CAMELLIA

Tea House

CAFÉ

Reimagining the North American Coffee Shop

Marlena Jankowski

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

MASTER OF INTERIOR DESIGN

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ABSTRACT

The 21st Century North American coffee shop has commodified the experience of coffee and tea drinking on a global scale and has become symbolic of a globalized society. These spaces have become ubiquitous in cities worldwide, and have turned social drinking into a commodity, rather than a respite from everyday life as they were originally intended. This project proposes a teahouse as a response to the ubiquity of the North American coffee shop, while addressing changes in work culture, consumer trends, and cultural diversity in the city of Winnipeg. Tea and coffee are the two most widely consumed beverages on the planet and throughout history coffeehouses, coffee shops, tea shops, and teahouses have served as important gathering places for millions of people around the world. These third places — places outside the workplace and home, serve an important social function, and have responded to societal changes over time. This project delves into the shared history of these typologies, while also investigating their potential in fostering a sense of home and community for diaspora.

ACKNOWLEDGMENTS

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Note: All figures are drawn by author unless otherwise noted

TERMS AND DEFINITIONS

Environment: In the context of this document, environment refers to built settings such as coffee shops, teahouses, homes, offices, schools and streets (Gifford, 2002).

Third Place: Third Place refers to places of respite outside the home and workplace within post-industrial societies, such as Europe, Japan, and the United States, where the economy has shifted from manufacturing-based to service-based. Examples of third places include, but are not limited to, coffee shops, teahouses, bars, barbershops, bookstores, and taverns.

Sociability: Sociability refers to human social interaction and association, and the different forms it takes. Within the context of this practicum, this term refers to the voluntary coming together of people in public spaces, and the physical aspects of these public spaces that make them conducive to human contact and meaningful interaction (Mehta, 2014). Garcia Cabeza and Tegelaars (2019) refer to this kind of sociability as "street sociability" which is the way urban planners such as Jane Jacobs have utilized the concept.

Socialization: In Sociology, socialization refers to the life long process of learning the values and norms of a given society. Socializing on the other hand, refers to the activity of mixing socially with others (ie. friends, family, and coworkers). In this document, the term socialization is used as a noun to describe the activity of socializing with others.

Social Media: Social media are interactive technologies that allow users to interact with one another through the internet. In recent years, sociologists have begun to recognize social media and the internet as a new form of public space, and online social interaction as a new medium for sociability (Schroeder, 2016).

Global Tea and Coffee Consumption*
(Based on % of population by country)

Canada
Coffee is the drink of choice among Canadian's. Tim Hortons is the most popular coffee chain in the country

Ukraine

Pakistan
Tea was introduced by the British and has remained a staple of Pakistani culture ever since

Nigeria
Tea and hot cocoa are the hot drinks of choice in this West African nation

Eritrea

Ethiopia
The birth-place of coffee, Ethiopia remains a coffee drinking nation. The largest coffee chain in the nation is Kaldi's -- named after the legendary goat herder who discovered the bean

Russia
Tea is considered the national beverage of Russia and is halmark of traditional Russian culture

China
The birth-place of tea drinking, China continues to have a strong preference for tea

South Korea
A traditionally tea drinking nation, South Korea has become a coffee drinking nation in recent years

India
Tea was introduced by the British and has remained a staple of Indian culture ever since

The Philippines
Coffee continues to be popular in Filipino households

Legend:
- Tea (75-100%)
- Tea (50-75%)
- Coffee (75-100%)
- Coffee (50-75%)
- No Data

Figure 1. Global Tea and Coffee Consumption

*Based on data from Desilver (2013) and Grig (2003)

CHAPTER 1

Introduction

Throughout history, cafés have acted as gathering places for strangers and friends alike, a study space for students, a respite from a long day's work, and a home away from home for millions of people. They have transcended cultural boundaries, while also connecting individuals from vastly different economic, social, and cultural backgrounds. These third places — places outside of the workplace and home, are at the heart of many communities and serve an important social function. Yet, this function is often overlooked.

Tea and coffee are the two most universally consumed beverages on the planet, with one estimate claiming that we drink 700 billion cups of tea and 600 billion cups of coffee per year (Pitelka, 2003, p. 3). These two once exclusive beverages reserved for the upper echelons of society have become a fundamental aspect of everyday life for billions of people around the world. However, the role of these beverages in socializing often goes unnoticed. Oldenburg (1997) notes that social beverages, such as tea and coffee, are almost always stimulants containing either caffeine or alcohol and serve contrasting social functions while encouraging different social behaviours. It is important to note that behaviours related to either type of social beverage, caffeinated or alcoholic, are largely a product of cultural learning. Alcoholic beverages such as wine and beer are known to influence the emotions, impair judgment, and sometimes lead to addiction (p. 184). Whereas coffee and tea are often associated with intellectualism, academia, the home, and the workplace. Though both categories of social beverages have been considered "stimulants of sociability" throughout history, caffeine has remained the most popular over time due to a variety of factors (Anderson, 2014; Hattox, 1985).

For instance, caffeine use is permissible by the majority of the world's major religions, whereas alcohol has been subject to bans in Buddhist and Muslim regions, as well as worldwide during the Temperance Movement at the turn of the 20th century. In the COVID-19 era, places that served alcohol were among the first to be subject to strict lockdown restrictions worldwide, while restrictions on caffeine serving establishments were less severe. Today, alcohol use among Generation Z, those born between 1997-2012, trails the use of previous generations due to an increased focus on mental health and physical wellness. Instead, Generation Z has turned to tea and coffee as healthy alternatives (Burnie, 2019). This phenomenon is already being felt in London where coffee shops are projected to overtake pubs by 2030 (Langlois, 2019).

Tea and coffee have become ubiquitous around the world as social beverages as years of globalization and colonial expansion have spread these drinks, once exclusive to Asia and the Middle-East, to parts of the globe that have also developed a love for these flavors. Many cultures have also incorporated them into their own traditions and customs. For instance, Buddhist monks in South Korea, who have traditionally used tea within their rituals, have found ways of incorporating coffee within their meditation practices in recent years (Kaplan U. , 2017). It is also interesting to note that early coffee drinking countries such as Turkey, Iran, and Great Britain are now largely tea-drinkers, while tea-devoted Japan is now turning to coffee (Topik, 2009). To explain this and similar phenomena, David Morgan (2008) suggests that "as an object moves from one person to the next, from one social setting or one culture to the next, it acquires different values and associations, negotiating differences and carrying with it veneers of significance that will tell us much about what objects do" (p. 228). Though brewing cultures vary, coffee and tea have become consistently synonymous with sociability throughout history. Rituals devoted to the use of caffeinated social beverages can also explain the growth in their popularity. "Afternoon

tea" and the "coffee break" are both social phenomena that have shaped modern culture. So much so, that asking someone out to coffee has come to mean "let's have a conversation", while the phrase "spill the tea" has become a slang term for "gossip" in Western popular culture (Topik, 2009).

Coffee Shops and Community

Urban theorist Jane Jacobs (1961) in her seminal work "The Death and Life of Great American Cities," notes the importance of public gathering spaces in cities such as "bars and candy stores" where people are able to interact with a degree of privacy outside of the home or workplace. As Jacobs (1961) states, "a certain degree of contact is useful or enjoyable; but you do not want them in your hair. And they do not want you in theirs either" (p. 56). Though the term "third place" was not in the cultural vernacular at the time she wrote this book, she demonstrates a clear understanding of third places, such as coffee shops, as essential to creating a sense of community. In the 21st century, coffee shops have begun to take on new meanings as demographics in North American cities have shifted as a result of immigration. For instance, in the Etobicoke suburb of Toronto which in recent years has seen an increase of immigrants from Somalia, the neighborhood experienced a rise in the number of Somali restaurants and coffee shops in the community. Beyhan Farhadi upon interviewing Farhiya, a Somali immigrant from the suburb, found the importance of coffee shops as social and cultural sites of connection in a community with few public places. Farhiya explains that Somalia is a nation of poets who cope with trauma and tragedy through storytelling and social organizing, and the coffee shops which have emerged as a result of Somali immigration to Toronto have provided a space for this kind of public discourse (Pitter & Lorinc, 2016). As the most culturally diverse city in the world, coffee shops in Toronto are an important resource for immigrant communities. For example,

The Livelihood Café in Toronto is a non-profit that functions as a work experience program for newcomers. The program is described as a "home away from home" for Syrian teenager Bilal Al Rasoul, even though he is not a coffee drinker. Located in Toronto's Kensington Market, the coffee shop aims to teach recent immigrants new job skills while also providing a sense of community in a new cultural landscape (Keung, 2019). Theorists such as Robert Putnam (2000) contend that everyday social contact and encounters are crucial to overcome ethnic cultural differences and aid in building community cohesion. In a multicultural society like Canada, public spaces such as coffee shops provide more than just a cup of coffee at the end of the day.

Canadian Tea and Coffee Culture

The existence of tea and coffee culture in Canada is largely due in part to colonialism and immigration. Prior to entering confederation in 1867, Nicole Labrie (2019) contends that tea was an important aspect of the lives of a number of populations in what is today Canada. Tea imported by Britain through the East India Company, and distributed by the Hudson's Bay Company was enjoyed not only by British and French settlers, but also early Chinese immigrants who came to work in the gold fields, and Indigenous peoples (Labrie, 2019). Sources regarding non-European tea culture in Canada are very limited. However, it is clear that tea was important in establishing trade connections between Indigenous communities and early settler traders. It should also be noted that tea drinking existed amongst Indigenous populations prior to European contact. For example, sacred plants such as sweetgrass and sage which have traditionally been used for ceremonial purposes, can also be brewed into teas for their medicinal properties (Barkwell, 2018). Although tea culture predates coffee culture in Canada, today coffee is the preferred non-alcoholic beverage among Canadians (Coffee Association of Canada, 2019). Canadians consume over 14 billion cups of coffee a year, with coffee drinkers averaging 2.8

cups per day. Canadians under 35 are more likely to drink gourmet specialty coffees such as cold-brew, nitro, cappuccinos, macchiatos, and americanos, while older Canadians prefer traditional brews (Coffee Association of Canada, 2019). One of the earliest coffee company's in Canada was founded in 1919 by French immigrant Albert-Louis Van Houtte. Today, Van Houtte is considered the largest coffee roasting company in Canada and is largely credited with introducing specialty coffee to the Canadian population (Hardie, 2019). In Winnipeg, Tim Hortons is the most popular coffee chain with over 80 locations in the city alone. The Tim Hortons brand, founded by Canadian hockey legend Tim Horton, has branded itself as a Canadian staple since it opened its first store in 1964. Since then, Tim Horton's Canadian identity has been called into question since it was acquired by Brazilian investment firm 3G Capital in 2014 (Kirby J. , 2020). Currently Tim Hortons operates in 14 countries and is losing its former Canadian charm among Canadians. Tim Horton's is one of a handful of multinational companies across North America which offer café environments to their customers on a global scale. In recent years, the commercialization of third places has led to a growing movement to support local independently owned companies as a way of challenging the hegemony of multinational corporations, and as a result, many local coffee shops in Canadian cities have taken community-based approaches in their business models and design.

Winnipeg Coffee and Tea Culture

The earliest documented coffeehouse in Winnipeg was Winnipeg Lodging and Coffeehouse at 175 Logan Ave East. This building was designed by Darling, Pearson, and Over in 1898 and served as a hotel and café, and during the 1918 pandemic as an influenza treatment centre and hospice. Unfortunately, it was demolished in 1967 (Warren, 2008). However, since then, many independently owned coffeehouses have emerged in and around
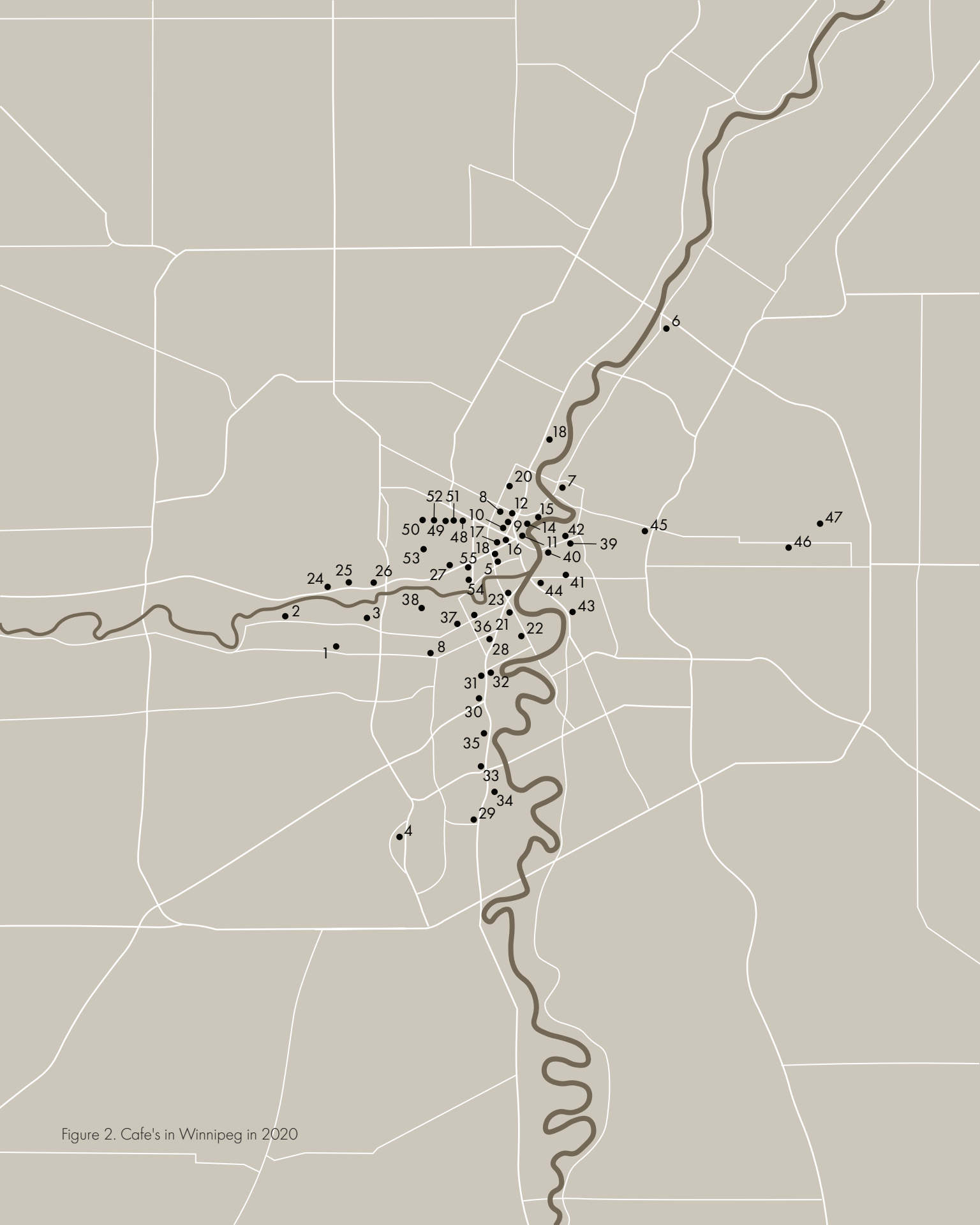
Figure 2. Cafe's in Winnipeg in 2020

Assiniboine
1. Folio
2. Joy Coffeebar
3. Timothy's World Coffee

Bridgewater
4. Le Beaux Tea

Broadway
5. Fools and Horses

East Kildonan
6. Mountain Bean

Elmwood
7. Sam's Place
   Volunteer run cafe and bookstore

Exchange District
8. Amsterdam Tearoom and Bar
9. Across the board game cafe
   Board game cafe
10. Bronuts
11. Forth
    Coworking space, bar, and gallery
12. Parlour Coffee
13. Winnipeg Free Press News Cafe
    Interview space for reporters
14. Harrisons coffee
15. Cibo Waterfront cafe

Downtown
16. Joanna's Cafe
17. Garry Street Coffee
18. Red Cherry Cafe
    Ethiopian specialty coffee

Garden City
19. Modern coffee

North End
20. The Perfect Place Café
    Community integrated program

Osborne
21. Little Sister Coffeemaker
22. Park line coffee
23. Tea Story Cafe

Portage
24. San Vito
25. Joe Black Coffee and Bar
26. Yafa Cafe
    Middle-Eastern café
27. Scout: Coffee and Tea
    Play cafe for kids and parents

Pembina
28. Next Stop Café
29. Coming tea beverage bar
30. INCHA Teahouse
31. Tea Moods
32. YiFang Fruit Tea
33. D & J Tea Bar
34. Go Bubble Tea
35. VJoy Beverage and Dessert Restuarant

River Heights
36. French Way café
37. Make Coffee and Stuff
38. Cornellia Bean

St.Boniface
39. Cafe Postal
40. Colosimo
41. Diaspora Café
    African and Afro-Caribean cafe
42. Dwarf no Cachette cafe
    Japanese maid café
43. Yellow Derny Café
    Bicycle café
44. Thyme Cafe and Books

Transcona
45. Empty Cup collective
46. L'Arche Tova Café
47. Icey Snow

West End
48. The Soap Opera Laundry Centre and Coffee Shop
49. Harmans Café
50. Myrnas Cafe
51. X-cues Café and Lounge
52. Good Lands Café
    Vegan coffee shop
53. Seven cafe

Wolseley
54. Thom Bargen
55. Banza Noodle and Teahouse

the city of Winnipeg. Winnipeg has historically been considered a recipient city for immigrants since the late 19th century (Gourluck, 2010). Today, approximately 24% of Winnipeggers are foreign born with the top ten countries of origin between 2011 and 2016 being the Philippines, India, China, Nigeria, Pakistan, South Korea, Ukraine, Russia, Eritrea, and Ethiopia (Statistics Canada, 2016). In 2019, there was a 105% increase in the amount of immigration from India to Canada, suggesting an overall large spike in the total number of immigrants from tea drinking nations (Forbes, 2018). Already, alongside coffee shops, teahouses and bubble tea shops are becoming more common in Winnipeg and other Canadian cities. Figure 2 provides insight into existing independently owned cafe environments in Winnipeg. Of these places, several are oriented to immigrant communities. Diaspora café for instance is the city's first Black-owned coffee shop dedicated to celebrating the cultures that make up the Black diaspora (Rosen, 2021). X-Cues' Cafe and Event Center is another example of a café in Winnipeg that has been an important resource for the West End immigrant community for decades. Opened in 1969 by the Infantano Brothers, this West End coffee shop has acted as a "home away from home to immigrants from all over the world" (X-Cues' Cafe and Events Center, 2021). Other coffee shops in the city act as work experience programs and are important community resources for their respective neighborhoods. Coffee shops such as Sam's Place in Elmwood and the Perfect Place in the North End provide work experience for local youth, while also being popular hangouts (Stranger, 2020). The Soap Opera in the West End is an example of a café that has responded to the needs of the surrounding community by providing laundry and hospitality services. Patrons of the Soap are able to grab a cup of coffee while waiting for their laundry to finish. There are numerous other examples of coffee shops that have had positive social impacts on their communities, and as these examples illustrate, the cafe has a supporting role in community building.

Rationale

In her coauthored book, Subdivided: City Building in the Age of Hyper-Diversity, Jay Pitter uses the term hyper-diversity to describe the social realities of North American and European cities. Urban hyper-diversity as defined by a 2014 study by the European Union refers to the intense diversification of a population in socio-economic, social and ethnic terms, lifestyles, attitudes, and activities (Pitter & Lorinc, 2016). This concept calls into question all aspects of one's identity and can help describe what it means to live in a global city such as Winnipeg. Hyper-diversity in North American cities is a byproduct of globalization, a phenomenon which has accelerated the movement of people, culture, and commodities in the 21st century. As a result of globalization, the identities of immigrants, especially young people, have become more complicated. Arnett argues that immigrants in the 21st century develop identities that combine their native culture to the local culture of the country they have immigrated to, and the global culture, which results in a multicultural identity. Furthermore, people living in a culture to which immigrants have come may incorporate aspects of the immigrant's culture into their own identities. Technology such as the internet, television, and social media have made the world more accessible than ever before, and it has been found that urban adolescents worldwide follow similar consumption patterns and have similar preferences for "music, videos, T-shirts, soft drinks, and so on" (Arnett, 2002). This also applies to beverage cultures and coffee shops. In a global society, social beverages and their subsequent rituals are a way to maintain cultural connections for immigrants, while coffee shops can help build social connections in a new community. Retaining cultural connections has been noted to ease immigrant families' anxieties in a new cultural landscape, whereas architecture not conducive to the practice of traditions was found to "lead to the destruction of cultures and consequently, the loss of identity" (Rapoport,

1981, p. 17). Furthermore, coffee shops are often an overlooked community resource that can help foster social connections to people, and place, while also providing work experience, a place to study, and a "home away from home." This is especially important for recent immigrants who may have few existing social connections in the cities that they arrive in.

Project Overview

This project investigates the role of interior design in the creation of a "home away from home" for young immigrants within the context of Winnipeg. As Lucy Lippard (1997) states, "As soon as we move to a city, we search for our own center in it." Café environments are more than just spaces to eat and drink, and as is illustrated by contemporary examples of these spaces within Canadian cities, they offer spaces that can help build a sense of community and belonging for newcomers, and their respective neighborhoods. The project will begin with an analysis of the three largest immigrant groups in Winnipeg, while being cognisant of the temporal nature of this demographic. Because of this, coffee and tea and their corresponding architectural typologies will both be investigated in this practicum. It should be noted that this project does not take into account the social drinking practices amongst different ethnic groups from the countries of origin of immigrants. India alone has approximately 2000 different ethnic groups and analyzing all of them is far beyond the scope of this interior design practicum. Therefore, a general picture of the social drinking practices of the regions of India, China and the Philippines is illustrated to give a sense of the historical and cultural significance of coffee and tea in these countries. The history of coffeehouses and teahouses is then analysed to better understand the social function of these spaces and to understand third place environments outside of a Western context. The theoretical analysis then takes a closer look into the theories of third place, home, and place attachment in relation to café environments to inform the interior design of the café.

Research Questions

•	How can the interior design of third places as defined by Oldenburg foster place attachment in individuals?

•	How can the coffee shop evolve to reflect consumer trends and demographics in North American cities?

•	What behaviours do third places encourage, and what design features cause people to develop attachment to these places?

Limitations

The project is limited in scope to its local context and is designed as a community-specific intervention. However, it is acknowledged that the findings of this practicum study are also applicable to a wide range of communities. The theoretical analysis does not delve into theory surrounding branding or marketing of interior spaces -due in part because of the notion that third places should be "unadvertised" spaces that people learn about word of mouth. Furthermore, gender and class in relation to café environments was not fully investigated to keep the project within a manageable scope. Due to the timing of this project, COVID-19 restrictions both locally and globally were a limiting factor in this practicum study, and the precedent chapter would have greatly benefitted from international travel.

THEORETICAL FRAMEWORK

Camellia Teahouse

Central Concepts

Fourth Place
Arnault Morrison

Social Factors

contributing to place
attachment to third places

Opportunities to linger

Sense of ownership

Ability to territorialize

Trust + Respect

Anonymity

Productivity

Ability to Socialize

Support

Interior Factors

contributing to place
attachment to third places

Cleanliness

Pleasant Aromas

Adequete Lighting

Comfort

*often equated with home

Views

Acoustics/ Music

Natural Lighting

Appealing Decor

Characteristics

contributing to feelings of
home and comfort

Convenience

Efficiency

Domesticity

*tea and coffee

Ease

Privacy

Intimacy

Characteristics

of third place

Neutral ground

Leveler

Conversation

Accessible

Regulars

Low Profile

Mood is Light

Home away from home

Place Attachment
to third places
Lisa Waxman

Home
Witold Rybczynski

Third Place
Oldenburg & Brissett

between home and
the workplace

Workplace

Coffee Shop Effect
Emily Neilson

Figure 3. Theoretical Framework

Figure 4. Illustration of Social Beverages, drawing by author.

Social Beverages and Common Grounds

Traditions related to coffee and tea around the world are varied, ranging from formal ceremony to casual customs. In Ethiopia, coffee is traditionally prepared by women in a bunna ceremony involving the use of a special jug called a jebena and the burning of incense (Pendergrast, 2010). In Russia and Ukraine, the traditional way of brewing tea requires a samovar, an industrial era invention known for producing very strong tea. In Nigeria, what locals refer to as tea would be described as hot cocoa by westerners, and in traditionally tea-drinking South Korea, Seoul now drinks more coffee per capita than Seattle (Kaplan U. , 2017). The nuances and relationships between people and their social beverages are too numerous to analyse in their entirety for the scope of this project. However, for the purposes of this practicum, the traditions of the three largest immigrant groups in Winnipeg will be outlined in the following section. These include the Philippines, China, and India. These examples offer a microcosm of the cultural diversity present in Winnipeg, as well as the variety in preparation methods of social beverages enjoyed among the immigrant community.

The Philippines

The Philippines is one of a handful of countries located in a narrow zone called the Coffee Belt which spans the Earths equator. Coffee plants are best cultivated in tropical climates with temperatures ranging between 15-25°C, with rich soil and little to no pests or diseases, making the Philippines an ideal climate (Tumanan & Lansangan, 2012). Coffee is considered one of the Philippines top 10 agricultural products in terms of value, and it comes as no surprise that the

Philippines has its own distinct coffee culture. Coffee drinking in the Philippines traces its roots to the 16th and 17th century with Spanish colonization. In 1740, a Spanish friar turned the highlands of Cavite, a Province south of the country's capital of Manila, into coffee plantations. While the Spanish introduced Coffea arabica and cocoa to the islands, subsequent colonization by the United States introduced Coffea liberica — a bean native to Liberia which was also a former American colony. Today, the Philippines is one of worlds top producers of Coffea liberica, or as it is locally known Kapeng barako (or simply barako) where it is cultivated in the provinces of Batangas and Cavite (Tumanan & Lansangan, 2012).

Kapeng Barako

In the Philippines, people drink kape (coffee in Tagalog) in the morning, lunch time or siesta, and in the evening, and often in the company of family, friends, and guests. Although instant coffee is considered a household drink in the Philippines due to its accessibility and convenience, Filipinos have become more discriminating in their coffee preferences, and coffee shops in the Philippines have had a noted effect of increasing consumers awareness and appreciation of coffee (Tumanan & Lansangan, 2012). Barako (which means "macho" in Tagalog) is considered a local product and is best served black because of its strong taste. Liberica coffee accounts for only 2% of global coffee consumption, and this kind of coffee is difficult to come by in North America where it is considered a specialty coffee (Prelypchan, 2003).

Milk tea

In the Philippines tea has always been viewed as a medicine, rather than a social beverage. However, recent years have seen a milk tea craze in the country, with the introduction of the chain restaurants Happy Lemon and Chatime. Milk tea, also referred to as bubble tea or "boba" is made by mixing tapioca bubbles, tea (green or black), and milk, and can be served either hot or cold. Milk tea first made it's debut in Taiwan in the 1980's and the phenomenon has quickly spread throughout Asia, Oceania, and then North America. There are several milk tea shops in Winnipeg including Taiwanese tea chain Gong Cha, and local stores such as Panda Tea, and Asia City. The trend is notably more popular among those in their teens and twenties and is also growing in popularity in Europe (Mellentin, 2016).

Tsokolate

Though the focus of this project is on tea and coffee cultures, tsokolate is a noteworthy beverage to include in this analysis. Tsokolate (pronounced cho-ko-lat-eh), is a traditional Filipino hot chocolate drink, that is commonly served at breakfast with bread (pandesal) or with traditional Filipino pastries (kakanin), and is popular during the holiday season, especially among children. It is made from tablea cocao — tablets of ground roasted cacao beans, which are dissolved in water and milk. The drink is often sweetened with muscovado sugar, which has a distinct grainy texture. The drink is traditionally made with a tsokalatera and briskly mixed with a wooden baton called a molinillo which gives the drink its distinctive frothiness. It should be noted that the preparation method of tsokolate shares similarities to the way hot chocolate is traditionally made in Mexico and Latin America (Cabrera, 2018).

India

Coffee drinking in India began in the 1600's when a Muslim pilgrim named Buba Budan smuggled seven coffee beans from the Yemeni coffee port city of Mocha, and cultivated them in the mountains of Mysore (Pendergrast, 2010, p. 7). Today, India is one of the worlds largest coffee producing countries and is the second largest global producer of tea after China and the largest tea consumer in the world. It is common misconception that tea drinking has a long history in India; and it is true that tea has grown wild in the Assam region since antiquity. However, it was not until British occupation that tea was cultivated, and chai became India's unofficial national beverage. Although India has historically shared religion and a common border with China, tea drinking in India is a recent development that began in the 20th century (Lutgendorf, 2012). It is also important to note that both tea and coffee drinking were popularized during British imperial rule. Although coffee has a longer history in India, today chai is the most popular drink throughout the country.

Masala Chai

Masala chai or "spiced tea" in Hindi is the most famous and beloved tea in India. This beverage combines black tea (traditionally from the Assam region), spices native to the Indian sub-continent, milk, and is sweetened with sugar or honey. Chai is served on street carts and chai shops around the country and has also been widely adopted in coffee shops in the West. The spices used in masala varies from region to region. The base of most of these spice mixes includes ground ginger and cardamom. Other spices that can be added include cinnamon, star anise, fennel seeds, peppercorn, nutmeg, cloves, and vanilla. In North America, allspice is a common addition to this mixture, and changes have been made to both ingredients and preparation methods to better suit Western customers palettes (Heiss & Heiss, 2007).

Kaapi

In 2013 there were plans to formally inaugurate chai as the national beverage of India (The Times of India, 2012). However, these plans were scrapped because government officials felt this would discourage the budding coffee culture that had begun to emerge in Indian cities. India's first coffeehouse opened in Calcutta in 1780's and since then, coffee has only continued to grow in popularity. South Indian filter coffee also known as kaapi was popularized by the India Coffee Houses coffee chain in the mid-1950's (Burton, 1994). This method of brewing coffee involves the use of two metal cylindrical cups that are nested within each other and works similar to a French Press. The coffee is served in metal tumbler and is sometimes cooled before hand in a dabara — a metal saucer with flared walls.

China

China is the largest tea producing country in the world and has a long history of tea drinking which is further outlined in Chapter 3. Traditionally, tea was regarded as one of the seven daily necessities, the others being firewood, rice, oil, salt, soy sauce, and vinegar. Today, tea remains the drink of choice in China. However, it should be noted that coffee is beginning to become more popular in Chinese cities, especially among the younger generation. There are hundreds of different kinds of tea in China, most made from the Camellia sinensis plant with the exception of herbal teas such as pure jasmine and ginseng. The types of Camellia based teas can be divided into 5 groups based on the amount of time the harvested leaves are allowed to oxidize and ferment. Green tea has zero oxidation, white tea is allowed to oxidize from 0-15%, oolong tea 15-80%, black tea 80-90%, and aged tea is allowed to fully oxidize. Different kinds of tea are also served and presented in different ways using different tea wares and presentation methods (Heiss & Heiss, 2007).

Green Tea

Loose leaf green tea has remained the most popular tea drink in China since the Song dynasty. Brewing green tea does not require a teapot and is prepared with cooler water compared to darker teas. One of the most well-known and highly regarded forms of green tea in China in Longjing, also known as Dragon Well. The best way to serve Dragon Well and other loose leaf green teas is in a tall glass cup without any decorative designs, this way the beauty of the tea can be observed when it is brewed (Heiss & Heiss, 2007).

