BORDELLO
SYNERGETIC GENTRIFICATION OF PLACE AND INDUSTRY

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A practicum submitted to the Faculty of Graduate Studies of the University of Manitoba in partial fulfilment of the requirements for the degree of

MASTER OF INTERIOR DESIGN

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This practicum explores how design can be used to foster a renewed environment of safety for both an industry and a building, within the deterioration of independently entrenched stigmatization. Bordello is an adaptive reuse of the Woodbine Hotel in Winnipeg, Manitoba, into a supportive space for the operations of a cooperative sex work facility.

The methodology of this practicum includes a literature review focusing on the concepts of dignity and empowerment as catalytic agents in the reduction of stigma, followed by a detailed site analysis, relevant precedent studies, and conceptual experimentation. Together, these elements lead to conclusive design strategies that have informed the programming and design of Bordello.

The result is a spatial response whose design promotes safety and respect for sex workers, sex work, and the citizens of Winnipeg through facilitating processes of individual, organizational, and community empowerment, as well as the promotion of dignity within the humanization of space.
To my parents, who instilled in me a sense of curiosity about my own infinite potential within a limitless world, and for which I am eternally grateful.

Also, to the marginalized women of the world, I hope this work provides another tool in the journey towards equality for all.

DEDICATION

To my committee members, the dream team of intelligent and visionary women who’s own academic journeys helped to focus and fine tune this project.

To my examiners, Katherine Isaac and Shawna Ferris, thank you for your invaluable guidance and thoughtful insights throughout this process that have helped to shape this project into one considerate of varied perspectives and backgrounds.

To my advisor, Tijen Roshko, since day one of pre-master year, you have played a significant role in my development as a designer. I want to express here the depth of my gratitude for your never-ending support, encouragement, and guidance that has given me the ability to leave the nest and not just fly, but soar.

To my classmates, in particular my fellow pre-masters Stephanie Prouse and Umid Abdullaev, I actually do not know how I would have gotten through this program without you, period.

To my friends and family, I am at a loss for words to explain the extent to which your overwhelming love, generosity, and belief in me have helped me achieve my dreams. Thank you.

ACKNOWLEDGEMENTS
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Chapter one serves as an introduction to this practicum project, which involves the hypothetical, adaptive reuse of Winnipeg’s historic Woodbine Hotel (the Woodbine), at 466 Main St., into a space that facilitates the operations of, and support for, the sex work industry. This chapter provides critical contextual background information on the site and sex work industry, an introduction to key theoretical underpinnings that informed the design questions of inquiry, learning objectives of the project, and finally, an outline of the methodology followed to complete the project. This chapter also takes note of potential limits and biases, as well as, definitions of key terms relevant to this project.

Please refer to the Key Terms section of this chapter for a definitional interpretation of this term within this practicum project.
1.2 KEY TERMS

SEX WORK: In agreement with the definition outlined by the editors of Selling Sex: Experience, Advocacy and Research on Sex Work in Canada, the term Sex Work refers to “both a type of labour and an income-generating activity” flexible in its scope relating to “the exchange of sexual services for remuneration.”

SEX WORKER: Sex Worker refers to any person who provides sexual services for remuneration. While sex workers can identify with many genders, the sex workers in this project are understood to identify as female.

GENTRIFICATION: Throughout the years the term ‘Gentrification’ has been stretched to include a wider scope. largely operating within the boundaries of place, it has shifted from a descriptive to explanatory function. The Oxford Dictionary’s current definition of gentrification takes a wide view of the term to include “Make (someone or their way of life) more genteel” for the derivative ‘gentrified’, extending the applicability of the term beyond the realm of place. As such, gentrification in this practicum project is understood to be a process of renewal and rebuilding.

1.3 CONTEXT & RATIONALE

After years of virtual desertion post 1950’s suburban migration, Winnipeg’s downtown, and particularly its historic Exchange District, are in the process of major revival initiatives. Having begun in the late 1990’s, with the development of action through such initiatives as The Centre Venture Development Corp., the Downtown Residential Development Strategy (DRDS), and the (re)location of major venues such as the MT’s Centre or the Canadian Museum for Human Rights within the downtown area, Winnipeg has indeed witnessed a resurgence of people into its downtown core. The idea is to promote Winnipeg to Winnipeggers, as well as tourists, driving an increased level of safety through the increase in population. Gentrification is an inevitable process, and the gentrification of downtown Winnipeg is currently in full affect. Specifically, the gentrification of the 400 block of Main Street has left the rough Woodbine Hotel isolated at the block’s center. Originally constructed as a frontier saloon, the Woodbine has been a place for workingmen to get drunk since the formation of Winnipeg. Throughout its existence it has seen multiple renovations and additions, has been a billiard lounge, an oyster bar, and a hotel for the likes of Al Capone, complete with speakeasy during prohibition. Currently, the Woodbine is still a place for a ‘rougher’ crowd of people to drink, in the bar or from the vendor, while renting the former hotel rooms at monthly rates to lower income residents. Holding a prominent place on Main St., as well as in the history of Winnipeg, the Woodbine Hotel has managed to survive for 136 years because of its ability to adapt to the times, a characteristic that this project calls on yet again. Safety is of utmost concern in the area, and the stigma associated with the Woodbine Hotel clients, as well as specific incidents, have left the residents and developers of the exchange district crying out for change. This practicum project contextually addresses gentrification on a micro level, through the adaptive re-use of the Woodbine Hotel.

On a macro level, this practicum explores processes of gentrification in relation to the Canadian sex work industry. On December 20, 2013 the case known as Canada (Attorney General) v. Bedford saw the Supreme Court of Canada (SCC) abolish three laws related to sex work. The SCC ruled that existing sex work laws oppose the constitutional rights of sex workers. Specifically, the
The prohibition of prostitution by way of law outwards in its colonial purity movement was in full effect in Britain, casting its belief in the light of it. Upon confederation in 1867, the moral and social world's oldest profession, as well as inherited views from Britain and colonial appropriation, it is explicable that the country would move to more remote spaces.

In Canada, prostitution began to be seen with a need for absolute abolishment, rather than being a common bawdy house does not violate one's Charter rights, and constitutional, ruling in 1990 that "prohibition against keeping a common bawdy house does not violate one’s Charter rights, and the danger of the streets was again revised to include harsher punishments for lawbreakers, then left basically untouched until 1993.

The SCC upheld the communication and bawdy house laws as constitutional, ruling in 1990 that "prohibition against keeping a common bawdy house does not violate one's Charter rights, and the danger of the streets was again revised to include harsher punishments for lawbreakers, then left basically untouched until 1993.

In 1969 the Act for Respecting Vagrants was passed into law, which criminalizes both women for prostituting and men or women who lived off of its avails. In 1892, Canada's first federal Criminal Code was established which included many revisions and additions towards the prohibition of prostitution, most notably, the lack of legal repercussion for the purchase of sexual services. With the spread of the moral reform movement across North America, prostitution began to be seen with a need for absolute abolishment, rather than being a common bawdy house does not violate one's Charter rights, and constitutional, ruling in 1990 that "prohibition against keeping a common bawdy house does not violate one's Charter rights, and the danger of the streets was again revised to include harsher punishments for lawbreakers, then left basically untouched until 1993.

The SCC's 2013 decision regarding the unconstitutional nature of existing sex work laws, and their interest in the safety in the sex work industry created a climate of promise and a progressive future for Canadian sex workers. While the debate ignited across the country, the conservative government answered with: The Protection of Communities and Exploited Persons Act (Bill C-36), effective December 6, 2014. The Winnipeg Working Group (WWG), is a chapter of the Canadian Alliance for Sex Work law Reform, a nationwide alliance of sex worker-lead groups and individual, whose mandate is to fight against criminalization regimes and instead promote full decriminalization.

The SCC ruling, Bill C-36 was passed on November 4, 2014.

1.3 THE PROTECTION OF COMMUNITIES AND EXPLOITED PERSONS ACT (BILL C-36)

The SCC's 2013 decision regarding the unconstitutional nature of existing sex work laws, and their interest in the safety in the sex work industry created a climate of promise and a progressive future for Canadian sex workers. While the debate ignited across the country, the conservative government answered with: The Protection of Communities and Exploited Persons Act (Bill C-36), effective December 6, 2014. The Winnipeg Working Group (WWG), is a chapter of the Canadian Alliance for Sex Work Law Reform, a nationwide alliance of sex worker-lead groups and individual, whose mandate is to fight against criminalization regimes and instead promote full decriminalization.

With some new exceptions, such as partners or dependents, it is illegal to receive money or "material gain" that originates from sex work.14

The 2013 SCC decision that previous laws jeopardized sex workers' voices is the focal point within legislation discussions. The WWG is a coalition of Winnipeg sex workers, activists, researchers, health care professionals, and allies that seeks to challenge the view of all sex work as exploitative. The WWG outlines the reforms under this new act as follows:

- It is illegal to purchase or communicate about the purchase of sex
- It is illegal for digital or print sources to host advertisements for the sale of sex. Sex workers themselves cannot be charged for advertising.
- It is illegal to communicate in public about the sale of sex anywhere or near anywhere anyone under the age of 18 might be present.
- With some new exceptions, such as partners or dependents, it is illegal to receive money or "material gain" that originates from sex work.

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- With some new exceptions, such as partners or dependents, it is illegal to receive money or "material gain" that originates from sex work.
the safety of sex workers was clear, and with these new laws effectively disregarding the sentiment surrounding that decision, while adding yet another layer of obstacle, it is understandable that The Protection of Communities and Exploited Persons Act has become contentious. In directly opposing the fundamental point of abolishing the previous laws, this act emerges as a waste of time and taxpayer dollars, while raising concerns for sex work advocates and activists. In an article submitted to and published by the National Post, the Canadian Alliance for Sex Work Law Reform states, "The Protection of Communities and Exploited Persons Act has become contentious. In directly opposing the fundamental point of abolishing the previous laws, this act emerges as a waste of time and taxpayer dollars, while raising concerns for sex work advocates and activists."

In light of the contention surrounding this act, and the hypothetical nature of this project, this project takes an alternative perspective to the laws as they exist, to design for what could be. The hypothetical nature of this project, this project takes an alternative stance to the laws as they exist, to design for what could be. The following subsections of this chapter outline two established global perspectives of sex work legislation that will form the hybrid model following subsections of this chapter outline two established global perspectives of sex work legislation that will form the hybrid model. This hybrid will disregard the sentiment surrounding that decision, effectually disregarding the sentiment surrounding that decision, as well as the historic social and economic marginalization of Indigenous populations are understood to be at the root of this over representation. Benoit and Shumka state that entry into the sex work industry stems from poverty or financial need, the autonomy and flexibility of the work, as a part of exploring sexuality, validation of desirability, and becoming a part of something that defies societal expectations. Those involved in street based sex work are generally people who already face stigmatization due to race, sexuality, mental health problems, and poverty. Once involved in sex work, these people face even greater stigmatization due to interactions with the legal system, a lack of stable housing or a safe place to conduct their business, as well as a lack of access to resources such as washrooms, health clinics, and well lit areas in the low end areas of a city where street based sex work is most often conducted. These specific needs must be considered in the programming and design of the facility. Canadian clients of sex work are outlined as predominantly identifying as Caucasian, heterosexual males, with an average age of late thirties to early forties, who are employed full time and earn an average income of more than $60,000 per year. Just under half of these clients are married or common law, divorced, or widowed. Benoit and Shumka stated that the primary reasons for engaging with sex work includes adventure, loneliness, sexual insecurity, companionship, and sexual or gender exploration. Furthermore, many push and pull factors exist that lead to the purchase of sexual services. Push factors include unmet emotional needs or a lack of intimacy in current relationships, the ability to select physical characteristics of the sex worker or specific sexual acts, and finally, the attainment of uncommitted and convenient sexual relations by avoidance of traditional courting rituals. Indoor sex workers report that the management of client emotions from clients seeking a confidant or the “girlfriend experience” entailing more intimacy as one of the most difficult aspects of their work in terms of the dissonance that occurs between helping and the common coping mechanism of separation between personal and private lives. Pull factors that lead to the purchase of sexual services include"

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13.3 SEX WORK IN CANADA

In 2015, Benoit and Shumka produced a report outlining sex work in Canada. According to the report, specific statistical data on sex work is very limited, but within the Canadian context it has been found that the industry operates largely within private, indoor facilities including massage parlours, hotels, and client or sex worker residences. Furthermore, it has been suggested by researchers that the industry is strongly overrepresented by Indigenous Canadians, especially in street based sex work. This is particularly true in Winnipeg, where 50 percent of adult sex workers identify as being of Aboriginal descent. The colonial history of the country and associated images of the Indigenous as viable, as well as the historic social and economic marginalization of Indigenous populations are understood to be at the root of this over representation. Benoit and Shumka claim that entry into the sex work industry stems from poverty or financial need, the autonomy and flexibility of the work, as a part of exploring sexuality, validation of desirability, and becoming a part of something that defies societal expectations. Those involved in street based sex work are generally people who already face stigmatization due to race, sexuality, mental health problems, and poverty. Once involved in sex work, these people face even greater stigmatization due to interactions with the legal system, a lack of stable housing or a safe place to conduct their business, as well as a lack of access to resources such as washrooms, health clinics, and well lit areas in the low end areas of a city where street based sex work is most often conducted. These specific needs must be considered in the programming and design of the facility. Canadian clients of sex work are outlined as predominantly identifying as Caucasian, heterosexual males, with an average age of late thirties to early forties, who are employed full time and earn an average income of more than $60,000 per year. Just under half of these clients are married or common law, divorced, or widowed. Benoit and Shumka stated that the primary reasons for engaging with sex work includes adventure, loneliness, sexual insecurity, companionship, and sexual or gender exploration. Furthermore, many push and pull factors exist that lead to the purchase of sexual services. Push factors include unmet emotional needs or a lack of intimacy in current relationships, the ability to select physical characteristics of the sex worker or specific sexual acts, and finally, the attainment of uncommitted and convenient sexual relations by avoidance of traditional courting rituals. Indoor sex workers report that the management of client emotions from clients seeking a confidant or the “girlfriend experience” entailing more intimacy as one of the most difficult aspects of their work in terms of the dissonance that occurs between helping and the common coping mechanism of separation between personal and private lives. Pull factors that lead to the purchase of sexual services include...
Sex work affects the physical, sexual, and mental health of sex workers. Benoit and Shumka refer to Day and Ward's research on sex work and health, stating that long-term health consequences associated with sex work includes pelvic inflammatory disease, pre-cancerous growths on the cervix, ectopic pregnancy, and chronic body pain including musculoskeletal problems. It is noted that while many sex workers would like access to care for these problems, few have extended benefits for treatment of issues not addressed within the scope of the health care system, such as massage therapy. Notably, Benoit and Shumka state that research indicates there is “no direct correlation between sex work and sexually transmitted infections.” In terms of emotional and mental health, Benoit and Shumka state that research indicates there is “no direct correlation between sex work and psychiatric problems.”

Clients of sex work also face stigmatization by association, often labelled as immoral or perverted. While many report the importance of consensual sexual services, others find them to be a means of escape or a help. Furthermore, in entertaining clients who are seeking a confidant or sexual partner, the emotional labour associated with the transaction is highly taxing. While clients of sex work also face stigmatization by association, often labelled as immoral or perverted. While many report the importance of consensual sexual services, others find them to be a means of escape or a help. Furthermore, in entertaining clients who are seeking a confidant or sexual partner, the emotional labour associated with the transaction is highly taxing. While some sex workers consider this an important part of their role, helping them to frame sex work as a “helping profession,” others find this emotional labour to be as legitimate as providing other service providers to the disabled, and/or as a mechanism of deflecting violence away from the general public.

There are arguments that the decriminalization of sex work can aid in reducing stigma. Supporters of decriminalization argue that this model leads to increased safety from violence and disease, as well as adding to ratify stigmas associated with the sex work industry. Based on criminologist Roger Matthews’s work, sociologist Ronald Weitzer outlines anticipated benefits from the decriminalization and government regulation of sex work, where brothels are licensed workers. Entirely based on government regulation of sex work, where brothels are licensed workers. Entirely based on government regulation of sex work, where brothels are licensed workers. Entirely based on government regulation of sex work, where brothels are licensed workers. Entirely based on government regulation of sex work, where brothels are licensed workers.

As outlined in the conclusive statements of Taking the Crime out of Sex Work: New Zealand Sex Workers’ Fight for Decriminalization, New Zealand was the first to decriminalize, or rather legalize with regulation, all sectors of the sex work industry. In doing so, brothel management and sex workers have expressed that decriminalization has ensured safe sex with the ability to discuss it in front of others, distribute condoms, and literature about how to prevent disease. Furthermore, with the establishment of work rights through decriminalization, workers are able to be more selective with clients and are more inclined to report violence in the workplace. Throughout all of this, it is recognized that social stigmas are slow to change, and while sex workers do not quietly accept it, they actively avoid it by creating multiple identities. Following decriminalization, sex workers in New Zealand have reported to perceive a reduced “felt” stigma.
1.3.6 A HYBRID MODEL OF SEX WORK

Through the examination of existing sex work models within the current climate of contention, this practicum provides a conceptual design for a new typology, a hybrid of existing global sex work models, that functions on the successes of both the Decriminalized and Nordic models of regulation. The adaptive re-use of the Woodbine Hotel into a legalized, cooperative sex work facility that is regulated by labour laws as well as workplace health and safety practices, while providing support and exit services for sex workers, situates the design solution in the meeting ground of the gentrification of place and of industry, as illustrated in Figure 1.

Under the contextual constraints of this project, Winnipeg is home to a supportive exiting service facility known as Sage House. Operated under the Mount Carmel Clinic, they offer drop in facilities and outreach programs for women involved in the sex trade. There is little information available about the program. The environment is part of a clinic and, in terms of interior design, has a rather sterile feel.30 Dignity house is another support facility for the purpose of exiting the sex trade, which operates out of Kilcona Park Alliance Church and is Christian program for women to accept Christ as their saviour and turn to him in their departure from the sex trade. Again, this facility operates under the umbrella of a greater space, and proves yet again that this typology is lacking any dedicated space or focus within the context of Winnipeg.

1.3.5 THE NORDIC MODEL

While the prostitution debate is often centered between decriminalization and abolition, an alternative to government regulations exists in a third approach, known as the Nordic model, or partial decriminalization. In 1999, Sweden adopted the Sex Purchase Act, essentially criminalizing the purchase of sex, while the selling of it remained legal, thus removing the criminality of sex workers, and instead punishing clients and third parties. In addition, the Nordic model seeks to empower sex workers to leave the sex trade through supportive exit services, as well as employment training, wellness, and an outreach education campaign to demystify the notion that a woman is an object to be bought and sold.30 The overarching strategy rests in the idea that the threat of charge will deter clients, while exit services will empower sex workers to exit the trade, essentially drying up the market by cutting supply and demand from both sides of the economic relationship. By placing faith in more than legislation to eradicate sex work, and investing in sex workers, this model values and engages sex workers to believe in value themselves as well.31

Within the local context, Winnipeg is home to a supportive exiting service facility known as Sage House. Operated under the

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Gentrification is addressed on the micro scale through its contribution to existing gentrification processes in the Exchange District of Winnipeg, and on the macro scale through a renewed idea of sex work that increases the safety for all involved, and further, encourages personal development through the provision of support and exiting services. Through the process of this project, the design solution explores and establishes notions of dignity and empowerment, lending them to the deterioration of entrenched stigmas of both place and industry. This in turn establishes an environment of safety and well-being for the building, the district, the city, sex workers, and sex work. In the respectful treatment of the sensitivities of both the building and the work through design, each helps to normalize the other. While acknowledging that it will take time to establish these positive associations, this practicum’s design solution creates a mutually beneficial relationship between both the Woodbine Hotel and the sex work industry.
1.4 QUESTIONS OF INQUIRY

The following questions acted as catalyst for this project:

1. To what degree, if any, can interior design help improve legitimacy, safety and well-being within and amongst the sex work industry by combating associated stigma through notions of dignity and empowerment?

2. How can this spatial solution enable sex workers to experience intentional, fulfilled careers, while providing support should they choose to exit the industry?

3. How can the successes and failures of established models of sex work legislation inform a spatial solution that enables consensual, healthy, safe sex within a Canadian context?

1.5 METHODOLOGY

The overall intent of this project is to contribute to the body of knowledge of interior design, and so through qualitative investigation, this practicum aims to provide valuable information for the development of meaningful interior spaces dedicated to the safety and well-being of all involved in sex work.

A literature review was undertaken, focusing on the concepts of stigma, empowerment, and dignity, to formulate a conceptual framework for the design of a safe and supportive facility for the purpose of sex work. In addition, precedent studies were analyzed to further explore existing sex work operations, as well as the concepts discussed in the literature review within a practical context. Finally, a detailed site analysis was completed to provide an in-depth understanding of the specific implications of designing for that location. All of these elements provided the framework and foundation to support the creative pursuit of the design solution, in which a conceptual development process was utilized in informing the design.
1.6 LEARNING OBJECTIVES

- To provide a safe, secure, and unprejudiced environment for the workers, management, and clients of the sex work industry
- To foster legitimacy, dignity, and respect surrounding the sex work industry, its workers, clients, and culture
- To enable sex workers to experience intentional, fulfilled lives, and provide support should they choose to leave the industry through the facilitation of exit services
- To enhance the 400 block of Main St., the surrounding area, and Winnipeg in its rejuvenation of downtown by operating a safe, legitimate, and respectable business that acts as an open conversation surrounding the purchase of sexual services
- To act as a pilot model for a new and revolutionary approach to sex work in Canada, and hopefully a precedent for the world

1.7 LIMITS AND BIASES

One point of assertion that continually arises in literature and advocacy surrounding sex work is the emphasis on the agency and voice of sex workers themselves. While this practicum aims to explore spatial implications for the practice of sex work from the most supportive of stances, the limitations of the project restricted the ability to directly garner primary research, and thus, a first-hand account of sex worker voice. In an effort to accommodate for this restriction, a variety of research was reviewed including academic literature, reports from various stakeholders, journalistic and online news, but most importantly, panel discussions that included sex worker panellists.
2.1 Introduction to Chapter
2.2 Stigma & Violence in Sex Work
2.3 Dignity
2.4 Empowerment
2.5 Chapter Conclusion

2.1 INTRODUCTION TO CHAPTER

This chapter serves as the analytical literature review that results in a conceptual framework to guide and support the design of this project. Designing for social change regarding sex work requires an understanding of how current systems of control enact their force and what can be done to break down that control, in order to contribute to the development of a sex work environment based on safety and well-being. The concepts of stigma, dignity and empowerment will be reviewed for contextual understanding and the garnering of key design strategies with which to move forward into the design portion of this project. Tables summarizing this information are included at the end of the chapter for reference.
2.2 STIGMA & VIOLENCE IN SEX WORK

Society is the unification of various groups of individuals, coded through various forces of power. Understanding how these groups are interrelated helps an individual understand their identity and place, as well as how to navigate through the social and intellectual realms of everyday life. Within the social hierarchy, women’s identities have been historically marginalized, particularly if associated with sex work. Sex workers operate within forced boundaries constructed by their stigmatization, a controlling force that ultimately results in the violence generally understood as inherently entwined with sex work. Ratinthorn et al. state the potential for violence against sex workers can be understood as related to the structural position of sex workers in society. Women who are sex workers already violate the norm of ‘being a good woman’ and this contributes to the normalization of implicit social condoning of physical violence.

If we are to envision a site for the operation of the sex work industry that is anchored on notions of safety and well-being, then it is imperative to understand how stigma, and most importantly whore stigma, result in its antithesis, and ultimately, how that can be combated to achieve the desired environment.

2.2.1 VIOLENCE AND SEX WORK

In 2008, Ratinthorn et al. published the findings of their primary, qualitative research focusing on understanding women’s experiences of violence as street based sex workers in Thailand. “Trapped in a circle of threats: violence against sex workers in Thailand” is significant in its approach that gives a direct voice and agency to sex workers themselves, but also in its contextual applicability. It is important to note here that this study is narrowed to violence in street based sex work, which paints a skewed picture of the sex worker population, but also in its contextual applicability. It is important to note here that this study is narrowed to violence in street based sex work, which paints a skewed picture of the sex worker population. While the experience of violence varies greatly across the industry, recent research indicates that it is correlated directly to the work environment, where indoor sex workers experience less violence. Since legitimate indoor spaces do not currently exist within the project context, this practicum project is seeking specifically to design for and accommodate the needs of transitioning a street based sex work demographic to an indoor environment, and so an understanding of the violence it currently faces is the focus of this section. While the findings of Ratinthorn et al.’s study align with those conducted in other geographic contexts, they are particularly useful in their ability to conclusively categorize the violence faced by street based sex workers into the following three categories.


Ibid., 3.

Figure 2 - Categories of Violence

Threats to Control of Work & Financial Security

Firstly, Threats to life and health refers to any action that results in danger to a sex worker's life, physical health, and well-being. Participants perceived physical assault by a customer as the most severe element of violence they face due to its immediacy. They also reported that customers primarily enact this category of violence, particularly when the financial exchange for services is due.

Secondly, Threats to control of work and financial security refers to any form of physical, emotional, or verbal behaviour that results in danger towards the sex workers' work and/or financial security. Such behaviour could include threats, cheating on payment, arrests, and exclusion from legal protection. Participants perceived the police to be the greatest threat within this category, where the consequences of arrest is missed income, and exclusion from legal protection acts as a strong factor in the normalization of violence and sex work.

Finally, Threats to humanity refers to actions or behaviour that results in danger towards sex workers' dignity and rights inherent in their being human. Examples of this could include verbal abuse and humiliation, coercive sexual acts, harassment, denial of human rights, and the condemnation perpetrated in negative media publicity. The participants perceived the most powerful threat within this category as the pervasive effects of negative media portrayals, expressing it as a threat to their dignity and rights as human beings through its power in perpetuating stigma, and ultimately all three categories of violence.

These three categories, as illustrated in Figure 2, show that the violence sex workers face is complex, multifaceted, and propagative in nature. Most importantly, this research shows how the threats to the physical, emotional, and spiritual well-being of sex workers is inherently linked to the stigmatization of sex work. Understanding the stigmatization of sex work is then an important part of being able to disseminate it, which is the key to reducing the prevalence and consequences of violence in sex work.
2.2.2 STIGMATION OF SEX WORK

2.2.2.1 Contextual History

The historical development of the language surrounding the sex work industry is revealing in its reflection of progressive meaning. From behaviour to identity, to labour, the industry has slowly begun to earn legitimacy within the social economy and take steps away from stigmatization, due partly to the linguistic reform itself.

From the twelfth century BCE, the act of whoring refers simply to the immorality of sexual relations outside of marriage, without monetary connection. To be a whore, was to be a woman who had infringed upon the established boundaries of respectability, with the emphasis resting on her behaviour.7 Since the 1970s, the language has slowly adapted towards sex work, with strong economic inference.8 Functionally, Eva Pendleton points out that this shift in language serves to reactivates ‘whore’ from a stigmatized identity towards an employment role, meaning that sex workers are leading the reconfiguration of the constructions of their own identities.9 It is imperative to stress here that this practicum project firmly takes the stance of sex work as a form of economic labour, and thereby, understands sex work as legitimate work.

Until the nineteenth century, gender, ethnicity and race were established signifiers of human typology. Alongside the emergence of the new bourgeois class, sexuality, both as an orientation and an activity, began to demarcate individuals and their bodies into defined spaces within the social hierarchy. In order to establish and maintain these social classes, conceptual boundaries are established to denote belonging, and to not belong is to be in the position of other.10 Because an individual’s identity, and subsequently, their social class, is composed of varying layers of determinants, it allows for flexible boundaries, transversive positioning, and the development of hierarchies within hierarchies.

2.2.2.2 (Whore) Stigma

Occupying the position of other instigates the stressful effects of social stigma and the motivation to relocate positions within the society. Stammering from a sex worker feminism, whore stigma is a specific branch of social stigma that is applicable to all women.11 Grant states that "whore stigma makes central the racial and class hierarchy reinforced in the dividing of women into the pure and the impure, the clean and the unclean. If woman is other, whose is other’s other."12 Quoting Gail Pheterson’s essay ‘the Prostitution Prom’, she explains that whore stigma “attaches not to femaleness alone, but to illegitimate or illicit femaleness.”13 Since being a woman is it’s precondition, all women negotiate whore stigma through the construction of their female identity within a good girl/bad girl binary.14 Women walk the binary boundary line with caution so as to stay within, what Jill Nagle refers to as, compulsory virtue, a constraining requirement "to not only be virtuous, but also to appear virtuous."15 Grant charges compulsory virtue’s aim within identity construction, not in “producing a set of behaviours, but producing a system of social control.”16

Since stigma is applied to those who breach these norms, social stigma acts as an external force of control. Whore stigma, specifically operates as a mechanism of controlling women through fear of the specific social consequences associated with its mark. The potential out-casting from society as a result of not conforming to compulsory virtue helps to ensure the expected behaviour of women, while condemning those who do not conformed, regardless of other identity factors such as race.

