steel trusses and double peaked roof provide expansive and inspiring

interior space, beneficial to a banquet hall facility. Pumping equipment found below grade carries unique character and provides opportunity for a unique event and dining experience. Another building opportunity includes its undeveloped property in front of the structure, facing the river that would be suitable for outdoor programming.

A major constraint of the development of the James Avenue Pumping Station is its current state of disrepair. Number Ten estimates repairing the building for occupancy will cost \$3 million dollars. It currently needs to have all windows and frames replaced, additional exits installed, washrooms, plumbing, an electrical room, a lift and an exterior stair as well as additional condition repairs. The concrete floor plate at grade level at this time is not whole, but can be repaired. However, the incomplete floor plate provided interesting opportunities for carving new relationships between levels.

The building is a Grade II historical building, designated by the City of Winnipeg. According to the guidelines for Grade II structures, "sympathetic alterations and additions to the exterior and listed interior elements of these buildings may be allowed in order to maintain the economic viability of the structure".¹⁸ Because the building needs to be re-used in order for it to be cared for and maintained, the argument can be made that alterations will need to be made to the interior in order for it to continue to remain a part of Waterfront Drive's building fabric, although careful consideration will need to be made to maintain its original character and spiritual presence. The Grade II standards outlined that the adaptive re-use of listed interior elements may be

18. City of Winnipeg: Planning, Property & Development Department, "Heritage Conservation," *City of Winnipeg*. http://www.winnipeg.ca/ppd/historic/historic_policies.stm (accessed September 7, 2012).



permitted.¹⁹ This will allow some of the equipment to be moved if needed as long as it is logical and in keeping with the interior's character.

Another challenge associated with the building is its lack of indoor systems. Because it has been vacant for so long and was previously used only to house equipment no heating, cooling, plumbing or electrical systems are included. These systems generate a lot of upfront cost for the developer. According to the condition report generated by Number 10 Architectural Group, a 200 sq ft electrical room will be required.²⁰ The report also states a new water service and plumbing for fire and domestic water supply from the site will be needed as well as a new gas service.²¹ A sprinkler system for fire protection will need to be installed on site.²² Number 10 suggests a gas fired central air handling system with a unit installed outside of the building to provide a temperature-controlled environment suitable for occupancy.²³

5.6 Summary

As a site the James Avenue High Pressure Pumping Station fulfills the selection criteria in its location and building characteristics. Located across from Stephen Juba Park and the Red River its natural surroundings are appealing. Nearby entertainment, businesses, residential development and other food and beverage outlets support its function. Transportation to and from the site is easy due to close by parking, public transportation and pedestrian corridors.

Rich history is embodied within the walls of the building itself and its immediate surroundings, providing many opportunities for a design response following the principles of "Landscape Dancing". Large expansive space with grand steel trusses and

brick walls are found within the interior allowing opportunities for large functions to take place surrounded by inspiring character. Ample amounts of natural light penetrate the interior in long linear patterns supporting a sense of ceremony and importance. Pumping equipment found below grade level provides an intriguing setting for a unique dining experience. The distinctive setting of the James Avenue Pumping station lays the groundwork for an interior intervention that follows the choreographic principles of Stephanie Ballard's "Landscape Dancing".

19. City of Winnipeg: Planning, Property & Development Department, "Heritage Conservation," *City of Winnipeg*. http://www.winnipeg.ca/ppd/historic/historic_policies.stm (accessed September 7, 2012).

20. Number 10 Architectural Group, *109 James Avenue Pumping Station Building Analysis and Preliminary Costing* (Winnipeg, MB, May 21, 2009).

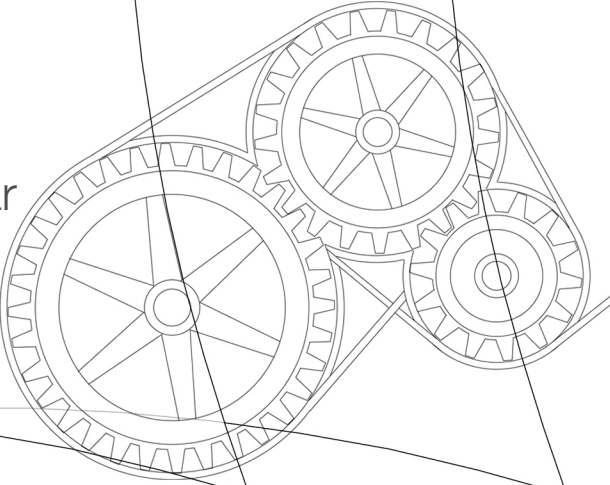
21. Ibid.

22. Ibid.

23. Ibid.



Chapter 6 Design Translation

- 6.1 Introduction and Methodology
 - 6.2 Design Overview
 - 6.3 Spatial Concept
 - 6.4 Site and Building
 - 6.5 Interior Organization
 - 6.6 Reception and Waiting
 - 6.7 Banquet Hall
 - 6.8 Backstage
 - 6.9 Restaurant and Lounge Bar
 - 6.10 Material Palette
 - 6.11 Summary
- 



6.1 Introduction and Methodology

The Red River Pump House, a banquet hall and restaurant facility within the James Avenue Pumping Station is based on the choreographic principles of Stephanie Ballard's "Landscape Dancing". Ballard's landscape dancers read and respond to existing environments through both improvised and predetermined movement. Through thoughtful analysis and intervention in the physical environment, the dancers draw meaning out of space and add new excitement to settings that invigorates the human spirit. "Emotional Mapping Through Dance" and "*Mise-en-scène* and Public Performance" are two theoretical perspectives explored in detail in Chapter 2 as a means to study Ballard's work and its relation to interior design.

The theoretical concept, "Emotional Mapping Through Dance" involves a landscape dancer's ability to read the physical and intangible layers of space and perform a thoughtful response. Form, context and milieu are felt through the dancer's body so that a site specific and emotionally enriching performance emerges. The following design proposal applies this concept by intuitively examining the existing aesthetic and history of the environment and responding to it through design. Like in "Landscape Dancing" the design proposal not only performs a response but also inscribes its own unique mark in the environment. This contribution of new dialogue to the spatial atmosphere is both site appropriate and viscerally enticing.

Drawing from the methodology of "Landscape Dancing", the design affords new possibilities within the interior through subtle gesture and positioning. This design strategy directly relates to the theoretical concept of "*Mise-en-scène* and Public Performance" as it intends to set the stage for the performance of

event. By inserting new interior elements into the existing building with the purpose of supporting the drama of event, theatrical possibilities emerge. During "Landscape Dancing" performances the dancers as well as the existing setting contribute to the *mise-en-scène*. In the following design proposal landscape dancers are replaced by interior interventions that establish movement and drama in the environment. These interventions alter user experience and create new fascinations in an existing interior in the same manner "Landscape Dancing" performances do.

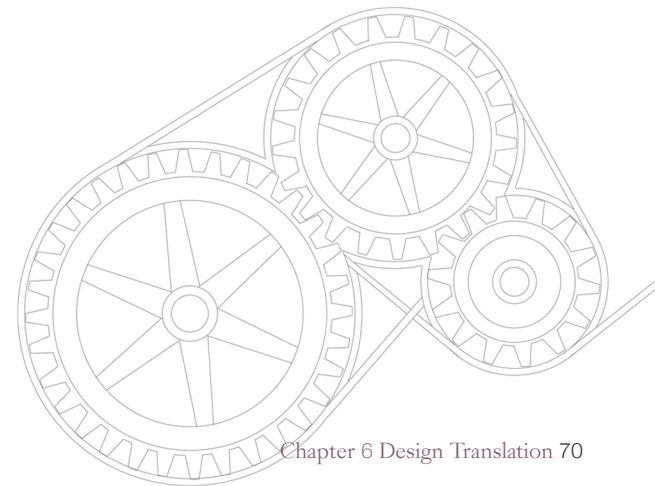
6.2 Design Overview

The previously unoccupied James Avenue Pumping Station located at the corner of James Avenue and Waterfront Drive in Winnipeg Manitoba's historical Exchange District has been transformed through design to create the Red River Pump House. The Red River Pump House is a high-end restaurant, lounge bar and banquet facility that encompasses approximately 24,000 square feet of programmed area. A large ceremony and banquet hall located at ground level accommodates approximately 150-250 patrons per event. The hall is appropriate for a variety of functions including weddings, graduations, intimate music performances and awards dinners. Fine dining for 80 guests is provided below grade in a unique restaurant set among the historical pumping equipment. A lounge bar for 60 patrons is found adjacent to the dining area. The restaurant and lounge bar can also be booked for private events. Support areas run along the northeast building façade including a large kitchen, administration spaces and storage.

6.3 Spatial Concept

The renovation of the James Avenue Pumping Station reacts to the industrial interior and builds upon its inherent aesthetic to breathe new life into the environment. Grand burgundy steel trusses support a double peaked roof with a strong sense of verticality. Large windows surrounding all but one perimeter wall allow light to pour into the banquet hall. Natural light and turn of the century architecture combine to produce a theatrical and enlightening environment for the main banquet hall. Customizable stage lighting, light surfaces and rich textiles play off the building's inherent spiritual energy to form a ceremonial space. Flexible theatrical backdrops allow each event setting to be a unique spatio-temporal event. Polished metals, deep hues and dark woods combine with the building's strong character to create rich and polished lobby and administration spaces. Beneath grade are mechanical wheels and pumps used in the past to pump water for fire suppression in Winnipeg's Exchange District. This equipment seemingly both vintage and futuristic is paired with dense materials and furniture reminiscent of the Victorian era to produce a gritty Steampunk inspired restaurant and bar.¹

1. Steampunk is an artistic movement that combines the aesthetics of the Victorian era with modern technology. It is a playful interpretation of Victorian futurism. Museum of the History of Science, *Broad Sheet No. 09* (Oxford, UK, 2009).



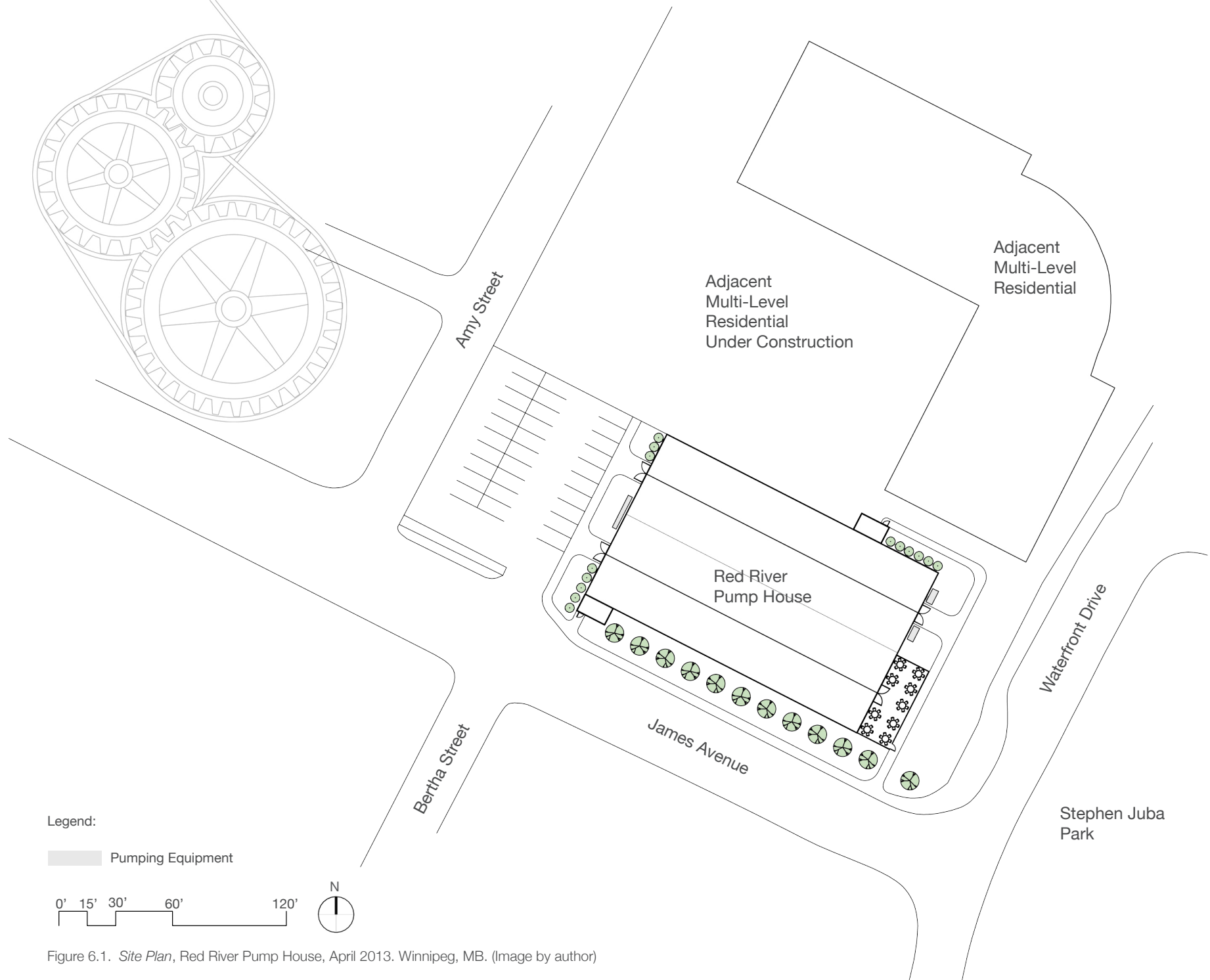


Figure 6.1. *Site Plan*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

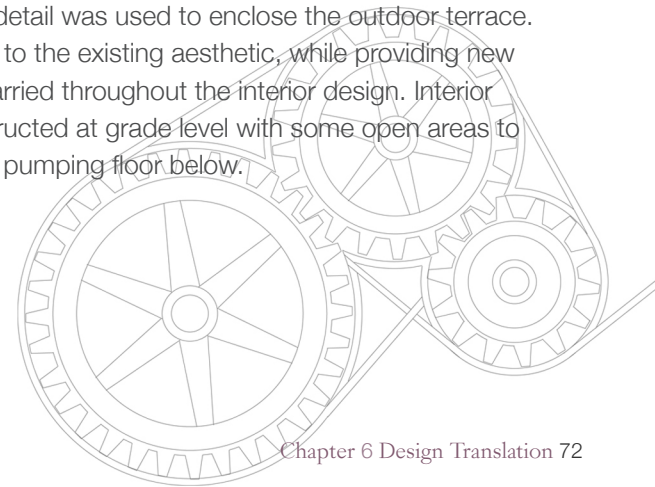


Figure 6.2. *Waterfront Drive Entrance Elevation*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

6.4 Site and Building

The existing site has been enhanced to assert the building's presence along Waterfront Drive to draw visitors into the excitement of the interior (Figure 6.1). A long sidewalk leading to the main entrance of the building has been added to create a sense of procession for the visitor, choreographing their movement in anticipation of what lies within the structure. Pumping equipment has been installed outside of the main public entrance, bringing the building's energy to street level and re-engaging passersby with the architecture in the same way landscape dancers bring new interest to existing space. An outdoor patio, extending off of the banquet hall both engages visitors with their beautiful natural surroundings, and attracts new patrons to enter the environment. Landscaping and an additional walkway are provided adjacent to the parking lot to engage those using the northwest entrance.

A full restoration of the building shell including a repair of the cracked brick walls and roof was undertaken to mend the years of wear the structure has endured post occupancy. Windows are replaced and selected to improve the building's energy efficiency. New large bronze doors with relief detail that is industrial in appearance are installed along the main public entrances of the Waterfront Drive and Amy Street facades (Figure 6.2). A Victorian industrial style gate detail was used to enclose the outdoor terrace. This detail responds to the existing aesthetic, while providing new excitement and is carried throughout the interior design. Interior floors were re-constructed at grade level with some open areas to provide views to the pumping floor below.





6.5 Interior Organization

The Red River Pump House makes use of simple spatial organization that takes advantage of the existing building's geometry and features (Figure 6.3). Vestibules have been added along the two public entrances because of Winnipeg's harsh winter season. A reception and waiting area is provided adjacent to the Waterfront entrance that includes a maître d' station, soft seating and a coat check. This area also includes a feature elevator that will be discussed in Section 6.6. Central on the plan are the main public washrooms as well as an opening in the floor plate that allows visitors to view the pumping equipment below. A large banquet hall is provided on this floor for ceremonies and events. Spatial arrangement corresponding to chair and table, removable dance floor and backdrop placement within this area is flexible depending on the event. To either side of the stage are openings providing views to the pumping floor below, enhancing the excitement and performativity of the space. Behind the banquet hall is a 'backstage area' that acts as a pre-function area. Soft seating is provided as well as a small green room for the celebrant who acts as the performer during their special event. An antiqued steel staircase at the Amy Street side of the building provides enticing vertical circulation to the lounge bar and pumping floor below, allowing the user to experience the choreography of the building.

Support areas on the ground floor plan can be found along the northeast end of the building. Office space is provided for administration activity. The commercial kitchen and office area is separated by a shared lounge that may double as a small meeting area. A large commercial kitchen with its own service stair and lift services both the banquet hall and restaurant below.

The majority of the ground floor plate's ceiling is left exposed to take advantage of its high double peaked geometry and steel trusses (Figure 6.4). Large circular bronze pendant lighting is dropped below the steel trusses along the reception area, main corridor and pre-function space so that general lighting that enhances the existing aesthetic is provided. Floor mounted LED up lighting has been installed surrounding the feature elevator, staircase and entrance wall to the banquet space to enhance the light and shadow of the unique details. Dropped gypsum bulkheads provide acoustic privacy and lighting for the office areas without compromising the natural openness of the structure. Large clear barn style pendants are dropped from the banquet hall ceiling providing house lighting that can be switched off separately. Theatrical lighting that can be moved to suit each event is attached to the existing steel trusses, which provide the framework for both the stage lighting and backdrops.

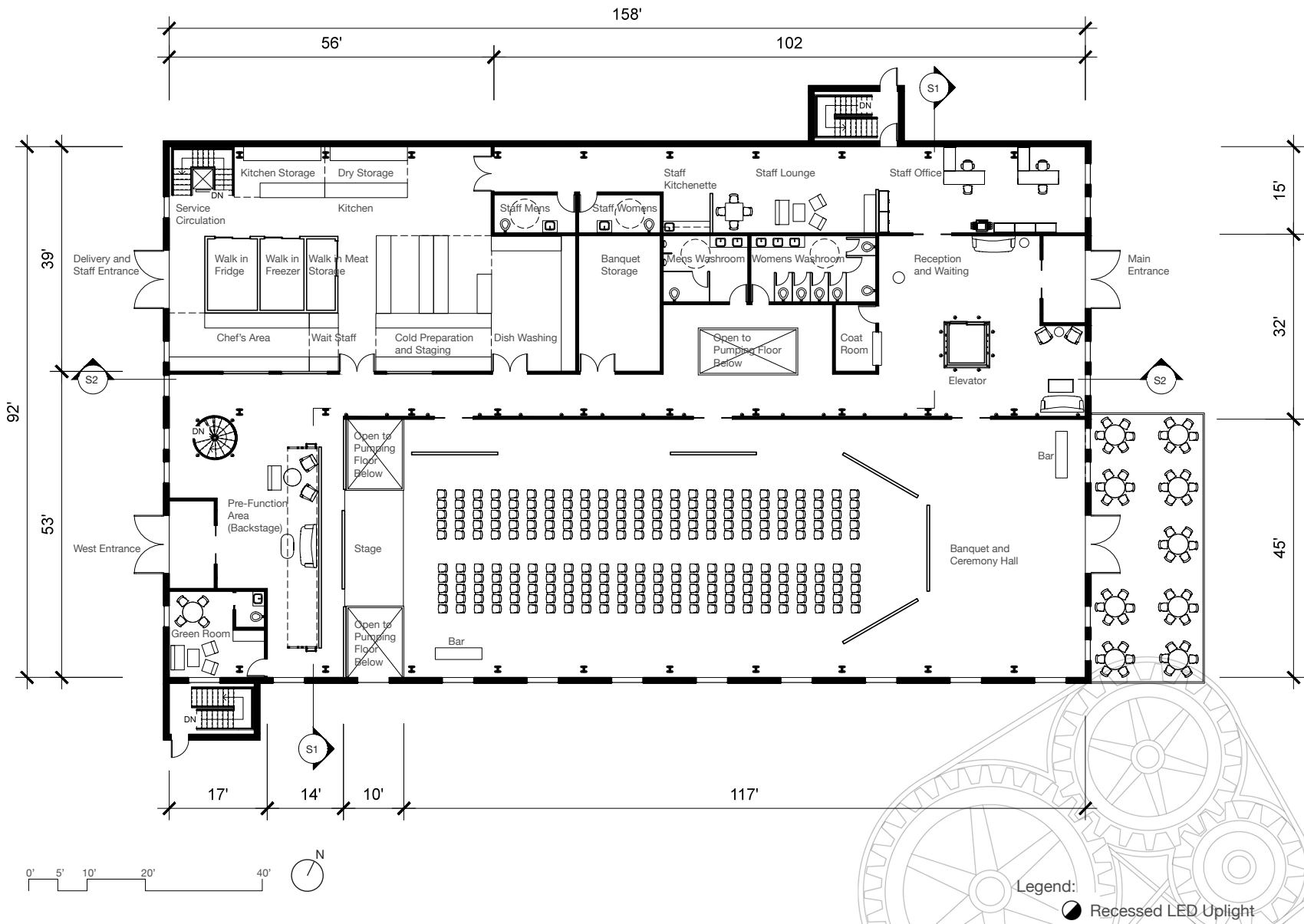


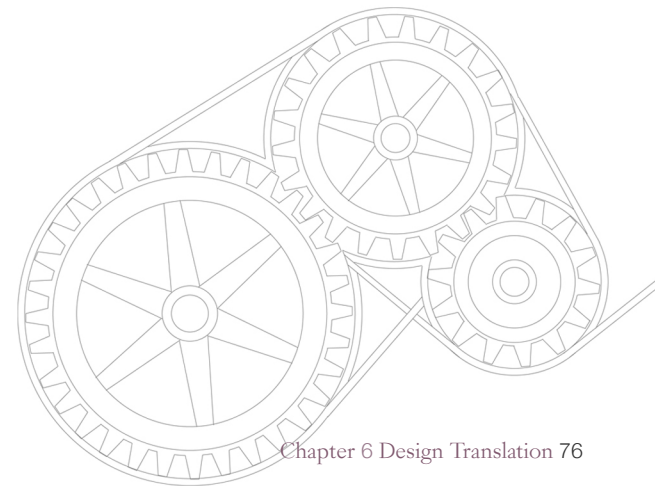
Figure 6.3. Ground Floor Plan, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