White Tea

White teas are among the most expensive to produce, and also the most highly prized. White teas such as White Peony are best served in a celadon tea wares to enhance their appearance. Celadon pottery has a distinct blueish-green hue which mimics the aesthetic of jade which is considered lucky in Chinese culture (Lili, 2011). Tea master Lu Yu himself considered blue as the ideal colour for the teacup, as it lent additional greenness to the beverage, whereas white porcelain tea wares made the tea look "pinkish and distasteful" (Kakuzō, 1906, p. 11). Because of its close resemblance to jade, celadon wares are reserved only for the highest qualities of tea and are used more often as décor than functional objects.

Oolong Tea

The gaiwan, a thin-walled, lidded porcelain cup, is the most popular tea tool in China and was invented during the Ming dynasty and can be found in every teahouse in China to this day. It is comprised of three pieces, a small cup with a flared lip, a saucer which holds the cup, and a lid. The gaiwan functions as both a teapot and a cup, as tea is steeped within it, while the lid is used to brush back the tea leaves while taking a sip. Both hands are used when using a gaiwan, one hand is used to hold the lid, while the other is used to bring the cup up to the lips (Heiss & Heiss, 2007). The gaiwan is a part of a range of tea tools used in the Gong fu tea service. The service was designed to allow tea drinkers to appreciate the tastes and flavor of oolong teas. A typical tea set includes a water catch tray, a set of small cups, a teapot or gaiwan for steeping tea, tea utensils, and sometimes a tea pet. The Gong fu style of serving tea originated in China and is what the typical North American thinks of when they imagine a Chinese tea ceremony. However, it is misleading to think that this practice is widespread in China, as it is usually reserved for tea aficionado's and tea tastings. Gong fu cha is comparable to Chinese food in the United States, in that the food served in Chinese restaurants in Los Angeles or Chicago is not the same as what you would find in a typical restaurant in China. The same rings true for Gong fu tea service, which is considered a regional practice specific to the city of Chaozhou, rather than a national one. It should also be noted that unlike the Japanese tea ceremony which has a standardized set of rules and schools devoted to the art, the Chinese tea ceremony does not, and is best thought of as a method of brewing tea rather than a ritual practice (Path of Cha, 2020).

Black Tea

Black tea is the most popular form of tea in the west but was never as popular as green tea in China. While black tea was popular with the Manchu ruling class during the Qing dynasty, when Europe began trade with China, green tea was still the drink of choice for ethnic Han Chinese during this period. This gave Europeans the false impression that black tea with milk was the traditional and proper "Chinese" way of brewing tea, when in reality this was a Manchurian practice. Black tea is still consumed in China today, though it is sold and served in loose leaf form, rather than in tea bags. Porcelain wares are typically used to serve this kind of tea, and it should be noted that porcelain cups in China are handle less and Chinese tea wares in general are smaller than those in the west (Heiss & Heiss, 2007).

Aged Tea

Aged teas such as Pu'erh are traditionally steeped in zisha teapots, which are also referred to a Yixing teapots after the town where zisha clay is found. The earliest teapots were made of Zisha clay, and this artisanal tradition continues to this to this day. Zisha translates to "purple sand", and these teapots come in a variety of shapes ranging from geometric to organic forms (Lili, 2011). Zisha can tolerate boiling water without cracking, the colour of the teapot does not fade, and the clay does not retain any odor, making it ideal for steeping tea. It is traditional to reserve a different teapot for different teas. However, it should be noted that the zisha pot should never be used for scented teas like Earl Grey or jasmine. A small zisha teapot is used in the gong fu tea service to steep tea, and although oolong is typically used, aged teas can also be steeped in this way (Heiss & Heiss, 2007).

TABLE 1: CROSS CULTURAL ANALYSIS

BEVERAGE	INGREDIENTS	OFTEN SERVED WITH	EQUIPMENT REQUIRED	SPATIAL REQUIREMENTS
Kapeng Barako	• Hot water • Coffea Liberica	• Sugar • Rice • Pan de sol		• Stove Top
Milk Tea	• Hot water • Tapioca bubbles • Black tea • Milk	• Brown Sugar • Flavoring • *Can be served cold	• Blenders • Straws	• Outlets • Hot Water taps
Tsokolate	• Hot water • Tablea		• Frother • Kettle	• Outlets • Stove top • Milk steamers
Masala Chai	• Hot water • Black tea • Spices	• Biscuits	• Kettle	• Stove Top • Coffee Grinder • Hot Water tap
Kaapi	• Hot water • Ground Coffee	• Milk • Cane Sugar • Honey • *Served in dabarah and metal tumbler	• Coffee Filter • Dabarah • Kettle	• Stove Top • Coffee Grinder • Hot Water tap • Equipment storage
Green Tea	• Hot water • Green Tea	• Loose Leaf	• Glasses	• Stove Top • Hot Water tap • Equipment storage
White Tea	• Hot water • White Tea	• Loose Leaf	• Celadon wares	
Oolong Tea	• Hot water • White Tea	• Loose Leaf	• Gaiwan	
Black Tea	• Hot water • Black Tea	• Loose Leaf	• Porcelain cups	
Aged Tea	• Hot water • Black Tea	• Loose Leaf	• Zisha teapot	

Figure 5. Camellia Sinensis plant, drawing by author.

CHAPTER 3

Historical Analysis

The following section is a historical analysis of the history of tea and coffee drinking architectural typologies up until the 21st century. Though both teahouses and coffeehouses have served similar functions throughout history, their impact on interior design and culture have played contrasting roles in the development of modern architecture and modernity. In post-industrial societies, teahouses, coffeehouses, and related architectures have emerged as third places for individuals looking for a reprieve from the workplace and home. As Oldenburg (1997) points out, the majority of the worlds third places derive their names from social beverages. A theoretical analysis of the concept of third place is further discussed in Chapter 4. The meaning of the contemporary café and the implications of new consumer trends on café design are further outlined within this section.

The evolution of the teahouse and tearoom as both public and private spaces will be outlined first. Although the teahouse originated in China, tea drinking spaces would eventually become important places in Western society and have since made their way around the globe. This section analyses this history through Okakura Kakuzo's theory of Teaism, otherwise known as the "way of tea", and the influence this has had not only on Japanese interiors, but also within premodern and modern interiors in the West. This section also analyses the work of architect Charles Rennie Mackintosh and the introduction of Japanese style interiors and philosophy to Europe. The social function of these spaces is also analysed as these spaces have served a variety of social, economic, and cultural purposes throughout history.

THE HISTORY OF THE TEAHOUSE

2737 BCE   Tea is discovered in the forests of Yunnan. Legend has it that Shen Nong made the discovery after a tea leaf fell into his boiling water.

1100 - 800 BCE   Tea drinking originates in Sichuan Province in China. Monks use tea to stay awake during meditation.

TANG DYNASTY (618 - 907 CE)   Tea drinking becomes popular in China. The first form of public tea drinking occurs in tea chambers.

760 - 762 CE   Lu Yu writes "The Classic of Tea", outlining proper tea drinking etiquette, tools, and preparation methods.

SONG DYNASTY (960 - 1279 CE)   The first teahouses appear in China. Hang-zhou, Capital of the Southern Song Dynasty is reported to have had many tearooms.

1101 - 1125 CE   Song emperer Huizong commissions the first porcelain tea-drinking cups. These cups were made of Qingbai porcelain, known for its bluish white glaze, and had no handles, while others featured a "hare's fur" glaze.

HEIAN PERIOD (794 -1185 CE)   Song dynasty China introduces Japan to tea and the art of tea drinking.

MING DYNASTY (1368 - 1644 CE)   Teashops appear throughout China. Tea pots are invented and tea cups acquired a lid and saucers. This new tea cup design, called a gaiwan, became popular in teahouses

MOMOYAMA PERIOD (1574 - 1600 CE)   Japanese tea master, Sen no Rikyu develops the sukiya (tearoom) style interior for chanoyu (tea ceremony), and designs the first chashitsu (tea room) in this style.

1717 CE   Britain begins Canton trade with China via the English East India Company. Tea becomes so popular that many coffeehouses in 18th century Britain convert to teahouses and tearooms.

BOSTON TEA PARTY (1773 CE)   The Unites States rejects tea culture due to its association with English colonial rule. The dumping of 342 tea chests into the Boston Harbor marks the American independence, and the beginning of coffee culture in the United States.

TEMPERANCE MOVEMENT (19th and early 20th centuries)   The prohibition of strong liquor and alcohol around the world led to an increase in the popularity of tea and tea rooms and houses in Europe.

1903 CE   Miss Cranston commissions architect Charles Rennie Mackintosh to design the Willow Tea rooms in Glasgow, Scotland.

LATE 19TH AND EARLY 20TH CENTURY   Teahouses become popular again in China. Combination tea/coffeehouses appear in the city of Chengdu. These teahouses featured elements found in European coffeehouses during the same period such as wooden chairs and white table cloths.

1940's   Teahouses are banned in China by communist authorities anxious about their political associations .

21TH CENTURY   As of 2018 there are approximately 60,000 teahouses in China, more than alll of the coffeehouses in North America.

Figure 6. History of Teahouses, diagram by author

The evolution of the coffeehouse and its role in globalization will also be investigated. The first coffeehouses appeared in the Ottoman Empire and have since become a global phenomenon. Though the function of coffeehouses as a place of leisure, education, and productivity remains constant throughout history, changes in media like the introduction of newspapers, and later smart phones and the internet would lead these places to adapt to the new demands and expectations of their clientele. The analysis examines the Ottoman coffeehouse as the genesis of modern coffeehouse culture, and also provides insight into the interior workings of European coffeehouses. Discourse surrounding the 18th century British coffeehouse as the impetus of the modern public sphere as defined by Jurgen Habermas is also discussed in this section. Finally, the 21st century café is examined through an analysis of the global coffee shop brand Starbucks, and its influence on current and future café design trends.

The Teahouse

Camellia Sinensis

The history of tea began in China over five thousand years ago, when tea grew wild in the forests of Yunnan. The earliest inhabitants of these regions would chew on the tea leaves and discovered them to be a source of energy. At first, tea was consumed for its medicinal properties. However, by the end of the Zhou dynasty (1122-256 BCE) tea leaves were boiled into a concentrated liquid where it was consumed as a stimulating drink, rather than a medicinal concoction (Heiss & Heiss, 2007). The Zhou dynasty also saw the rise of China's three great religions —Buddhism, Confucianism, and Daoism. Each of these religions embraced tea for its healthful and rejuvenating properties. While monks and priests found that tea could help them stay awake during long meditations (Kakuzō, 1906). By the Tang dynasty (618-907 CE), tea

drinking had been refined into an art form, and it was the Tang who were the first to enjoy formal tea gatherings. It was in this period that Lu Yu, known as China's Father of Tea, published his book The Classic of Tea, outlining the proper execution of the rituals of tea preparation (Heiss & Heiss, 2007). Japan was first introduced to tea at the midpoint of the Tang and Song dynasty's through contact between Zen priests and Chinese Buddhist monks. First reserved for the emperor's court, several centuries later tea would become a main stay of Japanese culture and give rise to an architectural style unique to Japan. Meanwhile in China, the Song dynasty brought about a new innovation in tea drinking: the teahouse.

Teahouses originated in China during the Song dynasty (960-1279 CE). Since then, teahouses have functioned as third places in East Asian countries and have also made their way into Western architecture. Tea drinking culture, popularized during the Tang Dynasty, spread to other East Asian societies, and was eventually introduced to Western merchants (the Dutch and English) during the 16th century. Tea drinking soon became a fashionable beverage among the British who developed their own tea culture and teahouses (Heiss & Heiss, 2007). Though the English established colonies in what is now Canada and the United States, the teahouse largely evaded North American society. In recent years, immigration from tea-drinking countries to North America has increased, and Canada can expect to see a shift in consumer culture as demand for tea and tea places increases. The following is an analysis of the development and evolution of the teahouse as a public and private place.

China Begins the Teahouse Tradition

Tea drinking became a popular pastime in Song dynasty (960-1279 CE) China. Here, teahouses were established in garden and pastoral settings and provided regular citizens the

opportunity to drink tea in public rather than in the seclusion of their family and friends (Wang, 2008). Selections of tea were accompanied by light snacks, and teahouses quickly became important places to socialize, conduct business, play board games, listen to poetry and stories, flaunt oneself, and listen to gossip (Heiss & Heiss, 2007). During this period the art of whipped tea was perfected, and it was this style of tea which the Japanese were first introduced to and are still known for till this day. However, this style of tea fell out of fashion in China during the Yuan and Ming dynasty's and was replaced with loose-leaf teas. Following the Mongol invasion that defined the Yuan dynasty (1271-1368 CE), tea drinking was reduced to a functional act, rather than a cultural art as in previous dynasties. This changed during the Ming dynasty (1368-1644 CE), which saw the development of the first porcelain teapots. As in previous dynasties, it was common for the emperor to commission fine tableware (Heiss & Heiss, 2007). Historical records show many different kinds of tea drinking places throughout Chinese history including *chashi* (tea chambers), *chatan* (tea stalls) *chaping* (teasheds/booths), *chatang* (tea rooms) *chashe* (tea societies), *chayuan* (tea gardens), *chating* (tea halls/ pavilions), *chalou* (tea balconies), and *chapu* (tea shops). However, although there are many historical accounts of tea drinking in east Asian societies, very little is known about the teahouses themselves (Wang, 2008).

Although tea and tea drinking places have a long history in China, chaguan (teahouses) did not become popular until the late 19th and early 20th century. The teahouses during this era were open to the public and used for a wide variety of economic, social, and cultural purposes, just as they do today in modern China. For example, the teahouses of Chengdu, in the Sichuan province of China in the first half of the twentieth century, provided entertainment such as performances by local operas, alongside serving tea and coffee. The interiors of these teahouses contained high square tables, stools, and benches, but following the 1911 Chinese Revolution, these interiors were replaced by low tables and bamboo chairs — a trend which was later adopted by other teahouses. Combination teahouses and coffeehouses have also been reported during this period. These were small establishments, with round tables covered with white table clothes and vases filled with flowers. The wooden chairs were small, and lidded cups were used instead of the usual tea bowls (Wang, 2008). They served many kinds of tea as well as milk, coffee, and Western-style snacks, and had record players that played soft music. The description of these modern teahouses in Chengdu are reminiscent of coffeehouses in Europe during the same time period. The teahouses also served the same third place function as coffeehouses in the West. Teahouses were popular in China until the 1940s when the Communist government banned them because of their disapproval of leisurely socializing (Szablewicz, 2020). Today, teahouses have made a revival in China and are once again common in cities such as Beijing, Chengdu and Hangzhou. Based on a report from the China Tea Marketing Association, there are an estimated 60,000 teahouses in China as of 2015 (Sigley, 2015).

The Japanese Sukiya

In 16th century Japan, the Japanese tradition of chanoyu (tea gathering) inspired a new style of architecture devoted solely to the tea ceremony. At first, the area used for tea gathering consisted of a portion of an ordinary drawing room partitioned off by screens within an existing dwelling house. The proportions of this early tea-room had been previously determined by Jowo – a famous tea master of the fifteenth century. This space was called kakoi (enclosure), and is a term still used for tearooms built into an existing dwelling. Sen no Rikyū , Japan's greatest tea master, is thought to have designed the first independent chashitsu (teahouse) during the Momoyama period (1573-1615 CE). The new forms of the teahouse set a new architectural mode called Sukiya-zukuri. Sukiya meaning "tea-room" and zukuri meaning "build" (Kakuzō,

1906, p. 20). This style of residential architecture took elements such as tatami mats and soji screens developed in previous eras, while embodying Sen no Rikyu's four principles of harmony, reverence, purity, and silence (Kirby J. B., 1962). The Sukiya style was light in form, small in size, natural in material, and asymmetrical in plan. As outlined by Okakura Kakuzo (1906) in "The Book of Tea",

> "The Sukiya consists of the tea-room proper, designed to accommodate not more than five persons, an anteroom (midsuya) where the tea utensils are washed and arranged before being brought in, a portico (machiai) in which the guests wait until they receive the summons to enter the tea room, and a garden path (the roji) which connects the machiai with the tea room."

Sukiya has inspired architects such as Tadao Ando and Kengo Kuma and has also influenced the development of modernism. In fact, Sukiya-zukuri is the style of architecture Jun'ichirō Tanizaki (1977) describes in his most well-known work, "In Praise of Shadows." In this work he juxtaposes the Western love of light interiors with that of the shadows in traditional Japanese interiors. As chanoyu calls for subdued light, teahouses make use of soji windows and partitions, contributing to the dimly lit atmosphere Tanizaki describes as characteristic of Japanese architectural philosophy. Okakura Kakuzo also noted the effect chado ("The way of tea" otherwise refered to Kakuzo as 'Teaism') has had on Japanese architecture, aesthetic and culture. He argues that tea, and therefore Teaism, lies at the foundation of many Japanese arts including flower arranging, architecture, song, dance, and calligraphy.

The sukiya interior also follows the wabi-sabi principles of Zen Buddhism, and the tea ceremony has long been exemplary of this philosophical concept. Leonard Koren (2008)

describes wabi-sabi as the "Zen of things" and an aesthetic way of being. Wabi originally meant the "misery of living alone in nature," while sabi originally meant "chill, lean, or withered." Today the words are used interchangeably as both are interrelated with one another. The concept of wabi-sabi predates the use of tea in Japan, and although Kakuzo never directly refers to this philosophy, it is clear that this mode of thought influenced the development of Teaism in Japanese culture. Koren notes that Kakuzo touched on several aspects of wabi-sabi in his book, but most likely avoided the term as the subject is contentious among Japanese intellectuals. Koren also notes that many facets of wabi-sabi philosophy are compatible with Modernist thinking and aesthetics. For instance, both reject any decoration that is not essential to structure, and both are abstract nonrepresentational ideals of beauty. However, there are also key differences that are best explained in a metaphorical sense. For instance, the box can be used as a metaphor for Modernism. A box is modular, rectilinear, geometric, and precise. In wabi-sabi philosophy, the box is replaced by the bowl as a metaphor. The bowl is free-formed, organic, and variable. Each potters' hands mold a different bowl, and wabi-sabi accepts these nuances (Koren, 2008). Despite these differences, the tenets of the Japanese tearoom interior and the concepts of Teaism and wabi-sabi would later go on to influence Pre-Modern and Modern designers in the West.

From Teahouse to Modernism

Over the course of the 18th century the British began to drink tea instead of coffee, and the coffeehouses of Great Britain were adapted into teahouses to meet this new public demand. The most notable example being Garraway's, one of England's largest stock exchanges, which became the first coffeehouse to sell tea to the public (Heiss & Heiss, 2007). By 1730, most of the coffeehouses turned into private men's clubs or chophouses, while the huge new public tea gardens of the era were used by men, women, and children alike (Kakuzō, 1906,

p. 20). The British conquest of India had resulted in an increased focus on tea growing rather than coffee, and the British East India Company pushed tea through its monopoly in China (Pendergrast, 2010, p. 14). The Temperance Movement of the late 19th and early 20th century further contributed to the popularity of tea as a social beverage, as alcohol drinking was largely discouraged and subject to prohibition worldwide. Consequently, tea was promoted as a healthful alternative to alcohol, and Britain's trade connections and tea culture flourished during this period. In Glasgow, tearooms flourished in the 1880s and 1890s. It should be noted that "tearooms" was the common Glasgow name for places of light refreshment that might elsewhere be called cafes, tea shops, refreshment rooms, coffee shops, coffeehouses, or indeed, tea rooms (Kaplan W. , 1996, p. 268). Catherine Cranston, sometimes referred to as Miss Cranston, was a patron of several of these tearooms including the famous Willow Tearooms. She commissioned architect, interior designer, and artist Charles Rennie Mackintosh in the design of these spaces. A clear Japanese influence can be seen in Mackintosh's work and this also carried into the design of the Cranston tearooms. For instance, the Chinese (blue) room in the Willow Tearooms features Japanese style lanterns, dark furniture, and lattice partitions painted blue reminiscent of shoji screens. Mackintosh's style became characteristic of the Art Nouveau period which subsequently gave rise to the Modernist movement. Modernist architects such as Walter Gropius and Le Corbusier were also inspired by Japanese tea architecture. For instance, the Katsura Detached Palace in Kyoto, which features several teahouses in its open-plan complex, is widely credited with inspiring many early Modernist architects in the west (Koren, 2008, p. 78). The Japanese tearoom and teahouse was therefore influential in the development of Modernism and would continue to influence not only the design of future tea drinking spaces, but also modern architectural philosophy.
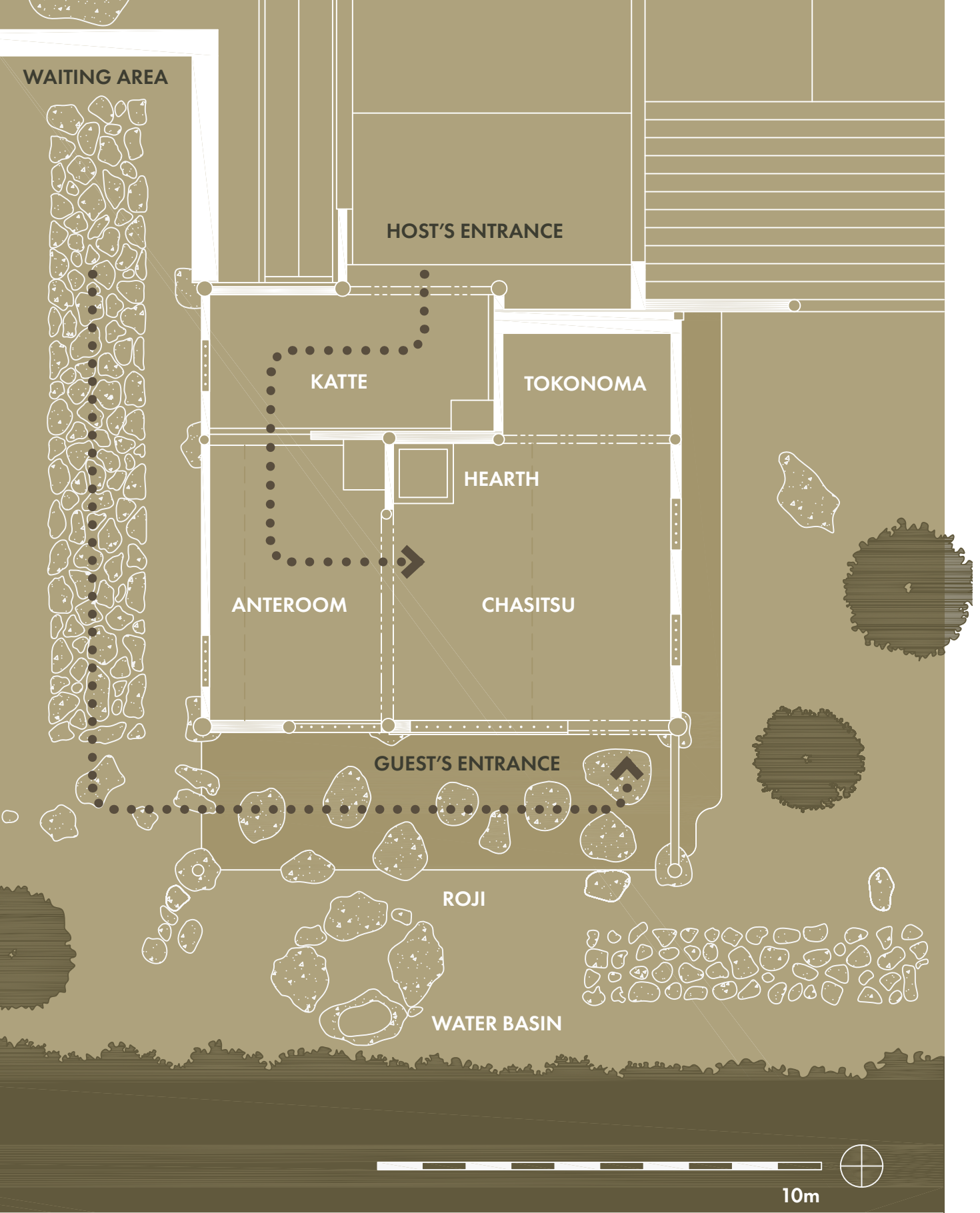

Figure 7. Plan view of Tia-an, drawing by author

Figure 8. Coffea Arabica plant, drawing by author.

The Coffeehouse

Coffea Arabica

Throughout history coffee has transcended cultures, boundaries, and politics, and today is one of the most widely consumed beverages in the world. Today, it is cultivated on every continent excluding Antarctica, and consumption has spread across the globe from Africa to the Middle East, Europe, North America, Latin America, and to East Asia (Topik, 2009). Although coffee has become an almost universally consumed drink, the coffee plant has its humble origins in what is thought to be the cradle of humanity. There are nine different species of coffee and the first and most widely used being Coffea arabica. Coffea arabica can trace its origins back to Ethiopia, where it is thought to have been discovered by the goat herder Kaldi. Legend has it that Kaldi observed his goats munching on the leaves and berries of the coffee plant and noticed the burst of energy they received. It is thought that the Ethiopian's subsequently brought the bean into the Arab world when they invaded and ruled Yemen in the sixth century. It is in Yemen that Sufi Muslim monks began brewing coffee as a drink to keep them awake for midnight prayers (Pendergrast, 2010). It is interesting to note that the social biography of coffee bears some resemblances to that of tea in China. For instance, like tea, coffee first gained popularity within a religious setting and was considered a new substitute for alcohol which both Buddhist monks and Muslims were forbidden from drinking (Kaplan U. , 2017). Like tea, coffee was also used for its medicinal properties. From the beginning in Yemen, coffee was a social drink, and this practice would eventually culminate in the introduction of architectures to host this activity. Coffeehouses originated in the Middle East where they functioned as early third places outside of the mosque, workplace, and home. Since then, coffeehouses, cafes, and coffee shops, have made their way into Western societies and have evolved into a global architectural phenomenon. The following

THE HISTORY OF
THE COFFEEHOUSE

850 CE Legend has it that Kaldi the Goat Herder discovers coffee in Ethiopia after watching his goats munching on the leaves.

1400 - 1500 CE Coffee becomes the drink of choice of Sufi monasteries in Yemen as it allows monks to stay up during midnight prayers. The first coffeehouses appear throughout the Ottoman empire by the end of the 15th century.

1511 CE Coffeehouses are banned in Mecca by Khair-Beg. This ban is overturned in 1524.

1651 CE Pasque Rosee opens the first coffeehouse in England in Oxford. The following year he opened the first coffeehouse in London.

1672 CE The first coffeehouse opens in Paris.

1683 CE The first coffeehouse opens in Vienna following the Ottoman seige of Vienna.

1773 Americans display their patriotism by switching from tea to coffee following the Boston Tea Party.

1889 CE Hanson Goodrich patents the stovetop percolator.

1905 CE The first commercial espresso machineis made in Italy and sold by La Pavoni.

1908 CE Melitta Denti invents the drip coffee filter.

1929 CE Attilo Calimani and Giulio Moneta patent the French Press.

1931 Alfonso Bialetti invents the Moka pot. Dr. Ernest Illy invents the first automatic espresso machine.

1941 CE Chemist Dr. Peter Schlumbohm invents the Chemex coffeemaker.

1960 CE Peet's, the first specialty coffee shop opens in the United States.

1971 CE Starbucks opens its first coffee house in Seattle.

1994 CE Cyberia, the worlds first internet cafe opens in London.

Figure 9. History of Coffeehouses, diagram by author

is an analysis of the development and evolution of the coffeehouse.

Coffee Arrives in the Ottoman Empire

The first coffeehouse in Istanbul was opened by two Syrian merchants in 1555 (Özkoçak, 2007). By 1630, there were 55 coffeehouses in the city alone, while coffee was widely consumed in every corner of the Ottoman empire. Despite periodic bans issued by authorities anxious about the socio-political milieu engendered by this new institution, the cafes grew in popularity. By the mid sixteenth century, major cities along the eastern Mediterranean were dotted with coffeehouses, reaching as far as North Africa and the Balkans (Pendergrast, 2010). By the mid 1600s, the coffeehouses and the coffee drinking habit of the Ottoman's quickly spread eastward to the Safavid and Mughal Empires, in what is today modern Iran and India respectively. Several different types of coffeehouses emerged during this period in the Ottoman empire. These include reading houses (kiraathane), janissary (yeniçeri) coffeehouses, and live entertainment (semai) coffeehouses (Karababa & Ger, 2011). Ottoman coffeehouses also played an important role in the commodification of entertainment as well as coffee. Hattox (1985) suggests that early merchants, like the two Syrians who opened the first coffeehouse in Istanbul, used the café as a marketing device to acquaint potential customers with the new beverage. Coffee was also associated with educational institutions from the beginning as it was common for coffeehouses to be adjacent to madrasas in Safavid Iran (Emami, 2016).

Coffeehouses became one of the few secular public places for men to congregate outside of the mosque and workplace (Topik, 2009). However, this is not to say that women did not enjoy coffee. In contrast, the public bath (the hammam) functioned as "the women's coffeehouse, where all the news of the towns was told, and scandals invented" (Özkoçak, 2007). European

travelers of the era noted that middle-class Ottoman women went to public baths up to four times a week, and sometimes spent the whole day there socializing, feasting, and entertaining (Karababa & Ger, 2011). It is interesting to note that both coffeehouses for men and women featured water as a primary design element. Western travelers notes depict coffeehouses which had fountains inside, or that were located outdoors in gardens or next to rivers throughout the Ottoman empire (Hattox, 1985) (Ellis, 2004). The interaction between interior and external spaces was also a common design feature. A permeable interior and exterior relationship were created with the help of large openings and seating that spread out to the gardens in the exterior space (Ayalp & Bozdayi, 2013). Traditional interior elements of the Ottoman coffeehouse included a stove unit, wooden bedstead seating, and the use of wicker stools. The innovation of the coffeehouse would later inspire merchants to open their own coffeehouses throughout Europe, and soon coffee would become a mainstay of European society.

Europe Embraces the Bean

The Ottoman coffeehouse was among many commodities that travelled to Europe, and coffee consumption rose in popularity during the seventeenth century (Topik, 2009). Coffee consumption spread throughout Europe in large part due to trade, diplomacy, war, and immigration. In the seventeenth century, coffee was still considered an exotic beverage along with other rare substances such as sugar, cocoa, and tea, and was initially used as an expensive medicine by the upper classes (Pendergrast, 2010). Following the Siege of Vienna by the Ottomans in 1529, coffeehouses would become an important third place for Austrians. Like the Ottoman coffeehouse, the Viennese coffeehouse utilized outdoor space and extended out onto the sidewalk and into gardens (Oldenburg, The Great Good Place: Cafes, Coffee Shops, Community Centers, Beauty Parlors, General Stores, Bars, Hangouts, and How They Get You

Through the Day, 1997). Tables and chairs would replace the divans and stools of the original coffeehouse, and fountains would become obsolete in these northern territories. With the arrival of the daily newspaper in Vienna, the coffeehouse would become in essence a reading room for locals (Oldenburg, The Great Good Place: Cafes, Coffee Shops, Community Centers, Beauty Parlors, General Stores, Bars, Hangouts, and How They Get You Through the Day, 1997). Like the Viennese coffeehouse, the French café would also make use of the sidewalk. Locals quickly developed a preference for the sidewalk section of the café, so much so that even cold weather did not deter customers from dining outdoors. French designers adapted to these conditions by surrounding these sidewalk sections with glass enclosures and setting up small stoves to keep patrons warm during the winter. Inside, guests are greeted by a bar counter. Behind the counter, pigeonholes can be found that hold the mail of customers who use the café to conduct business and other affairs. The French café would also become an important site of political discourse and would inspire revolutions throughout Europe. In Paris it was in the Café Foy that Camille DesMoulins sat on July 13, 1789, to plan the assault on the Bastille during the French Revolution — an event which many historians argue ushered in the modern world (Topik, 2009). The coffeehouse continued to be a site of political radicalism in Europe into the 19th century, where revolutions in Berlin, Budapest, and Venice were prepared. The political influence of the coffeehouse began to wane by the end on the 19th century. Ulla Heise (1987) argues that coffeehouses lost their revolutionary association once revolutions became more proletarian, as workers preferred to frequent other third places such as taverns, bars, and wine-houses. On the other hand, Susanna Barrows (1991), credits the café's declining radicalism to the rise of news papers, music halls, and other venues.

