Reimagining Supervised Visitation Centre: Framework for Strengthening Parent-Child Relationships

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ABSTRACT

Many families today face significant challenges in maintaining healthy and consistent parent-child relationships, particularly in situations involving custody disputes, family separation, or supervised visitation mandates. These circumstances often increase emotional stress for both parents and children, highlighting the need for thoughtfully designed spaces that can mitigate these challenges and foster positive interactions.

This practicum focuses on the design of a supervised visitation centre, a space that facilitates safe and supportive interactions between families navigating challenging circumstances. The project integrates the concept of mise-en-scène to craft an immersive environment where the spatial elements actively contribute to fostering comfort, engagement, and emotional security for both children and adults. The incorporation of diverse design approaches, including themed visitation rooms, ensures the centre's adaptability to a variety of ages, personality types, and emotional needs.

Rooted in Vygotsky's Zone of Proximal Development (ZPD), the design emphasizes the creation of an environment that supports positive developmental interactions. Recognizing the importance of a close parent-child relationship, the centre is designed to strengthen emotional bonds by providing opportunities for guided interactions. This concept informs the spatial and functional organization of the centre, emphasizing opportunities for guided growth through collaborative experiences between non-custodial parents and children. With a varierty of spaces, the centre seeks to serve as a model for effective visitation facilities that prioritize emotional well-being, developmental progress, and the nurturing of strong family connections.

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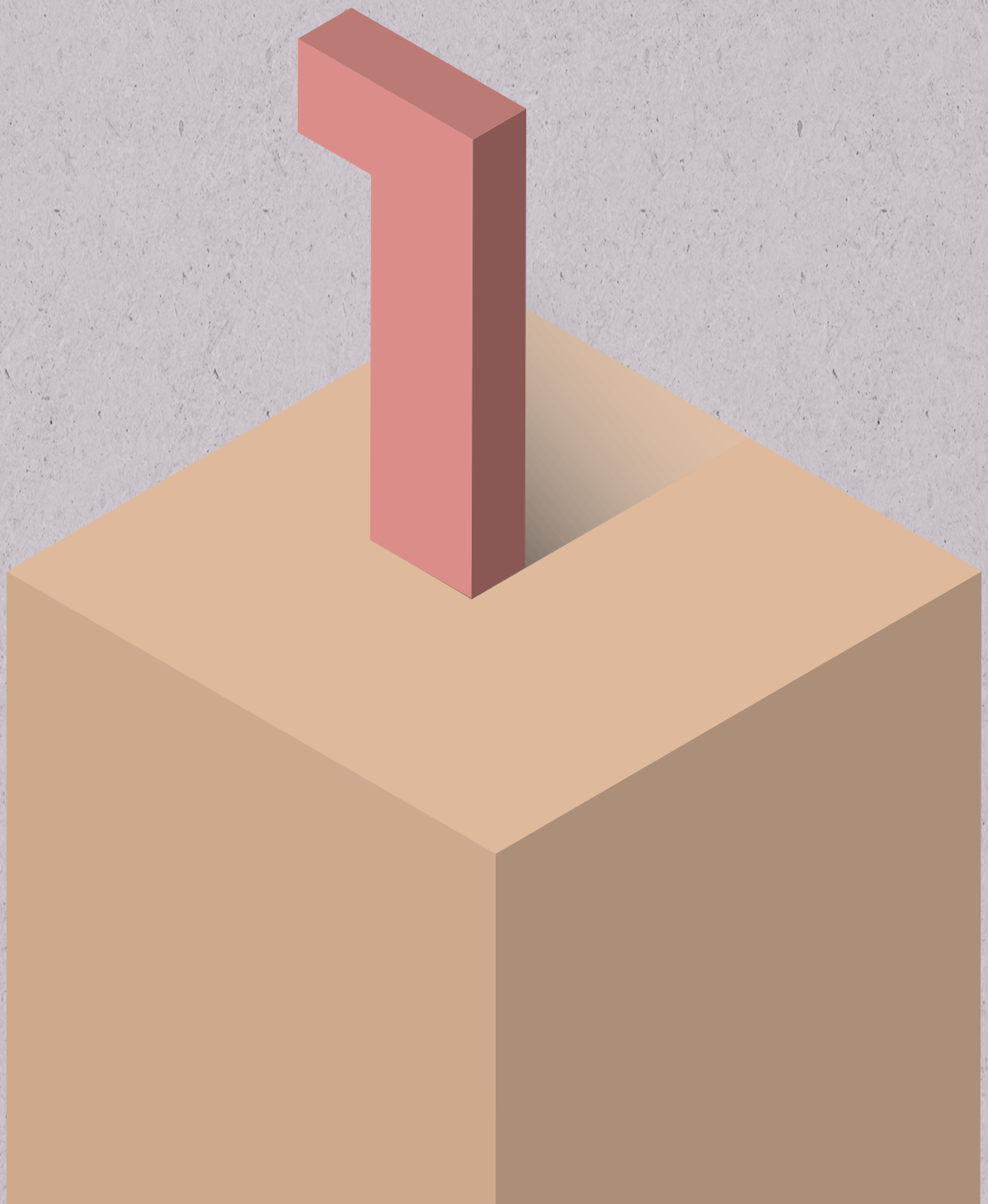
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CHAPTER ONE
INTRODUCTION



1.1
INTRODUCTION

Supervised Visitation Centres emerged in the U.S. in 1982 as a response to issues like domestic violence and child protection, providing a safe environment for contact between children and non-custodial parents and preventing confrontation between ex-partners (Birnbaum & Alaggia, 2006). During the initial visits to these centres, children often experience a complex psychological state, showing signs of anxiety, stress, and emotional distress, reflecting their adjustment to the new environment and the dynamics of supervised visitation (Jenkins et al., 1997). This period is crucial as it sets the tone for future interactions and impacts the emotional well-being of the child and the overall effectiveness of the visitation process (Marchetti, 2008).

These centres are regulated by the Supervised Visitation Network (SVN), offering standards and guidelines focused on safe and effective management and operation since 1996 (Park et al., 1997). Despite studies on their operational dynamics and client experiences (James & Gibson, 1991), there is a notable lack of information in existing research regarding the psychological behaviour of children engaged in supervised visitation (Corcoran, 2005). Bowlby's attachment theory (1988) and Bronfenbrenner's studies (1979) emphasize the importance of environments that foster positive relationships, which are crucial for the emotional and cognitive development of children. This aspect becomes particularly relevant in supervised visitation centres, where opportunities for interaction between parents and children are more limited, highlighting the need to create spaces that encourage and reinforce these vital interactions.

1.2
PROJECT RATIONALE

Recognizing the psychological importance of the relationship between children and their non-custodial parents, interior design has the opportunity to create an environment that strengthens their bond. This approach aids in enhancing the overall effectiveness of the supervised visitation process for both children and parents. Therefore, the goal of this research and design solution is to apply the principles of Mise-en-Scène and Lev Vygotsky's Zone of Proximal Development (ZPD) in the redesign of the Winnipeg Children's Access Agency (WCAA), specifically focusing on creating a space that alleviates negative emotions during the visits.

The principles of Mise-en-Scène could enrich the design of these spaces with a visual arrangement that impacts emotions and, therefore, interactions. The narrative of spaces goes beyond the organization of physical elements; it is about how these components come together to tell a story and provide a meaningful experience for their users. In the field of architecture and interior design, as Dovey explains in his work "*Framing Places: Mediating Power in Built Form*," spaces are recognized for conveying messages and values beyond their mere physical function (Dovey, 1999). In settings like supervised visitation centres, spatial design could become a tool to evoke a sense of security, comfort, and well-being, which may contribute to an environment that mitigates negative emotions and facilitates beneficial interactions between parents and children.

Conversely, Vygotsky explores the concept of ZPD in his work "*Mind in Society: The Development of Higher Psychological Processes*" (Vygotsky, 1978), defining ZPD as the range of activities that a child cannot perform independently but can execute with the help of a more advanced adult or peer, such as an educator or parent. The ZPD serves as a strategy for reinforcing family bonds, with non-custodial parents engaging in activities within this

zone to foster positive interactions and contribute to a more cohesive family unit (Maxwell, 2008). This practicum aims to transform the WCAA, ensuring that each element of interior design positively contributes to the visitation experience and the strengthening of family relationships.

1.3
OBJECTIVES

This practicum aims to strengthen the connection between children and their non-custodial parents by creating a space influenced by Mise-en-Scène principles and Vygotsky's Zone of Proximal Development (ZPD). Focusing on the emotional experience of the child, the research delves into how interior design could ease anxiety, stress, and emotional distress, thereby fostering positive parent-child interactions while exploring the application of Mise-en-Scène and ZPD for managing emotions and enhancing family relationships in these environments. This project assesses interior design strategies to reduce anxiety and emotional challenges among children during their visits to supervised visitation centres.

1.4
RESEARCH QUESTIONS

How do the principles of interior design contribute to creating a supportive environment that nurtures connections between children and their non-custodial parents?

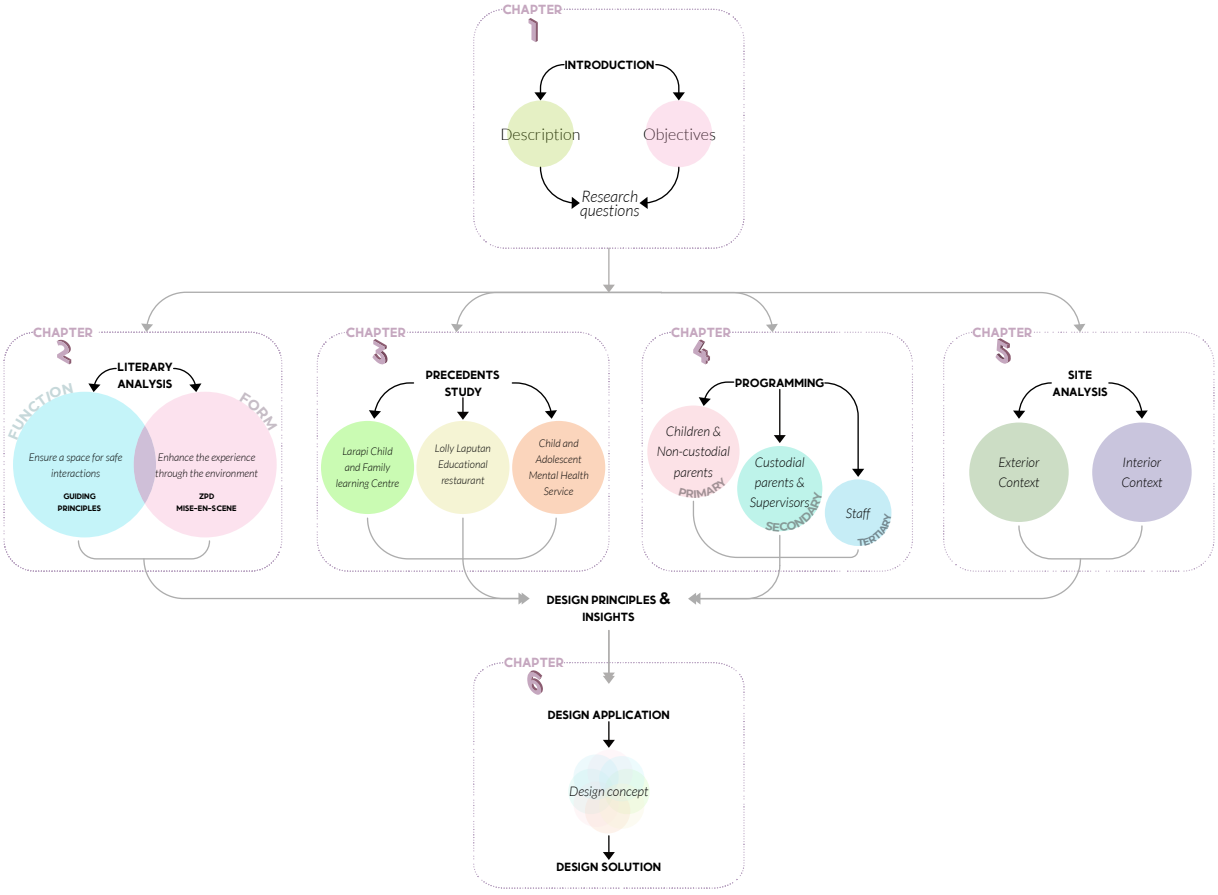
What specific design elements have been most effective in creating spaces for children that foster positive emotional connections between children and their caregivers?

How can the design choices of visitation centres address the needs of both children and parents?

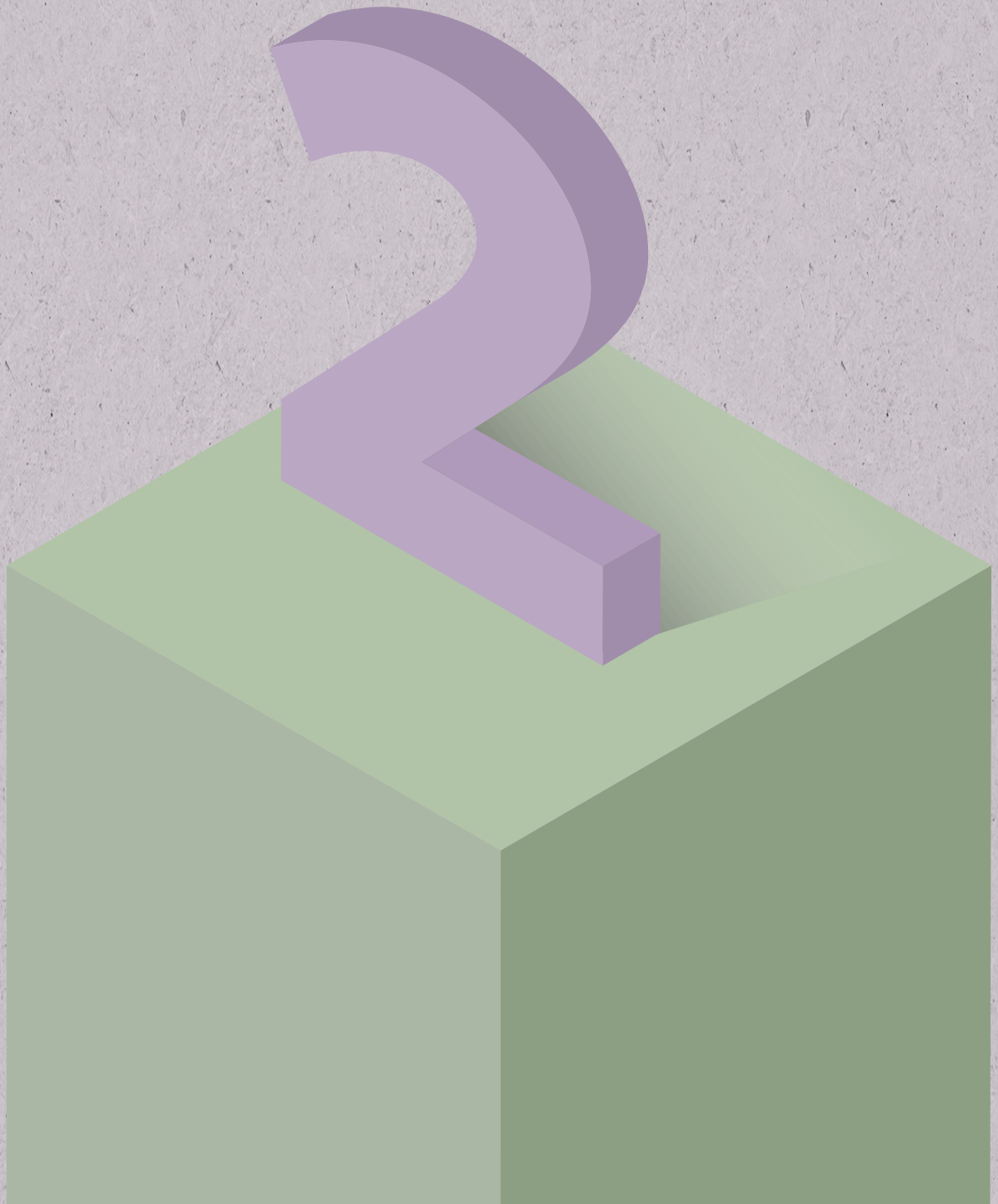
1.5
RESEARCH METODOLOGY

This project employs the following research methods to achieve its objectives. A literary analysis investigates theories related to narratives and activities that reinforce the bond between non-custodial parents and children. The design precedent analysis examines architectural and interior design projects in child learning, recreation, and healing, exploring how other designers addressed similar issues. The programming addresses the needs and desires of users in supervised visitation centres, helping to define the spatial requirements. Finally, the site analysis provides an overview of the current space, identifying both limitations and opportunities for improvement. All the information culminates in a series of design principles and insights that guide the development of a design application.

Table 1.
Research framework



CHAPTER TWO
LITERARY ANALYSIS



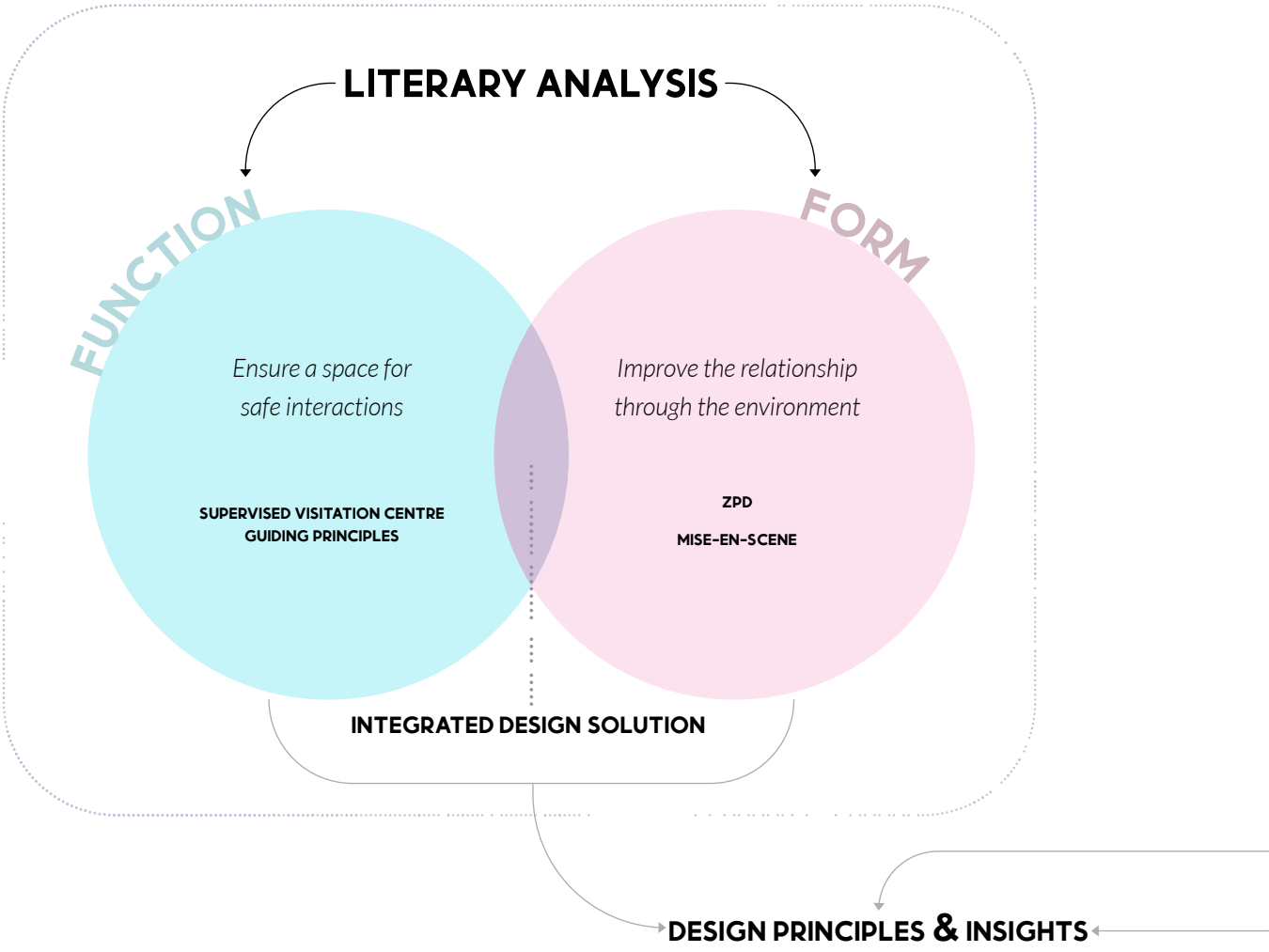
2.1
INTRODUCTION

This section introduces an approach to design supervised visitation centres. The concept of Mise en Scène will guide the narrative of the interior space, while Lev Vygotskys theories on cognitive development will inform the performance and activities that promote interaction between non custodial parents amd children. Supervised visitation centres play a role in offering an supportive setting for children to connect with their non custodial parents aiding in navigating family conflicts and strengthening relationships. The interior design plays a crucial role in strengthening relationships during supervised visits, as it is an element that can directly influence the well-being of both participants. An intentionally designed environment for children and their parents can facilitate emotional connections and promote a positive experience for both.