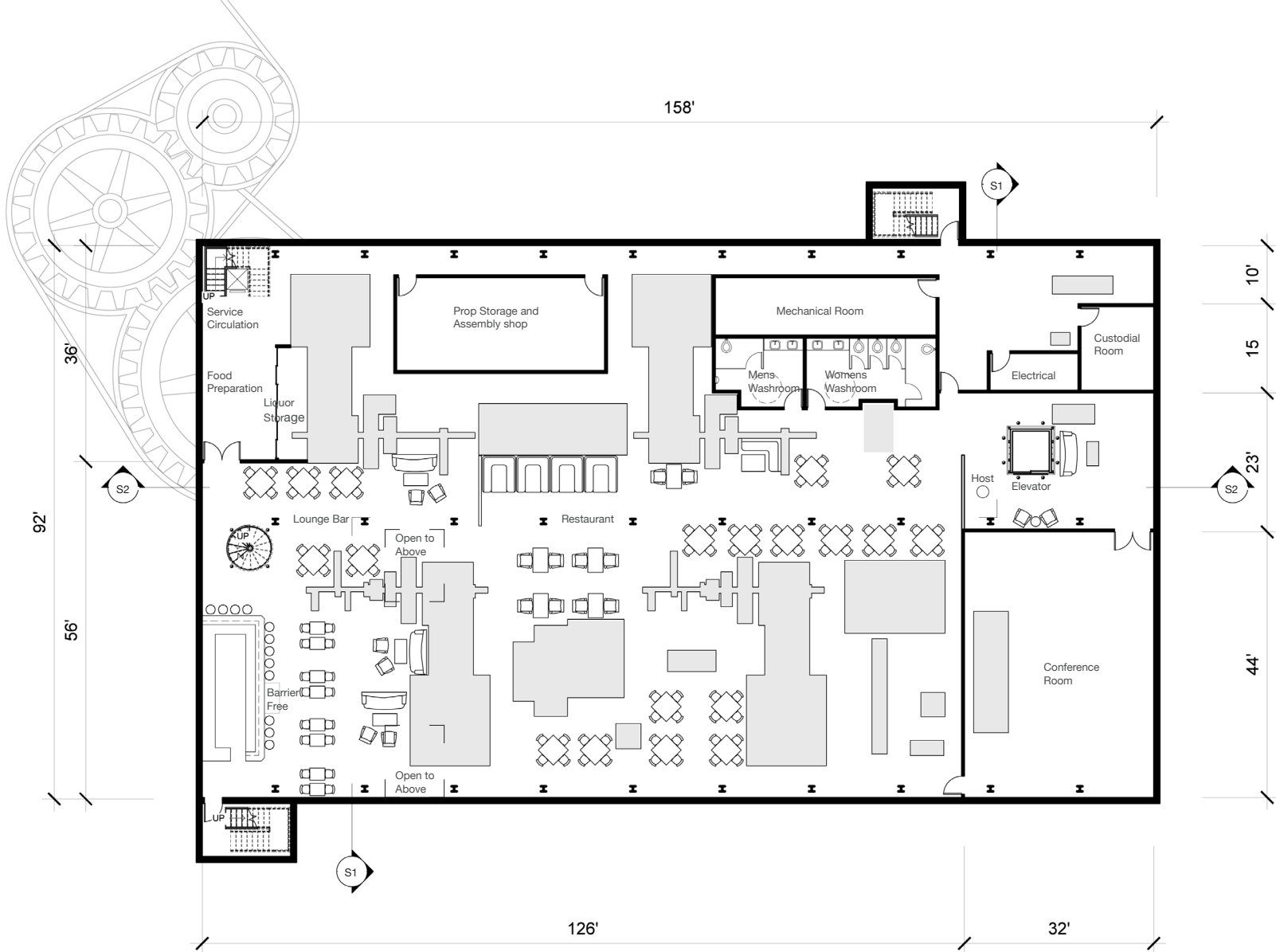
Below grade the original purpose of the Red River Pump House is revealed through the integration of the restaurant and lounge bar with the historical pumping equipment. A waiting area for the restaurant is found directly below the reception area on the main floor. The fine dining restaurant provides varied seating options to accommodate both large and small groups of visitors. At the southwest end of the floor is a lounge with a combination of soft and table seating with a large full service bar. The integration of seating in both the restaurant and lounge among the historical pumping equipment sets up the performance for visitors, engaging them with the existing building.

To support the major public areas located at the pumping floor level a food preparation area directly below the main kitchen with liquor storage can be found. A prep assembly and storage room exists to support the flexibility of the banquet hall's theatrical components. A conference room on this floor level provides an additional amenity for organizations wishing to book special events at the Red River Pump House. Washrooms at this level are stacked with those at grade level and located centrally so they are easily accessible by all patrons. For life safety reasons, two exit stairs have been built so that the basement can be easily exited in the case of an emergency.

The pumping floor ceiling is maintained at 8'-6" throughout, as this is the maximum height that can be reached. Although the ceiling is low, it contributes to the sense of intimacy in the lounge and bar. Refurbished antique bronze ceiling tiles compliment the building's Victorian machine aesthetic while working in elegant contrast to the pumping equipment. Ceiling mounted bronze fixtures are spaced throughout the restaurant to provide dramatic lighting levels. Similar shaped clear ceiling mounted luminaires are spaced further apart in the lounge for

darker lighting than the restaurant. Edison bulb fixtures at each restaurant and lounge table provide additional light and drama while reflecting the industrial era aesthetic. Above the bar are two gear shaped chandeliers, which add both lighting and interest to the feature bar. Three openings in the pumping floor ceiling allow minimal natural light to flow in from the floor above and create interesting visual connections between levels. Angled LED down lights above the pumping equipment highlight the unique apparatuses.





- Legend:
- Recessed LED Uplight
 - Pumping Equipment

Figure 6.5. *Pumping Floor Plan*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)



8'-6" Ceiling Height Throughout

Gypsum Board Ceiling

2'x2' Reclaimed Bronze Ceiling Tile

2'x2' Acoustic Ceiling Tile

Opening to Above

Legend:

- ⊙
26" Clear Barn Ceiling Mounted
⊠
Supply Air Diffuser
- ⊙
4' Gear Chandelier
⊠
Return Air Diffuser
- ⊙
Industrial Wall Sconce
⊗
Sprinkler
- ⊙
18" Vintage Barn Ceiling Mounted
- ⊙
Edison Bulb Industrial Pendant
- ⊙
Recessed LED Angled Spotlight
- ⊙
Recessed LED Downlight
- ⊙
Recessed T8 Fluorescent Troffer



Figure 6.6. Pumping Floor Reflected Ceiling Plan, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

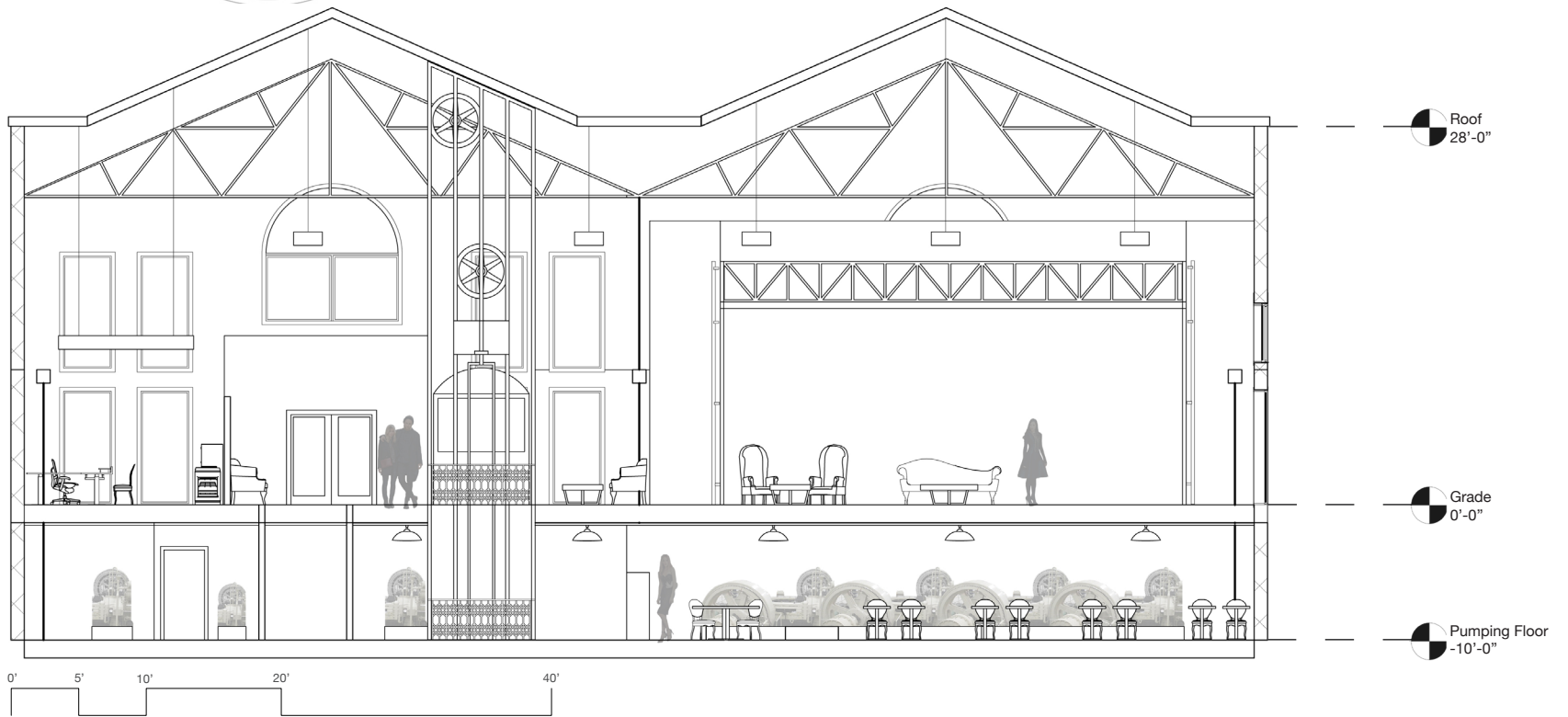
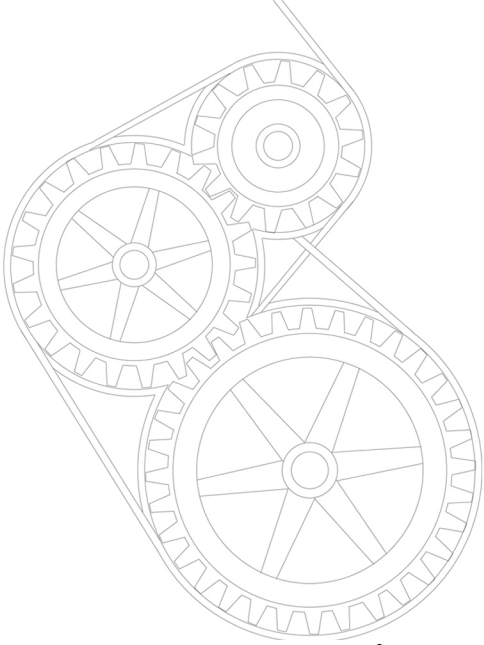


Figure 6.7. Section 1, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

Vertical organization was designed to maximize efficiency while allowing the visitors to experience the story of the building in a performative manner. Figure 6.7 displays how the backstage area is not only behind the banquet hall, but above the energetic bar setting. This spatial relationship allows the visitor to transition from behind the scenes to the movement and energy found in the guts of the structure as they descend the spiral stair. Also pictured in Figure 6.7 is the relationship between the auxiliary areas on both floors. A view of the hallway separating the banquet hall from the kitchen and washroom areas is pictured in Figure 6.8. Views into the chef and staging portions of the kitchen are provided along this corridor. The Victorian railing detail found throughout the space acts as a guardrail for a cut out in the floor that allows visitors at grade level to view the pumping equipment below. The long section through the pumping floor level in Figure 6.8 depicts the types of seating found in the restaurant and lounge to provide variation and accommodation for different groups.

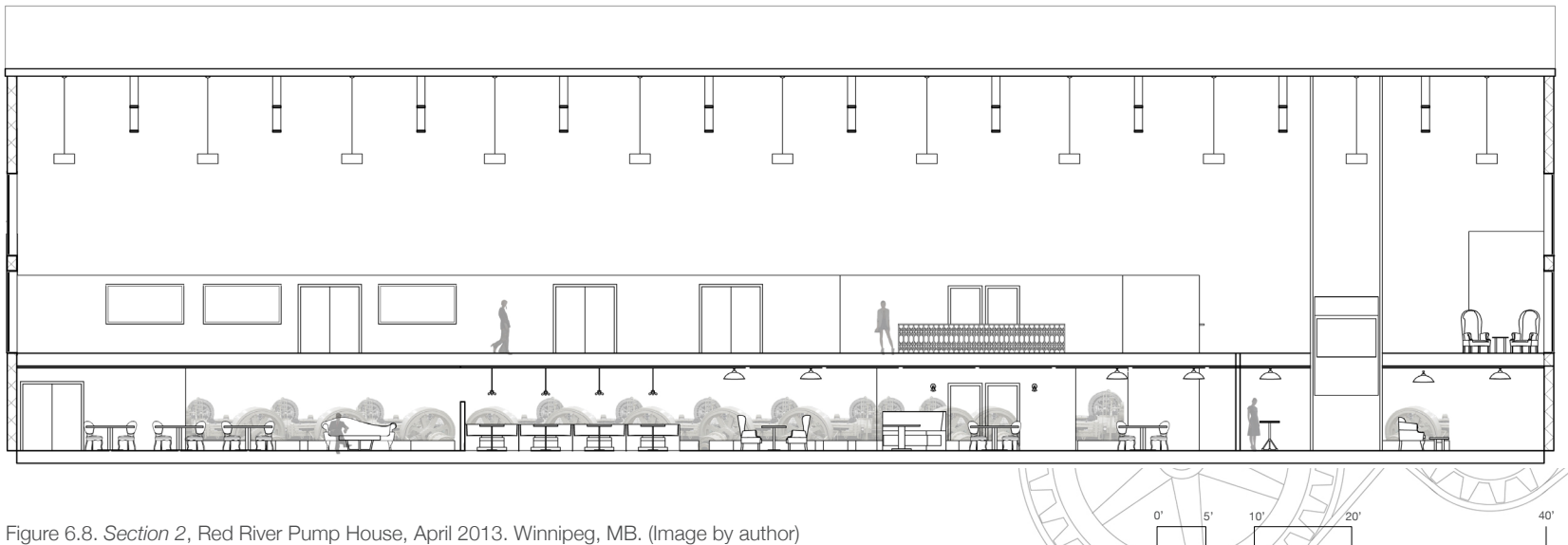


Figure 6.8. *Section 2*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

6.6 Reception and Waiting

The entrance to Red River Pump House provides the visitor with an immediate sense of choreographed design in the space. It sets the stage for the interior by showcasing the building's natural shape, referencing the mechanics of the building by incorporating a feature elevator, and displaying eclectic Victorian and Baroque furniture. Metal trusses lining the ceiling are left open and exposed, allowing the visitor's attention to be brought to the existing architecture. This celebration of the historical interior allows new fascination to occur with the existing, a concept drawn from the principles of "Landscape Dancing". Steampunk inspired placement of Victorian and Baroque furniture is used throughout to respond to and build upon the existing ghosts of the structure's era. While the furniture responds to the *genius loci* of the environment, it also inscribes its own contemporary design language in its materiality and appearance. This strategy of intuitive analysis and response is a direct application of "Landscape Dancing" theory to design.

The feature elevator both responds to the exciting industrial energy of the space and engages the visitor in the choreography of experience by transporting them to the restaurant below (Figure 6.9). Its turn of century aesthetic responds to the building, while its polished finishes and striking design bring fresh excitement to the environment. The elevator acts as a mobile element of the building's set as it engages the user in the performance of space.