The Eighteenth-Century British Coffeehouse

In England, coffee was associated with academia from the beginning when the country's first coffeehouse opened in Oxford in 1637, by a Lebanese Jewish merchant (Pendergrast, 2010). This association to a higher educational institution, like the Safavid madrasas, further solidifies the connection between the coffeehouse and education. The British coffeehouse also functioned as an early coworking office for several organizations. Jonathan's and Garraway's for example, served for three-quarters of a century as one of England's main stock exchanges, while Lloyd's café would become the world's largest insurance company (Topik, 2009). In fact, the British coffeehouse was cited as a key place in the development of modernity by philosopher Jurgen Habermas (1962, trans, 1991). For Habermas, the coffeehouse exemplified his idea of the public sphere, which he defined as the sphere in which people from different parts of society could engage in debates regardless of social rank, and thus form public opinion. He locates the 18th century British coffeehouse as the impetus of the "bourgeois public sphere," and a key place in the development of modernity. However, this claim is highly contested among contemporary theorists and historians, such as Brian Cowan, who have challenged Habermas' Eurocentric view. Instead theorists have proposed that the public sphere did not emerge in eighteenth century British coffeehouses as he had previously proposed, but instead emerged within the original coffeehouses of the Ottoman empire two centuries prior, beginning with the introduction of coffee in sixteenth century Ottoman Istanbul (Cowan, 2005; Emami, 2016; Karababa & Ger, 2011). It should also be noted that like Ottoman coffeehouses, British coffeehouses excluded women. However, this was not true of coffeehouses in other European cities at the time. Some have criticized Habermas's public sphere for excluding women and minorities while claiming to be "T," while others point out that the term "bourgeois" in itself excludes other social classes

(Szablewicz, 2020). Therefore, Habermas's utopian vision of the British coffeehouse is not only inaccurate but misleading at best. Therefore it is important to remember that "coffee and coffeehouses were received and popularized by an old regime and a pre-industrial society, [and] coffee and modernity did not emerge in tandem" (Cowan, 2005, p. 3).

America Rediscovers the Coffeehouse

The beginning of American coffee culture is often marked by to the throwing of tea bricks into the Boston Harbour during the American Revolution. However, it would not be until the 1990s that coffeehouses would become popular gathering places within North American society. In 1990 there were only 200 coffeehouses in the entire United States, and this number grew to 14,000 in 2003 (Thompson & Arsel, 2004). As of 2019, there were nearly 40,000 throughout the United States. Much of this boom in North American coffee shops can be attributed to the rise of the global coffee chain Starbucks. Though the U.S.A was the largest coffee consuming nation in the world by the early 1970s, coffee consumption was primarily a household activity. Instead, most U.S coffeeshops of the 1970s and 1980s focused on providing food, rather than coffee and are more comparable to todays diners (Voigt, Buliga, & Michl, 2016). Americans of that time did not view coffee shops in the sense of community and few companies were operating in the coffee shop market during this period. One exception to this is Peet's. Peet's is credited with introducing custom coffee roasting to the United States and creating initial demand for the speciality coffee market. The first Starbucks coffeehouse was opened in 1971 in Seattle by Jerry Baldwin, Zev Siegl, and Gordon Bowker, all of whom learned the art of brewing coffee from Peet's founder Alfred Peet (Pendergrast, 2010). In 1982, Howard Schultz joined Starbucks as sales and marketing director and is largely credited with the success of the brand. Following a trip to Milan, Shultz noted the that the Milanese enjoyed spending their time together in neighbourhood cafes

and believed this coffee experience would have great potential in America where an urban coffee tradition was absent. In 1989, sociologist Ray Oldenburg, published his book The Great Good Place, a lament over the lack of community meeting spaces in North American cities beyond the home and workplace. Schultz loved the book and adopted Oldenburg's academic term "third place" to the marketing strategy of Starbucks (Pendergrast, 2010). Though the fact that Starbucks is a multinational chain went against Oldenburg's characteristics of third place (which will be outlined in section 3.0), Starbucks still sought to create an environment where customers were encouraged to linger to increase sales, and also where people could gather informally. Starbucks success has been attributed to the implementation of a third-place ambience on a global scale, as the chain is now found internationally in 80 countries and has 31,000 stores world-wide (Thompson & Arsel, 2004).

The Cybercafe

The 1990s saw the incorporation of internet access into the café environment. The first internet café, Cyberia, opened in 1994 in London and served coffee along side its computers. It comes as no surprise that coffee and internet culture have evolved parallel to each other. In fact, the programming language Java received its name due to the gallons of coffee programmers required to develop it (Topik, 2009). Cybercafes became popular among travellers and the gaming community, and originated from a lack of personal internet access, sometimes referred to as "the digital divide" in late 90s political discourse. The concept of the café began as somewhere to have a drink, socialize, read the newspaper, or simply watch passers-by while sipping a hot beverage, and has since evolved in response to the arrival of digital communication. The internet café differs from the traditional café by offering an internet connection at an hourly rate, though not all cybercafes offered traditional "cafe" services as

the name suggests (Liff & Lægran, 2003). Some argue that the internet café resurrected the original notion of the coffeehouse where people gathered to read newspapers, gossip and generally to do what is now called networking (Lee, 1999). While other commentators have described internet cafes as a transitional phenomenon with a limited long-term future, arguing that their value would fade as home internet use became more pervasive (Lee, 1999). The most successful cybercafes had mixed business models, where internet provision was combined with other revenue generating facilities including restaurant facilities, and performance venues (Liff & Lægran, 2003). The cybercafe would become less important moving into the 21st century as internet access has become more accessible and brands such as Starbucks now provide free wireless internet access in their cafes.

The 21st Century Café

Since its humble origins, Starbucks has become symbolic of modern western coffee culture in the 21st century. However, its global reach has not been without controversy. When plans to open a shop in a traditional neighborhood in Seoul were revealed in 2001, demonstrators believed the chain would rob the local teahouses of customers (Kaplan U. , 2017). Despite these recurrent allegations of destroying local competition, Thompson and Arsel (2004) contend that local coffee shops benefit from Starbucks due to their anti-Starbucks positioning, while offering an alternative environment to Starbucks trademark ambiance. It should also be noted that resistance to coffee shops in east Asian countries varies by demographic, with coffee becoming more popular among younger college age students and office workers in China and South Korea (Kaplan U. , 2017). However, tea is still the preferred social beverage in this

region and most of the world. Statistics show that coffee consumption in China is still less than five cups per year per person, compared to the 400 cups per capita per year in North America (Sigley, 2015). In response to local preferences, Starbucks has customized its offerings based on consumer patterns by location. For instance, tea is now included on their Chinese beverage lists. Although tea has always been a popular social beverage, currently there are no teahouse chains of any significance that can compete with outlets such as Starbucks. However, there are still many small, independently owned teahouses in cities like Beijing, Chengdu and Hangzhou, where teahouses remain in high demand despite the introduction of global coffeehouse chains (Sigley, 2015).

New business models of coffee shops have also appeared in response to the hegemony of coffee chains such as Starbucks and McCafé. For instance, the Legal Grind in California offers customers legal advice over coffee, helping new law firms gain clients, while the Lock 7 Cycle Café allows you to drink coffee while you wait for your bike to be repaired (Voigt, Buliga, & Michl, 2016). Novelty cafes have also appeared primarily in East Asia, though they have also made their ways into Western cities. These include cat cafes, owl cafes, ninja cafes, and more, that offer customers a unique experience. In North America, scholars recommend teahouses and teashops as alternative business models in response to an oversaturated coffee shop market (Voigt, Buliga, & Michl, 2016). Furthermore, in an increasingly health conscience society, tea is viewed as a healthy caffeinated alternative to coffee. Consumer trends also show that many customers increasingly wish to support local businesses and prefer going to individual, locally owned coffee shops (Voigt, Buliga, & Michl, 2016). Wireless internet connectivity is also expected in the contemporary café as coffee shops, restaurants, retail outlets, and businesses offer free Wi-Fi connections as a courtesy to their customers. As internet accessibility has

become more widespread, the popularity of dedicated internet cafes has diminished. Today, the internet can be accessed wirelessly through mobile devices and personal laptops and tablets, further limiting the need for coffee shops to offer desktop computers to their customers. Despite advances in technology, coffee shops still function as they historically have. They are still used as places to read the news or a book, check your (e)mail, study, and socialize with friends – Just through different forms of technology and media. Whereas the French café offered printed newspapers to their customers and also functioned as a post office, mail and news can now be viewed from the convenience of a smart phone. The third place has now become a place to socialize with people not only physically present, but on the other side of the world in the comfort of your local café. As Oldenburg (1997) summarizes, "The survival of the coffeehouse depends upon its ability to meet present day needs and not those of a romanticized past" (p. 199).

Conclusions

Though tea and coffeehouses emerged independently of each other in different parts of the world, their convergent evolution around coffee and tea, and shared histories reveal several similarities. Both have been sites of socio-political anxiety for authorities. Both have acted as places of study for scholars, academics, and philosophers alike. Both have acted as places of respite beyond the workplace and home. Both have acted as marketing devices to acquaint customers with new products. And both have contributed to modernity and Modernism in different ways. This being said, it should also be noted that although both have evolved overtime, the activities that happen in these spaces have changed very little. Social drinking still occurs in these spaces despite changes in technology, and after over 1000 years of history, it looks like coffee and teahouses are here to stay.

TABLE 2: HISTORICAL ANALYSIS

AUTHOR/ THEORIST/ DESIGNER	IDEOLOGIES	SPATIAL RAMIFICATIONS
Sen no Rikyu	• Sukiya • Wabi sabi	• Inspiration from nature • Imperfection in form • Use of natural materials • Absence of unnecessary ornamentation
Okakura Kakuzo	• Teaism • Wabi-sabi	• Appreciation of the tea drinking experience • Asymmetry to promote equality
Charles Rennie Mackintosh	• Japonism • Art Nouveau	• Inspiration from nature and the creation of an aesthetic specific to time and place.
Junichiro Tanizaki	• darkness, shadows, and light in teahouse architecture	• Strategic use of light and shadow to enhance the tea drinking experience
Jurgen Habermas	• The Eighteenth Century Coffeehouse as the origin of the public sphere. (disproved, however, the idea of public space is significant).	• Focus on public space and accessibility for a wide range of people
Alfred Peet	• Introduction of specialty coffee to North Americans	• Display of specialty teas and coffee and method of brewing outside of North America
Ray Oldenburg	• Third place	• Creation of space that is a true respite from everyday life following Oldenburg's characteristics of third place
Howard Schultz	• Implementation of the "third place" coffee shop model on a global scale	• Localization of design • The creation of a space specific to Winnipeg that is responsive to current cultural demographics

Theoretical Analysis

Social drinking can take place in a number of places, both public and private, and within different contexts. The first half of this chapter will focus on the drinking of social beverages in public places through the lens of Oldenburg and Brissett's Third Place, while expanding on their theory through an analysis of Morrison's Fourth Places and the Coffee Shop Effect. Place attachment to third places and the future of third places will also be investigated.

The Third Place

The first scholar to be widely credited with examining the nature of sociability was sociologist Georg Simmel (1949). Simmel defined sociability as:

"A distinct social form that distills out of the realities of social life the pure essence of association, of the associative process as a value and a satisfaction [...] Sociability extracts the serious substance of life leaving only ''togetherness,'' the sheer pleasure of the company of others. [...] Freed of connection with the serious contents of life, sociability is truly a social game, and end in itself.''

Social places that host social beverages are universally found throughout the world and are staples of everyday life for many. Expanding on the work of Simmel, sociologist Ray Oldenburg's "The Great Good Place," describes the social spaces in cities that exist on the periphery of home and the workplace, that he and other theorists such as Jane Jacobs and Lucy Lippard consider essential to city life. The concept of Third Places was first suggested in 1982 by Oldenburg and his colleague, Dennis Brissett, in an essay entitled "The Third Place". These "Third Places", as they described, provide individuals with a reprieve from the toils of daily life and with a place to escape, recharge, and socialize (Oldenburg, 1997, p. 16). These places are often described as community hangouts or gathering spaces. Bars, taverns, bistros, and coffeehouses are all considered examples of third place, while the home and workplace are classified as first and second places respectively. As Oldenburg notes, the majority of the world's third places have drawn their identities from the beverages they serve, including coffeehouses and teahouses. The Polish kawiarnia, the French café, the Chinese chaguan and the Indian chai shop, all have this in common and although they are all culturally distinct, they all host similar activities and caffeine is always on the menu.

Oldenburg's theory of third places can be summarized by the eight following characteristics:

1. The Third Place is a Neutral Ground

Third places, such as coffeehouses, act as intermediaries between home life and the workplace. Guests in third places are under no obligation to be there and are free to come and go as they please. These spaces are ideal environments for friendships to occur as these spaces allow for sociability while also providing a comfortable distance between friends. As sociologist Richard Sennet (1977) suggests, "people can be sociable only when they have some protection from one another" (p. 311). While the home environment is considered too intimate for some friendships, and the workplace often constitutes interaction with those we would not otherwise choose to interact with, the third place offers a solution to these social dilemmas. In this sense, the third place acts as a neutral ground where "guests aren't required to play host, and in which all feel at home and comfortable" (Oldenburg, 1997)

2. The Third Place is a Leveler

In 17th century, England, coffeehouses and the people who frequented them were commonly referred to as "levelers" because of their ability to negate any pre-existing social hierarchies upon entry. Oldenburg argues that coffeehouses today offer a similar effect, since a leveler, by definition, is an inclusive place. A leveler is a place which is accessible to the general public and does not set formal criteria of membership and exclusion. One's social and economic status does not matter in the third place which allows for a sense of community for all participants. Oldenburg is not the only author to take note of the ability of third places to level the social hegemony of their customers. As Lutgendorf states referring to tea culture in contemporary India, "everyone is equal at the chai shop" (2012, p. 26). Similar leveling effects have also been noted in teahouses in 20th century Chengdu, China, where various social groups used the teahouses for a wide range of economic, social, and cultural purposes. Here, the teahouses functioned as markets where people could earn a living, a gathering place for social and business transactions, and a theatre for entertainment. Teahouses became a staple of the Chengdu lifestyle and their popularity has been attributed to their ability to address social, cultural, and economic life while meeting the needs of people from all walks of life. It should be noted that in Western countries, although the coffeehouse, café, bar, and tavern became the de facto third places, none of these served as many functions and played as many roles as the teahouse did (Wang, 2008, p. 134).

3. Conversation is the Main Activity

Although not the only activity which occurs in social places, light-hearted and humorous conversation is commonplace in third places and usually encouraged. This characteristic is the most controversial among those outlined by Oldenburg. Lisa Waxman's (2006) study of coffee shops on the Southeastern coast of the United States found that some individuals were content in sitting alone in the coffeeshop environment yet, despite the lack of verbal interaction, felt they had had a social outing. This finding raises questions about this characteristic of third places and suggests conversation may not be as large a part of the third place experience as previously thought. Waxman suggests that "perhaps listening to the conversation of others or people watching does the same thing for some as actively participating does for others." Waxman's findings coincide with those of an earlier study by Gormly (1983) who found evidence that a person's level of sociability can predict the kind of setting a person prefers. Blank and Van Vooren (2007) examined café patrons who "camp out" or stay for long periods of time (ie., between three to five hours) and found that "campers" did so to get away from the hustle and bustle of everyday life and gain alone time rather than to engage in socialization (Woldoff, Lozzi, & Dilks, 2013). Waxman also had similar findings. For instance, when interviewing student patrons, she found many preferred working in a coffeehouse environment as it gave them the freedom to drink coffee, people-watch, take a break and have a conversation, or listen to music. This recent evidence coupled with new theories such as Morrison's Fourth Place and the Coffeehouse Effect, both of which will be discussed later in this section, challenge Oldenburg's characterization of conversation as the main activity in third places., and suggest that third places have under gone an evolution in function with the development of mobile technologies.

4. Third Places are Accessible and Accommodating

Accessibility in terms of third places refers to the availability of these venues to customers. Traditionally, third places have kept long hours. For example, in North American cities, most coffee shops are open before the start of the typical 9–5 workday and remain open afterwards. Third places accommodate people after their obligations to other institutions — home, work, and

school, are finished for the day. Third places are also accommodating in their flexibility. Patrons have the option of conversing with others, reading on their own, listening to music, drinking a beverage, or watching a performance. Accessibility also refers to convenience in terms of physical location. If a third place is far removed from one's residence, or place of work, the appeal of attending fades for two reasons. One— getting there is inconvenient, and two — one is unlikely to know the patrons.

5.   The People are Part of the Design

Third places in principle attract people. The regulars who come in daily influence the atmosphere of the coffee shop and become an integral part of the milieu. As Oldenburg (1997) states, "It is the regulars who give the place its character and who assume that on any given visit some of the gang will be there" (p. 33). Unlike restaurants where a bill is presented at the end of a meal, third places such as coffee shops allow people to linger for as long as they like once a beverage has been purchased. Although much of the impetus for lingering may be influenced by the attitude of the management, and the overall friendliness of the staff and patrons among other social factors, there are interior design characteristics that can contribute to a longer stay. Elements such as comfortable and movable seating and tables, flexibility in seating arrangements that can accommodate individual patrons and groups, adequate lighting for reading, outlets to accommodate phones and laptop chargers, and pleasant ambience including music, acoustics, and views, are all factors which contribute to the length of time spent in the coffee shop (Waxman, 2006) (Tumanan & Lansangan, 2012) (Woldoff, Lozzi, & Dilks, 2013). In sum, the third place is a place where people want to be.

6.   Third Places Keep a Low Profile

Third Places by Oldenburg's definition are unadvertised spaces that do not seek to draw attention themselves. These spaces are characteristically wholesome and homely, and not pretentious, while blending in with the urban environment. They are not grandiose or ostentatious, and Oldenburg notes that this factor may further contribute to the leveling effect described before. Unlike the self advertised "third places" of the 21st century, such as the global coffee chain Starbucks, genuine third places are not part of large change establishments and are holistically one of a kind spaces which respond to their local neighborhoods. However it should be noted that Starbucks' success is due in large part to its skill at creating, standardizing, and implementing an upscale third-place ambiance on a global scale (Thompson & Arsel, 2004).

7.   The Mood is Light

The third place is not designed to be a serious place, and those who attend third places often do so to get away from the stresses of everyday life. A student might go to a coffee shop to work on their thesis project to get away from distractions at home, while another individual may go just to relax or read a book. In the 21st century, the café has become more than just a site of reprieve but also a site of work outside of the workplace. The phenomenon of remote working, where people have flexibility in their work environments, has led to the creation of coworking spaces which are meant to include features of third places within a workplace environment. Coworking spaces were popular at the beginning of the 21st century with the introduction of mobile technologies and cybercafes. However, within the past 10 years there has been a decline in the popularity of coworking spaces resulting in the bankruptcy of coworking giant WeWork in 2019. This comes as no surprise as most people prefer to work in spaces

for free such as coffee shops, while 84% of remote workers prefer to work from home. There is also evidence that people work better in coffee shop environments than office environments, a phenomenon termed the Coffee Shop Effect which will be outlined in depth later in this chapter. Remote working is expected to become the norm in a post-COVID society, and this puts coffee shops in a unique position as both work-places and places of leisure (Globaltrender, 2020).

8.   The Third Place is a "Home Away from Home"

Perhaps the most important aspect that Oldenburg describes as characteristic of the third place is the feeling of "home." Architect Witold Rybczynski, in his novel "Home", equates the idea of home with comfort, and refers to comfort as a multilayered concept with several factors which influence the feeling of home. Interior decorator Billy Baldwin (O'Brien, 1983) describes comfort as:

"a room that works for you and your guests. It's deep upholstered furniture. It's having a table handy to put down a drink or a book. It's also knowing that if someone pulls up a chair for a talk, the whole room doesn't fall apart."

Architect Christopher Alexander (1979) also offers their own conception of comfort.

"Imagine yourself on a winter afternoon with a pot of tea, a book, a reading light, and two or three huge pillows to lean back against. Now make yourself comfortable. Not in some way which you can show to other people, and say how much you like it. I mean so that you really like it, for yourself. You put the tea where you can reach it: but in a place where you can't possibly knock it over. You pull the light down, to shine on the book, but not too

brightly, and so that you can't see the naked bulb. You put the cushions behind you, and place them, carefully, one by one, just where you want them, to support your back, your neck, your arm: so that you are supported just comfortably, just as you want to sip your tea, and read, and dream."

Based on both of these definitions, Rybczynski was able to dissect the specific elements of comfort that both Baldwin and Alexander described. These include convenience (having a table ready), efficiency (having a light source nearby), domesticity (a cup of tea), physical ease (cushions), privacy (reading a book versus having a talk), and intimacy (the overall atmosphere). Based on Rybczynski's analysis and Oldenburg's characteristics, third places also contain elements of comfort which contribute to an overall home-like atmosphere. A coffee shop, like those examined by Waxman, for example, provide flexible seating (convenience), coffee or tea (domesticity), comfortable seating which allows patrons to linger (physical ease), and the options to converse with friends or read in solitude (privacy) (Rybczynski, 1986). Lucy Lippard (1997) said, "The search for homeplace is the mythical search for the axis mundi, for a center, for someplace to stand, for something to hang on to." For many people, the third place is this homeplace.

Towards a Fourth Place

Though the characterization of third places as outlined by Oldenburg may have been suitable for environments in the 20th century and prior, Morrison suggests that these spaces have hybridized and have evolved into what he refers to as "fourth places" – spaces with characteristics of home, workplace, and third place. Morrison argues that the boundaries between these three distinct realms of social life have been dissolved in the new millennium with

the introduction of new social interior environments that do not fit into the rigid categorization Oldenburg outlines. For example, spaces such as internet cafes, maker-spaces, co-living environments, coworking offices, often feature a combination of characteristics from traditional home, workplace, and third place typologies making them difficult to classify. For instance, co-living spaces feature elements of home and workplace, while a coworking spaces feature elements of workplace and third place. A coworking hotel could be described as a "fourth place" because it features elements of home (a place to sleep), elements of workplace (a space to work), and third place (a place of leisure – usually a form of hospitality).

In post-industrial cities like Paris, London, and New York, these new social environments have emerged and continue to evolve to fit current trends in work culture. These include the integration of work and personal life, the importance of informal networks, the importance of tacit knowledge, the Millennial's preference to live in urban centres, and overall new organizations of work. In Morrison's fourth place, the thresholds between social and private dynamics, work and leisure, networking and social interactions, and collaboration and competition are blurry, making it flexible enough to host a wider variety of activities and people than before (Morisson, 2019). However, what both Oldenburg and Morrison fail to address in their work is the relationship of third places to their staff, for whom the café, bar, tavern, and tea shop, has always been a work environment. This raises several questions including whether cafes also function as third places for their workers, and whether they experience the benefits of working in a third place, similar to patrons who choose to work within the coffeehouse. Taking this into account, the coffeehouse can further be classified as a number of things depending on the social relationship of person to place. For instance, a work environment for staff, a third place for socializing patrons, or a coworking environment for students and remote workers. Though the classification

of cafés as work environments remains a contentious issue, their close association to coffee, and the association of coffee (and tea) to the workplace, work culture, and academia, make coffeehouses and teahouses unique among other third places such as bars, taverns and pubs, which do not share these same connotations.

The Coffeehouse Effect

Around the world, coffeehouses are experiencing a shift in function as new technologies like laptops, tablets, and smart phones have become widely available, and more businesses offer their employees the flexibility to work from home or anywhere in the world that has a stable internet connection. Universities and colleges have also begun to offer online course options, allowing students and instructors the flexibility to learn and teach remotely. This phenomenon has been further compounded by the COVID-19 pandemic where remote work and study options have become essential in containing the spread of disease. Prior to 2020, many patrons used cafes as informal work and study environments. This shift towards a "coworking" environment (a term I use loosely in describing the current cultural landscape of coffee shops) has been dubbed 'The Coffee Shop Effect' by psychologist Emily Neilson (2015). Her study found that coffeehouses have become places of productivity – a characteristic contradictory to Oldenburg's definition of third place. However, it should be noted that throughout history, third places such as coffeehouses have always attracted the likes of scholars, businesspeople, foreigners, and students. In fact, the first coffeehouses in the Ottoman empire were known as Schools of the Wise, while in Britain, prior to the domination of tea culture, coffeehouses were known as Penny Universities because a penny was the price of admission to its store of "literary and intellectual flavors" (Oldenburg, 1997, p. 185). Meanwhile in China, teahouses were popular among the Literati during the Tang Dynasty, where teahouses provided quiet environments for writing

essays and poetry (Wang, 2008, p. 4). Entertainment in Chinese teahouses in the 20th century also functioned as an educational tool, as those who had little, or no formal education were able to learn about history, literature, and traditional values and virtues from local operas and storytellers (Wang, 2008, p. 139). Therefore, the advent of the Coffee Shop Effect is an attempt to modernize a phenomenon which has been characteristic of coffeehouses and teahouses for centuries. This makes cafes a unique example among Oldenburg's third places, as coffeehouses have always served the multifunctional purpose of places of leisure and places of work and study (Waxman, 2006; Woldoff, Lozzi, & Dilks, 2013).

The ambiguity of the function of cafes beyond social drinking makes this typology flexible in adapting to different demographics and societal shifts. As noted prior by Morrison (2019), the knowledge economy has led to changes in interior typologies where the boundaries of home, work, and third place are blurred. Theorists have noted the increasing demand for informal learning places, such as cafes, within the knowledge economy (O'Neill, 2013). O'Neill maintains that learning can take place anywhere, anytime, anyhow and by anyone with the goal that learning is limitless. This echoes the earlier sentiments of educational theorist John Dewey (1938), who believed education should be a social and participatory activity, and that education was not only about learning information, but also about social practices. The history of coffeehouses and teahouses not only paints a picture of informal learning environments, but also of spaces of entertainment, work, business, and sociability. In a study of the social function of coffeehouses, sociologists found that that there has been a shift in the usage of coffeehouses from primarily public places for socialization, to shared spaces for work and study (Woldoff, Lozzi, & Dilks, 2013). They attributed this shift, similar to Morrison's reasoning for the emergence of fourth places, to changes in the nature of work culture. Following an analysis of local and

chain coffeehouses in the Boston area, this study found that people used coffeehouses as both a social sphere and private zones to work, read, and study. Further, the study concluded that coffeehouses are multifunctional spaces, as opposed to "uni-functional" spaces strictly for socializing as Oldenburg idealized in "the Great Good Place." These findings go against his assertion that those who conduct work and business in third place environments "erode the fabric of society," and take into account the nuances of the third place experience in the 21st century (Oldenburg, 1997).

Place

Place as a socio-spatial location is a central concept in modern design, urban planning, and architecture, that has also made its way into the fields of human geography, environmental psychology, and other social sciences. The word "place" is often defined in opposition to the word "space", another concept theorized by philosophers, geographers, and architects alike. Political geographer John Agnew (1987) defined place as "a meaningful location "which is made up of three fundamental aspects: Location (the physical setting), Locale (the sociocultural relations that occur in that space), and a sense of place. Agnew contests that a "place" is formed by the physical setting (location) and the sociocultural relations that occur in that space (locale) (Agnew, 1987). Others have defined place and space in a more abstract sense. For instance, Yi-fu Tuan has likened space to movement and place to pause. In Tuan's view, places are "stops along the way" within space. "At one extreme a favourite armchair is a place, and at the other extreme the whole earth" (Tuan Y. , 1977, p. 149). Tuan's ideas of place in his books "Topophilia" (1974) and "Space and Place" (1977) have had a massive impact on the development of the idea of place within the field of human geography and across disciplines. Tuan defined the concept of topophilia as "the effective bond between people and place (1974, pg.4)."

Topophilia was a precursor of what would later be referred to by environmental psychologists as place attachment. Altman and Low (1992), similar to Tuan's topophilia, defined place attachment as the bonding of people and places. They explained that the bonds involve emotions and geographic settings which can vary in scale such as the home, street, and community. Studies have shown the relationship between culture and choice of favourite places. Newell (1997) interviewed participants from three different countries to identify a valued or favourite place which they would like to save for future generations. She found that each country had the same top four type of place. These included places that help people relax, places that helped people recharge, places that had ecological benefits, and places that enhanced feelings of safety.

Place Attachment to Third Places

Place attachment towards third places was studied by Waxman (2006), and Tumanan and Lansangan (2012). In Waxman's study of cafes in the Southeastern United States, she found that specific social and physical factors influenced place attachment towards cafes. Social factors included opportunities to linger, feelings of ownership, ability to territorialize, trust and respect, anonymity, productivity, opportunity to socialize, and support. The physical factors included cleanliness, pleasant aroma, adequate lighting, comfortable furniture, views, acoustics and music, natural light and appealing décor. Tumanan and Lasangan (2012) found similar results when studying place attachment to coffee shops in the Philippines. Similar to Waxman, their study also found that physical factors such as proper lighting, comfortable furniture, a spacious and airy lay-out, and the presence of reading materials created a positive effect on food and beverage consumption and increased the length of stay. The physical factors that both studies cite as contributors to place attachment echo the elements which Rybczynski (1986) outlined as elements of home. Their findings also concluded that coffee shops are suitable venues to hold

meetings and discuss business-related matters. Upon interviewing student coffeehouse patrons, Waxman (2006) found that they preferred working in coffee houses to a avoid "a sterile library atmosphere." Professionals and professors interviewed also cited similar reasons for attending the coffeehouse, as it allowed them to focus on projects without the distractions that would be found at home or at work. Thus her study concluded that the opportunity of productivity and personal growth, and the option of being able to socialize or get work done were important social aspects of the café and contributed to a sense of belonging and place attachment (Waxman, 2006).

The Future of Third Places

The functioning of the coffeehouse may be undergoing yet another shift as the world grapples with the social and spatial consequences of COVID-19. Theorist Setha Low, well known for her theory of Place Attachment, in an op-ed piece for Fast Company writes of the displacement the pandemic has caused for third place regulars. She notes that people have "lost their third places," and have instead found solace in public spaces, like parks, plazas, playgrounds, streets and sidewalks — Spaces that have traditionally complemented third places, which have now become surrogate third places for individuals looking to escape the confines of their homes (Low, 2020). There has also been a notable rise in the usage of patio spaces in North American cities, as lock downs prevent retail and hospitality businesses from operating at full capacity. In New York City for instance, mayor Bill de Blasio has made the Open Restaurant Program, a program created in June 2020 as part of the city's Recovery Agenda, a permanent policy. This program would allow restaurants and other businesses to expand their seating to the frontage of adjacent properties (Harrouk, 2020). Like in New York City, the migration of third places from indoor to outdoor venues may become a permanent fixture in North American

cities, and cafes will need to adapt to this phenomenon. Teahouse designs have historically incorporated landscape elements, such as gardens and views, within their designs. In China for instance, tea gardens, tea pavilions, and tea balconies maintain clear connects to nature and the natural environment, and are traditionally named after "natural elements of beauty" (Wang, 2008, p. 4). The connection of third places to natural settings is also a staple of Islamic architecture, as gardens have traditionally been conceived as reflections of paradise based on the descriptions of heaven in the Koran. The paradisal garden tradition has also extended to places for tea-drinking, with tea gardens being common third places in Muslim-majority countries (Wohl, 2017). Thus, the coffeehouse and teahouse may need to look back at their roots to find contemporary solutions for the future.