The study outlined in this section strives to create environments that not only encourage meaningful engagements but also maximize social learning and emotional bonding between children and their non custodial parents. By combining Vygotskys "Zone of Proximal Development" (ZPD) theory, which underscores learning through guided interactions, with the concept of Mise en Scène, which prioritizes the arrangement of elements to evoke experiences, a theoretical framework is suggested for the redesign of these facilities. This framework informs the creation of spaces that are inviting, secure and conducive to the cognitive development of children. The section also delves into how these design principles can be assessed in relation to their influence, on the quality and frequency of parent child interactions during visits. This chapter endeavors to provide the designer with the resources to craft spaces that not just fulfill practical and safety standards but also enhance the human connections that occur within them.

The findings from the literary analysis, together with the Chapter 3 and 4, will lead to the development of a series of design guidelines called Imaginative Design. These guidelines will act as the basis, for the design procedure turning understandings into effective design answers.

Table 2.
Literary analysis framework segment



2.2
LITERARY ANALYSIS

This research proposes an innovative restructuring of interior spaces in visitation centres, integrating the principles of spatial organization from Mise-en-Scène with Lev Vygotsky's cognitive development theories to strengthen the bonds between a non custodial parent and their child. Supervised visitation centres were established to address family conflicts by providing a neutral environment for children to engage with their non-custodial parents (Birnbaum 2006, 119). The aim of this research is to create environments that not only foster active interactions but also enhance social learning and, specifically, strengthen the bonds between the child and the non-custodial parent. This approach is realized through the development of a theoretical framework, with the objective of making these environments more welcoming and conducive to the strengthening of these essential family relationships. In this research, a theoretical framework is proposed, based on the integration of two fundamental design theories, to demonstrate that the interior design of supervised visitation centres can enhance the relationships between children and their non-custodial parents.

This framework is grounded in Lev Vygotsky's "Zone of Proximal Development" theory and the concept of "Mise-en-Scène" in interior design. Vygotsky's Zone of Proximal Development (ZPD) theory, highlighted in his work "*Mind in Society: The Development of Higher Psychological Processes*" (1978), suggests that a child's optimal learning occurs in a space where they can perform tasks with the assistance of a more experienced figure (Vygotsky, 1978, p. 22). Applying this theory in supervised visitation centres involves designing spaces that facilitate effective interaction and joint learning between the child and the non-custodial parent, thus promoting their emotional and cognitive development in a safe environment. The concept of Mise-en-Scène in design, developed by authors such as Joseph V. Mascelli in "*The Five C's of Cinematography: Motion Picture Filming*

Techniques" (1965), focuses on the strategic and aesthetic arrangement of elements in a space to create a specific experience. In supervised visitation centres, this translates into a selection of elements and their narrative to foster an environment that stimulates constructive interactions between parents and children.

The use of these two concepts in shaping visitation centres bridges the gap between design principles and the promotion of emotional and social growth. By combining Vygotsky's "Zone of Proximal Development," which supports learning through guided interaction, with "Mise-en-Scène," which strategically arranges elements to evoke experiences, a framework is established for determining design choices. This method enables the development of spaces that meet psychological needs and encourage interactions, reflecting findings from research on therapeutic environments (Heft 1988, 29; Maxwell 2008, 338). These design principles become essential tools for designers looking to create spaces that not only meet functional and safety requirements but also enrich and improve human interactions.

Supervised visitation centres have been developed as a solution to family conflicts, such as domestic violence and child protection, providing a safe and neutral environment to facilitate contact between children and their non-custodial parents, while also preventing confrontation between ex-partners (Birnbaum 2006, 119). Since their inception in 1982 in the United States, these centres have grown globally, allowing children to maintain contact with parents with whom it would otherwise be difficult (Johnston & Straus 1999, 135; Pearson & Thoennes 2000, 124).

The Supervised Visitation Network (SVN) plays an important role in providing standards and guidelines for supervised visitation centres in the USA. In 1996, SVN established a manual that defines the purpose and structure of supervised visits, covering aspects such as safety, responsibility for the child, and staff training. The primary goal of these centres is to ensure supervised visits that are safe, impartial, attentive to the needs

of children, and accessible to the local community (Park, Peterson-Badali, & Jenkins 1997, 37). However, despite a wide range of previous studies on supervised visitation centres that have focused on aspects such as referral processes, program descriptions, and empirical support for the use of these services (James & Gibson 1991, 73), there is a notable gap in research specifically centred on the interior design of these spaces and its impact on improving relationships between children and non-custodial parents. Here is where the need for an interior space that prioritizes quality time and fosters connections between non-custodial parents and their children becomes evident. This project aims to address this gap by creating an environment that encourages positive interactions, supports emotional bonding, and ultimately enhances the quality of supervised visits.

According to the SVN, the structure of a supervised visit typically follows a general framework; however, specific details may vary depending on the facility and the particular case. The process begins with a pre-visit preparation phase, in which the staff reviews the case information and any special instructions, prepares the visitation room, and completes a safety check of the environment. During the arrival and check-in stage, the visiting parent arrives and is screened for prohibited items; the child arrives separately, often with the custodial parent or caregiver, and a brief orientation or reminders about rules if needed. Then, it proceeds to transition to the visit, during which the child is brought to the visitation area for initial greetings and settling in. During the visitation period, the parent and child interact under supervision, some activities may include play, conversation, shared meals or specific planned activities. During the complete visit, the supervisor observes and documents the interaction. Typically, the length of the visit ranges from 1-2 hours but can vary. Upon transition out of the visit, a warning is given when the visit is nearing the end; the child leaves first, usually picked up by the custodial parent or caregiver. After concluding the visit, the visiting parent is debriefed if necessary and dismissed; the supervisor completes the necessary documentation, and any incident or concern is reported to the relevant parties.

In general, a waiting period for departures is enforced to ensure both parties leave separately. A post-visit review could be performed in which the staff have a brief meeting to discuss the visit, and any necessary follow-up actions are planned.

In November 2003, the Supervised Visitation Program National Steering Committee developed the guiding principles with their standards and practices to guide the development and administration of the supervised visitation centres, focusing on addressing the needs of the children and parents victims of domestic violence in visitation settings (NCJFCJ 2021, 1). The six Guiding principles are: *Equal Regard for the Safety of Child(ren) and Adult Victims*, *Valuing Multiculturalism and Diversity*, *Incorporating an Understanding of Domestic Violence into Centre Services*, *Respectful and Fair Interaction*, *Community Collaboration*, *and Advocacy for Child(ren) and Adult Victims* (NCJFCJ 2021, 1).

The first principle, "*Equal Regard for the Safety of Child(ren) and Adult Victims*," entails that visitation centres should consider as the highest priority the safety of the children and parent victims and should treat both with equal regard. Some practices include the development of security protocols, the rejection of cases, and develop an information-sharing protocol to ensure internal confidentiality.

The second principle, "V*aluing multiculturalism and diversity,*" emphasizes that the centres should be responsive to the context, circumstances, and cultures of the community they serve. This approach considers practices such as allowing religious traditions, offering diverse staff, and developing multicultural partnerships.

Principle three, "*Incorporating an Understanding of Domestic Violence into Center Services,*" consists of demonstrating a comprehensive understanding of the nature, dynamics, and impact of domestic violence in order to incorporate that knowledge into their services. A variety of practices includes training the staff on the fundamentals of power and control, assault, stalking, and child development, among others, offering

different levels of monitoring, identifying abusive behaviour, and documenting critical incidents.

The fourth principle, "*Respectful and Fair interaction*," highlights that the centre should treat every user with respect while taking into account the abuse that has occurred within the family. This can be achieved by reducing the impact of monitoring, supporting conversations, communicating with the children, seeking to accommodate preferences, and preparing visiting parents.

The fifth principle, "*Community collaboration*," seeks to operate within a community collaborative, which has as its goal to centralize the safety of the children and adult victims. Some standards include the development of referral procedures, working with existing response efforts, and sharing expertise.

The last principle, "*Advocacy for Child(ren) and Adult victims*," allows the centre to work with the community collaboratively to ensure the children and adult victims have meaningful access to services and actively link individuals to those services. This principle involves practices such as developing relationships with community organizations, identifying referral sources, providing cross-training, and identifying gaps in services (NCJFCJ 2021, 1).

The interior design of the supervised visitation centre plays an important role in the implementation of the guiding principles stablished by the Supervised Visitation Program National Steering Comittee. Creating a diverse environment that encourages empathy and awareness of violence can greatly improve the well being of those accessing these facilities. Through fostering an atmosphere of support that promotes engagement and community involvement these spaces have the potential to empower visitors foster connections and aid in the recovery process. Creating spaces that not only adhere to

safety regulations but also cater to the psychological well-being of individuals highlights the significance of a thoughtful interior design on their overall health of the users.

In his book *The Developing Mind: How Relationships and the Brain Interact to Shape Who We Are*, Daniel J. Siegel delves into how early relationships play a role in shaping the needs and growth of children. Siegel stresses the importance of attachments formed through nurturing caregiver relationships as the cornerstone of the emotional well-being of a child, providing them with a sense of safety, crucial for healthy emotional and cognitive development (Siegel 2012, 96). Siegel highlights psychological needs that stem from these early relationships. One key need is regulation, where children learn to manage their emotions through supportive interactions with caregivers who guide them in managing their feelings, teaching them how to regulate themselves and express emotions in appropriate ways. This journey from co-regulation to self-regulation empowers children to independently handle their well-being (Siegel 2012, 94).

Furthermore, developing empathy and social understanding is another need nurtured by caring relationships. These connections help children recognize and respond to the emotional signals of others, enabling them to form bonds and thrive in various social settings (Siegel 2012, 133). Early relationships also significantly influence development. When parents engage in activities that spark curiosity and problem-solving skills, they are fostering connections that support abilities (Siegel 2012, 33). Sharing experiences and focusing attention together with parents can boost the child's capacity to think, learn, and explore the world effectively.

As Siegel discussed, the development of self-awareness and identity is another aspect of growth. Through consistent interactions with caregivers, children form a sense of self and understand their place in the world, playing a significant role in their confidence (Siegel 2012, 18). Additionally, a key psychological need for children through caregiving is feeling secure. When kids feel safe, they are more inclined to explore their

surroundings and take risks for learning. This sense of security also helps them establish trust in others, which is vital for relationships (Siegel 2012, 34). Moreover, Siegel highlights resilience—the ability to oversee challenges and bounce back—as a need. Supportive relationships with caregivers play a role in building resilience by equipping children with the tools and confidence needed to undertake challenges. Parents and caregivers who demonstrate resilience and offer support during difficult times help children develop their own ways of dealing with difficulties (Siegel 2012, 83). Addressing these needs through connections and active caregiving helps children acquire the essential emotional, social, and cognitive abilities needed for positive development and overall wellness.

Similarly, parents have needs, especially when it comes to the time they spend with their children, which greatly impacts their own well-being and that of their children. Authors such as Deater-Deckard and Panneton (2017), Lamb (2010), and Gottman (1997) offer a perspective on these needs, emphasizing the role of quality time spent with children in reducing parental stress, building emotional connections, and promoting overall family happiness. In the book Parenting Stress and Parental Efficacy, edited by Kirby Deater-Deckard and Robin Panneton, the authors explore the challenges that parents encounter in their lives. They highlight how contemporary parenting demands like managing work and family responsibilities can significantly heighten stress levels. A significant point made in this publication is the impact that engaging in quality activities with children can have on the well-being of the parents (Crnic and Ross 2017, 28). These interactions serve as a source of relief from stress for parents, offering them a sense of emotional fulfillment. By not only helping manage stress but also strengthening the parent-child relationship, over time, these moments contribute to long-term mental wellness (Crnic and Ross 2017, 28).

Michael E. Lamb's book, *The Role of the Father in Child Development*, delves into the aspects of fatherhood. Lamb stresses the significance of fathers being actively involved in

the lives of their children. His book suggests that fathers who engage with their children experience outcomes leading to a sense of competency and assurance in their parenting skills, ultimately boosting their emotional well-being (Lamb 2010, 7). According to Lamb, spending quality time with their children is linked to decreased anxiety and higher life satisfaction for fathers; this involvement plays a role in the security and cognitive development of the child (Lamb 2010, 506).

In *The Heart of Parenting: Raising an Emotionally Intelligent Child* by John Gottman and Joan DeClaire, the focus shifts towards understanding the needs of both children and parents. While the main goal is to enhance the intelligence of the children, the book also highlights how these efforts can benefit parents well (Gottman and DeClaire 1998, 17). The authors argue that parents who engage in interactions not only help their kids develop essential emotional skills but also fulfill their own emotional needs. These interactions create a nurturing environment where parents feel more connected and attuned to their children, contributing significantly to their well-being (Gottman and DeClaire 1998, 17). The book explores how parents who take the time to comprehend and respond to the cues of their children often find emotional fulfillment and less stress related to parenting (Gottman and DeClaire 1998, 20). Overall, the psychological needs of the parents are linked to the time they spend with their children. Therefore, positive interactions act as a shield against stress, boost well-being, and reinforce the parent-child relationship.

Additionally, a variety of researchers, including Bowlby (1988), Bronfenbrenner (1979), and Harris and Marmer (1996), have underscored the significance of sustaining positive relationships between parents and their children, crucial for their emotional and cognitive growth. Bowlby, through his attachment theory, emphasizes that the nature of the initial relationship between parents and children plays a decisive role in the emotional and psychological growth of the child (Bowlby 1988, 20). A stable and secure bond with parents is fundamental for children to explore their environment, gain independence, and

build their self-esteem. This aspect becomes particularly relevant in supervised visitation centres, where opportunities for interaction between parents and children are more limited, underscoring the need to create spaces that foster and reinforce these vital interactions. Bronfenbrenner's studies on human development ecology highlight the crucial impact of the immediate environment on child growth (Bronfenbrenner 1979, 3). An environment that promotes constructive relationships between parents and children can help alleviate the adverse effects of separations and family conflicts, providing children with a setting of stability and normality in times of change.

Research conducted by Harris and Marmer (1996, 23) suggests that active participation of both parents in a child's life benefits their social and academic development. This underscores the need to create spaces that not only meet functional needs but also promote positive interactions. To connect these activities to the core objectives of the project, the following discussion of the zone of proximal development (ZPD) and mise-en-scène explores how interior design can effectively support them.

ZONE OF PROXIMAL DEVELOPMENT

Drawing on Bronfenbrenner's emphasis on a conducive environment for child development, applying Vygotsky's ZPD in these settings fosters learning and cognitive growth through meaningful social interactions between parents and children. The ZPD, a key element in Lev Vygotsky's theory of cognitive development, addresses the gap between what an individual can achieve alone and what they can do with appropriate guidance. Vygotsky delves into this concept in his book *Mind in Society: The Development of Higher Psychological Processes* (Vygotsky 1978, 2), defining the ZPD as the range of activities that a child cannot perform independently but can accomplish with the guidance of a more advance adult or peer, such as an educator or parent. For instance, scaffolding, a concept originated by Wood, Bruner, and Ross (1976) from Vygotsky's concept—where an adult provides support and gradually withdraws as the child gains competence—

demonstrates the implementation of ZPD (Azi 2020, 2). Vygotsky's theory highlights the critical role of social interaction in the cognitive development process, emphasizing that learning is intrinsically a social process that precedes individual development.

Within the educational sector, the adoption of Vygotsky's ZPD, as outlined in his book *Mind in Society: The Development of Higher Psychological Processes* (Vygotsky 1978, 4), has been established as a fundamental method for understanding the best way teachers can support learning. This strategy, which involves identifying students' ZPD and then helping them progress through this zone through directed teachings, is supported by the research of Wood, Bruner, and Ross, shown in the book *The Role of Tutoring in Problem Solving* (Wood, Bruner, and Ross 1976, 90). This method presents itself as an alternative to theories that focus on learning and development as purely individual or internal processes. The significance of Vygotsky's theory in education and psychological development is substantial, with the ZPD being a widely recognized and used practice in contemporary education, as analyzed by Harry Daniels in *"Vygotsky and Pedagogy"* (Daniels 2016, 30). The integration of the ZPD in the creation of educational programs and learning activities is designed to maximize student development, ensuring that the tasks and challenges proposed are aligned with their capabilities and achieved with appropriate support.

Integrating Lev Vygotsky's ZPD concept into the design framework of supervised visitation centres offers a transformative approach to enhancing the interactions between children and their non-custodial parents. This approach goes beyond traditional design parameters, focusing instead on creating a conducive environment for developmental learning and meaningful collaboration. By designing specific areas dedicated to artistic projects, educational games, and shared reading sessions, these centres become more than just meeting spaces; they evolve into dynamic environments where cognitive and emotional development is actively encouraged. In these specialized zones, parents are given the unique opportunity to engage directly with their children in activities that are

not only enjoyable but also educational. This active participation is crucial, as it permits parents to be integral to the learning processes of their children, thereby fostering a stronger bond between them. The incorporation of educational games and shared reading sessions serves as a tool for parents to guide their children through new learning experiences. Moreover, the strategic placement and design of play areas in these centres are critical. These areas should feature toys and materials that are age-appropriate and intellectually stimulating, as recommended by the American Academy of Pediatrics (AAP) and the National Association for the Education of Young Children (NAEYC).

According to the AAP, selecting toys that stimulate multiple senses and encourage interaction can enhance cognitive development and social skills in children (American Academy of Pediatrics 2021). Similarly, NAEYC underscores the importance of toys that support learning through play, fostering creativity, problem-solving abilities, and social interactions among children (National Association for the Education of Young Children, n.d.). Such play is a key component in the social, emotional, and cognitive development of a child. When these play areas are designed with the principles of ZPD in mind, they become spaces where children can explore new skills just beyond their current abilities, with their non-custodial parents acting as supportive guides. These play areas should be designed to be adaptable and versatile, accommodating a variety of activities and age groups, as advocated by the American Society of Landscape Architects (ASLA) and the National Recreation and Park Association (NRPA). ASLA emphasizes inclusive and flexible playgrounds with elements that adjust easily to different ages and abilities (ASLA, n.d., para. 4).

Similarly, NRPA stresses playground designs that cater to various developmental stages and play preferences, promoting inclusivity and accessibility (NRPA, n.d.). This adaptability ensures that the needs of different children are met, regardless of their age or developmental stage. It also allows for a variety of interactions between parents and children, from structured learning activities to free play, thus catering to the diverse

needs and preferences of visiting families. Incorporating elements of nature and sensory stimulation can also enhance these environments. To establish an atmosphere of peace, it is necessary to incorporate natural features. This view supports the Attention Restoration Theory (ART) by Kaplan and Kaplan (1989). According to ART, there are four conditions that must be met for a place to be restorative; they include being away, intrigue, extent, and compatibility. The first condition means removing someone from their current stressful mindset; the second one means attracting attention effortlessly; the third one means getting lost in an environment so much so that they become completely absorbed by it, while the last condition relates to how well this particular environment caters for different individuals' needs and wants (Kaplan & Kaplan 1989, 2). When these principles are used in interior design, stress can be reduced and general health enhanced (Laumann et al. 2001, 31; Viviers 2016, 1).

The configuration of supervised visitation centres, inspired by the educational theory of Vygotsky, goes beyond meeting functional and safety standards. It extends its scope to promote constructive interactions between parents and children that positively impact children's learning and behaviour, as well as providing opportunities for parents to engage with their children, which is crucial for maintaining strong bonds. By enabling these interactions in a controlled and supportive setting, supervised visitation centres give parents a platform to strengthen their relationships with their children.

The application of these theoretical foundations in the design of these spaces can transform visits into crucial moments for the growth and strengthening of the parent-child bond, as indicated by research related to educational environments (Maxwell 2008, 338). Ultimately, these centres serve as spaces where parents can actively engage in their children's lives, creating a nurturing environment that encourages understanding and emotional connection.

MISE-EN-SCÈNE

After recognizing the significant influence of Vygotsky's theory in the design of supervised visitation centres, it is valuable to consider how integrating other design concepts can create a more enriching atmosphere and elevate the emotional experiences of those using the space, guiding users' perceptions, interactions, and emotions. It is in this context that the concept of *"Mise-en-Scène"* becomes relevant. Just as Vygotsky's theories contribute to cognitive and emotional development, Mise-en-Scène adds an additional dimension to design, focusing on artistic arrangement and visual space management to create meaningful experiences. This framework could provide a more stimulating environment, ranging from the physical placement of elements to creating an atmosphere conducive to family interactions.

"*Mise-en-Scène*," a term originating from theatre and cinema, describes the artistic and visual organization of elements in a stage or film setting. This French phrase, translated as "putting on stage," encompasses various components of a scene, such as the positioning of actors, lighting, set design, and props. Joseph V. Mascelli, in the book *The Five Cs of Cinematography: Motion Picture Filming Techniques*, examines the impact of Mise-en-Scène on visual storytelling, emphasizing the need for each element to contribute to the narrative or desired mood (Mascelli 1965, 169). In cinema, Mise-en-Scène is crucial for guiding the interpretation of the viewer and aiding the understanding of the story and characters. According to David Bordwell in his work *Film Art: An Introduction*, this concept not only encompasses the elements arranged in the scene but also their presentation and orientation to the camera (Bordwell and Thompson 2010, 3), highlighting the importance of visual composition in manipulating the emotions and perceptions of the audience.

The influence of Mise-en-Scène has extended beyond the realms of cinema and theatre, notably impacting interior design and architecture. In these fields, it refers to how the arrangement of spaces and objects can shape specific experiences or convey

particular messages. The configuration of a space can play a crucial role in how people interact within it and with each other; for instance, Ferdous & Moore (2015) found in their study of dementia care homes that basic interactions are supported in easily visible locations, while in-depth discussions take place in private areas (Ferdous & Moore 2015, 209). This subtle finding indicates that social interactions are influenced by architectural design in terms of both the likelihood of the exchanges and the type of conversations (Moore & Ferdous 2013, 685). Additionally, according to Brand (2009), social interactions are set according to the configuration of a space, which in turn determines the closeness between the individuals and their awareness of it.