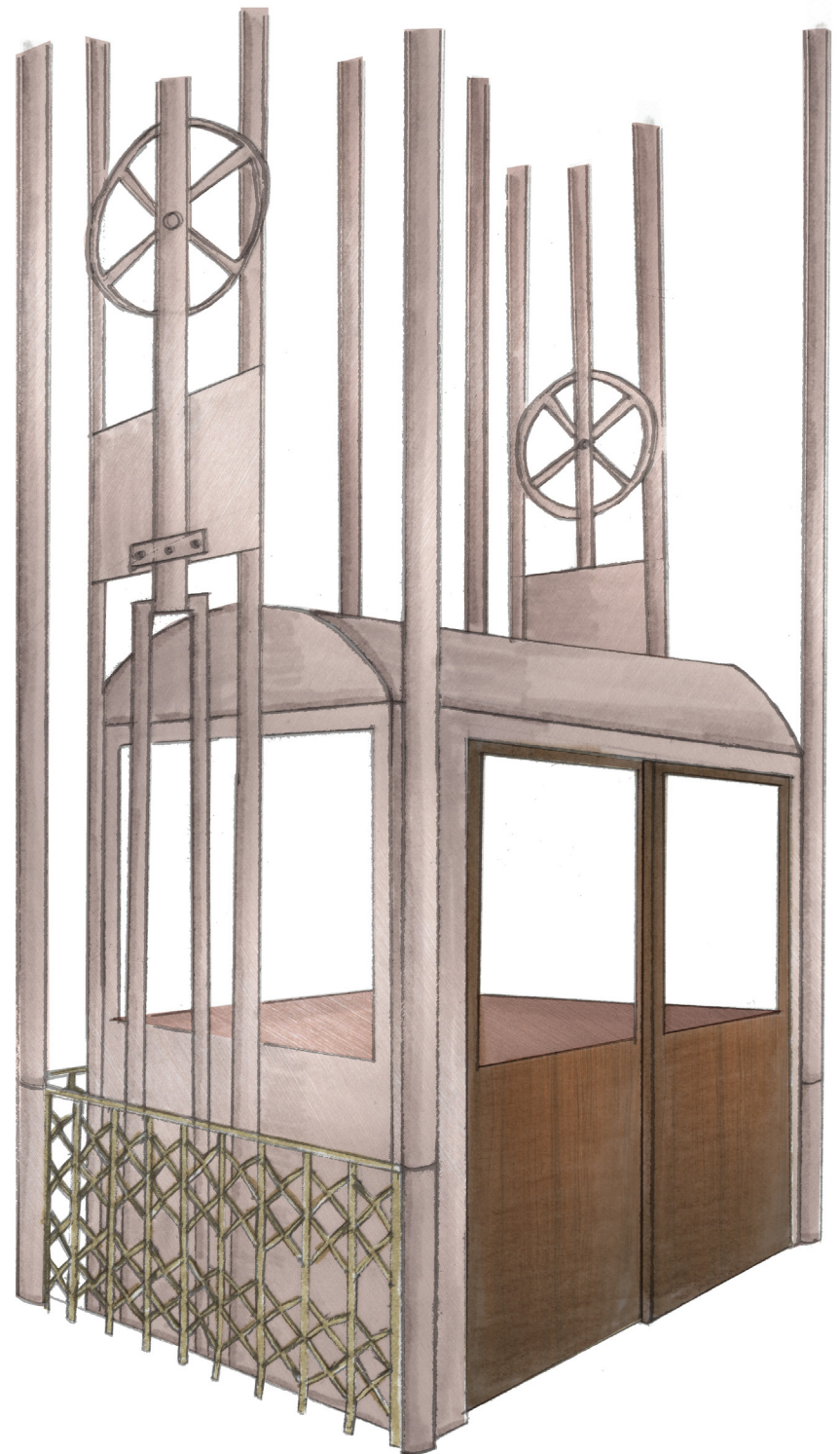
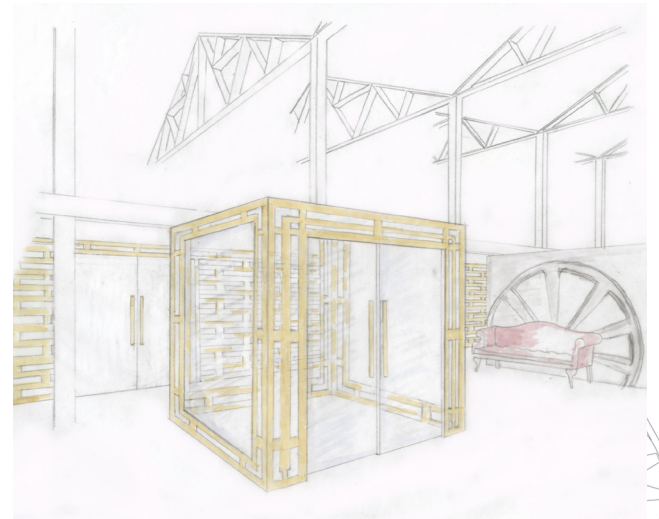
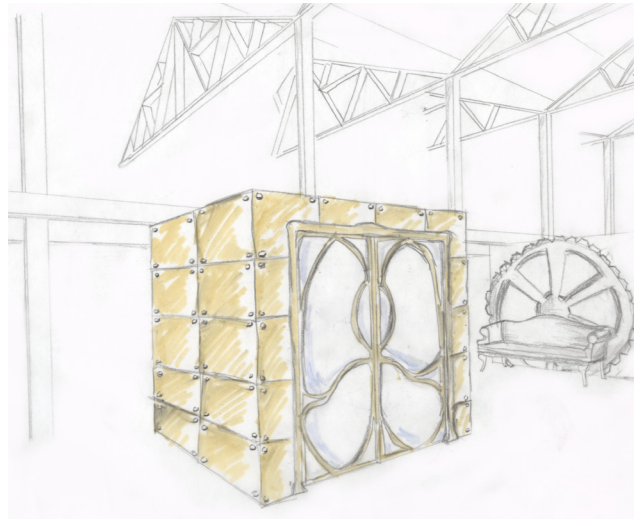
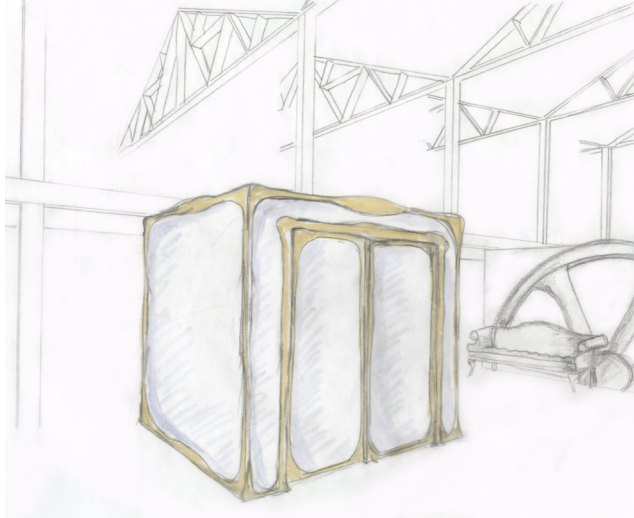
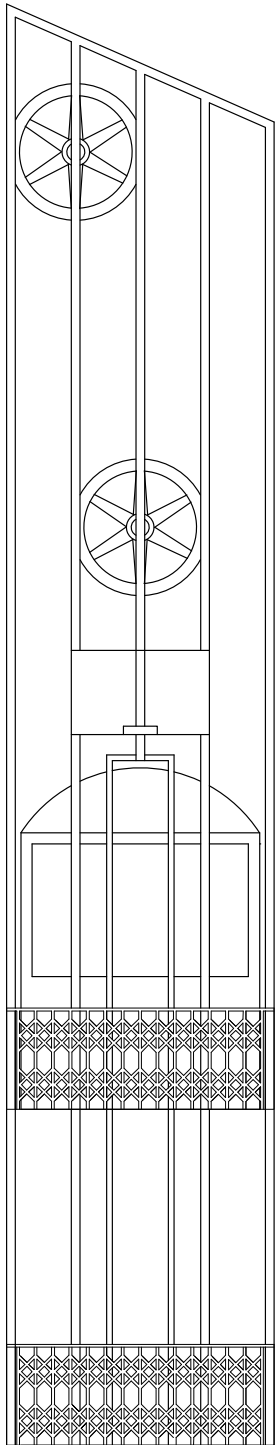


Figure 6.9. *Feature Elevator*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)



Left: Figure 6.10. *Elevator Elevation*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

Above: Figure 6.11. *Elevator Design Process Drawings*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

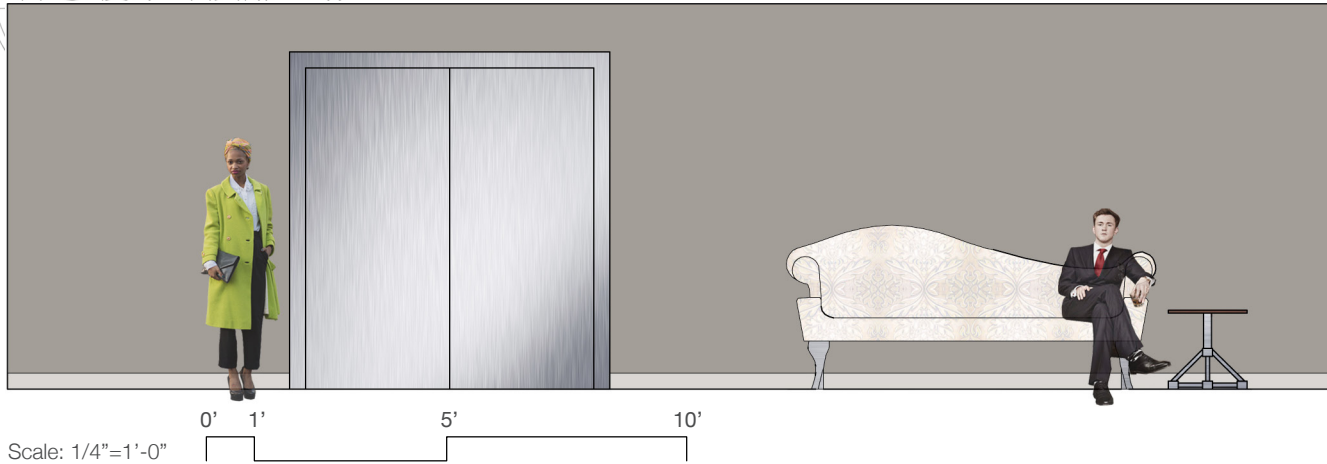
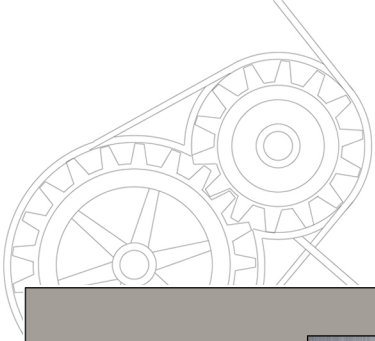


Figure 6.12. *Reception and Waiting Area Northwest Wall*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)



Figure 6.14. *Banquet Hall Entrance Corridor*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

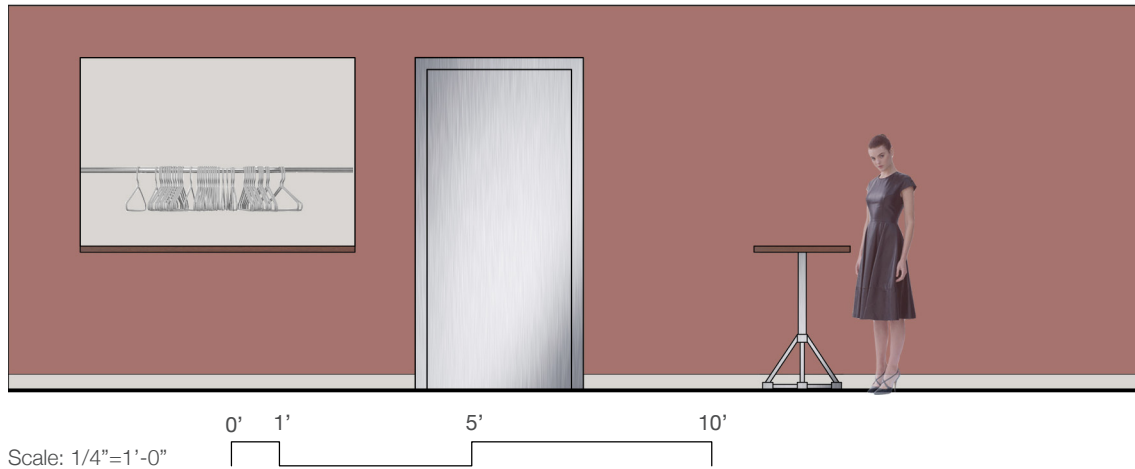
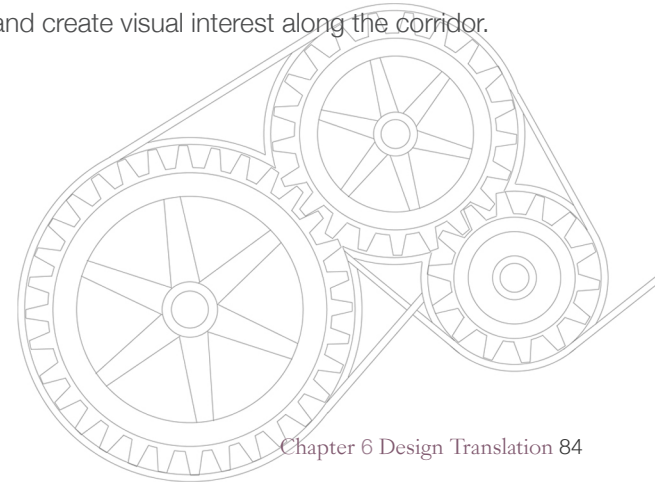


Figure 6.13. *Coat Check and Maître d'*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)



A long corridor separating the banquet hall from the other public areas is detailed with a custom textured wall covering depicting cogs (Figure 6.14). This wall reflects the excitement of the pumping floor below but softens it for banquet hall guests. It is up lit from the floor with angled LED lights to enhance its texture and create visual interest along the corridor.





6.7 Banquet Hall

Event as a performance is at its zenith within the interior of the banquet hall. The space both allows the inherently exciting elements of the building to shine while providing opportunities for new enticement. One goal of “Landscape Dancing” performances is to create new fascinations within existing environments. To achieve this goal in the banquet hall the arched roof, steel trusses and brick wall are left exposed so visitors can discover and enjoy the existing. The hall is placed underneath one of the roof’s peaks to create a natural sense of the high release, a spiritually uplifting movement from “Landscape Dancings’s” *Mantra* sequence. Procession is often a part of ceremonial events, therefore the long linear geometry of the building was reflected in the hall’s shape to set the stage for event. The finale of procession is ceremony. This exciting pinnacle of event is enhanced through the placement of a stage flanked by two openings to the pumping equipment below. These openings allow the energy from the pumping equipment below to extend upwards and become concentrated around the central actors in the celebration (Figure 6.15).

Theatrical elements were incorporated into the banquet hall so that the experience of each event performed is customized. The steel trusses act as scaffolding for backdrops, scrims, fabric hangings and stage lighting. Flat backdrops can be back projected from the stage level and hangings can have colour projected onto them. Hangings can be arranged to allow for movement behind to the backstage area so that celebrants can enter their event in the same manner as a performer. In Figure 6.15 tensile fabric structures are installed to reflect the dynamics of dance and performance found in Gisella Stromeyer’s work discussed in Section 4.3. The large wheels along the northwest wall of the banquet hall can turn, so it appears that like the equipment

below, they are active in the building’s performance (Figure 6.17). Because the hall draws design concepts from both traditional banquet facilities and theatres it encompasses the concept of “*Mise-en-scène* and Public Performance”. Like the dancers in Ballard’s projects, the backdrops and hangings create mobile elements of scenography that set the stage for an event. and create visual interest along the corridor.

Opposite: Figure 6.15. *Banquet Hall – view of stage and backdrops*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

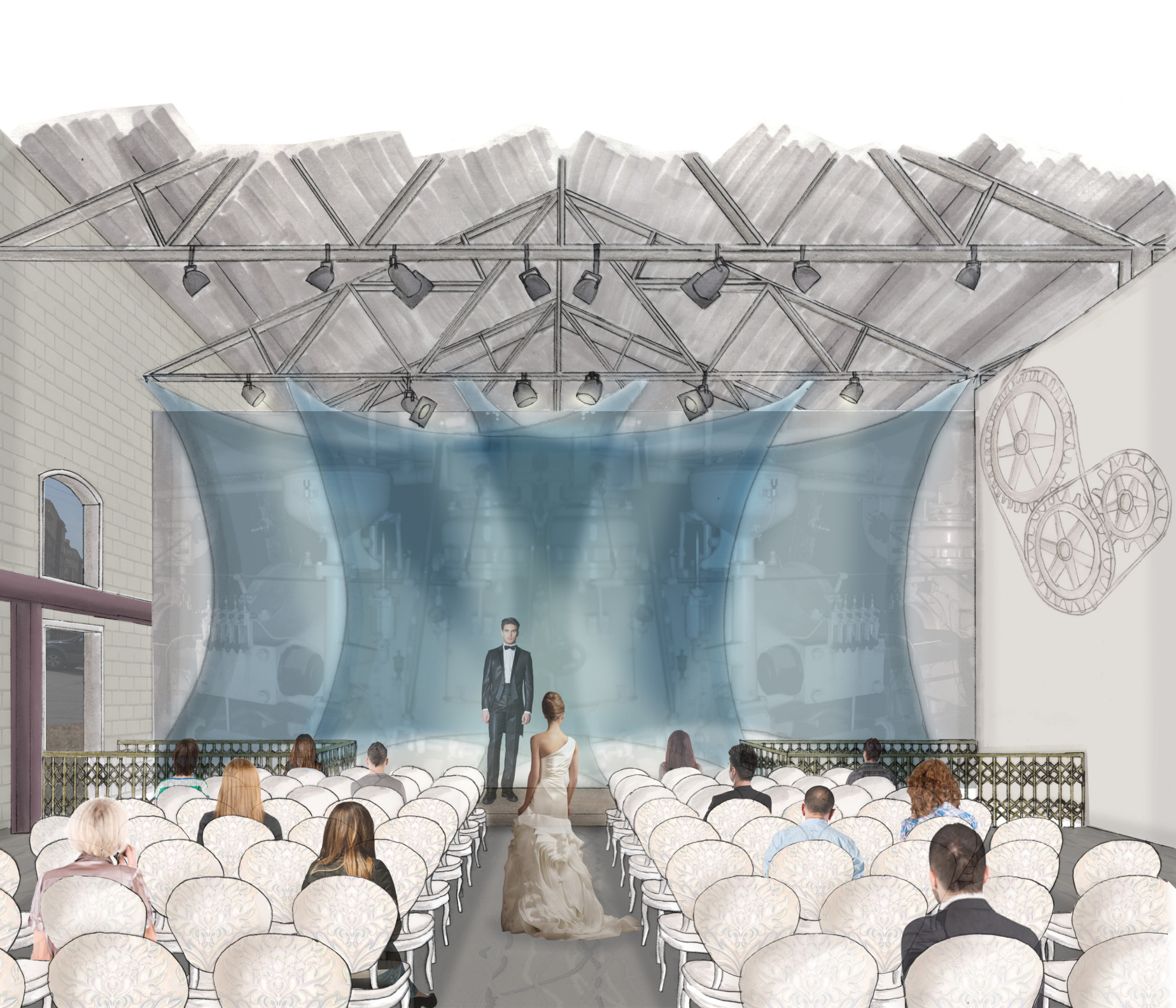




Figure 6.16. *Banquet Hall alternate backdrops*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

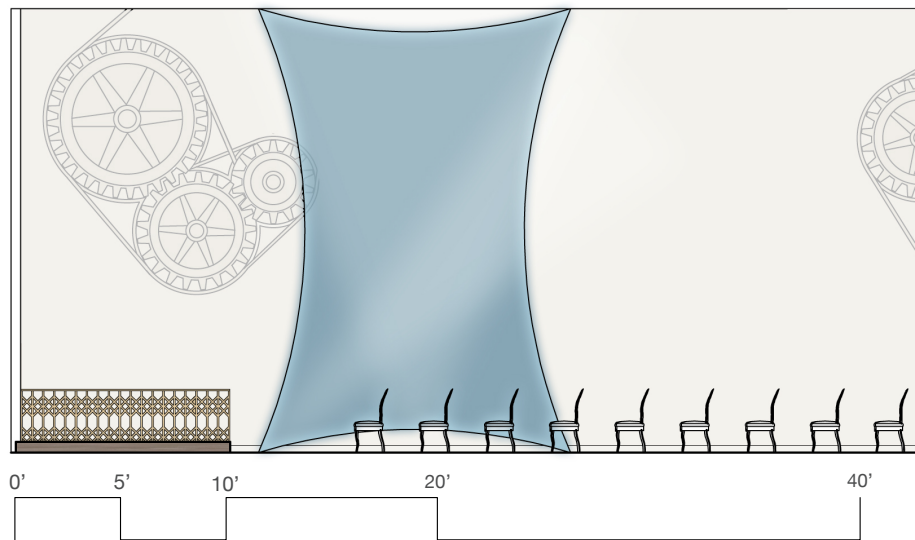
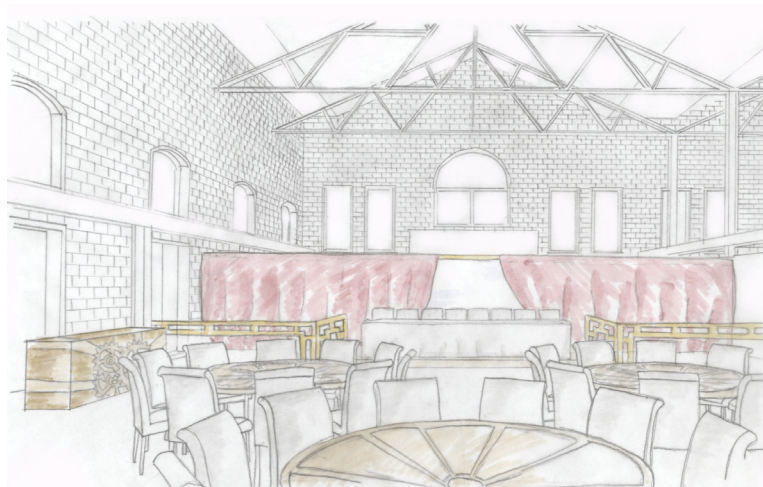
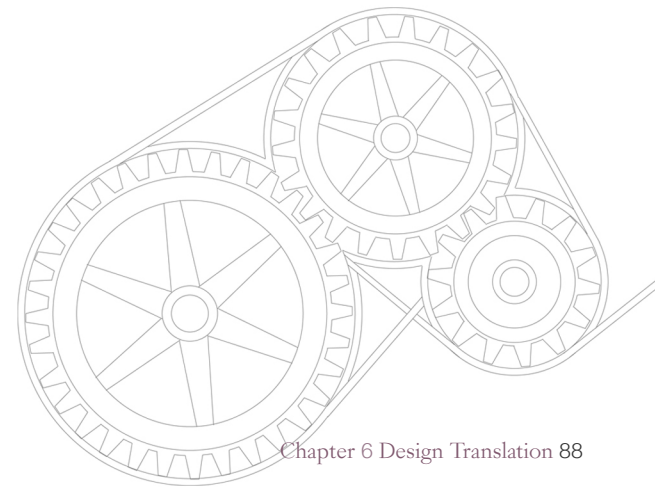
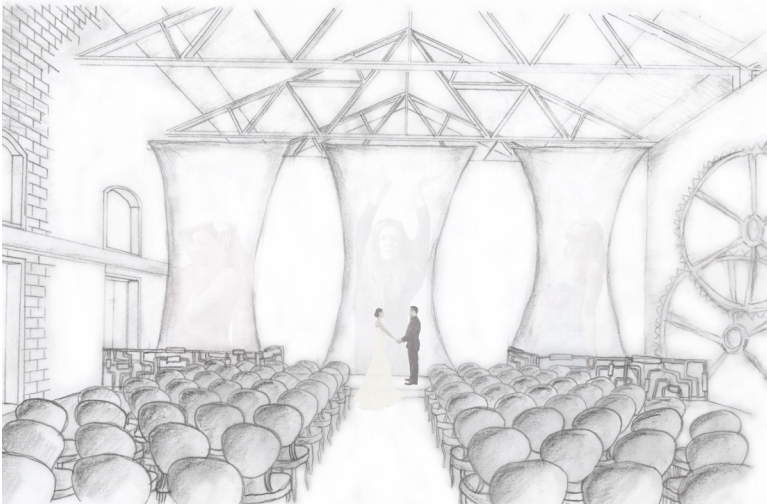
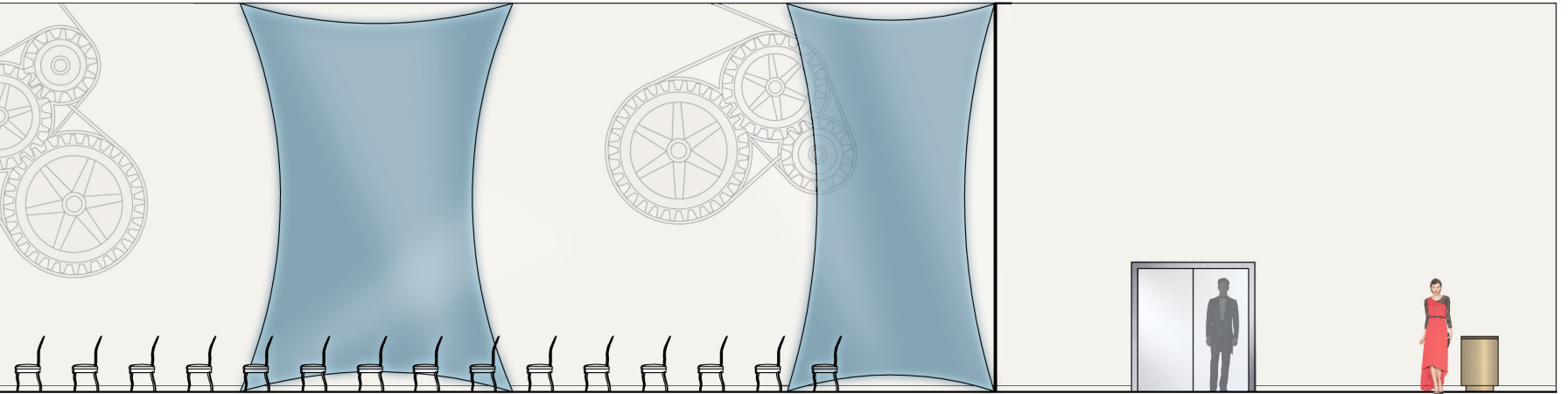