Third places have also moved from the physical realm to digital manifestations. Though they may not be the third places Oldenburg had in mind, social media such as ZOOM, Skype, Microsoft Teams, Facetime, and Discord, have become third place simulacra for those looking to connect with others without leaving the safety of their homes. Virtual and online platforms have been analysed as potential third places as early as 1993, a year before the opening of the first internet café Cyberia in London. This evolution in the coffeehouse opens up a greater discussion about the relationship between brick-and-mortar third places and digital communities. In an analysis of the now defunct text-based messenger the WELL, Rheingold (1993) writes:

"Cyberspace is one of the informal public places where people can rebuild the aspects of community that were lost when the malt shop became a mall. Or perhaps cyberspace is precisely the wrong place to look for the rebirth of community, offering not a tool for conviviality but a life-denying simulacrum of real passion and true commitment to one another."

Videogames have also been recontextualized as potential third places. In a study of third places within virtual environments, third places in massively multiplayer online games (MMOG's) were found to function as social environments for players (Ducheneaut, Moore , Nickell, Brown, & Barkhuus, 2007). However, in a similar study it was found that the more committed players were to a multiplayer game, the more the game becomes entangling, time-consuming, and work-like (Steinkuehler & Williams, 2006). It should be noted that Oldenburg (1997) dismissed game play outright, stating, ''a room full of individuals intent upon videogames is not a third place'' (p. 31). Others argue that MMOG's are more akin to playing five-person poker in a neighborhood tavern that is accessible from your own living room (Steinkuehler & Williams, 2006). Though the question of whether video games and social media can replace the neighborhood café remains, they are an undeniable way of maintaining connections with people around the world, especially in a time when brick-and-mortar third places have become inaccessible. Perhaps the home will be the final frontier of third places, as personal computers, laptops, tablets, and smartphones allow us to connect, while our kitchens become the coffee shops of the future.

TABLE 3: THEORETICAL ANALYSIS

AUTHOR/ THEORIST/ DESIGNER	IDEOLOGIES	SPATIAL RAMIFICATIONS
George Simmel	• Sociability	• Creation of different environment options to socialize in • ie. seating options for solo patrons and group patrons, indoor and outdoor seating, quiet and acoustic settings.
Ray Oldenburg & Dennis Brissett	• Third place	• Creation of a third place based on characteristics outlined
Lisa Waxman	• Place attachment to third places	• Implementation of the characteristics found to increase place attachment to third place design
Witold Rybczynski	• The meaning of "home" • Home equates to Comfort	• Creation of home-like environment outside of the home • Ergonomic design
Arnault Morrison	• Fourth place • Hybridization of third places	• Elements of home and workplace incorporated into the design • Flexibility in use
Emily Neilson	• The Coffeeshop Effect	• Access to technology and literature • Consideration of remote working devices
Yi-fu Tuan	• Topophilia	• Consideration of different scales of "place" • Armchair as a place, the site as a place, a room as a place
Setha Low	• Future of Third Places during COVID-19 pandemic	• Outdoor to-go options and infrastructure • Outdoor patio space

Precedent Studies

To address the spatial needs of the Camellia Teahouse, a precedent study was done of café spaces from the Philippines, India, and China to gain a global perspective of café environments outside of a North American context. The following precedents were chosen based on their use of design strategies in relation to place attachment, third place, and the concept of "home" as outlined in the theoretical analysis. Precedents that were designed between 2015 and 2020 were analysed to illustrate contemporary interpretations of café environments, and how their interior designs have been localized to fit their socio-cultural contexts. These precedents will be analysed based on the following criteria: Their relationship to place, their utilization of third place design strategies, and integration of residential design elements. The first precedent analysed is an urban infill project in Manila that integrates the concept of a garden with that of a café within an urban context. The second precedent is a historic restoration in the city of Jingan Qu, China. The third precedent is located in a former bungalow in the city of Mumbai that was inspired by traditional elements found in residential interiors in India. Each precedent features different levels of adaptive reuse of existing spaces, from an urban, architectural, and interior scale. This was an important factor in the selection of precedents because studies have shown that people prefer historic buildings that reference the past, as opposed to contemporary buildings (Frewald, 1990; Herzog & Gale, 1996). These precedents offer insight into how independently owned coffee shops in the countries of origin of newcomers have adapted to consumer trends in the face of globalization and new technology. The findings from this precedent study will help inform the design of the Camellia Teahouse to better reflect the expectations of a more globally aware and international demographic.

Figure 10. Precedent Map, illustration by author.

Harlan + Holden Glasshouse Cafe

Figure 11.

Designer: Gramfratesi

Location: Makati, Manila, The Philippines

Size: 1,400 square feet

Year: 2018

Harlan + Holden is a clothing and lifestyle brand that was founded in Manila in 2015. The Glasshouse Café was designed as a concept store for the brand and is located in a garden plot in front of one of Manila's most popular shopping malls. The site of the structure is located within an urban context and is situated between skyscrapers along pathways between offices and Manila's Power Plant mall. The store was designed to bring some life back into an existing outdoor green space and was inspired by the concept of a glasshouse. Although the site is surrounded by buildings, the surrounding gardens obscure the boundary between interior and exterior, with some trees being integrated within the space. The interior makes use of these views by featuring large areas of floor to ceiling glazing which is framed by large curtains. The Targa sofa and Morris chairs featured within the space were designed by GamFratesi for Gebruther Thonet. Beetle chairs designed by Gubi also add a residential element to the design. The overall interior creates the feel of a greenhouse "living room" within a tropical rainforest and connects the space to its surrounding environment as well as its broader relationship to the Philippines. This interior has also been featured on social media and blogs as an example of an "Instagram-able café." As a self advertising space in the mid 21st century, this café provides insight into of how third places have adapted to current societal trends popular within the Millennial and Generation Z demographics on a global scale (Morris, 2019).

Design Implications

The Glasshouse Café offers several design strategies that can be utilized within The Camilla Teahouse. For instance, the use of traditionally residential furniture within a commercial hospitality setting, comfortable furniture selections, the use of drapery, and the addition of plants and natural motifs within the interior make the overall design feel like a home rather than a restaurant. The creation of a self-advertising "Instagram-able" aspect of the design program will also be considered because of the projects targeted age demographic. As an urban intervention, the Glasshouse Café makes use of the space between buildings while also providing patrons with views of the surrounding city and garden. Patio space will be an important aspect to include in the design of the Camellia Teahouse as this will further create a connection between the interior with the surrounding city.

China

Icha Chateau

Figure 12.

Designer: Spacemen

Location: Jingan Qu, China

Size: 1,800 square feet

Year: 2018

Icha Chateau is a teahouse in China inspired by the rolling hills of China's tea plantations. Designed by Shanghai based firm Spacemen, the restaurant is based in a mid-19th century colonial heritage building within an existing outdoor shopping district. While the façade of the building has remained untouched due to building code and heritage preservation restrictions, the designers have altered the interior into a unique café dining experience. The

main design feature is a partitioning system composed of a series of gold chains that have been meticulously sculpted to mimic the topography of China's iconic tea hills. These chains create an interior topography that allows café patrons to enjoy niches of privacy in an otherwise open plan. This feature along with plush furniture, banquet seating, and an overall ambient atmosphere, give guests a home-like experience within a hospitality environment. Despite the ubiquity of teahouses in China, the Icha Chateau manages to make a novel experience out of a traditional part of Chinese heritage. The grand design of the space differentiates it from coffee shops in the same area and is a direct response to the increased presence of coffeehouses in Chinese cities. Therefore, teahouses in recent years have had to adapt their design strategies to bring tea drinking into the 21st century (Geekie, 2018).

Design Implications

This precedent features a number of design strategies that can be implemented in the Camellia Teahouse. For instance, the creation of a novel experience through interior design would help to differentiate the Camellia Teahouse from existing cafes in the city of Winnipeg. Other design strategies include the use of residential elements such as pillows and drapery to create a sense of comfort within the space. The partitioning system also allows for an open plan which creates moments of privacy for patrons. These design strategies further create a sense of home within a space which would otherwise be a high-end hospitality environment. The use of an existing building also connects the interior with the existing history of the site and contributes to feelings of place attachment for guests. The lighting within this precedent is also noteworthy because of the sense of ambience created throughout the plan. This makes the space feel more intimate and formal, unlike the previous precedent which features a more casual atmosphere. The formality of the space is further underscored by built in banquet seating and limited flexibility in furniture and seating arrangements. Therefore, varying levels of formality and informality will need to be considered in the design of the Camellia Teahouse.

India

Taj Mahal Teahouse

Figure 13.

Designer: The Busride Design Studio

Location:Bandra, Mumbai, India

Size: 3,500 square feet

Year: 2015

The Taj Mahal Teahouse is a tea café and restaurant located within an old bungalow in the city of Mumbai. Designed by Mumbai-based architects The Busride, the interior is intended to be a time capsule of an old Bandra residence. The design includes decorative elements such as instruments, old photographs, chess sets, antique colonial furniture, and tea sets on display. The overall effect is a traditional interior with a contemporary feel. The interior itself features

built in wall shelving to display tea paraphernalia for sale in a way that feels authentic and not staged. The pastel colour palette creates a very calm and laid-back atmosphere and allows for a variety of different seating options ranging from rocking chairs to sofas. Arches within the space create privacy and traditional lighting elements such as wall sconces, chandeliers, and table lamps further contribute to the home-like quality of the space. Other features include the use of wood, plastered walls, and arched windows. Overall, the space has an informal quality that is highlighted by the use of mismatched furniture and flexible seating options. The space is also multi-functional, allowing patrons to read, drink tea, socialize with friends, and enjoy live performances (Iyer, 2015).

Design Implications

The design of the Taj Mahal Teahouse is localized in a way that feels novel even in chai-loving India. By using an existing building, in this case a bungalow, the design creates a strong sense of place attachment to the Bandra region and the cafe. Localization of design will be important to consider in the design of the Camellia Teahouse as a way of creating place attachment and a sense of community within the program. The design of the Taj Mahal Teahouse also has a strong sense of home and comfort, and acts as a literal "home away from home" for patrons. Flexible furniture and multiple seating options allow users to have control of their environment and provide a home-like atmosphere. Further features such as table lamps and wall sconces also give patrons control over the lighting in the space depending on their preferences. The Taj Mahal gives users near full control of their interior environment and allows for people to territorialize and pick a favourite spot within the plan. This concept will be important to consider in the design of the Camellia Teahouse.

Summary of Findings

- Residential furniture in commercial settings increases user comfort while also creating a more informal, home-like atmosphere

- Self-advertising has a different meaning in the 21st century than in the 1980's when Oldenburg first wrote about third places. Cafes should consider how their interior design will be presented on social media

- Interior decor helps to creates a more home-like environment. Features such as drapery, artwork, and a variety of furniture and seating arrangements help to create as sense of home and comfort

- Teahouses are using bold design features and creating novel experiences to help differentiate themselves from typical coffee shops

- Adaptive reuse of existing interiors helps to create a sense of place and integration within existing communities

- Using local design elements and inspiration from the local context helps to create a unique dining experience
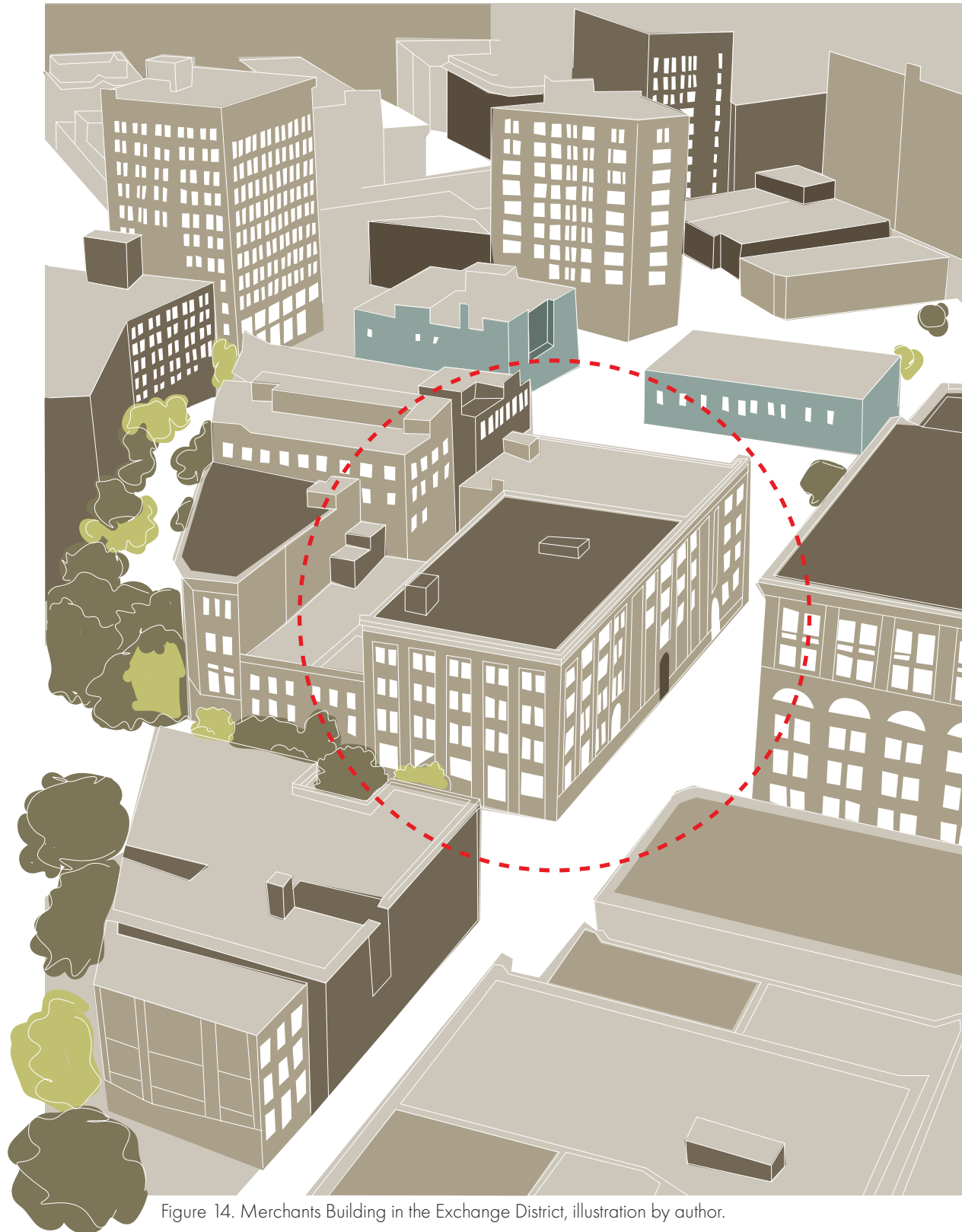
Figure 14. Merchants Building in the Exchange District, illustration by author.

Site Analysis and Prgramming

Following the historical and theoretical analysis, and precedent study, it became clear that the teahouse should be located in an area of Winnipeg that is within an urban context within an existing community. Therefore, a site was chosen based on the following site selection criteria:

- Within an urban setting

- Within walking distance of educational facilities (ie. colleges, libraries, etc.)

- Accessible to transit and bike routes

- Opportunities for integration within the urban fabric of an existing community

- Within walking distance of other community amenities

- Within walking distance of residential areas

- Central location for all Winnipeggers

- Street level access and visibilty

- Within a historic or heritage building as a means of fostering place attachment

- Opportunities for patio/outdoor dining space

The Exchange District

As a city that is home to people from all corners of the world, Winnipeg is an ideal location for a café that can cater to a global demographic. The area chosen for the Camellia Teahouse is therefore within the heart of Winnipeg's downtown. The Exchange District is adjacent to some of the most ethnically diverse communities in Winnipeg which include the Central Park District to the Southwest and the North End to the North. Both areas have historically acted as landing pads for immigrants to Winnipeg and this still holds true today. Overall, newcomers make up 6% of Winnipeg's population while those who are foreign born make up 21% of the general Winnipeg population (Statistics Canada, 2016). However, despite its proximity to historically immigrant communities, it is ironic that the Exchange District is one of the least ethnically diverse areas of the city. On average, visible minorities make up 28% of the population in Winnipeg communities, and this average drops to only 18% in the Exchange District (Statistics Canada, 2016). Meanwhile, the adjacent Central Park District is home to the largest proportion of Black Canadians in Manitoba and 70 percent of all refugees arriving in Winnipeg settle in this area. To the north of the Exchange District and across the Canadian Pacific Railyards lies the North End. At the beginning of the 20th century, this neighborhood was home to immigrants from Eastern and Southern Europe, and today is home to one of the largest Filipino communities in Winnipeg. The city's historic Chinatown can also be found in the Exchange District as well as the Chinese Cultural Centre. However, it should be noted that today, the majority of Winnipeg's Chinese-Canadian population can be found in the South of Winnipeg along Pembina Highway and the community of Fort Richmond (Statistics Canada, 2016). The Exchange District offers several amenities for immigrants and newcomers due to its proximity to immigrant communities. Programs such as N.E.E.D.S. Inc., the Immigrant Centre, and Manitoba Start, provide resources

for newcomers looking for employment opportunities, English lessons, and citizenship test preparation among other services. A location that was central to these services was chosen so that the café would be accessible to these communities, while also being central to all Winnipeggers. The Exchange District is also home to Red River College and cultural amenities such as Old Market Square, restaurants, hotels, and boutiques. As an existing cultural and tourist hub within the city, The Exchange District is in a position to accommodate new interpretations of café environments that cater to a global clientele, making it an ideal location for the Camellia Teahouse.
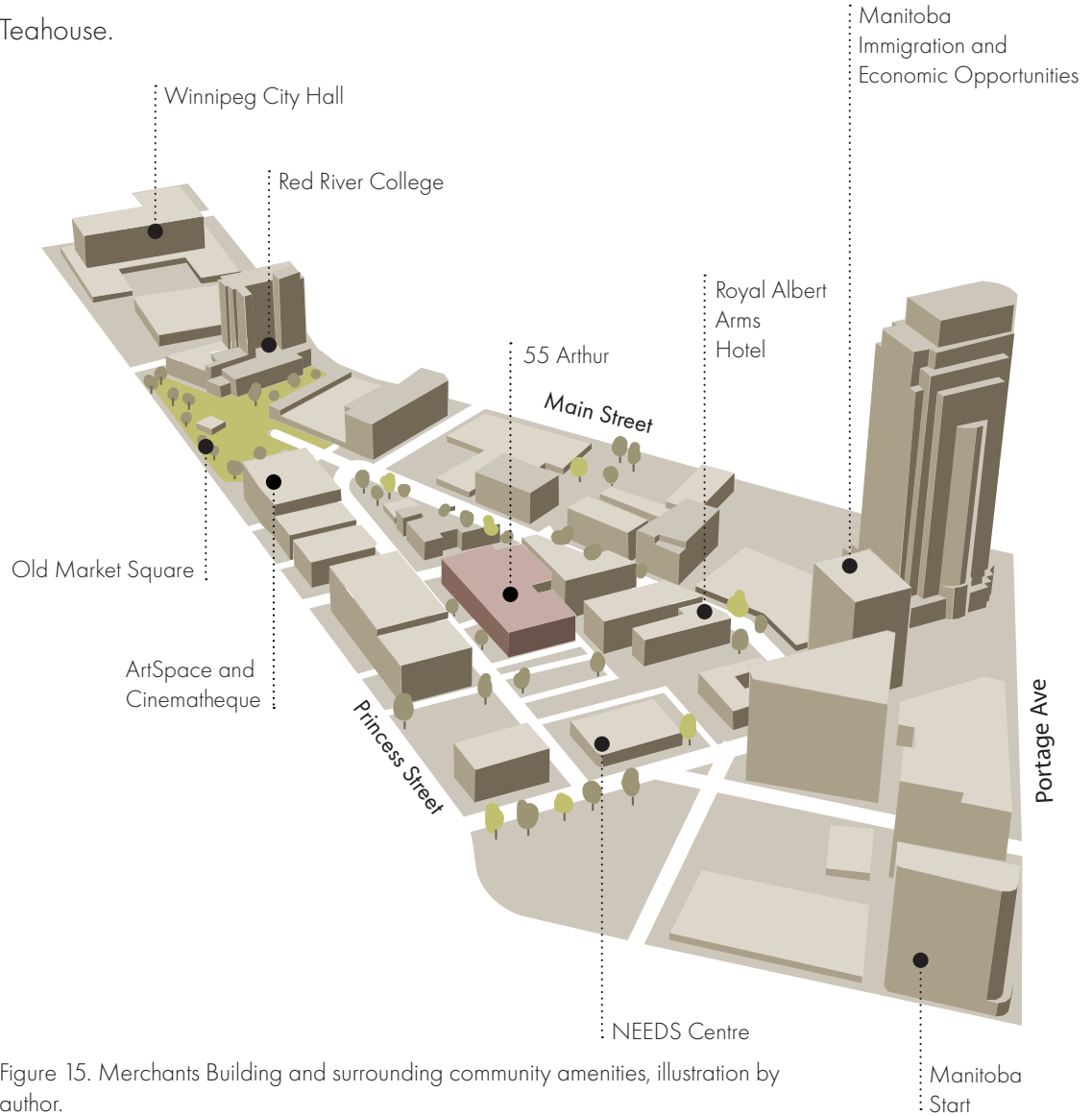

Figure 15. Merchants Building and surrounding community amenities, illustration by author.

The Merchants Building

Location: 250 McDermot and 55 Arthur Street

Architect: James H.Cadham

Built: 1897-1898

The site chosen for the practicum project is 55 Arthur Street, an existing vacant tenant space within the historic Merchants Building. This location is bordered by Arthur Street to the west and McDermott Avenue to the north and was built in the late 19th century in the Romanesque Revival style. This style was popular at the beginning of the 20th century for warehouse districts in North America, although it was also used in private residences at the time. Originally designed as a warehouse building for the George D. Wood Company, the main floor of the building is divided by a dray way which in the past was used to allow drays to drop off their shipments of goods. The dray way presents an opportunity to create a unique customer experience and accessibility as it currently acts as short cut between Arthur and Albert Street. The warehouse was built in the mill system which was a popular construction method at the time. Although the interior has seen numerous alterations throughout the years, several original features still remain. The include a white tin ceiling, wooden floors, wooden banisters, and in some areas the original post and beam system is still visible (City of Winnipeg, 2007). The building is highly accessible by transit, biking, and walking. The building also has a parking lot to the south for commuters. The location of the site allows for collaboration with existing social services for immigrants within the area. This is important to create a café that is accessible and responsive to the surrounding community. For instance, N.E.E.D.S Inc. next door offers a work experience program for youth ages 15-29 which presents an opportunity to partner the cafe with this existing program (N.E.E.D.S. Inc., 2021). Therefore, the Camellia Teahouse will be targeted towards youth and young adults within this age demographic.
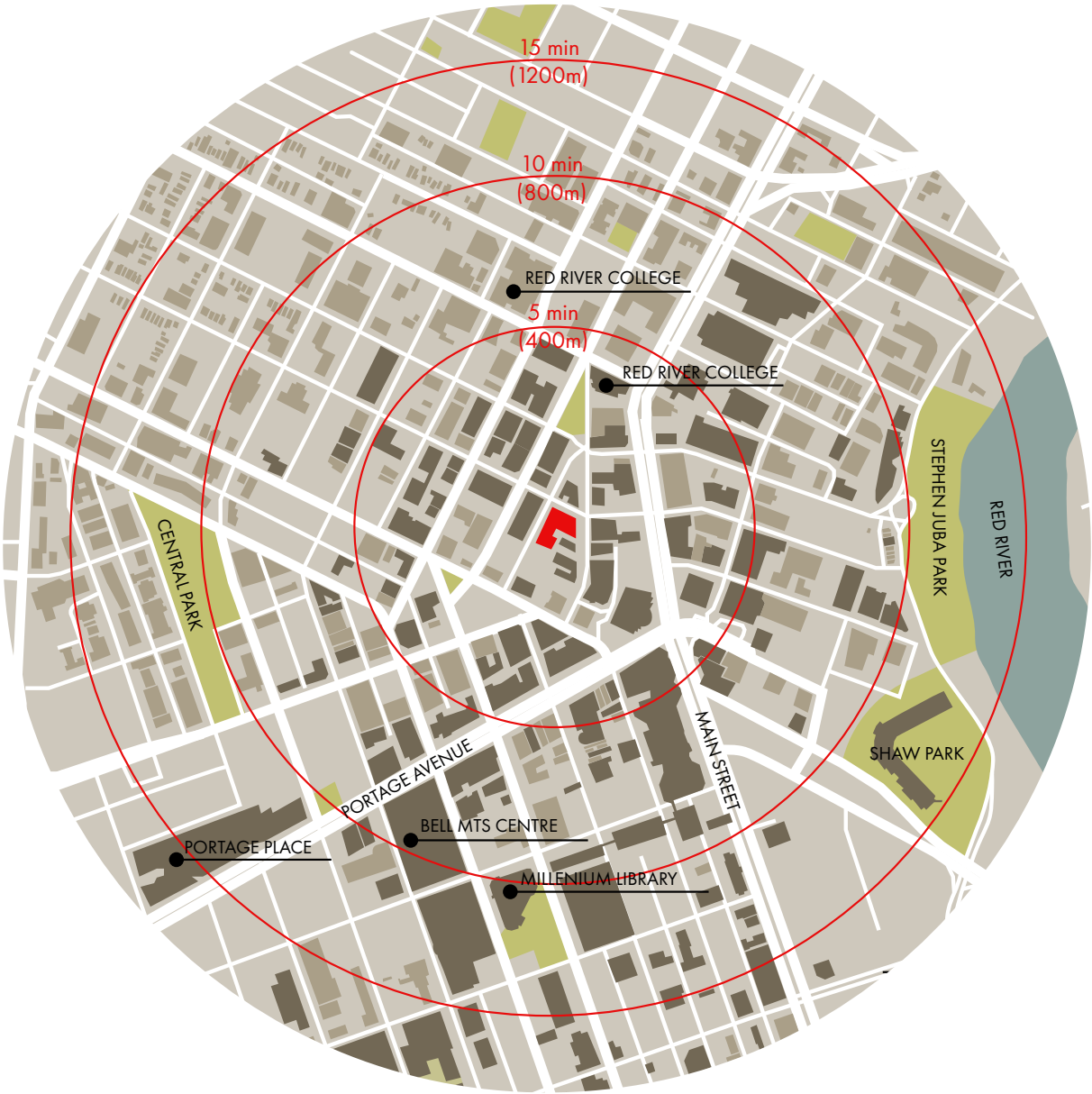

Figure 16. Walkability Map of Merchants Building, illustration by author.

Site Opportunities and Limitations

Opportunities:

- Drayway

- Heritage Designation

- Within walking distance of downtown

- Existing trees on site

- Original interior features: tin ceiling, brickwalls, wooden flooring

Limitations:

- Heritage Designation

- Building occupancy zoning

- Winter Climate

- Limited sidewalk space

- Cost of construction

Figure 17. Existing drayway facing Arthur Street.

Figure 18.. Existing drayway facing Albert Street.

Figure 19. Existing alleyway facing Albert Street.

Figure 20. 55 Arthur Street West Elevation.