Research by Brand (2009) findings states that the relationship between people can be changed depending on the physical distance between them (Brand 2009, 1). As physical distance involves less amount of verbal communication, like touch and eye contact, which are fundamental elements in establishing trust, space may be identified among the deterring agents, which leads to relationship quality. In general, spaces shape the nature and quality of the relations that are built (Brand 2009, 1). These insights provide tools for designing spaces supportive of certain types of interactions (Moore & Ferdous 2013, 685; Ferdous & Moore 2015, 209), particularly significant in places designed to foster certain interactions, such as supervised visitation centres.

Integrating the principles of Mise-en-Scène into the interior design of supervised visitation centres provides a methodology for enriching interactions between non-custodial parents and children by creating environments that enhance the level of attachment between them. In Mise-en-Scène, the configuration of space and the arrangement of furniture are critical elements (Mascelli 1965, 169). How furniture is distributed, and interaction zones are defined plays an important role in the parent-child relationship. For example, creating intimate spaces with comfortable seating can encourage dialogue and moments of emotional connection; at the same time, well-equipped areas designated for play and learning are ideal for joint and cooperative

activities. Moreover, while basic space planning creates a functional, efficient, and user-friendly environment that meets specific needs (Hayward 1988, 751), Mise-en-Scène aims to create an emotional, narrative-driven interior environment that enhances the emotional experience of the visitors, that goes beyond functional space planning (Whitehead 2018, 9).

Lighting, as Mascelli indicates, is fundamental in creating the atmosphere of a space and can completely transform it (Mascelli 1965, 219). In supervised visitation centres, opting for soft and warm lighting contributes to creating a less institutional and more welcoming environment, which is essential for providing a safe and tranquil space for both children and their parents. According to Mascelli, the selection of colours and materials can aim to generate tranquillity and positivity with soft and neutral tones that foster a serene atmosphere. Additionally, integrating natural characteristics, such as sunlight, natural textures, and organic shapes, can restore mental well-being and reduce stress, according to the Attention Restoration Theory (ART) developed by Kaplan and Kaplan (1995). ART distinguishes between directed attention and involuntary attention, where directed attention requires effort, such as when concentrating on studying, and it can become fatigued over time, and involuntary attention; on the other hand, is effortless and spontaneous, like when captivated by a beautiful landscape or a bird singing, allowing the mind to rest (Kaplan 1995, 170). According to ART, four key factors make an environment restorative.

The first factor, called "being away," gives a sense of separation from everyday routine as it may be a physical or mental change of scene (Kaplan 1995, 173). The second, "extent," ensures that the environment is big enough and maintains consistency so that one is absorbed into it like another world surrounding him (Kaplan 1995, 173). "Fascination" means that the environment just captures one's mind through various elements of interest, thus diverting the individual's state of mind from being directed to an involuntary one generally done by natural settings, for example, falling water and trees,

among others (Kaplan 1995, 173). Lastly, "compatibility" implies adapting the environment to suit the individual's preferences, thus making it possible to take part in them comfortably (Kaplan 1995, 173).

The narrative of spaces extends beyond physical organization, encompassing how elements come together to convey stories and give meaningful experiences for users. As indicated by Ropo & Höykinpuro in their book *Narrating Organizational Spaces*, spaces are not mere containers but living entities that carry dynamic narratives that affect human action through sensorial experiences (Ropo & Höykinpuro 2017, 357). This narrative approach to spatial design emphasizes the creation of emotional and explanatory experiences, as noted by Brandt in his book *Narrative Design: Meaningful Places for People. A Study on the Relevance of Narrative in Spatial Design Education*, redefining daily routines and perceptions (Brandt 2009, 12). In the words of Duncan & McCauley (2009), narrative spaces merge storytelling with spatial experiences mediated through narrative structures or, alternatively, by using digital media to create immersive storytelling spaces (Duncan & McCauley 2009, 239). As stated by Austin in his book *Scales of Narrativity*, the idea of narrativity in spatial design works as an analytical perspective in order to produce spaces with different "storyness" levels; by means of performativity, sequencing and framing as tools for constructing strong story-based experiences (Austin 2012, 9).

In the field of architecture and interior design, spaces are recognized for conveying messages and values beyond their mere physical function. As Dovey explains in his book *Framing Places: Mediating Power in Built Form*, spaces serve as a medium for expressing power dynamics, cultural narratives, and social identities. The design and arrangement of built environments dictate how people perceive, sense and interact with the space, often embedding societal values and hierarchies within the physical form (Dovey 1999, 4). In settings like supervised visitation centres, spatial design becomes a tool to evoke a sense of security, comfort, and well-being, contributing to an environment that facilitates beneficial interactions between parents and children.

In the design of supervised visitation centres, spatial planning can be strategically used to guide users from an exterior environment to a more personal and secure one. It could start with a welcoming reception area, serving as a bridge to more private zones focused on visits. Each area designed in sequence can reflect and reinforce the vision and principles of the centre. Based on Norberg-Schulz's book *Genius Loci: Towards a Phenomenology of Architecture* (1980), the design seeks to embody the essence of the place, focusing on meeting the emotional needs of families through its environment. This would be achieved by selecting colours, textures, and furniture that, along with art, form a coherent story in the space.

Following the ideas of Pallasmaa in his work*The Eyes of the Skin: Architecture and the Senses*, it is vital to recognize that architecture and design are perceived not only visually but also through other senses (Pallasmaa 2005, 7). Therefore, it is important that the design of the centre also considers the tactile, olfactory, and auditory experience, employing sensorial pleasing materials and elements that optimize acoustics for facilitating conversations. While architectural practice has traditionally focused on visual aspects, there is growing recognition of the need to consider other senses in design (Spence 2020, 1). This multisensory approach can lead to more immersive and aesthetically pleasing environments that positively impact users' well-being, cognitive performance, and social interactions (Roy & Arora 2023, 1; Spence 2020, 1). Incorporating these insights into architectural design can result in spaces that better promote human development and engagement.

Current supervised visitation centres face several challenges that limit their effectiveness. Despite being perceived as important, these centres often struggle financially, particularly those handling family court cases (Thoennes & Pearson 2005, 460). Many operate with limited resources, leading to restricted hours, service delays, and inadequate security measures (Crook & Oehme 2007, 291). The lack of access to necessary assessment and treatment services further impedes their effectiveness

(Thoennes & Pearson 2005, 460). By applying the principles of Mise-en-Scène and considering the narrative of spaces in the interior design of supervised visitation centres, these places can be transformed into more welcoming and effective environments for fostering positive interactions between non-custodial parents and children.

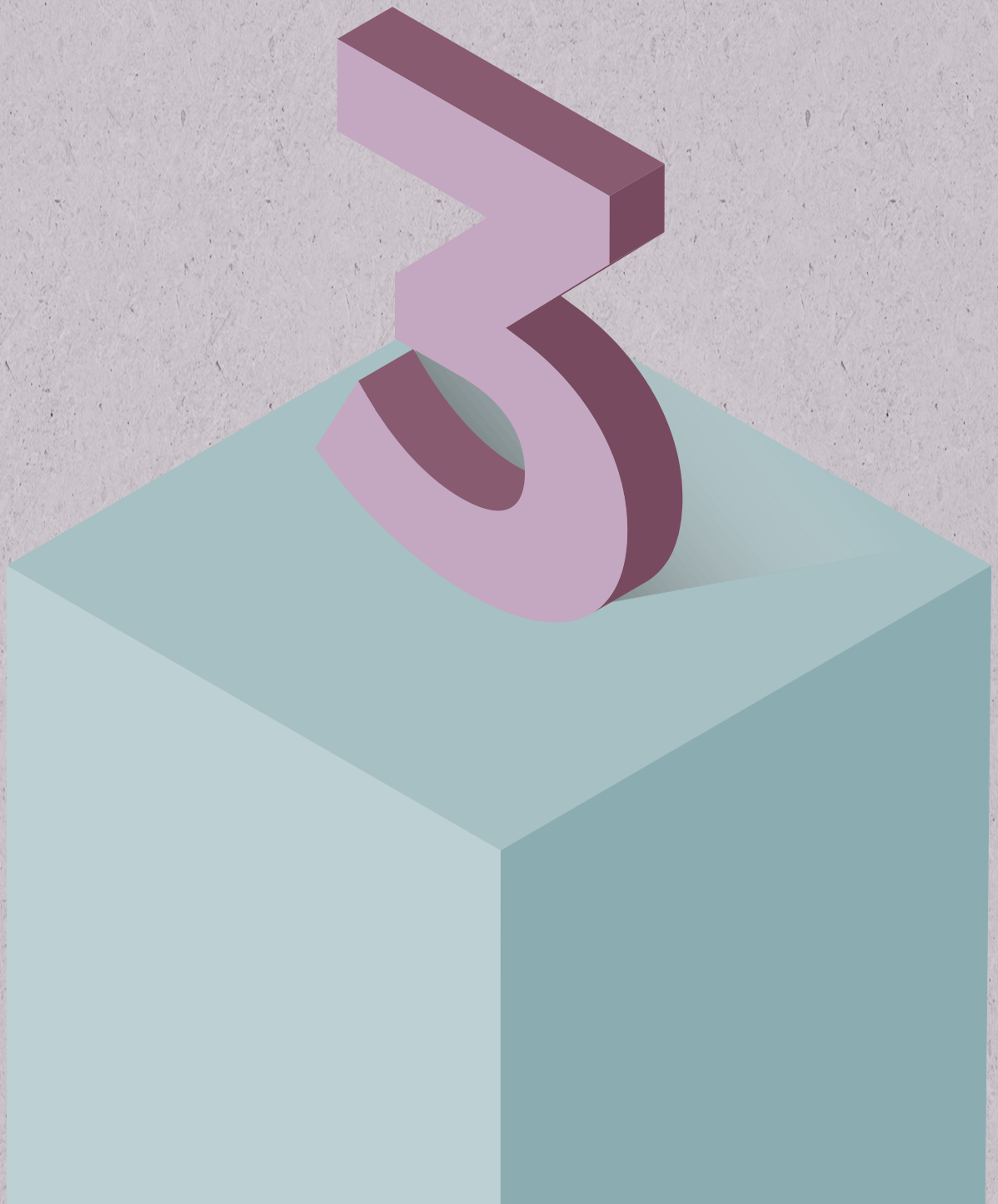
The proposed framework of combining the Zone of Proximal Development with Mise-en-scène aims to redirect the emotions and behaviour of visitors through an immersive space. The goal is to increase the level of attachment between non-custodial parents and their children by enhancing the quality of visits, which has been associated with stronger attachments (McWey & Mullis 2004, 294). This involves promoting consistent and frequent contact with biological parents, the duration of the visits, the engagement within the space, and guiding the parents on how to play with and enjoy their child's company (Loar 1998, 45). A well-conceived spatial narrative is key to transforming a functional area into an environment that supports and enhances family interactions. This framework will focus on designing each aspect of the interior environment of a supervised visitation centre to increase the level of attachment between non-custodial parents and their children by enhancing the quality of visits, ultimately contributing to a positive visitation experience that fosters stronger bonds.

In conclusion, authors like Mascelli, Kaplan & Kaplan, and Dovey highlight the critical role of interior design in enhancing the well-being and behaviour of the occupants. By integrating Lev Vygotsky's cognitive development theories, particularly the Zone of Proximal Development (ZPD), with the artistic principles of Mise-en-Scène, a new paradigm in creating supportive and engaging spaces in supervised visitation centres has been established. These will serve as design principles that not only cater to the functional and safety requirements of such centres but also significantly contribute to the emotional and cognitive development of children interacting with their non-custodial parents.

The application of Mise-en-Scène in these settings extends beyond mere aesthetic enhancement. It strategically influences the spatial narrative, guiding the experiences and interactions within these centres. By thoughtfully considering elements such as lighting, colour, texture, and spatial arrangement, these environments become conducive to meaningful and positive interactions. The concept of 'genius loci,' or the spirit of the place, further ensures that these spaces resonate with the emotional and psychological needs of families, thereby creating a sense of comfort, security, and belonging. Moreover, this chapter underscores the importance of a multisensory approach in design, as advocated by Pallasmaa, ensuring that the architecture and interior design of visitation centres engage all the senses, thereby enriching the user experience. This approach not only aids in facilitating effective communication and interaction but also fosters a deeper emotional and psychological connection between non-custodial parents and children.

The fusion of Vygotsky's educational theories with Mise-en-Scène in the design of supervised visitation centres presents an approach that transcends the traditional design specifications set up for these centres. This integrated method offers a holistic environment that supports the complex needs of families undergoing supervision, ultimately contributing to the well-being and development of children within these crucial settings. As such, these design principles set a new standard for the development of future visitation centres, aiming to nurture the bond between non-custodial parents and their children in a supportive, engaging, and therapeutically beneficial environment.

CHAPTER THREE
PRECEDENT ANALYSIS



3.1
INTRODUCTION

This section explores and analyzes three examples of children spaces, the Larapi Child and Family Centre, the Lolly-Laputan Café, and the Child and Adolescent Mental Health Service, and extract insights to the design of a supervised visitation centre. At the Larapi Child and Family Learning Centre, the nature integrated with play areas creates an all-inclusive environment. The second precedent is the Lolly Laputan Café where fantasy-inspired design attracts kids and adults, maintaining the functionality of the spaces. Moreover, the Child and Adolescent Mental Health Service focuses on balancing privacy with interaction as well as involving elements to enhance comfort and emotional well-being. In these three spaces –nature, immersive design and approaches to privacy– this research aims to identify insights and design principles that promotes safety, comfort and functionality while fostering an engageging atmosphere for children and their non-custodial parents.

Table 3.
Precedent studies segment

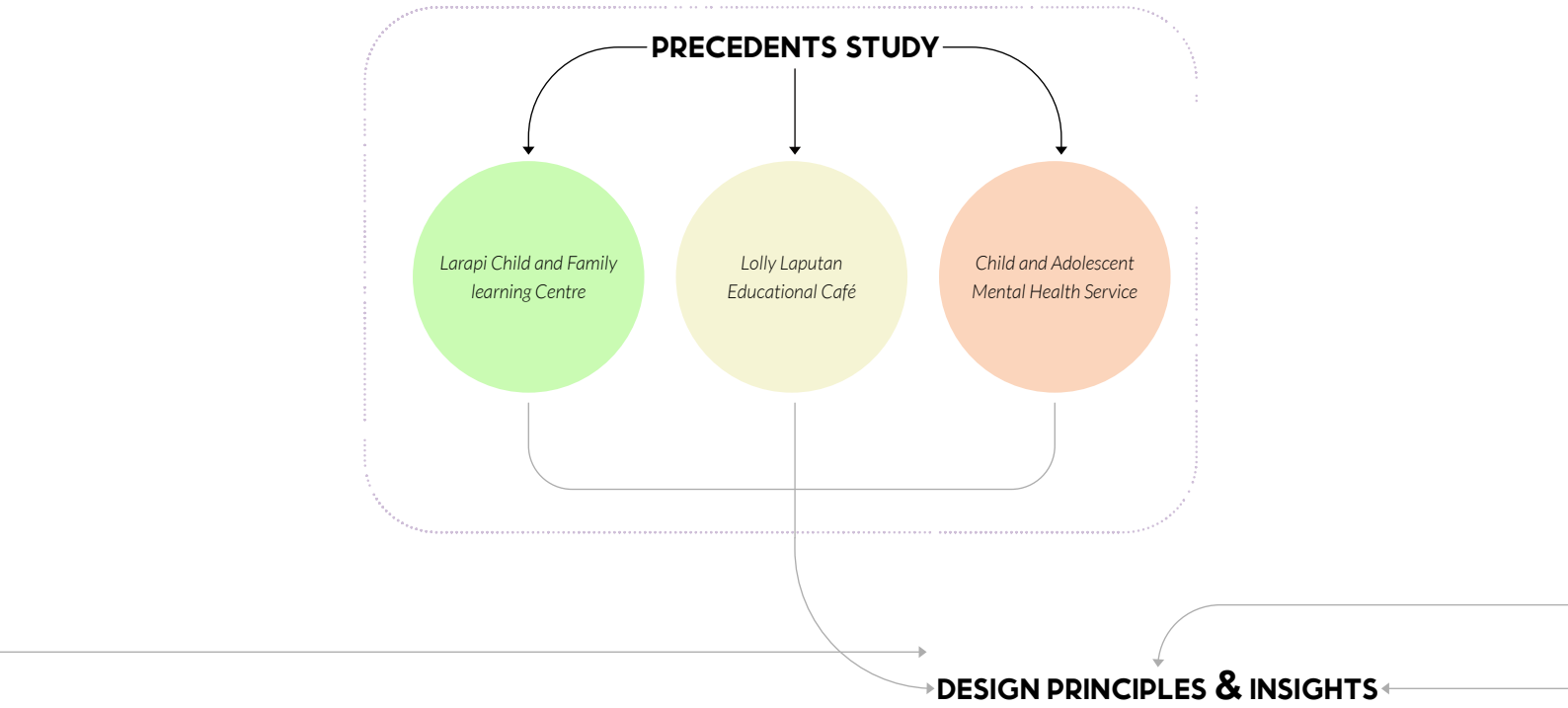




Figure 3.1: Larapi Child and Family Learning Centre.

Note: The Centre. From the ArchDaily article by Jaws Architects, 2024, photographs by Natasha Mulhall, ArchDaily (https://www.archdaily.com/1014945/larapi-child-and-family-learning-centre-jaws-architects?ad_source=search&ad_medium=projects_tab). Copyright 2024 by Natasha Mulhall. Reprinted with permission.



Figure 3.2: Lolly-Laputan Café.

Note: Tree House Group. From the ArchDaily article by Wutopia Lab, 2019, photographs by CreatAR Images, ArchDaily (https://www.archdaily.com/919023/lolly-laputan-wutopia-lab?ad_source=search&ad_medium=projects_tab). Copyright 2019 by CreatAR Images. Reprinted with permission.



Figure 3.3: Child and Adolescent Mental Health Service.

Note: CAMHS Edinburgh. From the Dezeen article by Projects Office, 2021, photographs by French + Tye, Dezeen (https://www.dezeen.com/2021/08/22/projects-office-camhs-edinburgh-mental-health-facility-interior/). Copyright 2021 by French + Tye. Reprinted with permission.

3.2
LARAPI CHILD AND FAMILY LEARNING CENTRE

Architects: JAWS Architects

Location: Wynyard, Australia

Area: 645 m²

Year: 2023

Highlight: Child-centred Design



Note: The Centre. From the ArchDaily article by Jaws Architects, 2024, photographs by Natasha Mulhall, ArchDaily (https://www.archdaily.com/1014945/larapi-child-and-family-learning-centre-jaws-architects?ad_source=search&ad_medium=projects_tab). Copyright 2024 by Natasha Mulhall. Reprinted with permission.

Figure 3.4: Child and family learning centre

The Larapi Child and Family Learning Centre is dedicated to creating a welcoming environment for families while fostering connections among parents, staff and service providers (Silva 2024, 1). The centre complements the beauty of the Flowerdale River by integrating aspects of the Waratah Wynyard neighbourhood with the river's flow, as shown in Figure 3.5: Outdoor playground roof. It incorporates elements such as playhouses, gently curving brick walls and native plants to strike a balance, between safety and enjoyment.

The layout is planned with a central circulation spine that separates administrative areas, from play spaces, allowing for direct access to all areas (Silva 2024, 1). Such spaces allow plenty of sunlight and protection from winds. Interior areas will offer an intimate,



Figure 3.5: Outdoor playground roof.

Note: Outdoor playground roof. From the ArchDaily article by Jaws Architects, 2024, photographs by Natasha Mulhall, ArchDaily (https://www.archdaily.com/1014945/larapi-child-and-family-learning-centre-jaws-architects?ad_source=search&ad_medium=projects_tab). Copyright 2024 by Natasha Mulhall. Reprinted with permission.

calm, and interactive atmosphere similar to home but continue with the central theme of the centre: the play. Clerestory windows allow natural views to be enhanced by treetop and sky views. Common areas such as kitchens and lounges are open towards the play space, offering increased visibility for supervision of the children (see Figure 3.6: Larapi Child and Family learning centre Floor Plan.

Outdoor playgrounds are a continuation of the concepts, with nature blending into the playing environment to create numerous learning opportunities (Silva 2024, 1). The Larapi Child and Family Learning Centre is a child-based facility, and after analyzing the premises, four insights were identified that could be used as a foundation for safeguarding and concentrating on the well-being, growth and necessities of the children.