Figure 6.17. *Banquet Hall – northwest wall*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)



Above and Opposite: Figure 6.18. *Banquet Hall – process drawings*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)



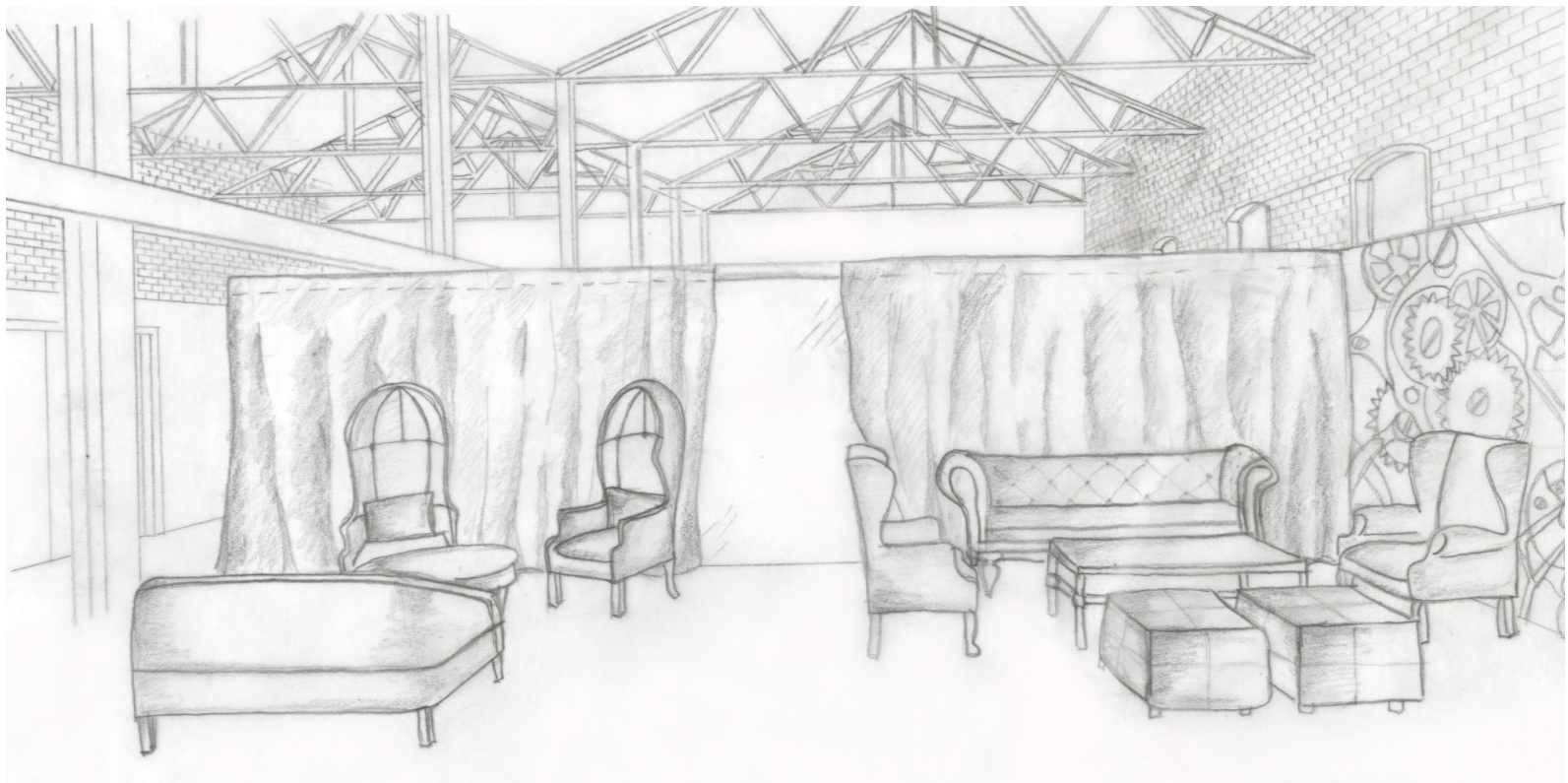
6.8 Backstage

Behind the banquet hall is a pre-function area reflective of a backstage environment. Theatre scaffolding defines the intimate area and can also be used to change lighting and backdrops (Figure 6.19). Lush upholstery in a Victorian style reflects the aesthetic of the building's era while using contemporary finishes to inscribe new narrative in the space. Again, this design strategy of response and inscription reflects the methodology of "Landscape Dancing" performances.

The backdrop hanging behind the scaffolding and the theatrical lighting can be customized to support each event like those in the banquet hall. Pulling a movable bar from the banquet hall into this area can accommodate small receptions or cocktail hours.

Opposite: Figure 6.19. *Backstage Pre-function Area*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

Below: Figure 6.20. *Backstage Pre-function Area Process Drawing*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)







6.9 Restaurant and Lounge Bar

The Red River Pump House applies “Landscape Dancing’s” principles of placement in the restaurant and lounge to establish a setting for an exciting night out. Steampunk inspired the placement of contemporary furniture with a baroque aesthetic amongst the pumping equipment, allowing the industrial revolution era elements to act as spatial dividers and add rich detail (Figure 6.21). This subtle intervention like “Landscape Dancing” draws new interest to the existing environment through careful response and placement. Reclaimed bronze ceiling tiles contribute to the luxurious atmosphere and respond to the building’s era. Dark carpet and upholstery add to the gothic aesthetic while absorbing sound. Rich red textiles in the lounge define the area and provide an interesting juxtaposition between machinery and luxury (Figure 6.22).

Within the lounge is a full service feature bar that reflects the design language of the interior intervention as a whole. Its design again follows the principles of “Landscape Dancing” by thoughtfully responding to the existing, while inscribing new meaning in space. The gear chandeliers add interest through form and lighting as well as respond to the industrial pumping equipment. The bronze bar front has smaller gears applied to its surface that mirror the pumps below grade and the gear walls of the banquet hall above. Fabric hangings behind the bar pictured in Figure 6.26 are similar to those found in the banquet hall and provide theatrical opportunities by creating a surface for feature lighting and projection. A dark wood serving surface and antique stools work in conjunction with the Victorian Steampunk aesthetic and complete the look of the bar.

Figure 6.21. *Restaurant, Red River Pump House*, April 2013. Winnipeg, MB. (Image by author)





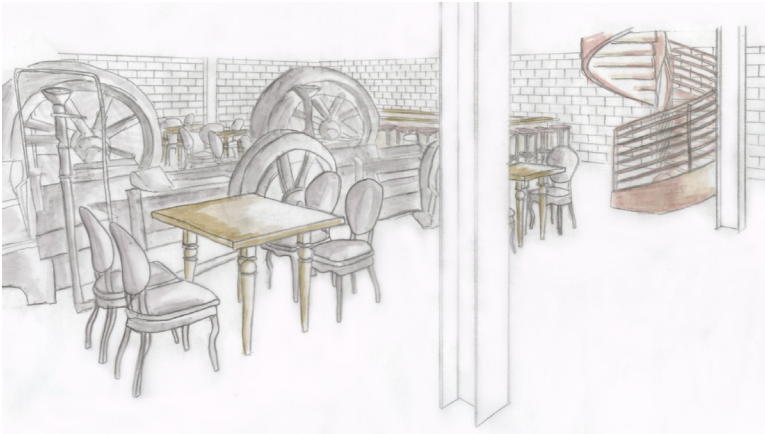
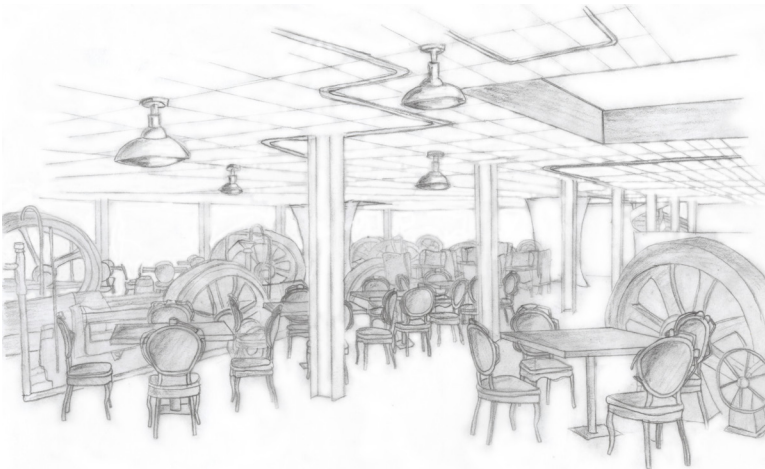


Figure 6.23. *Restaurant and Lounge Bar* – process images, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)



Opposite: Figure 6.22. *Lounge Bar*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)
 Above right: Figure 6.24. *Smoke Dining Chair* – used in restaurant, Designed by Maarten Baas for Moooi.
 Above left: Figure 6.25. *Smoke Chair* – used in restaurant, Designed by Maarten Baas for Moooi.

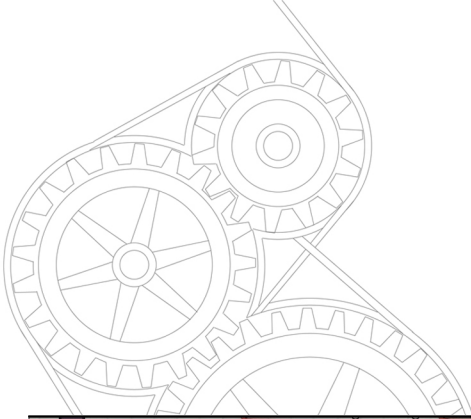


Figure 6.26. Southwest Lounge Bar Wall, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

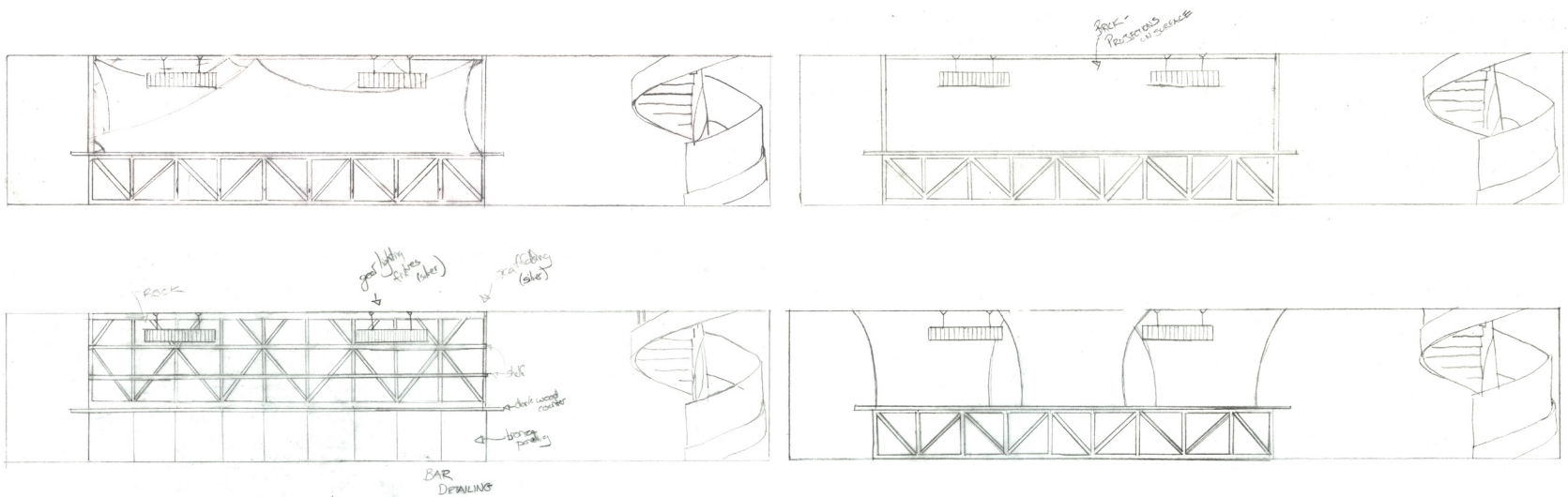


Figure 6.27. Bar Process Elevations, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

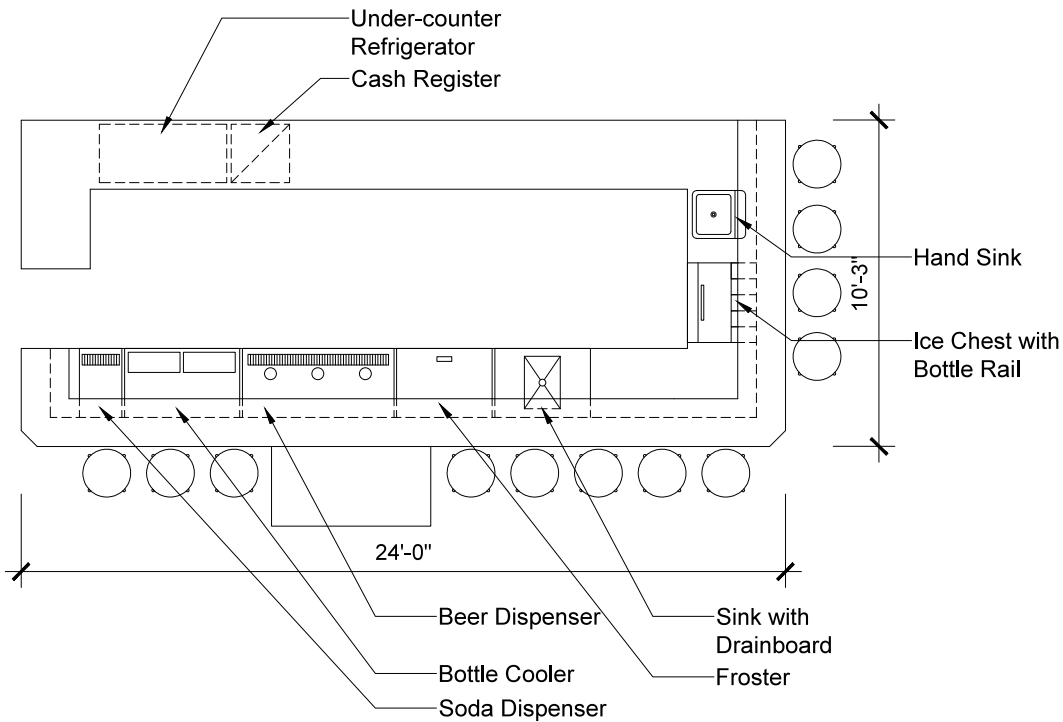


Figure 6.28. *Bar Plan*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

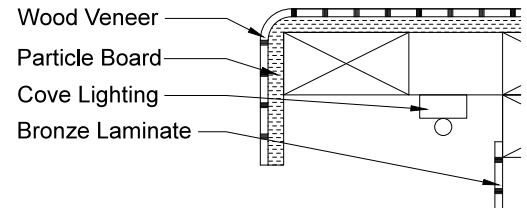


Figure 6.30. *Bar Counter Detail*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

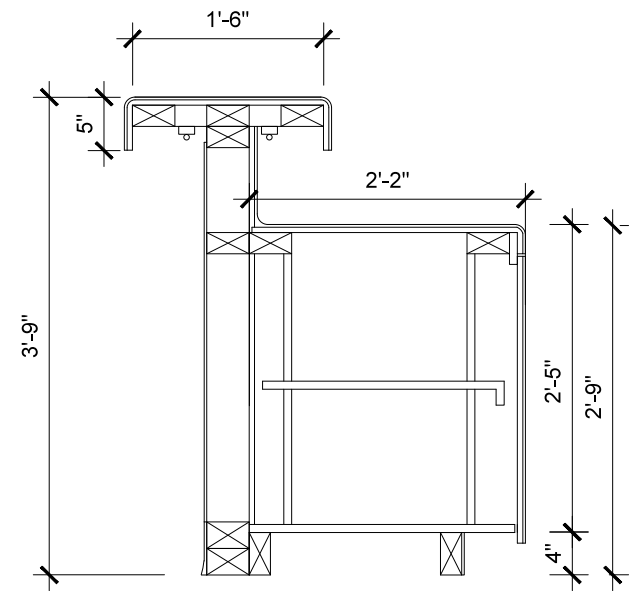


Figure 6.31. *Bar Section*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

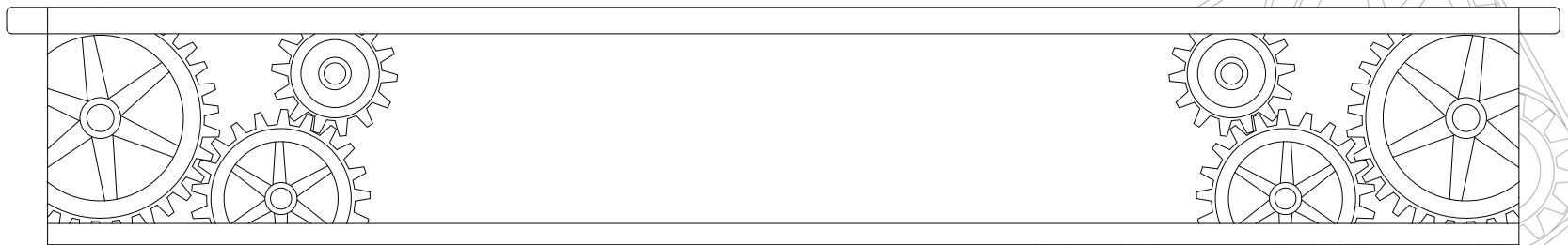


Figure 6.29. *Bar Elevation*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)



6.10 Material Palette

Deep rich materials were selected for the Red River Pump House to convey a sense of luxury and theatricality. The material aesthetic pictured in Figure 6.32 is an application of “Landscape Dancing” theory as it responds to the existing space while inscribing its own mark. Victorian and Baroque inspired patterns are updated with a contemporary colour palette. Metals in steel and bronze compliment the machinery on the pumping floor below. Carpet was used in the lounge bar, restaurant and the banquet hall to convey luxury while controlling the acoustics. Vinyl composite tile with a Victorian inspired pattern is used in high traffic areas on the main floor. Commercial grade leather was used to contribute to the high-end dining and celebration facilities. The selected leather updates traditional patterns with a contemporary colour palette, reacting to the historical and inscribing its own mark on space.

6.11 Summary

The design of “Red River Pump House” involved the application of Ballard’s choreographic principles for “Landscape Dancing” to interior design. “Emotional Mapping Through Dance” was applied through thoughtfully analyzing the existing James Avenue Pumping Station and creating a design that both responds and inscribes new emotion in space. This application is evident in the incorporation of Victorian and Baroque furniture, vertical circulation features and moving cogs that reflect the building’s history while adding new excitement to the atmosphere. “*Mise-en-scène* and Public Performance” theory was incorporated into the design by introducing interior elements that set the stage for the performance of event. Theatrical backdrops and lighting within the banquet hall allow a customizable *mise-en-scène* for each

event, while placement of interior elements throughout the design choreograph user movement, re-engaging them with an existing interior in fresh ways. The application of “Landscape Dancing” concepts to interior design resulted in a contemporary site-specific design for the Red River Pump House.