TABLE 3: TYPES OF COFFEE SHOP PATRONS

Casual Visitors

DESCRIPTION	SPATIAL NEEDS
This category of users includes workers in the surrounding area who are only interested in grabbing a cup of coffee (or tea) to-go, or are on their lunch break. These customers are usually looking to take a quick break during the day.	• Grab and go area for to-go options • Seating options do not need to be comfortable as visits are quick • Convience • Accessibility • Street Visibility and views - these types of customers prefer window seats

Socialisers

DESCRIPTION	SPATIAL NEEDS
This category of patrons include people who are meeting up with friends and who are looking to make connections with cafe staff. This group also includes people who socialise through social media.	• Ability to socialise with cafe staff • Social media friendly design • Informal and flexible seating options • Novel experiences

Campers

DESCRIPTION	SPATIAL NEEDS
This category of people use the coffee shop as a surrogate workplace. These include remote workers, students, and readers. These customers typically stay for extended periods of time.	• Work surfaces for laptops • Comfortable seating arrangements • Adjustable task lighting • Background music

TABLE 4: USER PROFILES

Primary Users

USER TYPE	AGE	DESCRIPTION OF ACTIVITIES	PSYCHOLOGICAL NEEDS	SPATIAL NEEDS
Guests (new Canadians and established Canadians, remote workers, students)	15-29	Socializing, Relaxing, Eating & Drinking, Remote Working, Reading,	Opportunities to socialize, private spaces, cleanliness, accessible, welcoming for everyone, space to relax	Variety of seating options for groups and individuals, options of indoor or outdoor dining, sight lines to see other guests arriving
Front of House Employees (baristas, tea specialists)	15-29	Attending to guests, drink preparation, educating customers on beverage options, monetary transactions, cleaning, communication with Back of House employees	A safe work environment	Break space, clearances for movement and traffic flow, safe work area, adjacency to back of house functions and ability to communicate with back of house employees
Back of House Employees (bakery staff, dishwashers)	15-29	Preparation of baked goods, washing dishes, organization and cleaning of bakery and food storage areas.	A safe work environment	Break space, clearances for movement and traffic, safe work area, ability to communicate with front of house employees

Secondary Users

USER TYPE	AGE	DESCRIPTION OF ACTIVITIES	PSYCHOLOGICAL NEEDS	SPATIAL NEEDS
Cleaning Staff	15-29	Cleaning of customer areas, collection of garbage, communication with staff	Opportunities to socialize, private spaces, cleanliness, accessible, welcoming for everyone	Storage for cleaning supplies, access to water, outlets for cleaning equipment

Spatial Relationships

The following diagram shows the spatial relationships between the exterior and interior spaces of the Camellia Teahouse. The lines show the connections between each space, while the size of the circles represents the approximate area allocated to these spatial functions in the program.
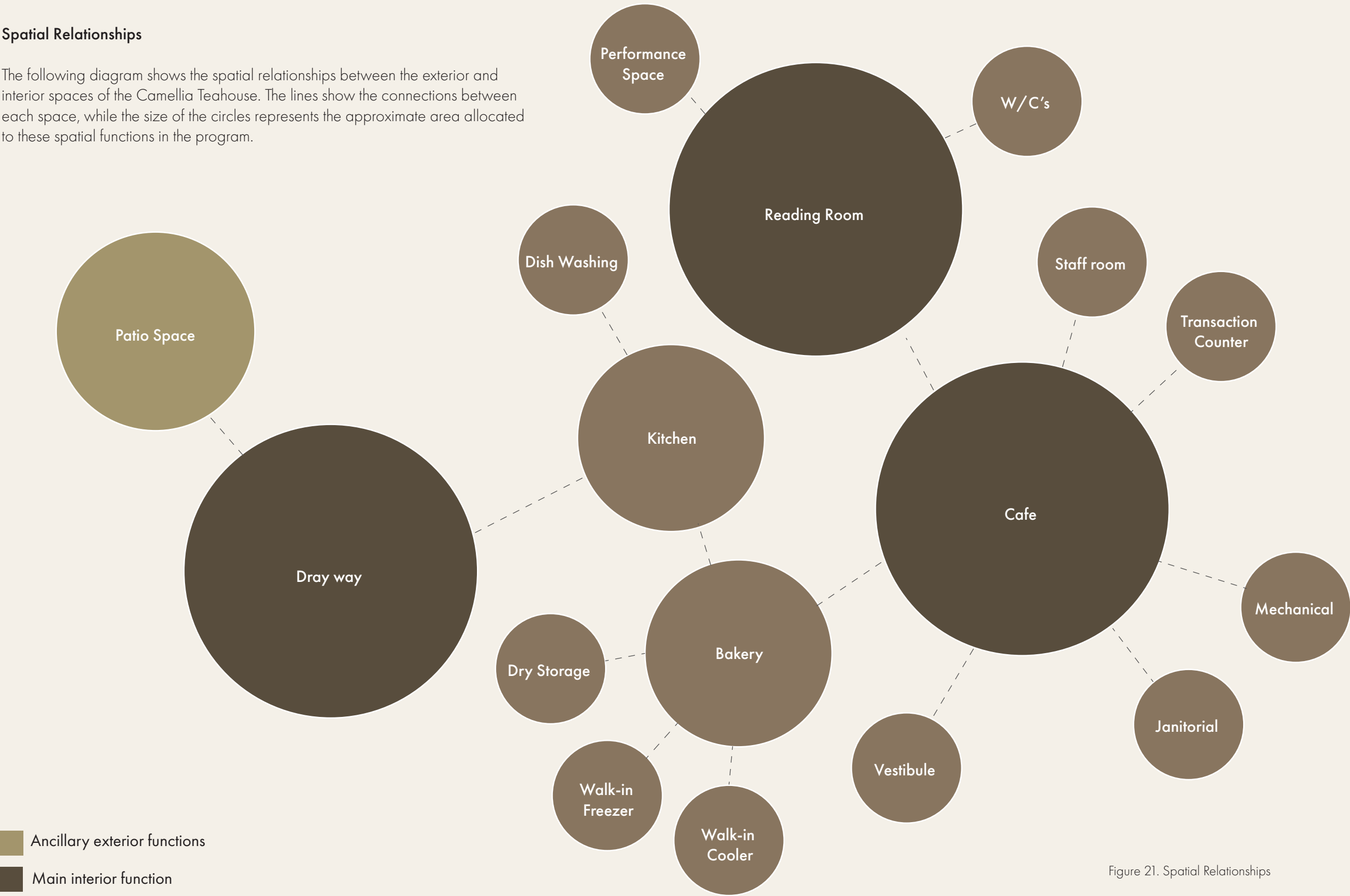

Performance Space

Reading Room

W/C's

Dish Washing

Staff room

Patio Space

Transaction Counter

Kitchen

Cafe

Dray way

Bakery

Dry Storage

Mechanical

Walk-in Freezer

Walk-in Cooler

Vestibule

Janitorial

Ancillary exterior functions

Main interior function

Ancillary interior functions

Figure 21. Spatial Relationships

TABLE 5: SPATIAL PROFILES

EXTERIOR SPATIAL PROFILES

SPACE	QTY	ACTIVITIES	FURNITURE, FIXTURES, & EQUIPMENT	TECHNOLOGY REQUIREMENTS	MATERIAL FINISHES	OCCUPANCY TYPE/ FREQUENCY
Outdoor Patio	1	Socializing, Relaxing, Eating & Drinking	Outdoor lighting, Seating, Table Surfaces	free Wi-Fi connectivity, Power outlets to charge devices	Durable weather resistant surfaces and finishes	Daily, 24/7

INTERIOR SPATIAL PROFILES

SPACE	QTY	ACTIVITIES	FURNITURE, FIXTURES, & EQUIPMENT	TECHNOLOGY REQUIREMENTS	MATERIAL FINISHES	OCCUPANCY TYPE/ FREQUENCY
Cafe	1	Socializing, Relaxing, Eating & Drinking	Seating, Table Surfaces, teawares, ambient lighting	free wi-fi connectivity, power outlets to charge devices		Daily, 10am-10pm
Drink Prep Area	1	Drink Making and Prep	Sink wells, coffee grinders, tampers, espresso machine, blenders, milk steamer, hot water machine, ice machine, dry storage, undercounter fridge, upper open shelving, teaware/ dish storage, floor drainage	GFCI outlets	Durable non-slip flooring, stainless steel work surfaces, display shelving for teawares	Daily, 10am-10pm
Transaction Counter	1	POS Transactions	POS system, display case for goods	Tablet for transactions	High quality counter surface	Daily, 10am-10pm
Retail	1	Selling of teawares, teas, and coffee for purchase	Display lighting, shelving	N/A	High quality	Daily, 10am-10pm
Reading Room	1	Quiet Actvities. ie. reading, writing, remote working	Lounge seating, comfortable chairs, coffee tables, work tables, outlets, book cases for literature	N/A		Daily, 10am-10pm

SPACE	QTY	ACTIVITIES	FURNITURE, FIXTURES, & EQUIPMENT	TECHNOLOGY REQUIREMENTS	MATERIAL FINISHES	OCCUPANCY TYPE/ FREQUENCY
Bakery	1	Making of baked goods	Convection ovens, deck ovens, oven racks, reach in refrigerators, freezer, upper and u/c open shelving/storage, commercial mixer, commercial dough mixers, proofing cabinet, bakers tables, utility carts, floor drainage, commercial sinks, bakewares , hand-wash stations	Range outlets, GFCI outlets where applicable	Maple top work surfaces, stainless steel surfaces, durable flooring	Daily, 6am-3pm Kitchen cleaned at 11am before lunch rush
Dry Storage	1	Storage of dry goods	Overhead lighting	N/A	Durable finishes	Daily, 6am-3pm
Dish Washing	1	Washing dishes	Commercial sinks, commercial dish washer, dish cart, floor drainage	N/A	Durable finishes	Daily, 10am-11pm
Mechanical	1	Mechanical services	N/A	N/A	Non-combustible surfaces	N/A
Water Closet	2	Rest room services	Sinks, toilets, accessible W/C, baby change tables, waste bins	N/A	Durable water resistant surfaces	Daily, 6am-11pm
Janitorial	1	Janitorial services	Floor sink, handwash station, open shelving	N/A	Durable water resistant surfaces	Daily, 10am-11pm
Staff Room	1	Break room for employees	Seating, refrigerator, staff sink, meeting table	Outlets		Daily, 6am-11pm
Employee Storage	1	For employee personal belongings	Coat hooks, lockers	N/A	Durable weather resistant surfaces and finishes	Daily, 6am-11pm
Vestibule	1	Due to Winnipeg's cold climate, it is common for buildings to include this to prevent warm air escaping the interior.	N/A	N/A	Durable weather resistant surfaces and finishes	Daily, 6am-11pm

Figure 22. Drayway perspective.

CHAPTER 7

Design Proposal

The goal of the Camellia Teahouse was to create a third place environment that follows the teahouse tradition, while also being responsive to the surrounding community and trends in coffee shop design. Informed by the historical and theoretical analysis, and precedent studies, the plan features spaces for a variety of different social and non-social behaviours based on different user types and preferences. The program features outdoor seating options, a to-go area, a cafe, a reading room, and a bakery. The program is designed to facilitate learning through exposure to different cultural tea and coffee preparations, as well as through a work experience program for local youth. The menu of the teahouse will be expected to change on a weekly basis as a way of introducing the public to a wide variety of beverage experiences. These programmatic features create a space where regulars are encouraged and help to foster connections within the surrounding community. The public spaces are divided based on the different types of coffee shop patrons to increase user comfort within the space, while also making the program flexible enough to accomodate those who may not fit within the targetted demographic of Millenials and Generation Z.

The design process began with conceptual studies to gain an understanding of the process of making tea. A tea set was designed as a way to explore different ways tea and coffee could be presented to customers. The teapot and cups waere inspired by the organic form of stones and are designed to fit easily into the palm of the hand. Winnipeg has notoriously cold winters that last for over half the year, so the idea was to create a tea set that could warm your palms as one seeks refuge from the cold.

Figure 23. The act of stirring tea
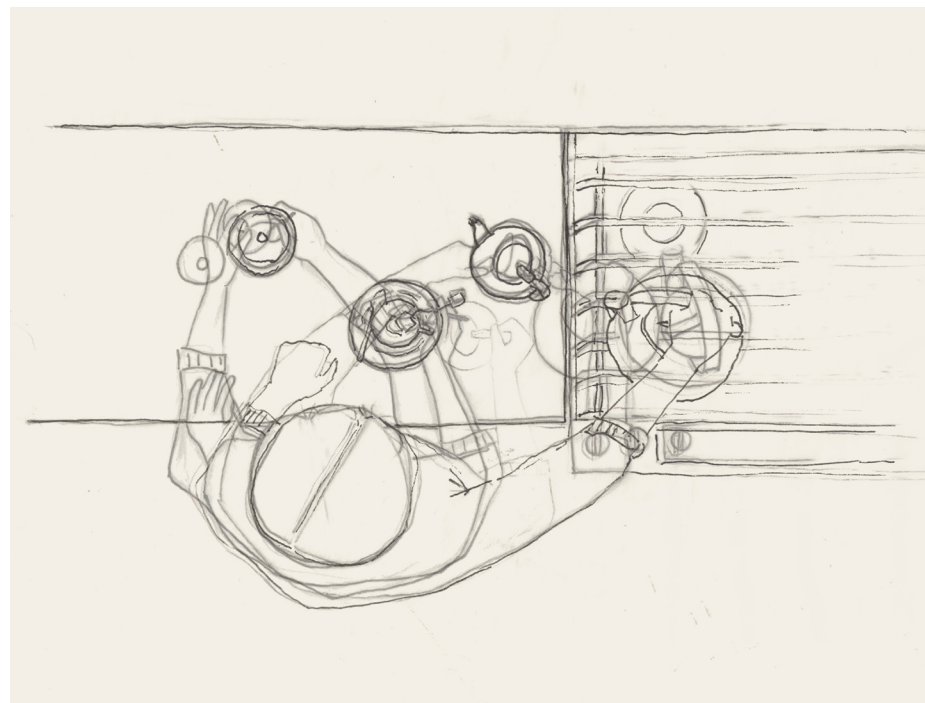
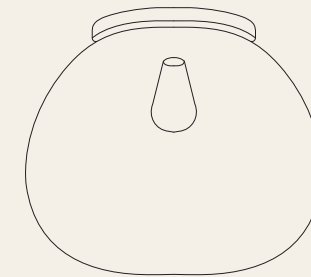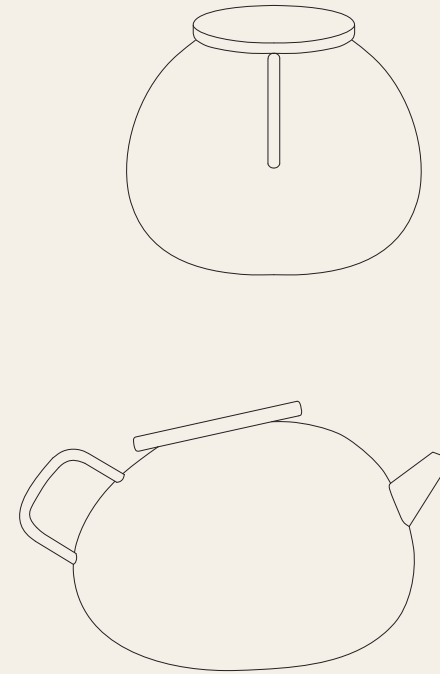Figure 24. Mis en place of making tea
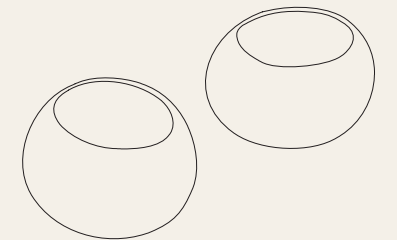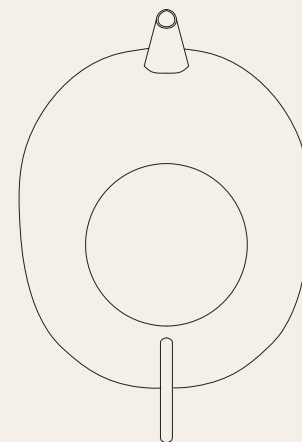
Figure 25. Tea set conceptual studies

Proposal in Relation to Third Place

Neutral Ground

The program takes into account different activities and behaviours that are expected to occur within the cafe. For instance, seating that accounts for individual and group settings was included, as well as furniture that can accommodate remote workers, and students. The Reading Room addresses those who would prefer a quieter environment by featuring work tables and a variety of nooks for users to utilize. The idea was to create a space that felt like a public living room. The Cafe Lounge is designed for people who are looking to socialize both in person and online. Murals of the tea and coffee plants allow patrons a backdrop to photograph themselves in front of to post on social media, while dynamic seating creates a convivial atmosphere. Outdoor seating options and a to-go counter within the drayway also allow guests to choose between indoor and outdoor dining experiences. This flexibility allows for cafe patrons to choose the level of formality they require depending on the social situations they are in.

Accessibility

The program is designed to be integrated within the existing community to make the cafe as accessible as possible. In addition to a location that has access to bike and transit routes, the program is designed to be accessible physically and socially. The site was selected because it is central to a wide variety of people including residents of the adjacent Central Park neighborhood, students from Red River College, commuters, and tourists. The program also takes into account the demographics of the Exchange District where it is located. The Exchange
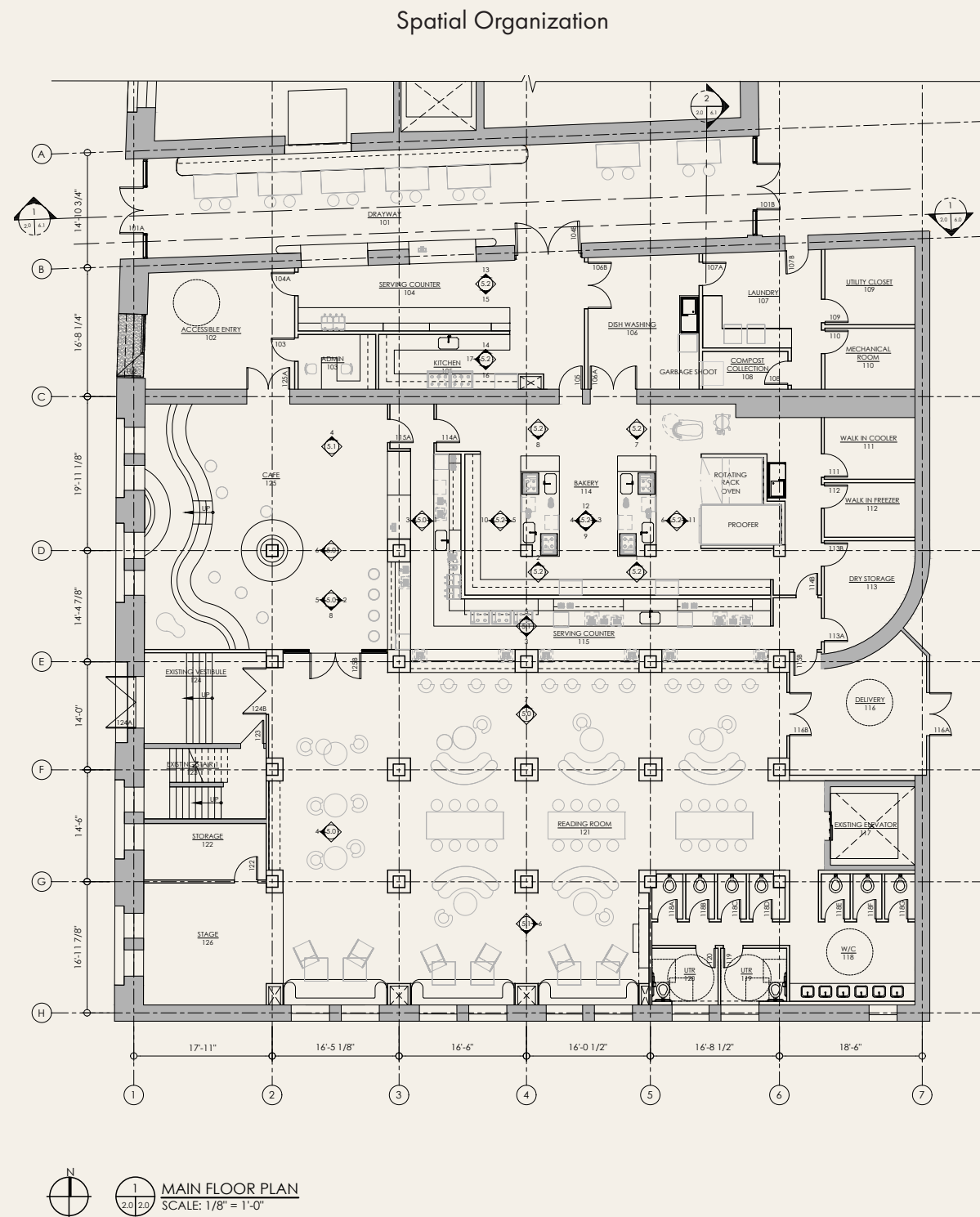
Program Legend Based on Customer Types

Casual Visitors   Socialisers   Campers

Figure 26. Site Plan and Spatial Organization

Spatial Organization

Figure 27. Spatial Organization

District is primarily home to people between the ages of 25-29 which make up nearly 20% of the total population of the exchange, followed by those in the 30-34 range who account for approximately 15% of the population (Statistics Canada, 2016). This made the location ideal for a space targetted towards the Millenial and Generation Z demographics. The program also considers the potential of clientele outside of these categories, as those aged 40-70 make up over 40% of the population of the Exchange District. For instance, the patio space is designed to be visible to the broader community and encourage patrons to pass through on their way to the office or for a leisurely stroll. This space was designed with no one demographic in mind, but is an attempt to make use of the existing space within buildings to integrate the design within the urban fabric of the existing neighboorhood.

People are Part of the Design

To address global trends in cafe design, aspects of the program are designed to be shared through social media. A study by Setiamurti Rahardjo found that people who posted contemporary coffee shop environments on Instagram showed a preference for vegetation, concrete, and monochromatic colour schemes for furniture and decoration (2018). This finding helped to inform the colour palette and overall design of the space. The arcade design of the Reading Room was designed to emphasis the historic nature of the site as a way of fostering place attachment in individuals (Frewald, 1990; Herzog & Gale, 1996). Furthermore, the archways are designed to frame individuals as they work and drink tea and coffee. This design strategy was meant to create a space that is photogenic and can be photographed from a variety of different angles for social media. Because of the historic nature of the site, the interior design is eclectic in nature as a way of localizing the design to the existing Romanesque

Figure 28. West Elevation of Design Proposal

White

Green

Oolong.

Black

Aged.

Figure 29. Fermentation Process of Tea

character of the Merchants building. Seating integrated into the serving counters helps to foster staff and customer relationships, especially for cafe patrons that fall under the Socialiser category. For casual regulars, the drayway has been converted into a to-go walk through that allows for access from the street. For regulars requiring a longer stay, the Reading Room provides space for remote workers, students, and others who require a quieter seating. This space also features a performance space, allowing local artists a venue to perform.

Home Away from Home

The Reading Room was designed as a public living room and mimics traditional residential design with contemporary elements. To match the existing character of the building design elements found in traditional interiors were used to create a strong connection to the past while also using contemporary design strategies. Aspects of the original interior, such as the existing white tin ceiling and masonry were honored in the design to create a strong sense of place. A variety of seating options are offered throughout the plan to allow patrons to pick a favourite place within the Teahouse to make guests feel at home. Inspiration was taken from the fermentation process of tea in developing an appropriate monochromatic colour scheme that would create a space that would be warm and inviting while also taking account of how it would appear on and offline. The colour palette of the Cafe Lounge was inspired by green and white tea, and is supposed to be more energic than the other spaces. This space was designed for more temporary visits rather than longer stays. Therefore the design of this area is the least "home-like" in relation to the others. The Reading Room on the other hand features darker tones inspired by black and aged teas to create a subdued atmosphere. Overall, the design utilizes strategies that increase place attachment to third places as a way of encouraging comfort within the space.
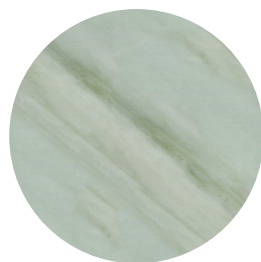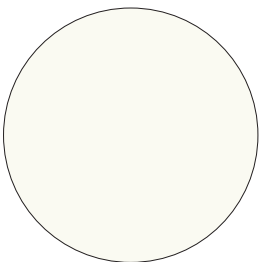
Materials

WD-1
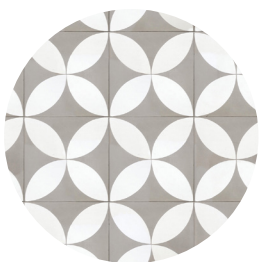
CT-1

CT-2

SS-1

SS-2

SS-3

PLAM-1

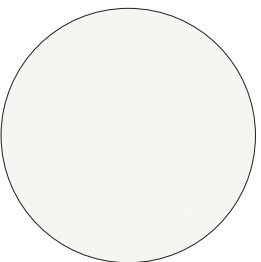PLAM-2
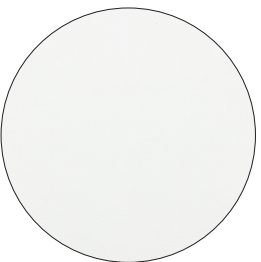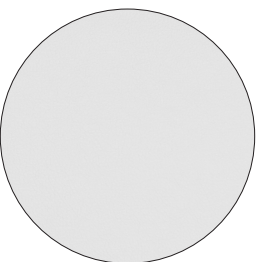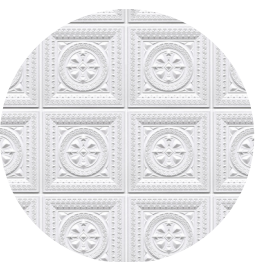
PLAM-3

PLAM-4

PLAM-5

M-1

PT-1

PT-2

PT-3

U-1

U-2

U-3

U-4

U-5

U-6

U-7

EXISTING CEILING TILE

POLISHED CONCRETE

Figure 30. Materials

Drayway

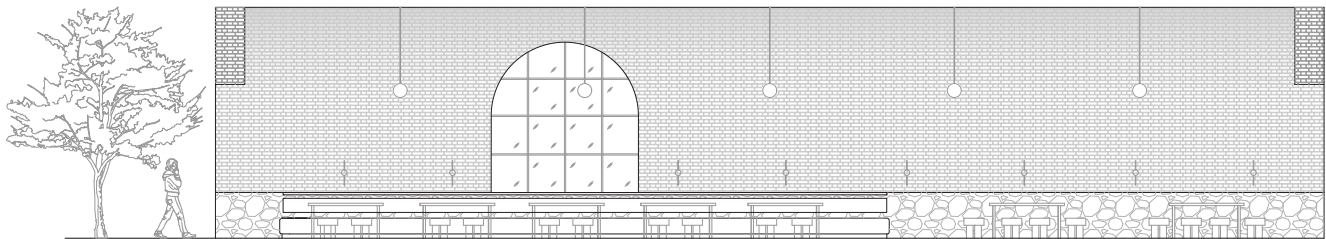Figure 31. Exterior Patio Space

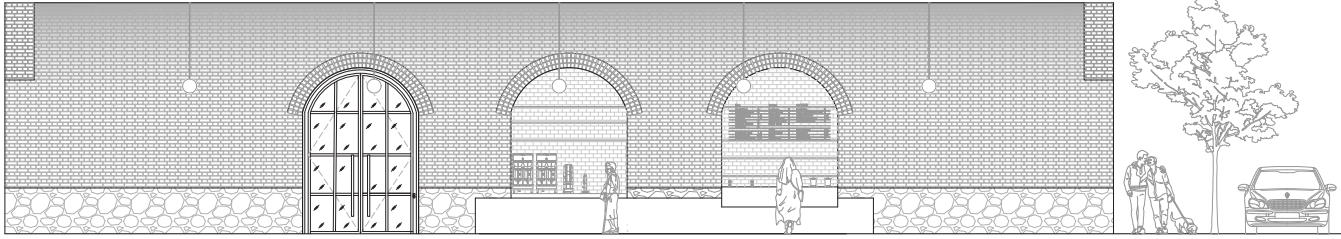Figure 32. Drayway North Elevation

Figure 33. Drayway facing Albert Street

Figure 34. Drayway South Elevation

Figure 35. Cafe Lounge

Cafe

Figure 36. Front Cafe Counter

Figure 37. Front Cafe Counter Details
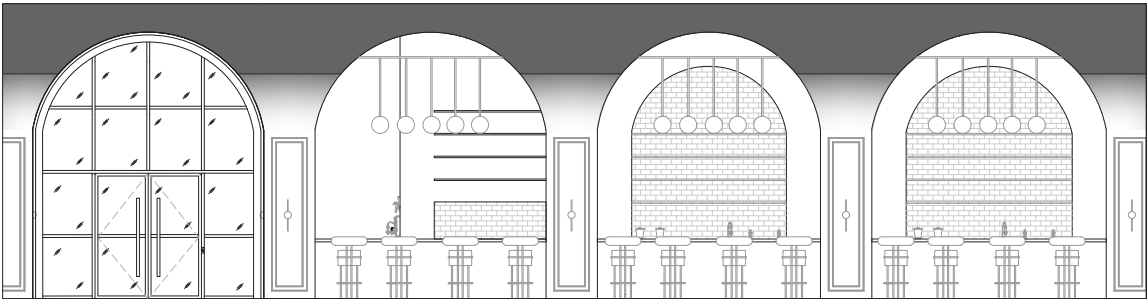

Figure 38. Reading Room Counter

Figure 39. Reading Room Counter Details

Figure 40. Front Counter Back of Counter

Figure 41. Cafe View North

Bakery and Kitchen

Figure 42. Drayway Kitchen and Back Counter

Figure 43. Bakery Work Station

Figure 44. Bakery Work Stations

Figure 45. Reading Room Furniture
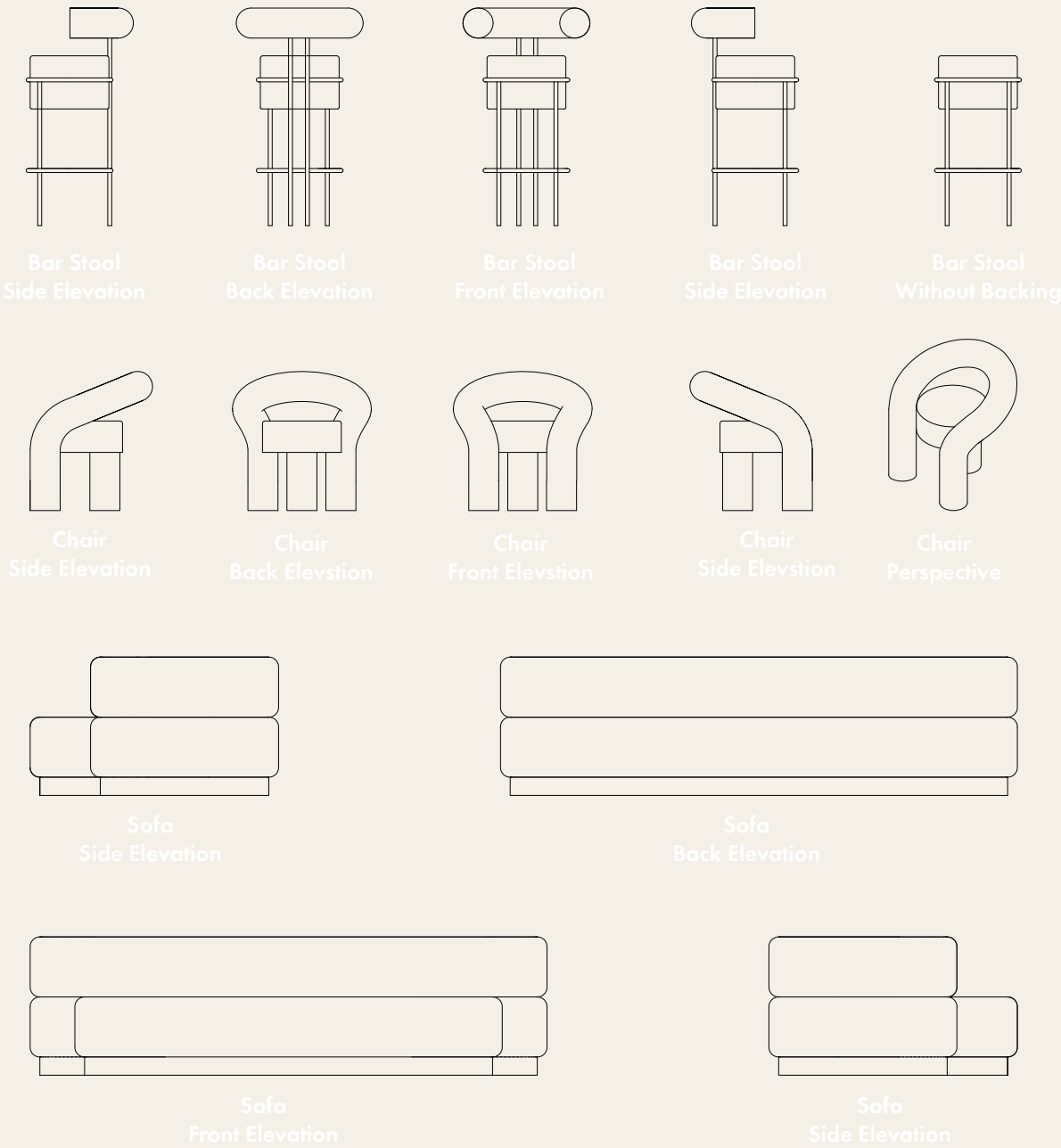
Camellia Custom Furniture

Bar Stool
Side Elevation

Bar Stool
Back Elevation

Bar Stool
Front Elevation

Bar Stool
Side Elevation

Bar Stool
Without Backing

Chair
Side Elevation

Chair
Back Elevstion

Chair
Front Elevstion

Chair
Side Elevstion

Chair
Perspective

Sofa
Side Elevation

Sofa
Back Elevation

Sofa
Front Elevation

Sofa
Side Elevation

Figure 46. Custom Furniture

Figure 47. Reading Room View on Entry

Figure 48. Reading Room Bar Counter

Figure 49. Reading Room Stage

Figure 50. View of Cafe from Reading Room

Figure 51. Reading Room Work Area

Figure 52. Reading Room Lounge

Reading Room

CHAPTER 8

Conclusion

Tea and coffee have a long-shared history of connecting people to one another, and of connecting people to place. These traditions have remained a fixture in people's lives in the 21st century and have paved the way for the modern era. An investigation surrounding the history of coffeehouses and teahouses, and theory regarding third place, home, and place, reveal the significance of these spaces in creating connections to community and place for immigrant newcomers in North American cities.

Research Questions Revisited

How can the interior design of third places as defined by Oldenburg foster place attachment in individuals?

Various interior design strategies can help facilitate place attachment to third places, and these strategies were implemented in the Camellia Teahouse. As was discussed in the theoretical analysis in Chapter 4, a place can range from a favourite arm chair to a favourite coffee shop. It has also been suggested by landscape architect Clare Cooper-Marcus (1992) that the social involvement of family, friends, community, and culture may be equally, or more important, than place alone in creating bonds to spaces. Furthermore, other scholars have also suggested that social relationships may enhance people-place bonding and some suggest that place attachment may be based on the incorporation of people. This gives credence to the notions that "people should be part of the design" of third places, as well as the concept of "regulars".

Research by Mesch and Manor (1998) found that attachment to place grew through positive social interactions in these locations. Although these ideas about place are socially constructed and subjective, there are a number of design strategies interior designers can use that can help to create place attachment to third places. These include access to views, adequate lighting, the integration of music, natural lighting, pleasant aromas, overall cleanliness, and comfort. As comfort is often equated with home, the overall design of the Camellia Teahouse is meant to recreate the experience of a residential environment within the public realm.

How can the coffee shop evolve to reflect consumer trends and demographics in North American cities?