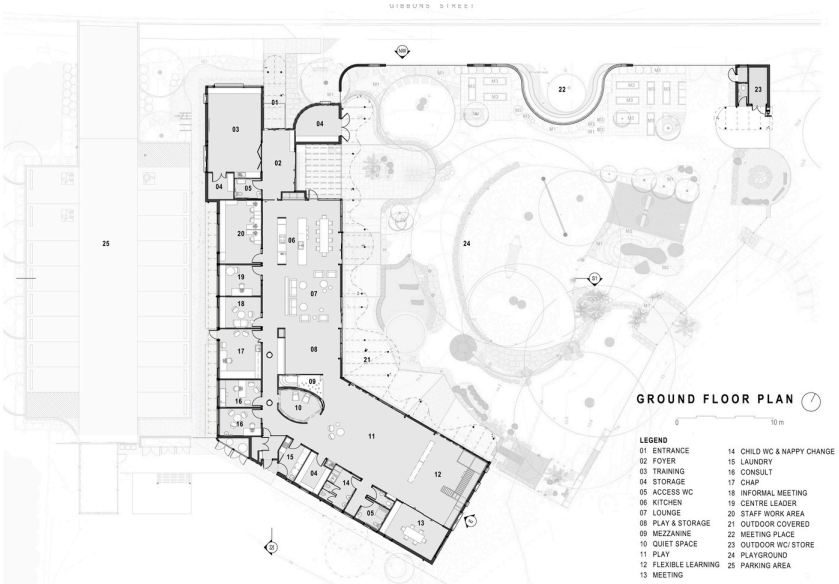


Figure 3.6: Larapi Child and family learning centre Floor Plan

Note: Floor plan. From the ArchDaily article by Jaws Architects, 2024, photographs by Natasha Mulhall, ArchDaily (https://www.archdaily.com/1014945/larapi-child-and-family-learning-centre-jaws-architects?ad_source=search&ad_medium=projects_tab). Copyright 2024 by Natasha Mulhall. Reprinted with permission.

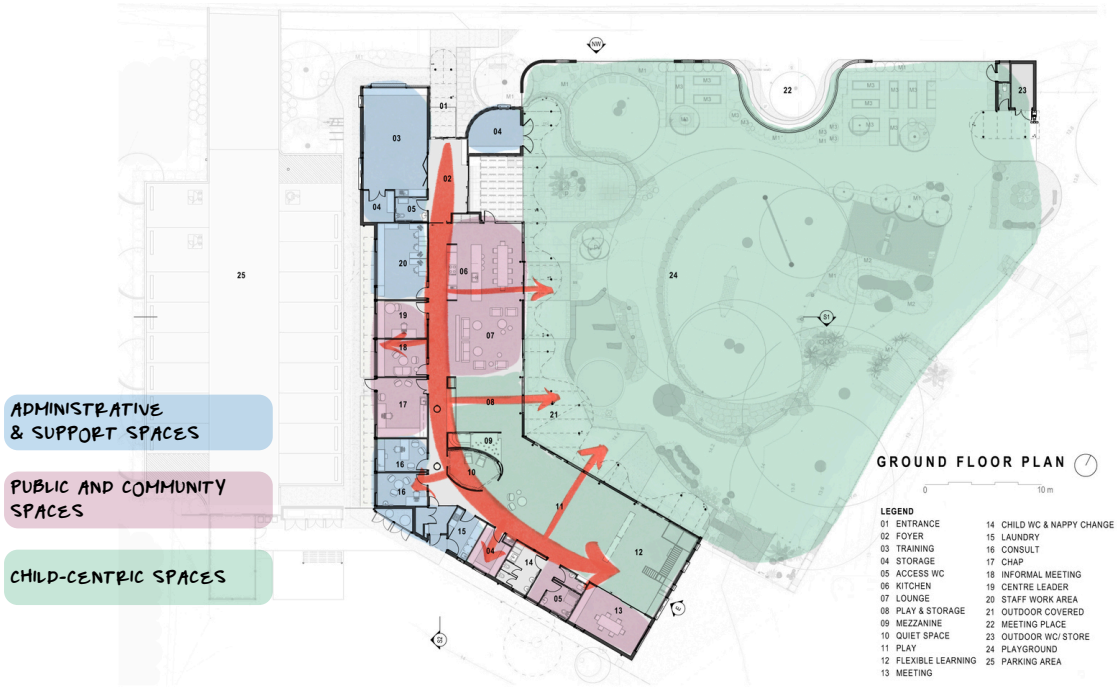


Figure 3.7: Circulation and layout analysis

Note: Circulation and layout analysis. From the ArchDaily article by Jaws Architects, 2024, photographs by Natasha Mulhall, ArchDaily (https://www.archdaily.com/1014945/larapi-child-and-family-learning-centre-jaws-architects?ad_source=search&ad_medium=projects_tab). Copyright 2024 by Natasha Mulhall. Reprinted with permission.

Play as a Core Element.

The design is fundamentally about play that takes place on the inside and outside of the facility (Silva 2024, 1). For instance, some elements in the playground have been designed to make the children's thinking process challenging so that their minds stay stimulated, hence developing gross motor skills (see *Figure 3.8: Indoor play features*). This focus on playing highlights the significance of establishing a learning environment that enables children to interact as well as explore their surroundings, hence facilitating learning and development.

Integration with Nature.

The design incorporates nature into play spaces through use of natural light, treetop views and the immediate environment (see *Figure 3.9: Outdoor playground equipment*). Such a connection is important for children's growth because it provides sensory stimulation while fostering curiosity about their surroundings (Silva 2024, 1).



Note: Indoor play features. From the ArchDaily article by Jaws Architects, 2024, photographs by Natasha Mulhall, ArchDaily (https://www.archdaily.com/1014945/larapi-child-and-family-learning-centre-jaws-architects?ad_source=search&ad_medium=projects_tab). Copyright 2024 by Natasha Mulhall. Reprinted with permission.

Figure 3.8: Indoor play features

Accessibility and Inclusivity.

The design ensures that children of different ages and abilities can access spaces leading to inclusiveness; this allows all children to participate in available activities as well as resources. This commitment makes sure all kids have equal opportunities through inclusive environments which put into consideration every child's engagement or involvement.

Visibility and Supervision.

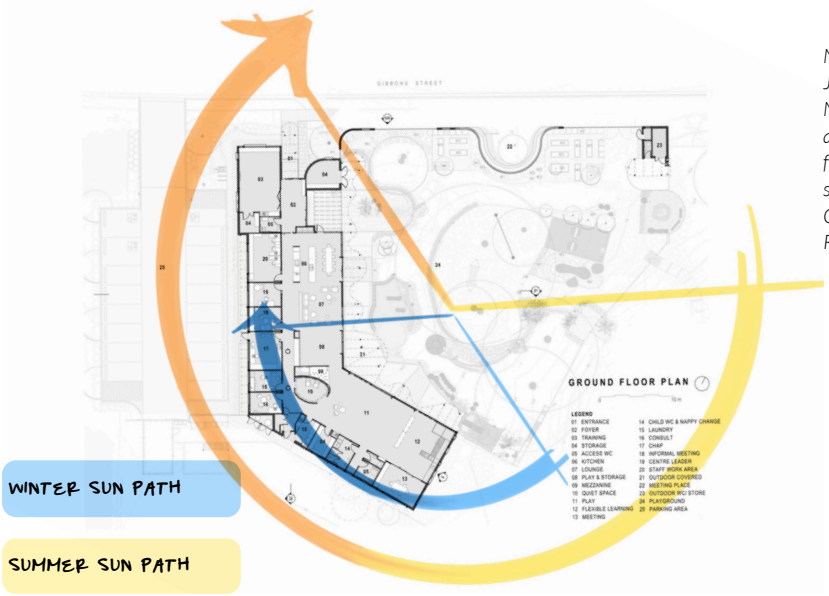
The space enables easy visibility, hence constant supervision, by ensuring that children are always within sight of caregivers and staff (Silva 2024, 1). This is an aspect of design that prioritizes safety and security within the premises called for by an environment centred on the child concept.



Note: Playground equipment. From the ArchDaily article by Jaws Architects, 2024, photographs by Natasha Mulhall, ArchDaily (https://www.archdaily.com/1014945/larapi-child-and-family-learning-centre-jaws-architects?ad_source=search&ad_medium=projects_tab). Copyright 2024 by Natasha Mulhall. Reprinted with permission.

Figure 3.9: Outdoor playground equipment

A sun path analysis indicated the movement of the natural light in the centre. In the morning the sun rises from the east-southeastern side, as shown in Figure 3.9: Sun path. Such a positioning ensure early morning sunlight into spaces like the Play area (11) and Flexible Learning area (12), making them bright and attractive for activities of early hours.



Note: Sun path. From the ArchDaily article by Jaws Architects, 2024, photographs by Natasha Mulhall, ArchDaily (https://www.archdaily.com/1014945/larapi-child-and-family-learning-centre-jaws-architects?ad_source=search&ad_medium=projects_tab). Copyright 2024 by Natasha Mulhall. Reprinted with permission.

Figure 3.10: Sun path

By noon when it reaches its vertical point above the building, spaces facing southwards such as Outdoor Covered area (21) and Meeting Place (22) receive direct sunlight throughout. The natural light is still abundant in both Play area (11) and Flexible Learning area (12).

In the afternoon, the sun heads westwards-southwest. During such times, Lounge (07) and central areas around Play area (11) are well lit. Towards sunset where it leans towards north-west while setting in the west. Northwest parts of this building including Entrance (01) and Training (03) rooms will receive last light of day. The outdoor playground (24) receives sunshine all day but especially during mornings and early afternoons. The centre provides shaded areas to ensure comfort during peak sun hours.

Table 4.
Precedent studies 1 takeaways

TAKEAWAYS

INSIGHTS	DESIGN FEATURES	BENEFITS
Play as a core element	The outdoor and indoor elements focus on spontaneus play, such as the bike trail and the slide.	Facilitates interaction, providing a natural way for parents and children to bond.
Integration with nature	The facility's aesthetic and performance are built around nature, featuring large windows and natural finishes.	Natural elements offer rich sensory inputs, beneficial for child development.
Accesibility and inclusivity	The equipment was designed to be suitable for all ages and needs, including the benches and height-adjustable tables.	Reflects and supports the diversity of the local community.
Visibility and supervision	The components provide visibility of all the spaces, such as the windows and the low interior walls.	Enables staff to monitor interactions closely, ensuring child and victim safety.

The practicum incorporates play as a core element, integrating nature, accessibility, inclusivity, and supervision to create supportive and engaging spaces for families.

3.3
LOLLY-LAPUTAN EDUCATIONAL RESTAURANT

Architects: Wutopia Lab

Location: Dalian, China

Area: 580 m^2

Year: 2019

Highlight: Immersive Design



Figure 3.11: Lolly-Laputan educational restaurant

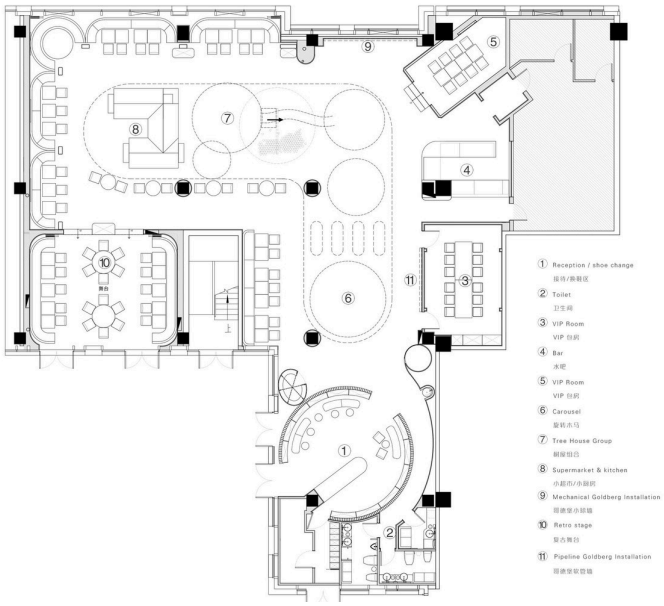
Note: Tree House Group. From the ArchDaily article by Wutopia Lab, 2019, photographs by CreatAR Images, ArchDaily (https://www.archdaily.com/919023/lolly-laputan-wutopia-lab?ad_source=search&ad_medium=projects_tab). Copyright 2019 by CreatAR Images. Reprinted with permission.

The Lolly Laputan café, in Dalian, China created by Wutopia Lab brings a fairy tale to life as a dining spot for both grown ups and kids (Chen 2021, 1). The concept was derived from one of the architect's daughter's blending fantasy, with the practicality of a restaurant (Chen 2021, 1). A facade covered in circular, perforated aluminum panels shapes the outside design. These overlapping panels frame the coffee shop's entrances and prepare its visitors for what awaits them on the inside. Upon arrival, guests are met

with a round vestibule made up of acrylic tubes that mimic sunbeams shining through thick forest foliage.

The open-plan layout of the café is centered around the play area (see Figure 3.11: Floor plan). This space — dubbed “Cloudy City” — features undulating acrylic panels on both its ceiling and floor (see Figure 3.12: Carousel and Pipeline Goldberg installation). Interactive elements like a carousel, treehouse, slides and ball pit are located here. Imagination and creativity are sparked by structures resembling houses that include kitchens and pretend supermarket setups (Chen 2021, 1).

The dining section is positioned around the area, designed in a subtle manner to contrast with the vibrant play space, at its core. Additionally the café provides corners for those looking for a quieter setting. A performance stage adds a layer to the make believe theme; featuring floors, neon lights and an elegant crystal chandelier. Each area enhances



Note: Floor plan. From the ArchDaily article by Wutopia Lab, 2019, photographs by CreatAR Images, ArchDaily (https://www.archdaily.com/919023/lolly-laputan-wutopia-lab?ad_source=search&ad_medium=projects_tab). Copyright 2019 by CreatAR Images. Reprinted with permission.

Figure 3.12: Floor plan

the experience; with a girls restroom inspired by cotton candy and a boys restroom themed around outer space exploration.

The design incorporates materials like acrylic, aluminum, wood and soft textiles. The colour scheme includes gray and metallic hues accentuated by pops of colour to prevent young minds to overstimulate (Chen 2021, 1). Lighting plays a role in setting the ambiance from the entrance area to the neon lights in the performance zone, and faux candles in the VIP sections; all contributing to a fairy tale inspired narrative.



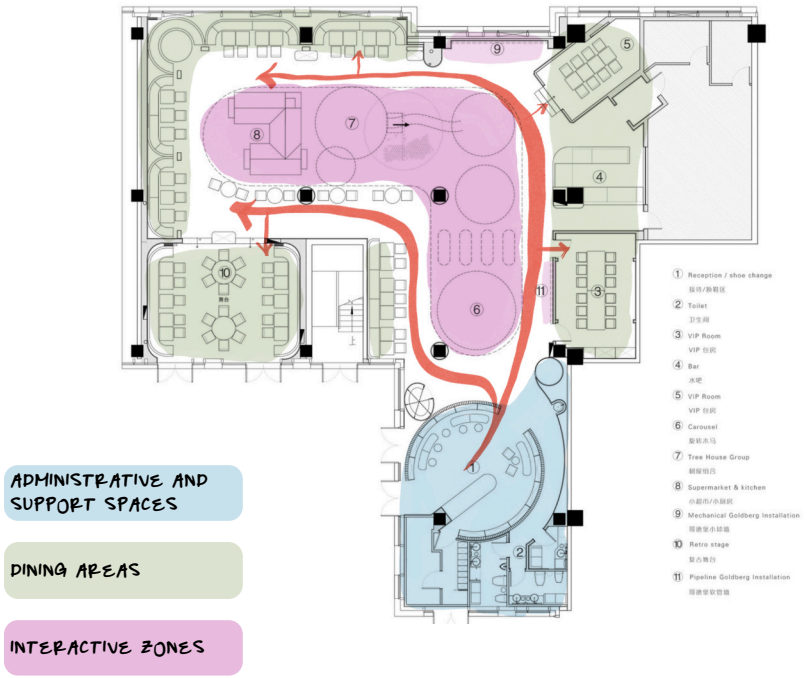
Figure 3.13: Pipeline Goldberg and Carousel installation

Note: Pipeline Goldberg and Carousel installation. From the ArchDaily article by Wutopia Lab, 2019, photographs by CreatAR Images, ArchDaily (https://www.archdaily.com/919023/lolly-laputan-wutopia-lab?ad_source=search&ad_medium=projects_tab). Copyright 2019 by CreatAR Images. Reprinted with permission.

This restaurant's design philosophy combines fancy and practicality, two concepts about as different as the average adult and child (Chen 2021, 1). The architects have built an immersive restaurant that ignites kids' imaginations while supplying functional spaces for grown-ups. In Lolly-Laputan café, this novel idea for restaurants uses shapes, textures,

and lighting techniques to foster an interactive atmosphere appealing to all ages — thus making it a one-of-a-kind destination for families in Dalian (Chen 2021, 1).

Figure 3.13: Circulation and layout analysis shows the distribution diagram of the main parts of the café such as administration area; dining area and recreation space. Entrance starts from Reception/Shoe changing area (1) which acts as a transition where guests can take off their shoes before starting the experience. The organization of space moves people through different zones of the restaurant softly. VIP lounges (3 and 5) designed for more private environments are located in strategic positions where they not only offer seclusion but also have quick access to central zone major sections.



Note: Circulation and layout analysis. From the ArchDaily article by Wutopia Lab, 2019, photographs by CreatAR Images, ArchDaily (https://www.archdaily.com/919023/lolly-laputan-wutopia-lab?ad_source=search&ad_medium=projects_tab). Copyright 2019 by CreatAR Images. Reprinted with permission.

Figure 3.14: Circulation and layout analysis

At the heart of this establishment are its interactive areas like Carousel (6), Treehouse (7), Supermarket and Kitchen (8), Goldberg Pipe Installation(11). These parts create ideal conditions for children's various educational activities aimed at imagination development. Retro Stage (10) together with Treehouse (7) serve as space for events

such as performances by providing places where narratives can be created through role playing. It acts as a focus within the establishment where families come together around joint participation in activities . Dining tables have been arranged around recreational area so that people sitting at them feel included in what is happening at centre of space.

Every aspect of the scheme has been designed to inhabit a world of fantasy: from fantastic facilities down to location of areas — all these things serve one purpose which is creating immersive experience both suitable for children and adults alike (see Figure 3.14: Tree house group) (Chen 2021, 1). All rooms including VIP ones; bar among others can be reached easily from central area thus encouraging child supervision and inclusivity of each visitor. Lolly-Laputan Restaurant is a case in point of planning that combines functionality with fantasy taking family into account as well as different users' needs during design process. Around the circulation there is free movement which promotes easy access and inclusion of families making it an ideal reference for designs focused around the family.



Figure 3.15: Tree house group

Note: Tree house group. From the ArchDaily article by Wutopia Lab, 2019, photographs by CreatAR Images, ArchDaily (https://www.archdaily.com/919023/lolly-laputan-wutopia-lab?ad_source=search&ad_medium=projects_tab). Copyright 2019 by CreatAR Images. Reprinted with permission.

Table 5.
Precedent studies 2 taakeaways

TAKEAWAYS

INSIGHTS	DESIGN FEATURES	BENEFITS
Immersive fantasy	The cohesive theme of the facility allows to immerse in the environment, with focus on lighting and proportion.	An immersive design can make the visit more enjoyable for the child and parent.
Interactive elements	The games engage the children, such as the Pipeline Goldberg, by encouraging active participation.	Stimulate the children's imagination and can be used for structured or free play.
Multi-zone layout	The layout offers different options for various styles of visitors, whether active or quieter.	Zones for active play or quiet interaction to acommodate different needs.
Calming materials	The colour scheme features gray and metallic with pops of colour to control sensory overload.	Features that minimizes overstimulation to create a balance environment.

Immersive fantasy, interactive elements, and calming materials inform the practicum's multizone layout to encourage meaningful interactions and reduce stress.

3.4

CHILD AND ADOLESCENT MENTAL HEALTH SERVICE

Architects: Projects Office

Location: Edinburgh, Scotland

Area: 1230 m²

Year: 2019

Highlight: *Third space*, non-institutional nor home

The Royal Hospital for Children and Young People in Edinburgh built by Projects Office based in London is a standout among other healthcare environments that have been transformed by architectural design and interior décor (Frearson 2021, 1). The idea behind the design was to make it appear less institutional so as the patients could feel more at ease with their surroundings while still being different from a domestic setting.



Figure 3.16: The communal lounge

Note: Lounge. CAMHS Edinburgh. From the Dezeen article by Projects Office, 2021, photographs by French + Tye, Dezeen (https://www.dezeen.com/2021/08/22/projects-office-camhs-edinburgh-mental-health-facility-interior/). Copyright 2021 by French + Tye. Reprinted with permission.

Architects James Christian, Bethan Kay and Megan Charnley with art consultancy Ginkgo Projects, have given the interior space its own identity known as 'third place' – neither hospital nor home (Frearson 2021, 1). In order to define this identity, the studio held workshops and interviews with young patients, parents and staff members alongside



Note: Residents room. CAMHS Edinburgh. From the Dezeen article by Projects Office, 2021, photographs by French + Tye, Dezeen (https://www.dezeen.com/2021/08/22/projects-office-camhs-edinburgh-mental-health-facility-interior/). Copyright 2021 by French + Tye. Reprinted with permission.

Figure 3.17: Customizable features

artist James Leadbitter. What came out of these activities were some small but remarkable insights about how people feel in a space; for example rooms are designed so they can be easily personalised by those who use them giving them ownership but quickly returning back to neutral when another person needs it (Frearson 2021, 1).

The centre uses different colours and pictures with a beach theme that is associated with relaxation and mental health (Frearson 2021, 1). This idea is expressed through many details like simple nautical flags to the garden's large lighthouse shaped mural, avoiding the use of literal images often seen in children's spaces (Frearson 2021, 1). When it comes to shared space, safety without blind spots was a big concern so corner seating was used as well as benches that extend to the ceiling and a den. These offer

various levels of privacy and community interaction which can accommodate different patient requirements and comfort. The rooms have playful shelving and big boards so patients can put personal items on them, which takes away from the institutional feel of the place (see Figure 3.16: Customizable features). Families can move the ottomans around the window-side seating to create different arrangements, thus making it more versatile and comfortable (Frearson 2021, 1). This project changes a potentially stressful space into a comforting one for its young patients. By doing this, not only are they meeting all functional needs of this centre but also improving its overall welfare (Frearson 2021, 1).