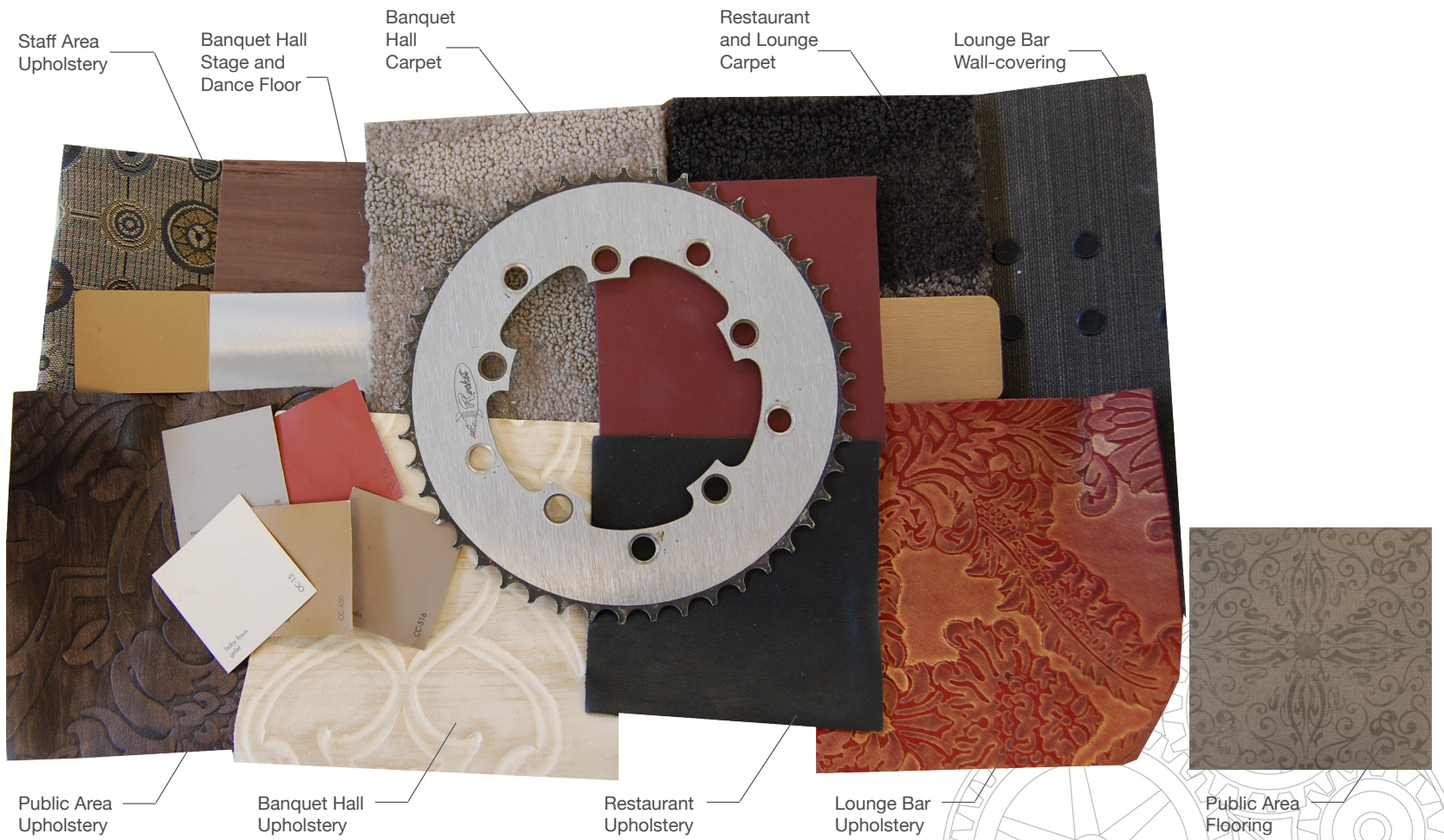


Figure 6.32. *Material Palette*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)



Conclusion

In this practicum “Landscape Dancing” was used as case study to analyze and understand the transformative qualities of artistic intervention in physical space. Choreographer Stephanie Ballard’s landscape dancers read and respond to space, analyzing both its physically apparent characteristics and its intangible spiritual layers. Using their dancing body as a tool, they both visually compliment their surroundings while adding new layers of artistry and excitement. Through placement they draw attention to existing aspects of the quotidian environment and enhance it through shape and gesture. Their presence in the built environment adds a sense of theatricality, transforming a regular space into one full of meaning and event. The artistic principles of “Landscape Dancing” were applied to the design of the Red River Pump House to transfigure an existing historical structure into one of excitement and emotion.

Although the emotional qualities of a designed environment are not quantifiably tangible, milieu can be created through careful intent and execution. In “Landscape Dancing” meaning is created through analysis and response. The Red River Pump House utilizes this same strategy by responding in design to the inherent character and emotion within the space. The building itself is of the turn of the century industrial era. Because of this history, a contemporary Victorian gothic aesthetic was used throughout the design. This aesthetic compliments the structure’s steel trusses and pumping equipment while asserting a new artistic voice in the space. Mechanical wheels in the banquet hall and a moving elevator were added to further enhance the performance of the structure’s history. These interior interventions respond to an analysis of the setting and therefore like a “Landscape Dancing”

performance establish meaning in the physical environment.

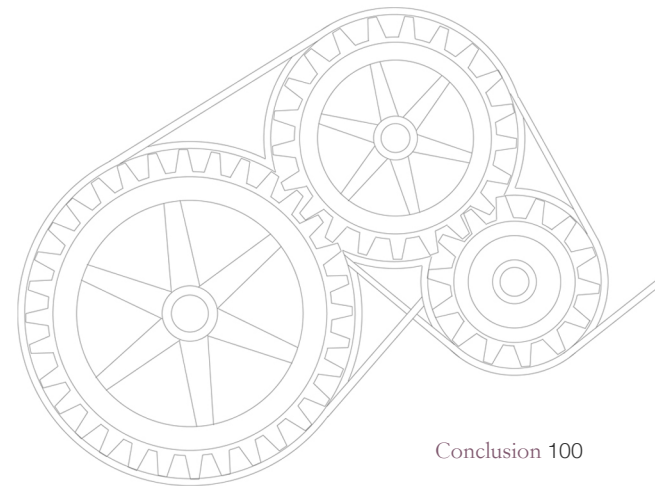
The experience of event is emotional in itself as it often often occurs to acknowledge significant life events such as award ceremonies, weddings and graduations. A celebrant’s existing emotion is heightened when his or her own feelings are combined with the impact of a design based on an intuitive and artistic response to space. This combination of event and spatial experience adds to the significance of the day, making it both enjoyable and memorable.

A choreographer fashions movement and performance through the design of both body placement and *mise-en-scène*. In “Landscape Dancing” the dancer’s bodies are an integral part of the *mise-en-scène*, as their placement and movement responds and contributes to the existing setting. Performance setting is created in Red River Pump House through the arrangement of interior components. A stage is placed in the banquet hall between two openings to the pumping floor below, enhancing the build of emotion as the celebrant approaches the platform. This pinnacle of the procession is further enhanced by the arrangement of backdrops, hangings and lighting that can be choreographed to suit varying contexts. Transitions between atmospheres are fashioned through placement as the feature elevator and stair transport users in elements that were designed to reflect the mechanics of the building. Seating in the restaurant and lounge is arranged so that the visitor’s experience is choreographed among the pumping equipment. When interior components have been carefully placed within the exiting structure scenery has been created, which in turn choreographs event.

This study has displayed a method of establishing an uplifting atmosphere in a secular environment. Interior design is not only important for its functionality but its contribution to user experience. When an interior affects the human spirit emotionally, it is memorable and carries more value for the visitor than a utilitarian space. Although the Red River Pump House is not a religious institution it embodies enlivening qualities many secular spaces lack. Understanding methods of transforming existing built spaces from their original purposes into enriching and satisfying environments is valuable in the way it can contribute to a user's enjoyment of interiors.

Winnipeg's Waterfront Drive is in a state of flux. The old utilitarian structures are being transformed to support the area's vibrant arts and cultural spirit. Installing a dynamic fine dining and banquet establishment within an unused building makes a positive contribution to the area. The design for the Red River Pump House not only supports the growth of the area, but reflects and responds to its history, enhancing its stories and making them visible to guests.

"Landscape Dancing" is visual and visceral as it is seen as artistic but also emotionally experienced. Although it is a dance project, it applies to the practice of interior design in its integral connection to both the history and evolution of Winnipeg's built environment. Through its methodology it has the power to transform space and create meaning, spiritually affecting those who experience it. The practice of "Landscape Dancing" reveals exciting possibilities for the future re-evaluation and renovation of the built environment.

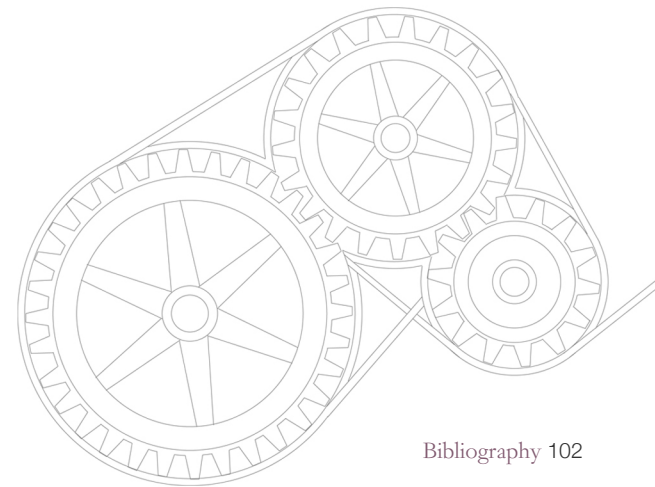




Bibliography

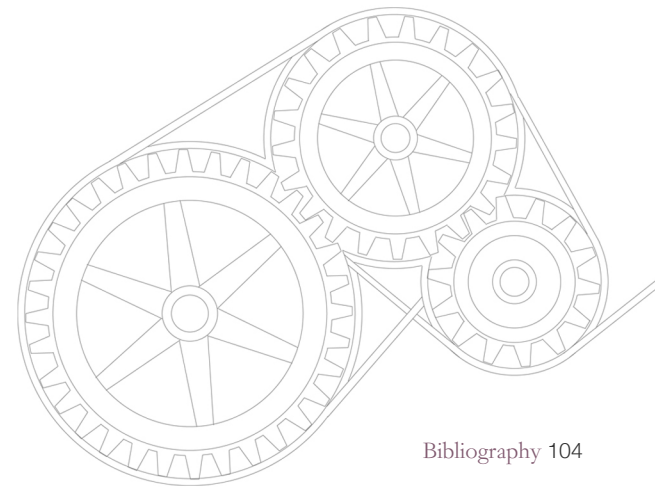
- Bailey, Kate and Greer Crawley. "Design for Performance." in *Gormley to Gaga: Transformation & Revelation*, 2-9. London: V&A Publishing. 2012.
- Bal, Mieke. "Introduction." In *Travelling Concepts in the Humanities: A Rough Guide*, 3-21. Toronto: University of Toronto Press. 2002.
- Bal, Mieke. "Mise-en-scène." In *Travelling Concepts in the Humanities: A Rough Guide*, 96-132. Toronto: University of Toronto Press. 2002.
- Ballard, Stephanie. "Stephanie Ballard Dance Projects: Landscape Dancing in the City." Manifesto provided by Stephanie Ballard. Winnipeg, MB, 2011.
- Ballard, Stephanie. Interview by author. Winnipeg, MB. July 15, 2012.
- Barker, Marilyn. *Symbol in Stone: The Art and Politics of a Public Building*. Winnipeg: Hyperion Press Limited, 1986.
- Briginshaw, Valerie A. "Introduction." in *Dance, Space and Subjectivity*, 1-17. New York: Palgrave Macmillan. 2009.
- Briginshaw, Valerie A. "Transforming City Spaces and Subjects." in *Dance, Space and Subjectivity*, 43-56. New York: Palgrave Macmillan. 2009.
- Briginshaw, Valerie A. "Coastal Constructions in Lea Anderson's Out on the Windy Beach." in *Dance, Space and Subjectivity*, 59-73. New York: Palgrave Macmillan. 2009.
- Brooker, Graeme and Sally Stone. *Rereadings*. London: RIBA Enterprises. 2004.
- Bruce, Shelly. "The Exchange District A National Historic Site: Heritage Interpretation Strategy." Winnipeg, MB, 1999.
- Bruno, Giuliana. "An Atlas of Emotions" in *Atlas of Emotion: Journeys in Art, Architecture and Film*, 207-245. New York: Verso, 2002.
- Bruno, Giuliana. "Mind Works: Rebecca Horn's Interior Art." in *Public Intimacy: Architecture and the Visual Arts*, 119-158. Cambridge: The MIT Press, 2007.
- Bruno, Giuliana. "Modernist Ruins, Filmic Archaeologies: Jane and Louise Wilson's A Free and Anonymous Monument." in *Public Intimacy: Architecture and the Visual Arts*. Cambridge: The MIT Press, 2007.
- Cassidy, Christian. "Pumping station still feeling the pressure." *Winnipeg Free Press*. July 22, 2012.

- CBC. "The Winnipeg General Strike." CBC learning. Accessed August 20, 2012.
<http://www.cbc.ca/history/EPISCONTENTSE1EP12CH3PA2LE.html>.
- City of Winnipeg and The Forks Renewal Corporation. "Pioneer & Waterfront Development Principles and Guidelines." Winnipeg, MB, 2004.
- City of Winnipeg: Planning, Property & Development Department. "Heritage Conservation." City of Winnipeg. Accessed September 7, 2012
http://www.winnipeg.ca/ppd/historic/historic_policies.stm.
- City of Winnipeg, "Zoning Information," City of Winnipeg. Accessed September 17, 2012. <http://cms00asa1.winnipeg.ca/ZoningInfo.jsp?rsn=152914&js=y>.
- Close, Susan. "Introduction." in *Framing Identity: Social Practices of Photography in Canada (1880-1920)*, x-xviii. Winnipeg: Arbeiter Ring Publishing. 2007.
- Colomina, Beatriz. "Interior." In *Towards a New Interior: An Anthology of Interior Design Theory*, edited by Lois Weinthal, 475-499. New York: Princeton, 2011.
- De Botton, Alain. *Religion for atheists: a non-believer's guide to the uses of religion*. New York: Pantheon Books, 2012.
- Ersoy, Zehra. "Building Dancing: Dance within the Context of Architectural Design Pedagogy." *International Journal of Art & Design Education* 30, no.1 (Feb 2011): 124.
- Foster, Susan Leigh. "Choreographing History." in *Choreographing History*, 3-21. ed. Susan Leigh Foster. Indianapolis: Indiana University Press. 1995.
- Franko, Mark. *Dancing Modernism/Performing Politics*. Bloomington: Indiana University Press, 1995.
- Gavrilou, Evelyn. "Inscribing Structures of Dance into Architecture." *International Space Syntax Symposium*. London: 2003.
- Giannetti, Louis and Jim Leach. "Mise-en-scène." In *Understanding Movies Canadian Edition*, 99-149. Scarborough, Ontario: Prentice Hall Allyn and Bacon Canada. 1998.
- Gisela Stromeyer Design. "About." Gisella Stromeyer Design. Accessed September 10, 2012. <http://stromeyerdesign.com/about.html>.
- Government of British Columbia. "Marriage-related Statistics." Victoria, BC, 2010.
- Grosz, Elizabeth. *Space, time, and perversion: essays on the politics of bodies*. New York: Routledge, 1995.
- Higgins, Reynold. *Minoan and Mycenaean Art*. New York: Oxford University Press, 1981.



- 
- Historical Buildings Committee. *109 James Avenue High Pressure Pumping Station*. Winnipeg, MB, 1982.
- KjellgrenKaminsky. "MIRAGE." KjellgrenKaminsky – Arkitekter. Accessed April 13, 2012. <http://www.kjellgrenkaminsky.se/projects/61-mirage.html>.
- Kjellgren Kaminsky Architecture. *Mirage Dancehall*. Göteborg: Ekmansgatan 3, 2010.
- Koldziej, Adam. "Genius Loci: The Need for Urban Scenography." in *Our Topas: cities and the role of design*. Cambridge, Ontario: Riverside Architectural Press, 2006.
- Lee, Christopher C.M. and Kapil Gupta, *Working in Series*. London: AA Publications, 2010.
- Lopez y Royo, Alessandra. "Embodying a Site: Choreographing Prambanon." *Journal of Material Culture* 10, no.1 (2005): 33-43.
- Malmström, Christer. "Preface," *Mirage Dancehall*. Göteborg: Ekmansgatan 3, 2010.
- McDonough, Brian. *Building type basics for hospitality facilities*. New York: Wiley, 2001.
- McNeill, Murray. "Waterfront set for leap forward." *Winnipeg Free Press*. April 7, 2011.
- Merriman, Peter. "Architecture/dance: choreographing and inhabiting spaces with Anna and Lawrence Halprin." *Cultural Geographies* 17, no. 4 (2010): 427-449.
- Museum of the History of Science. "Broad Sheet No. 09." *Museum of the History of Science*. Oxford, UK, 2009. Accessed June 8, 2013. <http://www.mhs.ox.ac.uk/exhibits/steampunk/>
- Norberg-Schulz, Christian. *Genius Loci: Towards a phenomenology of architecture*. New York: Rizzoli, 1980.
- Number Ten Architectural Group. *109 James Avenue Pumping Station Building Analysis and Preliminary Costing*. Winnipeg, MB, May 21, 2009.
- Reverdin, Oliver. *Crete and its Treasures*. The Viking Press, 1961.
- Reznikoff, S .C. *Interior graphic and design standards*. New York: Whitney Library of Design, 1986.
- Rosenthal, Stephanie. "Choreographing You: Choreographies in the Visual Arts." in *Move. Choreographing You: Art and Dance Since the 1960s*, 8-21. ed. Stephanie Rosenthal. Cambridge: The MIT Press. 2010.
- Rutes, Walter A., Richard H. Penner, and Lawrence Adams. *Hotel design, planning, and development*. New York: W.W. Norton, 2001.
- Shah, Jagan. "The Tote, Mumbai." *Domus*, no. 931. December 2009.
- Statistics Canada, "Marriages," Government of Canada. Accessed August 20, 2012. <http://www.statcan.gc.ca/daily-quotidien/070117/dq070117a-eng.htm>

- Stuckey, P. Sterling . "Christian Conversation and the Challenge of Dance." in *Choreographing History*, 54-66. ed. Susan Leigh Foster. Indianapolis: Indiana University Press. 1995.
- Thomas, Helen. *The Body, Dance and Cultural Theory*. New York: Palgrave Macmillan. 2003.
- Vesely, Carolin and Buzz Currie. *The Hermetic Code*. Winnipeg: Winnipeg Free Press. 2007.
- Von Drathen, Doris. "Places at the Zero Point." In *Towards a New Interior: An Anthology of Interior Design Theory*, edited by Lois Weinthal, 27-35. New York: Princeton, 2011.
- Weddingbells. "Wedding Trends in Canada 2012," *Weddingbells Magazine*. April 11, 2012. Accessed August 20, 2012. <http://www.weddingbells.ca/blogs/planning /2012/04/11/wedding-trends-in-canada-2012/attachment/wedding-budget/>



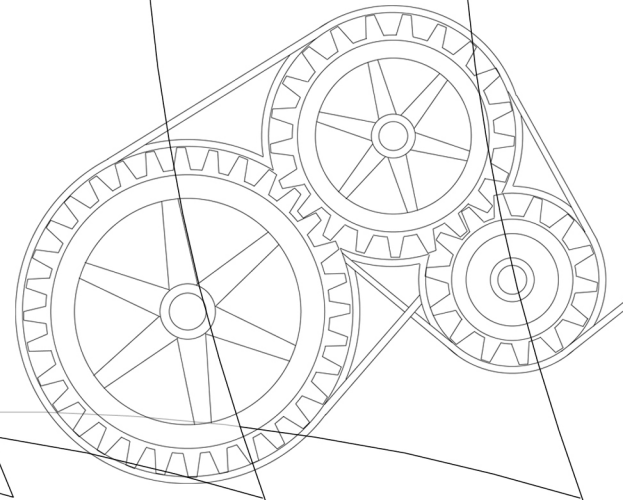


Appendix

Appendix I: Building Code Analysis

Appendix II: Functional Programming

Appendix III: HVAC Design



Appendix I: Building Code Analysis

The following life safety and occupancy requirements are in compliance with the 2010 National Building Code of Canada.

3.1.2 Occupancy Class

The Major Occupancy Classification as per Section 3.1.2 of the NBC is Group A, Division 2: Assembly occupancies not elsewhere classified in Group A.