Due to sex work’s historical placement outside the boundaries of respectability, associated individuals are forced to reflect upon themselves and begin to internalize the external stigma. Once interiorized, an individual is controlled through self-discipline and self-surveillance. Without physical force, society’s gaze bears enough weight to interiorize understood boundaries so that an individual begins to evaluate and regulate themselves against themselves.17

2.2.2.3 Effects Of Stigma

As an individual is dissected and classified by the aforementioned categories of identity labeling, they are synthesized into hierarchical place based on the layering of such labels. This complex location formulates group affiliations, to which social stigma are applied. As a divisive mechanism of power, stigma creates boundaries between these groups that are flexible, but are often hard to officially cross. For instance, a white woman who, hypothetically, be at an equal position as an aboriginal man

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9 Ibid., 15.
10 Ibid., 15.
13 Ibid., 75-76.
15 Ibid., 75-76.
16 Ibid., 75-76.
17 Ibid., 75-76.
based on race and gender, two non-negotiable identity labels.20 However, if that woman were a sex worker, she would now assume a position beneath the aboriginal man, within flexible boundaries. Nevertheless, the position of this woman is problematic to adjust. Even if the woman vacates that role, the boundary created by whore stigma weakens, but is entrenched in her identity as a former sex worker.

As stigma is internalized, borders emerge within defined groups to create further boundaries, hierarchies within hierarchies. Sex workers for instance, situate themselves within a continuum, where, for example, escorts are positioned above streetwalkers, and strippers above both.21

One of the most common ways in which women internally cope with whore stigma is to create separation between two existences. By turning their role as sex workers into a performance22 that psychologically exists outside of their reality, the labour is legitimized, thereby reinstating dignity within the self.23

Kristen Pullen interviewed thirteen sex workers, and confirms in her essay “Co-ed call girls” that “sex workers deal with the contradictions of their experience by treating prostitution as a performance.”24 Abel et al. note that sex workers often fabricate a name and history for the character within the performance, and to create further separation.25 Pullen concludes that the interview process became a performance in which she was the audience, and the interviewees were able to reiterate established internal boundaries between their roles in reality and in sex work.26 These interiorizations, these spaces created within the self to house two separate identities of womanhood, are the product of coping with the effects of whore stigma as a means of social control.

In honour of this separation and perspective of performance, the facility design must take into account circulation paths and spatial arrangements that allow for sex workers to transform into and out of character upon arrival and departure. The circulation paths of sex workers, clients, and other members of the public will need to intersect in a way that allows for a level of anonymity, and private thresholds of transformation to be met as the sex worker travels from arrival to character. The circulation paths of sex workers, clients, and other members of the public will need to intersect in a way that allows for a level of anonymity, and private thresholds of transformation to be met as the sex worker travels from arrival to character. Accommodating a main entrance as access to all areas of the building will allow greatly for anonymity amongst the gaze of the public outside. Furthermore, a multipurpose aspect to the building helps to conceal identities further, as there are many reasons someone could be seen entering or in the building. These components add to the discretion of all visitors to the facility, and help to enable the performance of sex work and the separation of selves.

2.2.3 Safety and Well-Being in the Deterioration of Stigma

Through the analysis of the three categories of violence sex workers face, and the established understanding of violence as the consequence of social stigmatization of sex work, specifically through the controlling forces of whore stigma, it is clear that a key strategy for achieving a sex work industry that rests upon a foundation of safety and well-being is the systematic deterioration of stigma. The following two sections of this chapter will examine the concepts of dignity and empowerment as mitigating forces of stigmatization. From their analysis, spatial design strategies will be drawn in order to determine how interior design can act as a tool within the process of social change surrounding the sex work industry.

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22 See Pullen for an insightful explanation of Judith Butler’s “performativity.”
24 Abel et al., *Taking the Crime out of Sex Work*, 249.
26 Ibid., 210.
2.3 DIGNITY

Since stigmatization and its consequential violence can be linked to the violation of the dignity of sex workers, which in itself reinforces these things in turn, understanding and increasing dignity is a fundamental strategy towards deteriorating the stigma that compromises the safety and well-being of sex workers and the sex work industry. This section will explore the meaning of dignity, its Canadian contextual understanding, and how it can be spatially interpreted within the built environment to act as a tool towards the promotion of dignity within sex work.

2.3.1 WHAT IS HUMAN DIGNITY?

From the standpoint of a Western perspective, human dignity, as a term and a notion, sits atop a vast historical foundation of philosophical, theological, and constitutional interpretations. With roots in theology and philosophy, the complexity of human dignity as a concept can be expressed through its long history. Of course, as with anything that has such a long history, the notion of human dignity has definitionally changed over time. Being inherently connected to humans, human dignity is a relative concept based on the contextual nuances of a society at a given time. As society changes, so does the concept of human dignity, and human dignity is therefore a relational concept. Where it was once contextual to the religious perspective of god's image in man, it became related to the theological understanding of inextricable linkage to man's rationality and subsequent ability to self govern. The modern concept of human dignity emerged following the atrocities of World War II, where it adopted a constitutional value. In its new meaning, the theological understanding of inherent dignity is the dignity in each human as a consequence of simply existing as a human. Earned dignity, however, is a conditional form of dignity that a human can either have, which includes looking at how the state and society respond to the human rights of all members of the human family. Gewirth describes “the recognition of the inherent dignity and the equal and inalienable rights of all members of the human family.”

2.3.1.1 Dignity as a Multi-layered Concept

Aside from its textured history, dignity as a concept is really one of layers, of scope, of direction, and ultimately, of perspective. That is to say that dignity is a multidimensional concept. Man Yee Lee discusses Feldman’s assertion that dignity works on a micro to macro scale of human implication where the dignity of individuals can be seen in interpersonal relations, the dignity of groups through intergroup relations, and the dignity of humanity in relation to the well-being of the human race. This practicum project is concerned with promoting dignity within sex workers of the facility as individuals, within the sex work community as a group, and of the site as a consequence. Lee furthers the layering of dignity in describing it as binary between subject and objective perspectives. Lee states, What dignity means to a group or a person varies depending on the aspect from which it is being considered. Subjectively, dignity reflects a person’s sense of self-worth, usually associated with the forms of behaviour through which an individual relates with others. The starting point is either an individual’s or group’s own perception as opposed to that of an outsider. On the contrary, dignity in the objective sense invites assessment on a macro scale. It includes looking at how the state and society respond to individuals or groups under the prevalent social norms or moral expectations.

2.3.1.2 Inherent Dignity/Earned Dignity

In his book, Dignity at Work, Randy Hodson refers to Castel (1996)’s idea that two distinct types of dignity underlie the concept of dignity. Inherent dignity is the dignity in each human being as a consequence of simply existing as a human. Earned dignity however, is a conditional form of dignity that a human can earn through their actions. Alan Gewirth extends these ideas into human rights discourse, claiming that inherent dignity forms the basis for the existence of human rights, which are contingent on its undisputable existence, and evident in the preamble of the United Nations Universal Declaration of Human Rights which states “all members of the human family.” Gewirth describes earned dignity as often signified by its adjective, dignified, meaning that this type of dignity exists on a scale that allows for the promotion of dignity within sex work and sex workers can be understood as both objective, from the prevalence of social stigma against it, and subjective, from the tendency to internalize the social stigma and absorb its weight. The perspective construction of the dignity of sex work is conclusively one of multiple layers.

The perspective of dignity of sex work and sex workers can be understood as both objective, from the prevalence of social stigma against it, and subjective, from the tendency to internalize the social stigma and absorb its weight. The perspective construction of the dignity of sex work is conclusively one of multiple layers.
It is against this grand backdrop of differences separating persons from one another that the idea of human dignity must be elevated. The notion of human dignity is both vitally important and somewhat obscure, because to considerable extent it mitigates this seemingly natural tendency to accentuate the many differences between others and ourselves. The idea of human dignity is especially important in the face of pressure to put these differences at the service of the inclination to dominate or degrade others, at times simply because they are different.

Sex workers, as human beings, operate within these two categories of dignity. The stigmatization of their identity as sex worker, as different and other, erodes their earned dignity from society’s moral judgment towards their work actions. As human beings they have inherent dignity, but the stigmatization of their actions in earning income can be so great that their inherent dignity is disregarded. This is evidenced by many things, but namely exhibited within the three categories of violence previously discussed. Social change is important here in altering the view of earned dignity in sex work, and this project aims to use interior design as a catalyst tool towards the change in perception. Ultimately, a new perception of the earned dignity of sex work will help in affirming inherent dignity, and help break down the stigma surrounding the industry, instigating the development of an environment of safety and well-being.

2.3.1 The Modern Meaning of Dignity

Aahron Barak outlines the modern meaning of dignity to include three aspects. Firstly, the social value of dignity that honours the historic intellectual significance of the term, in addition to expressing the state of dignity’s situation within the collective values of a society at a given time. The second aspect is the constitutional value of dignity where dignity as a social value has been either explicitly or implicitly declared within the constitution of the state. The final aspect is of constitutional right, which is the formal insistence of the constitutional value of dignity. In many cases, a constitution may not directly express the value as a right, but rather implicitly or directly allude to the value alone. Such is the case in Canada.

It is important here to unpack a perspective of dignity that is contextually relevant to this project in order to formulate how to positively affect the dignity of the concerned parties within this project, and thereby, gain an entry into understanding how design can be used as a tool to do so.

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1 Barak, Human Dignity, 12-13.

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2.3.2 THE PERSPECTIVE OF HUMAN DIGNITY WITHIN THE CANADIAN CONTEXT

Within the Canadian context, human dignity is not a constitutional right but rather a value upon which constitutional rights rest. Lee explains, Although the Canadian Charter of Rights and Freedoms does not explicitly refer to dignity, its precursor, a federal statute called the Canadian Bill of Rights of 1960 mentions it. Its Preamble reads, “The Parliament of Canada, affirming that the Canadian Nation is founded upon principles that acknowledge the supremacy of God, the dignity and worth of the human person and the position of the family in society of free men and free institutions.” Hence, the idea of dignity is not alien to the nation’s human right discourse. Amongst others, the Canadian value of human dignity forms the foundation of the Charter right to equality. Justice Iacobucci of the Supreme Court of Canada (SCC) stresses the function of the right to equality in Canada is to prevent the violation of essential human dignity and freedom through the imposition of disadvantage, stereotyping, or political or social prejudice, and to promote a society in which all persons enjoy equal recognition at law as human beings or as member of Canadian society, equally capable and deserving of concern, respect and consideration.

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1 Lee, Equality, Dignity, and Same-Sex Marriage, 159.
2 Barak, Human Dignity, 217.
3 Lee, Equality, Dignity, and Same-Sex Marriage, 173.
4 Bird, 12.
Furthermore, Justice Iacobucci provided a description of dignity where it means: an individual or group feels self-respect and self-worth. It is concerned with physical and psychological integrity and empowerment. Human dignity is harmed when individuals and groups are marginalized, ignored, or devalued, and is enhanced when laws recognize the full place of all individuals and groups within Canadian society.

As per the earlier discussion of inherent and earned dignity of sex workers, it is possible to see that Iacobucci's statements are idealistic at best. Forces of stigma, violence and marginalization flowing through the sex work environment validate E.A. Maclaren’s statement that “we do constantly dehumanize one another; and the fiction of intrinsic dignity should perhaps not be allowed to save us from facing our power actually to make or unmake one another as persons of dignity.” Human dignity is indeed harmed by unfair treatment, by stigmatization, by othering, but that does not make it occur any less. In order to increase the overall dignity of sex work, it is then imperative to look at changing the view of its earned dignity.

In a collection of essays on dignity as the basis of human rights, Frederick Schauer speaks to the relation of equality and dignity as essentially comparative terms where a denial of dignity equates to a denial of equality amongst other human beings, or allows less access of something to the victim, marking them below a level of baseline demands. Schauer asserts “To deprive persons of their human status and reduce them to the status of tool, instrument, or weapon is the essence of what a deprivation of dignity is all about.” We can begin to see here how intimately dignity and humanity are linked to each other, where to dehumanize equates to the denial of dignity, and the denial of dignity is dehumanizing.

2.3.3 TO HUMANIZE IS TO DIGNIFY

Barak states “human dignity as a constitutional value is the humanity of the person as a human being; it is the protection of the humanity of a person.” This sentiment can be enforced through Barak’s following examples of global legislative declarations that evidently construct the intricate entanglement of human dignity with humanization.

The Supreme Court of Israel expressed “Human dignity rests upon the recognition of the physical and spiritual wholeness of the individual, his humanity and his value as a human being, all irrespective of the extent of utility he provides for others.” Justice Barak noted in a South African Constitutional Court case Human dignity cannot be fully valued or respected unless individuals are able to develop their humanity, their “humanness,” to the full extent of its potential. An individual’s human dignity cannot be fully respected or valued unless the individual is permitted to develop his or her unique talents optimally.

Sex workers possess varied and unique talents, should they choose to continue to develop those abilities, and/or develop new ones within the facility, its existence adds value and respect to the profession in allowing for a dedicated and safe space for those and other talents to flourish. This idea is emulated in the work of Dr. Charles Foster who wrote, “Dignity, is objective human flourishing... Dignity-enhancement is the process of humanization.”

While dignity, as a rather large, relative, and abstract idea can be spoken of in many ways, this practicum project anchors its understanding of the notion in relation to humanization. In a double-sided argument that has emerged from the literature, to dehumanize is to deny dignity, and thus the reverse, to humanize is to increase dignity can also be accepted as true. In terms of design, this idea will be utilized within the project by seeking to employ strategies that humanize space.
2.3.4 HUMANIZING SPACE

If to humanize is to promote dignity, and promoting dignity is a fundamental goal of this practicum project in design, then design strategies must focus on how to humanize space to help produce dignity. It seems only natural that if space is for human use, then it should be humanized, but this is not always the case. In the seminal book, Right spaces: hard architecture and how to humanize it, author Robert Sommer writes about “hard” and “soft” architecture. Sommer advocates the softening of “hard”, institutional, bureaucratic spaces in which people so often work and/or live, in an effort to improve the well-being of their human occupants, in lieu of emphasis being placed on the importance of hard architecture, where no one can claim territory over a space as their own; instead they operate within spaces of uniformity, internally segregated by hierarchical status, externally controlled, and lacking in permeability to the surrounding world. Upon reflection, this description of hard architecture rather mimics elements of a concentration camp in my mind, the ultimate dehumanizing environment, and should be avoided entirely. Sommer asserts “there must be buildings and rooms that provide occupants with the feeling that they have had some stake in their surroundings and that there is the possibility of altering things when they are unsuitable.” Through the lens of soft architecture, users can be allotted the right to control and personalize their environment through environmental controls and layout. Environmental controls include the ability to adjust thermal, acoustic, and visual systems to suit the individual users needs, to allow for comfort and well-being. Examples of these controls can be found in rooms with adjustable thermostats and window shading for individual climate control, soundproofing considerations and volume control on electronics, and finally, adjustable light switches on layered lighting systems consisting of ambient, accent, and task lighting. Visual elements of the environment further include furniture selection and arrangement. Sommer suggests that best practice would avoid guessing user needs and instead provide users with a pool of furniture from which they can select and arrange their environment according to their own needs and desires. Finally, visual elements also refer to the décor of the space, perhaps unnecessary but desired additional elements, such as artwork and objects that make the space personal and unique to the individual user. Personalization additionally can be accommodated through the idea of flexibility in how one uses the space, which will be carried forward as a design strategy. Another great distinction between hard and soft architecture lies in the development of security and community as by-product of permeability. Sommer cites this permeability as a key emphasis of defensible and soft architecture, where the increased visibility and user involvement results in increased levels of security and ownership of space. This relational idea of connection to the surrounding world is of utmost importance to the context of this project as one that is seeking to provide safety within its walls, but also for the overall sex work community in its fight against stigma. The less stigma surrounding the industry, the less violence it entails. Permeability of the inside to outside within the context of this project addresses safety and stigma from the viewpoint of normalization and recognition. The more the outside world is able to see inside the world of sex work, and experience a first hand account of its dignity and respectability, the more

visibility of public spaces and territoriality of tenants, Sommer notes

Defensible space is defined by real and symbolic barriers that combine to bring an environment under the control of its occupants. This is basically the goal of the soft architecture approach…in the process of design as well as in form, hard architecture denies occupants control over their surroundings. A key component of soft architecture in the name of humanizing space then, is to design for user control and personalization. This strategy is in direct opposition to that of hard architecture, where no one can claim territory over a space as their own; instead they operate within spaces of uniformity, internally segregated by hierarchical status, externally controlled, and lacking in permeability to the surrounding world. Upon reflection, this description of hard architecture rather mimics elements of a concentration camp in my mind, the ultimate dehumanizing environment, and should be avoided entirely. Sommer asserts “there must be buildings and rooms that provide occupants with the feeling that they have had some stake in their surroundings and that there is the possibility of altering things when they are unsuitable.” Through the lens of soft architecture, users can be allotted the right to control and personalize their environment through environmental controls and layout. Environmental controls include the ability to adjust thermal, acoustic, and visual systems to suit the individual users needs, to allow for comfort and well-being. Examples of these controls can be found in rooms with adjustable thermostats and window shading for individual climate control, soundproofing considerations and volume control on electronics, and finally, adjustable light switches on layered lighting systems consisting of ambient, accent, and task lighting. Visual elements of the environment further include furniture selection and arrangement. Sommer suggests that best practice would avoid guessing user needs and instead provide users with a pool of furniture from which they can select and arrange their environment according to their own needs and desires. Finally, visual elements also refer to the décor of the space, perhaps unnecessary but desired additional elements, such as artwork and objects that make the space personal and unique to the individual user. Personalization additionally can be accommodated through the idea of flexibility in how one uses the space, which will be carried forward as a design strategy. Another great distinction between hard and soft architecture lies in the development of security and community as by-product of permeability. Sommer cites this permeability as a key emphasis of defensible and soft architecture, where the increased visibility and user involvement results in increased levels of security and ownership of space. This relational idea of connection to the surrounding world is of utmost importance to the context of this project as one that is seeking to provide safety within its walls, but also for the overall sex work community in its fight against stigma. The less stigma surrounding the industry, the less violence it entails. Permeability of the inside to outside within the context of this project addresses safety and stigma from the viewpoint of normalization and recognition. The more the outside world is able to see inside the world of sex work, and experience a first hand account of its dignity and respectability, the more

If experience has shown that hard architecture isn’t working from the standpoint of economics, aesthetics, or human dignity, what then is the answer? The solution, I believe, is to reverse the course and make buildings more rather than less responsive to their users. Instead of hardening things when they are unsuitable.” Through the lens of soft architecture, users can be allotted the right to control and personalize their environment through environmental controls and layout. Environmental controls include the ability to adjust thermal, acoustic, and visual systems to suit the individual users needs, to allow for comfort and well-being. Examples of these controls can be found in rooms with adjustable thermostats and window shading for individual climate control, soundproofing considerations and volume control on electronics, and finally, adjustable light switches on layered lighting systems consisting of ambient, accent, and task lighting. Visual elements of the environment further include furniture selection and arrangement. Sommer suggests that best practice would avoid guessing user needs and instead provide users with a pool of furniture from which they can select and arrange their environment according to their own needs and desires. Finally, visual elements also refer to the décor of the space, perhaps unnecessary but desired additional elements, such as artwork and objects that make the space personal and unique to the individual user. Personalization additionally can be accommodated through the idea of flexibility in how one uses the space, which will be carried forward as a design strategy. Another great distinction between hard and soft architecture lies in the development of security and community as by-product of permeability. Sommer cites this permeability as a key emphasis of defensible and soft architecture, where the increased visibility and user involvement results in increased levels of security and ownership of space. This relational idea of connection to the surrounding world is of utmost importance to the context of this project as one that is seeking to provide safety within its walls, but also for the overall sex work community in its fight against stigma. The less stigma surrounding the industry, the less violence it entails. Permeability of the inside to outside within the context of this project addresses safety and stigma from the viewpoint of normalization and recognition. The more the outside world is able to see inside the world of sex work, and experience a first hand account of its dignity and respectability, the more

...
recognized and normalized sex work will be, ultimately leading to a reduction in stigma, and therefore, increasing safety. Permeability of the building is therefore a key design strategy for consideration within this project. Due to the sensitive nature of the subject of sex work, as well as the necessity to protect the identities of both sex workers and clients, permeability will have to be carried out in a discrete and respectful manner. Any fenestration that allows for views in will have to be veiled or treated in such a way that privacy is still respected and sexual content is not overt. The overarching goal of the permeability is to hint at a sensuality and presence of sex work, as well as the necessity to protect the identities of both sex workers and clients, stemming from the differentiation of their other members of society, stems from the differentiation of their work actions from those of other human beings. It is sex workers’ earned dignity that compromises their inherent and overall dignity in the eyes of others. In his March 18, 1968 speech made to the American Federation of State, County and Municipal Employees (AFSCME) in Memphis, Tennessee, Dr. Martin Luther King proclaimed,

So often we overlook the work and the significance of those who are not in professional jobs. (Yeah) of those who are not in the so-called big jobs. But let me say to you tonight, that whenever you are engaged in work that serves humanity and is for the building of humanity, it has dignity, and it has worth.3

In essence, all labour has dignity. With the established view of this project being that sex work is work, that it is a service-based form of labour, and a thread within the economic fabric of our society, it is necessary to

To further the understanding of dignity and how to accommodate its promotion within the design of this facility for sex work operations, it is important to now examine the implications of the dignity of work, and most specifically, sex work.

2.3.5 THE DIGNITY OF SEX WORK

The differentiation of sex workers, as less dignified than other members of society, stems from the differentiation of their work actions from those of other human beings. It is sex workers’ earned dignity that compromises their inherent and overall dignity in the eyes of others. In his March 18, 1968 speech made to the American Federation of State, County and Municipal Employees (AFSCME) in Memphis, Tennessee, Dr. Martin Luther King proclaimed,

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2.3.5 Dignity at Work

Hodson asserts that

Ife demands dignity and meaningful work is essential for dignity. In the economic sphere, [dignity is realized in the demand for a living wage and equal opportunity. In the workplace, dignity is realized through countless small acts of resistance against abuse and an equally strong drive to take pride in one’s daily work. Even where abuse is commonplace and chaos and mismanagement make pride in accomplishment difficult, workers still find ways to create meaning in work and to work with dignity.30

He further describes that working with dignity “entails both defending one’s inherent human rights and taking actions that are worthy of respect by oneself and others.” Dignity and work are inextricably linked.

In studying the strategies and challenges to working with dignity Hodson came to many conclusions, two of which will be focused on in this project. The most significant of these conclusions surrounds production management models. Unilateral systems of control, where employees are not actively part of the discussion of how production operates or is executed, are most likely to violate employees’ dignity and induce employee resistance as a strategy in defending dignity.31 Conversely, two chief challenges to working with dignity, disorganized and abusive workplaces, as well as overwork and exploitation, are most likely to occur under a unilateral system of control.32 Bilateral systems of control incorporate employee input with management input to inform decision-making. This environment ultimately creates a sense of citizenship, trust, equity, and justice, creating a foundation of employee commitment, satisfaction, production quality and a dignified work environment for all.33 Hodson concludes “the central opportunity for increasing dignity at work rests squarely on the necessity for modern systems of production to incorporate greater employee participation in order to run efficiently. This necessity sets the stage for greater worker power and for increased dignity at work.”34 Hodson’s research into dignity at work, and the emphasis sex workers place on the necessity of agency in having their own voices heard, makes it clear that the facility in this project will be run based on a bilateral system of control. Managers and sex workers will actively participate together to achieve a professional, informed, and safe operating space for sex work.

2. Ibid., 4.
3. Ibid., 42.
4. Ibid., 46.
5. Ibid., 259.
6. Ibid., 259.
and search for dignity within street-based sex work. Milana Simic and Tim Rhodes found that sex work was a process of managing competing risk factors within the realm of physical, emotional, and social forms of violence, perpetuated from authoritative and client risk agents. Each form of violence, independently or jointly enacted, is usual on the dignity, and self-worth of the sex worker. Simic and Rhodes concluded that managing risk and preserving their dignity was amongst sex workers’ top priorities, and most notably was accomplished through the separation of work and private lives, as well as work identity from other identities of the self. These carefully constructed boundaries are transgressed through forms of violence, often deemed as acceptable in the face of sex work’s “unacceptable” nature, causing denial of dignity and the reinforcement of social marginalization as the embodiment of the “inhuman.” Ultimately, this perpetuates dehumanizing and discrediting conditions amongst sex work. Within this research, street-based sex workers told narratives that emphasized the importance of boundaries, both artificial and material, that lead to the structure of operations within the facility of this practicum project will deviate from a “traditional” brothel atmosphere by limiting the workspaces to just that, spaces for work. Each sex worker will be allocated a workspace, and has access to programs and amenities offered at the facility to support their well-being and development. While there will be no permanent residential aspect, sex workers will have access to transitional housing units at the facility. These units provide temporary accommodation for sex workers transitioning into the facility under such circumstances as escaping a home or a lack of access to stable housing. They also provide temporary accommodation for sex workers in the process of exiting the sex trade, as a place of familiarity and stability while they establish their new life. Supportive exiting services and facilities help to align this project within the contextual constraints of gentrification.

Another boundary that is enacted as a differentiation and defense mechanism relates to hygiene and ideas of cleanliness. Simic and Rhodes reported strong and repeated emphasis from sex workers on hygiene as a mitigating element of risk management. In terms of client selection, unhygienic clients were avoided as a defensive strategy against all three categories of violence. Furthermore, good hygiene was a point of pride and dignity preservation in the sex workers’ sense of self. From their view of internalized stigma as “other,” cleanliness was seen as a gateway to associations with “normal,” with health, and most significantly, as a differentiation factor amongst sex workers themselves in organizing hierarchical levels within the sex work community.

What can be harvested from Simic and Rhodes research is that the idea of cleanliness and hygiene is of utmost importance to the success of the facility in fighting stigma and encouraging dignity within sex work. Sexually transmitted infections are a serious health risk to everyone who participates in sexual activity within sex work or not, and strict enforcement of safe sex practices, including mandatory condom use as a physical boundary, is of the utmost importance. The facility will provide protective supplies such as condoms and dental dams, and will enforce mandatory protection. Furthermore, opportunities for maintaining personal hygiene are important for personal health as well as for the dignity surrounding sex work, as evidenced by this research. As another layer of protection, prior to receiving sexual services, each client will be visually scanned for personal hygiene and signs of disease prior to receiving services. The screening space will be equipped with a shower should a client need to wash. Personal hygiene must therefore be emphasized within the design by ensuring each sex work space is equipped with a washroom that includes a toilet, sink, bidet, and shower fixtures. Finally, cleanliness must also be a boundary to the immediate impressions of the facility, so regular and thorough cleaning services, as well as durable and appropriate materials will be applied. These materials must include elements of antimicrobial and antibacterial properties, be considered “easy clean”, while not being overly textured in order to eliminate dirt being trapped in crevices. Much like hospital and hotel strategies of cleanliness in white linens, full time cleaning staff will clean the room and change the white towel linens after each client.
The literature review on the concept of dignity has produced a deeper understanding of what dignity is, how it can be promoted in relation to humanization, and how these ideas can be conveyed within the spatial sphere. We have concluded that the key spatial implication stemming from this analysis is the idea of humanizing space, and have drawn specific design strategies from the work of Robert Sommer in his writing on soft architecture. The emphasis of soft architecture is to design for the comfort and unique needs of the users of the space, advocating for personalization and user-control over the thermal, acoustic, and visual systems which affect them. In analyzing Hodson's work on how dignity and work are connected, we have drawn both programmatic and design conclusions. Operating with a bilateral system of control contributes to dignity through sex worker agency, and requires the inclusion of a meeting space. Informal work groups form naturally and help to contribute to community development, as such, social spaces need to be allocated for informal interactions. Specific to dignity in sex work, Simic and Rhodes' research lead to the understanding of perceptions of cleanliness in preserving and promoting dignity of sex workers. From this, the design must strategically make use of durable and appropriate material selection in order to maintain a visibly clean environment. Furthermore, their research on dignity preservation in the separation of personal and professional lives, along with our established stance that sex work is work, has lead to the programmatic conclusion that the facility will be a place of work only, where each sex worker has a dedicated work space, but there is no permanent residential aspect to the project.

### Table 1 - Dignity Summary

<table>
<thead>
<tr>
<th>Writer</th>
<th>Various</th>
<th>Sommer</th>
<th>Hodson</th>
<th>Simic and Rhodes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic</td>
<td>Dignity as Humanization</td>
<td>Humanizing Space</td>
<td>Dignity at Work</td>
<td>Dignity in sex work</td>
</tr>
<tr>
<td>Concepts</td>
<td>Dignity as Humanization</td>
<td>Soft Architecture</td>
<td>Production Control Systems</td>
<td>Citizenship</td>
</tr>
<tr>
<td>Design Implications</td>
<td>Design for user control</td>
<td>- Acoustic control through switching</td>
<td>- Thermal control through individual thermostats</td>
<td>- Visual control of lighting and daylighting through switching and smart glass fenestration</td>
</tr>
<tr>
<td>- Personalization through flexibility in how to use space</td>
<td>- Permeability of building to outside through fenestration and openings that are veiled to maintain discretion and protection of identity</td>
<td>- Soft seating</td>
<td>- Group formations</td>
<td>- Games room</td>
</tr>
<tr>
<td>Programming Implications</td>
<td>Cooperative Structure</td>
<td>- Bilateral control system</td>
<td>- Meeting space needed</td>
<td>- Social spaces that encourage informal groups to develop</td>
</tr>
<tr>
<td>- Mandatory condom use</td>
<td>- Full time cleaning staff</td>
<td>- Rooms cleaned after each client</td>
<td>- Private space for screening clients is needed</td>
<td>- Access to washrooms with wash facilities are needed in each sex work room</td>
</tr>
<tr>
<td>- White linens</td>
<td>- Durable, easy clean materials</td>
<td>- Antimicrobial/antibacterial surfaces</td>
<td>- Textured materials used with caution where dirt can easily be trapped in crevices, specifically floors</td>
<td>- White linens</td>
</tr>
</tbody>
</table>
2.4 EMPOWERMENT

As established, the building and the sex work community currently face great stigmatization, systematically resulting in an environment imbued with struggles of violence and disempowerment from mechanisms of social control. Empowerment then, acts as both a vital catalytic process and a win-win outcome of empowerment as a natural process of gaining control over one’s life and environment through active participation and influence on the environment, contributing to society, and its resources as a whole.1 In understanding empowerment as a dynamic that exists within social relations, it is possible to see that “As a term, empowerment contributes to the discourse on social problems, since it exposes the extent of oppression, discrimination and stigma in the lives of vulnerable populations, especially in a society with an egalitarian democratic vision.”2

The sex work community is considered to be a vulnerable, marginalized group as a whole, but must be understood to exist as a continuum, whereby some members are operating as empowered individuals forging ground for group empowerment, while others are members of the community due to survival based needs, operating with little choice, control or access to resources. These individuals are the primary demographic this practicum project is seeking to accommodate, while simultaneously addressing the empowerment of the group, and again of society as a whole, and so in a project whose aim is to help induce social change surrounding a disempowered physical structure and niche of society through interior design, the notion of empowerment is of great analytic importance in establishing design strategy. This section will explore empowerment as a value orientation and a theory, look at how empowerment operates on a micro to macro scale, and harvest design strategies for the built environment to help facilitate the empowerment process of sex workers and sex work against stigmatization and consequential violence.