As the 2018 Annual Report to Parliament on Immigration estimates 350,000 newcomers to arrive in Canada in the year 2021 alone, Canadian designers will need to develop a global understanding of the people they are designing for. In a hyper-diverse city such as Winnipeg, this means taking into account local and global cultural factors. In terms of designing for immigrant youth, this meant taking into consideration the fact that urban youth around the world follow similar patterns of consumption which includes attending café environments, and the consumption of tea and coffee. This also meant taking into account current trends in work culture and the influence of social media on interior design. In a sense, the cybercafé never left, but has just evolved in pace with current technology. Wireless internet connections have made the relationship between hospitality environments and technology less obvious as coffee shop patrons now can access the internet not only from computers, but from laptops, tablets, and smart phones. In the 80's when the concept of third places was first developed, they were thought of as spaces that were advertised word of mouth. However, in the 2021, this has an entirely different

meaning. Social media has made the interior design of hospitality spaces more important in an aesthetics-driven online culture, and is the main way urban adolescents around the world spread word of these businesses to their peers. How the Camellia Teahouse would appear online was an important design consideration and is why the design was more experimental in nature.

What behaviours do third places encourage, and what design features cause people to develop attachment to these places?

In the case of café environments, it was found that people use these spaces for a variety of purposes. These include studying, reading, writing, remote working, meeting up with friends, or taking a break. The Coffee Shop Effect helps to explain why people use these spaces as surrogate workplaces outside of the workplace and home. Therefore, attachment to these places is partly based on the creation of a "home away from home" as well as, in 2021– a workplace outside of the workplace. Access to drink and food, a table to work, comfortable seating, and flexible seating arrangements, are all aspects that allow people to feel comfortable, and consequently make them want to stay longer and keep returning to these environments. Furthermore, the choice to use an existing heritage building and the incorporation of a patio garden were also informed by studies suggesting that these features contribute to feelings of attachment.

Future Recommendations

During this research it became apparent that a comprehensive analysis of the relationship between teahouses and coffeehouses did not exist in contemporary academic literature. Therefore, the focus of the practicum project was to build on the existing literature and to lay a groundwork for those studying these typologies. I acknowledge that this project could have taken a number of directions, however, a localized approach to the city of Winnipeg and the Central Park neighborhood was taken in an effort to illustrate how the 21st century North American coffee shop can adapt to cater to an existing neighborhood and a diverse demographic. For future researchers interested in coffee shops and teahouses among other third places, I would encourage further research into the following areas:

Teahouses

Current literature about teahouses outside of East Asia, Japan in particular, is very limited in the English language. This may be due to a need for English translation, or a lack of writing on the subject. I would encourage the translation of articles outside of western academia to create a better picture of the meaning of these spaces in different cultures.

Virtual Third Places

Online communities are becoming more common place amidst a global pandemic. Online platforms such as Zoom, Twitch, and Discord challenge the concept of community and third place within the 21st century. New technology such as virtual and augmented reality have the potential of making third places more accessible to a wider audience.

The Emergence of Fourth Places

Café environments are being included in a wide range of design programs that range from law firms, animal shelters, and libraries among other hybrid interior design typologies. In Winnipeg, numerous "hybrid café" models have emerged in recent years. Although the practicum touched on this topic, this phenomenon is under documented in academia and I would encourage future researchers to investigate these mixed-typologies.

Project Successes and Limitations

Due to the broadness of this topic, I limited the research to focus on ethnocultural practices related to coffee and tea and their related typologies. However, I would encourage further study into the relationship between the coffee shop and teahouse to other social criteria such as class, gender, and race. For instance, Cynthia A. Brandimarte has written about the relationship between the American tea room movement to the early feminist movement (1996). While sociologist Dr. Sonia Bookman has researched the relationship between class and coffee chains (2014). I think these metrics have potential for further study in the realm of interior design research in relation to third places.

The relationship between social beverages and technology was something that surprised me through the course of this practicum. The earliest digitally rendered object was a Melitta teapot modelled by Martin Newell at the University of Utah in 1975. I find this both poetic and significant because such as simple, mundane object was complex enough to pose a challenge for digital modelling software at the time. Time and time again, cafe environments have been sites of innovation, and it was important to address this within the design of the Camellia Teahouse. The relationship between interior design and social media is an emerging field of research and this project was limited by the current lack of study in this area of design. In saying so much, I hope this project can encourage future designers and scholars to consider social media as a metric in the design of not only coffee shops, but other hospitality and retail spaces.

Future Speculations

Post Covid

Pandemics have historically impacted interior design. The introduction of subway tiles within restuarant kitchen environments for example was a result of the Spanish Influenza Pandemic of 1918. At the time of writing this, the Covid 19 Pandemic and what long term affects it will have on the future of hospitality spaces is still unknown. I speculate that outdoor dining and patio spaces will remain integral parts of cafe environments and will impact the design of streetscapes in North American cities. Furthermore, sanitation measures and social distancing may also mean that designers will need to adjust to new design guidelines for hospitality environments in anticipation of future pandemics, and local building codes may integrate new design measures for architects and designers. Spacing between seating and capacity limits imposed by lockdown measures may remain in place in a post-covid society, but this is yet to be determined.

Design with the Camera in Mind

More and more interiors are catering to an online audience. While current literature about the effects of social media on interior design are limited, it was important to address this in the design of the cafe to reflect the contemporary cultural context of 2021. Interiors within the past five years have begun to cater to online social media platforms such as Instagram, VSCO, and TikTok. For instance, The Museum of Ice Cream in New York City is the perfect example of a space that has been designed for the internet. Every exhibit is designed with the camera in mind. The Greem Cafe in Seoul is another example of a space that is designed for the camera with it's cartoon appearance. With the majority of people in North America owning a smart phone, photographs and videos can easily be taken at anytime. And with most people carrying

cameras in their pockets or purses with them in public, designers need to be more cogniscent of how their designs will appear not only in person, but also on the internet. Furthermore, I speculate that the emergence of themed cafes, such as cat cafes and boardgame cafes is a result of internet culture. People can share interiors instantly with hundreds of people and there is an appeal to recreate the experiences of your friends and celebrities. Furthermore, digital rendering software such as Revit and 3ds Max allow designers to place the camera before the design is even built.

Personal Reflection

I began this practicum project with an interest in the impact of immigration and globalization on interior design. Coincidentally, coffee and tea proved to be an effective vehicle in investigating both the local and global forces that drive interior design. Although I myself am a tea drinker, this research began after digging deeper into the history of coffee and coming to the realization that coffee culture is more widespread than I had originally assumed. This project would later in effect become a comprehensive guide for coffee shop design for (early) 21st century North America. I hope this research can be foundational for future investigations of cafe and other third place environments, especially outside of a Western context. What struck me most throughout this research is how little is documented about this global phenomenon within architectural literature. It's surprising that in the realm of interior design and architecture, where nearly every student project features a cafe space in some capacity, very little is documented about the significance of this ubiquitous design decision. It's very easy to forget that coffee shop culture in North America is a relatively recent phenomenon that has occured only within the past 30 years. Regardless, this project has ultimately helped me understand the significance of third places in my own life, especially during a time where lockdowns and Covid related restrictions have limited access to these places.
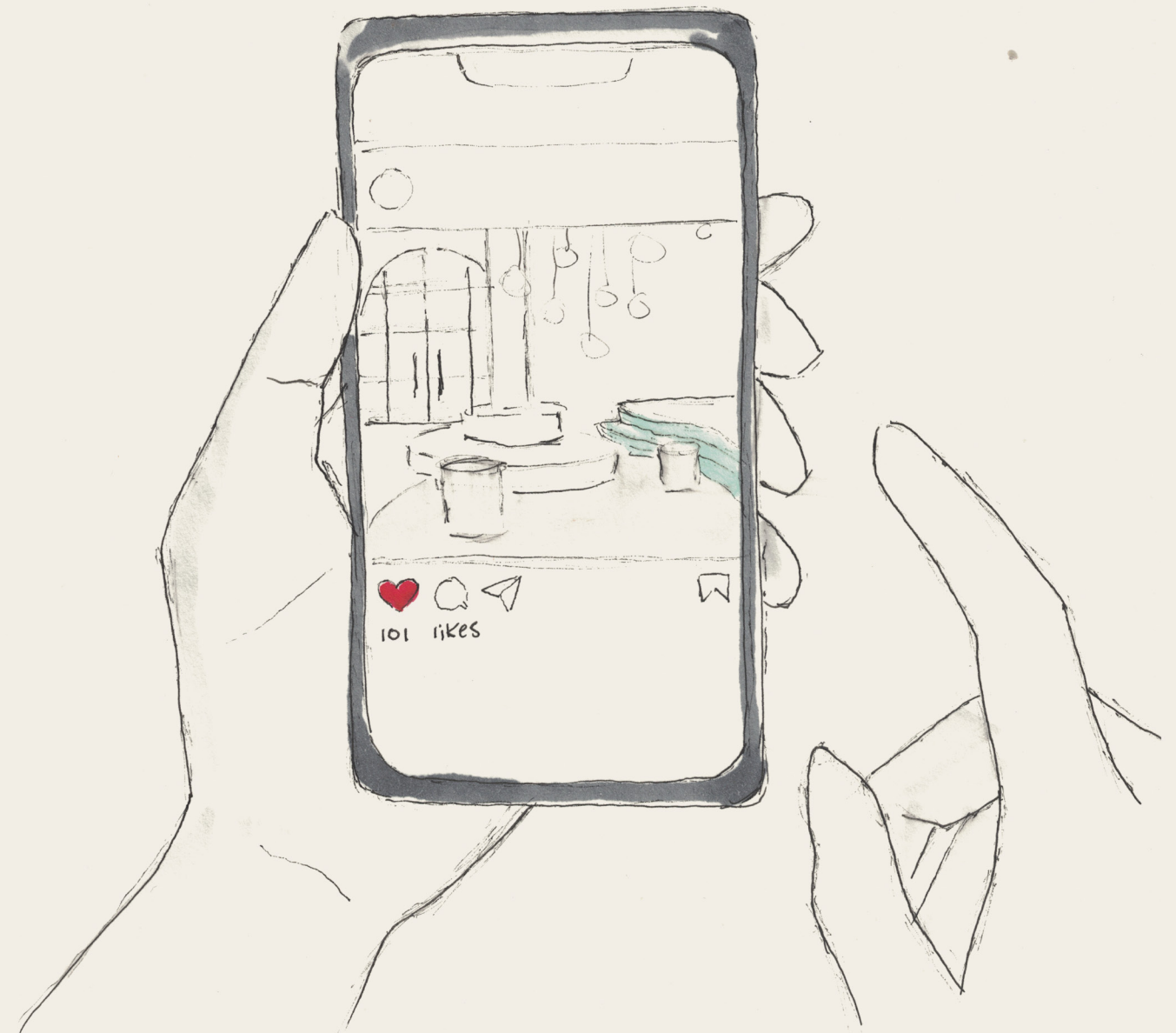
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Figure 53. Camellia on Social Media

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APPENDIX I

Building Code Analysis

The building regulation analysis in the following section is referenced from the 2015 National Building Code of Canada (NBCC).This analysis ensures that the design presented in this document abides by the regulations outlined by the NBCC.

Section 3.1 General

Building Classification

3.2.2.57, Group D, up to 6 Storeys, Sprinklered, Noncombustible Construction

3.1.2.1. Major Occupancy Classifications

Group A, Division 2 – Assembly Occupancies not elsewhere classified in Group A

Group A, Division 4 – Assembly occupancies in which the occupants gather in open air.

Group E – Mercantile Occupancies

Section 3.4. Exits

3.4.3.2 Exit Width

1) Except as permitted by Sentence (3), the minimum aggregate required width of exits serving floor areas intended for mercantile occupancies shall be determined by multiplying the occupant load of the area by

b) 8 mm per person for a stair consisting of steps whose rise is not more than 180 mm and whose run is not less than 280 mm, or

c) 9.2 mm per person for stairs, other than stairs conforming to Clause (b).

3.4.6.11. Doors

1) The distance between a stair riser and the leading edge of a door during its swing shall be not less than 300 mm.

2) Except as provided in Sentence (3) and where doorways are used to confine the spillage of flammable liquids within a service room or within a room in an industrial occupancy, a threshold for a doorway in an exit shall be not more than 13 mm higher than the surrounding finished floor surface.

3) Except for doors providing access to ground level as required by Clause 3.3.1.7. (d) and (e), an exit door is permitted to open onto not more than one step which shall be not more than 150 mm high where there is a risk of blockage by ice or snow

4) Exit doors shall be clearly identifiable.

5) No door leaf in an exit doorway with more than one leaf shall be less than 610 mm wide

6) Where an exit door leading directly to the outside is subject to being obstructed by parked vehicles or storage because of its location, a visible sign or a physical barrier prohibiting such obstructions shall be installed on the exterior side of the door.

3.4.6.16 Door Release Hardware

1) Except for devices on doors serving a contained use area or an impeded egress zone designed to be remotely released in conformance with Article 3.3.1.13., and except as permitted by Sentences (4) and (5) and Article 3.4.6.17., locking, latching and other fastening devices on a principal entrance door to a building as well as those on every exit door shall include release hardware complying with Clause 3.8.3.8.(1)(b) to permit the door to be readily opened from

the inside with no more than one releasing operation and without requiring keys, special devices

or specialized knowledge of the door-opening mechanism.

Section 3.8 Accessibility

3.8.2.2. Entrances

1) In addition to the barrier-free entrances required by Sentence (2), not less than 50% of the

pedestrian entrances of a building referred to in Sentence 3.8.2.1. (1) shall be barrier-free and

shall lead from

    a) the outdoors at sidewalk level, or

    b) a ramp that leads from a sidewalk

2) A mercantile occupancy that is located in the first storey of a building, and is completely

separated from the remainder of the building so that there is no access to the remainder of the

building, shall have at least one barrier-free entrance

3) A barrier-free entrance required by Sentence (1) or (2) shall be designed in accordance with

Subsection 3.8.3.

4) At a barrier-free entrance that includes more than one doorway, only one of the doorways is

required to be designed in accordance with Subsection 3.8.3.

3.8.2.3. Areas Requiring a Barrier-Free Path of Travel

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

by Sentences 3.8.2.2. (1) and (2) to be barrier-free shall be provided throughout the entrance

storey and within all other normally occupied floor areas served by a passenger elevator,

escalator, inclined moving walk, or other platform-equipped passenger-elevating device.

2) A barrier-free path of travel for persons in wheelchairs is not required

    a) to service rooms,

    b) to elevator machine rooms,

    c) to janitor's rooms,

    d) to service spaces,

    i) within portions of a floor area with fixed seats in an assembly occupancy where those

portions are not part of the barrier-free path of travel to spaces designated for wheelchair use,

    l) within those parts of a floor area that are not at the same level as the entry level,

provided amenities and uses provided on any raised or sunken level are accessible on the entry

level by means of a barrier-free path of travel.

3) In an assembly occupancy, the number of spaces designated for wheelchair use within rooms

or areas with fixed seats shall conform to Table 3.8.2.3.

    Number of Fixed Seats in Seating Area: 2-100

    Number of Spaces Required for Wheelchairs: 2

3.8.2.8. Plumbing Facilities

1) Except as permitted by Sentence (2), a washroom in a storey to which a barrier-free path of

travel is required in accordance with Article 3.8.2.3., shall be barrier-free in accordance with

subsection 3.8.3

3.8.2.11. Counters

1) Every counter more than 2 m long at which the public is served shall comply with subsection

3.8.3

3.8.3. Design

3.8.3.6. Doorways and Doors

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

12) A Vestibule located in a barrier-free path of travel shall be arranged to allow the movement of wheelchairs between doors and shall provide a distance between 2 doors in series of not less than 1200mm plus the width of any door that swings into the space in the path of travel from one door to another.

3.8.3.19. Counters

1) Counters required by Sentence 3.8.2.11.(1) shall have

    a) at least one barrier-free section not less than 760mm long centered over a knee space conforming to Clause (c),

    b) a surface not more than 865 mm above the floor,

2) A counter that is used in a cafeteria, or one that performs a similar function whereat movement takes place parallel to the counter, need not provide a knee space underneath it.

Construction Drawings

NATIONAL BUILDING CODE 2015 DATA MATRIX (MANITOBA)

ITEM	DESCRIPTION		NBC REFERENCE (PART 3)
1	PROJECT DESCRIPTION: ☐ NEW ☐ CHANGE OF USE ☐ ADDITION ■ ALTERATION	THE EXISTING BUILDING MAIN FLOOR IS AT 55 ARTHUR IS BEING CONVERTED TO A MIXED USE FUNCTION AND WILL BE FULLY SPRINKLERED. THE USES ARE AS FOLLOWS: MAIN FLOOR: BAKERY, CAFE FOR PURPOSES OF BUILDING CLASSIFICATION, THIS STRUCTURE WILL BE CLASSIFIED UNDER 3.2.2.57	1.3.3 DIV.A PART 1
2	MAJOR OCCUPANCIES: D A E	MULTIPLE MAJOR OCCUPANCY SEPERATIONS: <table><tr><td>MAJOR OCCUPANCY</td><td>FIRE SEPARATION</td><td>CODE REFERENCE</td></tr><tr><td>E/A</td><td>2 HR</td><td>TABLES 3.1.3.1</td></tr></table>	3.1.2.1.(1) & 3.2.2.8 REFER TO MAJOR OCCUPANCY DEFINITION
3	BUILDING AREA (m²) <table><tr><td>FLOOR</td><td>EXISTING</td><td>NEW</td><td>TOTALS</td></tr><tr><td>1</td><td>1003 m²</td><td>-</td><td>1003 m²</td></tr></table> RATING AND GRID LOCATION 4HR LOCATED BETWEEN 250 MCDERMOT AVE. & 55 ARTHUR ST FIRE WALL: ■ REQUIRED ☐ NOT REQUIRED		1.4.1.2 3.1.10.2(1)
4	NUMBER OF STORIES ABOVE GRADE: 4 BELOW GRADE: -		3.2.1.1 & 1.4.1.2
5	NUMBER OF STREETS/FIRE FIGHTER ACCESS FACING: ☐ 1 STREET ■ 2 STREETS ☐ FIREFIGHTER ACCESS		
6	BUILDING CLASSIFICATION 3.2.2.57 - GROUP D, UP TO 6 STOREYS, SPRINKLERED, NONCOMBUSTIBLE CONSTRUCTION		3.2.2.20-.83
7	EXISTING SPRINKLER SYSTEM ■ ENTIRE BUILDING ☐ BASEMENT ONLY ☐ NOT REQUIRED		3.2.2.20-.83 3.2.1.5
8	STANDPIPE REQUIRED ■ YES ☐ NO		3.2.5.8
9	FIRE ALARM REQUIRED ■ YES ☐ NO EXIT SIGNAGE REQUIRED ■ YES ☐ NO		3.2.4 & 3.4.5
10	WATER SERVICE/ SUPPLY IS ADEQUATE ■ YES ☐ NO		3.2.5.7

ITEM	DESCRIPTION	NBC REFERENCE (PART 3)
11	HIGH BUILDING ☐ YES ■ NO	3.2.6
12	PERMITTED CONSTRUCTION ☐ COMBUSTIBLE ☐ NON-COMBUSTIBLE ■ BOTH ACTUAL CONSTRUCTION ☐ COMBUSTIBLE ■ NON-COMBUSTIBLE ☐ BOTH	3.2.2.20 -.83
13	MEZZANINE(S) AREA m² : -	3.2.1.1.(3)-(8)
14	OCCUPANT LOAD BASED ON ■ m²/PERSON ☐ DESIGN OF BUILDING	3.1.17

FLOOR	OCCUPANCY	AREA	LOAD	PERSONS
1	E	1003 m²	3.7	270
			SUB TOTAL:	270

NOTE: CALCULATION AREAS DO NOT INCLUDE CIRCULATION, PUBLIC CORRIDORS, STAIRWELLS, OR ELEVATOR

ITEM	DESCRIPTION	NBC REFERENCE (PART 3)
15	HEALTH AND BARRIER-FREE DESIGN ■ YES ☐ NO (EXPLAIN) 15.1 WASHROOM REQUIREMENTS: 9 15.2 WASHROOMS PROVIDED: 9	3.8 3.1.17 3.7.2.2(3) 3.8.2.3

PLUMBING FACILITIES				WASHROOM REQUIREMENTS			
FLOOR	OCCUPANCY	OCCUPANT LOAD	# OF PERSONS OF EACH SEX	WATER CLOSET REQUIREMENTS	MALE W/C REQUIRED	FEMALE W/C REQUIRED	LAVATORY REQUIREMENTS
1	E	270	135	1 PER 300 M 1 PER 150 F	3	6	1 PER 2 WC OR URINALS

*OR 9 GENDER NEUTRAL W/C

TOTAL FIXTURES REQUIRED: 9

WASHROOM PROVISIONS:							
MALE W/C	MALE URINAL	MALE LAVATORY	TOTAL MALE FIXTURES	FEMALE LAVATORY	TOTAL FEMALE W/C	UNISEX W/C	UNISEX U.T.R.
0	0	2	0	3	0	5	2
OTHER:	MINIMUM 1 WC PER DWELLING UNIT PROVIDED						

15.3 ENTRY LEVEL
BARRIER FREE (BF) ENTRANCES: 2 PROVIDED

POWER ASSIST DOOR OPERATORS PROVIDED ■ YES ☐ NO

ELEVATOR (BARRIER FREE LIFT) ■ YES ☐ NO

BF ACCESS REQUIRED THROUGHOUT ENTRY LEVEL (NOTE EXCEPTIONS)

ITEM	DESCRIPTION	NBC REFERENCE (PART 3)
16	HAZARDOUS SUBSTANCES ☐ YES ■ NO	3.3.1.2 & 3.3.1.20

ITEM	DESCRIPTION		NBC REFERENCE (PART 3)
17	REQUIRED FIRE RESISTANCE (FRR)	NOTE: HORIZONTAL ASSEMBLIES MUST MEET MAJOR OCCUPANCY FIRE SEPARATION REQUIREMENTS. REFER TO ITEM 2 ABOVE.	3.2.2.53

HORIZONTAL ASSEMBLIES FRR (HOURS)		
FLOORS	3/4	HRS
ROOF	N/A	HRS
MEZZANINE	3/4 IF COMBUSTIBLE	HRS
SUPPORTING MEMBERS FRR (HOURS)		
FLOORS	3/4	HRS
ROOF	N/A	HRS
MEZZANINE	3/4 IF COMBUSTIBLE	HRS

ITEM	DESCRIPTION	NBC REFERENCE (PART 3)
18	FIRESTOPS IN CONCEALED SPACES	3.1.11.6

CRAWLSPACE: -COMPARTMENT AREA N/A
      -MAX DIMENSION N/A
ATTIC SPACE -COMPARTMENT AREA N/A   3.1.11.5
      -MAX DIMENSION N/A

VERTICAL TRANSPORTATION   3.5.3.1

ELEVATOR SHAFT FIRE SEPARATION 2 HOURS 3.5.3.3
ELEVATOR MACHINE ROOM FIRE SEPARATION 2 HOURS
ELEVATOR SIZE 2540 W mm x 1753 D mm (NOTE: ONE EXISTING ELEVATOR PROVIDED) 3.5.4.1

ITEM	DESCRIPTION	NBC REFERENCE (PART 3)
21	EXIT AND EGRESS	

21.1 CORRIDOR(S) & TRAVEL DISTANCE
CORRIDOR WIDTH (CLEAR) 1100mm   3.3.1.9 & 3.8.1.3

DEAD END CORRIDOR   3.3.1.9
  MAX. LENGTH PERMITTED 6mm   3.3.1.5 & 3.4.2.2

  MAX TRAVEL DISTANCE 45mm   3.4.2.4-5

21.2 EXIT STAIRS: 3.4.3
  LANDING WIDTH 1100mm
  STAIR WIDTH 1100mm
  DOOR WIDTH 914mm   3.4.6.3
  LANDING TO LANDING, MAXIMUM RISE 3.7m

McDERMOT AVE

ALBERT STREET

ARTHUR STREET

250
McDERMOT

EXISTING
TENANT

3
STOREYS

4
STOREYS

5
STOREYS

1
STOREY

5
STOREYS

① SITE PLAN
¹·⁰ / ¹·⁰ SCALE: 1/16" = 1'-0"

No.   ISSUED FOR   DATE   BY
DRAWN BY: MARLENA JANKOWSKI
PRINTING DATE: JUNE 15, 2021
STAMP

PROJECT TITLE:

CAMELLIA TEAHOUSE CAFE

55 ARTHUR STREET
WINNIPEG, MANITOBA
R3B 1H1

SHEET TITLE:

SITE PLAN

COMMISSION NUMBER: SHEET NUMBER:

1000   ID1.0

E-FILE: ID1.0 • SITE PLAN.DWG

LEGEND:

▭	EXISTING WALL
▭	NEW INTERIOR WALL TO CONTINUE TO U/S OF STRUCTURE.

GENERAL NOTES:

1. PROVIDE MIN. OF 1% SLOPE TO ALL FLOOR DRAINS.
2. ALL MECHANICAL AND ELECTRICAL SERVICES IN THE SALES AREA TO RUN ALONG THE SIDE OF COLUMN FACING THE WAREHOUSE (BACK OF STORE).
3. SIGNAGE DIMENSIONS AND INFORMATION PROVIDED BY OWNER.
4. COORDINATE EXACT DIMENSION OF WALL FRAMING AND CURBS WITH WALK-IN COOLER/ FREEZER SHOP DRAWINGS.
5. CURBS AT EXISTING WALLS IN WAREHOUSE TO REMAIN.
6. G.C. TO SITE CONFIRM SIZES OF MCCOWAN FIXTURING TO ENSURE ADEQUATE SPACE. G.C TO ADVISE CONSULTANT OF ANY DISCREPANCIES.
7. G.C. TO CONFIRM WITH REFRIGERATION PRIOR TO CONSTRUCTION OF BUILD OUTS AROUND EQUIPMENT TO ENSURE IT WILL FIT IN THE SPACE.
8. G.C. TO CUT AND PATCH ALL HOLES REQUIRED FOR REFRIGERATION LINES.
9. SUPPLY AND INSTALL METAL RAILING WHERE PLUMBING AND REFRIGERATION LINES RUN EXPOSED ON COOLER AND FREEZER BOX FACES IN WAREHOUSE (TYPICAL). REFER TO DETAILS.
10. G.C. TO BOX OUT AND PAINT ALL REFRIGERATION LINE DROPS.
11. ALL WORK SUBJECT TO PHASING. REFER TO SECTION 01 53 00 FOR PHASING INFORMATION AND COORDINATE REQUIREMENTS WITH OWNER.
12. G.C. TO CAULK AND SEAL ALL FLOOR MOUNTED EQUIPMENT AND MILLWORK AT FLOOR.
13. PERIMETER GWB IN SALES AREA AND VESTIBULE TO BE EXTENDED TO UNDERSIDE OF STEEL DECK.
18. ALL REFRIGERATION LINES TO BE RUN WITHIN WALLS OR GWB ENCLOSURES AS PER TYPICAL. SURFACE MOUNTED LINES ARE UNACCEPTABLE. REMOVE AND REINSTATE EXISTING GWB AS REQUIRED FOR EXISTING WALLS. COORDINATE LOCATIONS OF LINES WITH REFRIGERATION CONTRACTOR.
19. G.C. TO COORDINATE INSTALLATION OF REFRIGERATION LINES IN THE TRANSITS BEFORE FLOOR SLAB REINSTALLATION.
20. SEAL ALL PIPES PENETRATING COOLER/FREEZER BOX WALLS AND CEILINGS.
21. G.C. TO SCAN THE FLOOR AND VERIFY THERE ARE NO OBSTRUCTIONS IN FLOOR WHERE REFRIGERATED CASE PROTECTORS ARE INSTALLED G.C. TO COORDINATE LOCATIONS WITH REFRIGERATION CONTRACTOR.

1 MAIN FLOOR PLAN
SCALE: 1/8" = 1'-0"

LEGEND:

EXISTING WALL

NEW INTERIOR WALL TO CONTINUE TO U/S OF STRUCTURE.

GENERAL NOTES:

1. REFER TO ROOM FINISH SCHEDULE FOR COMPLETE EXTENT OF FINISHES. PLAN TO BE READ IN CONJUNCTION WITH ROOM FINISH SCHEDULE.

2. WHERE COLOUR OR EXTENT OF FINISHES IS IN QUESTION CONTACT THE DESIGNER FOR CLARIFICATION PRIOR TO PROCEEDING.

3. REFER TO INTERIOR ELEVATIONS FOR FURTHER DETAILS. REPORT ANY DISCREPANCIES TO DESIGNER.

4. REFER TO MATERIAL LIST AND SPECIFICATIONS FOR DETAILS.

5. CONTRACTOR TO PROVIDE SAMPLES OF ALL FINISHES FOR DESIGNER REVIEW PRIOR TO ORDERING.

6. ALL GWB CEILINGS AND BULKHEADS TO BE PAINTED CEILING WHITE (PT-5) UNLESS OTHERWISE NOTED. REFER TO REFLECTED CEILING PLAN.

7. SUPPLY AND INSTALL TRANSITION STRIPS WHERE FLOORING TYPE CHANGES. REFER TO SPECIFICATIONS.

8. PAINT ALL HANDRAILS AND STRINGERS PT-2.

9. ALL DOORS AND FRAMES TO BE PAINTED PT-2 (INCLUDING EXISTING DOORS IN BASEMENT). INTERIOR SUITE DOORS AND FRAMES TO BE PAINTED PT-4.

MAIN FLOOR FINISH PLAN
SCALE: 1/8" = 1'-0"

Room labels (plan):
- DRAYWAY 101
- SERVING COUNTER 104
- ACCESSIBLE ENTRY 102
- KITCHEN 105
- DISH WASHING 106
- LAUNDRY 107
- UTILITY CLOSET 109
- GARBAGE SHOOT
- COMPOST COLLECTION 108
- MECHANICAL ROOM 110
- CAFE 125
- BAKERY 114
- ROTATING RACK OVEN
- PROOFER
- WALK IN COOLER 111
- WALK IN FREEZER 112
- DRY STORAGE 113
- SERVING COUNTER 115
- EXISTING VESTIBULE 124
- EXISTING STAIR 1
- DELIVERY 116
- READING ROOM 121
- STORAGE 122
- EXISTING ELEVATOR 117
- STAGE 126
- W/C 118
- UTR 119
- UTR 120

Horizontal dimensions (bottom): 17'-11" 16'-5 1/8" 16'-6" 16'-0 1/2" 16'-8 1/2" 18'-6"

Grid numbers: 1 2 3 4 5 6 7

Vertical dimensions (left): 14'-10 3/4" 16'-8 1/4" 19'-11 1/8" 14'-4 7/8" 14'-0" 14'-6" 16'-11 7/8"

Grid letters: A B C D E F G H

PROJECT TITLE:

CAMELLIA TEAHOUSE CAFE

55 ARTHUR STREET
WINNIPEG, MANITOBA
R3B 1H1

SHEET TITLE:

MAIN FLOOR FINISH PLAN

COMMISSION NUMBER:	SHEET NUMBER:
1000	ID3.0

E-FILE: ID3.0 – FLOOR FINISH PLAN.DWG

MATERIAL LIST

FLOORING:

HARDWOOD 1
(WD-1)
(READING ROOM)
OAK FLOORING IN CHEVRON PATTERN, TO MATCH:
NEVAMAR DRY CREEK PLUM TREE, WZ6001-T.

WALL BASE AND CROWN MOLDINGS:

RUBBER BASE 1
(RB-1)
(KITCHEN)
JOHNSONITE, 4" COVE BASE, COL: 28-MEDIUM GREY WG.

CROWN MOLDING 1
(CM-1)
(CAFE LOUNGE)
TO MATCH AWMAC PROFILE #BAS-1034, 4" HIGH.