3.1.17 Occupant Load

Total Floor Area: 1340m²
Dining, Beverage and Cafeteria Space: 1.20m² per person
Occupant Load = 1340/1.20= 1117 occupants maximum

Fire Safety

3.2.2.15 Storeys below Ground

If a storey of the building is entirely below ground it must be constructed as a fire separation with a fire-resistance rating not less than 2h. It shall be sprinklered throughout. All loadbearing walls, columns and arches shall have a fire resistance rating not less than that required for the construction that they support.

3.4.2.1 Minimum Number of Exits

Every floor area intended for occupancy must have at least 2 exits if the area exceeds 150m² (1614sq ft) or the occupant load is greater than 60. The maximum travel distance to an exit is 15m(49.2ft).

3.4.2.3 Distance Between Exits

The least distance between 2 exits from a floor area shall be one half the maximum diagonal dimension of the floor area, but need not be more than 9m for a floor area having a public corridor, or one half the maximum diagonal dimension of the floor area, but not less than 9m for all other floor areas.

3.4.2.4 Travel Distance

The travel distance from a room is measured from an egress door to the nearest exit provided the room is fire separated from the rest of the floor area or the egress door opens onto an exterior passageway, a fire separated corridor. Travel distance to an exit shall be not more than 50m (164ft) from any point in a service space.

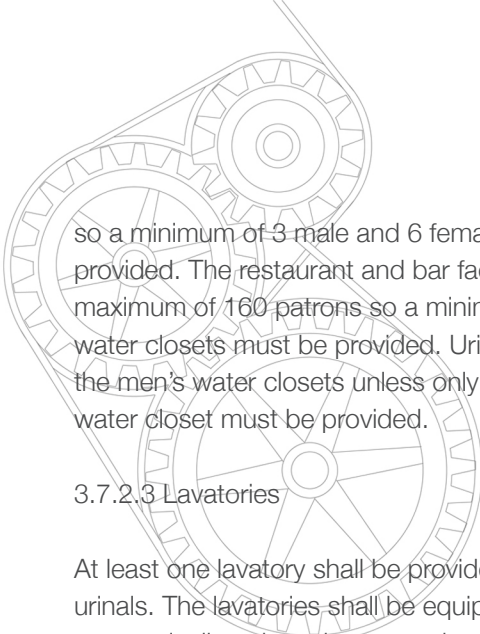
3.4.2.5 Location of Exits

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 45m (148ft) provided it is sprinklered throughout. This need not apply if exits are along the perimeter and are not more than 60m (197ft) apart, provided each main aisle in the floor area leads directly to an exit. 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.

Required Plumbing Facilities

3.7.2.2. Water Closets

The banquet facility is designed to hold a maximum of 300 patrons



so a minimum of 3 male and 6 female water closets must be provided. The restaurant and bar facility is designed to hold a maximum of 160 patrons so a minimum of 2 male and 4 female water closets must be provided. Urinals may substituted for 2/3 of the men's water closets unless only 2 are required, then at least 1 water closet must be provided.

3.7.2.3 Lavatories

At least one lavatory shall be provided per every 2 water closets or urinals. The lavatories shall be equipped with faucets that operate automatically or have lever-type handles that do not close under spring action.

Accessibility Concerns

3.4.2.6 Principal Entrances

At least one door at every principal entrance to a building providing access from the exterior at ground level shall be designed in accordance with the requirements for exits.

3.4.3.2 Exit Width

The minimum width of exit corridors, passageways and ramps must be 1100mm(3.6ft). The minimum exit stair width must be 900mm(3ft). The minimum exit doorway width must be 800mm(2.6ft)

3.8.1.2 Entrances

Not less than 50% of the pedestrian entrances of a building shall be barrier-free and shall lead from the outdoors at sidewalk level or

a ramp that leads from a sidewalk.

3.8.1.3 Barrier-Free Path of Travel

The unobstructed width of a barrier-free path of travel shall be not less than 920mm(3ft). Walking surfaces within a barrier free path of travel shall have no opening that would permit a sphere larger than 13mm (0.5in) diameter, have any elongated openings oriented perpendicular to the direction of travel, be stable, firm and slip resistant, be bevelled at a maximum slope of 1 in 2 at changes in level not more than 13mm(0.5in). Sloped floors or ramps must be provided if there is a change in level greater than 13mm(0.5in).

3.8.3.2 Exterior Walks

Exterior walks that are part of a barrier free path of travel should have a slip-resistant, continuous even surface, be not less than 1100mm(3.6ft) wide and have a level area adjacent to an entrance.

3.8.3.3. Doorways and Doors

Every doorway that is located on a barrier-free path of travel shall have a clear width not less than 800mm(2.6ft) when the door is open. A doorway threshold should be no more than 13mm(0.5in) higher than the finished floor and must be bevelled. Every door that provides a barrier free path of travel through an entrance must be equipped by a power door that can be operated by either side. A vestibule between doors must not be less than 1200mm(4ft) plus the width of a door swing in the path.

3.8.3.8 Water Closet Stalls

At least one water closet stall or enclosure in a washroom to be barrier free shall be not less than 1500mm(5ft) wide by 1500mm(5ft) deep. The barrier free stall shall be equipped with a door that follows the standards outlined in section 3.8.3.8. The stall or enclosure must have a water closet located so that the clearance between the fixture and the wall on one side is not less than 285mm and not more than 305mm(1ft) and be equipped with grab bars in accordance with section 3.8.3.8. The stall or enclosure must be equipped with a coat hook mounted not more than 1200mm above the floor on a sidewall and projecting not more than 50mm from the wall. A clearance of not less than 1700mm between the outside of the stall face and the face of an in-swinging washroom door and 1400mm between the outside of the stall face and any wall-mounted fixture must be provided.

3.8.3.9 Water Closets

Water closets provided for persons with disabilities shall be equipped with a seat not less than 400mm and not more than 460mm above the floor. They shall be equipped with hand-operated flushing controls that are easily accessible to a wheelchair user or be automatically operable, and shall be equipped with a seat lid or other back support and not have a spring-actuated seat.

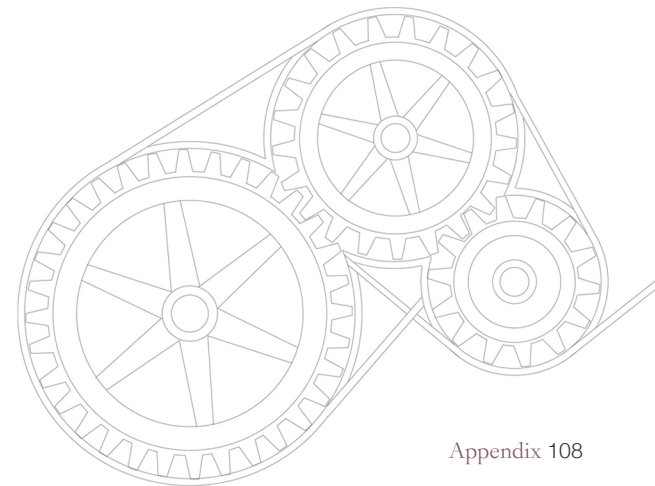
3.8.3.11 Lavatories

A barrier-free washroom shall be provided with a lavatory that is located so that the distance between the centreline of the lavatory and the side wall is not less than 460mm, has a rim height not more than 865mm above the floor and has a clearance beneath

the lavatory not less than 760mm wide, 735mm high at the front edge, 685mm high at a point 205mm back from the front edge and 230mm high over the distance from a point 280mm to a point 430mm back from the front edge. The lavatory should have insulated pipes where they would otherwise present a burn hazard and a soap dispenser located close to the lavatory, not more than 1200mm above the floor and accessible to persons in wheelchairs. At least one mirror shall be mounted with its bottom edge not more than 1000mm above the floor or be inclined to the vertical to be usable by a person in a wheelchair.

3.8.3.14 Counters

Every counter more than 2m(6.5ft) long at which the public is served, shall have at least one barrier-free section not less than 760mm long centred over a knee space. A barrier free counter surface shall be not more than 865mm above the floor. Knee space is not required for a counter that serves a cafeteria or similar function.



Appendix II: Functional Programming

Overview

The program will include a space for special events, ceremonies and banquets. This banquet facility is suitable for approximately 150-250 guests per event. A fine dining restaurant

will house approximately 80 patrons maximum and its attached lounge bar is suitable for a maximum of 60 patrons. The restaurant and lounge bar can also be booked for private events. Accompanying staff and kitchen areas will support these public functions.

Human Factors

User Profiles

User	Type	Age (approx.)	Gender	Behavioral/ Activity Needs	Physiological Needs	Spatial Needs
Event Celebrants	Primary	16-90	M/F	Ceremony, Dining, Dancing, Drinking, Socializing, Waiting/Resting, Sitting	Comfort, Confidence, Privacy, Importance, Focus of Attention, Safety	Ceremony Space, Dining Area, Reception Area, Bar, Lounge/Waiting Space, Private Green Room, Washrooms, Area with focal point
Event Guests	Primary	12-90	M/F	Ceremony, Dining, Dancing, Drinking, Socializing, Waiting/Resting, Sitting	Comfort, Excitement, Entertainment, Safety	Ceremony Space, Dining Area, Reception Area, Bar, Lounge/Waiting Space, Washrooms
Kitchen Staff	Primary	16-55	M/F	Cooking, Food Prep, Lounge	Comfort, Safety, Confidence in Work	Commercial Kitchen, Staff Lounge, Food Storage, Personal Storage, Staff Washroom
Administrative Staff	Primary	25-65	M/F	Work, Lounge, Meeting, Client Interaction	Comfort, Safety, Privacy	Office suitable to meet clients, Staff Lounge, Personal Storage, Staff Washroom
Wait Staff	Primary	18-40	M/F	Expeditor, Order Taking, Serving, Lounge	Comfort, Safety, Confidence in Work	Commercial Kitchen, Commercial Bar, Expeditor, Dining Area, Staff Lounge, Staff Washroom, Personal Storage
Bar Tender	Primary	18-40	M/F	Serving, Lounge, Filling Wait Orders	Comfort, Safety, Confidence in Work	Commercial Bar, Expeditor, Staff Lounge, Staff Washroom, Personal Storage
Greeter	Primary	20-40	M/F	Greeting Clients, Seating Restaurant Patrons, Lounge	Comfort, Safety, Confidence in Work	Greeting area or reception, Staff Lounge, Staff Washroom, Personal Storage
Diner	Secondary	22-85	M/F	Dining, Drinking, Socializing	Comfort, Safety, Positive Experience	Dining Area, Lounge Bar, Washroom, Waiting/Lounge
Lounge Bar User	Secondary	22-40	M/F	Dining, Drinking, Socializing	Comfort, Safety, Positive Experience	Dining Area, Lounge Bar, Washroom, Waiting/Lounge
Event Entertainment	Secondary	20-40	M/F	Performing, Waiting	Comfort, Safety, Confidence in Work	A/V Equipped Stage or Open Area, Waiting/Lounge, Green Room, Washroom
Custodial Staff	Tertiary	20-65	M/F	Cleaning, Lounge	Comfort, Safety, Confidence in Work	Custodial Room, Staff Lounge, Staff Washroom, Personal Storage
Potential Client	Tertiary	20-90	M/F	Touring, Meeting	Comfort, Safety, Positive Experience	Entire Facility's Public Areas, Office suitable to meet clients

Figure A2.1. User Profiles, August 2012. Winnipeg, MB. (Table by author)

Client Profile

The event space is in development by a Winnipeg entrepreneur. They wish to provide a space that is profitable, contributes positively to the quality of life for the users and fosters positive growth in the community. The client wishes to develop this event interior to respond to the need for unique and exciting space for private functions. They also wish to take advantage of the growing cultural and entertainment district surrounding the site by providing a place for fine dining and drinks before or after nearby events. City heritage is important to the user as they wish to commit to an adaptive re-use project that compliments an existing historical building.

The client wishes to develop an upscale dining and banquet facility that would appeal to an audience that is interested in arts and culture. They wish to provide an experience for the user, not just an amenity. High quality unique dining that takes advantage of local ingredients and culinary talent is important to the client. They wish to contribute to the experience of attending a cultural event or celebration, not just supply the required food and facility.

Currently the client wishes to provide a banquet hall for 200-300 patrons. A small fine dining restaurant and cocktail lounge will also be included for casual use with the potential to also book these facilities for smaller events. They will need a full service kitchen that will provide food for both the banquet and restaurant facilities as well as room for support staff. If this venue is successful and bookings greatly exceed the space the facility can provide, they wish to expand to other locations in the city with conceptual variations of milieu based on the same fine dining and banquet model.

Programmatic Activities

Ceremony

Friends, family and supporters of the celebrant will gather to view a ceremony take place. Ceremonies may be formal in nature like weddings or graduations where seating will be in rows with a central isle facing towards a defined focal point. Events such as awards ceremonies may also be less formal and require clustered seating with a central focal point.

Dining

Many formal events include dining as a major activity. Clients would sit in groupings enjoying a meal together. This activity requires the support of a kitchen and wait staff.

Dance/Reception

After the formality of celebration is through it is often followed by a reception. This activity may involve casual h'orderves, drinks, dancing and live entertainment. Seating is sparse and guests move locations throughout the night. Catering and bar is needed to support this activity as well as either a DJ or live entertainment.

Drinking

Formal events often involve the consumption of cocktails. Seating for the cocktail portion of an event can either be casual, limited or formal depending on the wishes of the client. Smaller events involving cocktails may also take place in closed off areas. Different types of seating arrangements are required for this activity as well as an open space. Wait and bar staff as well as the support of a



kitchen will be needed.

Entertainment

Formal events often involve some form of entertainment. Equipment to support the audio/visual needs of the client should be included. DJs are often hired for receptions as well as gatherings at a cocktail lounge. Live entertainment should be supported by a stage or clear area with a defined focal point.

Cooking

Celebratory events require the support of a full kitchen as they often involve a dining component. A kitchen staff that works in conjunction with a wait staff will do the cooking.

Waiting

Space is needed for clients to interact before, after or during an event. They also may need a few moments in a quieter space that is removed from the excitement.

Administrative Activity

Administration will need offices to run the hall, organize staff, book events and provide information to potential clients.

Administrative Activity

Administration will need offices to run the hall, organize staff, book events and provide information to potential clients.

Spatial Requirements

Square Footage by Area

According to designer Brian McDonough, 18-22sq ft should be provided per person in a banquet facility.¹ For the purpose of area calculations, 20sq ft per guest was approximated. The graphic standards guide, *Hotel design, planning and development* suggests allocating 25sq ft per patron in a fine dining establishment and 20sq ft per guest in a cocktail lounge.² These estimates will be used to establish the area requirements for the restaurant and lounge bar included in the program. The individual areas for specific kitchen areas were taken from S.C. Reznikoff's graphic standard requirements.³

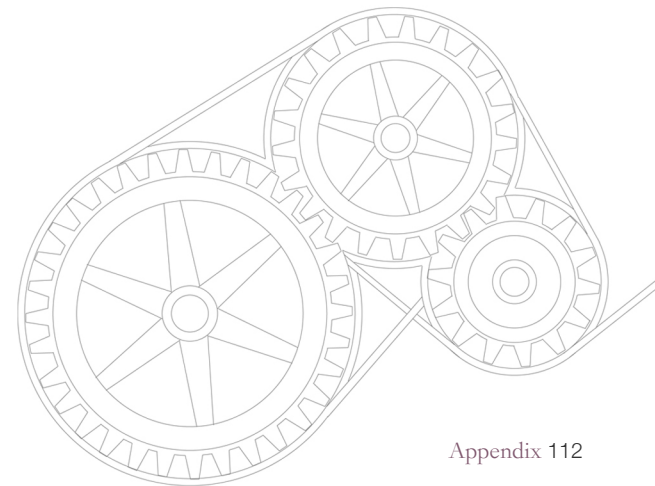
1. Brian McDonough, *Building type basics for hospitality facilities* (New York: Wiley, 2001), 110.

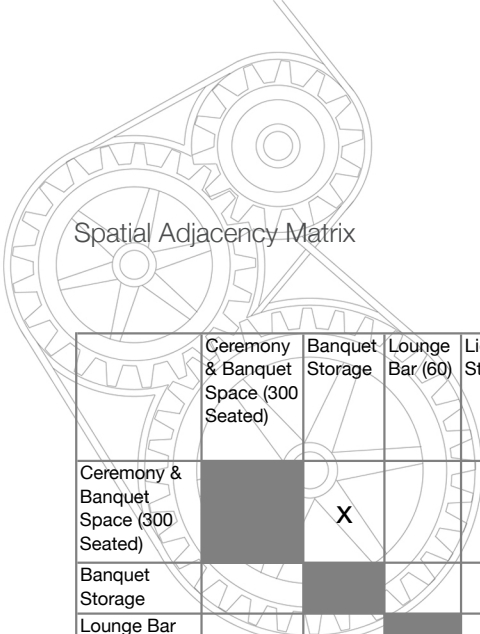
2. Walter A. Rutes, Richard H. Penner and Lawrence Adams, *Hotel design, planning and development* (New York: W.W.Norton, 2001), 294.

3. S .C. Reznikoff, *Interior graphic and design standards* (New York: Whitney

Space		Area Requirement (sq ft)
Ceremony & Banquet Space (250)		5600
	Patio	890
Banquet Storage		325
Lounge Bar (60)		2150
Liquor Storage		90
Restaurant (90)		2150
Kitchen Area		
1865 total	Food Prep and Cooking	1170
	Walk in Refrigerator	115
	Dish Washing	115
	Walk in Meat Storage	100
	Dry Storage	170
	Walk in Freezer	70
	Kitchen Storage	125
Staff Offices (2)		525
Public Washroom (4)		825
Green Room & Ensuite		250
Reception and Waiting Area		860
Restaurant Waiting		375
Pre-function Area/ "Backstage"		600
Vestibule (2)		250
Staff Lounge		275
Staff Washroom		180
Custodial Room		160
Mechanical Room		350
Electrical Room		90
Conference Room		1000
Set Storage and Assembly		525
Net Area		19335
Circulation and Structure		4834
Gross Area		24169

Figure A2.2. Square Footage by Area, August 2012. Winnipeg, MB. (Table by author)Library of Design, 1986), 514.