2.4.1 POWER AND EMPOWERMENT CONSTRUCTS

Evident by the very structure of the word, empowerment operates in conjunction with the construct of power, whereby the power relations within society are constantly in a state of flux. In the English language, empowerment’s origins are found in the term “power of attorney”, meaning the “authorization to act on behalf of society, a kind of delegation of authority on the social and personal planes.”3 Of course, as with anything, the term has evolved and in its modern sense mainly refers to the development and acquisition of power, acting as both a process and an outcome to garner some amount of control and influence.4 Zimmerman notes the importance of understanding the connection between power and empowerment, and asserts that, in fact, two distinct constructs.

2.4.2 DEFINITION

The concept of empowerment is perspectively transitive, having been written about and examined within the context of many disciplines, namely psychology, education, and other social sciences, rendering it a multi-disciplinary construct.5 Both Zimmerman and Sadan offer an overview of established definitions of empowerment, and emphasize its multi-levelled nature of analysis. Empowerment operates interdependently between individual-, organizational, and community levels, where each level of empowerment is simultaneously contributing to another.6 Much like the concept of dignity, empowerment is a multi-level construct, acting from the micro to macro scale. Each of these levels of empowerment will be discussed in greater detail to follow.

In arriving at an understanding of empowerment in relation to this project it is useful to review some definitions formulated from a variety of perspectives, and those that consider a variety of levels of analysis.7 Zimmerman refers to Mechanic’s 1991 definition of empowerment at the individual level where “empowerment may be seen as a process where individuals learn to see a closer correspondence between their goals and a sense of how to achieve them, and a relationship between their efforts and life outcomes.”8 Off more contextual relevance to this practicum project as one that


Ibid., 43.

Ibid., 13

Ibid., 19

Ibid., 13

Ibid., 19

Ibid., 34
is focused on the physical environment, Zimmerman quotes the Cornell Empowerment Group’s 1989 definition which emphasizes the person-environment interaction within empowerment where:

empowerment is an intentional, ongoing process centered in the local community, involving mutual respect, critical reflection, caring, and group participation, through which people lacking an equal share of valued resources gain greater access to and control over those resources.

Finally, both Zimmerman and Sadan point to Julian Rappaport as the exponent of empowerment as a democratic world-view.

Rappaport (1984) in Zimmerman provided a definition of empowerment that has lead to the majority of modern interpretations of the concept where “empowerment is viewed as a process: the mechanism by which people, organizations, and communities gain mastery over their lives.”

Following her extensive study of multi-disciplinary conceptions of empowerment, including that of Zimmerman and Rappaport, Sadan’s work attempts to formulate a meta-theory of empowerment for cross disciplinary use, wherein she defines empowerment as a process of transition from a state of powerlessness to a state of relative control over one’s life, destiny, and environment. This transition can manifest itself in an improvement in the perceived ability to control, as well as in an improvement in the actual ability to control.

What is of importance to this project is not to resolve a singular definition of empowerment, but to harvest its essence where emphasis is placed on empowerment as an active process, wherein efforts to exert control are central. Furthermore, they “suggest that participation with others to achieve goals, efforts to gain access to resources, and some critical understanding of the socio-political environment are basic components of the construct.”

2.4.3 THEORY VS. VALUE ORIENTATION

In Zimmerman’s individual and collaborative work on empowerment, he asserts that “empowerment is both a value orientation for working in the community and a theoretical model for understanding the process and consequences of efforts to exert control and influence over decisions that affect one’s life, organizational functioning, and the quality of community life (Perkins & Zimmerman, 1995; Rappaport, 1981; Zimmerman & Warschausky, 1999).” As a value orientation, empowerment looks to provide goals, strategies and interventions for inducing change. Empowerment theory, however, formulates the principles and framework through which the knowledge of empowerment is organized.

This differentiation is important in understanding how to situate this practicum project within the realm of empowerment. The adaptive re-use of the Woodbine Hotel into a space for the operation and empowerment of sex work is thus an intervention for the facilitation of empowerment and change, whose formulation, in terms of both programming and design strategy has been based on work in empowerment theory, specifically that of Zimmerman and Sadan.

Zimmerman explains that empowerment theory consists of both processes and outcomes wherein “actions, activities, and structures may be empowering, and that the outcome of such processes result in a level of being empowered.” This practice takes the stance and hopes to exemplify that empowering structures can include those of the built environment, which operate as the playing field upon which processes and outcomes of actions, activities and social structures play out. Having already established that empowerment is a contextual construct, Zimmerman notes that the actual form of empowerment processes and outcomes will vary because no single expression of either is capable of determining empowerment within all contexts. This project hopes to provide a contextually relevant expression of an empowerment approach and expression of empowerment processes and outcomes through interior design, it is by no means attempting to suggest that it is an all-encompassing solution to the social issues facing sex work at large, or across worldwide contexts. It is simply offering a conceptualization of what could be, and what could be a starting point for sex work elsewhere.
2.4.3.2 INDIVIDUAL EMPOWERMENT
Zimmerman and Rappaport termed empowerment at the individual psychological level as Psychological Empowerment (PE), referring to a very personal and internal expression of empowerment processes and outcomes.20 Zimmerman claims that PE process results in three key outcomes that he calls the intrapersonal, interactional, and behavioural components of PE. So an empowered individual can reasonably be expected to display the following. Please refer to Table 2 for a summary of the following information.

Intrapersonal component of PE relates to the degree of personal control of the individual and their belief of their own competence and ability to assert control. This perceived control is broken down into three further areas: the personality, cognitive, and motivational aspects of perceived control, which (Paulhus, 1983) in Zimmerman claims operate within the realms of personal, interpersonal, or socio-political relations. The personality aspect of perceived control is sometimes referred to as the locus of control, or rather the expectancy between a person's actions and the achievement of the desired outcome of those actions. The cognitive aspect refers to self-efficacy, or the degree to which one believes they are capable of enacting behaviour to achieve a goal. Finally, the motivational aspect refers to satisfying a person's innate need to influence his or her own environment through its mastery.21

In addition to programmatic elements such as educational and therapeutic programs, the physical environment can be a tool in which to help nurture a sense of personal control within an individual. Designing the built environment in which individuals operate in such a way that each user has a maximum degree of control over the space they inhabit is a key design strategy to complement their efforts contributing to the facilitation of PE within the facility. In allocating each sex worker (user) an individual room as their workspace, rather like an office, it is possible to enable personal control over the individual environment, while further legitimizing sex work as work. Key areas of design consideration in reference to this idea have been established in the previous section on dignity, and include user control of the thermal, acoustic and visual components of space. The emphasis on the importance of user control as a design strategy is further emphasized through this analysis of the intrapersonal component of PE.

The interactional component of PE refers to the level of awareness a person has in regards to their socio-political environment, and further, how to use problem-solving skills to influence that environment. This includes but is not limited to the ability to analyze and comprehend one's position within the relations of their socio-political dynamic, identify those within the dynamic who exert power, how they are connected to the issue, and/or activities in an effort to exert control. Zimmerman makes a special note of the fact that in regards to the effects of these efforts on PE, the importance lies not in the specific actions taken or their success, but rather in the attempt at taking action.22 Again, this component of PE can be encouraged by allocating space for existing, or new work organizations within the facility, providing opportunities for individual sex workers of the facility to further develop critical awareness. Programmatically, incorporating space for an established sex work organization to operate within the facility will allow for this, as a large part of organizational work involves advocacy, essential resource access, exit services and skills training. This will be further elaborated in the following section on organization empowerment.

The behavioural component of PE refers to the actions that an individual takes by participating in community organizations and/or activities in an effort to exert control. Zimmerman makes special note of the fact that in regards to the effects of these efforts on PE, the importance lies not in the specific actions taken or their success, but rather in the attempt at taking action. Again, this component of PE can be encouraged by allocating space for existing, or new work organizations within the facility, providing opportunities for individual sex workers of the facility to further develop critical awareness.
increased access and familiarity with opportunities for participation within the sex work community.

Each component of PE is equally important and exists on a continuum where their expression or influence is personal to the individual. They are not hierarchically ordered, and act in symbiosis with each other. For example, Zimmerman cites Neuhaus (1977) suggestion that opportunity for participation in organizations (behavioural component) is an excellent way to develop critical awareness (interactional component), and overwhelmingly aids in reducing a sense of powerlessness and alienation. In summary, the individual level of empowerment is marked by the idea of exerting control over one’s own environment, through the belief in one’s own ability to achieve outcomes, by a level of critical awareness, and by efforts to exert control. In terms of the built environment, these aspects towards PE can be nurtured and accommodated through designing for user control within the space in an effort to physically emulate the enactment of a sense of perceived control of the environment.

2.4.3.2.2 ORGANIZATIONAL EMPOWERMENT

Established national and regional sex work organizations exist in force across Canada. Within Winnipeg, the context of this project, 2-3 organizations are in operation, working to advocate, provide resources, and improve conditions for sex work and sex workers. As previously noted, organizational empowerment is a key element, and a second track, within an empowerment process. In relation to sex work, sex work organizations are a key element within sex worker(s) empowerment. Zimmerman explains that organizations may be empowering, empowered, or both. He describes empowering organizations as those that provide opportunity for people to gain control over their own lives. Sunshine House is an example of such an organization within the context of Winnipeg. While not exclusive to sex workers, Sunshine House acts as community drop-in and resource centre that focuses on harm reduction, population health promotion, and social inclusion.

Zimmerman describes an empowered organization as one that “successfully develop, influence policy decisions, or offer effective alternatives for service provision.” Winnipeg Working Group is an empowered organization as it is the only organization in Winnipeg run by sex workers for sex workers, that efforts to ensure a sex worker voice is included in legislation discussions.

In summary, the individual level of empowerment is marked by the idea of exerting control over one’s own environment, through the belief in one’s own ability to achieve outcomes, by a level of critical awareness, and by efforts to exert control. In terms of the built environment, these aspects towards PE can be nurtured and accommodated through designing for user control within the space in an effort to physically emulate the enactment of a sense of perceived control of the environment. Furthermore, allocating space for the operation of important sex work organizations within the facility can help to foster opportunities for participation in and gaining critical awareness of the socio-political dynamics of the environment, thereby engaging the facility in promoting all three aspects of PE.

Zimmerman turns to Maton and Salem (1995) who identified four characteristics of empowering organizations to further our understanding of such. Firstly, the organization centers on a “culture of growth and community building.” This can be seen within the facility of this practicum project through its programming, which will include exit services, therapy and wellness programs, and the accommodation of an existing sex work organization on site, all aimed at individual growth and community development. Secondly, empowering organizations provide “opportunities for members to take on meaningful and multiple roles.” With the support of advisory board appointed managers, each Sex worker will work in a rotational job week, wherein everyone participates in the operations of the facility, including but not limited to reception, administration, cleaning, and sex work duties. As a cooperative, this operations structure allows for shared duties amongst all with a vested interest. Furthermore, a rotational workweek allows for the mitigation of proven long term health concerns of sex workers by reducing their exposure to sexual contact, as well as the development of skills and a team based, community minded work environment. Further to this, the third characteristic of empowering organizations is “a peer based support system that helps members develop social identity.” Finally, empowering organizations operate through “shared leadership with commitment to both members and the organization.”

With this in mind, as well as the previous discussion of the dignity at work, the operations of this facility will be based on a decentralized management model, wherein qualified, appointed professionals guide an inclusive, bilateral control system in which the sex workers are active contributing agents in determining best practices for the operations of the facility. This idea is furthered by Maton’s 1988 findings that “members from groups with shared roles and responsibilities reported more well-being and self-esteem than members in groups where control was concentrated in a single leader.”

As a dedicated space for the operation of sex work in locating a sex work organization within the space, and in detailing operations and offering programmatic elements to foster individual and community development, this practicum project exists as an empowering organization itself, with the aim of becoming an empowered organization within Zimmerman’s descriptions. While organizational empowerment is of great import to the empowerment process, in understanding that the project itself encapsulates organizational empowerment within the process, and further accommodating space within the facility for existing sex work organization, this track of empowerment affects this project primarily programatically and schematically within design strategy.
EMPOWERMENT THEORY

Individual Organizational Community

Empowering Process
• Learning decision making skills
• Managing resources
• Working with others
• Culture of growth and community building
• Opportunities for meaningful and multiple roles
• Help develop social identity
• Shared leadership
• Access to resources
• Open government structure
• Tolerance for diversity

Empowered Outcomes
• Intrapersonal Interpersonal Behavioural
• Influence Policy
• Effectively compete for resources
• Networking with other organizations
• Organizational Coalitions
• Pluralistic Leadership
• Members’ participatory skills
• Intrapersonal Critical Awareness
• Participatory Behaviours

Intrapersonal Critical Awareness Participatory Behaviours

Design Implications
• Design for Clear Context of environmental systems and how to use space
• Allocate each individual a workspace
• Wellness and therapeutic programs
• Exit Services
• Allocate space for existing sex work organization

Programming Implications
• Wellbeing and therapeutic programs
• Exit Services
• Allocate space for existing sex work organization

Table 2 - Empowerment

2.4.3.2.3 COMMUNITY EMPOWERMENT

Community empowerment lays at the most macro level within the empowerment process, which acts in tandem with individual and organizational empowerment. Sadan states "community empowerment is the increased control of people as a collective over outcomes important to their lives." So what provides this collectivity? According to Sadan, community definition is provided in relation to a common critical characteristic, and therefore an individual is part of many partial communities based on many distinguishing commonalities that create the foundation of a community. Within the scope of this practicum project, community membership can be seen as operating within two primary communities: the sex work community, and the Exchange District community.

Both Sadan and Zimmerman discuss the notion that organizations and organizational empowerment are at the heart of both individual and community empowerment. Zimmerman points to Speer and Huhgley (1995)’s suggestion that organizations are the means by which marginalized people achieve more social power. The organization is a catalyst to community empowerment wherein the level and the sophistication of the organizations certainly have an important role in empowerment, but the very existence of community organizations, their number and their deployment over the various life domains point to the realization of community empowerment.

Zimmerman describes an empowered community as one that is comprised of empowered and empowering organizations that provide opportunity for citizen participation.
Within the context of this practicum project, the proposed facility acts as a resource, a natural helping system in and of itself, while simultaneously becoming an empowerment intervention in being a structure that supports and accommodates other natural helping systems such as sex work organizations, whilst taking aim at health, adaptation, and competence of its primary users through its programming and design.

From a community psychology perspective, Zimmerman's discussion surrounds the idea that it is a professional psychologist who guides, implements and evaluates an intervention of an empowerment approach. He states that "the professional's role becomes one of collaborator and facilitator rather than expert and counsellor...the professional's skills, interests, or plans are not imposed on the community; rather, professionals become a resource for the community."46 In taking the view that within this project, the building is the intervention which allows for the facilitation of an empowerment approach directed towards the sex work community, sex workers, and the site itself, it is useful to equate the role of "professional" within the literature to the role of the proposed design intervention, whereby the building is paralleling the role of the "professional."

In relation to our understanding of control at the core essence of empowerment, Sadan notes Rappaport's (1987) contention of an empowerment approach's preferential interventions being those that have been planned and executed for people to achieve the greatest level of real and perceptual control over their life, future, and environment.47 It is then imperative that the design of this facility as an intervention is intentional in using design strategies that contribute to a real and perceived sense of control for the user.

Zimmerman, "Empowerment Theory", 44.

Sadan, "Empowerment and Community Planning", 249.

43 Zimmerman, "Empowerment Theory", 54-55.

44 Ibid., 44.


47 Sadan, Empowerment and Community Planning, 249.
2.4.4 DESIGN STRATEGY IMPLICATIONS

From the analysis of empowerment as a theory and a value orientation, we can conclude that within this practicum project, acknowledging the importance of existing sex work organizations and allocating space for one within the facility, which itself becomes an empowering organization, is vital to the processes of individual and community empowerment. Organizational and community empowerment is thus a strong programmatic influence to this project. Individual empowerment, however, becomes the main influence and focus of design strategy for the built environment, wherein the key strategy is to design for a user sense of control over their physical space.

Table 3 - Empowerment Summary

<table>
<thead>
<tr>
<th>Upper Title</th>
<th>Zimmerman</th>
</tr>
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<tr>
<td>Value</td>
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<tr>
<td>organize</td>
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<tr>
<td>Individual Empowerment Processes</td>
<td>Organizational Empowerment Processes</td>
</tr>
<tr>
<td>Concept</td>
<td>Perceived Control</td>
</tr>
<tr>
<td>Design Implications</td>
<td>• Design for user control</td>
</tr>
<tr>
<td>Programming Implications</td>
<td>• Wellness and therapeutic programs</td>
</tr>
</tbody>
</table>
2.5 CHAPTER CONCLUSION

The literature review as investigation has provided a conceptual framework with which to move forward in designing the adaptive reuse of the Woodbine Hotel. This framework is mapped graphically in Figure 3. Examination of the concepts of stigma, dignity, and empowerment has lead to a deeper understanding of mechanisms of social change. From this understanding, spatial implications in the form of design strategies have been formulated to guide the design process of this project in order to create a space for sex work operations that is anchored as an environment of safety and well-being.
Chapter three serves as a situational analysis of the physical context of the site of this project. Completed in hierarchical succession, this analysis is comprised of an introduction to the site and its selection rationale, an overview of the site in context, the history and current state of its contextual district. The site itself is then examined including its movement and circulation patterns, sight lines and climate. Honing in deeper, the building analysis examines a brief history of the building, its conditions, the structural and mechanical systems in place, and takes inventory of the materiality of its fabrication. This comprehensive analysis serves to inform the opportunities and constraints of the site, and acts as guideline for the design development.
3.2 SITE AND BUILDING RATIONALE

As previously described, the site for this project will be the Woodbine Hotel, located at 466 Main Street, Winnipeg, Manitoba (466 Main). This site was selected based on its prominent urban location, and its physical configuration as a multi-story building, with existing small rooms and a large main floor space. Furthermore, it was selected because of its deterioration amid the burgeoning development immediately surrounding it. Utilizing this historic space in combination with the issue of sex worker safety, this project takes a multi-faceted approach to the subject of gentrification, wherein the concepts of dignity and empowerment are used to fight the stigma surrounding both the building and the industry that will be located within it. In doing so, gentrification is enacted in a mutually beneficial relationship between the building at a micro level and its occupants at the macro level.

3.3 DISTRICT CONTEXT AND ANALYSIS

3.3.1 SITE IN CONTEXT

The site, 466 Main, rests at the geographic coordinates of 49.897605 North and 97.139711 West, 232 meters above sea level, in the core of Winnipeg's Exchange District (the Exchange), located downtown. The Exchange is directly north adjacent to the main intersection of the city, Portage Avenue and Main Street (Portage and Main). Figure 4 shows the site in context.
Despite the initial population growth at this time, Winnipeg entered into Confederation in 1870 that Winnipeg began to the south, in the larger Red River Colony. It was not until this intersection in 1862, and was only a small settlement amongst 1874-1914 (Montreal: McGill-Queen’s University Press, 1975), 284. remained a relatively unknown, shack-like, frontier village. With virtually no transportation great wants of this country are railroads and settlers. The former enabled it to control the hinterland stretching from north-western its route through the city to attract westward bound settlers and infrastructure, Winnipeg lacked immigrant attraction and remained isolated from established settlements in the country. The people of Winnipeg were quite aware of these conditions, and were dependent on the Canadian Pacific Railway (CPR) to establish its route through the city to attract westward bound settlers and for “the exportation of the staple products of the west and the importation of commodities from the east and abroad”. Until Prime Minister Macdonald’s re-election in 1878, the proposed route was debated and was to potentially cross the area via Søkrør. With the goal of growth in mind, Winnipeg can justify its decision to distribute SOO.000 to construct a bridge over the Red River, $200,000 cash, granting CPR property tax exemption forever, and donating land for a passenger station, which lead to confirmation in 1878, of a Winnipeg stop on the CPR rail line route. This assurance caused a real-estate boom and the population grew exponentially. Supported by the railway, low interest rates, development infrastructure, and farming technology, Winnipeg’s largest expansion period happened in the first decade of the twentieth century. In 1879 the village of Winnipeg “ranked sixty-second among all urban centres in the country, by 1891 it had risen dramatically to eighth place and by 1911 to third”. Artibise states “from 1886 to 1913, the sub-metropolitan centre of Winnipeg evolved into a full-fledged metropolis as it established the complex and delicate network that enabled it to control the hinterland stretching from north-western Ontario to British Columbia”. As Winnipeg abandoned its raw frontier roots, a record high number of building permits were issued, and buildings were erected permeating from its heart at Portage and Main. Architecturally, Winnipeg drew on established styles to support its own establishment. The turn of the century was a period of extravagance, eclectically expressed with a mixture of commercial warehouses, banks, office buildings, hotels, and public sector buildings that were presented in Victorian, Chicago School, and Neoclassical styles. This period of growth ended by 1914, but the dense concentration of its relics are what formulate what is now referred to as the Exchange. In 1979 Alan Artibise concluded one of his many books about Winnipeg’s rich history stating: Of the future of Winnipeg little need be added to a narrative which indicates the certainty of greatness. Geographically it is the heart of the continent and of Canada; it is the gateway of a West which must grow, to splendid proportions in production, population and wealth, so the importance of Winnipeg must grow and the fundamental resources of Winnipeg expand.”

Ibid., 24

Ibid., 24-26.


Ibid., 23.

Artibise, Winnipeg: An Illustrated History, 24.

3.3.2 DISTRICT HISTORY

Once the crossing of two fur trading trails, the intersection of Portage and Main has forever been the heart of the “heart of the continent”. The village of Winnipeg was proclaimed, “The two

Toronto: University of Toronto Press, 1977), 16.


Winnipeg: A Social History of Urban Growth, 1874-1914.

In 1973 The Manitoba Free Press proclaimed. “The two great wants of this country are railroads and settlers. The former is necessary for the latter”. With virtually no transportation infrastructure, Winnipeg lacked immigrant attraction and remained isolated from established settlements in the country. The people of Winnipeg were quite aware of these conditions, and were dependent on the Canadian Pacific Railway (CPR) to establish its route through the city to attract westward bound settlers and expand they did, far out into the surrounding farmland, as a new utopic, suburban frontier. From the 1940s to the 1970s, embedded with eagerness of family and seeking a renewed prosperity in the banal, Winnipeg pushed it boundaries outwards to the suburbs, so did the activity translating downtown into a ghost town outside of business hours. A period of approximately twenty years would pass before momentum turned into action towards revitalizing the virtually abandoned, decaying downtown core. Armed with the new understanding that density is key to sustainability, as well as the lonely experience of Portage Avenue after five p.m., the city realized it was time to bring the people back to the heart of the “heart of the continent”. Various programs and strategies were formulated to generate a new perception of downtown Winnipeg, infamous for being dirty, lifeless, and unsafe. The Centre Venture Development Corp. (Centre Venture) and the Downtown Residential Development Strategy (DRDS), for example, function based on “the idea [to] build up communities around existing dots like the MTS Centre, condos and retail projects are planned for the historic Exchange District and The Forks will be home to the Canadian Museum for Human Rights”, that is expected to draw


Ibid., 24.

Ibid., 24-26.

Artibise, Winnipeg: A Social History of Urban Growth, 1874-1914.

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WP. Thompson, Winnipeg Architecture: 100 Years (Winnipeg:圭eson House, 1975), 5.


Alan Artibise, Gateway City: Winnipeg: The University of

Expand they did, far out into the surrounding farmland, as a new utopic, suburban frontier. From the 1940s to the 1970s, embedded with eagerness of family and seeking a renewed prosperity in the banal, Winnipeg pushed it boundaries outwards to the suburbs, so did the activity translating downtown into a ghost town outside of business hours. A period of approximately twenty years would pass before momentum turned into action towards revitalizing the virtually abandoned, decaying downtown core. Armed with the new understanding that density is key to sustainability, as well as the lonely experience of Portage Avenue after five p.m., the city realized it was time to bring the people back to the heart of the “heart of the continent”. Various programs and strategies were formulated to generate a new perception of downtown Winnipeg, infamous for being dirty, lifeless, and unsafe. The Centre Venture Development Corp. (Centre Venture) and the Downtown Residential Development Strategy (DRDS), for example, function based on “the idea [to] build up communities around existing dots like the MTS Centre, condos and retail projects are planned for the historic Exchange District and The Forks will be home to the Canadian Museum for Human Rights”, that is expected to draw


2 Keshavjee and Enns, Winnipeg Modern Architecture, 29.


4 Artibise, Winnipeg: A Social History of Urban Growth, 1874-1914.

5 Ibid., 24.

6 Ibid., 24-26.

7 Artibise, Winnipeg: A Social History of Urban Growth, 1874-1914. 11 Neoclassical styles. This period of growth ended by 1914, but the dense concentration of its relics are what formulate what is now referred to as the Exchange. In 1979 Alan Artibise concluded one of his many books about Winnipeg’s rich history stating: Of the future of Winnipeg little need be added to a narrative which indicates the certainty of greatness. Geographically it is the heart of the continent and of Canada; it is the gateway of a West which must grow, to splendid proportions in production, population and wealth, so the importance of Winnipeg must grow and the fundamental resources of Winnipeg expand.”

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10 Ibid., 24.

11 Ibid., 24.

12 Ibid., 24-26.

13 Ibid., 24.

14 Ibid., 24.

15 Ibid., 24.

16 Ibid., 24.

17 Ibid., 24.

18 Bid., 24.

19 Ibid., 24.

20 Bid., 24.

21 Bid., 24.

22 Bid., 24.

23 Bid., 24.
visitors from around the world. Safety is understood to be one of the most influential challenges facing the resurgence of people into downtown Winnipeg. With the increased flow of residents and visitors to the area, sustainability principles become more viable, and “more people allow for more eyes on the street which increases community safety.” Conclusively, traffic and safety function in a co-dependent relationship, and act as a very important key in the success of the downtown revitalization that exists, not only to promote Winnipeg to Winnipeggers, but also to stimulate tourism. As Winnipeg’s reputation continues to be enhanced and word of its attractions and core atmosphere spreads, it continues towards the greatness Artibise described with such certainty.

Bartley Kives, a local journalist, wrote “The Exchange is the Winnipeg neighbourhood with the most potential for transforming the entire city,” understandably, it was one of the initial focuses of Winnipeg’s renaissance. In 2000 the Centre Venture Waterfront Committee released its visionary proposal for the development of Waterfront Drive into a scenic drive capable of defining the city; full of shops, residences, park area, but most importantly, livelihood. Formerly one of the most vacant, disenfranchised, and intimidating parts of The Exchange, this area, located on it’s fringe, is a prime example of the kind of dangerous isolation that characterized Winnipeg’s downtown. Under its aspirations for Waterfront Drive, the Centre Venture proposal describes how to build great streets, and as part, addresses their safety by saying “safety demands crowds of people, visual connection to shops, and separation of pedestrians from vehicles.”

While other parts of The Exchange have been “civilized” for years, the zones are small and scattered, making safety a concern across the entire district. The 400 block of Main Street has seen major gentrification within the last few years, transforming it into a primarily safe zone, one full of “civilized” activities, with the exception of the small island of roughness in the middle, the Woodbine Hotel. With a renewed value in the architectural gem that is the Exchange, this site holds great potential in helping to transform the micro and macro-scope of the area. Gentrification of space often results in the displacement of a marginalized population, but in the case of this project, the process of renewal actually involves officially resituating a marginalized group into the site, embedding it into the cultural vibrancy of the Exchange, while simultaneously enacting its own gentrification process.
The Exchange was, and arguably still is, at the heart of Winnipeg. Declared a National Historic Site in 1997, the Exchange is comprised of approximately one hundred and fifty heritage buildings encompassing twenty city blocks. The Exchange remains distinctive in character, and a significant collection of turn of the century architecture within the North American context. As an energetic district in the revival of downtown Winnipeg, the Exchange offers restaurants, nightlife venues, retail boutiques, artistic studios and galleries, residential, industrial, and commercial spaces. The Exchange is a heavily populated area during all times of the day due to the variety of services and amenities it offers, as well as the aggressive residential development it has witnessed. Figure 6 illustrates the breadth of activity in the Exchange.