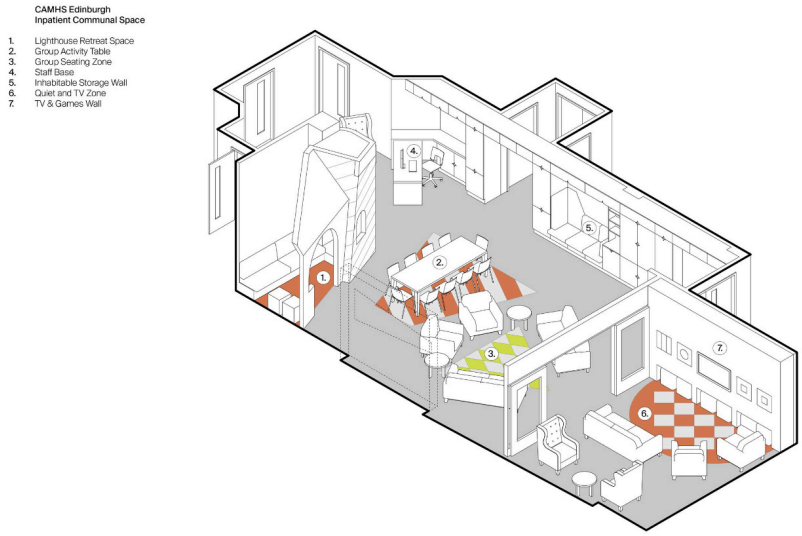
As shown in Figure 3.17: Circulation and layout analysis, the circulation and zoning connect spaces by linking important areas such as main entrance (4), garden courtyard (5) and other functional zones. Different branches will lead people from the main circulation to different parts ensuring smoothness during transitions thereby creating safe spaces for calming down among patients as well as staff safety concerns.



Note: Circulation and layout analysis. CAMHS Edinburgh. From the Dezeen article by Projects Office, 2021, photographs by French + Tye, Dezeen (https://www.dezeen.com/2021/08/22/projects-office-camhs-edinburgh-mental-health-facility-interior/). Copyright 2021 by French + Tye. Reprinted with permission.

Figure 3.18: Circulation and layout analysis

The inpatient bedroom area (1) is beside common spaces (2), so that patients can have private and shared places without having to walk across the whole building. The design balances privacy with interaction, which is essential for recovery from mental illness. Communal and meeting room areas such as (15) therapy room, therapeutic kitchen (16), activity rooms 8, 11, 12, 17, 18 are scattered around a central garden courtyard (5). The garden courtyard (5) and pirate ship courtyard (6) are blended into the design as outdoor spaces. They can be accessed easily from different zones hence providing opportunities for outdoor activities and rest required for mental health treatment. Dining room(10) living room(11) among others are located centrally acting as communal socialization points, as shown in Figure 3.18: Communal space.



Note: Communal space. CAMHS Edinburgh. From the Dezeen article by Projects Office, 2021, photographs by French + Tye, Dezeen (https://www.dezeen.com/2021/08/22/projects-office-camhs-edinburgh-mental-health-facility-interior/). Copyright 2021 by French + Tye. Reprinted with permission.

Figure 3.19: Communal space

The plan provides a range of privacy levels between public areas and individual patient rooms. This accommodates different requirements of patients pertaining socializing or being alone. Sight lines have been taken into account for safety reasons; there should not be any blind spots where staff can observe patients without being noticed while at the same time keeping an eye on them from their workspaces.

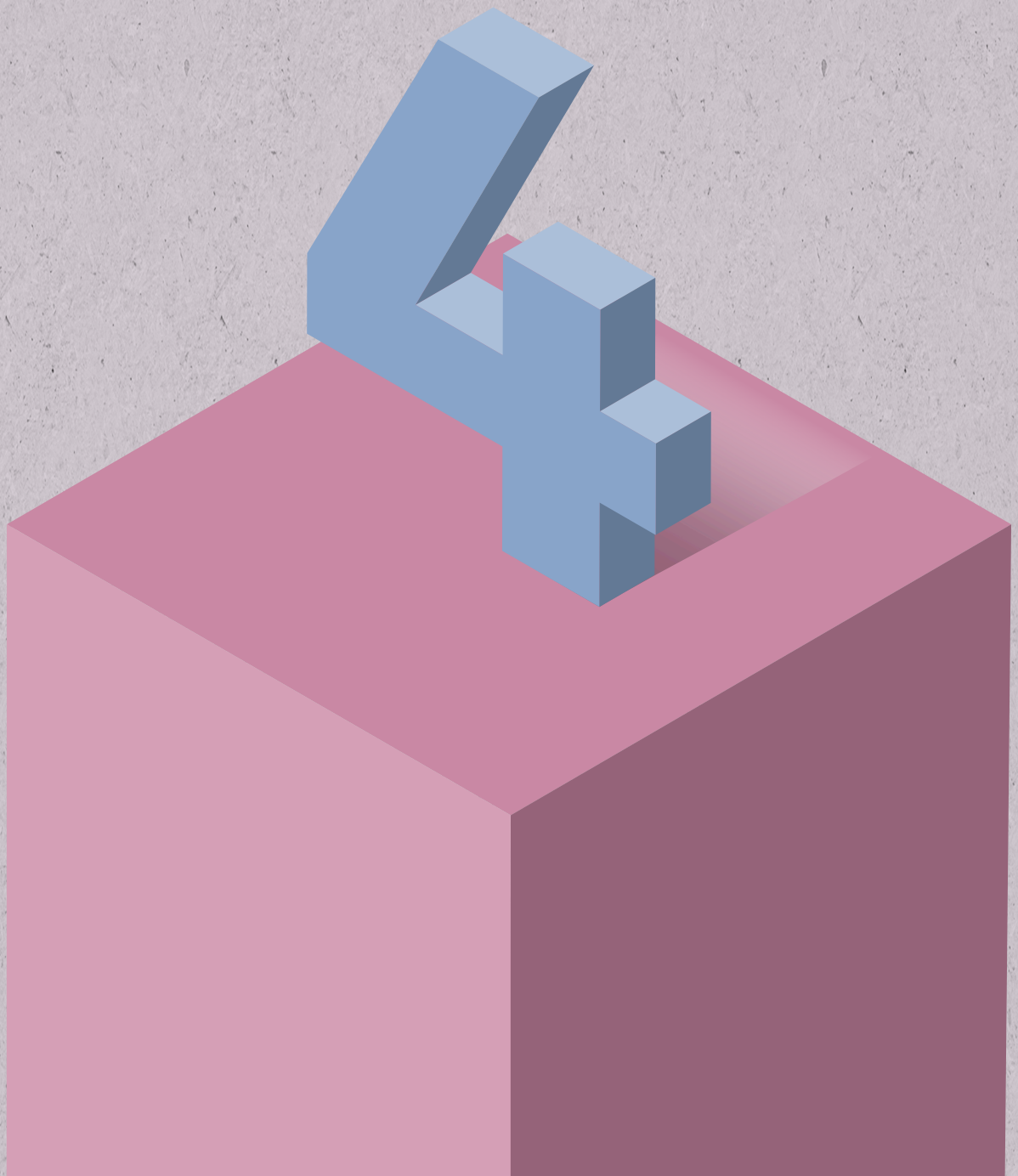
Table 6.
Precedent studies 3 taakeaways

TAKEAWAYS

INSIGHTS	DESIGN FEATURES	BENEFITS
Third place concept: *Neither home nor institutional*	The aesthetic of the rooms supports a new environment, free from preconceptions.	Reduces the anxiety often associated with institutional settings.
Customizable spaces	The design of the rooms includes shelves for personal items and flexible furniture.	Creates a sense of belonging and reduces tension by allowing to control the space.
Thematic design	The design is inspired by the beach, through colors and objects.	Helps focus attention on shared new experiences rather than family conflicts.
Versatile furnishings	The furniture in the private rooms can be moved to adapt to different needs.	Enhances the experience by accommodating different preferences.

The practicum embraces the third place concept by using customizable spaces, thematic design, and versatile furnishings to foster comfort and adaptability.

CHAPTER FOUR
PROGRAMMING



4.1
PROGRAM REQUIREMENTS

The primary users of the supervised visitation centre are children who either play with their visiting parents or engage them in a conversation. These types of activities are for the purpose of the child to gain connection to their parent hence the attachment deepening. Their primary needs are related to safety and emotional support. Therefore, the centre should set up an environment in which children can feel secure and express their emotions, leading to a better relationship. Regardless of these, visiting parents are also attending these activities with their children.

The secondary users are two, the custodial parent and the visitation supervisor. A custodial parent is a user who is not taking part in the activities but, nevertheless, looks for confidence that the child is really in a safe place. Additionally, the parent seeks a space that encourages effective interaction between the non-custodial parent and the child, without crossing the boundaries necessary for a healthy relationship. Likewise, the space is intended to serve as a means to strengthen family bonds. The visitation supervisor's role is to ensure that the visits are safe experiences for the child. Their tasks comprise noting the visit without engaging in the intimate family interaction and the communication between the parent and the child. Further, intervention should be made only when the child is at risk, or the situation threatens their well-being. The supervisor needs a good view of the areas, technical resources that give privileges as an observer, and a private workspace.

Therapists and supportive staff are considered the third users. The therapist is in charge of the emotional and psychological support of the children and parents who are involved in the visitation process. Among their activities are running therapy sessions, advising, and assisting families through the emotions that might come on during visits. The

therapist should have a set of features that enable them to hold sessions without distractions, and that provide access to any resources required for their therapeutic practice. The duties of the support staff are the general operations to be done at the centre of the day-to-day work. The support staff has to be equipped with a workplace and communication systems, as well as a private place where they can have access to all areas of the centre.

Table 7.
User's activities and needs

	USER	ACTIVITIES	NEEDS
PRIMARY	Children (1)	Play, conversation, and bonding activities with their visiting parent.	A safe environment where they can interact with their non-custodial parent. Emotional support, comfort, and a sense of normalcy are critical.
	Non-custodial parents (1)	Interaction with the child through play, conversation, and free or structured activities.	A controlled and supportive setting to maintain or rebuild a relationship with their child. Privacy and respect, while ensuring the child's comfort and security.
SECONDARY	Custodial parent (1)	Dropping off and picking up the child, possibly interacting with staff or counselors.	Assurance that the visitation process is safe and that the child's well-being is prioritized. May also require waiting areas and support services.
	Visitation Supervisors (2)	Observing visits, providing support to both parties, and documenting interactions.	Clear sightlines, safe spaces, and appropriate facilities to monitor interactions and ensure the safety and well-being of both the child and the visiting parent.
TERTIARY	Counselors/Therapists (1)	Providing therapeutic support, conducting assessments, and offering advice or interventions as needed.	Private spaces for counseling sessions or consultations with children, parents, or families.
	Support Staff (3)	Handling administrative tasks, managing appointments, ensuring security protocols are followed.	Workspaces and security measures to manage the center's operations and ensure the safety of all users.

A visit under supervision generally goes through an emotive cycle; for instance, both the child and their non-custodial parent could experience diverse feelings, from anxiety prior to the visit to a more relaxed mood during the reunion, and some reflection by the end of the visit. As shown in Figure 4.1: Emotional flow diagram, the map considers the structure of a supervised visit, focusing on the primary users and incorporating the potential emotions they might experience at each stage.

Table 8.
Emotional journey flow diagram

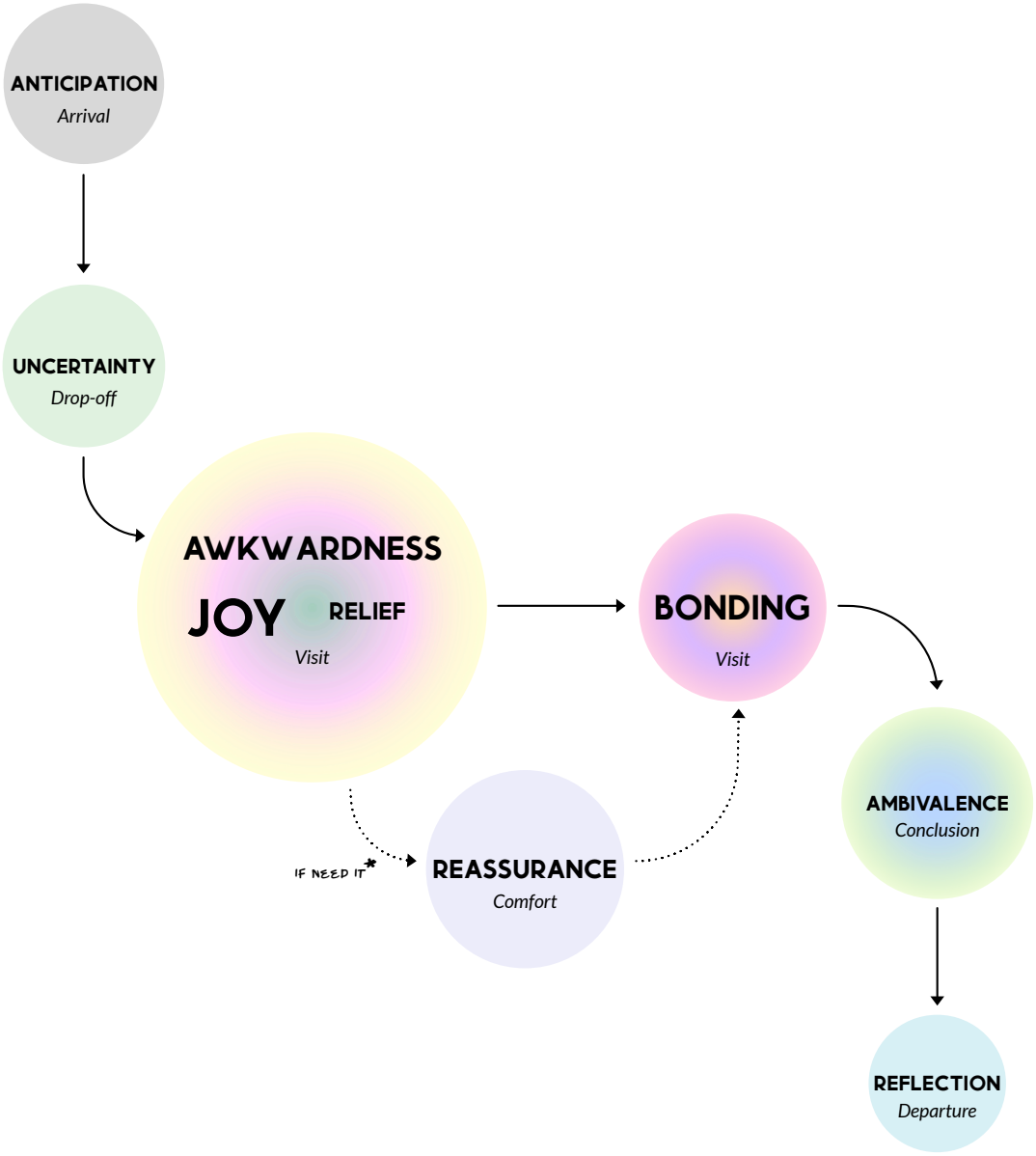


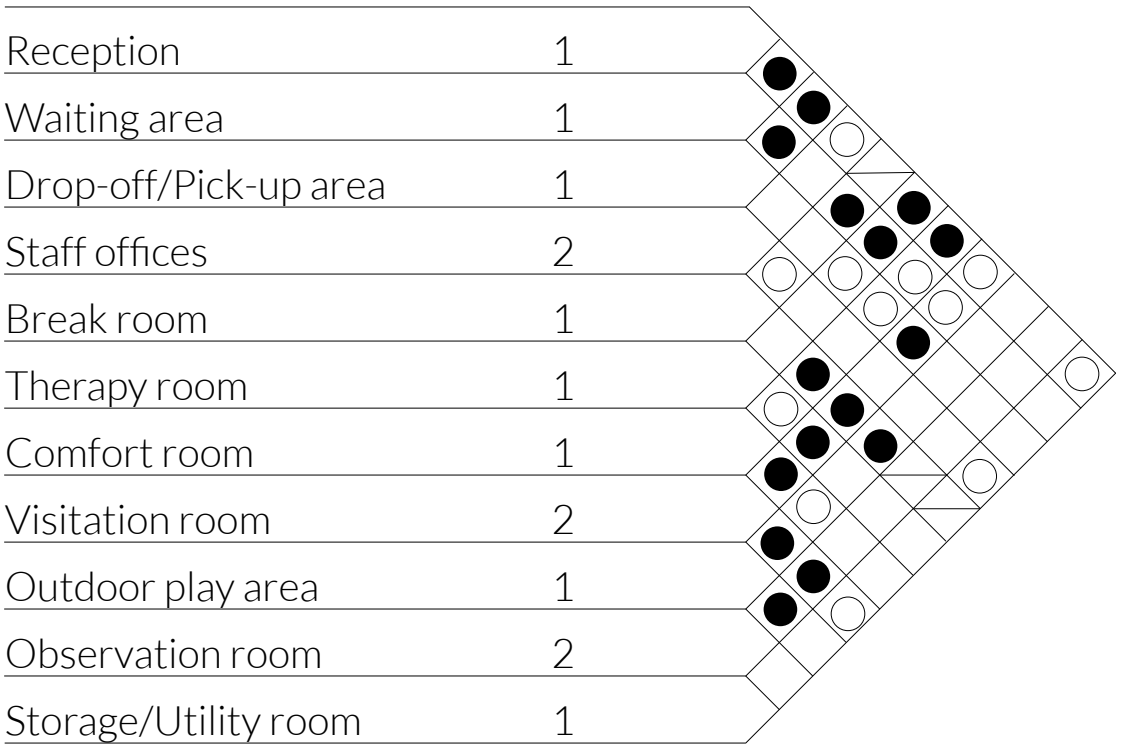
Table 9.
Furniture, fixtures, and equipment

FURNITURE, FIXTURES, & EQUIPMENT			
SPACE	**EQUIPMENT**	**AREA**	**ATMOSPHERE**
Reception/Waiting area	Reception desk, seating, children's toys/ books, informational brochures, security system (cameras, check-in/check-out), water dispenser.	200-300 sq. ft.	Calm, welcoming, and secure. The space should feel warm and friendly, with soothing colors and soft lighting to reduce anxiety.
Drop-off/Pick-up area	Signage, security check-in, lockers or cubbies for belongings, seating.	100-150 sq. ft.	Secure and neutral. This area should facilitate smooth transitions and minimize tension, with clear visual supervision and soft, neutral colors.
Staff Office (2)	Desks, computers, phones, filing cabinets, secure storage for sensitive information, office supplies.	200-300 sq. ft.	Professional and organized. This area should facilitate staff work while maintaining a calm and focused environment.
Break Room	Flexible seating, tables, presentation equipment (e.g., projector, whiteboard), storage for activity supplies.	300-400 sq. ft	Versatile and welcoming. This room should adapt to various uses while maintaining a positive and inclusive environment, with neutral tones and adaptable furnishings.
Therapy Room	Comfortable seating for both adults and children, therapy tools (e.g., art supplies, sensory toys), storage for materials, soundproofing.	150-200 sq. ft.	Safe, calm, and supportive. The environment should be conducive to therapeutic activities, with soft textures, muted colors, and a serene ambiance.
Comfort Room	Comfortable seating, small table, therapy tools (e.g., art supplies, toys), soundproofing, calming décor.	150-200 sq. ft.	Quiet and supportive. This room should promote open communication and healing, with soothing colors and soft textures.
Visitation Rooms (2)	Larger seating areas, dining table, games, arts and crafts supplies, media equipment (TV, DVD player), sensory-friendly toys.	300-400 sq. ft. per room.	Comfortable and exciting. The environment should promote relaxed interactions, with soft lighting and playful, yet calm, color schemes.
Outdoor Play Area	Playground equipment (swings, slides), soft flooring, benches, shaded areas, fencing for safety, storage for outdoor toys.	500-1000 sq. ft.	Fun, engaging, and safe. This area should be playful, encouraging active play in a secure and well-supervised environment.
Observation Rooms (2)	One-way mirrors, surveillance equipment, seating for staff, note-taking materials.	100-150 sq. ft.	Functional and discreet. This room should allow staff to observe without disrupting the visitation.
UTR/Restrooms (2)	Toilets, sinks, child-height amenities, diaper-changing stations, hygiene supplies.	100-150 sq. ft	Child-friendly. Restrooms should be easy to access and maintain a pleasant and hygienic environment.
Storage/Utility Room	Shelving, storage bins, cleaning supplies, maintenance tools.	100-150 sq. ft	Organized and efficient. These spaces should be functional and well-organized to support the daily operations of the centre.