TILE:

CERAMIC
TILE 1
(CT-1)
(CAFE LOUNGE)
JULIAN TILE, COMFORT C COLLECTION, DCOCG20, BEIGE GEO, 9.75" x
9.75". C/W GROUT, MAPEI, 02+ PEWTER.

CERAMIC
TILE 2
(CT-2)
(WALLS THROUGHOUT)
OLYMPIA TILE & STONE, LONDON BRICK SERIES, FOG, 6X25, J85551, C/W
GROUT: MAPEI, 27+ SILVER. INSTALLED IN A BRICK PATTERN. LAYED W/
1CM JOINT.

CERAMIC
TILE 2
(CT-3)
(W/C)
OLYMPIA TILE & STONE, CLAY SERIES, WHITE, MATTE FINISH, 24"X24",
OV.CY.WHT.2424. C/W GROUT, MAPEI, 02+ PEWTER.

SURFACE FINISHES:

FIBRE-
REINFORCED
PLASTIC 1:
(FRP-1)
(WALK-IN COOLER AND WALK-IN FREEZER)
PANOLAM, FRP, COL: WHITE

SOLID SURFACE 1
(SS-1)
(COUNTERTOPS THROUGHOUT)
COSENTINO, DEKTON, NATURAL COLLECTION, PORTUM, VELVET FINISH.

SOLID SURFACE 2
(SS-2)
(READING ROOM FIREPLACE)
COSENTINO, DEKTON, NATURAL COLLECTION, LAURENT, VELVET FINISH.

SOLID SURFACE 3
(SS-3)
(READING ROOM TABLES)
WILSONART, BRECCIA NOUVELLE, 4948K-22.

PLASTIC LAMINATE
(PLAM-1)
(ELEVATOR, CAFE LOUNGE TABLES)
FORMICA, M610, POLISHED ALUMINUM, SOLID METAL.

PLASTIC LAMINATE
(PLAM-2)
(SERVING COUNTER MILLWORK)
FORMICA, 8841, WHITE ASH, MATTE FINISH.

PLASTIC LAMINATE
(PLAM-3)
(KITCHEN AND BAKERY)
NEVAMAR, NATURAL BAMBOO, WZ0018T.

PLASTIC LAMINATE
(PLAM-4)
(CAFE LOUNGE SERVING COUNTER)
FORMICA, BUBBLE ORGANIC, 8957.

PLASTIC LAMINATE
(PLAM-5)
(READING ROOM MILLWORK)
NEVAMAR DRY CREEK PLUM TREE, WZ6001-T.

METAL
(M-1)
(DETAILS)
CHEMETAL, 606, BLACKENED ALUMINUM.

PAINT FINISHES:

PAINT 1
(PT-1)
(WALLS THROUGHOUT)
BENJAMIN MOORE, SNOWFALL WHITE, 2144-70.

PAINT 2
(PT-2)
(CAFE)
BENJAMIN MOORE, HUNTER GREEN, 2041-10.

PAINT 3
(PT-3)
(DOOR AND CEILING TRIM)
BENJAMIN MOORE, CHANTILLY LACE, OC-65.

UPHOLSTERY

UPHOLSTERY 1
(U-1)
(READING ROOM CAMELLIA CHAIRS)
MAHARAM, BASK, 700009-010, PORTOBELLO.

UPHOLSTERY 2
(U-2)
(READING ROOM CAMELLIA COUCHS)
MAHARAM, BASK, 700009-014, ROOT.

UPHOLSTERY 3
(U-3)
(READING ROOM BANQUET SEATING)
MAHARAM, BASK, 700009-011, MICA.

UPHOLSTERY 4
(U-4)
(CAFE LOUNGE SEATING)
DESIGN TEX, MIST, 3835-401.

UPHOLSTERY 5
(U-5)
(CAFE LOUNGE STOOLS)
DESIGN TEX, FORESTBOUND, 3835-401.

UPHOLSTERY 6
(U-6)
(CAFE LOUNGE SEATING)
MAHARAM, PACE, 700011-001, WHISPER.

UPHOLSTERY 7
(U-7)
(READING ROOM BAR SEATING)
MAHARAM, STOW, 700014-011, SERAPHIM.

UPHOLSTERY 8
(U-8)
(CAFE CURTAINS)
MAHARAM, ARIA, 459950-086, LANGUID.

WASHROOM ACCESSORIES FOR UTR'S:

TOILET TISSUE
DISPENSER (TTD)
BOBRICK B-2888, STAINLESS STEEL

NAPKIN DISPOSAL (ND)
BOBRICK B-270, STAINLESS STEEL

SOAP DISPENSER (SD)
BOBRICK B-2111, STAINLESS STEEL

GRAB BAR (GB(1))
BOBRICK B-5806,99X36, 36" LONG,
STAINLESS STEEL FINISH WITH PEENED
GRIPPING.

GRAB BAR (GB(2))
BOBRICK B-5806,99X24, 24" LONG,
STAINLESS STEEL FINISH WITH PEENED
GRIPPING.

COAT HOOK (CH)
BOBRICK B-6707, STAINLESS STEEL.

SHELF (SH)
BOBRICK B-295 x 16, 16" LONG, STAINLESS
STEEL.

MIRROR (M)
CAN/CGSB-12.5, SILVERED, TYPE 1A -
POLISHED PLATE OR FLOAT GLASS, FOR
NORMAL USE, 6mm THICK UNFRAMED,
GROUND AND POLISHED EDGES, OF SIZES
INDICATED.

PAPER TOWEL DISPENSER &
BOBRICK, B-43949 SURFACE-MOUNTED
PAPER TOWEL DISPENSER/WASTE
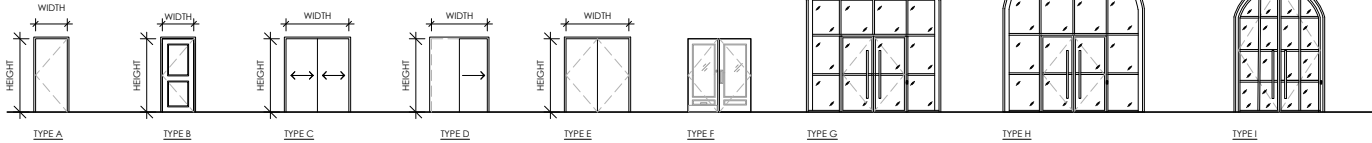RECEPTACLE WITH TOWELMATE AND
LINERMATE

LEGEND:
PT - PAINT
CT - CERAMIC TILE
CONC. - CONCRETE
RB - RUBBER BASE
FRP - FIBERGLASS REINFORCED PLASTIC
LVT - LUXURY VINYL TILE
GWB - GYPSUM WALL BOARD
RF - RUBBER FLOORING
FRP - FIBRE-REINFORCED PLASTIC
EX - EXISTING
ES - EXPOSED STRUCTURE
VCT- VINYL COMPOSITE TILE

LEGEND:
ALUM   ALUMINUM (ANODIZED)
C.A.   CARD ACCESS
EX   EXISTING
GL   GLASS
HC   HOLLOW CORE WOOD
HM   HOLLOW METAL
HMI   HOLLOW METAL INSULATED
M   MIRRORED
SC   SOLID CORE WOOD
T   TEMPERED
WD   WOOD

ROOM FINISH FINISH SCHEDULE

NO.	ROOM OR AREA	FLOOR FINISH	BASE	NORTH	EAST	SOUTH	WEST	REMARKS
101	DRAYWAY	CONC.	-	EX.	EX.	EX.	EX.	CEILING TO BE BARREL VAULTED, NEW BRICKS TO MATCH EXIST
102	ACCESSIBLE ENTRY	CT-1	RB-1	EX.	EX.	EX.	EX.	
103	ADMIN	CT-1	RB-1	PT-1	PT-1	EX.	PT-1	
104	SERVING COUNTER	CT-1	RB-1	PT-1	PT-1	PT-1	PT-1	
105	KITCHEN	CONC.	RB-1	PT-1	PT-1	PT-1	PT-1	
106	DISH WASHING	CONC.	RB-1	PT-1	PT-1	PT-1	PT-1	
107	LAUNDRY	CONC.	RB-1	PT-1	PT-1	PT-1	PT-1	
108	COMPOST COLLECTION	CONC.	RB-1	PT-1	PT-1	PT-1	PT-1	
109	UTILITY CLOSET	EX.	EX.	EX.	EX.	EX.	EX.	
110	MECHANICAL ROOM	CONC.	RB-1	PT-1	PT-1	PT-1	PT-1	
111	WALK IN COOLER	CONC.	RB-1	FRP-1	FRP-1	FRP-1	FRP-1	
112	WALK IN FREEZER	CONC.	RB-1	FRP-1	FRP-1	FRP-1	FRP-1	
113	DRY STORAGE	CONC.	RB-1	PT-1	PT-1	PT-1	PT-1	
114	BAKERY	CONC.	RB-1	EX.	PT-1	EX.	PT-1	
115	SERVING COUNTER	CT-1	-	PT-1	PT-1	PT-1	PT-1	
116	DELIVERY	CONC.	RB-1	EX.	EX.	EX.	EX.	
117	EXISTING ELEVATOR	EX.	EX.	EX.	EX.	EX.	EX.	
118	W/C	CT-3	RB-2	PT-1	PT-1	PT-1	PT-1	
119	UTR	CT-3	RB-2	EX.	EX.	EX.	EX.	
120	UTR	CT-3	RB-2	EX.	EX.	EX.	EX.	
121	READING ROOM	WD-1	-	PT-1	CT-2	EX.	CT-2	
122	STORAGE	CONC.	RB-1	PT-1	PT-1	PT-1	PT-1	
123	EXISTING STAIR 1	EX.	EX.	EX.	EX.	EX.	EX.	
124	EXISTING VESTIBULE	EX.	EX.	EX.	EX.	EX.	EX.	
125	CAFE	CONC. + CT-1	B-1	PT-2	PT-1	PT-1	PT-1	

DOOR AND DOOR HARDWARE SCHEDULE

DOOR NO.	ROOM NAMES (FROM - TO)	TYPE	MATERIAL	DOOR SIZE	FRAME MATERIAL	F.R. LABEL (MIN.)	HARDWARE GROUP	REMARKS
MAIN FLOOR								
101A	DRAYWAY	G	GL	SITE CONFIRM	ALUM	-	-	LOCK SET
101B	DRAYWAY	G	GL	SITE CONFIRM	ALUM	-	-	LOCK SET
102	ACCESSIBLE ENTRY	EX	EX	EX	EX	EX	EX	LOCK SET
103	ADMIN	A	ALUM	3'-0" x 7'-0"	ALUM	-	-	LOCK SET
104A	SERVING COUNTER	B	WD	3'-0" x 7'-0"	WD	-	-	CARD ACCESS
104B	SERVING COUNTER - DRAYWAY	I	GL	SITE CONFIRM	ALUM	-	-	
105	KITCHEN	A	ALUM	3'-0" x 7'-0"	ALUM	-	-	
106A	DISHWASHING - KITCHEN	B	ALUM	6'-0" x 7'-0"	ALUM	-	-	
106B	DISHWASHING - KITCHEN	E	ALUM	6'-0" x 7'-0"	ALUM	-	-	
107A	LAUNDRY	A	ALUM	3'-0" x 7'-0"	ALUM	-	-	
107B	LAUNDRY	A	ALUM	3'-0" x 7'-0"	ALUM	-	-	
108	COMPOST COLLECTION	A	ALUM	3'-0" x 7'-0"	ALUM	-	-	
109	UTILITY CLOSET	A	ALUM	3'-0" x 7'-0"	ALUM	-	-	
110	MECHANICAL ROOM	A	ALUM	3'-0" x 7'-0"	ALUM	-	-	
111	WALK IN COOLER	A	ALUM	3'-0" x 7'-0"	ALUM	-	-	CARD ACCESS
112	WALK IN FREEZER	A	ALUM	3'-0" x 7'-0"	ALUM	-	-	CARD ACCESS
113A	DRY STORAGE	A	ALUM	3'-0" x 7'-0"	ALUM	-	-	
113B	DRY STORAGE	A	ALUM	3'-0" x 7'-0"	ALUM	-	-	
114A	BAKERY	B	WD	3'-0" x 7'-0"	WD	-	-	CARD ACCESS
114B	BAKERY	B	WD	3'-0" x 7'-0"	WD	-	-	CARD ACCESS
115A	SERVING COUNTER	B	WD	3'-0" x 7'-0"	WD	-	-	
115B	SERVING COUNTER	B	WD	3'-0" x 7'-0"	WD	-	-	
116A	DELIVERY	E	HM	6'-0" x 7'-0"	HM	-	-	LOCK SET
116B	DELIVERY	E	HM	6'-0" x 7'-0"	HM	-	-	LOCKSET
117	ELEVATOR	EX	EX	EX	EX	EX	EX	
118A	W/C	A	WD	3'-0" x 7'-0"	WD	-	-	
118B	W/C	A	WD	3'-0" x 7'-0"	WD	-	-	
118C	W/C	A	WD	3'-0" x 7'-0"	WD	-	-	
118D	W/C	A	WD	3'-0" x 7'-0"	WD	-	-	
118E	W/C	A	WD	3'-0" x 7'-0"	WD	-	-	
118F	W/C	A	WD	3'-0" x 7'-0"	WD	-	-	
118G	W/C	A	WD	3'-0" x 7'-0"	WD	-	-	
119	UTR	A	WD	3'-0" x 7'-0"	WD	-	-	
120	UTR	A	WD	3'-0" x 7'-0"	WD	-	-	
122	STORAGE	B	WD	3'-0" x 7'-0"	WD	-	-	
123	EXISTING STAIR 1	EX	EX	EX	EX	EX	EX	LOCK SET
124A	EXISTING VESTIBULE	F	EX	EX	EX	EX	EX	LOCK SET
124B	EXISTING VESTIBULE	EX	EX	EX	EX	EX	EX	LOCK SET
125A	CAFE	I	GL	SITE CONFIRM	ALUM	-	-	
125B	CAFE	H	GL	SITE CONFIRM	ALUM	-	-	

DOOR TYPES

TYPE A TYPE B TYPE C TYPE D TYPE E TYPE F TYPE G TYPE H TYPE I

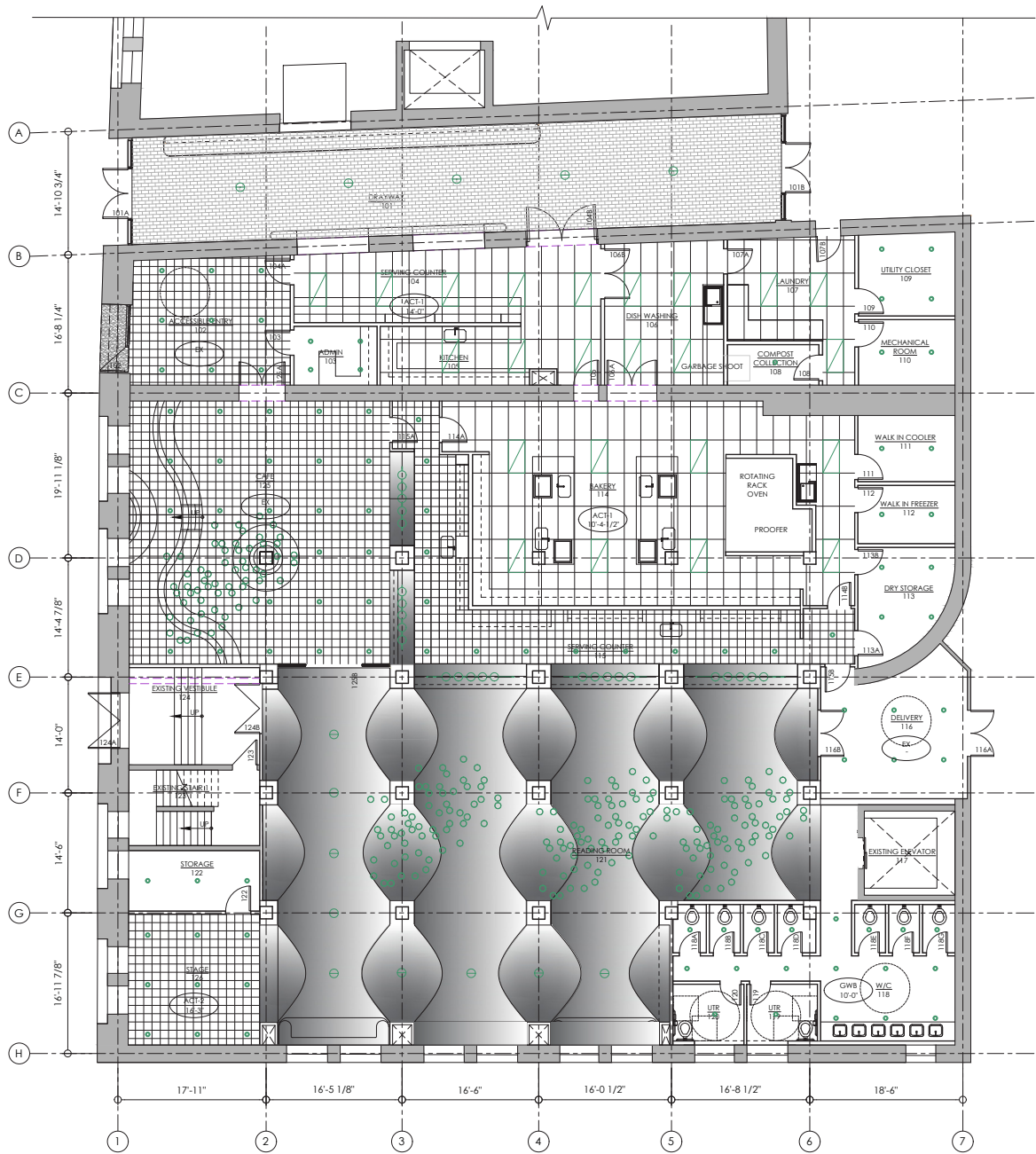WIDTH / HEIGHT

PROJECT TITLE:

CAMELLIA TEAHOUSE CAFE

55 ARTHUR STREET
WINNIPEG, MANITOBA
R3B 1H1

SHEET TITLE:

**MATERIAL LIST, ROOM FINISH
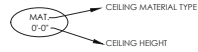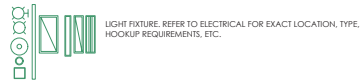& DOOR SCHEDULE**

COMMISSION NUMBER:
1000

SHEET NUMBER:
ID3.1

E-FILE: ID3.1 - MATERIAL LIST, ROOM FINISH SCHEDULE.DWG

REFLECTED CEILING PLAN LEGEND:

LIGHT FIXTURE. REFER TO ELECTRICAL FOR EXACT LOCATION, TYPE, HOOKUP REQUIREMENTS, ETC.

MAT. 0'-0" — CEILING MATERIAL TYPE / CEILING HEIGHT

EX   EXISTING
ES   EXPOSED STRUCTURE
GWB   GYPSUM WALL BOARD

REFLECTED CEILING PLAN GENERAL NOTES:

1. LIGHT FIXTURES IN KITCHEN ARE TO BE INSTALLED IN CONJUNCTION WITH THE REFRIGERATION EQUIPMENT.

2. ALL DUCTWORK IS TO BE LOCATED BETWEEN JOISTS AND IS NOT TO CONFLICT WITH THE LIGHTING LAYOUT. REFER TO MECHANICAL AND ELECTRICAL.

3. MECHANICAL & ELECTRICAL FIXTURES ARE SHOWN FOR INFORMATION ONLY. REFER TO MECHANICAL AND ELECTRICAL DRAWINGS FOR DETAILS.

4. EXISTING EXTERIOR LIGHT FIXTURES TO BE REPLACED WITH NEW LED FIXTURES AT THE SAME LOCATIONS (WALL PACKS AND UNDER CANOPY). REFER TO EXTERIOR ELEVATIONS. REFER TO ELECTRICAL.

5. SPRINKLER HEADS ABOVE OVENS AND PROOFERS SHALL BE TEMPERATURE APPROPRIATE.

UTILITY CLOSET 109
LAUNDRY 107
MECHANICAL ROOM 110
COMPOST COLLECTION 108
GARBAGE SHOOT
DISH WASHING 106
SERVING COUNTER 104
KITCHEN 105
ACCESSIBLE PANTRY 102
ADMIN 101
WALK IN COOLER 111
WALK IN FREEZER 112
DRY STORAGE 113
ROTATING RACK OVEN
PROOFER
BAKERY 114
CAFE 125
CERAMIC COUNTER
DELIVERY 116
READING ROOM 121
EXISTING VESTIBULE 128
EXISTING STAIR
STORAGE 122
STORAGE 123
EXISTING ELEVATOR 117
W/C 118
GWB 10'-0"

DRAWYAY 181

Grid rows: A, B, C, D, E, F, G, H
Grid dimensions (vertical): 14'-10 3/4", 16'-8 1/4", 19'-11 1/8", 14'-4 7/8", 14'-0", 14'-6", 16'-11 7/8"

Grid columns: 1, 2, 3, 4, 5, 6, 7
Grid dimensions (horizontal): 17'-11", 16'-5 1/8", 16'-6", 16'-0 1/2", 16'-8 1/2", 18'-6"

1 / 4.0 4.0   MAIN FLOOR REFLECTED CEILING PLAN
SCALE: 1/8" = 1'-0"

N

163   164

1 BACK COUNTER
SCALE: 1/4"=1'-0"

2 FRONT COUNTER
SCALE: 1/4"=1'-0"

3 BACK COUNTER
SCALE: 1/4"=1'-0"

4 READING ROOM WEST
SCALE: 1/4"=1'-0"

5 CAFE WEST
SCALE: 1/4"=1'-0"

6 SEATING
SCALE: 1/4"=1'-0"

7 BAR COUNTER
SCALE: 1/4"=1'-0"

8 CAFE SOUTH
SCALE: 1/4"=1'-0"

1 BANQUET SEATING
SCALE: 1/4"=1'-0"
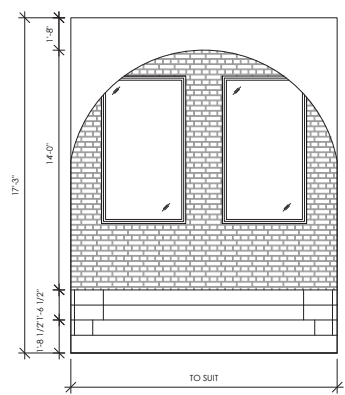
2 TYPICAL READING NOOK
SCALE: 1/4"=1'-0"

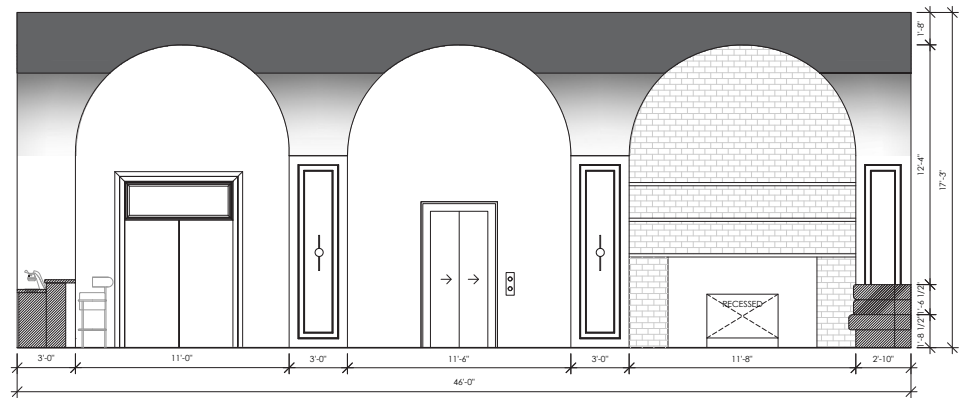TO SUIT

OPEN   OPEN   OPEN
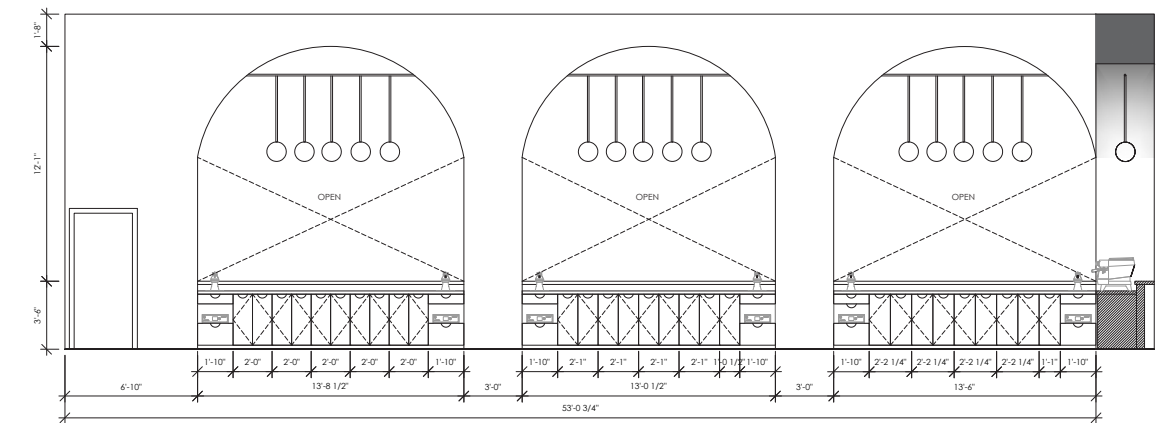
3 BACK COUNTER
SCALE: 1/4"=1'-0"
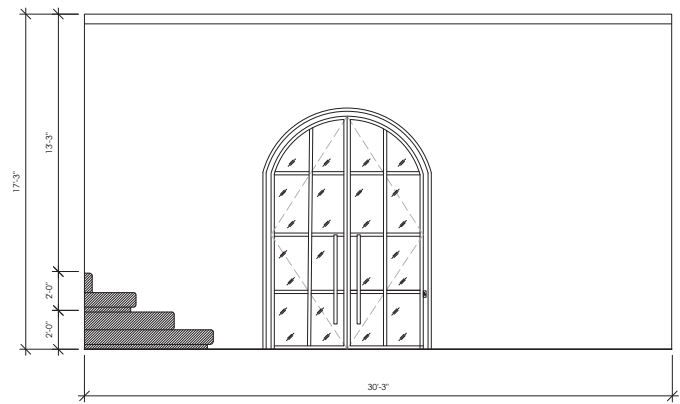
4 CAFE NORTH
SCALE: 1/4"=1'-0"
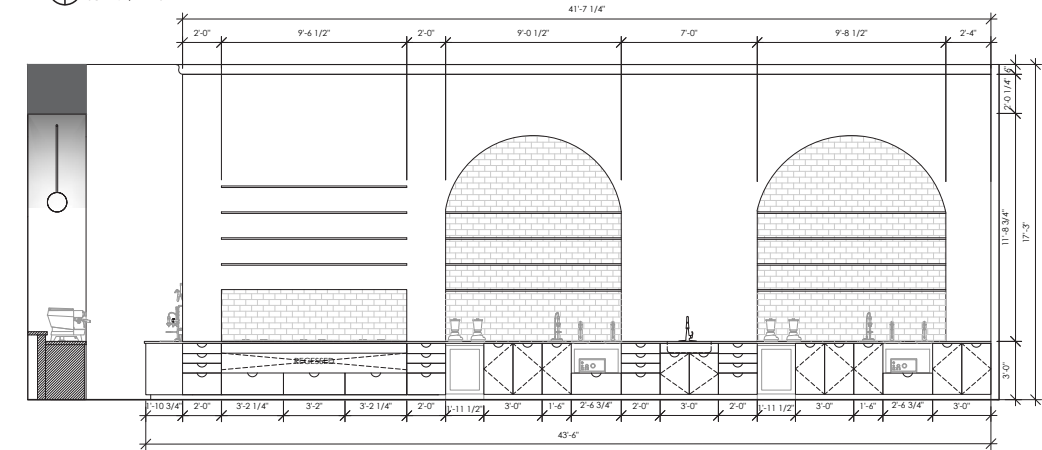
5 BACK COUNTER
SCALE: 1/4"=1'-0"

6 READING ROOM EAST
SCALE: 1/4"=1'-0"

No.	ISSUED FOR	DATE	BY

DRAWN BY: MARLENA JANKOWSKI

PRINTING DATE: JUNE 15, 2021

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PROJECT TITLE:
CAMELLIA TEAHOUSE CAFE
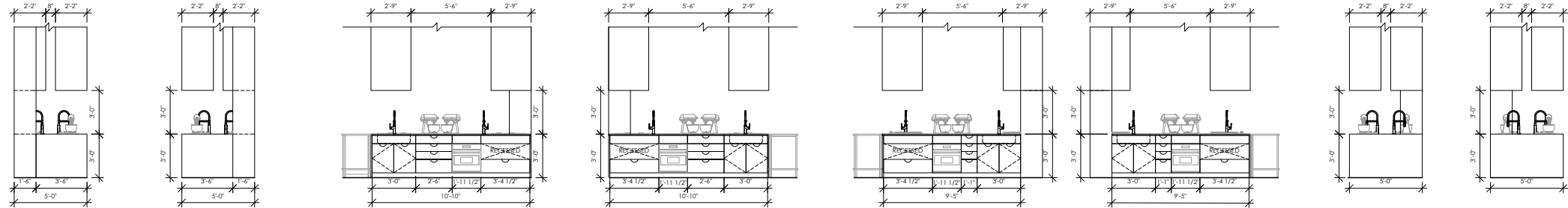
55 ARTHUR STREET
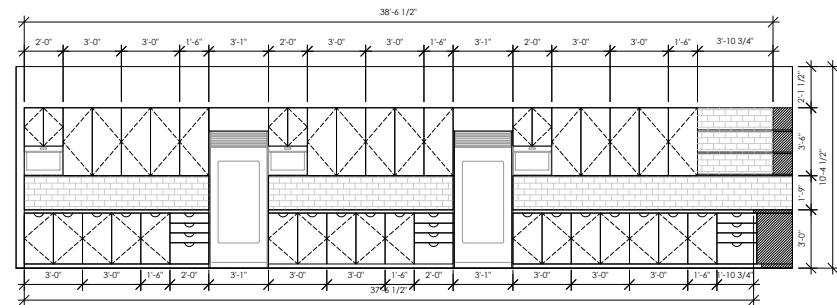WINNIPEG, MANITOBA
R3B 1H1

SHEET TITLE:

INTERIOR ELEVATIONS
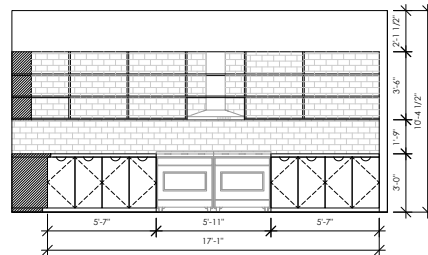
COMMISSION NUMBER:
1000

SHEET NUMBER:
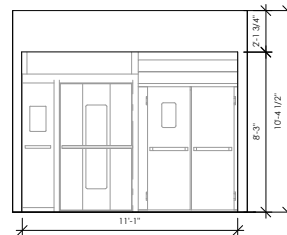**ID5.1**

E-FILE: ID5.0 - INTERIOR ELEVATIONS.DWG

① BAKERY ISLAND A
SCALE: 1/4"=1'-0"

② BAKERY ISLAND B
SCALE: 1/4"=1'-0"

③ BAKERY ISLAND B
SCALE: 1/4"=1'-0"

④ BAKERY ISLAND A
SCALE: 1/4"=1'-0"

⑤ BAKERY ISLAND A
SCALE: 1/4"=1'-0"

⑥ BAKERY ISLAND B
SCALE: 1/4"=1'-0"

⑦ BAKERY ISLAND A
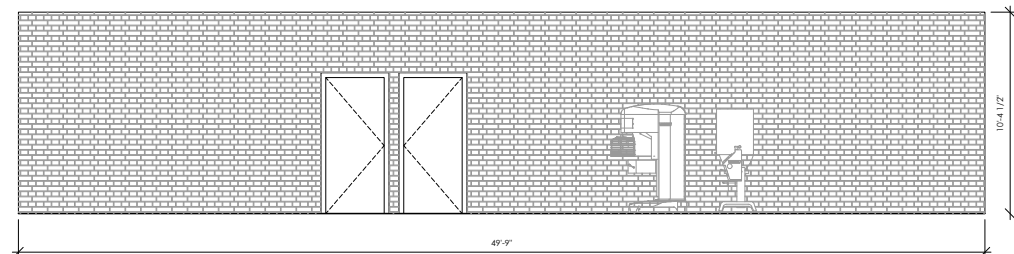SCALE: 1/4"=1'-0"

⑧ BAKERY ISLAND B
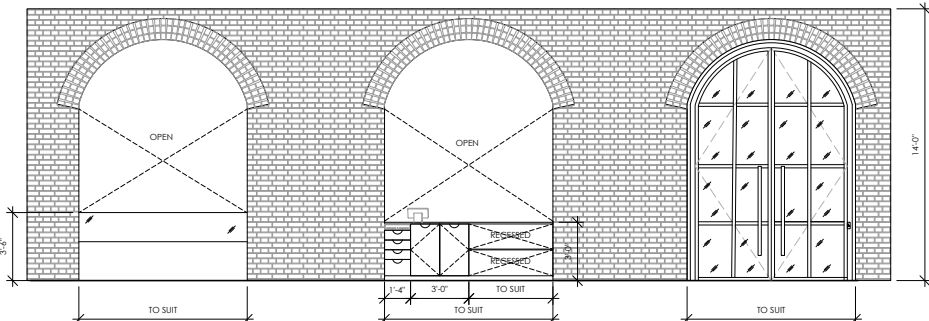SCALE: 1/4"=1'-0"

⑨ BAKERY SOUTH
SCALE: 1/4"=1'-0"

⑩ BAKERY WEST
SCALE: 1/4"=1'-0"
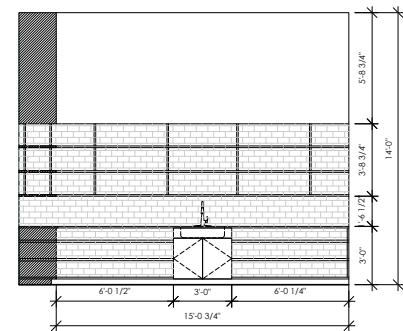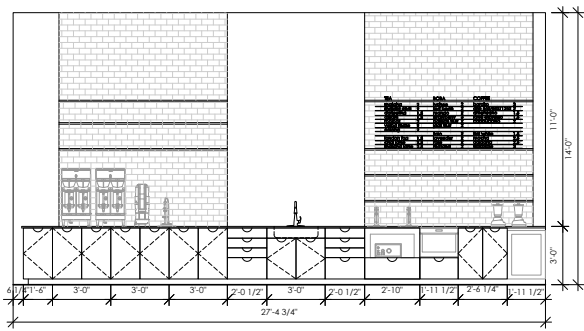
⑪ BAKERY EQUIPMENT
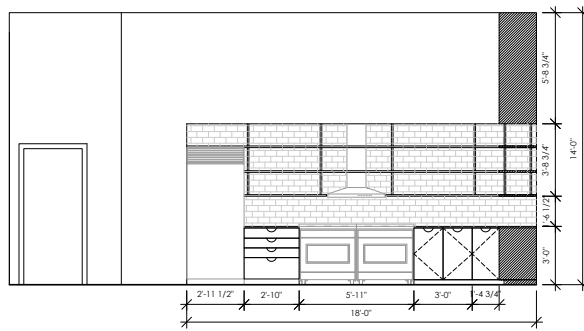SCALE: 1/4"=1'-0"

⑫ BAKERY NORTH
SCALE: 1/4"=1'-0"

⑬ BACK COUNTER
SCALE: 1/4"=1'-0"

⑭ BACK COUNTER
SCALE: 1/4"=1'-0"

⑮ BACK COUNTER
SCALE: 1/4"=1'-0"

⑯ KITCHEN SOUTH
SCALE: 1/4"=1'-0"

⑰ KITCHEN WEST
SCALE: 1/4"=1'-0"

2ND FLOOR OF 250 McDERMOT AVE.