3.3.3 SURROUNDING DISTRICT AT PRESENT

The Exchange was, and arguably still is, at the heart of Winnipeg. Declared a National Historic Site in 1997, the Exchange is comprised of approximately one hundred and fifty heritage buildings encompassing twenty city blocks. The Exchange remains distinctive in character, and a significant collection of turn of the century architecture within the North American context. As an energetic district in the revival of downtown Winnipeg, the Exchange offers restaurants, nightlife venues, retail boutiques, artistic studios and galleries, residential, industrial, and commercial spaces. The Exchange is a heavily populated area during all times of the day due to the variety of services and amenities it offers, as well as the aggressive residential development it has witnessed. Figure 6 illustrates the breadth of activity in the Exchange.

BUSINESSES WITH IMMEDIATE ADJACENCY TO SITE

- Antiques and Funk
- Berns & Black Salon & Spa
- Parlour Coffee
- G.T. Roswell Realty
- Ted Motyka Dance Studio
- The Fox and Fiddle Pub
- Albert Street Cocktail Company
- Natural Cycle Courier
- Tiny Feast Stationery
- Marketing Designed
- Shawarma Khan
3.4 SITE CONTEXT AND ANALYSIS

3.4.1 VIEWS AND ACCESS

Figure 7 illustrates views from the north, west, and east sides of the site. There are no views to the south due to adjacent buildings, and so, it would be beneficial to keep circulation paths to the south side of the floor plans on the upper floors to allow for day lighting in partitioned spaces. Access points to the site correspond to these facades as well, and are marked in Figure 6.

The West façade features two single doorways as access points flanking large picture windows overlooking Albert Street. The upper two levels have three windows each overlooking Albert Street. Views on the west side overlook retail and restaurant spaces of Albert Street, as well as those on Arthur Street, in the background. In the mid ground and foreground, views are of vehicular traffic and street parking on the east side of Albert Street. Albert Street provides a steady stream of foot traffic along its sidewalks that punctuates the views from the west side of the site in both the foreground and mid ground.

The North side of the building is partially covered in the lower eastern portion of the façade by adjacent buildings. The north side is the largest exposed façade of the building in terms of surface area, and features windows from the hotel rooms and the main floor of the Albert Street commercial space. These windows overlook a surface parking lot immediately adjacent to the north side of the site, as well as the foot and vehicular traffic of Bannatyne Street in the mid ground, and the Crescus building in the background. The north side of the building also provides an access point to the site for both foot and vehicular traffic. This access point is regarded as a type of back door, and currently provides a delivery access point.

The East side of the building is the main entrance to the building, which features two separate doorways flanking a large picture window on the ground floor, and windows on the upper levels. The views from this façade overlook Main Street, which include heavy levels of pedestrian and vehicular traffic, as well as street parking in the fore and mid ground. The background is composed of three commercial business high-rise buildings.
directly across Main Street, and perspective views of other buildings on the eastern side of Main Street, to the North and South. Two of the three buildings directly across Main Street are historic, belonging to the Canadian Wheat Board, and one is a modern high-rise with multiple tenants. The eastern views are also partially penetrated by the neon glow of the notorious Woodbine Hotel sign that hangs from the base of the second level.

3.4.2 NODES AND PATHS

Located within the Exchange, the site is immediately positioned on Main Street, which is one of the busiest streets in the city with an estimated volume of 63,600 to 68,500 vehicles per day. The site can be easily accessed via foot, bike, public transit, or vehicle methods. Figure 9 shows a representation of the various methods of transport surrounding the site. While there is no parking on site, Figure 6 shows that the Exchange provides many parking opportunities such as street, parkades and surface lots, including the one immediately adjacent to the north side of the site. Limited street parking is available directly outside the main entrance on the east side of the site, on Main Street, as well as on Albert Street, on the west side.

Due to the site being occupied entirely by the building, limited nodes exist surrounding access points on site. Figure 8 shows the location of these nodes on site. Outside the main entrance on Main Street, and to a somewhat lesser degree the entrance on Albert Street, constitute two nodes of gathering or pause, often revolving around smoking. The north access point also forms a node of pause surrounding deliveries, rather than congregations of patrons.

Figure 8 - Nodes on Site

Figure 9 - Paths and Nodes

Winnipeg experiences a continental climate, with characteristically extreme weather conditions where winters are long and very cold, and summers are short and very hot.1 Prevailing winds in the Winnipeg area flow from the north, with average speeds between 9 to 12 knots.2 Due to the open prairie landscape, these speeds equate to a very windy city. The site is located approximately one block north of the intersection of Portage Ave and Main St, in the heart of downtown. This intersection is famously known as the windiest corner in Canada from the tunnel-like channel that the high-rise buildings create of these wide streets.3 The front façade of the site then would experience strong cross winds, and the north side of the building experiences strong direct winds.

While facing extreme weather, Winnipeg experiences relatively high levels of sun hours, averaging 2192 hours, of a possible 2163, per year, which equates to an average of 6 hours per day.4 Figure 10 shows the sun path diagram for the site, based in its geographical coordinates. With the entire south façade unexposed to the outside, and the west and east facades being relatively small, the site does not experience a lot of direct sunlight.

### Winnipeg Average Temperatures & Precipitation

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<thead>
<tr>
<th>MONTH</th>
<th>AVERAGE MIN/MAx TEMPERATURE (°C)</th>
<th>RAINFALL (mm)</th>
<th>SNOWFALL (cm)</th>
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<tr>
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</tr>
<tr>
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<td>5.4</td>
<td>3.6</td>
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<td>June</td>
<td>10.7 / 23.2</td>
<td>90</td>
<td>0</td>
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<tr>
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<td>13.5 / 25.9</td>
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<td>August</td>
<td>12.1 / 25.4</td>
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<td>September</td>
<td>6.4 / 19</td>
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<td>October</td>
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<td>32.7</td>
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<tr>
<td>November</td>
<td>-9.2 / -0.5</td>
<td>6.9</td>
<td>19.9</td>
</tr>
<tr>
<td>December</td>
<td>-17.8 / -8.5</td>
<td>15</td>
<td>23</td>
</tr>
</tbody>
</table>

Table 4 - Winnipeg Average Temperatures & Precipitation


3.4.4 SWOT ANALYSIS OF SITE

STRENGTHS
- Prime, central location in the heart of Winnipeg
- Direct access and visibility of main façade to foot and vehicle traffic on busy Main St.
- Existing delivery access
- Located in a district that has already seen the benefits and renewal from existing downtown gentrification processes.

WEAKNESSES
- Despite multiple access points to the site, it has limited parking and vehicular drop off access.
- The site is 100 percent occupied by a building, there is no green space.
- Limited room for expansion as adjacent buildings surrounding the site are built immediately against the site.

OPPORTUNITIES
- Perhaps the rooftop could be utilized.
- The adjacent surface parking lot on the north side of the building could be appropriated.

THREATS
- The neighbouring businesses and the liquor board have tried to shut down and overtake the building many times, to make it a part of an adjacent business.

3.5 BUILDING ANALYSIS

3.5.1 BUILDING HISTORY

The Woodbine Hotel, a three story, 17,888 square foot, municipally designated heritage building occupies a historic place in the development of the city, both physically and symbolically. The Woodbine has operated as a saloon at 466 Main Street since it was built in 1878. Peter Sutherland built the original wood framed building at twenty-feet wide and about forty-four feet deep on a lot facing Main Street that extends west through to Albert Street. Originally known as Dufferin Hall, no rooms were available, only a saloon whose sole purpose was for frontier men to get drunk. There were no chairs and tables to rest, no décor, just a long bar with a foot rail and a few spittoons.

The 1881 Dufferin Hall was purchased and renamed the Woodbine in an effort to attract eastern expats familiar with the Woodbine Racetrack in Toronto. The Woodbine was one of sixty-four busy saloons along Main Street from Higgins to Broadway, and certainly helped to create the Wild West chaos experienced from the rapid growth combined with a lack of formal structure in the frontier town. Finally offering hotel rooms, the city’s two most prominent hoteliers purchased The Woodbine in 1882, and a dining room is suspected to have been developed around this time. Selling in 1883 to Melville Wood, the son of Manitoba’s Chief Justice, it was announced in 1884 that the lodging and restaurant were under the direction of a Mrs. Douglas. Mrs. Douglas had a gentrifying effect on the establishment; she offered oysters and seasonal delicacies in the restaurant, which were the epitome of gastronomic status symbols at the time. Mrs. Douglas also established a billiard hall and kept a well stocked supply of liquor, making the Woodbine “the rendezvous of the leading businessmen.” In 1889 “improvements” helped to sell the hotel to its first long term owner Edward H. Webb who operated the Woodbine for thirty years, through many changes including prohibition.

Between 1880 and 1899, the wood framed building had a “light coloured brick veneer added to the façade and the two story structure was extended back on its lot to open onto Albert Street…A dark brick veneer was applied in the summer of 1899, with heavy limestone trim, a stone parapet.
Main Street. The front façade donned a modern look with almost 22 feet of windows across it. Furthermore, prism glass squares set in copper ran above the doorways and below the second floor for an interior ceiling of 16 feet. Below was a bay window of plate glass with two side doors each with two stained glass. Concrete formed the trim and prism glass was again used in a border below the bay window, the storefront on the ground floor at 93 Albert Street, which is the rear section of the Woodbine, probably dates from 1907 or early in the 1930s.9 It is also suspected that bootlegging was a part of the Woodbine during prohibition. Many small hotels participated to avoid bankruptcy, and they were secured from fines by the breweries that would pay them to keep their product supply chain going. Since Hebb sold at the end of prohibition to Shea, Winnipeg’s largest brewery, it is deducible that he was indebted to them for the fines accrued from bootlegging. Labatt, who sold in 1965, bought out Shea. The renovations that occurred in 1923 and again at the end of prohibition in 1927 outlay basically what the Woodbine is today.

The longbar was re-established at this time, and retained its uncomfortable environment for male patrons until 1985 when women were finally allowed to drink at the Woodbine. The bar is much shorter now than it once was, and much of the ground floor has been allocated to the Albert Street commercial space, currently occupied by Across the Board Cafe. The Woodbine has primarily been a humble hotel through its many reincarnations, and its success can be contributed to its aptitude to adapt. As an original establishment of frontier Winnipeg, The Woodbine Hotel’s history is infused with sex work from a time when the long bar provided hard-working men, including Al Capone, with a place to drink, unwind, and experience pleasure. Although the Woodbine Hotel has reinterpreted itself many times, it has recently been described as possessing “a thick, rugged urgency; a sense that some fight or anguished outburst is being temporarily avoided by the fact everyone is having too much of a good time—for now. It is, unashamedly and unpretentiously, a place of sin.”12 In understanding that both sex work and the Woodbine Hotel currently face stigma that is generally based on a moralistic perspective of sin, this site is an appropriate location for the gentrification of the ‘sinful.’ As an element of adaptive re-use and historic preservation, this project aims to acknowledge the historic roots of sex work and the Woodbine Hotel, by celebrating them within the design solution, rather than concealing them. In outwardly acknowledging and authentically celebrating these histories, the spatial design will help to evoke dignity and legitimacy in unashamed presence.

### WOODBINE HOTEL TIMELINE

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1862</td>
<td>Dunnihan Hall built as Wood-framed Saloon</td>
</tr>
<tr>
<td>1871</td>
<td>Returned the Woodbine</td>
</tr>
<tr>
<td>1882</td>
<td>Hotel Rooms &amp; Dining Room Offered</td>
</tr>
<tr>
<td>1884</td>
<td>Mrs Douglas offered Oysters &amp; Billiard Hall</td>
</tr>
<tr>
<td>1904</td>
<td>Third Floor and Story Added to Albert St Side</td>
</tr>
<tr>
<td>1916-1927</td>
<td>Prohibition &amp; Addition of Barber, Bowling, &amp; Temperance Bar</td>
</tr>
<tr>
<td>1880-1889</td>
<td>Light Brick Facade Adding</td>
</tr>
<tr>
<td>1881</td>
<td>Dark Brick Veneer Adding</td>
</tr>
<tr>
<td>1899</td>
<td>Added</td>
</tr>
<tr>
<td>1927</td>
<td>End of Prohibition, Longbar Re-established</td>
</tr>
<tr>
<td>1923</td>
<td>3rd Floor extended to Main St.</td>
</tr>
<tr>
<td>1930</td>
<td>Modern Store Front on Main St.</td>
</tr>
<tr>
<td>1935</td>
<td>Women permitted to open &amp; drink</td>
</tr>
</tbody>
</table>

1. Ibid., 3.
2. Ibid., 4.
3. Ibid., 4.
4. Ibid., 4.
5. Ibid., 5.
6. Ibid., 6.
7. Ibid., 5.
8. Ibid., 3.
10. Ibid., 5.
11. Ibid., 4-6.
3.5.2 STRUCTURAL SYSTEMS

As previously described, the original building assembly is structurally composed of a wood frame. Having been through many additions and renovations over the years, no one is completely sure of the exact formulation of the exterior wall assembly at this time. Structural wooden columns are partially jutting out from the exterior wall assembly and have been treated with paint to become part of the wall. This is most likely due to the narrow width of the building, and allows for great flexibility in terms of space planning. There is a single fully exposed wooden column on the main level which supports the mezzanine floor over the bar area. This mezzanine currently is enclosed and forms an office for management purposes. With the exception of the picture windows on the west and east sides of the main level, all of the windows are sash style, most likely not original but also not modern. The interior partitions are painted plaster on lath. Currently, there are multiple vertical circulation paths via stairways, most significantly, is the main staircase running up the north east corner of the building, which is suspected to be original. There is currently no elevator installed in the building, and so the design will need to accommodate one in order to bring the building up to current code. In terms of space planning, it is understandable that through the many renovations, the interior has become rather maze like. While the building is long a narrow and this would seem unlikely, the upper floor circulation paths twist and turn in a somewhat disorienting way. Since the hotel rooms are now occupied by residents as opposed to guests, this is perhaps of no current concern, but will have to be streamlined in the design process for the purposes of the proposed space for both safety concerns, and patron comfort. There is a distinct segregation between the original Main Street section, and the Albert Street commercial space.

3.5.3 MECHANICAL SYSTEMS

Mechanical systems include exposed ductwork and ventilation on the main floor to provide air conditioning. Each floor has exposed sprinkler and fire alarms systems hanging below the ceiling. Electrical systems include exposed conduit running along walls and ceilings for lighting, some switching, and fire detection systems. One of the upper floors does not show signs of exposed electrical systems, but this is most likely due to the gypsum board ceiling finish that is most likely covering up the original tin ceiling and concealing the electrical wiring. Emergency lighting and signage are also present on all floors. Plumbing systems are also exposed inside walls and ceilings. The building is heated through a boiler system with radiators.
3.5.4 MATERIAL AND FABRIC

In terms of interior finishes, the flooring is carpeted throughout with the exception of tile in the communal kitchens and bathrooms on the upper levels, and hardwood in the Albert street space. It is unknown if this carpet is covering original wood flooring. Almost all of the wood trim in the space has been painted, with the exception of the main staircase and the oak bar top, which is not the original longbar. Original pressed tin ceiling finishes were revealed in 2014, and are intact almost throughout, with the exception of some of the upper floors. The exterior of the building varies in finishes. The main eastern façade was covered in a dark brick veneer with limestone trim and a stone parapet in 1899. Some of this stone has been painted green. It also features a thick horizontal band of small opaque glass squares above the main entrance. The north façade appears to be constructed of a light brick, however this is most likely partially veneer from the renovations in the late 1880s, when the Albert street extension was added on and the Main street façade was veneered in light coloured brick. The west façade is then constructed of this light coloured brick and features minimal limestone trim. Part of the trim has been painted burgundy. Figure 12 graphically represents the essence of materiality of the Woodbine.

3.5.5 DETAILS TO RETAIN

As a municipally designated heritage building, the pressed tin ceiling that adorns the main floor bar area, and part of the upper floors, is the sole interior element that is listed and protected by the designation. Therefore, it must be retained in the design solution, and I plan to add it to other areas where it is currently missing for consistency. In the bar area it is a copper colour, and on the upper floors has been painted a cream colour. The large wooden staircase is perhaps not original, but would be worth considering retaining if possible.

Figure 12 - Materiality of the Woodbine Hotel
3.5.6 SWOT ANALYSIS OF BUILDING

STRENGTHS:

- Historic relevance to the city, the district, and sex work
- Already partitioned into small rooms
- "Structural" columns are undetective and not actually structural, this allows for flexibility in space planning
- Has characteristic elements related to the era associated with burlesque.
- Building has an intimate scale
- The limited views to the outside are appropriate in terms of privacy in regards to sex work, also potentially of the atmospheric quality desired.

WEAKNESSES:

- Unknown variables of construction. No one really knows how the building has been constructed, there is no documentation and many additions.
- Out-dated building conventions that need to be brought up to code.
- The long narrow structure of the building envelope can be limiting in terms of space planning.

OPPORTUNITIES:

- The building is ripe for renewal.
- Perhaps the rooftop could be utilized.
- There is a lot of room in the basement that could be utilized.

THREATS:

- Deteriorating, very old wood framed building at core.

Figure 13 - Historic Woodbine Advertisements
CHAPTER FOUR

PRECEDENT STUDIES

4.1 Introduction to Chapter
4.2 Paradise
4.3 Window Brothel
4.4 The Julliard School Renovation & Expansion
4.5 Chapter Conclusion

4.1 INTRODUCTION TO CHAPTER

These precedent studies were selected based on their typology and/or possession of comparable or desired attributes, to contribute to the adaptive re-use design of the selected site, the Woodbine Hotel. These precedents act as exemplary projects and insights into theoretical principles discussed in the literature review, operational and programmatic features of existing legislative models of sex work, design features and innovations, as well as spatial configurations, and aesthetic appeals. The first project, Paradise, provides insight into successes and failures of the programming and design aesthetic of a current decriminalized sex work workspace. The second project, Window Brothel, focuses on aesthetics and highlights unique and flexible design strategies as inspiration for the design of this practicum project. Lastly, the Julliard School renovation and expansion proves the power of the theory of soft architecture in humanizing space and the entity within as a method of combating stigma, while illustrating specific techniques to employ this theory.
4.2 Paradise

CLIENT:  
Paradise Island Entertainment

DESIGNER:  
Planungsstudio Friebe

LOCATION:  
Stuttgart, Germany

DATE OF CONSTRUCTION:  
2008

AREA:  
5000 sq. M

This precedent study seeks to identify and analyze elements of the programmatic and theoretical relevance of a modern brothel, having been manifested, at least in part, by a design professional.

Operating under a decriminalized model of sex work legislation, Paradise, the flagship location in a chain of “mega-brothels” operated by Paradise Island Entertainment, opened in 2008. Paradise is located in the urban centre of Stuttgart, Germany, with four other locations in urban centres across central Europe. Its newest location is set to open in Saarbrucken, Germany. The new brothel, to be based off of the flagship Paradise location, will be an estimated 6000 square meters, employing ninety full-time sex workers and 45 full-time support staff. Paradise interiors portray a strong Moroccan theme, designed by Nuremberg based, Planungsstudio Friebe.

While the interiors maintain an air of kitsch, they certainly are lavish, clean, and purposefully designed. The flattering and romantic lighting patterning the room creates an intentional ambiance and a level of discretion that could be beneficial in the public areas of the brothel that attracts over 55,000 men each year. The multileveled lighting strategy of Paradise creates an intimate


atmosphere that would be useful for the facility, particularly by incorporating the user control element discussed in chapter two. While a particular theme or motif, such as the Moroccan one of Paradise is not within the aim of this project, patterning in light is an elegant way of conveying décor and ambiance in what could be an otherwise neutral space, and could be considered in the design solution.

4.2.1 PRECEDENT ANALYSIS – PROGRAMMATIC FEATURES

The six-story facility is rather like an erotic amusement park, within an all-inclusive resort. The company website coins itself “a wellness brothel” because of its extensive spa and relaxation-marketed facilities. A patron pays an entry fee of seventy-nine Euros, which includes a buffet, non-alcoholic beverages, a porn cinema, lounges, and a raised feast for the eyes. Facilities include the Oriental salon, a hammam, steam room, Finnish saunas, massage therapy, smoking salons, a bar, limousine services, and of course sexual services. Most services are included with the entry fee, save the hammam and sex. Sexual services are a negotiation between the sex worker and the patron, in which the sex worker keeps all of the money. The average rate for sexual services is 100 Euros per hour, and the sex worker has paid the seventy-nine Euros as a rental fee for the rooms. In this instance, rooms is pluralized because the entry fee does not pertain to the rental of one exclusive room but rather the use of service room facilities. Once a service room has been used, the cleaning staff goes in to sanitize and prepare it for the next guest. Maintaining a clean environment is a key strategy to maintaining the quality of reputation, respectability, and legitimacy of a sex work facility, while breaking down stigmas attached to associations between “dirty” and sex work, and a strict cleaning program is an excellent element to take forward into the facility. This operational structure is also a successful aspect of the Paradise program in separating the sex workers personal and work environments. As discussed in the stigma section of chapter two, many sex workers compartmentalize their lives in order to cope with societal stigma. At Paradise, a client only sees professional, generic, clean facilities that belong to no one individual who resides there. In relation to this practicum project, separation of the personal and private realms is relevant in designing for this vulnerable population, but rather than rotating between generic rooms, the investigation in chapter two has lead to combining this strategy with the ability for personalization, and to the strategy of assigning each sex worker a dedicated workspace, where they are in control of its qualities. Combined, this information concludes that each of these rooms will feature user control measures, and the ability to personalize with suitable personal items, should the sex worker choose to include them in her space. Suitable is emphasized here in an understanding that the aesthetic of the space must fit in with that of the overall space in order to maintain the impressions of professionalism and legitimacy it is attempting to achieve. Most importantly, personalization through flexibility of use will be considered in the design of the space, implementing elements and features that allow the sex worker to operate in a personalized fashion, accommodating the

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4 Abel et al., Taking the Crime out of Sex Work, 239.
services they see fit. The programmatic activities offered at Paradise are beneficial to the establishment because they allow for a personalized experience. A patron can enter simply to watch the beautiful women, have a good meal, and a relaxing spa experience, without having anything to do with sexual services. This possibility acts as a softening technique for the normalization of sex work within a diverse population. By taking sex work off of the street and into a controlled, monitored, open environment, Paradise has effectively created a space that aligns with this practicum project goal. The most successful aspect of this is perhaps the character of the environment; where the professionalism, cleanliness, and atmosphere evoke a sense of legitimacy and respect surrounding sex work. Furthermore, the added security team in the facility provides a level of intervention and physical protection against violence in all its forms. These aspects are of vital importance to include within the design of the facility.

The failure of the Paradise model lies in its operations within German laws. By simply renting service room facilities to sex workers rather than employing them, Paradise Island Entertainment does not offer any sort of protection from or prevention against sex trafficking or forced prostitution. Nisha Lilia Diu writes, “When a journalist asked Paradise’s Jürgen Rudloff if the women at his clubs are working voluntarily, Rudloff… answered, “That’s not my business.” Strictly speaking, he was right. As long as they’re just renting rooms, the brothels have no real accountability towards the prostitutes.” Because the laws in Germany draw a fine line between employing and exploiting a sex worker, facilities such as Paradise prefer to operate based on a contractual arrangement so as to avoid any potential exploitation charges. Diu continues to quote Paradise’s Michael Beretin saying, “People don’t employ prostitutes in Germany because it’s complicated… you can’t give orders to your employees. It’s not allowed… The problem is making sure you don’t cross the line.”

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between “managing” them and “exploiting” them.”6 Not employing the sex workers also diminishes administrative burdens and skirts the company’s social services contribution. Under German law, sex workers are able to enter into employment contracts, sue for payment and register for health benefits and other social services such as pension plans. Because of the nature of the job, and optional registration, insurance premiums are high and only 44 sex workers, out of the estimated 400,000 in Germany, have registered.7 This oversight is a failure within the German decriminalized model of legislation, and is a relevant lesson for new Canadian legislation. Within the Canadian health care system, sex workers are currently eligible for provincial health care based on citizenship. However, extended health care premiums would most likely be high as well due to the inherent risk within the profession. If however, those risks were being managed properly through mandatory condom use, access to physical and mental healthcare services, and the mitigation of violence sex workers face, perhaps the premiums could be negotiated to a viable sum. In the view of sex work as legitimate work, from the discussion of empowering organizations from chapter two, and from the evident loophole for exploitation in the operating system of the Paradise, we can conclude that sex workers of the facility will be cooperative members of the facility, who are protected by Canadian labour laws. Owning and employing, rather than renting the facility out on contract can help to diminish the risk of sex workers’ forced participation in sex work by pimps or traffickers.

Figure 20 - Key Board for Rentable Sex Work Rooms

To foster legitimacy, dignity, and respect surrounding the sex work industry, its workers, and culture, Paradise successfully emulates this project goal by conducting its operations and managing its facilities with professionalism, and intentional efforts to provide a clean, aesthetically designed, secured, and open environment. The facilities have been professionally designed and are well taken care of. However, it is unclear as to whether there is any criteria or discrimination, for example drug addiction or personal hygiene, with which the sex workers are screened in order to access the facility, and this is a relevant concern with regards to this particular project goal. In order to maintain the respectability of the facility and its operations, it is imperative to require, encourage, and foster a level of personal respect in the sex workers themselves. In order for the entire industry to fight stigma and gain respect, the individuals, as well as the establishments involved, must conduct themselves with the respect they deserve. In regards to this practicum, this is relevant to its programmatic activities, and further points to a need for support services, such as counselling, to be offered within the facility in order to fully foster notions of dignity and respect within such a vulnerable population. These support services would include programs for healing as well as programs for growing and empowerment, perhaps beyond the profession as related to the next project goal.

To enable sex workers to experience intentional, fulfilled careers in the sex work industry

In theory, Paradise operates based on renting service facilities to sex workers who are liberated, recognized, and operate based on free will within the German sex work laws. However, as discussed earlier, this is an assumption with exceptions woven into the structure of the German legislation, where a “don’t ask, don’t tell” approach is the outcome. While Paradise does offer a recognized, respectable facility for sex workers to operate in, with less inherent risks than other venues, in order for a sex worker to experience an intentional and fulfilled career, it is imperative that they are participating in the sex work industry of their own free will. Paradise provides a good example of operations within the failures of the German decriminalized model, and relevant areas on which to improve within this practicum project in order to meet this project goal. Again, the facility will operate in a cooperative model where sex workers are owner/employees in order to help achieve this, and will offer exit services to help those who no longer wish to participate in the industry to transition towards their next step.

To act as a pilot model, facility for a new and revolutionary approach to sex work in Canada, and hopefully a precedent for the world.

Lessons from the successes and failures of German sex work laws as well as the operations and aesthetics of Paradise are relevant to this practicum project as they can help to formulate a more successful solution to this issue. By improving on known failures within this precedent, as well as examining others, the proposed design solution has a greater chance of fulfilling this project goal.
4.2.3 SUMMARY OF FINDINGS

The examination of Paradise, by Paradise Island Entertainment, has highlighted both successes and failures of its operations as a legal brothel, as well as those of the German Decriminalized model of sex work legislation. Issues that have been brought up are relevant and valuable to this practicum project in providing guidance to the formulation of a revised and improved solution based on accentuating the successes and amending the failures.

1. Separation of public and private lives helps sex workers cope with managing stigma, and will be implemented in the facility through a lack of a permanent residential component.

2. Intentional lighting techniques can help to create ambiance, décor, and a level of discretion and lighting design will be an essential element of the design of the project.

3. Visually and physically clean, aesthetically appealing, professional spaces help to assert a professional, clean, and respectable aura surrounding the sex work industry and ensuring a clean aesthetic, and easily maintained materials is an important design strategy to guide the design of the facility.

4. Accommodating other opportunities for entertainment or pleasure alongside sexual services helps to draw in a wider clientele, helping to normalize and soften the barriers surrounding the sex work industry. The main floor bar area space will be utilized for the programming of non-sex work entertainment.

5. Physical security measures, as well as preventative health tactics and access to services are key to the safety of sex workers and clients alike. A security team will be present and designated for as well as spaces that allow flexible access to a variety of health and wellness services.

6. A cooperative structure where sex workers are owner/employees rather than renting facilities to them as independent contractors is an important tactic to curbing trafficking and exploitation. Furthermore, this helps to embed sex work as a form of labor demanding labor laws, and legitimizing the work. Sex workers of the facility will be cooperative members of the facility.

7. Ensure facilities and services for self-care, including personal hygiene, wellness initiatives, and personal growth. This will include sufficient access to washrooms with bathing fixtures as well as spaces for a variety of wellness and educational services.
## 4.3 WINDOW BROTHEL

### CLIENT:
* n/a

### DESIGNER
Concrete Design Studios

### LOCATION
Amsterdam, Netherlands

### DATE OF CONSTRUCTION
* n/a

### AREA
72 M²

### 4.3.1 PRECEDENT ANALYSIS

Window Brothel is a conceptual design project from the Amsterdam-based firm Concrete Design Studios (Concrete). As a highly conceptual firm, Concrete sought to redesign the bare bordello rooms that make up the window brothels of Amsterdam's Wallen District in light of the twenty-first century. Through discussion with sex workers, brothel owners, clients, and local sex work organizations, the aim of the project was to formulate a design solution for a modern understanding of sex work in the infamous red light district.