4.2
SPATIAL ADJACENCIES AND PROGRAM DIAGRAMS

Table 10.
Adjacency matrix

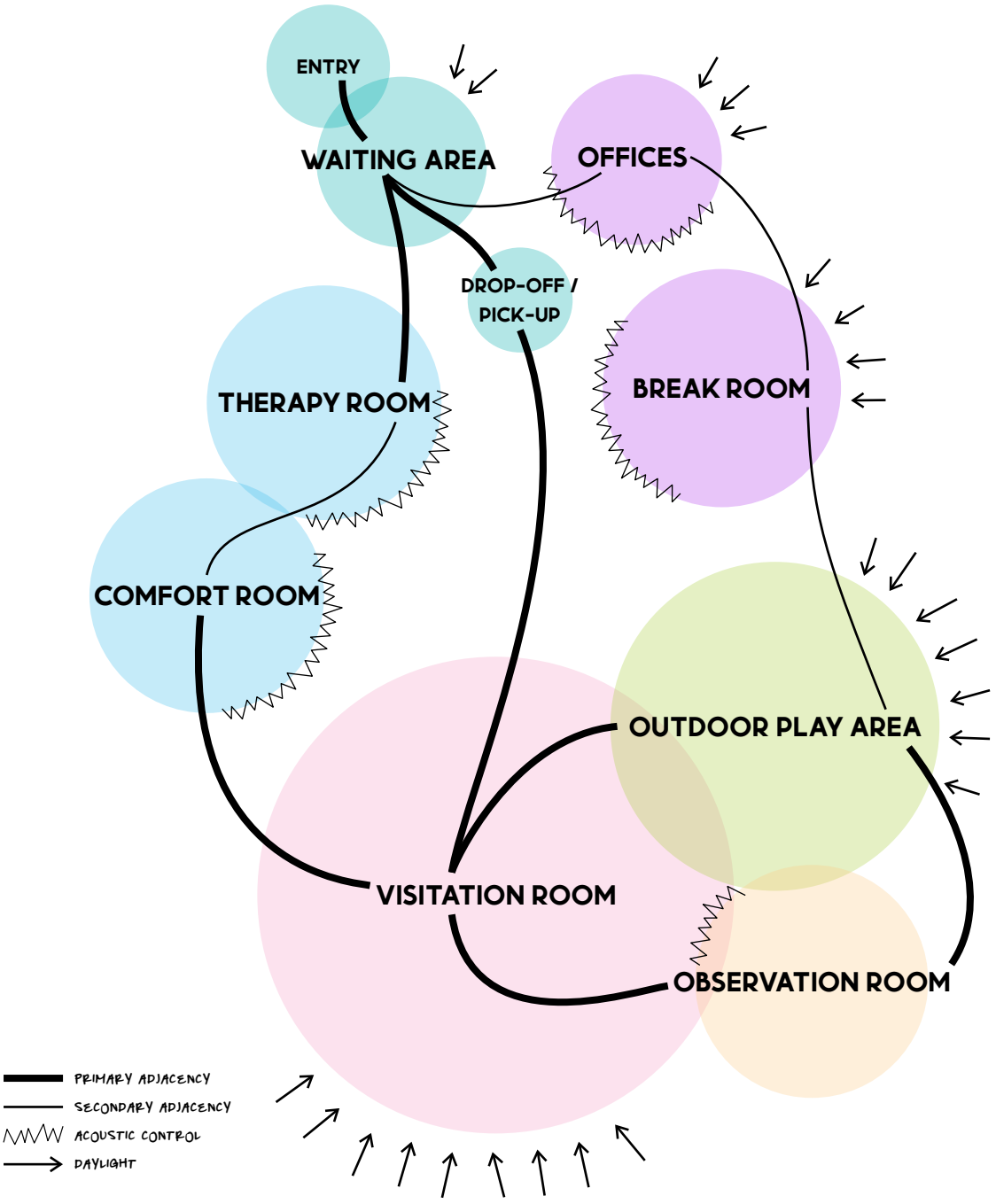
SPACE	QUANTITY	ADJACENCY
Reception	1	
Waiting area	1	
Drop-off/Pick-up area	1	
Staff offices	2	
Break room	1	
Therapy room	1	
Comfort room	1	
Visitation room	2	
Outdoor play area	1	
Observation room	2	
Storage/Utility room	1	



- ● essential
- ○ important
- — physical separation
- ◇ indifferent

The emotional journey is a unique experience for each child and their non-custodial parent. Based on this uniqueness, a program diagram with the major zones was developed (see Figure 4.2: Program diagram). The program aims to create a memorable experience and, rather than being linear or replicable, focuses on strengthening unique family relationships.

Table 11.
Program diagram



The program diagram should consider the emotions within each major zone, so the design proposal will aim to acknowledge these emotional needs and create spaces that support them.

Table 12.
Program diagram with emotional flow diagram

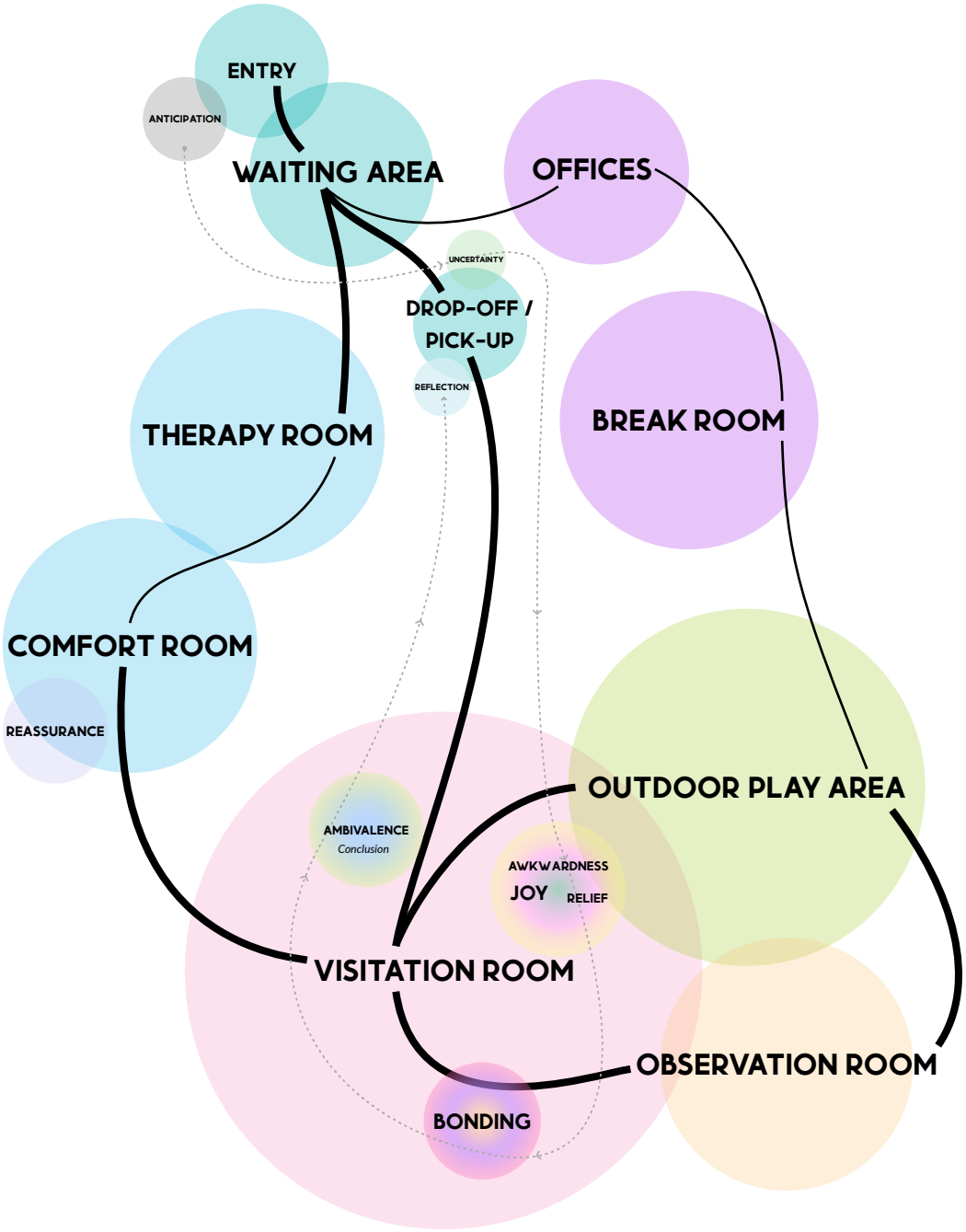
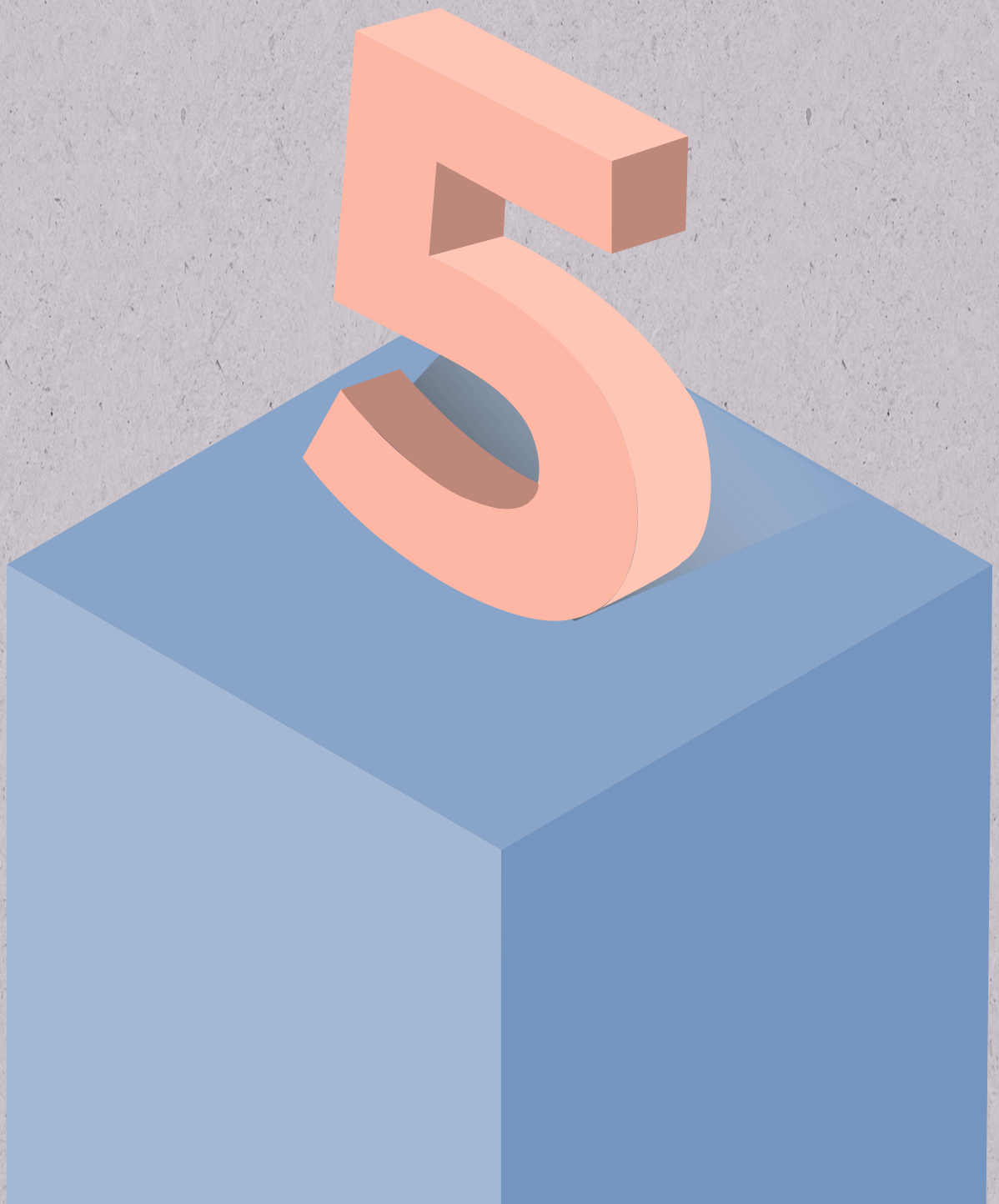


Figure 4.3: Program diagram + Emotional flow diagram

CHAPTER FIVE
SITE ANALYSIS



5.1
SITE ANALYSIS



Figure 5.1: River Avenue & Osborne Street intersection.

Note: From the official website of Osborne Village BIZ, 2023, Osborne Village BIZ (https://www.osbornevillagebiz.com/). Copyright 2023 by Osborne Village BIZ. Reprinted with permission.

Winnipeg is often characterized as a city suitable for families and where people appreciate their conditions and find it to be a good place for bringing up children (Hardi & Pintér, 2006). The history of the this city is characterized by support extended to new families settling there, such as Polish immigrants when they first came in the early 1900s (Albański, 2011). Progressive strides have been made in Winnipeg regarding the status of children and various hate crimes against them. These include the establishment of the Winnipeg Childrens Hospital Child Protection Centre in the '80s that collaborated with other child welfare agencies and the justice system to address child abuse (Mills et al., 1984; Mcrae et al., 1984). More recently the SPECTRUM partnership in Manitoba has brought together researchers, governmental and community bodies to evaluate the impact of Child Protection services on children by using linked data (Brownell et al.,

2022). All these initiatives serve to improve the child protection policies and practices in the city of Winnipeg.

The Osborne village lies to the south of downtown Winnipeg is bounded by the Assiniboine River to the north, east and the Donald Street Bridge to the west, Pembina Highway to the south. With its lively atmosphere, multiculturalism has become Osborne's identity; it also boasts residential areas located near businesses that serve different needs including cultural facilities. The presence of natural habitats among their streets leads to the reduction of stress and anxiety in addition to depressive conditions as well as increasing relaxation feelings (verma, 2023; Long et al., 2022). The presence of nature enhances the beauty of the neighbourhood thereby increasing quality of life (Aram et al., 2019; Roos & Mustard, 1997; Beyer et al., 2014). This not only provides recreation opportunities but also acts as home ground to various species leading ecological diversity in that particular locality.

Osborne Village is known for its convenience for pedestrians and a widespread public transport system. Pucher and Buehler (2012) emphasize that health care and other facilities must be easily reachable for families who do not have private automobiles, and a good transportation system is a prerequisite. Winnipeg Transit services the area of Osborne which would make it convenient for families with children who need to use the visitation centre. Additionally, the Osborne community has many resources available such as parks, libraries and recreational centres. Fauth and Brooks-Gunn (2009) found that these types of resources are beneficial for child development and family support services. Moreover, the socio-economic diversity found in Osborne Village can foster an inclusive community atmosphere where everyone feels supported. Community psychology literature suggests that communities should be diverse as well as cohesive so they can best serve all populations in need of social service provision (Wandersman & Florin 2000, 2).

Another critical criterion when selecting an appropriate location for the supervised visitation centre is safety considerations; this includes both crime rates within neighbourhoods but also perception of safety among those using these spaces. This neighbourhood benefits from high levels of community policing activity thereby discouraging crime activities within its boundaries (Clear & Karp 1999, 47). Furthermore, there are already many social services and organizations located within Osborne Village itself. Small & Supple (2001) state that "networks of care" should be established so as to enhance effectiveness within family support programs through easy referral processes among providers who offer similar or different types of supports. Based on this finding one could argue that having multiple agencies in close proximity with each other will not only improve upon the quality of service delivery but also ensure that families receive comprehensive supports.

The Winnipeg Children Access Agency (WCAA) located in the Osborne Village (see Figure 5.2: Winnipeg Children's Access Agency), is a non-profit charitable organization that is engaged in volunteering to take care of children and it is committed to helping children and their parents or guardians interact through this violence ("The Winnipeg



Figure 5.2: Winnipeg Children's Access Agency WCAA

Note: Photo of the entrance of the centre, 2024. Own work.

Children's Access Agency," n.d., 1). The investigation in 1995 of the murder-suicide of Rhonda and Roy Lavoie made clear the lack of a service that would provide a safe environment for both parents and children ("The Winnipeg Children's Access Agency," n.d., 1). Thanks to the Lavoie Inquiry, the establishment of a body to help couples or children who utilize supervised visitation at centres and exchanges became a reality. An independent third-party organization that would properly supervise visitations and exchanges and be professional, objective, and child-focused was recommended ("The Winnipeg Children's Access Agency," n.d., 1). As a result, in 1996, The WCCA was established, thus becoming the second such service provider in Western Canada. Then, WCAA entered a funding agreement with the Manitoba Government's Family Violence Prevention Program in 1999, which allowed them to provide services in cases where interpersonal violence was identified ("The Winnipeg Children's Access Agency," n.d., 1).

As shown in the Figure 5.3: Access analysis, the WCAA is easily reachable by public transportation, with various bus routes serving Osborne Street and River Avenue. There are also parking facilities nearby for those driving to the facility. The neighbourhood is pedestrian friendly, and has bike lanes and racks for cyclists to securely park their bikes.

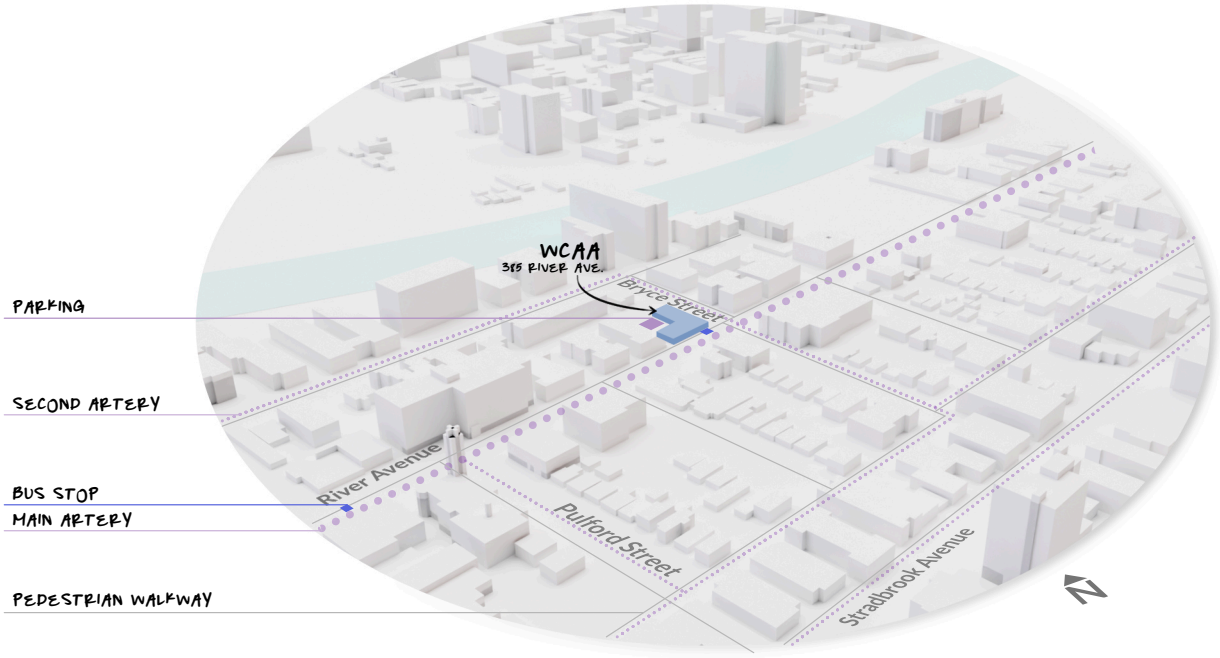


Figure 5.3: Access analysis - WCAA

A sun study made to the site exhibit that in summer the sun moves across the sky from northeast to southwest, giving plenty of sunshine on the south-facing sides of the centre. In winter the sun takes a path from southeast to southwest resulting in days with less direct sunlight especially on the northern side. In Winnipeg, winter winds typically blow in from the northwest bringing cold temperatures, while summer winds usually come from the south or southeast creating more warmer, and breezy weather conditions (see Figure 5.4: Sun study and wind pattern analysis - WCAA).

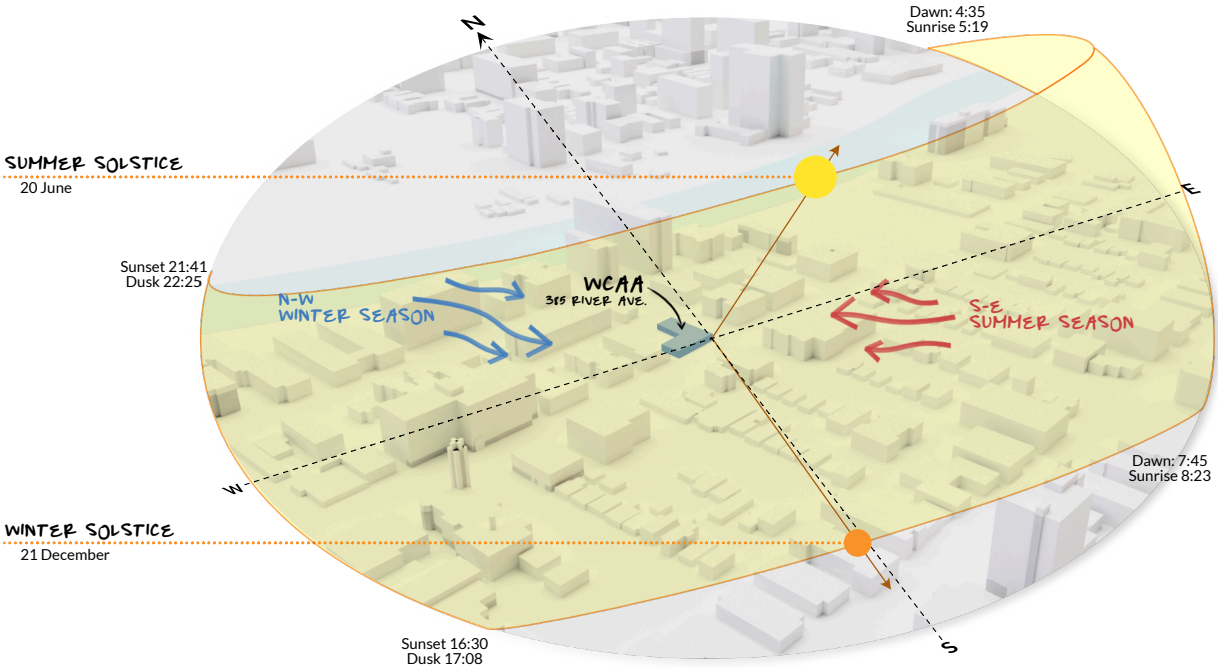


Figure 5.4: Sun study and Wind pattern analysis - WCAA

The Figure 5.5 illustrates the vegetation of the centre. The neighbourhood is filled with various types of trees, like maples and elms giving shade in the summer and a beautiful look in the fall and spring seasons. Also, it can be seen lawns and flower beds by the sidewalks and around the building making the area even greener (see Figure 5.6:Greenery in nearby areas of the WCAA). The presence of the Assiniboine River nearby impacts the plant life positively creating an varied vegetation, in this area.