Spatial Adjacency Matrix

	Ceremony & Banquet Space (300 Seated)	Banquet Storage	Lounge Bar (60)	Liquor Storage	Restaurant (80)	Kitchen Areas	Staff Offices (2)	Public Washroom (2)	Green Room & Ensuite	Waiting Area	Entrance	Reception/Greeting	Staff Lounge	Staff W/C	Custodial Room	Mechanical Room
Ceremony & Banquet Space (300 Seated)		X				O		X	X	X		O			/	/
Banquet Storage																
Lounge Bar (60)				X	X	O		X		X					/	/
Liquor Storage																
Restaurant (80)						X		X		X					/	/
Kitchen Areas							O						O	O		
Staff Offices (2)													X	O		
Public Washroom (2)											X					
Green Room & Ensuite																
Waiting Area											O	X			/	/
Entrance												X			/	/
Reception/Greeting															/	/
Staff Lounge														X		
Staff Washroom																
Custodial Room																
Mechanical Room																

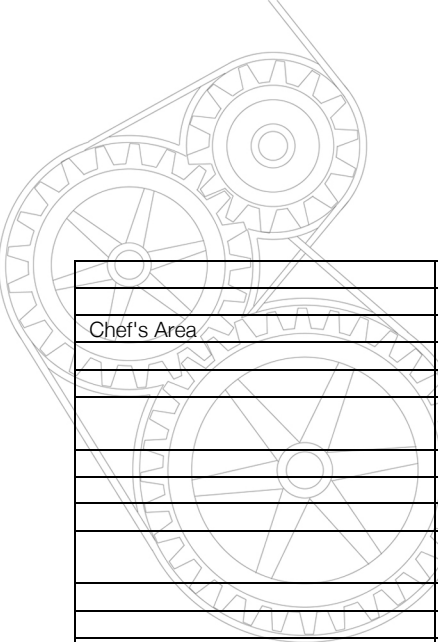
Legend
 X = Mandatory O = Suggested / = Should not be Adjacent

Figure A2.3. Spatial Adjacency Matrix, August 2012. Winnipeg, MB. (Table by author)

Furniture, Fixtures and Equipment

Space	FFE	Quantity	Dimensions	Sound and Security
Ceremony & Banquet Space (250)	Round Banquet Table	25	60"dx30"h	Integrated sound system, microphones, and theatrical lighting
	Stackable Seating	250	18"x18"x18"	
	Stage	1	6'x20'x1'	
	Buffet Table	6	2'x8'x30"	
	Head Table	2	30"x8'x30"	
	Portable Dance Floor			
	Spatial Dividers			
	Bar	2	48"x30"x36"	
Ceremony Patio	Round Table	9	42"dx30"h	Lockable exterior door. Separated from entrance and grounds by spatial divider.
	Chair	54	18"x18"x18"	
Lounge Bar (60)	Bar	1	25'length, 30" deep, 36" high	Integrated sound system, sound separation from other areas in facility.
	Bar Stool	10	18"x18"x30"	
	Soft Seating	20	30"x30"x18"	
	Chair	30	18"x18"x18"	
	Dining Table	12	30"x30"x30"	
	Coffee Table	5	30"x48"x12"	
Liquor Storage	Horizontal Shelving			
Restaurant (90)	Dining Table	35	30"x30"x30"	
	Chair	70	18"x18"x18"	
	Soft Seating	20	30"x30"x18"	
Food Prep and Cooking				
Cold Food Prep/ Banquet Staging	Stainless Steel Worktable	1	30"x90"x36"	
	Stainless Steel Worktable with sink	1	30"x90"x36"	
	Mobile Banquet Cabinet	1	30"x60"x36"	
	Table Top with double sink, and below listed equipment	1	30"x180"x36"	
	Slow Cook Oven	1	24"x30"x30"	
	Food Cutter	1		
	Table-mounted steam-jacketed kettle	1		
	Food Slicer	1		
	Floor Mounted Mixer	1	24"x30"x48"	
	Steam-Jacketed Kettle	1	30"dx48"	
	Tilting Braising Pan	1	36"x48"x36"	
	Convection Steamer	1	36"x18"x36"	
	Combination Oven-Steamer	1	30"x48"x36"	
	Convection Oven	1	36"x36"x36"	

Figure A2.4. Furniture Fixtures and Equipment Chart, August 2012. Winnipeg, MB. (Table by author)



	Blast Chiller and Freezer	1	36"x40"x36"	
	Wall-Mounted Hand Sink	1	22"x20"x6"	
Chef's Area	Reach-in Refrigerator	2	30"x30"x72"	
	Pass-through Refrigerator	2	30"x30"x72"	
	3 Compartment Sink	1	30"x42"x36"	
	Griddle with Cheese Melter Above	1	36"x42"x36"	
	Range	1	36"x36"x36"	
	Charbroiler	1	30"x42"x36"	
	Conveyer Oven	1	72"x42"x36"	
	Table Top with upper shelf and below listed equipment	1	190"x42"x36"	
	Microwave	1	30"x16"x16"	
	Undercounter Refrigerator	1	30"x60"x36"	
	Cold Area	1	30"x48", on counter	
	Hot Area	1	30"x48", on counter	
	Chef's Table	1	12"x48", on counter	
	Soup Well	2	12"d, on counter	
Waitstaff	Display Reach-in Refrigerator	1	30"x72"x36"	
	Stainless Steel Counter with shelves below	1	30"x72"x36"	
	Soda Dispenser	1	12"x18", on counter	
	Juice Dispenser	1	12"x18", on counter	
	Wait Station Counter with sink	1	30"x72"x36"	
	Coffee Brewer	1	12"x14", on counter	
	Tea Maker	1	12"x14", on counter	
		Wall-Mounted Hand Sink	1	22"x20"x6"
Walk in Refrigerator			115 sq ft	
Dish Washing	Soiled Dish Table with table-mounted glass rack shelf and sloped landing area	1	48"x60"x36"	
	Power Scraper	1	30"x42"x36"	
	Power Wash	1	36"x36"x36"	
	Final Rinse	1	30"x18"x36"	

Figure A2.4. Furniture Fixtures and Equipment Chart, August 2012. Winnipeg, MB. (Table by author) (cont.)

	Clean Dish Table	1	36"x90"x36"	
	3 Compartment Sink with drainboard	1	30"x90"x36"	
Walk in Meat Storage			100 sq ft	
Dry Storage	Horizontal Shelving		170 sq ft	
Walk in Freezer			70 sq ft	
Kitchen Storage	Horizontal Shelving		125 sq ft	
Staff Offices (2)	Work Station	1	72"x72"x30"	Lockable Door and Lockable Filing Within
	File Cabinet	1	36"x18"x48"	
	Desk Chair	1	18"x18"x18"	
	Guest Chair	2	18"x18"x18"	
	Millwork Storage	1	72"x24"x36"	
Public Washroom - Banquet	Bathroom Stall or Urinal	2M, 5F	36"x56"	Easy for public to locate.
	Accessible Bathroom Stall	1M, 1F	60"x60"	
	Sink/Counter	2M, 3F	24"x120"x36"	
	Bathroom Accessories			
Public Washroom - Restaurant and Bar	Bathroom Stall or Urinal	1M,3F	36"x56"	
	Accessible Bathroom Stall	1M, 1F	60"x60"	
	Sink/Counter	1M, 2F	24"x120"x36"	
	Bathroom Accessories			
Green Room & Ensuite	Sofa	1	90"x38"x12"	Lockable, private area for celebrant and their party.
	Arm Chair	2	36"x38"x12"	
	Coffee Table	1	46"x30"x18"	
	Water Closet	1	28"x18"x28"	
	Side Table	1	22"x22"x20"	
	Chair	4	18"x18"x18"	
	Table	1	30"x30"x30"	
Entrance (2)	Vestibule		250 sq ft	Alarm and lockable
Reception/ Waiting	Reception Surface	1	24"x24"x36"	Easy to locate from entrance.
	Soft Seating	6	36"x36"x12"	
	Side Table	2	22"x22"x18"	
Restaurant Waiting	Soft Seating	4	36"x36"x12"	
	Side Table	2	22"x22"x18"	
Pre-function Area/ "Backstage"	Soft Seating	6	36"x36"x12"	
	Side Table	2	22"x22"x18"	
Staff Lounge	Chair	4	18"x18"x18"	Only accessible by staff members
	Table	1	30"x30"x30"	
	Soft Seating	4	36"x36"x12"	
	Kitchen Millwork	1	96"x24"x36 plus	

Figure A2.4. Furniture Fixtures and Equipment Chart, August 2012. Winnipeg, MB. (Table by author) (cont.)

			uppers	
Staff Washroom (2)	Water Closet	1	28"x18"x28"	Only accessible by staff members
	Sink (wall mounted)	1	22"x20"x6"	
	Bathroom Accessories			
Custodial Room	Shelving	N/A	10 linear feet	Lockable by Custodial Staff
	Service Sink	1	24"x24"	
	Wall Mounted Phone	1	8"x12"x4"	

Figure A2.4. Furniture Fixtures and Equipment Chart, August 2012. Winnipeg, MB. (Table by author) (cont.)

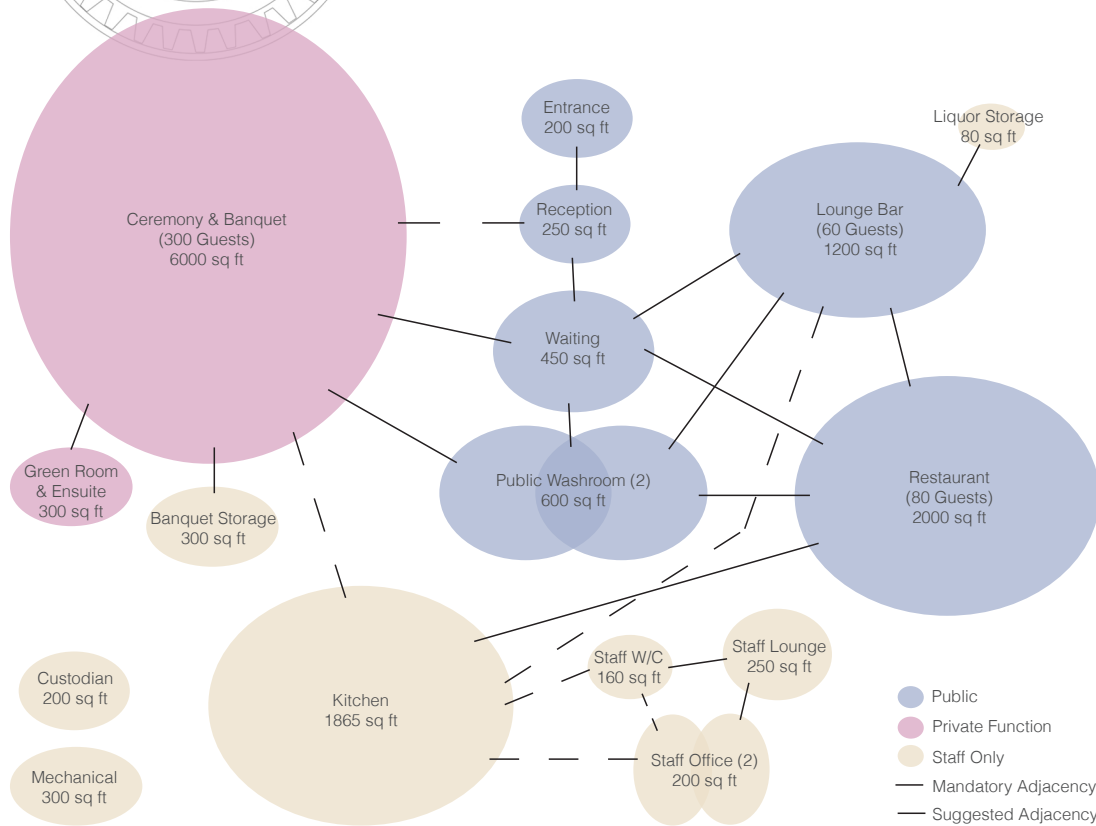
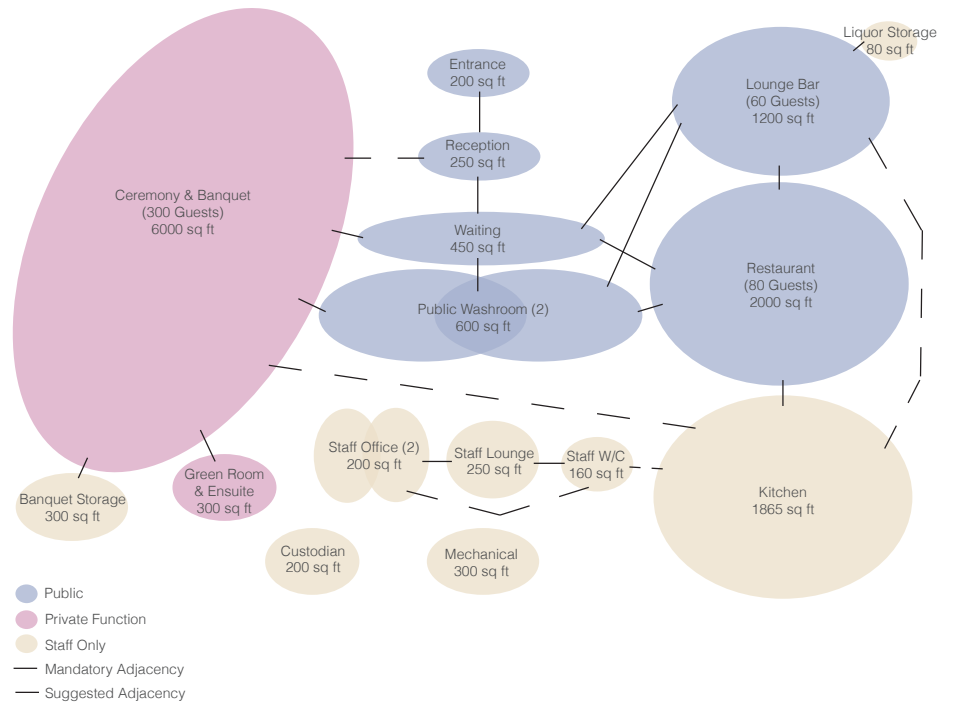
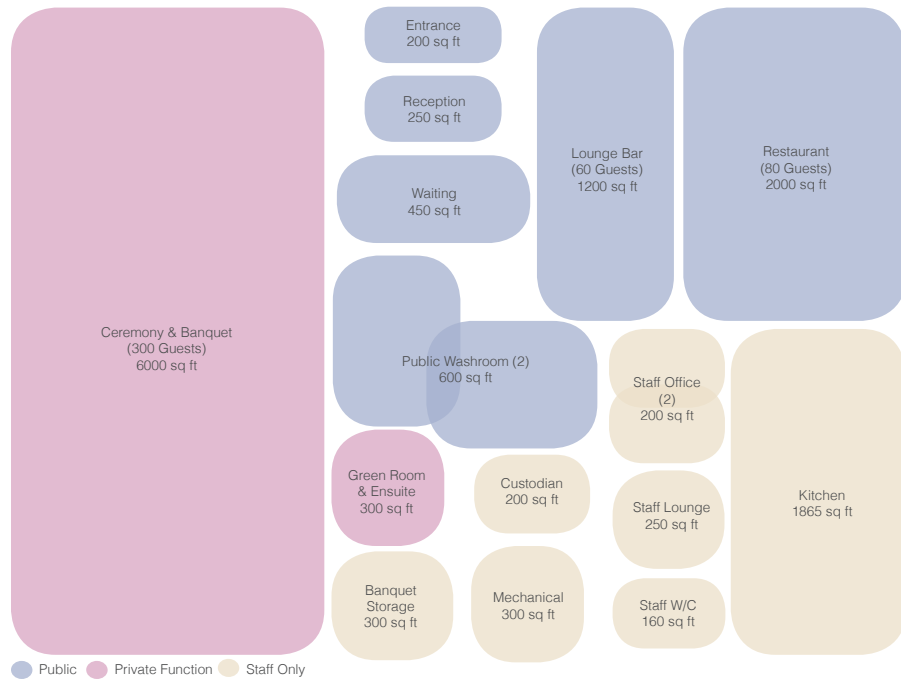


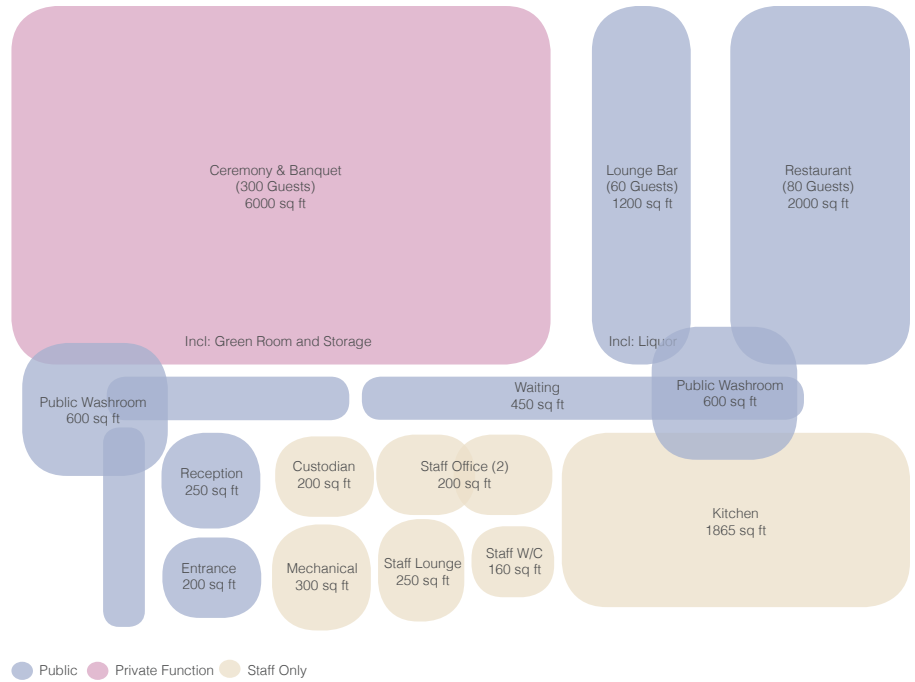
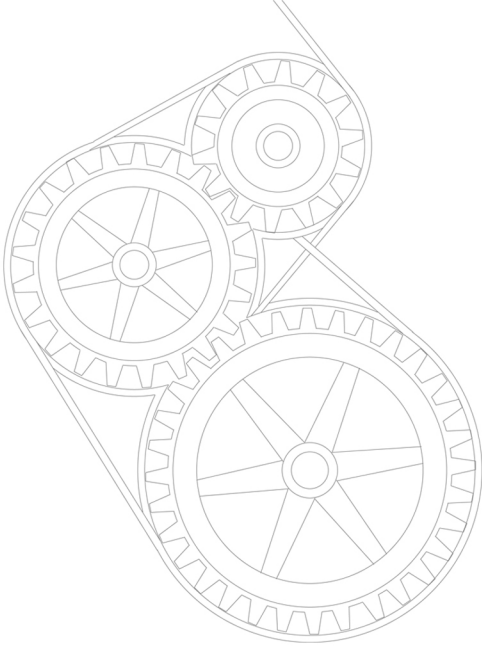
Figure A2.5. Spatial Adjacency Diagram, August 2012. Winnipeg, MB. (Diagram by author)



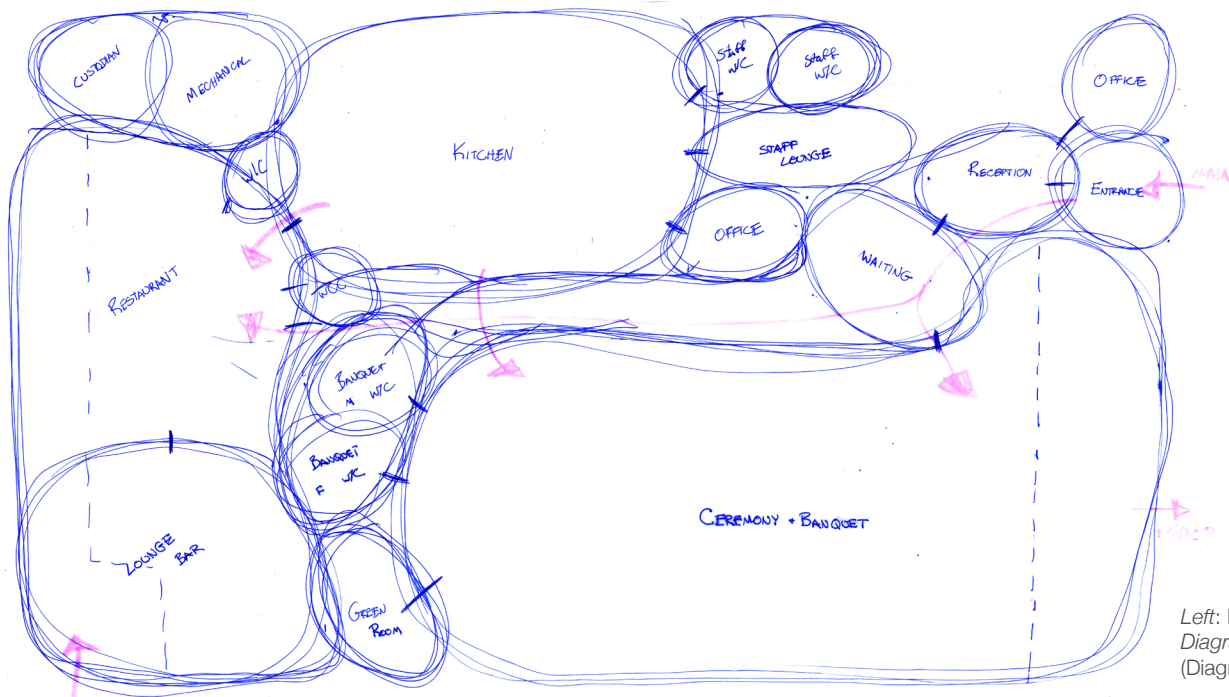
Right: Figure A2.6. Spatial Adjacency Matrix, August 2012. Winnipeg, MB. (Diagram by author)



Left: Figure A2.7. Spatial Adjacency Diagram, August 2012. Winnipeg, MB. (Diagram by author)



Right: Figure A2.8. *Spatial Adjacency Diagram*, August 2012. Winnipeg, MB. (Diagram by author)



Left: Figure A2.9. *Spatial Adjacency Diagram*, August 2012. Winnipeg, MB. (Diagram by author)

Appendix III: HVAC Design

Ground Floor Ventilation

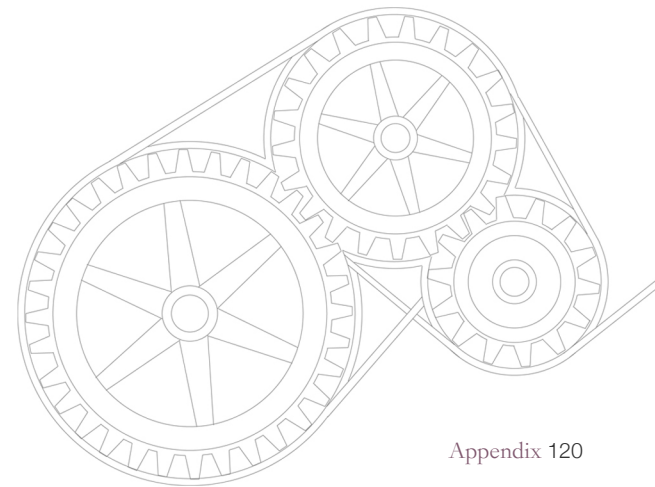
Displacement ventilation in the Banquet and Ceremony Hall, Reception and Waiting and Pre-Function Area is the most suitable HVAC solution because of the high exposed ceiling. This system will allow fresh air to come in through displacement ventilation diffusers installed in the columns and some of the gypsum wallboard. Locations of these diffusers are indicated on the floor plan in Figure A3.1. The gypsum wall separating the banquet hall from the corridor will have diffusers on either side of it. The steel I columns containing diffusers will be finished in painted steel (Figure A3.2). Paneling above the diffusers will be flush with the HVAC equipment and cover ductwork running through the column. Figure A3.3 displays the location of the return air diffusers in the displacement ventilation areas. According to Price HVAC it must be located very high so it would be installed above the bottom line of the trusses and above all lighting. It is painted to match the ceiling colour so it blends in and doesn't detract from the structural beauty of the space. Displacement ventilation is affordable for building operators and more comfortable for occupants as supply air is provided close to the human body and naturally exhausts upwards.