The overall concept statement rests in the idea that "the woman's working environment should enhance her beauty.\(^1\)" While this statement can be read as noble, it also can be taken as superficial and objectifying in deeper reading, where the sex worker and her beauty become the ornamentation of the space. Bearing this in mind, and the established directions of this practicum project towards humanization, dignity, and empowerment, this precedent study provides an excellent guiding principle of avoidance within the design solution of the space. The design solution will, therefore, make every effort not to manifest as a space where the sex worker becomes its ornamentation and beauty.

Loosely following traditional window brothel structure, Window Brothel is a single room with a double set of windowed doors that open onto the street. The interior of the space is organized into two areas by curtaining and the organic form of the partition walls. The front area forms the waiting room where the sex worker sits in her window to attract clients. The back area of the space is for the enactment of sexual services and sectioned off by the inward sweep of curved walls to create a doorway, which can then be closed off with a curtain for privacy. The back area is comprised mainly of a large circular bed with a mirrored ceiling. The use of organic form to divide the single room is strategic in its practicality and sensual reference to the curves of the human body, and is then a useful design element to consider within the design solution. Furthermore, this softness of

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form also plays into the idea of softening hard architecture as an established design strategy from chapter two.

Additionally relating to the element of personalization from soft architecture, the white partition walls, floor, and bed are “painted” with glowing lights and projections. Concrete asserts that this allows for a historical reference to the red light district while adding a varied and personal element to the space. The room becomes a blank canvas on which sex workers and clients alike can paint their own picture of atmosphere and fantasy.

As demonstrated by the Paradise precedent, as well as Window Brothel, the artistic use of light is a successful design strategy in creating atmosphere and décor. Furthermore, through the use of projection it is possible to add a further layer of personalization in terms of image and colour. This could easily be tailored to the sex worker or client’s preferences. Concrete’s strategy of the room as a blank canvas with easily customizable décor, colour, and atmosphere created through the use of light and projections is a viable design strategy for a space that will ultimately be used by numerous sex workers over time, such as those dedicated to the work of sex workers within this practicum project. The flexibility of such a strategy adds to the personalization of space from a soft architecture perspective, the endurance of the design and its environmental impact, over time.

4.3.2 PRECEDENT ANALYSIS – PROJECT GOALS

In cross-examination of the project goals, this precedent study contributes the following:

• TO FOSTER LEGITIMACY, DIGNITY AND RESPECT SURROUNDING THE SEX WORK INDUSTRY, ITS WORKERS, CLIENTS, AND CULTURE

The design strategies garnered from this precedent study will help to contribute to this practicum goal in being contributing design elements within the overall design of the space. Legitimacy of any space is increased by its professional and purposeful design. Furthermore, some of the strategies speak directly to principles of soft architecture and therefore the humanization and dignity of the space. Operating from a professionally designed space, that speaks theoretically through its design language, contributes to the image of its occupants or organizations. In this case, it speaks to the image of sex work. Overarchingly, this contributes to the following practicum goal.
To enhance the 400 block of Main St., the surrounding area, and Winnipeg in its rejuvenation of downtown by operating a safe, legitimate, and respectable business that acts as an open conversation surrounding the purchase of sexual services.

4.3.3 SUMMARY OF FINDINGS

While it did not contribute to programming implications, the analysis of Window Brothel by Concrete has been helpful to the guidance of this practicum project from a design strategy perspective. Aesthetically, this project is one of the most forward thinking and modern conceptions of a space for sex work, and while it is merely conceptual, it has illuminated some successful strategies to include and avoid.

1. Designing the space to showcase the sex worker as its beauty (its ornamentation) goes directly against the theoretical principles guiding this project, and so this form of objectification needs to be avoided in the design solution.

2. Utilization of organic forms in partitioning or elsewhere alludes to the sensuality of the human body as well as enacting a degree of softening of architecture.

3. The intentional usage of light and projection to "paint" the room acknowledge the historic symbolism of the red light, and create an atmosphere that is customizable provides an enduring, environmental, and flexible strategy in regards to personalization.
This precedent study seeks to examine the theoretical relevance of soft architecture, or rather the softening of hard architecture, a key design strategy derived from the literature review.

Established in 1905, the Julliard School (Julliard) is a world-renowned private conservatory for the study of dance, drama, and music. Through their vigorous programs, the school offers degrees and diplomas in these disciplines to only the most talented of candidates as understood by their 2013 acceptance rate of 6.7 percent. As a part of the Lincoln Center for the Performing Arts (Lincoln Center) in New York City, Julliard's mission statement is "to provide the highest caliber of artistic education for gifted musicians, dancers, and actors from around the world, so that they may achieve their fullest potential as artists, leaders, and global citizens." Located at the corner of Broadway and West 65th Street, the Julliard facility offers dance studios, practice rooms, six performance halls, recording studios, an extensive collection of manuscripts and musical instruments, as well as a residence hall.

4.4.1 PRECEDENT ANALYSIS – THEORETICAL IMPLICATIONS

Julliard became a focal point of the 1999 Lincoln Center redevelopment plan. According to their website,
Lincoln Center is the world's leading performing arts center, uniting 11 key arts organizations on one campus. Following five decades of artistic excellence and service, Lincoln Center completed an award-winning major transformation in October 2012 to fully modernize its concert halls and public spaces, renew its 11-acre campus, and reinforce its vitality for decades to come.3

Approaching the twenty first century, artistic institutions worldwide recognized the need to appeal to a new generation of patrons for their continued existence. As fortresses of highbrow cultural production directly through their typically concealing architectural styles, as well as indirectly through an invisible barrier between high and low brow societal divisions, artistic institutions needed to let down their guard and open up to welcome a new wave of diverse patrons. This idea of accessibility and openness is at the heart of a worldwide surge of renovations where hard architecture is literally being opened up to allow the general public visibility and accessibility into institutions of the arts.4

Julliard is a prime example of such renovations. Completed in 1969, Pietro Belluschi's iconic brutalist design for the school was the last addition to Lincoln Center, and has remained largely intact since it was built. At the time, the geometric mass of the brutalism was covered in travertine to assimilate it amongst the existing classical buildings on campus, nevertheless it stood proud as a contemporary expression of the times. Facing the new millennium, not only had the arts outgrown its guardedness, but Julliard had also grown beyond the physical restrictions of the building itself.5 The goals of the renovation were to add 39000 sq. ft. of classrooms, practice rooms, rehearsal spaces, and two new performance venues. More informal social spaces and greater access to daylight were also desired, but most importantly was the need to open up the public entrance to the streetscape outside to become more inviting and easily accessible.6 The public entrance to what is known as Alice Tully Hall was practically hidden by an outdoor staircase, and the entrance to Julliard School itself was difficult to locate on the second story of Bellushi's design.7

The challenge for the new design was to seamlessly integrate an expression of these goals with the architectural heritage of the existing building. Numerous teams were involved in the renovation, but FXFOWLE Architects and Diller Scofidio + Renfro achieved a solution whereby increasing the permeability of the building, softening its architecture, acted to humanize the space and the artistic institution of Julliard. In its humanization, the building and Julliard became more accessible, open, inviting, and visible to the general public, helping to break down the barriers of its own stigmatization of highbrow snobbery. This humanization

6 Ibid.
7 Ibid.
of space and industry through the softening of architecture speaks
directly to the theoretical relevance of this practicum project in its
desire to fight stigma and foster dignity within sex work through
design. To achieve this transparency between the institution and
the public, the architects began by stripping the south and east
facades of their travertine walls and the staircase above the original
entrance to Alice Tully Hall. With Alice Tully Hall now exposed to
the Broadway streetscape, a sloped canopy was added to separate
it from the private educational components of Julliard. On the
upper levels, the east façade was extruded out to meet the canopy
top, and then sliced at an angle to mimic the direction of Broadway.
Glass curtain walls were added to the south and east facades to
expose the inner workings of Julliard and Alice Tully Hall at the
human scale of the first and second levels. The entrance to Julliard
was relocated on the main level of the south side.

The resulting permeability, and softening of existing
hard architecture is successful in deteriorating the physical and
metaphorical barriers between Julliard, as an artistic institution,
and the public. The transparency of the building lends well to a
welcoming and accessible sense of interaction between the inner
workings of the institution, and the outer workings in situ. Raissa
Rocha writes,

Graham Roberts and Haeyoun Park, “Reconstructing Alice Tully

Figure 32 - Rendering of Julliard Renovation Design

the glass lobby connects spaces at street level, where
many public programs are offered, to the student lounge
on the second level and administration offices on the third
LED information boards, computer terminals, and a coffee
bar invite more opportunities for students to meet and
socialize; a glass box office is easily accessible to visitors
and patrons. The lobby’s new grand staircase contains
specialty cut sections that provide communal spaces for
those in transit from one floor to another. The façade, with
its three-story glass curtain wall along Broadway, entices
neighbors and passersby to look in, while at the same time
projecting the school’s energy out into the community.
The glass walls bring much more natural daylight into the
school’s once dark, labyrinthine interiors.1

Raissa Rocha, “Shedding Light on the Arts,” Building Design +
arts.
One of the most tangible examples of the success of this revealing is the dance studio that extrudes out above the entrance to Alice Tully Hall, opening up the opportunity for practice and rehearsal to become an accessible performance to the city. This exchange of energy allows the dancers to inspire passersby, while infusing their practice with the energy of the city and the thrill of performance. This idea of mutual energy exchange has been reinforced by the design of the plaza area outside Alice Tully Hall entrance, where a set of bleachers facing the building has been integrated at the same angle as the canopy above. Elements such as this offer the public at large an opportunity for pause and interaction with the arts, exclusive of financial burden or even having to enter the building. Perhaps this is the most poignant display of accessibility to all.

In relation to this practicum project, the Julliard renovation instills lessons of success in reducing stigmatization through visibility in the permeability of softening hard architecture. While this strategy is of merit, it is applicable to the spatial implications of this project in an indirect way. While the idea of public visibility into the inner workings of the facility is notable, the subject matter of the sex work industry requires that this strategy be employed within the facility in an indirect way. The performance of sex work requires a level of privacy and intimacy that the performance of the arts does not. Permeability of the facility then, will most significantly affect the Main St public façade, and has potential to affect the north façade of the facility, but it will have to be done in a discreet and sensitive manner. Transparent glass curtain walls are not the answer, but perhaps a semi opaque transparency could be achieved where silhouettes or glimpses of movement within the facility are showcased. The main consideration is to achieve this in a way that can still protect the identities of sex workers and patrons alike, while exuding an air of sexuality without directly displaying sexual acts. Furthermore, like the seamless integration of historic and modern architecture within the Julliard renovation, any addition to or stripping of the existing envelope of the site will need to meld with the existing architectural style.

Figure 33 - Julliard Dance Studio Showing View to Streetscape
Within the Julliard interior, material reconsiderations were also made in view of softening Brulleschi's hardness. Rather than conveying a sense of grandiosity or romanticism like other buildings of Lincoln Center, Alice Tully Hall and spaces within Julliard have been treated with a degree of simplicity and warmth. The new lobby features a wall clad in Brazilian muirapiranga wood, and a café bar sculpted from Portuguese limestone fitting with the form and materiality of the building exterior. In Alice Tully Hall, the seats have been upholstered in lush but minimalistic grey suede, and the walls are acoustically paneled in African moabi wood veneer with rounded contours, softening the space into an intimately warm atmosphere. This warmth radiates from the colour palette, the softening of edges, and the texture of the materiality itself. In softening and normalizing sex work to decrease stigmatization, the atmosphere is of great import. As a performance of intimacy itself, sex work, and the facility as a space of sex work, will want to exude an atmosphere of warmth, intimacy, but above all cleanliness. The examples of how this has been achieved in the Julliard renovation are applicable to this practicum project, bearing in mind colour palette, texture, and softening of contours, which can be additionally understood as contributing to an atmosphere of softness and sexuality in its relation to the human body. These qualities of the Julliard renovation are successful in their spatial implications for the design of this practicum project, while conjointly being taken into consideration with an ease of cleanliness necessary for reasons of hygiene and immediate visual impression, as discussed in chapter two.
4.4.2 PRECEDENT ANALYSIS – PROJECT GOALS

- TO FOSTER LEGITIMACY, DIGNITY AND RESPECT SURROUNDING THE SEX WORK INDUSTRY, ITS WORKERS, CLIENTS AND CULTURE

The Julliard renovation successfully speaks to this goal in relation to the theoretical idea of using soft architecture principles to humanize space and the artistic institution itself. As previously discussed in chapter two, soft architecture is a design strategy of this practicum project in regards to fostering dignity and respect in order to help contribute towards the legitimacy of sex work. The Julliard renovation has been a particularly relevant precedent study in terms of the permeability aspect of soft architecture. It has provided a level of proof in terms of the success of visibility through permeability towards the deterioration of stigma. From this precedent, in combination with information garnered from previous investigations of this practicum, we have concluded that opening the building is a viable tool but that it must be done in a discreet manner in order to acknowledge the sensitivities of the subject matter of sex work. Nonetheless, this precedent study has provided insights into manipulating the built environment towards this practicum goal.

- TO ENHANCE THE 400 BLOCK OF MAIN ST., THE SURROUNDING AREA, AND WINNIPEG IN ITS REJUVENATION OF DOWNTOWN BY OPERATING A SAFE, LEGITIMATE, AND RESPECTABLE BUSINESS THAT ACTS AS AN OPEN CONVERSATION SURROUNDING THE PURCHASE OF SEXUAL SERVICES.

As an extension of the previous goal’s discussion, in the visibility produced from the permeability within soft architecture principles, particularly through the example of the dance studio in the Julliard renovation, this precedent study has contributed to the evidentiary holding concerning the dialogue that is created between the internal and external. When something is visible, it is less intimidating and foreign. Again, due to the subject matter inherent to sex work, direct visibility is not appropriate, but creating permeability of the facility and its operations in a veiled manner will help to open up this dialogue towards normalization and legitimacy.

4.4.3 SUMMARY OF FINDINGS

The examination of the Julliard renovation has highlighted successes of softening hard architecture to achieve a sense of interaction between institution and society, through notions of humanizing space and the arts itself. Soft architecture then proves itself to be a valid tool in the deterioration of stigma, and is an applicable strategy pointing to spatial implications and guiding the design of this practicum project. The following is a summary of the findings from the analysis of this precedent.

1. PERMEABILITY OF THE BUILDING ENVELOPE BETWEEN INSIDE AND OUTSIDE IS IMPORTANT TO CREATE A MUTUAL DIALOGUE IN THE EFFORTS TO FIGHT STIGMATIZATION, DUE TO THE SENSITIVE NATURE OF THE PERFORMANCE OF SEX WORK. THIS PERMEABILITY WILL HAVE TO BE ACHIEVED THROUGH VARYING DEGREES OF OPAQUENESS OR VEILING TO MAINTAIN PRIVACY AND DISCRETION.

2. MATERIAL SELECTION SHOULD CONVEY A SENSE OF WARMTH AND INTIMACY THROUGH COLOUR PALETTE, TEXTURE, AND SHAPING OF FORM, WHILE REMAINING CLEANABLE FOR THE PURPOSES OF HYGIENE AND IMMEDIATE VISUAL IMPRESSIONS.
4.5 CHAPTER CONCLUSION

Table 3 summarizes the three precedent studies presented above and design strategy and programmatic implications to the design of the facility.

<table>
<thead>
<tr>
<th>Precendent Analysis</th>
<th>Summary of Findings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paradise</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Lighting techniques are a viable method of creating flexible décor and an intimate ambiance, as well as a level of discretion. This can be done through multilevel lighting, dimmer switches, and patterning.</td>
</tr>
<tr>
<td></td>
<td>• The overall space must be visibly clean and aesthetically appealing to maintain a level of professionalism and respectability. Specification of low maintenance and easily cleanable materials is very important to maintaining this atmosphere both visually and hygienically.</td>
</tr>
<tr>
<td></td>
<td>• The facility will be a space for work of sex work; there will be no permanent residential component, to help maintain the separation of public and private lives of the sex workers.</td>
</tr>
<tr>
<td></td>
<td>• Spaces will be allocated for health and well-being services such as medical visits, alternative medical visits, as well as therapeutic and well-being programming.</td>
</tr>
<tr>
<td></td>
<td>• Spaces will be allocated for health and well-being services such as medical visits, alternative medical visits, as well as therapeutic and well-being programming.</td>
</tr>
<tr>
<td></td>
<td>• Sex workers will be cooperative members/employees of the facility.</td>
</tr>
<tr>
<td></td>
<td>• Sex workers must have access to washroom facilities with bathing fixtures.</td>
</tr>
<tr>
<td>Window Brothel</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Avoid designing so that the sex worker becomes the ornamentation of the space.</td>
</tr>
<tr>
<td></td>
<td>• Organic form in partitioning to gently reference the sensuality of the human body, while contributing to the softening of architecture.</td>
</tr>
<tr>
<td></td>
<td>• Lighting and projection as a method of &quot;painting&quot; the walls, creating ambiance, and a high degree of flexibility and personalization.</td>
</tr>
<tr>
<td>The Juilliard School</td>
<td></td>
</tr>
<tr>
<td>Renovation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• A degree of soft architecture’s permeability through the opening of the building envelope will be utilized to create visibility and the engagement of a dual dialogue between sex work and the general public as a method of fighting stigma. This opening will need to be done in a veiled manner in order to protect identities and remain sensitive to the subject of sex work.</td>
</tr>
<tr>
<td></td>
<td>• Softening of the architecture will also be achieved through material selection. The space should convey a sense of warmth and intimacy through colour palette, fixtures.</td>
</tr>
<tr>
<td></td>
<td>• Softening will also be considered through form where edges are softened into contour. This both visibly reads as soft and mimics the natural curves of the human body, adding to the sensuality of the space.</td>
</tr>
</tbody>
</table>
CHAPTER FIVE

PROGRAMMING

5.1 Introduction to Chapter
5.2 Client Profile
5.3 User Profile
5.4 Spatial Requirements

5.1 INTRODUCTION TO CHAPTER

The program detailed in this chapter provides an in depth analysis of both the client and the users that operate and occupy the design solution. Ultimately this information provides guiding framework to the design of the facility in terms of functionality with regard to spatial planning, Furniture, fixtures and equipment needed, as well as aesthetic considerations.
5.2 CLIENT PROFILE

The client is a collective of sex workers, sex work organizations, groups and allies, who have a vested interest in safety within the sex work industry and have formed a cooperative model based on private investments. An advisory board guides the cooperative. The mission of the cooperative is to establish a safe, open, welcoming place for the operations of the sex work industry to conduct business in a legitimate, fulfilling, and profitable manner. Furthermore, the cooperative’s goal is to provide support systems for sex workers to lead meaningful lives within the industry, of their own free will, and with the opportunity to exit the industry through the facilitation of on-site exiting services. The client values include:

- Safety
- Legitimate Business Conduct
- Revolutionary Thought and Action
- Supporting and Improving the working conditions and lives of sex workers
- Respect
- Harm reduction
- Social change
- Profit

5.3 USER PROFILE

PRIMARY USERS
- Administration and Operations Staff
- Sex Workers
- Entertainment Staff (bartenders, dancers, wait staff)
- Clients
- Sex Work Organization Staff
- Security Staff

SECONDARY USERS
- Medical Doctors
- Therapists/Counsellors
- Teachers/Instructors

TERTIARY USERS
- Supply/Delivery drivers
- Maintenance Workers
- Driver

Table 6 through Table 9 outline the primary, secondary, and tertiary user needs.
<table>
<thead>
<tr>
<th>User</th>
<th>Sex, Age, Quantity</th>
<th>Duration of Activity</th>
<th>Behavioural Needs</th>
<th>Psychological Needs</th>
<th>Special Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operations Manager</strong></td>
<td>F / 30-65</td>
<td>8 hours a week</td>
<td>Managing Operations of the facility</td>
<td>Respect</td>
<td>Size and shape of the facility to be adaptable to any adjustments in comfort</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Strategic Planning</td>
<td>Daylight</td>
<td>High degree of lighting control to control atmospheres</td>
</tr>
<tr>
<td><strong>Facilities Manager</strong></td>
<td>M or F / 25-65</td>
<td>8 hours a week</td>
<td>Managing the maintenance of the property including cleaning services and repairs</td>
<td>Respect</td>
<td>Size and shape of the facility to be adaptable to any adjustments in comfort</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Cleanliness</td>
<td>Daylight</td>
<td>High degree of lighting control to control atmospheres</td>
</tr>
<tr>
<td><strong>Sex Workers</strong></td>
<td>F / 38-45</td>
<td>8 hours a week</td>
<td>Sexual Services</td>
<td>Daylight</td>
<td>High degree of acoustic privacy is needed in the sexual service workspace</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td></td>
<td>• Cleaning Services</td>
<td>Daylight</td>
<td>Clear circulation paths</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Reception Services</td>
<td>Daylight</td>
<td>Clear circulation paths</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Group Activities such as yoga</td>
<td>Daylight</td>
<td>Clear circulation paths</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Therapy/Counselling</td>
<td>daylight</td>
<td>Clear circulation paths</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Exit Services</td>
<td>daylight</td>
<td>Clear circulation paths</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Healthcare Activities</td>
<td>daylight</td>
<td>Clear circulation paths</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Meal preparation</td>
<td>daylight</td>
<td>Clear circulation paths</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Financial security</td>
<td>daylight</td>
<td>Clear circulation paths</td>
</tr>
</tbody>
</table>

Table 6 - Primary Users Profile & Needs
<table>
<thead>
<tr>
<th>User</th>
<th>Demographics</th>
<th>Quantity</th>
<th>Activities</th>
<th>Frequency</th>
<th>Duration of Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Security</td>
<td>M / F 18-60</td>
<td>2</td>
<td>Provide protection for the staff and clients against any of each other, as well from the general public</td>
<td>5 days per week</td>
<td>8 Hour Shifts</td>
</tr>
<tr>
<td>Bartender</td>
<td>M or F 18-50</td>
<td>2</td>
<td>Hospitality customer service</td>
<td>5 days per week</td>
<td>8 Hour Shifts</td>
</tr>
<tr>
<td>Servers</td>
<td>M or F 18-40</td>
<td>2-4</td>
<td>Hospitality customer service</td>
<td>5 days per week</td>
<td>8 Hour Shifts</td>
</tr>
<tr>
<td>Entertainers</td>
<td>M or F 18-60</td>
<td>1-5</td>
<td>Stage performance entertainment such as dance, music, etc.</td>
<td>One off gigs to regular weekly appearances</td>
<td>15 min - 6 Hours</td>
</tr>
<tr>
<td>Sex Work</td>
<td>M / F 18-65</td>
<td>2-6</td>
<td>Carrying out the operations of the sex work organization</td>
<td>Full Time Work Hours (40 hours a week)</td>
<td>8 Hour shifts</td>
</tr>
</tbody>
</table>

### Behavioural Needs
- **Respect**
- **Safety**
- **Security**
- **Production**

### Psychological Needs
- **Ergonomic work area**
- **Views to service area and social work area**
- **Views to the outside**
- **Daylight**
- **Sound**

### Special Needs
- **Ergonomic work area**
- **Privacy**
- **Visual access to greeting and screening areas**
- **Safety**
- **Visual**
- **Cognitive**
- **Mobility**

<table>
<thead>
<tr>
<th>Table 7 - Primary Users Profile &amp; Needs</th>
<th>Values</th>
<th>Sensory Needs</th>
<th>Need for Privacy</th>
<th>Socialization Needs</th>
<th>Aural access to</th>
<th>Visual</th>
<th>Cognitive</th>
<th>Mobility</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respect</td>
<td>40</td>
<td>High levels of socialization; the person must be social, outgoing, friendly, and hospitable.</td>
<td>Low level need for privacy; only a staff area to do cashouts etc.</td>
<td>High levels of socialization needed</td>
<td>Sufficient lighting for detailing oriented tasks</td>
<td>Low levels of acoustic privacy needs</td>
<td>Low levels of acoustic privacy needs</td>
<td>Clear circulation paths adhering to universal design guidelines</td>
</tr>
<tr>
<td>Safety</td>
<td>40</td>
<td>High levels of socialization; the person must be social, outgoing, friendly, and hospitable.</td>
<td>Low level need for privacy; only a staff area to do cashouts etc.</td>
<td>High levels of socialization needed</td>
<td>Sufficient lighting for detailing oriented tasks</td>
<td>Low levels of acoustic privacy needs</td>
<td>Low levels of acoustic privacy needs</td>
<td>Clear circulation paths adhering to universal design guidelines</td>
</tr>
<tr>
<td>Security</td>
<td>40</td>
<td>High levels of socialization; the person must be social, outgoing, friendly, and hospitable.</td>
<td>Low level need for privacy; only a staff area to do cashouts etc.</td>
<td>High levels of socialization needed</td>
<td>Sufficient lighting for detailing oriented tasks</td>
<td>Low levels of acoustic privacy needs</td>
<td>Low levels of acoustic privacy needs</td>
<td>Clear circulation paths adhering to universal design guidelines</td>
</tr>
<tr>
<td>Bartender</td>
<td>40</td>
<td>High levels of socialization; the person must be social, outgoing, friendly, and hospitable.</td>
<td>Low level need for privacy; only a staff area to do cashouts etc.</td>
<td>High levels of socialization needed</td>
<td>Sufficient lighting for detailing oriented tasks</td>
<td>Low levels of acoustic privacy needs</td>
<td>Low levels of acoustic privacy needs</td>
<td>Clear circulation paths adhering to universal design guidelines</td>
</tr>
<tr>
<td>Servers</td>
<td>40</td>
<td>High levels of socialization; the person must be social, outgoing, friendly, and hospitable.</td>
<td>Low level need for privacy; only a staff area to do cashouts etc.</td>
<td>High levels of socialization needed</td>
<td>Sufficient lighting for detailing oriented tasks</td>
<td>Low levels of acoustic privacy needs</td>
<td>Low levels of acoustic privacy needs</td>
<td>Clear circulation paths adhering to universal design guidelines</td>
</tr>
<tr>
<td>Entertainers</td>
<td>40</td>
<td>High levels of socialization; the person must be social, outgoing, friendly, and hospitable.</td>
<td>Low level need for privacy; only a staff area to do cashouts etc.</td>
<td>High levels of socialization needed</td>
<td>Sufficient lighting for detailing oriented tasks</td>
<td>Low levels of acoustic privacy needs</td>
<td>Low levels of acoustic privacy needs</td>
<td>Clear circulation paths adhering to universal design guidelines</td>
</tr>
<tr>
<td>Sex Work</td>
<td>40</td>
<td>High levels of socialization; the person must be social, outgoing, friendly, and hospitable.</td>
<td>Low level need for privacy; only a staff area to do cashouts etc.</td>
<td>High levels of socialization needed</td>
<td>Sufficient lighting for detailing oriented tasks</td>
<td>Low levels of acoustic privacy needs</td>
<td>Low levels of acoustic privacy needs</td>
<td>Clear circulation paths adhering to universal design guidelines</td>
</tr>
</tbody>
</table>
## Table 8 - Secondary Users Profile & Needs

<table>
<thead>
<tr>
<th>User</th>
<th>Demographics</th>
<th>Quantity</th>
<th>Activities</th>
<th>Frequency</th>
<th>Duration of Activities</th>
<th>Values</th>
<th>Sensory Needs</th>
<th>Need for Privacy</th>
<th>Socialization Needs</th>
<th>Visual</th>
<th>Cognitive</th>
<th>Mobility</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Medical Doctors</strong></td>
<td>M/F, 25-65</td>
<td>1-5</td>
<td>Physical examination of sex workers</td>
<td>Weekly</td>
<td>2+ hours</td>
<td>Health, Wellness</td>
<td>Security, Safety</td>
<td>Sanitation, Respect, Confidentiality</td>
<td>Daylight, Ergonomic Work Area</td>
<td>Daylight, Experienced</td>
<td>Acoustic privacy, Clear circulation paths</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>High need for privacy in the examination area</td>
<td>High level of socialization needs, although should be socialized with good bedside manners</td>
<td>Moderate level of socialization, where the person must be friendly, warm and welcoming, yet personal socialization is not appropriate</td>
<td>Day light</td>
<td>High degree of acoustic privacy is needed in the group areas to maintain confidentiality</td>
<td>Clear circulation paths</td>
<td></td>
</tr>
<tr>
<td><strong>Therapists</strong></td>
<td>M/F, 25-65</td>
<td>1-3</td>
<td>Counseling therapy, both in group and individual scenarios</td>
<td>Daily</td>
<td>3+ hours</td>
<td>Peace, Respect</td>
<td>Honesty, Vulnerability, Resilience, Personal Growth, Confidentiality, Well-being</td>
<td>Views to the outside, Daylight, Welcoming and ergonomic work area</td>
<td>High levels of privacy needed in the therapy area for confidentiality</td>
<td>Sufficient lighting needed for detail oriented tasks</td>
<td>Acoustic privacy needed in the examination area</td>
<td>Clear circulation paths</td>
</tr>
<tr>
<td><strong>Instructors</strong></td>
<td>M/F, 20-65</td>
<td>1+</td>
<td>Physical fitness instruction, mindfulness</td>
<td>Weekly</td>
<td>2+ hours</td>
<td>Health, Wellness</td>
<td>Security, Safety, Personal growth, Respect, Confidentiality</td>
<td>Views to the outside</td>
<td>Moderate need for privacy in the instruction areas is needed</td>
<td>Moderate level of socialization needs, where the person will need to be sociable, warm, and friendly, while socializing with the facility staff on a personal level is not needed</td>
<td>Sufficient lighting needed for detail oriented tasks, Flexible lighting plan needed to allow for flexibility of atmosphere</td>
<td>Aural privacy needed in the instruction areas</td>
</tr>
<tr>
<td>User</td>
<td>Demographics</td>
<td>Quantity</td>
<td>Activities</td>
<td>Frequency</td>
<td>Duration of Activities</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supply Delivery Drivers</td>
<td>M/F, 18-65</td>
<td>1</td>
<td>Delivery of goods and supplies to the establishment</td>
<td>Once daily</td>
<td>10 min - 1 hr</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maintenance Workers</td>
<td>M/F, 18-65</td>
<td>1</td>
<td>Repairs and service of equipment and facilities</td>
<td>Irregular service calls</td>
<td>1-8 hours</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chauffeur</td>
<td>M/F, 18-65</td>
<td>2</td>
<td>Chauffeur guests to the establishment</td>
<td>5 days a week</td>
<td>8 hour shifts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Behavioural Needs**

- Safety
- Comfort
- Safety
- Financial Security
- Discretion
- Safety
- Ergonomic work area
- High privacy needed for drop off area at the establishment
- High level of socialization needed to welcome guests
- Driver should have great customer service and be able to read the customer to know when to be very social, and when to not
- Sufficient lighting in drop off area to safely maneuver around it
- Clear accessible circulation paths at drop off area

**Psychological Needs**

- Sensory Needs
- Need for Privacy
- Socialization Needs
- Visual
- Cognitive
- Mobility

**Special Needs**

- Clear access of delivery circulation path
- Sufficient lighting needed for detail oriented tasks
- Clear access to equipment that needs repair/service

**Values**

- Respect
- Financial Security
- Discretion
- Safety

**Drivers**

- Safety
- Comfort

**Supply Delivery Drivers**

- M/F, 18-65
- 1+)

**Maintenance Workers**

- M/F, 18-65
- 1+)

**Chauffeur**

- M/F, 18-65
- 2

Table 9 - Tertiary Users Profile & Needs
### 5.4 SPATIAL REQUIREMENTS

#### 5.4.1 AREA NEEDED

Table 10 summarizes the type and size of spaces needed within facility, as well as the rationale for their inclusion.