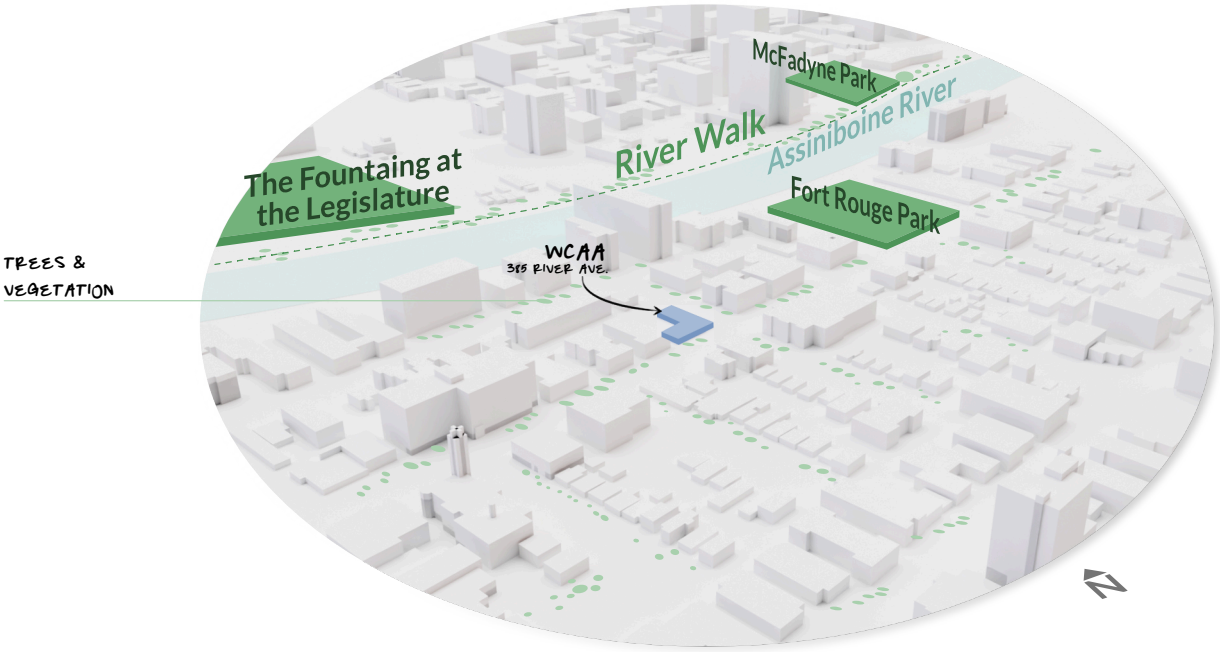


Figure 5.5: Vegetation analysis - WCAA



Figure 5.6: Greenery in nearby areas of the WCAA

Note: Photo of the exterior surroundings of the centre, 2024. Own work.

5.2
BUILDING ANALYSIS



Figure 5.7: View analysis - from WCAA to the immediate surroundings

Note: Photos of the exterior surroundings of the centre, 2024. Own work.



Figure 5.8: View analysis - from the immediate surrondings to the WCAA

Note: Photos of the exterior of the centre, 2024. Own work.



Figure 5.9: View analysis - WCAA interior

Note: The Centre. From the official website of WCAA, 2022, WCAA (https://www.wcaa.ca/the-centre). Copyright 2022 by WCAA. Reprinted with permission.



Figure 5.10: View analysis - WCAA interior

Note: The Centre. From the official website of WCAA, 2022, WCAA (https://www.wcaa.ca/the-centre). Copyright 2022 by WCAA. Reprinted with permission.

5.3
OPPORTUNITIES AND CONSTRAINTS

OPPORTUNITIES

- The proximity to public transportation enhances accessibility for visitors.
- The surrounding natural elements create a calming atmosphere, which can positively impact the experience of families.
- Since the building will continue functioning as a supervised visitation centre, it eases the process of adhering to exisiting requirements.

CONSTRAINTS

- Balancing privacy with supervision, in a way that boths parents and the child(ren) feel in a intimate but safe space.
- Creating a space that feels welcoming to individuals from various cultural backgrounds.
- The centre must accommodate different age groups, from infants to teenagers, which implies a variety of developmental needs, safety standards, and activities.
- Providing a range of play areas that support different play styles, like quiet play, active play, and sensory experiences.

CHAPTER SIX
DESIGN APPLICATION



6.1
DESIGN CONCEPT

As shown in Figure 6.1: Design insights and principles, key findings were identified through the breakdown of literary analysis, precedent studies, programming, and site analysis within the previous chapters and they led to the formulation of nine insights. The literary analysis led to takeaways focused on developing a Bonding Moment and creating an Engaging Scene. From the precedents study, three key observations were considered: a Standout Experience, a Dynamic Experience, and a Soothing Experience. The programming analysis highlighted the importance of having a space that is both Emotionally Supportive and Physically Safe. Lastly, the site analysis revealed two conclusions: the need for the space to be Vibrant and Flexible. These nine insights served as the foundation for the development of four design principles, Nurturing, Remarkable, Safe, and Adaptable, which will guide and inform the design of the centre.

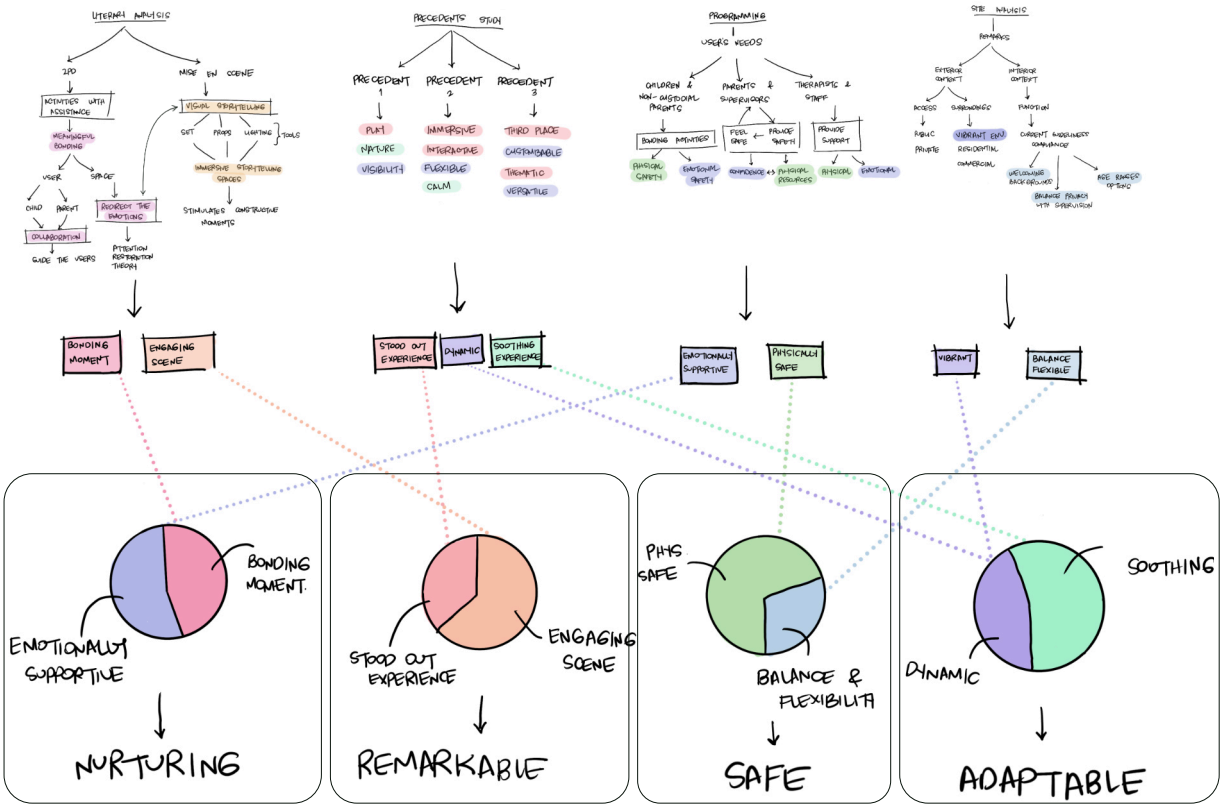


Figure 6.1: Design insights and principles

The nurturing principle highlights the thoughtfulness and support woven into the layout to create a space that fosters growth. The remarkable principle emphasizes the distinctiveness of the setting, and transforms it into an uplifting environment that promotes positive reactions. The Safe principle consist of creating a safe environment encourages the users to connect with one another openly. Lastly, adaptability guarantees that the area can cater to changing preferences of its occupants permitting versatility, in establishing and fortifying relationships over time. The design concept is the result of applying these four principles to the design challenge of enhancing the relationship between the non-custodial parent and their child during supervised visits.

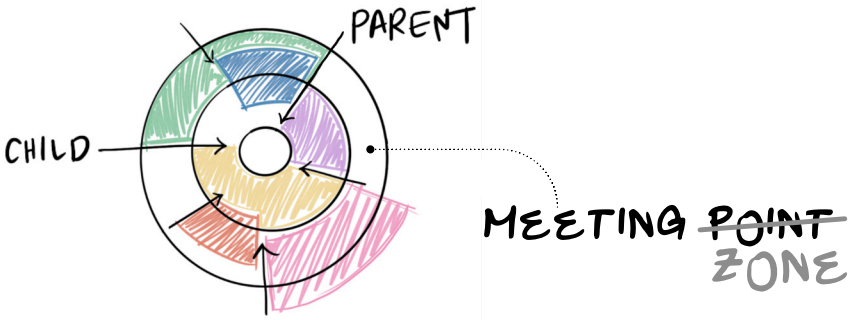
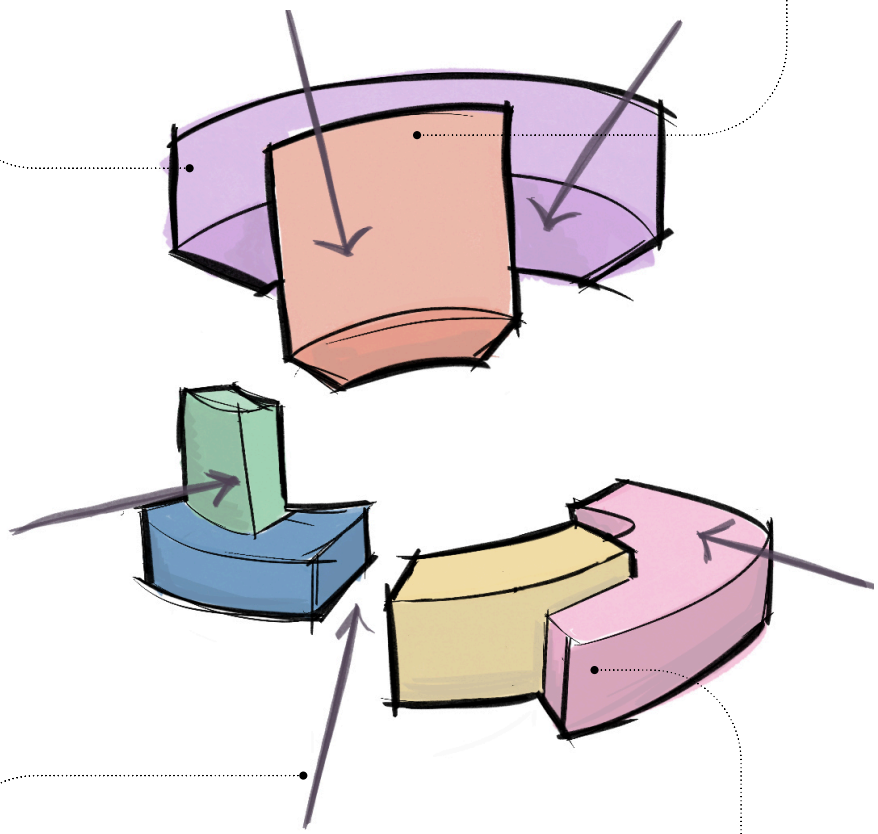


Figure 6.2: Design concept 2D

The concept comprises the process of making emotional bonds between the child and their non-custodial parent throught the space. However, it is more than a tangible place; it is a setting that encourages social skills like sharing vulnerability, trust, and mutual support. The goal of the design is to establish a connection between the child and the parent; both individuals are independent and unique, so finding a common point is crucial to achieving this connection (see Figure 6.2: Design concept 2D). The concept proposes meeting by connecting with the space. To achieve this goal, it is essential to invest time building a bond between them. However, the meeting point is not always a single point; it can be a zone. This zone is unique in shape, colour, and size for each individual, and everyone approaches from different directions. The bond is built at the intersection of meeting zones. This is how the concept of *"Building Bonds"* serves as a tool to design a visit that fosters the building of relationships from each individual (see Figure 6.3: Concept 3D).

The meeting point for the parent and child is not always a single point, as their mindsets may be in different places; instead, it can be a zone, where there are more possibilities to reach each other.

The parent and child meet in a zone, known as the Zone of Proximal Development. It takes time and effort for both to reach this shared space, which is why each visit is unique in its shape, color, and size.



Each child and parent approaches from different directions to meet each other in the zone.

A successful bond between parent and child begins to form when they meet together in the zone.

Figure 6.3: Concept 3D

By exploring the various angles from which to approach the improvement of the parent-child relationship during visits, objects play a leading role in the space. This is why it has been decided to design a product based on the design concept and principles that functions as a microcosm of what is expected from the interior design of the space.

The kit will be given to the child and parent upon arrival at the visit. The conception of the design is relying on the need for advance intervention in the experience, be it from a parent, ensuring correct assembly that sharpens the concept of the Zone of Proximal Development. "*Bonding Puzzle*" is a joint puzzle that allows both the parent and the child to be partners and cooperate with each other. The puzzle contains challenging shapes so that they can only put together in a specific way thus encouraging better communication. The instructions narrate a story that guides users on a journey about the importance of working together and communicating, retrieving the concept of Mise-en-Scène. The parent and the child go through the activity together, and upon completing the assembly, the child and parent load the ball in and if the toy has the right assembly according to the booklet, the ball will come out from one of the openings, successfully fulfilling the game's purpose: spending time together towards a new challenge by meeting in the same zone.

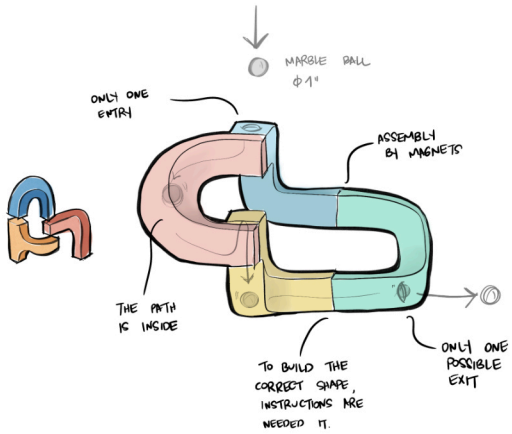


Figure 6.4: Bonding Puzzle - Ideation sketch

This toy is designed for children aged 2-6 years old; however, the centre will provide age-appropriate toys for various developmental stages. All toys will follow the same concept of fostering collaboration, communication, and engagement between parent and child, ensuring a shared and meaningful experience tailored to their needs.

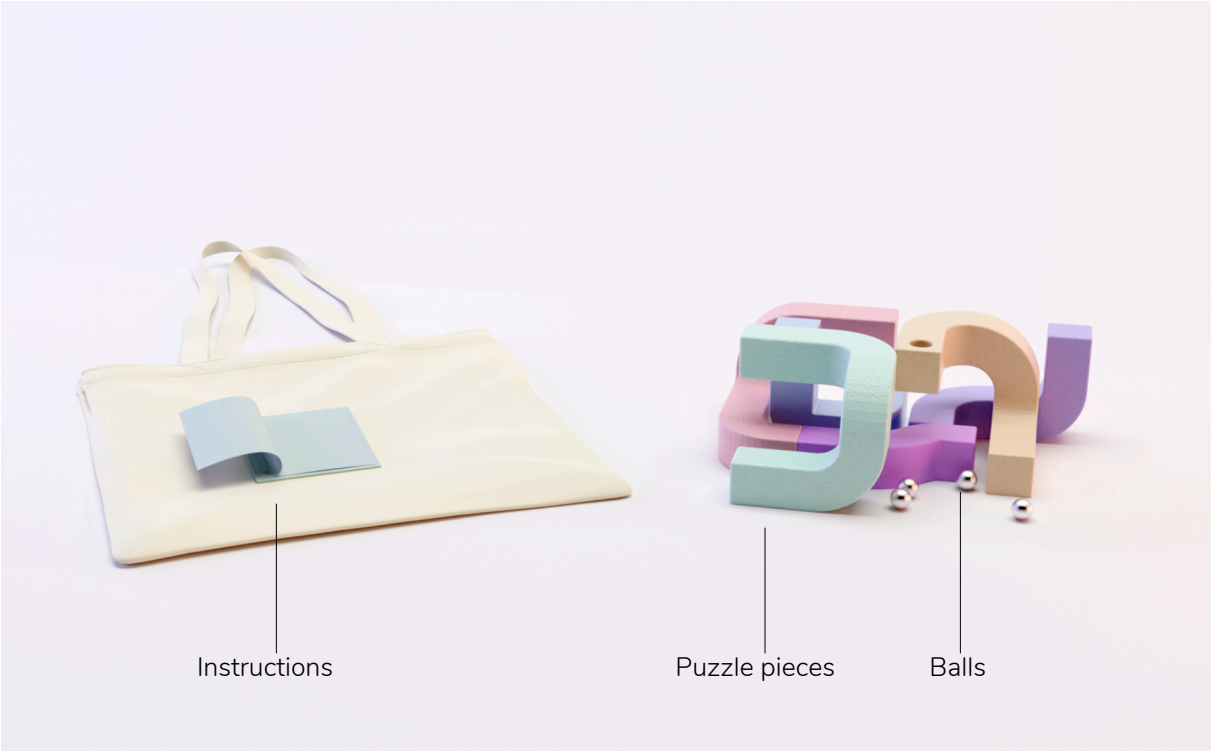


Figure 6.5: Bonding Puzzle Kit



Figure 6.6: Bonding Puzzle Assembly

6.2
DESIGN SOLUTION

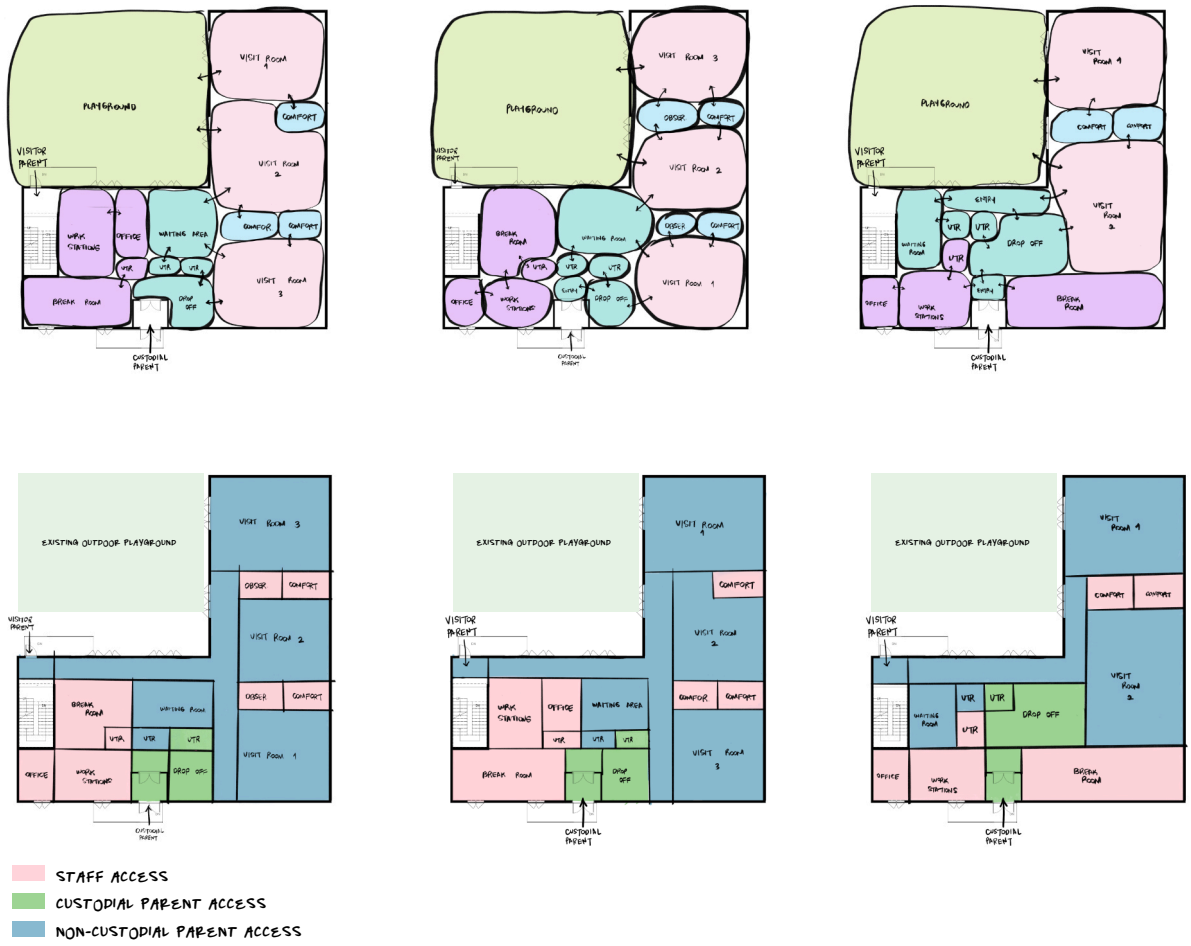


Figure 6.7: Layout iterations

The design outlined in this chapter emphasizes the importance of having physical boundaries between individuals involved in the process of visitation at the centre for safety reasons. The safety measures dictate that the non-custodial parent must utilize the rear entrance and be accompanied by staff to the designated waiting area upon arrival. Subsequently a security screening is carried out and personal belongings are securely stored. The non-custodial parent is then required to wait until both the custodial parent and child arrive at the facility and are prepared for the visitation session, which typically takes 15 minutes after the non-custodial parent's designated arrival time. When the

parent with custody brings their child to the centre main entrance, proceeds to the Drop-off area. Meanwhile, the non-custodial parent is escorted to the visitation room, where they wait with a supervisor for the child to arrive to the room. During the visit, the child has access to a comfort enclosed space if needed. After the visit concludes the child is reunited with the parent at the Drop off area to prepare to leave the centre together. The non-custodial parent is then escorted back, to the waiting room to gather their belongings and stays for 15 minutes before leaving the centre.