ELEVATION KEYNOTES :

1 EXISTING CORNICE FEATURE TO REMAIN.
2 NEW STOREFRONT GLAZING. C/W DUXTON FIBERGLASS 658 DOOR & WINDOW SYSTEM. COLOUR ESPRESSO.
3 NEW DOOR.
4 NEW HOLLOW METAL DOUBLE DOORS. PAINT TO MATCH ADJACENT BRICK.
5 EXISTING BRICK INFILL TO BE REMOVED.
6 EXISTING WOODEN DOCK BUMPER TO BE REMOVED.
7 EXISTING STEEL CORNER GUARDS TO BE REMOVED.
8 PUSH BUTTON FOR AUTOMATIC DOOR OPERATOR.
9 EXISTING DOOR TO REMAIN.
10 TUNNEL CEILING TO BE BARREL-VAULTED. BRICK INFILL TO MATCH EXISTING BRICKS.

OPEN

OPEN

1 DRAY WAY SECTION SOUTH
   SCALE: 1/4" = 1'-0"

2 EAST ELEVATION
   SCALE: 1/4" = 1'-0"

No.   ISSUED FOR   DATE   BY

DRAWN BY: MARLENA JANKOWSKI

PRINTING DATE: JUNE 15, 2021

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PROJECT TITLE:

CAMELLIA TEAHOUSE CAFE

55 ARTHUR STREET
WINNIPEG, MANITOBA
R3B 1H1

SHEET TITLE:

DRAY WAY SECTION

COMMISSION NUMBER: SHEET NUMBER:

1000   ID6.0

E-FILE: ID5.0 - INTERIOR ELEVATIONS.DWG

2ND FLOOR OF 250 McDERMOT AVE.
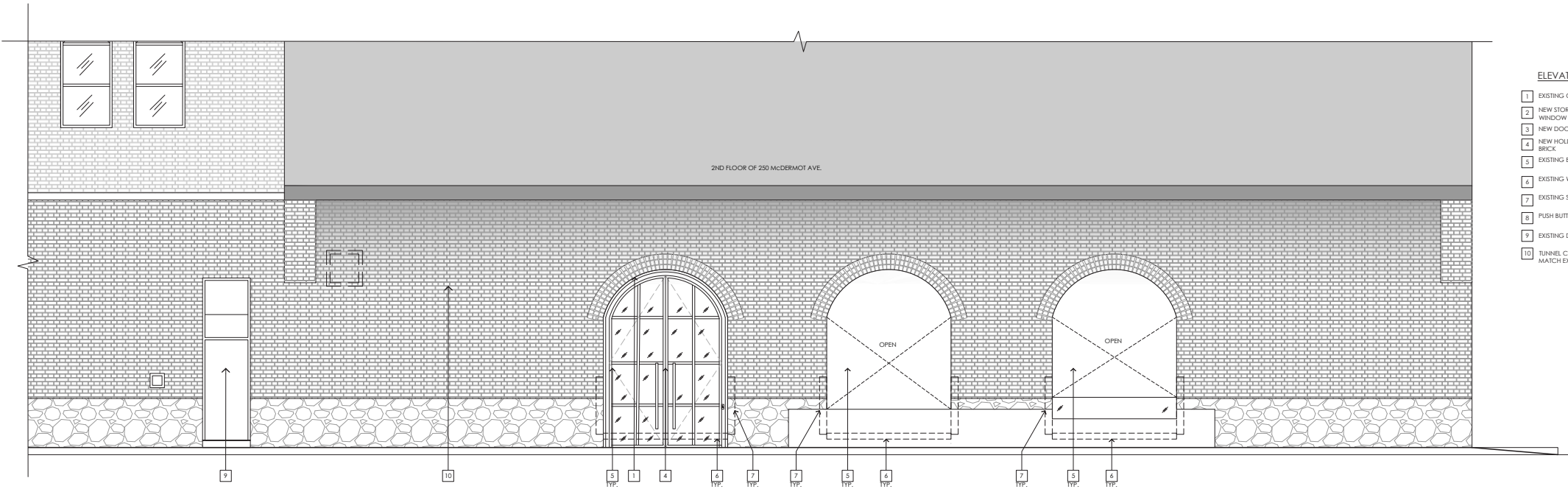
PROJECT TITLE:

CAMELLIA TEAHOUSE CAFE

55 ARTHUR STREET
WINNIPEG, MANITOBA
R3B 1H1

SHEET TITLE:

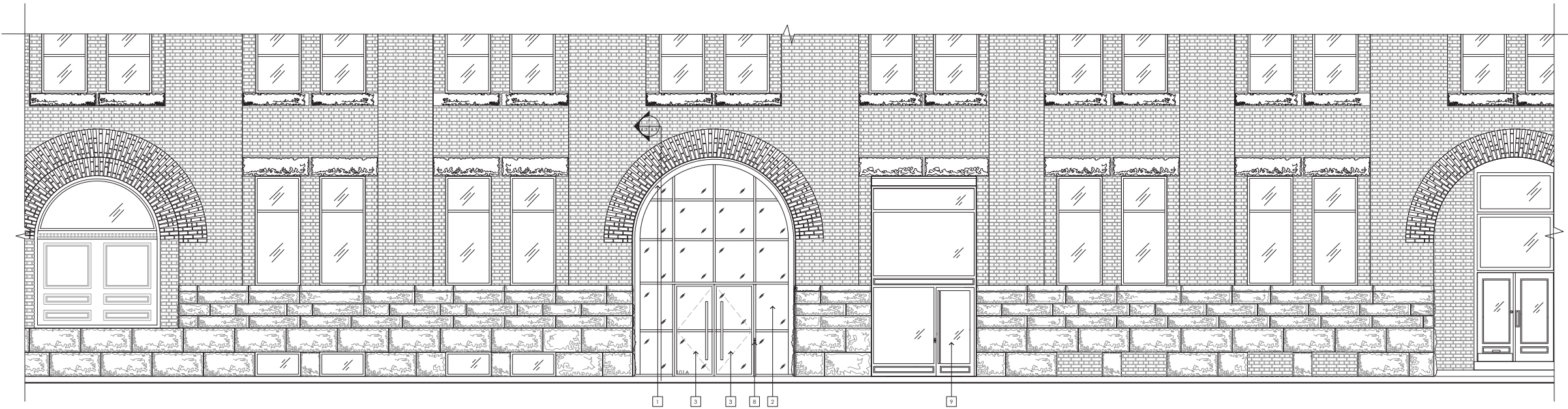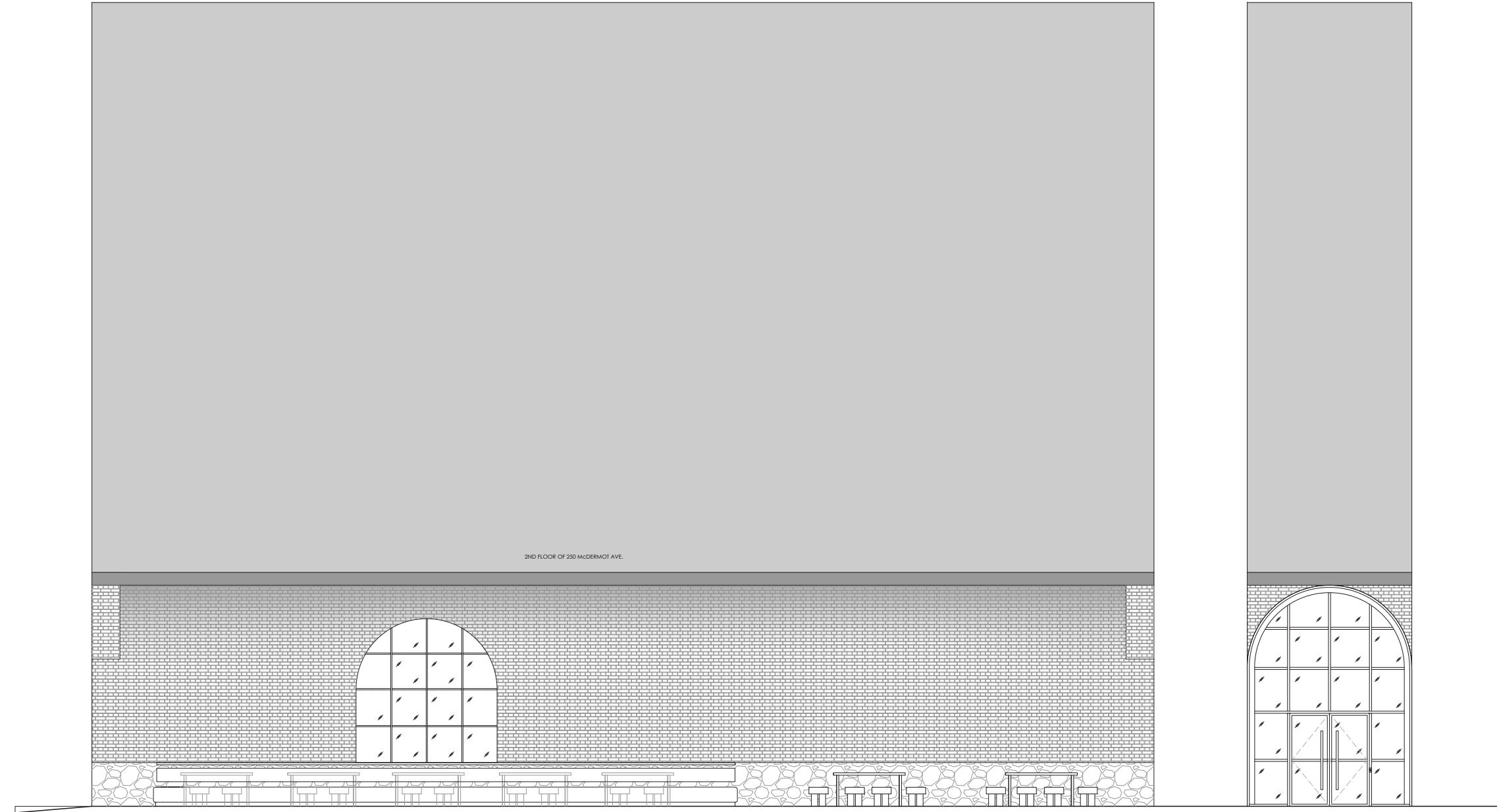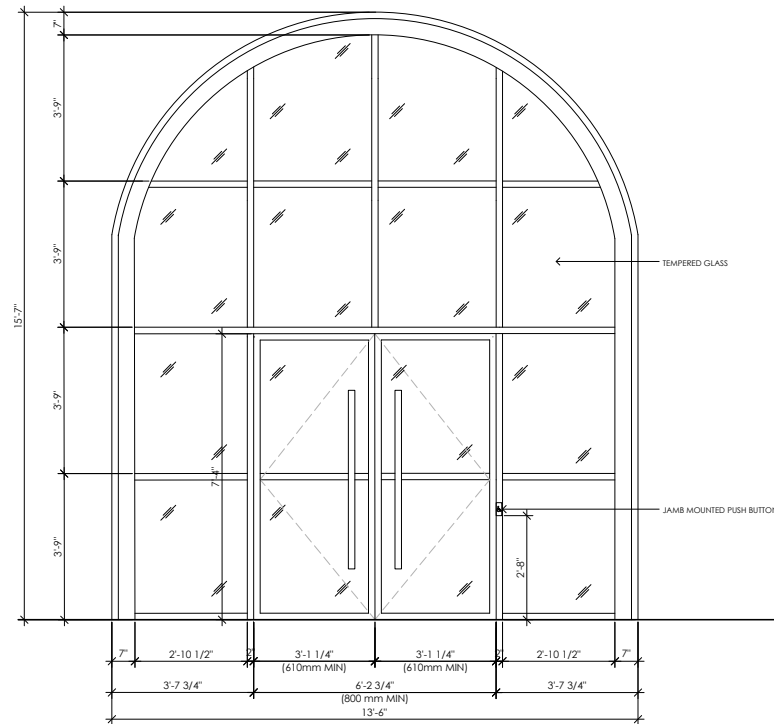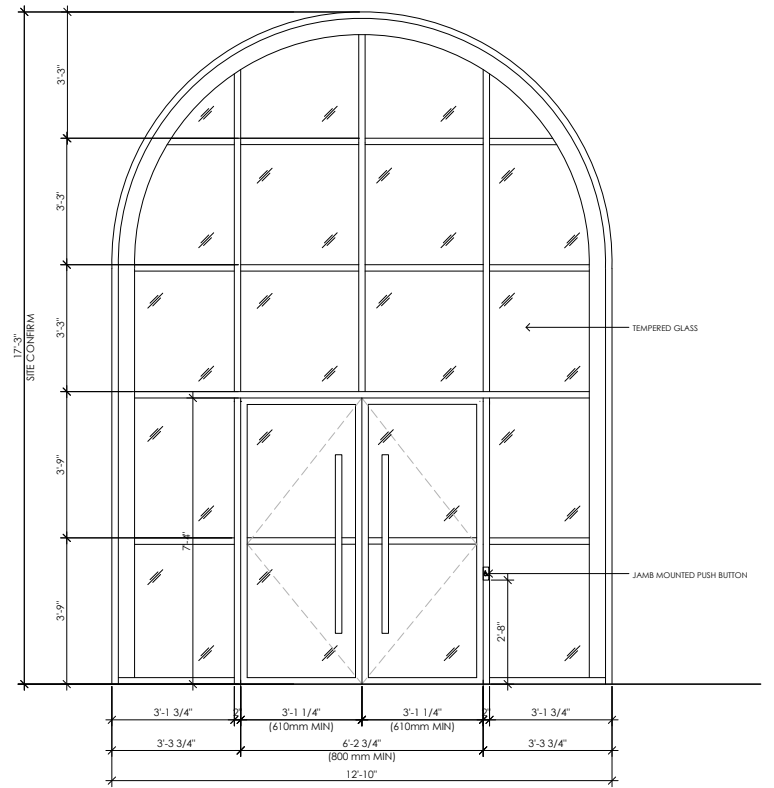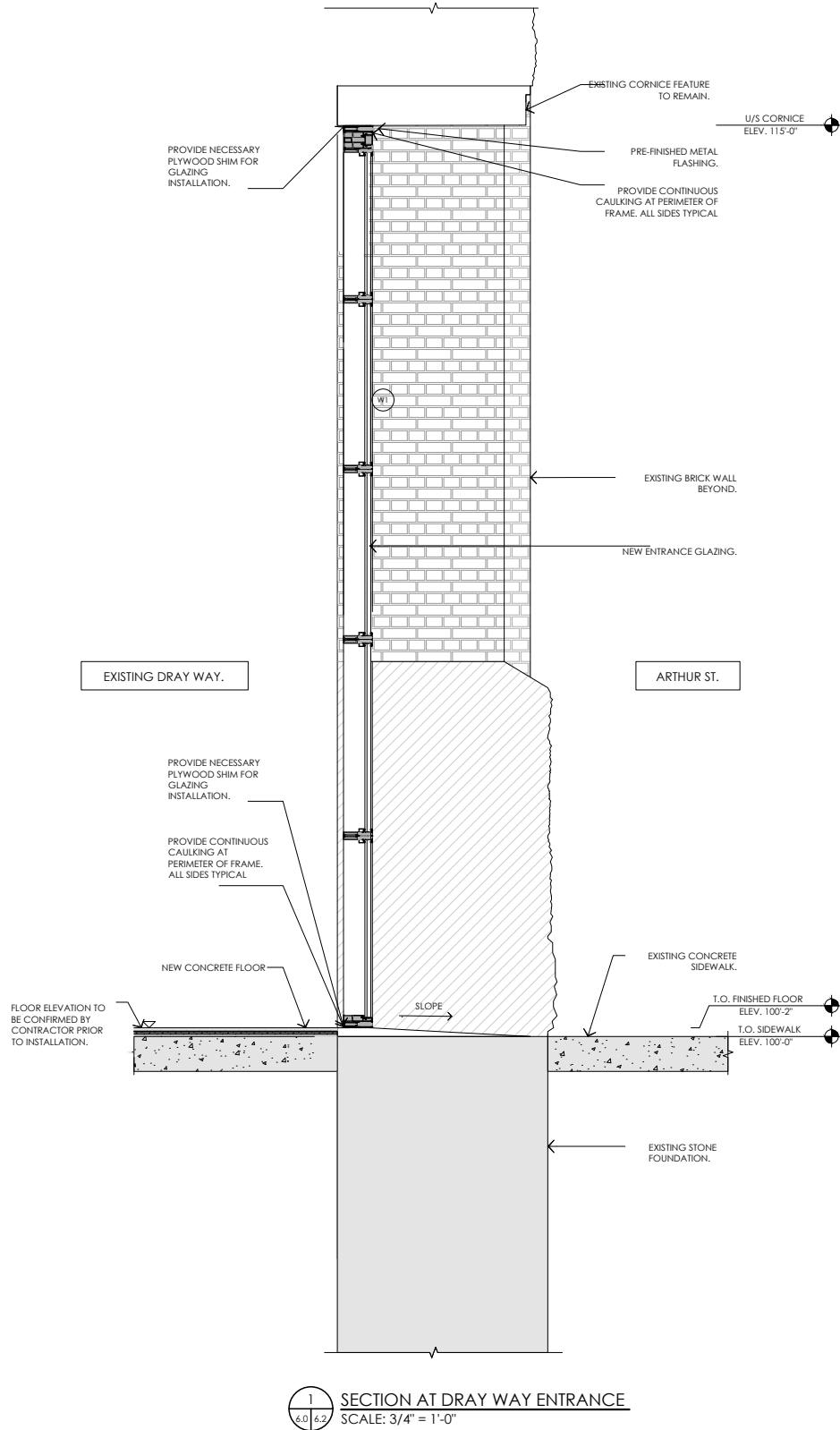DRAY WAY SECTION

COMMISSION NUMBER: SHEET NUMBER:

1000   ID6.1

E-FILE: ID5.0 - INTERIOR ELEVATIONS.DWG

1   DRAYWAY SECTION NORTH
    SCALE: 1/4"=1'-0"

2   TYP. DRAYWAY ENTRY DOOR
    SCALE: 1/4"=1'-0"

Section at Dray Way Entrance

EXISTING CORNICE FEATURE TO REMAIN.

U/S CORNICE
ELEV. 115'-0"

PROVIDE NECESSARY PLYWOOD SHIM FOR GLAZING INSTALLATION.

PRE-FINISHED METAL FLASHING.

PROVIDE CONTINUOUS CAULKING AT PERIMETER OF FRAME. ALL SIDES TYPICAL

EXISTING BRICK WALL BEYOND.

NEW ENTRANCE GLAZING.

W1

EXISTING DRAY WAY.

ARTHUR ST.

PROVIDE NECESSARY PLYWOOD SHIM FOR GLAZING INSTALLATION.

PROVIDE CONTINUOUS CAULKING AT PERIMETER OF FRAME. ALL SIDES TYPICAL

NEW CONCRETE FLOOR

EXISTING CONCRETE SIDEWALK.

SLOPE

T.O. FINISHED FLOOR
ELEV. 100'-2"

T.O. SIDEWALK
ELEV. 100'-0"

FLOOR ELEVATION TO BE CONFIRMED BY CONTRACTOR PRIOR TO INSTALLATION.

EXISTING STONE FOUNDATION.

PRINTING DATE: JUNE 15, 2021

1 — SECTION AT DRAY WAY ENTRANCE
6.0 6.2   SCALE: 3/4" = 1'-0"

175

TYP. TYPE G DOOR

17'-3" SITE CONFIRM

3'-3" 3'-3" 3'-3" 3'-9" 3'-9"

7'-8"

TEMPERED GLASS

JAMB MOUNTED PUSH BUTTON

2'-8"

3'-1 3/4"
3'-1 1/4" (610mm MIN)
3'-1 1/4" (610mm MIN)
3'-1 3/4"
3'-3 3/4"
6'-2 3/4" (800 mm MIN)
3'-3 3/4"
12'-10"

2 — TYP. TYPE G DOOR
6.2 6.2   SCALE: 1/2" = 1'-0"

TYP. TYPE I DOOR

17'-4 3/4" SITE CONFIRM

3'-1 13/4" 3'-1" 3'-1" 3'-1"

TEMPERED GLASS

JAMB MOUNTED PUSH BUTTON

2'-8"

2'-3 1/2" 2'-0 1/2" 2'-0 1/2" 2'-3 1/2"
4'-4" (610mm MIN)
4'-4" (610mm MIN)
8'-8" (800 mm MIN)

3 — TYP. TYPE I DOOR
6.2 6.2   SCALE: 1/2" = 1'-0"

TYP. TYPE H DOOR

15'-7"

3'-9" 3'-9" 3'-9" 3'-9"

7'-8"

7'-8"

TEMPERED GLASS

JAMB MOUNTED PUSH BUTTON

2'-8"

7"
2'-10 1/2"
3'-1 1/4" (610mm MIN)
3'-1 1/4" (610mm MIN)
2'-10 1/2"
7"
3'-7 3/4"
6'-2 3/4" (800 mm MIN)
3'-7 3/4"
13'-6"

4 — TYP. TYPE H DOOR
6.2 6.2   SCALE: 1/2" = 1'-0"

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5 — TYP. DOOR HANDLE DETAIL
6.2 6.2   SCALE: 1-1/2" = 1'-0"

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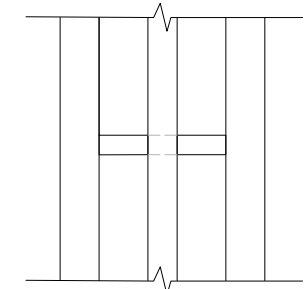
6 — TYPICAL DOOR HANDLE DETAIL
6.2 6.2   SCALE: 6" = 1'-0"

No.   ISSUED FOR   DATE   BY

DRAWN BY: MARLENA JANKOWSKI

PRINTING DATE: JUNE 15, 2021

STAMP

PROJECT TITLE:

CAMELLIA TEAHOUSE CAFE

55 ARTHUR STREET
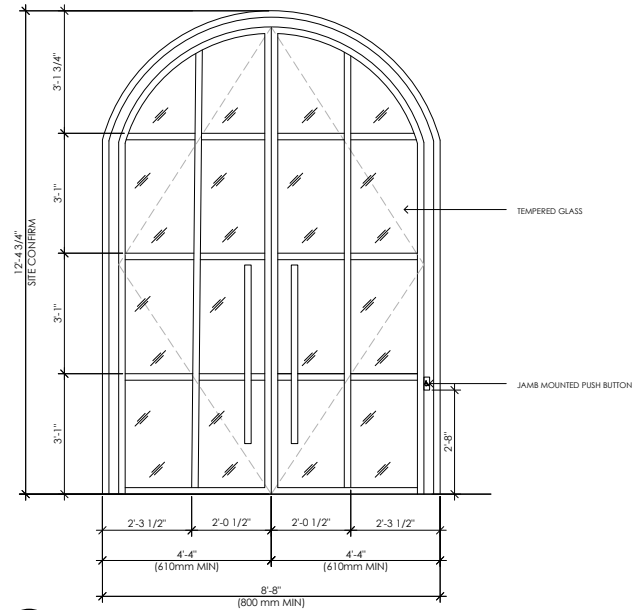WINNIPEG, MANITOBA
R3B 1H1

SHEET TITLE:

CUSTOM DOOR DETAILS

COMMISSION NUMBER: SHEET NUMBER:
1000   **ID6.2**

E-FILE: ID5.0 - INTERIOR ELEVATIONS.DWG

176

1 — BACK COUNTER MILLWORK
SCALE: 1" = 1'-0"

CURVED

GWB, PT-1

GWB, PT-1

OPEN SHELVING:
UPPER SHELVES:
1/4" TH. PARTICLE
BOARD FINISHED
WITH PLAM-2.

PROVIDE BLOCKING
IN WALL TO SUIT

LINE OF WALL BEYOND

COUNTERTOP:
3/4" (19mm) TH. QUARTZ COUNTERTOP
C/W 1 1/2" (38mm) TH. SQUARE EDGE
(Q-4). CAULK COUNTERTOP AT SPLASH
WITH CLEAR SILICONE.
(SS-1)

LOWER CABINET:
DOORS:
SOLID WOOD STILE AND RAIL WITH
WOOD FLAT PANEL VENEER INSET
(PLAM-2).

ALL VISIBLE EXPOSED SURFACES:
3/4" (19mm) TH. PLYWOOD FINISHED
W/ PLAM-2.

BOTTOM, GABLES, AND SHELVES:
3/4" (19mm) TH. PLYWOOD.

BACK:
1/2" (13mm) TH. PLYWOOD.

BASE:
3/4" (19mm) TH. PLYWOOD
FINISHED W/ PLAM-1.

2 — FRONT COUNTER MILLWORK
SCALE: 1" = 1'-0"

3'-0"
2'-0"   1'-0"

BACKSPLASH:
3/4" (19mm) TH. PARTICLE BOARD
FINISHED WITH PLAM-2.

COUNTERTOP:
1" (30mm) TH. SOLID SURFACE (SS-1) ON
3/4" (19mm) TH. PLYWOOD C/W 2" SQUARE
EDGE.

LOWER CABINET:
DRAWER FRONTS, DOOR FRONTS AND
ALL VISIBLE EXPOSED SURFACES:
3/4" (19mm) TH. PARTICLE BOARD
FINISHED WITH PLAM-2.

BOTTOM, GABLES AND ADJUSTABLE
SHELVES:
3/4" (19mm) TH. PLYWOOD.

ADJUSTABLE SHELVES ON RECESSED
METAL PILASTERS

DRAWER BOXES AND BACK:
1/2" (13mm) TH. PLYWOOD.

LINE OF WALL BEYOND

BASE:
3/4" (19mm) TH. PARTICLE BOARD
FINISHED WITH PLAM-1.

LINE OF
DRAWER SLIDE

COUNTERTOP:
1" (30mm) TH. SOLID SURFACE (SS-1)
ON 3/4" (19mm) TH. PLYWOOD C/W
2" SQUARE EDGE.

FIXED PANEL:
3/4" (19mm) TH. PARTICLE BOARD
FINISHED WITH PLAM-4.

LINE OF WALL BEYOND

BASE:
3/4" (19mm) TH. PARTICLE BOARD
FINISHED WITH PLAM-1.

3 — BACK COUNTER NICHE MILLWORK
SCALE: 1" = 1'-0"

GWB, PT-1

GWB, PT-1

GWB, PT-1

GWB, PT-1

GWB, PT-1

GWB, PT-1

GWB, PT-1

GWB, PT-1

GWB, PT-1

GWB, PT-1

1'-0 1/4"

COUNTERTOP + BACKSPLASH:
3/4" (19mm) TH. QUARTZ COUNTERTOP
C/W 1 1/2" (38mm) TH. SQUARE EDGE
(SS-1). CAULK COUNTERTOP AT SPLASH
WITH CLEAR SILICONE.

LOWER CABINET:
DOORS:
SOLID WOOD STILE AND RAIL WITH
WOOD FLAT PANEL VENEER INSET
(PLAM-2).

ALL VISIBLE EXPOSED SURFACES:
3/4" (19mm) TH. PLYWOOD FINISHED
W/ WOOD VENEER (PLAM-2).

BOTTOM, GABLES, AND SHELVES:
3/4" (19mm) TH. PLYWOOD.

BACK:
1/2" (13mm) TH. PLYWOOD.

BASE:
3/4" (19mm) TH. PLYWOOD
FINISHED W/ PLAM-1