#### 5.4.2 ADJACENCY

Table 11 explores the primary, secondary, and non-essential adjacencies of the spaces needed.

#### 5.4.3 AESTHETIC, FUNCTIONAL, AND TECHNOLOGY REQUIREMENTS

Table 12 through Table 16 summarizes the necessary atmospheric qualities, furniture, fixtures, and equipment needed within each space.

<table>
<thead>
<tr>
<th>Space</th>
<th>Rationale</th>
<th>Size (sq. ft.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Administration Area</td>
<td>To house the operational/administrative functions/storage for the establishment for business to occur</td>
<td>200</td>
</tr>
<tr>
<td>Greeting Area</td>
<td>To welcome guests, facilitate their menu selection, host their experience, and settle transactions</td>
<td>300</td>
</tr>
<tr>
<td>Security hub</td>
<td>An area to base the security operations from</td>
<td>150</td>
</tr>
<tr>
<td>Screening area</td>
<td>An area where a quick visual scan is done of the clients genitals to ensure the health and safety for all involved in sexual services</td>
<td>150</td>
</tr>
<tr>
<td>Sex Work area</td>
<td>An area for sexual services to be performed as per the terms of the negotiated transaction and rules of the facility</td>
<td>300</td>
</tr>
<tr>
<td>Laundry Room</td>
<td>An area to house dirty laundry for pick-up and to receive clean linens</td>
<td>150</td>
</tr>
<tr>
<td>Cleaning/Maintenance Storage</td>
<td>An area to house cleaning supplies and maintenance supplies</td>
<td>100</td>
</tr>
<tr>
<td>Sex work supply area</td>
<td>A storage area for sex work supplies</td>
<td>600</td>
</tr>
<tr>
<td>Group Area</td>
<td>An area for the facilitation of group activities such as counselling, therapy, yoga, fitness, and other activities to help sex workers grow as people and professionals</td>
<td>600</td>
</tr>
<tr>
<td>Individual Area</td>
<td>An area for the facilitation of individual counselling to help sex workers grow from previous experiences and grow as people and professionals</td>
<td>250</td>
</tr>
<tr>
<td>Lounge Area</td>
<td>An area for the facility staff to lounge and be social during personal time, much like a family room, also serves as a staff room</td>
<td>500</td>
</tr>
<tr>
<td>Food Prep Area</td>
<td>An area for the facility staff to prepare food</td>
<td>500</td>
</tr>
<tr>
<td>Food Enjoyment Area</td>
<td>An area for the enjoyment (eating) of food, most likely part of the lounge area</td>
<td>500</td>
</tr>
<tr>
<td>Fitness Area</td>
<td>An area for exercising and promoting physical fitness</td>
<td>500</td>
</tr>
<tr>
<td>Learning Area</td>
<td>An area for the facilitation of educational training and programs, more like a classroom setting</td>
<td>2000</td>
</tr>
<tr>
<td>Entertainment Area</td>
<td>An area for socializing and experiencing entertainment and performances</td>
<td>2000</td>
</tr>
<tr>
<td>Sex Work Organization Work Area</td>
<td>An area for the operations of an existing sex work organization</td>
<td>1000</td>
</tr>
<tr>
<td>Medical Area</td>
<td>An area for sex workers to access medical services by a physician</td>
<td>20</td>
</tr>
<tr>
<td>Child Care Area</td>
<td>An area for the children of sex workers and staff to receive supervised care while their parents are working</td>
<td>1000</td>
</tr>
<tr>
<td>Transitional Housing</td>
<td>An area for sex workers to reside in safely while transitioning in or out of the facility should they need stable housing during the transition (2 units at 600 sq. ft. each)</td>
<td>2000</td>
</tr>
</tbody>
</table>

Subtotal Square Footage: 9770
Circulation at 15%: 1465.5
Total Square Footage: 11235.5

Table 10 - Rationale & Required Square Footage by Space
REQUIRED ATMOSPHERIC AND MATERIAL QUALITIES

Table 11 - Adjacency Matrix

Table 12 - Aesthetic Requirements by Level
<table>
<thead>
<tr>
<th>Level</th>
<th>Space</th>
<th>Required Items</th>
<th>Quantity</th>
<th>Electrical Requirements</th>
<th>User Control Requirements</th>
<th>Plumbing Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lower Level</td>
<td>Dressing Room for Performers</td>
<td>• Closet</td>
<td>1</td>
<td>Smoke detector</td>
<td>Thermostat</td>
<td>Thermostat</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Couch</td>
<td>1</td>
<td>Emergency Lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Coffee table</td>
<td>1</td>
<td>Light switches</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Vanity table</td>
<td>2</td>
<td>Ceiling lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Washroom with toilet and sink</td>
<td>1</td>
<td>Task lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Smoke detector</td>
<td></td>
<td>Telephone</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Emergency Lighting</td>
<td></td>
<td>Security alert button</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Storage Area</td>
<td>• Open space with access to elevator</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Mechanical Room</td>
<td></td>
<td>Emergency Lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Laundry Room</td>
<td>• Laundry bins for dirty and clean storage</td>
<td>4</td>
<td>Light switches</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Level 1</td>
<td>Entertainment Area</td>
<td>• Bar</td>
<td>1</td>
<td>Smoke detector</td>
<td>Thermostat</td>
<td>Thermostat</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Bar fridge</td>
<td>4+</td>
<td>Emergency Lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Ice well</td>
<td>1</td>
<td>Light switches and outlets</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sex Work Organization</td>
<td>• Task chair</td>
<td>4+</td>
<td>Ceiling lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Guest chair</td>
<td>8+</td>
<td>Wall lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Lounge seating</td>
<td>8+</td>
<td>POS station/internet</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Medical Area</td>
<td>• Storage for files and paperwork</td>
<td>1/4</td>
<td>Audio system</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Computers</td>
<td>1+</td>
<td>Stage lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Telephones</td>
<td>4+</td>
<td>Dressing room vanity lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Board tables</td>
<td>1</td>
<td>Telephone</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Board chairs</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Smart board / Partitioned Quiet Space</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Task chair</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Medical Area</td>
<td>• Examination table</td>
<td>1</td>
<td>Smoke detector</td>
<td>Thermostat</td>
<td>Thermostat</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Work surface</td>
<td>1</td>
<td>Emergency Lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Task chair</td>
<td>1</td>
<td>Light switches and outlets</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Guest chair</td>
<td>1</td>
<td>Ceiling lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Computer</td>
<td>1</td>
<td>Task lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Telephones</td>
<td>1</td>
<td>Telephone</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Printer</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Small sink</td>
<td>1</td>
<td>Telephone</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Lockable cabinets for medical supplies</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 13 - Required Furniture, Fixtures, and Equipment by Space
<table>
<thead>
<tr>
<th>Space</th>
<th>Required Items</th>
<th>Quantity</th>
</tr>
</thead>
</table>
| **Level 2 Administration Area** | • Work surface  
• Safe  
• Filing cabinets  
• Task chair  
• Guest chair  
• Shelves for storage  
• Printer/photocopier/scanner/fax  
• Computer  
• Telephone | 2  
1  
3  
2  
2  
4*  
1  
2  
2 |
| **Greeting Area** | • Work surface  
• Task chair  
• Printer/photocopier/scanner/fax  
• Computer  
• Cash register  
• Guest seating  
• Coffee table  
• Telephone | 1  
1  
1  
1  
1  
2  
1  
1 |
| **Security hub** | • Work surface  
• Task chair  
• Security monitor  
• Personal effects storage | 1  
1  
2  
10 |
| **Screening area** | • Shower  
• Storage unit  
• Seating | 1  
1  
2 |
| **Sex Work area** | • Sexual service surface  
• Supply Closet  
• Bedside table  
• Storage unit  
• Accessible washroom with sink, toilet, shower, bidet  
• Telephone  
• Security alarm trigger | 1  
1  
1  
2  
1  
1  
1 |
| **Cleaning/Maintenance Storage** | • Shelving for supply storage  
• Cabinets for supply storage  
• Ground level utility sink for mopping etc.  
• Shelving for linen/towel storage | N/A  
N/A  
1  
N/A |

<table>
<thead>
<tr>
<th>Electrical Requirements</th>
<th>Security Control Requirements</th>
<th>Planning Requirements</th>
</tr>
</thead>
</table>
| • Smoke detector  
• Emergency Lighting  
• Light switches and outlets  
• Ceiling lighting  
• Computer/Internet  
• Photocopier/printer/scanner/fax  
• Telephone  
• Task lighting  
• Security alert button  
• Internet | • Thermostat  
• Dimmer light switches  
• Volume control of audio system | • Accessible washroom with toilet and sink |
| • Smoke detector  
• Emergency Lighting  
• Light switches and outlets  
• Ceiling lighting  
• Computer/Internet  
• Photocopier/printer/scanner/fax  
• Telephone  
• Task lighting  
• Security alert button  
• Internet | • Thermostat  
• Dimmer light switches  
• Volume control of audio system | • Shower |
| • Smoke detector  
• Emergency Lighting  
• Light switches and outlets  
• Ceiling lighting  
• Card access point  
• Internet | • Thermostat  
• Dimmer light switches  
• Volume control of audio system | • Accessible washroom with toilet, sink, shower, and bidet |
| • Smoke detector  
• Emergency Lighting  
• Light switches  
• Ceiling lighting  
• Accent lighting  
• Security alert button  
• Telephone  
• Card access point  
• LED light projector  
• Internet | • Individual Thermostat  
• Dimmer switches for multilevel lighting plan  
• Volume control of audio system in area  
• Daylighting control through smart glass | • Accessible washroom with toilet, sink, shower, and bidet |
| • Smoke detector  
• Emergency Lighting/Light switches  
• Ceiling lighting  
• Accent lighting  
• Security alert button  
• Telephone  
• Card access point  
• 3D LED light projector  
• Internet | • Utility sink for mop |
<table>
<thead>
<tr>
<th>Space</th>
<th>Required Item</th>
<th>Quantity</th>
<th>Electrical Requirements</th>
<th>User Control Requirements</th>
<th>Plumbing Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 3</strong> Group Area</td>
<td>• Stackable chairs</td>
<td>20</td>
<td>• Smoke detector</td>
<td>• Emergency Lighting</td>
<td>Thermostat</td>
</tr>
<tr>
<td></td>
<td>• Storage shelves/cabinets for Yoga/Pilates props</td>
<td>N/A</td>
<td>• Ceiling and task lighting</td>
<td>• Audio system</td>
<td>Dimmer light switches</td>
</tr>
<tr>
<td></td>
<td>• 20</td>
<td></td>
<td>• Ceiling lighting</td>
<td>• Internet</td>
<td>Volume control of audio system</td>
</tr>
<tr>
<td></td>
<td>• N/A</td>
<td></td>
<td>• Security alert button</td>
<td>• Security alert button</td>
<td></td>
</tr>
<tr>
<td>Indivudual Area</td>
<td>• Lounge seating</td>
<td>2</td>
<td>• Smoke detector</td>
<td>• Emergency Lighting</td>
<td>Thermostat</td>
</tr>
<tr>
<td></td>
<td>• Work surface</td>
<td>1</td>
<td>• Ceiling lighting</td>
<td>• Ceiling lighting</td>
<td>Dimmer light switches</td>
</tr>
<tr>
<td></td>
<td>• Task chair</td>
<td>1+</td>
<td>• Audio system</td>
<td>• Security alert button</td>
<td>Volume control of audio system</td>
</tr>
<tr>
<td></td>
<td>• Coffee or end tables</td>
<td>5+</td>
<td>• Internet</td>
<td>• Security alert button</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Plants</td>
<td>1+</td>
<td>• Audio system</td>
<td>• Phone/printer/scanner</td>
<td></td>
</tr>
<tr>
<td>Lounge Area</td>
<td>• Lounge seating</td>
<td>For 10+</td>
<td>• Smoke detector</td>
<td>• Emergency Lighting</td>
<td>Thermostat</td>
</tr>
<tr>
<td></td>
<td>• Coffee table</td>
<td>2+</td>
<td>• Ceiling, accent, and task lighting</td>
<td>• Ceiling lighting</td>
<td>Dimmer light switches</td>
</tr>
<tr>
<td></td>
<td>• End table</td>
<td>2+</td>
<td>• Audio system</td>
<td>• Security alert button</td>
<td>Volume control of audio system</td>
</tr>
<tr>
<td></td>
<td>• Games</td>
<td>8+</td>
<td>• Internet</td>
<td>• Security alert button</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• TV</td>
<td>1</td>
<td>• Speaker</td>
<td>• Volume control of audio system</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• DVD player</td>
<td>1</td>
<td>• Microphone</td>
<td>• Thermostat</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Gaming console</td>
<td>1</td>
<td>• Microwave</td>
<td>• Dimmer light switches</td>
<td></td>
</tr>
<tr>
<td>Food Prep Area</td>
<td>• Fridge</td>
<td>2</td>
<td>• Smoke detector</td>
<td>• Emergency Lighting</td>
<td>Thermostat</td>
</tr>
<tr>
<td></td>
<td>• Stove/oven</td>
<td>2</td>
<td>• Ceiling lighting</td>
<td>• Ceiling lighting</td>
<td>Dimmer light switches</td>
</tr>
<tr>
<td></td>
<td>• Microwave</td>
<td>1</td>
<td>• Audio system</td>
<td>• Security alert button</td>
<td>Volume control of audio system</td>
</tr>
<tr>
<td></td>
<td>• Storage cabinets for cooking and eating supplies</td>
<td>N/A</td>
<td>• Internet</td>
<td>• Security alert button</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Counter surface</td>
<td>N/A</td>
<td>• Speaker</td>
<td>• Volume control of audio system</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Coffee Station</td>
<td>1</td>
<td>• Microphone</td>
<td>• Accessible washroom with toilet and sink</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Dishwasher</td>
<td>1</td>
<td>• Microwave</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>Food Enjoyment Area</td>
<td>• Dining Table</td>
<td>1-2</td>
<td>• Smoke detector</td>
<td>• Emergency Lighting</td>
<td>Thermostat</td>
</tr>
<tr>
<td></td>
<td>• Dining chairs</td>
<td>20+</td>
<td>• Ceiling lighting</td>
<td>• Ceiling lighting</td>
<td>Dimmer light switches</td>
</tr>
<tr>
<td></td>
<td>• Projection / presentation surface</td>
<td>1</td>
<td>• Audio system</td>
<td>• Security alert button</td>
<td>Volume control of audio system</td>
</tr>
<tr>
<td>Fitness Area</td>
<td>• Treadmill</td>
<td>1</td>
<td>• Smoke detector</td>
<td>• Emergency Lighting</td>
<td>Thermostat</td>
</tr>
<tr>
<td></td>
<td>• Elliptical machine</td>
<td>1</td>
<td>• Ceiling lighting</td>
<td>• Ceiling lighting</td>
<td>Dimmer light switches</td>
</tr>
<tr>
<td></td>
<td>• Stationary Bike</td>
<td>1</td>
<td>• Audio system</td>
<td>• Security alert button</td>
<td>Volume control of audio system</td>
</tr>
<tr>
<td></td>
<td>• Free weights on stand</td>
<td>N/A</td>
<td>• Internet</td>
<td>• Security alert button</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Mirrors</td>
<td>2</td>
<td>• Speaker</td>
<td>• Volume control of audio system</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Stability balls</td>
<td>2</td>
<td>• Conference telephone</td>
<td>• Thermostat</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Bench</td>
<td>1</td>
<td>• Smartboard</td>
<td>• Dimmer light switches</td>
<td></td>
</tr>
<tr>
<td>Learning Area</td>
<td>• Table</td>
<td>3</td>
<td>• Smoke detector</td>
<td>• Emergency Lighting</td>
<td>Thermostat</td>
</tr>
<tr>
<td></td>
<td>• Task chair</td>
<td>9</td>
<td>• Ceiling lighting</td>
<td>• Ceiling lighting</td>
<td>Dimmer light switches</td>
</tr>
<tr>
<td></td>
<td>• Smart board</td>
<td>2</td>
<td>• Audio system</td>
<td>• Security alert button</td>
<td>Volume control of audio system</td>
</tr>
<tr>
<td></td>
<td>• Audio equipment</td>
<td>N/A</td>
<td>• Internet</td>
<td>• Security alert button</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Shelving or storage for books</td>
<td>N/A</td>
<td>• Speaker</td>
<td>• Volume control of audio system</td>
<td></td>
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Table 16 - Required Furniture, Fixtures, and Equipment by Space
<table>
<thead>
<tr>
<th>Level</th>
<th>Space</th>
<th>Required Items</th>
<th>Quantity</th>
<th>Electrical Requirements</th>
<th>User Control Requirements</th>
<th>Plumbing Requirements</th>
</tr>
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<tbody>
<tr>
<td>4</td>
<td>Transitional Housing Unit (per unit with shared washroom)</td>
<td>Bed</td>
<td>4-1</td>
<td>Smoke detector</td>
<td>Thermostat</td>
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<td></td>
<td>Lounge seating</td>
<td>4-1</td>
<td>Emergency Lighting</td>
<td>Dimmer light switches</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Desk surface</td>
<td>1</td>
<td>Light switches and outlets</td>
<td>Wash/Dryer</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Work chair</td>
<td>1</td>
<td>Ceiling and task lighting</td>
<td>Toilet</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Shelves for storage</td>
<td>1/N/A</td>
<td>Audio system</td>
<td>Sink</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fridge</td>
<td>1</td>
<td>Internet</td>
<td>Shower</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sink</td>
<td>1</td>
<td>Security alert button</td>
<td>Mirror</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Stove/oven</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sink</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dining surface</td>
<td>1</td>
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<td></td>
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<tr>
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<td></td>
<td>Dining seating</td>
<td>4</td>
<td></td>
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<td></td>
<td>DVD Player</td>
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<td></td>
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<td>•</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Closet</td>
<td>1</td>
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<tr>
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<td>Child Care Area</td>
<td>Kids Table</td>
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<td>Thermostat</td>
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<td>Kids Chairs</td>
<td>16</td>
<td>Emergency Lighting</td>
<td>Dimmer light switches</td>
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<tr>
<td></td>
<td></td>
<td>Toy Storage</td>
<td>1/N/A</td>
<td>Light switches and outlets</td>
<td>Washroom with toilet, sink, and shower</td>
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</tr>
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<td></td>
<td></td>
<td>Wash-up sink area and Kitchenette</td>
<td>1</td>
<td>Ceiling and task lighting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Smart Board</td>
<td>1</td>
<td>Audio system</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cubbies/Coat area for Children</td>
<td>1</td>
<td>Internet</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td>Open Play Area</td>
<td>1</td>
<td>Security alert button</td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Storage for books</td>
<td>1/N/A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Washroom with change table</td>
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<td></td>
<td></td>
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<tr>
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<td></td>
<td>Janitor Closet</td>
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<td></td>
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<td></td>
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<td></td>
<td>Outdoor Space</td>
<td>Playstructure</td>
<td>1</td>
<td>Smoke detector</td>
<td>Thermostat</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Outdoor table area</td>
<td>1</td>
<td>Emergency Lighting</td>
<td>Dimmer light switches</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Meditation Sand Circle/Sandpit for children</td>
<td>1</td>
<td>Light switches and outlets</td>
<td>Wash/Dryer</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>Ceiling and task lighting</td>
<td>Toilet</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>Audio system</td>
<td>Sink</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>Internet</td>
<td>Shower</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>Security alert button</td>
<td>Mirror</td>
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</tr>
</tbody>
</table>
CHAPTER SIX

DESIGN INTERVENTION

6.1 Introduction to Chapter
6.2 Conceptual Development
6.3 Materiality
6.4 Spatial Organization
6.5 Exterior Approach
6.6 Level 1
6.7 Lower Level
6.8 Level 2
6.9 Level 3
6.10 Level 4

6.1 INTRODUCTION TO CHAPTER

Resting upon the analysis of relevant histories and current affairs, literature and peer-reviewed research from a multi-disciplinary collection of experts, as well as innovative precedent studies, the design intervention presented in this chapter is the culminating result of an evidence based design process into the forces of dignity and empowerment in relation to stigma and sex work, specifically within the context of Winnipeg, Canada. The design intervention, Bordello, provides a possibility of what could be, one imagining of an environment in which safety, legitimacy, dignity and sex work co-exist. Furthermore, it acts as a platform and basis for further research, within the context of Canada and beyond. Bordello emerged from this process as a multi-use, commercial building, through the adaptive re-use of the Woodbine Hotel, in the heart of downtown Winnipeg. Bordello exists as a semi-public space centered around the sex work industry. It provides safe, convenient, and respectable space for public entertainment, sex work operations, the operations of a sex work organization (WWG), and the facilitation of supportive services for sex workers and their families. Most importantly, Bordello acts as a facilitator within a larger dialogue between sex work and the general public. As a mitigating force against stigma, it is a starting point in its deterioration process, and ultimately the beginning of a safer and healthier sex work industry, and therefore, general public.

The following sections of this chapter outline in detail my proposed design intervention as a response to the information analyzed in the previous chapters of this document. Level by level, discussions of the design language, spatial organization, programming, and design feature strategies will help to orient, contextualize, and create a cohesive understanding of the space as a design intervention. Visual representations of the application of design strategies garnered from the conceptual framework are provided via annotated floor plans to map, specifically, how and where the design is anchored in the research.
6.2 CONCEPTUAL DEVELOPMENT

Conceptual experimentation provides a foundational direction for the visual expression of research in an evidence based design process. Specifically, within this project, the conceptual experimentation provided a vantage point from which to view and formulate the design language and the essence of circulatory strategies of the space.

Within my research, I discovered sociologist Klaus Theweleit’s article “Streams / all that flows and Woman: territory of desire,” in the Feminism and Visual Culture Reader. Theweleit writes about the vast historical use of water as metaphor for human pleasure within literature, art and cultural production. Within his discussion of this notion as it relates to Freud, Moby Dick, Deleuze and beyond, Theweleit states:

“The streams of desire flow in real streams, real physical processes: in the stream of sperm, the stream of tears, the stream of warmth that autogenic training teaches us to direct toward our various extremities; and the streams that flood through our musculature during orgasm.”

Aside from this statement’s direct correlation to sex, an underlying belief of this practicum project all along has been that there is no reason why two consenting adults should not be able to engage in safe and responsible sexual acts of pleasure in exchange for remuneration; that sex, sexual pleasure, and sexual desire should be celebrated rather than shamed. And so, this writing was a natural starting point for the conceptual experimentation in regards to this practicum project and its subject matter.

Studying the movement and mark, the response and behaviour of liquids of various viscosities, through the observation and manipulation of natural and artificial environments, established a visual language through which to organize and express the concepts and design strategies gleaned from previous chapters. The emphasis of what was drawn from these experiments was not so much the overt inclusion of and reference to liquidity as necessary within the space, although there are nods to it throughout, but rather, the essence of its movement in relation to its own journey. Whether naturally by glacier to ocean, or manipulated by dropper to surface, the drips and flows, the drips and gushes that occur as liquid encounters its path were equated to the journeys of those who enter the space, and thus became the basis of the design language, both visually and expressively in the movement within the circulation paths. Whether a guest in the pursuit of pleasure, be it by entertainment or sexual service, or a sex worker in the pursuit of remuneration through the performance of sex work, most everyone who enters this space is on a transformative journey.

As one moves through the space on their individual journeys, they are intentionally met with subtle and deliberate expressions of this design language rooted in liquidity. Circulation routes, punctuated by thresholds that become portals, overarchingly act as fostering agents of a spatial rhythm based on pause and release, ebb and flow. This reference is also subtly expressed in some of the textile patterning and furniture, fixtures, and equipment (FFE) form throughout.
The materiality of the space also subtly references liquidity through the inclusion of materials that allude to decay from weathering, water, and the journey of time, while simultaneously acknowledging the historic nature of the site. Cor-ten steel, shou-sugi ban, and local limestone most predominantly convey this message throughout the space. These and other materials provide a sense of warmth, comfort, and familiarity in their textures and color palette, contributing also to a softening of architecture as discussed in Chapter two. Thus, the design language applied throughout the space is a fusion of play between liquidity and soft architecture.

In an effort to avoid overt expressions of liquidity, as well as to evoke direct expressions of the concept of soft architecture, the expression of form throughout the space and its FFE eludes a curvature of meandering organic nature to take on one of geometric expression. This can be seen most predominantly in the curved edges and corners of partitions, as well as the angled and softened forms of furniture throughout.

Through this layered approach to the expression of design language, the users and viewers of the space are cheekily and constantly, consciously and subconsciously, connected to their own journeys, the historical metaphorical interpretation of liquidity and pleasure, and the concepts of dignity, empowerment, and stigma underpinning this project.

6.3 MATERIALITY

Beyond the materiality drawn from the conceptual experimentation discussed above, that sense of celebration and of pleasure lead me to develop more of an essence with which it was complimented. This essence is captured in Figure 39, a mood board of images related to a sense of lusciousness and joy.

Figure 39 - Mood Board
This essence or mood began to emerge as both a color palette and motif related to a lush garden, to flora and fauna, to the sexual innuendo of the pollination process of such a garden, and finally, as a subtle nod to the lush and sexual nature of Fragonard’s eighteenth-century painting, *The Swing* (Figure 40).

This essence has been considered strongly in material selection, as well as the furnishings and fixtures of Level 2, and to some degree in that of the entertainment area and lobby. Due to the multi-use nature of the facility, the materials are vastly different between the needs of each individual space. Materiality will be discussed in further detail by area within the following sections.

Important to note is the ceiling treatments. The original pressed tin ceilings of the main, second, and third levels are the only part of this building protected by heritage status, and have not only been left intact, but are a celebrated as decorative and character building elements throughout. If not revealed completely, all spaces on these levels make use of canopy elements that allow for the partial reveal of this historic ceiling finish via punctuations in their surface or form.
The spatial organization of the building was strategically arranged according to public accessibility, programmatic needs, safety needs, anticipated acoustic levels, and daylighting needs. Public access dominated the vertical zoning of the facility. Spatial organization is illustrated in Figure 41. The main level provides open public access to the entertainment facility and the WWG. The second floor accommodates administrative offices for the facility, as well as sexual service operations with card-controlled access to sex work rooms. The third and fourth floor are card-control restricted from public access, providing space for exit services and respite, as well as childcare facilities, two transitional housing units, and a communal outdoor space. The lower level is also a restricted access zone, providing space for storage, mechanical rooms, laundry areas, and a dressing room for guest performers of the Woody.

As a historic building, any renovation to the site would require that it was brought up to standard with the current National Building Code of Canada. In light of this, an elevator would need to be installed to provide vertical circulation. The elevator was strategically situated in the center of the building to act as a directionally divisive mechanism between west and east of the very long and narrow building, as well as to provide a centralized circulation route.

After vertical division, each floor was then further zoned according to acoustic levels and programmatic need. While an attempt was made to acoustically stack the programmatic activities vertically, as well as arrange them horizontally on each floor, this was not possible due to the restrictive nature of the long and narrow existing building when met with security needs. For example, in order to accommodate secure card access to sex work rooms, which is perhaps the most important area of the whole project, the sex work rooms.
rooms needed to be grouped together on one side of the elevator that provides public access to the floor. The existing space was simply not large enough to accommodate this, and so the west half of the building needed to be built out towards the north, situating the perhaps noisier sex work rooms above the WWWS, rather than the acoustically noisier Woody, while it was vital that the Woody be located in the existing historic Woodbine Hotel bar. In order to accommodate this, all floors have been acoustically reinforced to prevent inter-floor disturbances, and organized horizontally by anticipated acoustic level, as shown in Figure 42.