Figure A3.3 depicts the location of supply and return air diffusers in the ground floor auxiliary spaces. These spaces have ceiling heights ranging from 8 to 12 feet so a mixed air ventilation system makes the most sense. In the kitchen diffusers are installed within the acoustic ceiling tile system. In the staff areas they are installed within the dropped gypsum bulkheads. Diffusers are installed within the gypsum ceiling in the washrooms and coat check areas.

Pumping Floor Ventilation

A displacement ventilation system is installed within the restaurant and bar. Supply air ventilators are installed within columns, which are finished in the same way as the columns on the ground floor picture in Figure A3.2. Locations of these supply air ventilators are indicated on the floor plan in Figure A3.4. Also indicated in Figure A3.4 is the location of supply air ventilators beneath the feature bar. Return air diffusers throughout the pumping floor ceiling are integrated within the bronze ceiling tile and painted to match (Figure A3.5).

Supply and return air diffusers in the Conference Room, Mechanical Room, Custodial Room and Prop Assembly area are integrated within the acoustic ceiling tile systems. Additional supply and return diffusers are installed within the gypsum ceiling beyond the restaurant and bar area to provide fresh air to the food preparation and staff area. The locations of these supply and return diffusers are indicated in Figure A3.5.



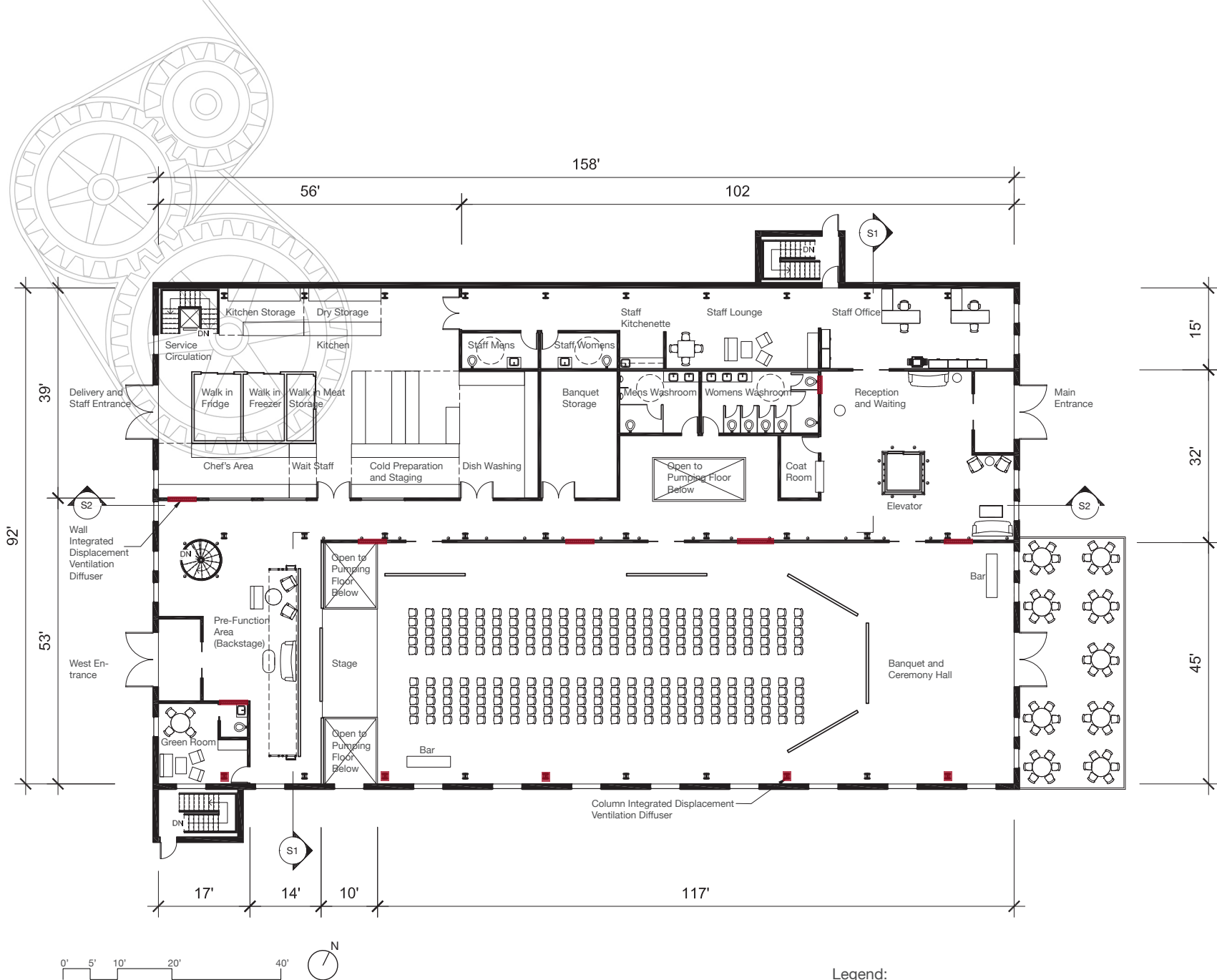


Figure A3.1. HVAC Ground Floor Plan, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

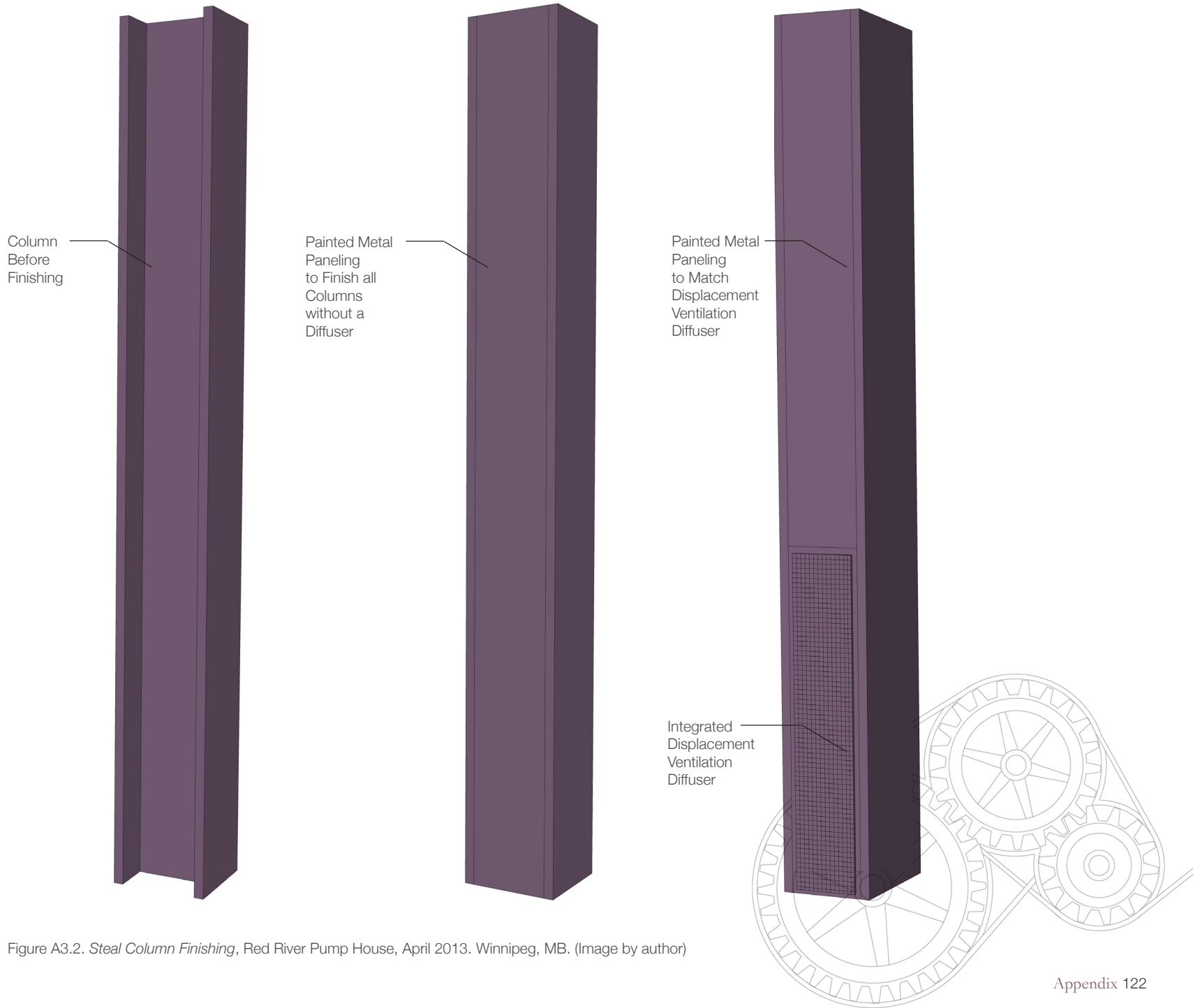


Figure A3.2. *Steel Column Finishing*, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

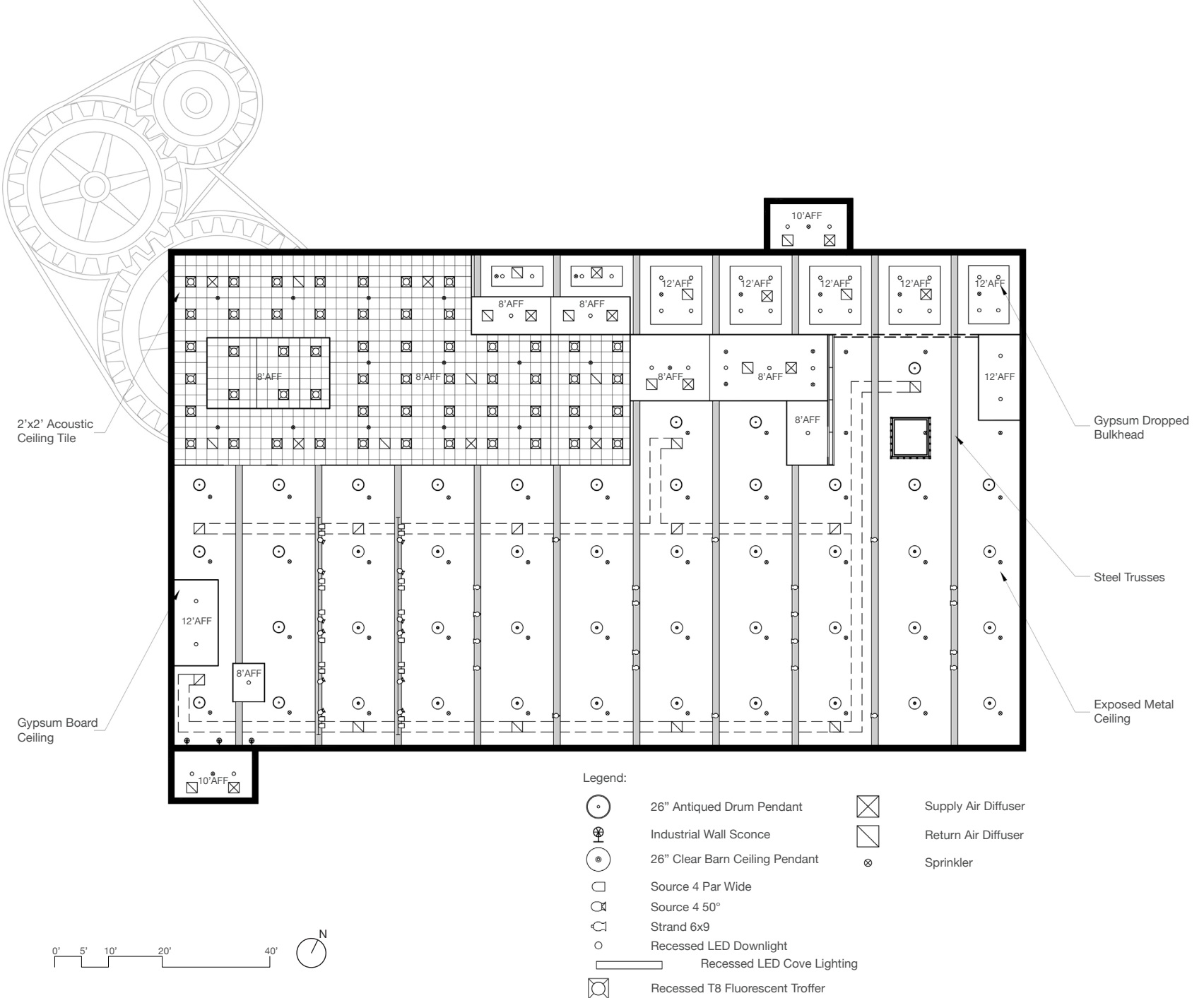
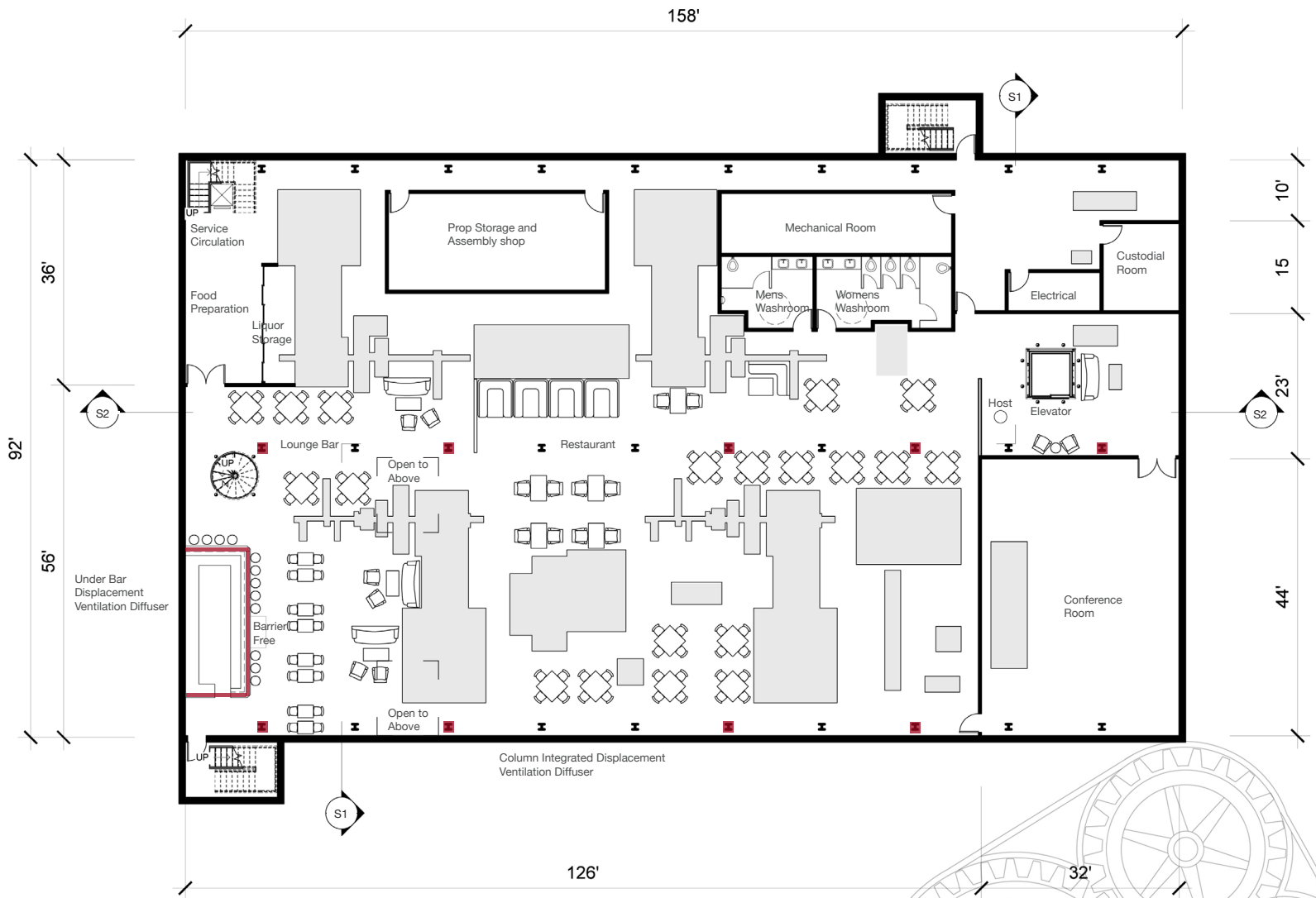


Figure A3.3. HVAC and Fire Suppression Ground Floor Reflected Ceiling Plan, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)



- Legend:
- Recessed LED Uplight
 - Pumping Equipment
 - Displacement Ventilation Diffuser

Figure A3.4. HVAC Pumping Floor Plan, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)

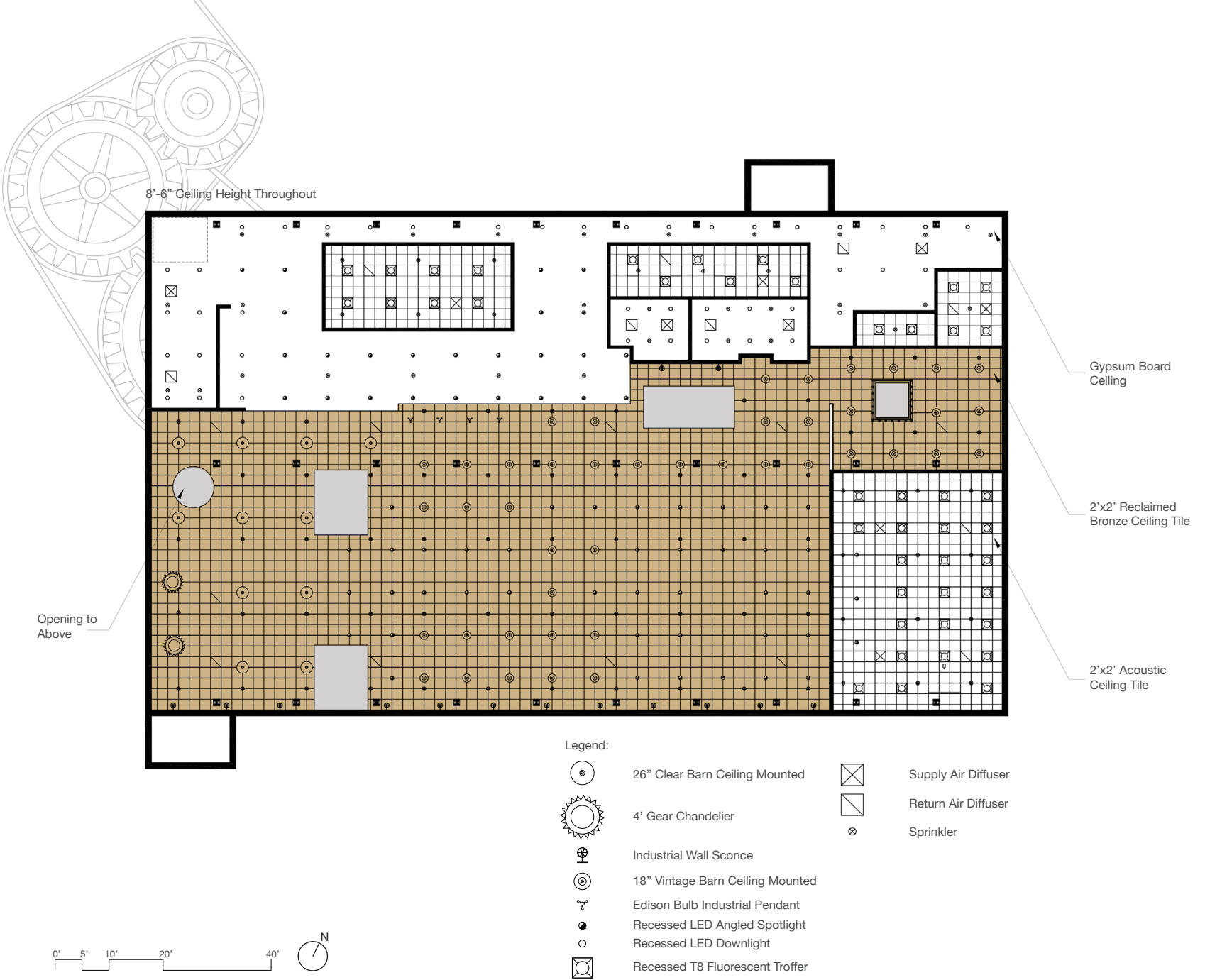


Figure A3.5. HVAC and Fire Suppression Pumping Floor Reflected Ceiling Plan, Red River Pump House, April 2013. Winnipeg, MB. (Image by author)