Public accessibility and safety/security were fundamental forces of spatial organization in this building. Traffic is primarily guided through the central, card-controlled elevator, which has two key security points in its vicinity, the welcome/security desk in the main lobby, and the security point that bridges the reception and sex work sides of the second floor. Central security hubs signal to the public that security is present, but also allow a position of advantage for security personnel by providing central access all areas of the building. The east and west emergency stairwells do provide alternative vertical circulation, however, with the exception of personnel via card access, their traffic is restricted to outflow. This strategy helps to maintain safety by directing public access through the central elevator where it is more contained and visible by security and/or staff. Finally, the existing building is sandwiched between two other buildings, severely restricting access to natural light, specifically the existing building receives none on the south side, and is half-covered on the north side. With the necessity of building out on the north side of the west end, this provided opportunity to increase the amount of light entering the building. Zoning has thus also been arranged according to need for daylight, where areas with limited need are placed on the east side of central, and those in need of great levels of daylight, on the north side of the east end. In order to draw in daylight into the inner areas, a two-foot-wide light well runs almost the entirety of the south exterior building wall, allowing light to be harvested from the roof into the second and third floors. This and other strategies will be discussed in greater detail in the following sub sections of this chapter.
6.5 EXTERIOR APPROACH

Located in the heart of downtown Winnipeg, with access points from three prominent routes, Bordello has been designed to command a high degree of visual presence. While the existing Main St. and Albert St. doors have been preserved, offering independent access to the entertainment and WWG areas, a new, centralized main entrance has been developed on the north side of the building, adjacent to the parking lot and Bannatyne Ave. This entrance provides access to the facility from the parking lot / drop off loop / bicycle parking area, thus encouraging patronage through the convenience of its accessibility.
As part of the newly built addition on the north side of the east end of the existing building, the main entrance is a statement in and of itself. Featuring a façade constructed of appealing, tactile, and dark shou-sugi ban siding punctuated with curtain wall openings made of optical glass block on the first and third levels that are draped in a Cor-ten steel mesh patterned with the building’s historic pressed tin ceiling tile, the main entrance is an enticing and alluring play of textures between old and new. The transparency of the openings within the façade allow for natural light to pour into the space, as well as the sensitive opening of the inside of the building outwards, as per soft architecture principles: As discussed in chapter 4, the blurred nature of the glass block combined with the Cor-ten mesh veil has allowed for this permeability to be achieved in such a way that identities remain concealed. As an aspect of soft architectural form, the main entrance door is tucked behind a sweeping wrap gesture within the façade that becomes the first point of reference to the design language of the space. Elevated three feet above ground level in order to accommodate the existing floor structure, the main entrance can be accessed via stairs or an accessible ramp. The inclusion of a new main entrance was important not only in regards to the visibility of a statement façade, but also as a strategy of anonymity. When the majority of traffic is guided through this central point, faces are lost in the crowd. Since the building is multi use, people entering or exiting the building could be there for any number of reasons, and so this helps to protect the identity of sex workers and clients, therefore, a safety mechanism which also helps to prevent stigmatization.
• User control of indoor systems through Crestron units
• Accommodate space for existing sex work organization to help increase critical awareness, participatory behaviours, and foster a culture of growth
• Provide access to vital resources for all sex workers
• Gender neutral main public w/c to foster tolerance for diversity
• Entertainment component acts as a normalizing agent

• User control of indoor systems through Crestron units
• Softening of structure through form and materiality
• Permeability of building
• User control through flexible performance surfaces and furniture
• Access to bathing facilities for sex workers

6.6 LEVEL 1

The main level consists of public spaces including the main entrance lobby and washrooms, the Woody @Bordello (the Woody) entertainment space, as well as the WWG Offices. While both the Woody and the WWG have their own independent entrances, the majority of their traffic will be channelled through the entrance lobby due to the signals conveyed by the design of the new entrance previously discussed, as well as its adjacency to the parking lot.
6.6.1. ENTRANCE LOBBY

Upon entrance into the lobby, the user is greeted by an open, yet directional volume of space. In the foreground, the seamlessly curvaceous welcome desk staffed by a security guard and clearly presented signage acts as guidance to the user as to their course of travel. While the security guard is there to greet and guide guests, his presence signals the command of appropriate behaviour, helping to increase safety of the overall space. The welcome desk features a band of I-beam that continues beyond its boundaries to become part of the facing south wall, acting as a directional gesture and wayfinding guide towards the entrance to the Woody.

Hanging adjacent to the elevator is a large art piece that has been produced by having sex in paint to become an abstracted physical mark of human pleasure, and a fitting piece to set the tone of the space. Visible from the main entrance threshold, and passed by on the way towards the Woody, is a large water feature made of rusting chain that allows water to slowly trickle down each chain into the I beam trough below. As a point of visual interest in the lobby, the water feature not only references the association of liquidity and pleasure, but features materials weathered by the element. The chain and I beam become a design feature throughout the first two levels, and simultaneously play homage to the historic industrial context of the Exchange District and the Woodbine Hotel. The directional form of the chain water feature guides the user from the large volume of the lobby, around the elevator, and into the mouth of the compressed height entrance to the Woody.

From this entrance the user encounters a sense of arrival within the transition from compression to release as they arrive at the top of the stairs, elevated three feet above the bar, armed with sightlines that open up into the grand sixteen-foot volume of the bustling entertainment space. This sense of arrival is magnified by the gaze of the Woody’s patrons as they look back towards the user, elevated and framed within the shou sugi ban compression tunnel. This is the first example of circulation routes punctuated by thresholds that become portals along the user’s journey throughout the space, designed to evoke a spatial rhythm based on pause and release, ebb and flow, journey and arrival.

A primary function of maintaining an entertainment venue within the facility is to act as a normalization catalyst in an effort to fight stigma, and so the lobby also features gender-neutral washroom facilities for the use of the entertainment and WWW areas. As the WWW is open to all sex workers as well as the public, and especially as it provides a place of refuge for a vulnerable population, the concept of inclusive gender-neutral washrooms was of even greater import within the current climate of transgender recognition.
6.6.2 THE WOODY

In honour of the longevity and history of the Woodbine Hotel, affectionately nicknamed “the Woody”, and simply because of its tongue in cheek humour in relation to the typology of Bordello, the entertainment area has been named the Woody @ Bordello (the Woody). As the user descends from the entrance lobby into the Woody, the stairs wrap around an elevated stage featuring a piano and space for a singer or other performer. This stage is situated in front of the elevator shaft, and above the accessible elevator door below. Arriving by elevator also instigates a sense of arrival as the doors open and one exits the elevator via a compressed tunnel under the stage, to be released into that great volume of space previously described. The same technique of compression and release is employed to a degree at the Main St. entrance to the Woody as well, where the vestibule opens into the Nutbar, the bar area of the Woody. The Nutbar takes its name also in humour of the fact that the Woody’s food service offering is a variety of nuts. These nuts are contained within silo dispensers that run down the south wall of the Nutbar, acting as divisive supports for the alcohol display shelving, back-dropped in curtains of rusted chain. These silos are accessible for filling upstairs in the administration area. The Nutbar is enveloped on the north side in an angular shou sugi ban wall to ceiling wrap that simulates the compression of the smaller tunnels at its other entrance points. These elements of compression and release act as portals, cueing a transitional space, a moment of arrival as one progresses through their journey in the pursuit of entertainment, and ultimately, pleasure. This design feature is also used on the second level and
will be discussed further in the following sections. The journey is also emphasized by the long, narrow, linear nature of the space where movement around the room is overt and directional.

Overall, the entertainment space is intimate and warm, through its materiality and form. Performance platforms are situated in the center of the room to help exaggerate this sense of intimacy. Not only does this bring the performance closer to the audience, it brings the audience closer to each other. Elevated performance platforms are also built into the spaces between seating nooks, back dropped by large mirrors that frame the performance while reflecting it back to the audience in a multitude of alternative views. While it may be thought that the performance platforms are small, this was drawn from my experience of a burlesque bar in New York City. This site visit proved that burlesque is not only performed on impossibly tiny surfaces such as windowills, it is an extremely active and dynamic performance, where dancers constantly move between different surfaces as makeshift stages. This site visit was also a lesson in audience engagement, where standing on furniture is encouraged, and performers interact with the audience who are constantly moving themselves. Relaxed, dynamic, engaged, this is the spirit of burlesque.

The intimacy of the space can also be seen in the character of the bench nooks. Semi-circular in form, the bench seating remains open to the room (and engagement with others) but wraps in towards itself to create a nook. These nooks are able to accommodate larger parties of patrons, as well as act as catalyst for social engagement by accommodating multiple smaller groups. The low tables at each booth nook are moveable, and double as steps up onto the raised performance platforms, while also providing alternative seating. Vibia “Wireflow” chandelier lights hang low in the center of each nook to further emphasize a transparent sense of intimacy. These lights were chosen specifically for their visual impact, but also due to their transparency so as not to obstruct sight lines from all viewpoints.

In keeping with soft architecture principles, the permeability of the space, of its energy, is maintained through the original windows of the Main St facade. However, this has again been veiled to maintain privacy and anonymity. Allowing daylight to enter the space, clear glass bottles have been cut across their base and stacked within the window casing to create a sheet of miniature peep holes; an overall distorted view of the action within. Again a sense of tunnel is at play here, where the bottles create a tunnel vision and a distorted reality; a fun house; pleasure.
The materiality of the space is neutral, warm, and yet bold. The original copper pressed ceiling tile was the central figure around which everything else was selected. With Tyndall stone and oak floors, neutrally upholstered benches, the drama in the performance of the room’s poetics stems from the ceiling and its hanging lighting elements. A channel of multi-levelled glass globe pendant lights cascade down the center aisle of the room, directing the eye towards the elevated stage and emphasizing the linear nature of the room, while the dropped Vibia "Wireflow" chandeliers help to partition the booth spaces into smaller nooks of intimacy. Overall the space is warm, inviting, intimate, and dynamic. Through textures and lighting, the materiality and atmosphere of the Woody begin to communicate a sense of lusciousness that is expanded further on the second level.
6.6.3 WINNIPEG WORKING GROUP (WWG)

Accessible from the west side of the main lobby, or by its independent entrance on Albert St, the WWG will occupy the space allocated for the operations of a sex work organization. These separate entrances, again, allow for an element of anonymity, especially valuable to a vulnerable population in search of help, and furthermore, the ability to schedule WWG operations independent of the Bordello facility. Locating access to the vital services and support of a sex work organization, such as the WWG within Bordello directly speaks to the efforts of the facility to fight stigmatization of sex work, but also, is important to encourage processes of individual, organizational, and community empowerment. The space has been designed programmatically by the needs of sex work organization operations and within ideals of safety, while aesthetically conceived of within the realm of refuge, vibrancy, professionalism, and flexibility. Overall, the atmosphere is fresh, light and fun, yet professional.

Featuring a round table to avoid any implied position of power, the boardroom has been situated strategically in the front window of the space for the purposes of legitimization. The front window is veiled in a decal of small WWG logos that maintain identity protection while communicating identifiably professional activities to the traffic outside. The upper windows showcase the canopy of red umbrellas that dresses the ceiling, the international symbol for sex worker rights.

The south wall features a linear kitchenette space to serve the staff, as well as meetings in the boardroom, and for refreshment at larger events. Adjacent to the kitchenette are the stacked lounge spaces. The sectional sofa creates a more formal, and semi-private space for people to gather, or alternatively, to wait for medical services. Above this is an elevated stretched canopy pod to climb up to via the ladder on the east wall. This space offers a cozy, fun cocoon for meetings, lounging, refuge, or decompression. A smaller, private, quiet space is incorporated on the northeast corner of the WWG space for the purposes of individuals in need of a place to decompress, or for private conversations to occur. This quiet space features Coalesse “Hosu” connected lounge chairs with optional dependent on a television with headphones. Furthermore, it is equipped with a 3D LED projector to wash the ceiling and walls with an infinite selection of dynamic imagery media, such as an orbit of the night sky, meant to add a pacifying, meditative element to the space.
Four workstations are situated in the center of the space, offering the staff direct sight lines to both access points for safety. These workstations use the “Upstage” furniture system by Teknion, which is flexible, adaptable, and easily moveable in case of the need for open space for a large event etc., or reconfiguration in the future. In addition, all the other furniture in the space is non-fixed, and reconfigurable for this reason. The use of small side tables is purposeful in their ability to double as extra and flexible seating options. The configuration of the workstations allows for multiple small lounge nooks to be created on either side of them, offering a plethora of spatial options for small gatherings or semi-private individual needs. All of these micro spaces are met with the light that pours in from the glass block curtain wall on the north side of the space.

As a sex work organization, the WWG attempts to connect sex workers with needed resources, and so this space includes a medical office and shower room. The medical office contains all the necessary equipment for a GP and some specialist consultations, including an exam table, task lighting, and lockable storage for medical supplies. Ease of access to non-stigmatized medical care is a vital need of many sex workers, and so it was important to be able to offer this service within the facility. Accommodating access to medical care contributes to ideas of cleanliness in terms of dignity and the empowerment of self-care. All of the walls surrounding the medical and quiet spaces are acoustically sound proofed in their structure. The medical office features baffling and Glamora “Glamcoustic” acoustic wallcovering in order to ensure maximum confidentiality of medical consultations is maintained.

The shower room is adjacent to the medical office, offering a chance for street based sex workers to come in and access personal hygiene facilities they may otherwise not be able to easily access. Linens will be provided, and once soiled, can be deposited into the laundry chute near the Albert St. entrance.

Overall, the materiality of the space is neutral, with lots of bright white, warm oak, and fun punctuations of red (in honour of the red umbrella), vibrant pink, purple, and orange. These colors are mainly seen in furnishings, finishes, and millwork details, where a diverse range of textures is used to add depth to the space.
Figure 62 - Materiality

Figure 63 - Furniture Sample

- Vitra cork Family Bila Station Dunder, Andreu World Brandy SD 2999, Offecct Ezy Wood Knoll Saarinen Dining Table, Teknion Upstage System, Jokjor Champ Stool
- Arflex Kahn Chair, Arflex Hillsides
The lower level access is restricted to personnel of Bordello, guest performers, and laundry service. Outside operators will receive card access via the security guard at the welcome desk in the lobby. The lower level features a large open storage space, a laundry space for the storage of clean and gathering of dirty linens, and finally a private dressing room, complete with full bathroom for up to two performers. When performers are ready to make their debut, they will access the main level or elevated stage via the elevator that has stops at both of those levels.
As the elevator doors open, the guest is greeted by a staffed reception desk. To the viewer’s left is a small seating area for guests to use iPads highlighting available sex workers, their service offering, and their rates. Once a selection has been made, the user is escorted to the right of the reception desk, past security, and down the hallway, into the screening room and waiting area beyond. Similar to the main level, visual presence of security helps to signal to the user that only respectful, safe behaviour will be tolerated. The security desk bridges the reception and the card-accessible sex work area to ensure ease of access to both. The screening room consists of a chaise longue used for a quick genital examination for cleanliness or signs of infections, as well as a shower and towel storage. This space and its function are necessary for the safety and security of all involved in sex work, helping to infuse sex work with notions of cleanliness related to dignity. When the sex worker is ready to receive her client, the user will be escorted from the seating area, towards the elevator, and through the compression tunnel with card-access door to the sex work side of level 2.

6.8 LEVEL 2

- User control of indoor systems through Creston units
- User control through personalization of how to use space
- Assign dedicated workspaces for each sex worker
- Administration space for advisory board appointed managers within cooperative structure

- User control of indoor systems through Creston units
- Softening of structure through form and materiality
- User control through personalization of how to use space
- Access to bathing facilities for personal hygiene
- Screening room to ensure personal hygiene
- Storage space for sex work supplies in each room and on floor
- Administration space for advisory board appointed managers within cooperative structure

- Centralized traffic flow
- Private areas are restricted through card access
- Emergency call buttons provide direct line to security in each sex work room
- Security hub bridging unsecured and secured areas
6.8.1 RECEPTION

As a smooth extension of the tyndall stone clad wall behind it, the projecting form of the reception desk helps to enforce a sense of boundary, that the space to the right of the desk is inaccessible without permission. This helps to control the traffic flow and whereabouts of the public as an added mechanism of safety. The seating area to the viewer’s left of the desk maintains a level of privacy within the open reception area through its high back chairs and the vertical hanging chain feature that partitions it from the reception desk. The long hallway that connects the screening and waiting areas with the reception area features a floral mosaic by Bisazza on the south wall, illuminated by day in the wash of light from the two-foot-wide light well above it. Considering the atmosphere of this level, the daylight drawn from above is essential in moving the darkness of its intimacy away from a den-like atmosphere often associated with illicit activities. The texture and geometric abstraction lend a tactile and masculine touch to feminine floral imagery. This delicate balance between masculine and feminine is at play throughout this level. Within the screening room, a Zanotta “Lama 92” chaise lounge has been specified for its masculine and sleek nature, making the exam easier to facilitate sans cushioning, as well as the client slightly more comfortable in the surroundings, lending the process’ association closer to a spa treatment rather than a medical examination.
6.8.2 WAITING AREA

From this point, the user is escorted towards the waiting area, which is comprised of three semi-private coves made up of a variety of seating options. The waiting area is divided into three semi-private coves built with Mutina “Mistral 3D” blocks, and optionally closed off via curtaining in Pollack “Mixtape,” an intricately woven fabric reminiscent of lingerie. Both of these elements allow for a slightly perforated, yet veiled space to be created according to the user’s individual need for privacy, exuding an air of sappiness and anticipation within the idea of “just a peek.” The area is situated in such a way that sight lines are restricted to those who have enlisted services, as well as a limited number of Bordello personnel.

Each cove features a dropped pendant fixture to lower the height of the space, and add to its level of intimacy. The furniture has been upholstered in leather and textiles within the deep color jewel tones from the lush florals of the mosaic wall, worn and rich like those you would imagine in a gentleman’s club. Again, here we see the delicate balance of masculine and feminine.

Overall the space is dimly lit, warm, and intimate, helping to provide a sense of anticipation along the user’s journey in search of pleasure. Since a significant percentage of sex work clients has been reported to be disabled to some degree, the waiting area, as with the entire building, is fully wheelchair accessible, and offers an accessible washroom.

6.8.3. SEX WORK HALLWAY

Emerging from the portal of the compressed tunnel threshold, similar to those described in the Woody, the user steps into the long hallway to access the sex work rooms. The hallway is simple in nature, but stunning in its tactility. Featuring linear skylights that allow for daylight to enter the space, the partitioning edges are softened in their curvature and are crowned with a clerestory banding of smart glass that allows some daylight to enter the rooms from the hallway. Smart glass is used here for its ability to transform from transparent to opaque at the touch of a (user-controlled) button.

The warmth of the oak floor is highlighted by the rich felt ceiling feature whose ripples provide a sense of directionality as they rhythmically lead the eye towards the entrance to each room, and a second abstracted sex painting highlighted at the end of the hallway.

The exterior of the doors to the rooms have been finished in succulent, cardinal coloured, hair-on hide, helping to arouse the senses, and emphasize the cusp of anticipation along the journey of seeking pleasure. The floor of the compression portal, and the wall base of the hallway are made of polished stainless steel, a highly reflective, yet slightly warped surface, which adds in a sense of that distorted reality previously discussed.
6.8.4. SEX WORK ROOMS

Most predominantly, the sex work rooms are about flexibility of use, about personalization and user control, stemming from the concepts of soft architecture and perceived control in dignity and empowerment theory, respectively. The user has complete control over the environmental systems of the space through a Crestron building management touch screen installed in each sex work room, and throughout the building. These units allow the user to control the thermal temperature and humidity, the lighting, the acoustics (volume / music selection), as well as the daylighting levels via the opacity of the smart glass clerestory windows. This one unit is able to provide the user the ability to suit her own needs and ultimately, control over her own-space, adding to her perceived control within an individual empowerment process. While catering to her own needs, she is also able to cater to the individual needs of her client, which is a value added service within a service based product offering.
The room is divided into two zones, the lounge area and the washroom area. The user enters the space directly into the lounge zone. This area features a custom moveable arch system as an element of visual interest, an intimacy inducing spatial adaption, and finally, as a functional structure for sexual services. Acting as a canopy, this arch system is constructed from eight individual aluminum arches that slide along and lock into a recessed floor track. The underside of each arch features an L track tie down system used in the restraint and placement of cargo and seating in large vans and trucks. This structure allows for an extremely flexible way to support the hanging of various toys and props, such as sex swings, and is able to support the weight of more than one person. This structure allows the sex worker to offer a number of personalized sexual services as dictated by her own comfort levels. Furthermore, it is flexible in its visual aesthetic by reconfiguring the individual arches along the track according to personal preference.
Underneath this canopy is a Ligne Roset “Downtown Sofa”, selected specifically as an alternative to a traditional bed for its ability to change and morph into many arrangements, some mimicking the form of sex chairs and sex furniture designed to assist in sexual services, particularly in the case of disability. The sofa is upholstered in a WS Bleach cleanable, non-porous material, which is soft to the touch. This allows for the cleaning between clients to consist of a disinfecting rather than using linen. All of the pillows adorning the sofa are made of easy clean, or removable and washable textiles that convey colors and patterns related to the floral garden and its pollination process. This motif can also be seen in the rug beneath the sofa. The Jokjor “Wild flower” rug portrays rich and lush floral patterns in a rather historic manner, while being made of easily cleanable, low-pile, indoor/outdoor velour. Adjacent to the sofa is the Ligne Roset “Travel studio” nightstand on castors, which provides a concealed, yet moveable and flexible storage for condoms and other supplies. The gloss finish also allows for easy cleaning between clients, while providing an opportunity to showcase the cleanliness of the Bordello facility. Again, cleanliness and pride of cleanliness within the facility help contribute to a dignified environment. The lounge area is equipped with a television and is adjacent to a lockable closet for the safe keeping of personal belongings and additional supply storage.
Dividing the lounge area from the luxurious and sensual washroom area is a glass wall with views into the shower. The wheelchair accessible shower has been designed for double occupancy, or to be a stage in which to perform for the viewing pleasure of the audience in the lounge area, highlighting the performer with its backlit Cosentino “Prexury” rose quartz wall. Again the arch structure can be arranged to allow for a full view into the shower or dispersed so as to give linear glimpses into the show. Beyond the shower is a concealed toilet and bidet for quick cleansing between clients instead of a full shower. Adjacent to these areas is a full makeup vanity and sink area. The Kohler “Pallene” vessel sink was selected for its intricate cut glass pattern and subtle femininity that also acknowledges the historic qualities of the building. The Mooi “Smoke chair” at the vanity also references the historic past, but is executed in a modern way by its burnt finish similar to that of shou sugi ban featured throughout the building. The smoke chair is upholstered in a Designers Guild “Shibori stripe” technical fabric that compliments the lush, richly coloured, floral “Glamourlic” wallcovering it stands proud of. Glamora “Glamoustic” acoustic wallcovering has been specified to help prevent sound transmission between individual sex work rooms.
Between the sink and the closet is a narrow but tall cupboard space that houses a retractable, textured, and transparent floor to ceiling curtain. This curtain is available for the sex worker to draw should she choose to discourage access to her personal washroom area, or services associate with it. In its accessibility allowance, this curtain, again, provides an element of user control.

The lighting of the room is varied, offering a multitude of layering abilities to create a pleasurable and comfortable lighting scheme. Most importantly, the rooms are equipped with a 3D LED projector to wash the whole space in any graphic, color, or imagery that the user or the client desires, providing the ultimate level of flexibility in personalization.

The other walls and ceilings within the space have been painted a monochromatic deep charcoal so as to highlight their textures and patterning, especially when awash with digital or natural light from the south wall window well. The materiality of the space is carefully composed of rich warm colors, a darkness that invites intimacy rather than danger, and most importantly, of textures that dare you to not want to touch them, only heightening the user’s anticipation of, and sense of, touch.

Finally, each room, and many other rooms throughout the building, have been equipped with a security alert button. In the sex work rooms, this button is located on the wall, next to the sink, rather out of view of most clients. Furthermore, it has been designed to be concealed as an emergency button for safety reasons, and instead reads, “Press for Champagne.” It is assumed that most clients will not see it, but should they notice it and want to push it, the sex worker will be able to distract them from doing so. In the rare event they do push it, no harm done.

Figure 80 - Perspective - Sex Work Room Vanity
Figure 81 - Perspective - Sex Work Room with Curtain Drawn

Figure 82 - Perspective - Sex Work Room with 3D Light Projection
As the first in the restricted access levels, the focus of level 3 is on socialization, respite, and personal growth. The level consists of spaces for learning, health and wellness, socialization, as well as therapy.

The eastern half of the level contains a classroom for continuing education and skills training, an open multipurpose room for group fitness classes such as yoga or counseling, and finally a small individual room for private counseling sessions. The primary washrooms for the floor are also located here. These spaces accommodate exit service and other programming that enables personal development in a multitude of ways, leading to processes of individual and organizational empowerment.

The west side of the level offers a large open space that is subdivided into a lounge for respite and socializing, a kitchen for food preparation and skills training, and a serving area that doubles as a meeting space for the operations of Bordello. This side also contains a fitness facility for health and wellness, a group dressing room for transformation and socialization, and an accessible, gender-neutral washroom. These spaces facilitate respite and socialization, providing opportunity for informal groups and workplace citizenship to develop, as well as accommodates a bilateral control system for the operations of the facility, as important aspects of dignity at work.

Due to programming and the primary intention of the floor, the overall atmosphere and materiality of the space exudes a feeling of calm, peaceful, lightness and brightness. Each space is discussed in detail in the sub sections to follow.

Thus far, this chapter has approached the understanding and discussion of the design of Bordello primarily from the perspective of a guest’s journey throughout the space. However, it is here, within the discussion of the following private levels that it is useful to adopt primarily the perspective journey of a sex worker, amongst other personnel. Arriving for work, the sex worker enters the space via the main entrance, and will either first head to the top level to drop off children, or come straight to this level to begin her transformation from personal to professional self in the group dressing room. The entrance to the group dressing room accentuates the feeling of transformation by rotating as a cylindrical unit to open onto the other side. Once the sex worker has prepared for her role, she can exit via the same portal, and go to her individual workspace on level 2 via the stairwell adjacent to the dressing room.
6.9.1 GROUP DRESSING ROOM

The central corridor of the west half of this level connects the user to all areas of the space, from its mouth at the elevator threshold, straight through to the rounded tiled wall whose arched opening formulates the portal to transformation at its end. Passing through the archway, the user enters a cylindrical volume that rotates as a singular unit to open into the group dressing room on the other side. This room is intended to be a place of socialization, but more importantly, a place of transformation.

The group dressing room features eight individual vanity tables, a large closet area for shared costuming, a changing area, as well as two full-length mirrors. This space is feminine and plush, yet modern and masculine, exuding an essence of power in its femme fatale aesthetic. The north and east walls are upholstered in soft, suede-like pink textile, and the curtaining is done in heavy velvet, providing excellent acoustical soundproofing. The changing area is ephemeral, formed by drawing a thick velvet curtain, important in providing a space for the preservation of dignity through optional privacy. The illuminated mirrors and light fixtures, as well as the furnishings, allude to a mid-century boudoir. This space is designed to make the sex worker feel pampered and come alive.

The original windows on the west façade, as well as the light well that spans the south wall help to illuminate the space with natural daylight. The south wall becomes ornamentation in the texture that emerges from painted brick, especially when highlighted by light. Through the softness of the materiality and form, this space is an extensive expression of soft architecture and the humanization of space.

This room has been intentionally located on level 3 so as to keep the process of transformation private, out of the public eye, yet another layer of self-preservation in anonymity.
6.9.2 LOUNGE, KITCHEN, AND DINING AREAS

The open volume of space between the elevator and group dressing room accommodates the kitchen, the lounge, and the dining areas. Delineated by a change in the floor finish, the lounge and gaming area provides a place of respite with a pool table and a large, reconfigurable, sectional oriented towards a television and gaming center. The entire area is bathed in patterned natural daylight from its large optical glass block fenestration. This space is intended to be cozy and relaxing, warm and inviting, and makes significant effort to encourage socialization and informal groups to develop, as per Hodson’s writing on dignity at work.

The south side of this open volume contains the kitchen and dining areas, defined and separated by a fixed millwork unit. On the kitchen side, this unit contains two built in fridges, two ovens, and a microwave and coffee station. The kitchen features extensive storage for food, cooking utensils, and supplies. The central island offers two countertop surfaces, which have specifically been selected to mimic those most people would have in their homes, so that skills learned in cooking classes here can be easily transferred to real life. Overarchingly, the kitchen has been planned to accommodate multiple people cooking, as well as ample space for cooking demonstrations and classes. The south wall is constructed of glass, sealing off the light well from above through to the second floor, which acts as a backsplash as well as a feature wall with its texture of highlighted brick. This wall stretches seamlessly beyond the south counters into the dining area.

The dining area has been designed to double as a meeting space for the operations of Bordello with its bilateral system of control and cooperative structure. The space is semi open, partitioned off by a perforated Mutina “Mistral 3D” wall, the south glass wall, and the fixed millwork unit which provides storage and meeting needs on this side. The dining table accommodates 12 people around its softened oval form, and is topped with an architectural Avram Rasu Studio “Continuum” pendant for lighting and visual interest. Several panels of the south glass wall have been made of smart glass on this end, capable of being opaque and used as a projection surface for meeting purposes. Furthermore, glass as a material also doubles as a writing surface for erasable markers.
Figure 88 - Perspective - Lounge & Kitchen

Figure 89 - Materiality - Lounge, Kitchen, & Dining

Figure 90 - Furniture Sample Lounge/Kitchen/ Dining - Clockwise from top left: B&B Italia Bend Sofa, Alias Taormina Wood Chair, Kristalia Mobius Table, Davis Furniture Ginko Highback Chair, Dom Italia Bouchon Stool Tall
6.9.3 MULTI-PURPOSE ROOM

The multipurpose room on the east side of level 3 provides a space to accommodate a wide range of programming and services, including but not limited to group counselling and group fitness classes. The programming accommodated in this space is a fundamental part of personal development, and thereby, all three levels of empowerment processes. The space is very bright due to the full length of the south wall being finished with mirror to facilitate fitness or dance classes, reflecting light from the light well above deeper into the space. On the north wall, clerestory windows help to bring in light from the glass floor hallway of the transitional housing corridor above. The east to north to west wall is a sweeping, soft curvature finished with Glamcoustic acoustic wallcovering printed with multicolour images of a stamp with Queen Elizabeth II. This image was chosen for colouring, as well as to remind all those who use the space that they are each a queen in their own right. The stackable chairs are upholstered in a color range drawn from this image and can be stored in the closet space on the north side. This closet wall also provides shelving for storage of fitness equipment, and a lockable side for the storage of electrical and audio equipment.

Figure 91 - Materiality - Multipurpose Room

Figure 92 - Perspective - Multipurpose Room
The uppermost level of Bordello is a newly built addition on top of the original roof. The level supports the intimate and unique needs of sex workers, attempting to meet sex workers and sex work where they are. The eastern half of level 4 consists of two transitional housing units with small outdoor courtyards, and a shared bathroom. These spaces are available for transitional and emergency shelter for those transitioning into or out of sex work and their children, as well as those in need of refuge from danger. The west half of level 4 consists of a childcare centre that opens up onto a communal outdoor space, featuring a meditative sand garden that doubles as a sandbox. These spaces are available for all Bordello personnel and their families.
6.10.1 TRANSITIONAL HOUSING

Each of the two transitional housing units is able to accommodate a sex worker and up to six children. A unit is a large open volume with loft, consisting of a small kitchen, a dining area, a lounge space, workstations, as well as closet storage, and a small private outdoor space. It is understood that the majority of the occupants of these units will be undergoing some degree of trauma or stress, and so the colors and finishes of the space are intentionally warm, natural, neutral, and calming. Furthermore, as each unit is relatively small, it has been highly fenestrated on either the east or west façade to provide ample daylight and to help the space feel larger than it is. These fenestrations feature sliding patio doors that open up onto a small, but private outdoor courtyard, which has been included to avoid feelings of claustrophobia that can sometimes occur when occupying a space without the ability to go outside, such as a high-rise apartment, and further extend the boundaries of the living space.

The kitchen is equipped with cooking utensils and fixtures, and the island doubles as a work surface and dining area.
Convertible Resource Furniture, specifically designed for small space living, has been selected to furnish the open lounge space. The sectional couch folds down into a queen sized bed, and the workstation becomes two twin bunks. The loft space offers an additional two workstations that convert into 4 more beds.

The shared bathroom between the two units provides laundry facilities, and a large shower designed to accommodate a mother and children if need be, all expressed with a spa like, warm, and neutral color palette and finishes. These units and their bathroom are accessible via a private glass corridor from the central elevator, and are attached to the emergency exit stairwell on the northeast corner of the building.
6.10.2 CHILDCARE AND OUTDOOR GARDEN

The childcare centre is accessed via a wide glass hallway lined with children’s coat cubbies, which has been made extra wide to allow for movement and circulation while adults are helping children get ready. Adjacent to this hallway is an administration office with sight lines to all areas of the children’s space. Beyond this is a large open volume space divided by Baltic birch storage furniture into an open flex space, an activity/eating area, and two reading nooks. All of these areas are accented within the great volume by a large live tree.

The open flex space can be used for running around, or early childhood learning. The floor is marked by concentric circles of varying bright finishes to help facilitate order when sitting in a circle, or within various physical education games. Two SMARTboards for teaching, and a vertical whiteboard coloring surface, are located adjacent to this circle formation, which is canopyed by the foliage of the tree.

To the west side of the divisive storage furniture and circle, is a kitchen/clean up area that opens up onto small table groups. This area is meant for activity based and artistic learning, as well as for lunchtime dining, and is also canopyed by the tree. Behind the kitchen wall is the washroom that includes a changing station.

To the north side of the open space, two circular bookshelf units create intimate reading nooks. Above these nooks hang large Green Furniture Concept abstracted felt leaf pendant lights. The ceiling of the entire space is finished in a fun Glamora “Glamcoustic” acoustic wallcovering, which combined with the felt carpet tiles, rugs, and Gerflor “Taralay” sheet flooring, help to dampen the acoustic noise of the space. This is also where the colors of the space have been drawn from.

The northeast folding Nanawall partition of the childcare centre allows lots of natural light to enter, while adding the flexibility of transforming the space into an indoor/outdoor centre in the summer months. The greenery of the outdoor space, the climbing vines on the south exterior wall, and the indoor tree are important elements to help bring in nature for children who spend a significant portion of their time within the urban core.

Overall the childcare centre is comprised of materials and FFE that are neutral, and bring in...
natural elements, punctuated with bold and playful colors to appeal to children.

The communal outdoor space is intended to double as a recreational play area for children, and a place for Bordello personnel to get outside in privacy. The space features a play structure and canopied dining area. The circular sand pit doubles as a sandbox for children, and a meditative Zen sand garden for adults. The exterior wall has a deep planter that stretches its full length to provide an opportunity for added greenery and perhaps the gardening of usable produce, but also to help conceal the presence of children. The public as well as patrons of the space may be put-off by the presence of children in relation to the typology of the space, and so deepening this planter allows for the prevention of little faces peering over the edge, and the play structure is set back as deeply as possible. The sounds of children at play will be inevitable, but without a direct sightline to where it’s coming from, it cannot be located.
MATERIALITY OF OTHER SPACES
CHAPTER SEVEN

CONCLUSION

I was initially drawn to a practicum surrounding the subject of sex work due to my never-ending curiosity as to why? Or more importantly, why not? Why is sex work regarded with such stigma? Why, despite various models, has sex work not found a fully empowered position? Why should two consenting adults not be allowed to engage in safe sexual practices in exchange for money? Overarchingly, why are sex and sex work not celebrated? As a space maker, I could not help but begin to imagine what could be, and what it would look like. Shortly thereafter, on December 20, 2013, the SCC struck down existing sex work laws and gave the government one year to re-legislate, and with this, it was game on.

Timing on my side, the site I was interested in working with, the Woodbine Hotel, not only suited the project in its location, but paralleled sex work in its own stigmatization. I was intrigued with the micro to macro scale that emerged, as well as with how a project could simultaneously address similar issues amongst inanimate (building) and socially dependent (industry) structures. By locating one within the other, was it possible to use design to synergistically affect both?
While I have faced moments of doubt in my ability to complete an entire project on a subject related to a marginalized population, approaching the subject from a relative position of empowerment, I have reminded myself of my belief in evidence based design; of its process of building a rich foundation of expert knowledge and understanding derived from a multidisciplinary lens, which informs a design solution and project outcome that is purposeful, vested, and beautiful. Beyond this, I remind myself of the opportunity I have to use my empowered position and the specialized skills I have developed throughout this education and process to really harness the power of design in adding good into the world, to make change, and to help fight for those whose voice may be dampened. Knowledge is power, design is powerful, and the world, to make change, and to help fight for those whose voice may be dampened. Knowledge is power, design is powerful, and together, they are an unstoppable force.

By embarking on an evidence based design process, I have completed a literature review to garner understanding to support a multifaceted design intervention that was concluded from this information to relevantly mould the precedent studies to glean valuable lessons from real-life scenarios into creating change through design. I have examined relevant knowledge and understanding derived from a multidisciplinary lens, which informs a design solution and project outcome that is purposeful, vested, and beautiful. Beyond this, I remind myself of the opportunity I have to use my empowered position and the specialized skills I have developed throughout this education and process to really harness the power of design in adding good into the world, to make change, and to help fight for those whose voice may be dampened. Knowledge is power, design is powerful, and together, they are an unstoppable force.

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and furthermore, it is previously acknowledged, and will be again here, that it takes time to break down entrenched stigmas and change its formulation, however, this project has provided a hypothetical starting place from which to begin the process, and one imagining of what could be.

2. HOW CAN THIS SPATIAL SOLUTION ENABLE SEX WORKERS TO EXPERIENCE INTENTIONAL, FULLFILLED CAREERS, WHILE PROVIDING SUPPORT SHOULD THEY CHOOSE TO EXIT THE INDUSTRY?

This design intervention enables sex workers to experience intentional, fulfilled careers, while providing support should they choose to exit the industry in a multitude of ways. Firstly, sex workers are there only by their own free will. Within a cooperative structure, they are also owner operators, having a stake in the operations. Secondly, the intervention is designed to provide access to and space for vital services to help sex workers be successful in their work. Child care is available at the facility so that sex workers can go to work, spaces are allocated for overall health and well-being, socialization is encouraged to develop meaningful relationships, all the while safety and security is of the utmost concern within and around Bordello. Finally, exit service programming and support systems are in place to help sex workers transition to a new life beyond sex work, including temporary housing, learning spaces, and vocational or skills training programs. Bordello spatially and programmatically supports sex workers flourish and be fulfilled in their work as sex workers, and sex workers in their transition out of sex work should they choose to do so.

3. HOW CAN THE SUCCESSES AND FAILURES OF ESTABLISHED MODELS OF SEX WORK LEGISLATION INFORM A SPATIAL SOLUTION THAT ENABLES CONSENSUAL, HEALTHY, SAFE SEX, WITHIN A CANADIAN CONTEXT?

By thoroughly reviewing worldwide legislative models, consulting literature on the subject and reviewing positions expressed by sex work organizations, it was evident that none of the existing models offer a perfect solution. Due to the hypothetical nature of this practicum project, this was an opportunity to look at what could be, to take a utopic stance on the subject, and attempt to formulate a new model based off of the successful aspects of other models and other operations. Combining this cross examination with the additional research into the concepts of dignity, empowerment, and stigma, as well as research into the unique contextual frame of the site, allowed for the design intervention to become a best case scenario contextual response.

As a new typological investigation, this project has contributed to the body of knowledge of interior design by establishing unprecedented peer-reviewed research into the interaction of design with sex work, stigma, dignity, empowerment, and safety. Again, Bordello is a beginning; here it is a starting point for research to be taken further in depth, perhaps towards primary sources such as personal interviews with sex workers. While the exact expression of Bordello in this practicum project is contextually dependent, what this work does is provide a legitimate framework for continued exploration and research into the de-stigmatization of a building, the de-stigmatization of sex work, of their renewal, and ultimately, of the synergetic gentrification of place and industry.


Figure 105 - 9 / Floor Plan - Lower Level
### Schedules

#### Table 17 - Material Schedule

<table>
<thead>
<tr>
<th>MATERIAL</th>
<th>MANUFACTURER</th>
<th>CODE</th>
<th>PRODUCT</th>
<th>COLOUR/FINISH</th>
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#### Table 18 - Material Schedule Continued

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Refer to Figure 116 for floor finish transitions.
<table>
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<td>209-215</td>
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<td>P3/ MT5</td>
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Smartglass begins at 10’ A.F.F.
Smartglass begins at 10’ A.F.F., SS7 wall to be backlit
Smartglass begins at 10’ A.F.F., SS7 wall to be backlit

WSW=Plywood Sub-Paneling
GWB=Gypsum Wall Board
CWI=Curtain Wall
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<th>Level 3</th>
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</tr>
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</table>

Table 23 - Finish Schedule - Level 3 & 4

- **Level 3**: Rooms 301 to 311 are associated with Level 3. Rooms 401 to 405 are associated with Level 4.
- **Level 4**: Rooms 401 to 405 are associated with Level 4.
- **Remarks**: G4 Mounted 1'-9" A.F.F.
- **Remarks**: G4 Mounted 1'-9" A.F.F.
- **Remarks**: 1'-9" A.F.F.
- **Remarks**: Horizontal 2' MT2 Band at 4'-A.F.F.
- **Remarks**: Refer to Figure 10 for floor finish transitions.
- WSP = Plywood Sub-Panelling
- GWB = Gypsum Wall Board
- CW = Curtain Wall
### 3.1.2.2 Occupancy Classifications

#### Table 24 - NBCC Occupancy Classifications

<table>
<thead>
<tr>
<th>Group</th>
<th>Division</th>
<th>Description</th>
<th>Space</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
<td>Assembly Occupancies intended for the production and viewing of the performing arts</td>
<td>A-1</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Assembly Occupancies not elsewhere classified in Group A</td>
<td>A-2</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>Residential Occupancies</td>
<td>C</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>Business and personal services occupancies</td>
<td>D</td>
</tr>
<tr>
<td>F</td>
<td>3</td>
<td>Low-hazard industrial occupancies</td>
<td>F-3</td>
</tr>
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</table>

#### Table 25 - NBCC Fire Separations

<table>
<thead>
<tr>
<th>Major Occupancy</th>
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<tbody>
<tr>
<td>A-1</td>
<td>A-1 1 1 1 1</td>
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<td>1 A-2 1 1 1</td>
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<td>1 1 A-1 1 1</td>
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<tr>
<td>C</td>
<td>1 1 1 A-1 1</td>
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<tr>
<td>D</td>
<td>1 1 1 1 A-1</td>
</tr>
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<td>D</td>
<td>1 1 1 1 A-1</td>
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<tr>
<td>F-3</td>
<td>1 1 1 1 1 A-1</td>
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</table>

### 3.1.3 Multiple Occupancy Requirements

#### 3.1.3.1 Separation of Major Occupancies

### 3.3 Building Code Analysis

Based on the National Building Code of Canada 2010
3.1.17 OCCUPANT LOAD

3.1.17.1 Occupant Load Determination
In accordance with calculations from table 3.1.17.1, occupant loads are as follows:

<table>
<thead>
<tr>
<th>OCCUPANCY LOAD</th>
<th>Occupancy Room Calculation</th>
<th>Occupancy Load</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-1</td>
<td>the Woody (48 fixed seats) + (393 sq. ft./12.92 sq. ft per person)</td>
<td>78</td>
</tr>
<tr>
<td>A-2</td>
<td>Learning Facility 466 sq. ft./19.9 sq. ft per person</td>
<td>23</td>
</tr>
<tr>
<td>C</td>
<td>Child Care Facility 2251 sq. ft./19.9 sq. ft per person</td>
<td>113</td>
</tr>
<tr>
<td>C</td>
<td>Transitional Housing Units 2 sleeping rooms x 2 people per sleeping room = 4 / unit</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Sex Work Area 2835 sq. ft./49.5 sq. ft per person</td>
<td>57</td>
</tr>
<tr>
<td>F-3</td>
<td>Storage &amp; Laundry Areas 4250 sq. ft./9.5 sq. ft per person</td>
<td>8</td>
</tr>
</tbody>
</table>

Table 26 - NBCC Occupancy Loads

3.2 BUILDING FIRE SAFETY

3.2.4 FIRE ALARM AND DETECTION SYSTEMS

3.2.4.12 Smoke Detectors
With sprinklers and a fire alarm installed in the facility, smoke detectors shall be installed in:
- each corridor in the portion of the building that is classified as Group A, Division 1 (entertainment area)
- each public corridor in the portion of the building whose major occupancy as a Group C (transitional housing units)
- each exit stair shaft

Smoke detectors installed in the fire alarmed building shall be located near the entrance of walkways (4th floor corridors).

3.2.7 LIGHTING AND EMERGENCY POWER SYSTEMS

3.2.7.1 Minimum Lighting Requirements
An exit, public corridor, or a corridor providing access to exit for the public shall be equipped to provide illumination to an average level not less than 50 lx at floor or tread level and at angles and intersections at changes of level where there are stairs or ramps.

3.2.7.3 Emergency Lighting
Emergency lighting shall be provided to an average level of illumination not less than 10 lx at floor or tread level in:
- exits,
- principal routes providing access to exit in open floor areas and in service rooms (sex work area),
- corridors used by the public,
- corridors serving classrooms (class room area and childcare center)
- public corridors
- floor areas or parts thereof where the public may congregate in
  - Group A/Division 1 occupancies (entertainment area)
  - Group A/Division 2 occupancies with an occupant load greater than 60 (child care centre)
- floor areas of parts thereof of daycare centres where persons are cared for (child care centre)

3.3. SAFETY WITHIN FLOOR AREAS

3.3.1 All FLOOR AREAS

3.3.1.3 Means of Egress
Each sex work suite will have a doorway into a public corridor. At this doorway, it shall be possible to go in opposite directions to each of two separate exits.

3.3.1.4 Public Corridor Separation
Because the facility is sprinkled throughout, no fire resistance rating is required for a fire separation between a public corridor and the remainder of the storey in all areas.

3.3.1.5 Egress Doorways
A minimum of 2 egress doorways shall be provided in every room or suite that is intended for an occupant load more than 60 (entertainment area). Also in a floor area that is sprinkled through and does not contain a high hazard industrial occupancy and the travel distance to an egress doorway is more than 25 m, or the area of the room or suite is more than 200 m² in Group A (entertainment area, 3rd floor staff area, learning area), 300 m² in Group D (Sex Work Organization, Sex Work Area), and Group F Division 3 (storage area). These doorways shall be placed at a...
distance from one another equal to or greater than one third of the maximum overall diagonal dimension of the area to be served, measured at the shortest distance that smoke would have to travel between the nearest required egress doors.

3.3.19 Corridors
The minimum width of a public corridor shall be 1100mm.
A dead end corridor is permitted provided it is not more than 6 m long.

3.3.16 Curved or Spiral Stairs
A curved or spiral stair is permitted in a staircase not required as an exit, such as the stairs from the Entrance Lobby into the Woody, provided the stair has treads with a minimum run not less than 150mm, and an average run not less than 200mm, and rises between 325-180mm.

3.3.18 Guards
A guard greater than 1070mm high shall be provided around any roof to which access is provided for purposes other than maintenance (rooftop garden), and at each raised floor, mezzanine, balcony, or gallery, where the difference in level is more than 600mm. This is implemented around the open perimeter of level 4, as well as around the raised performance stage in the Woody.

3.3.2 ASSEMBLY OCCUPANCY
3.3.2.3 Non-fixed Seating
Non-fixed seating shall conform to the NFC. (Classroom, childcare centre)

3.3.2.8 Fixed Bench-Type Seats without Arms
The seat width per person shall be assumed to be 450mm in fixed bench seating (the Woody).

3.3.2.13 Stages for Theatrical Performances
A stage for theatrical performances and dressing rooms shall be sprinklered.
A fire separation with a fire-resistance rating not less than 1 h shall be provided between a stage for theatrical performances and ancillary spaces such as dressing rooms.

3.4 ExITS
3.4.2 NUMBER AND LOCATION OF EXITS FROM FLOOR AREAS

3.4.2.1 Minimum Number of Exits
Every floor area intended for occupancy shall be served by at least 2 exits.

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

3.4.2.5 Location of Exits
Where 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 40m in a business and personal services occupancy (sex work area, sex work organization) 45m in a floor area that contains an occupancy other than a high-hazard industrial occupancy when sprinklered (all other areas).

3.4.3 WIDTH AND HEIGHT OF EXITS

3.4.3.4 Headroom Clearance
Exits shall have a clear height over the clear width of the exit of not less than 2050mm.

3.4.4 FIRE SEPARATION OF EXITS
3.4.4.2 Exits through Lobbies
Not more than one exit from a floor area is permitted to lead through a lobby.

3.4.5 ExIT SIGNS
3.4.5.1 Exit Signs
Every exit door shall have an exit sign placed over or adjacent to it in a building more than 2 storeys in building height. Where no exit sign is visible from a public corridor, from a public corridor used by the public in a Group A (entertainment area, 3rd floor), Group D (sex work area, sex work organization), and Group F (storage) shall be 1000mm for ramps, 1100 mm for stairs, and 800mm for doorways.

3.4.5.2 Signs for Stairs and Ramps at Exit Level
Any part of an exit ramp or stairway that continues up or down past the lowest exit level shall have a posted sign clearly indicating that it does not lead to an exit.

3.4.6 TYPES OF EXIT FACILITIES
3.4.6.1 Slip Resistance of Ramps and Stairs
The surfaces of ramps, and landings, and treads shall have a finish that is slip resistant, and shall have either a colour contrast or a distinctive pattern to demarcate the leading edge of the tread and the leading edge of the landing, as well as the beginning and end of a ramp.

3.4.6.2 Minimum Number of Risers
Every flight of interior stairs shall have not less than 3 risers.

3.4.6.3 Maximum Vertical Rise of Stair Flights and Required Landings
No flight of stairs shall have a vertical rise of more than 3.7 m between floors or landings.

A landing shall be provided at the top and bottom of each flight of interior and exterior stairs, at the top and bottom of every section of ramp, where a doorway opens onto a stair or ramp, where a ramp opens onto a stair, and where a stair opens onto a ramp. A landing may be omitted at the bottom of an exterior stair or ramp, provided there is no gate, door or fixed obstruction within the lesser of the width of the stair or ramp, or 1100mm.
3.4.6.4 Dimensions of Landings
The length and width of a landing shall be at least the width of the stairway in which it occurs, except that in a straight run, the length of the landing need not be more than 1100mm.

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

Handrails shall be continuously graspable along their entire length and shall have a circular cross-section with an outside diameter of 30-43mm.

The height of handrails on stair and ramps shall be measured vertically from the top of the handrail to a straight line drawn tangent to the tread nosings of the stair served by the handrail, or the surface of the ramp, floor or landing served by the handrail.

The height of handrails on stair and ramps shall be 865-965 mm, measured vertically from the top of the handrail to a straight line drawn tangent to the tread nosings of the stair served by the handrail, or vertically from the top of the handrail to a straight line drawn tangent to the finished floor and not more than 300 mm from the door, and be contrasting in colour with the surface to which they are applied.

3.4.6.6 Guards
The height of guards for exit stairs, exit ramps and their landings shall be not less than 1070 mm.

The height of guards for exit stairs, exit ramps and their landings shall be not less than 1070 mm.

3.4.6.7 Ramp Slope
The maximum slope of a ramp shall be 1 in 10 in any assembly occupancy, and 1 in 10 for an exterior ramp.

3.4.6.8 Treads and Risers
Steps for stairs shall have a run of not less than 280 mm between successive steps and a rise between 125-180 mm.

The slope of treads or landings shall not exceed 1 in 50.

The top of the nosing of stair treads shall have a rounded or bevelled edge extending 6-13 mm measured horizontally from the front of the nosing.

3.4.6.9 Floor Numbering
Arabic numerals indicating the assigned floor number shall be mounted permanently on the stair side of the wall at the latch side of doors to exit stair shafts, be not less than 60 mm high, raised approximately 0.7 mm above the surface, be located 1500 mm from the finished floor and not more than 300 mm from the door, and be contrasting in colour with the surface to which they are applied.

3.5 VERTICAL TRANSPORTATION

3.5.1 Fire Separations
3.5.1.1 Fire Separation for Elevator Hoistways
A vertical service space used as an elevator hoistway, as well as the elevator machine room, shall be separated from all other portions of each adjacent storey by a fire separation having a fire-resistance rating of 1h in this facility.

3.5.1.2 Dimensions and Signs
3.5.1.2.1 Elevator Car Dimensions
All storesys shall be served by at least one elevator which has inside dimensions that will accommodate and provide adequate access for a patient stretcher 1010mm long and 610mm wide in prone position.

The elevator shall be clearly identified on the main entrance level of the building.

3.7 HEALTH REQUIREMENTS

3.7.2 Plumbing Facilities
The number of water closets that are required for an assembly occupancy in the entertainment area with an occupant load of 78, divided equally between sexes are 1 male and 2 female. The number of water closets required in the sex work organization area is 1 for each sex. Both of these occupancies will be served by the gender neutral washrooms on the main floor consisting of 5 water closets, and 1 universal water closet.

The number of required water closets in the sex work area (class D, business and personal services) with an evenly split occupancy load of 57, is 2 per sex. However, since each sex work suite will be equipped with its own accessible washroom, this number will be reduced to one universal toilet room for both sexes in the waiting area, and 1 accessible washroom in each of 7 sex work rooms.

On the third floor, where the lounge area is, assuming a primarily female population (90%), with an occupant load of 220, there will need to be 1 male and 7 female water closets, where one universal toilet room shall substitute for 1 male and 1 female water closet.

The number of water closets required for primary schools and daycare centres (child care facility) shall be at least 1 for each 25 males and 1 for each 25 females. With an evenly split occupant load of 115, there shall be 2 male and 3 female.

3.7.2.1 Water Closet
The number of water closets that are required for an assembly occupancy in the entertainment area with an occupant load of 78, divided equally between sexes are 1 male and 2 female. The number of water closets required in the sex work organization area is 1 for each sex. Both of these occupancies will be served by the gender neutral washrooms on the main floor consisting of 5 water closets, and 1 universal water closet.

The number of required water closets in the sex work area (class D, business and personal services) with an evenly split occupancy load of 57, is 2 per sex. However, since each sex work suite will be equipped with its own accessible washroom, this number will be reduced to one universal toilet room for both sexes in the waiting area, and 1 accessible washroom in each of 7 sex work rooms.

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3.8 BARRIER FREE DESIGN

3.8.1 GENERAL

3.8.1.1 Entrances

3.8.1.2 Entrances

3.8.1.3 Barrier-Free Path of Travel

3.8.2 OCCUPANCY REQUIREMENTS

3.8.2.1 Areas Requiring a Barrier-Free Path of Travel

3.8.2.2 Building Storeys

3.8.2.3 Washrooms Required to be Barrier Free

3.8.3 DESIGN STANDARDS

3.8.3.1 DOORWAYS AND DOORS

3.8.3.2 RAMP LOCATIONS

3.8.3.3 DOORWAYS AND DOORS

3.8.3.4 RAMP DESIGN AND CONSTRUCTION

3.8.3.5 RAMP COMPONENTS

3.8.3.6 BARRIER-FREE WALKS AND PATIOS

3.8.3.7 BARRIER-FREE WALKS AND PATIOS

3.8.3.8 BARRIER-FREE BLOCKS

3.8.3.9 BARRIER-FREE BLOCKS

3.8.3.10 BARRIER-FREE BLOCKS

3.8.3.11 BARRIER-FREE BLOCKS
3.8.3.11 Lavatories
A barrier-free washroom shall be provided with a lavatory that:

a) is located so that the distance between the centreline of the lavatory and the side wall is not less than 460 mm;
b) has a rim height not more than 865 mm above the floor;
c) has a clearance beneath the lavatory not less than 760 mm wide and 735 mm high at the front edge;
d) has insulated pipes where they would otherwise present a burn hazard;
e) has a soap dispenser located close to the lavatory and not more than 1200 mm above the floor;
f) has a towel dispenser or hand-drying equipment located close to the lavatory, not more than 1200 mm above the floor.

At least one mirror shall be mounted with its bottom edge not more than 1000 mm above the floor or be inclined.

3.8.3.12 Universal Toilet Rooms
A universal toilet room shall:

a) be served by a barrier-free path of travel;
b) have a door capable of being locked from the inside and released from the outside in case of emergency;
c) have one lavatory conforming to appropriate requirements;
d) have one water closet that has a clearance to the walls of
   i) not less than 285 mm and not more than 305 mm on one side and
   ii) not less than 875 mm on the other side;
e) have grab bars:
   i) are mounted horizontally on the side wall closest to the water closet and shall extend not less than 450 mm in both directions
   ii) if the water closet does not have an attached water tank, are at least 600 mm in length, mounted horizontally on the wall behind the water closet and centered on the toilet bowl
   iii) are mounted not less than 840 mm and not more than 920 mm above the floor
   iv) are not less than 30 mm and not more than 40 mm in diameter
   v) have a clearance of not less than 35 mm and not more than 45 mm from the wall
   f) have no internal dimension between the walls that is less than 1700 mm;
   g) have a coat hook and a shelf located not more than 1200 mm above floor;
   h) be designed to permit a wheelchair to back in alongside the water closet and
   i) be designed to permit a wheelchair to turn in an open space not less than 1500 mm in diameter.

3.8.3.13 Showers
One shower stall (in the screening room, and in each sex work room) shall be barrier free and shall

a) be not less than 1500 mm wide and 900 mm deep;
b) have a clear floor space at the entrance to the shower not less than 900 mm deep and the same width as the shower;
c) have a slip resistant floor surface;
d) have a bevelled threshold not more than 13 mm higher than the finished floor;
e) have a hinged seat not less than 450 mm wide and 400 mm deep mounted 450 mm above the floor;
f) have a horizontal grab bar not less than 900 mm long mounted 700-800 mm above the floor, located on the wall opposite the entrance to the shower so that not less than 300 mm of its length is at one side of the seat;
g) have a pressure-equalizing or thermostatic mixing valve controlled by a lever operable with a closed fist from the seated position;
h) have a hand-held shower head with not less than 1500 mm of flexible hose that can be reached from the seat and equipped with a holder so that it can operate as a fixed shower head;
i) have fully recessed soap holders that can be reached from the seated position.

3.8.3.14 Counters
Every counter more than 2 m long, at which the public is served (the Nutbar and Bordello Reception), shall have at least one barrier-free section not less than 750 mm long. The barrier-free counter surface shall be not more than 865 mm above the floor.

A counter that is used in a cafeteria, or one that performs a similar function whereas movement takes place parallel to the counter, such as the bar counter in the Nutbar or the Bordello Reception desk, need not provide a knee space underneath it.