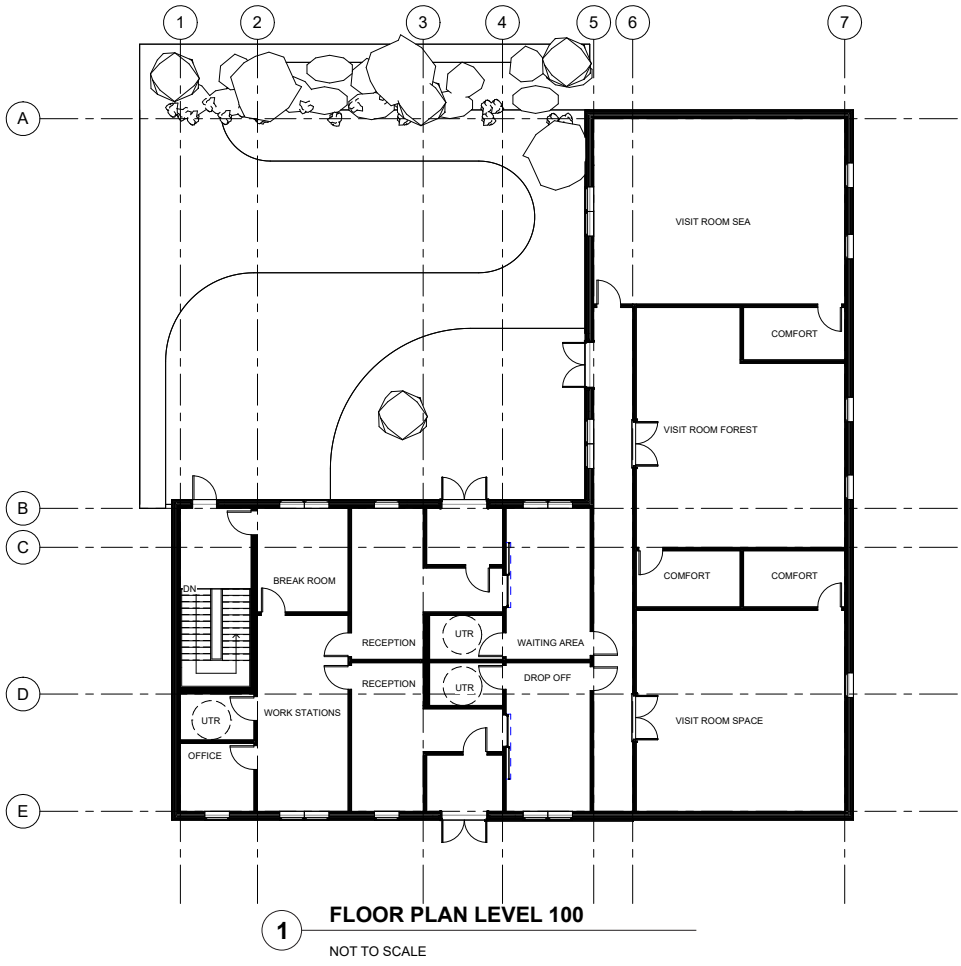


Figure 6.8: Proposed Floor plan

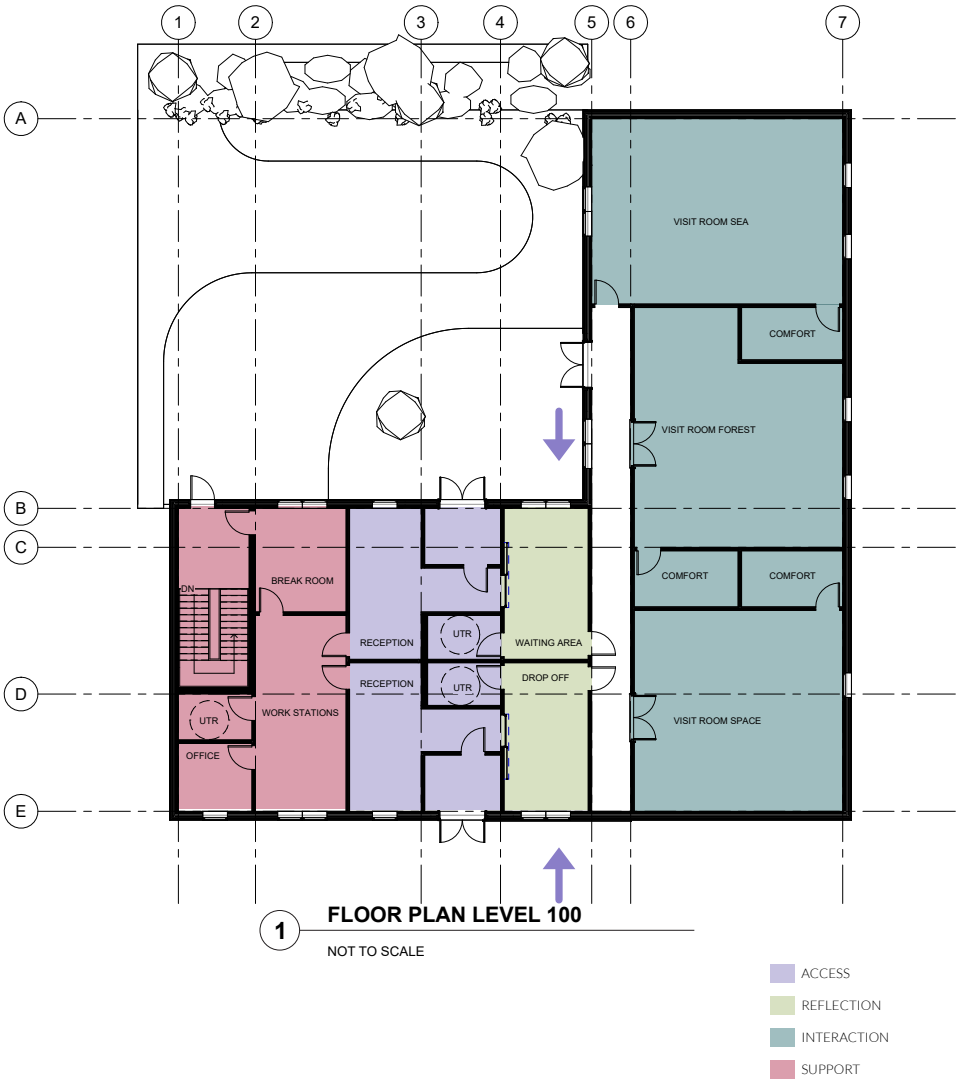


Figure 6.9: Proposed Floor plan

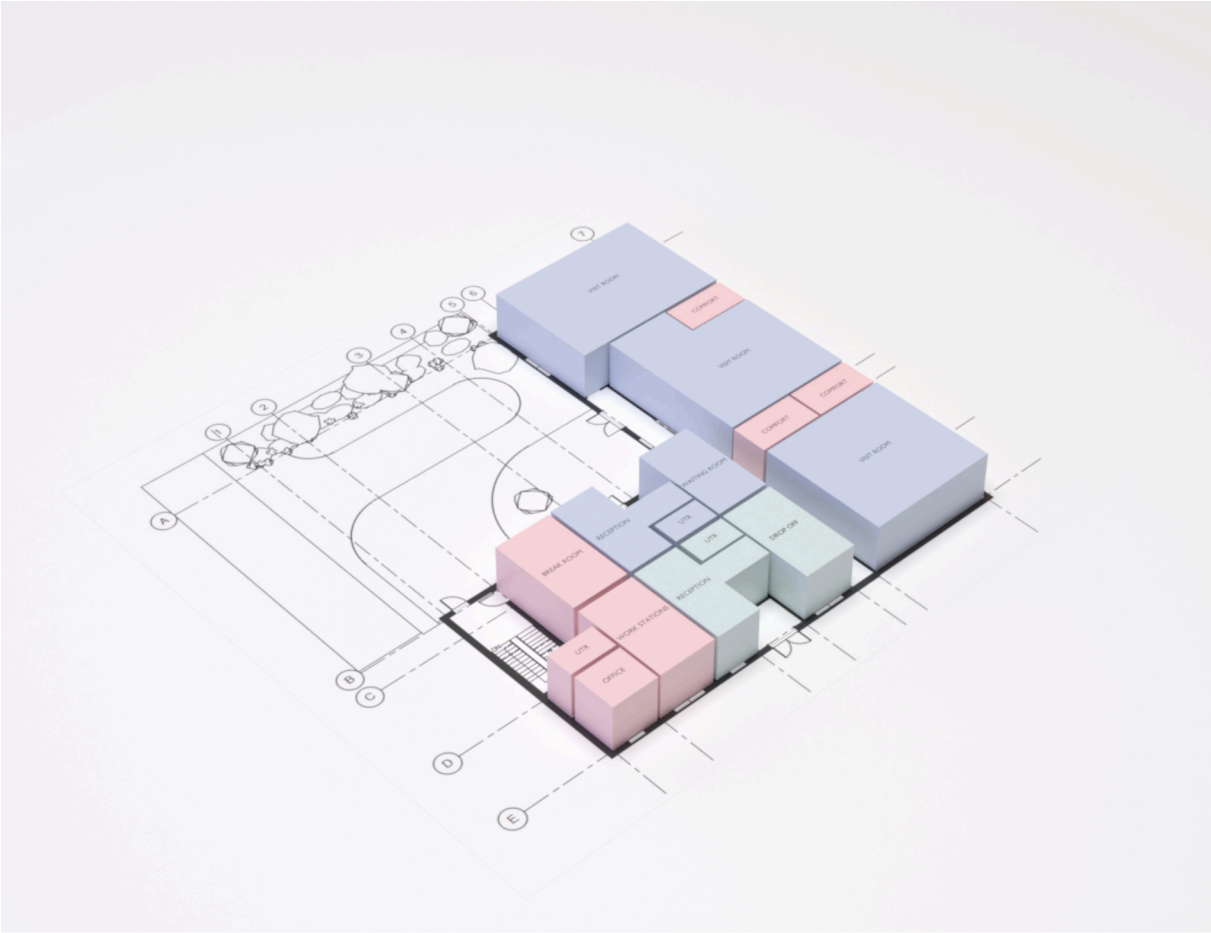


Figure 6.10: Proposed Floor plan isometric

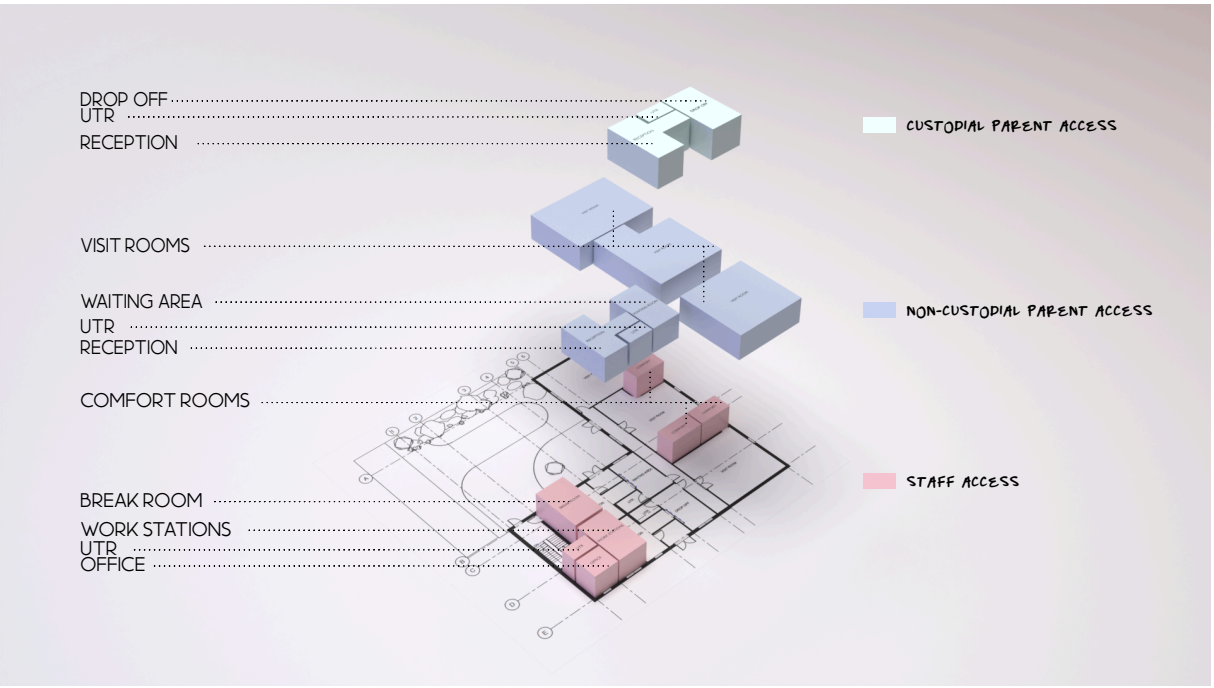
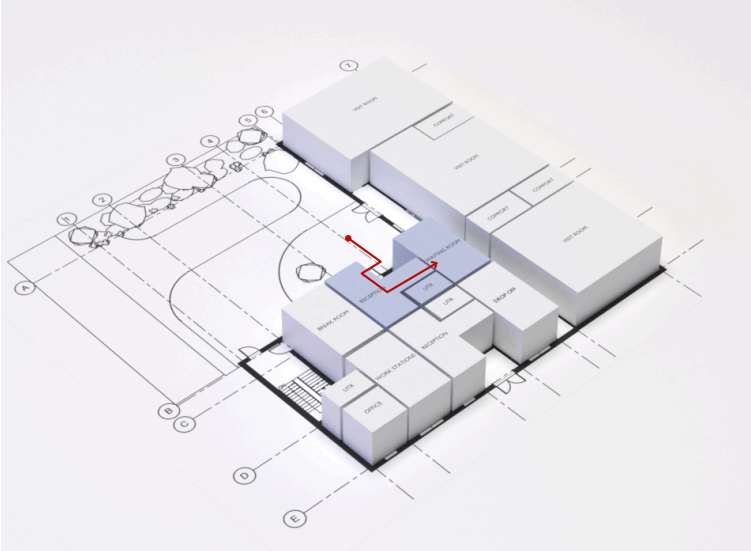


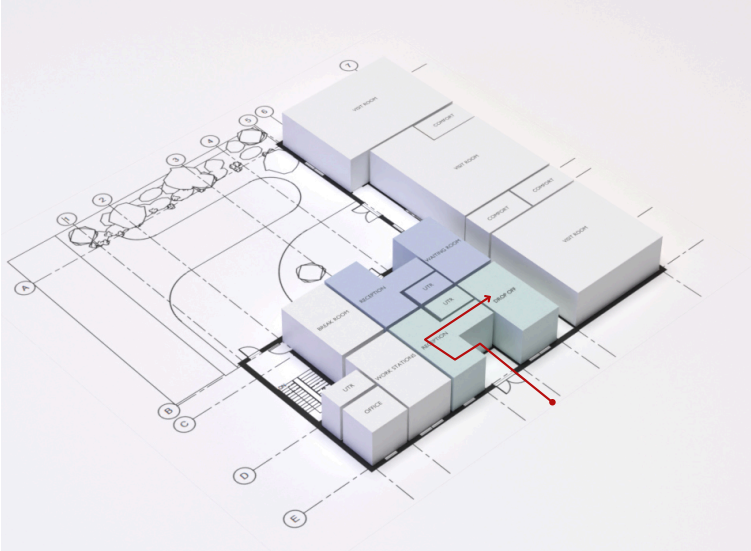
Figure 6.11: Proposed Floor plan isometric exploded

CIRCULATION & SECURITY

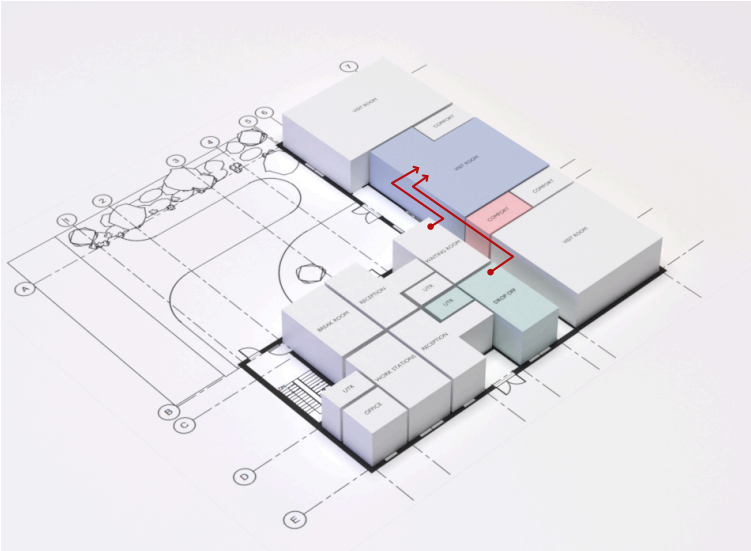
The supervised visitation centre's floor plan was designed around the circulation to maintain a secure and structured environment for all users. This circulation ensures that parents never cross paths, while maintaining the safety and well-being of all involved. The plan is divided intro three main access areas: staff access, non-custodial parent access, and custodial parent access. Additionally, the sequence of a visit will be illustrated as a series of steps, detailing each stage to further support a smooth and secure experience. These steps provide clarity for staff and users alike, ensuring that everyone understands the flow of the visit. This approach also helps minimize stress and confusion, creating a supportive atmosphere for both children and parents.



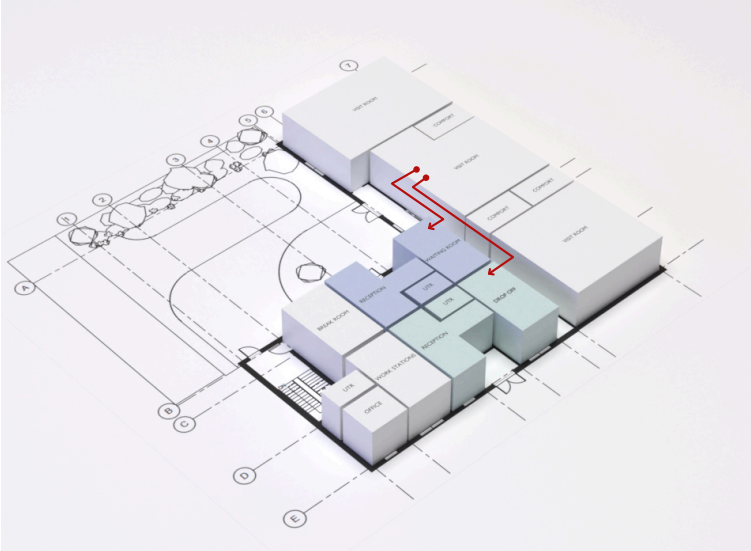
1. *The non-custodial parent arrives through the back entry, is registered at the reception, and proceeds to the Waiting Area.*



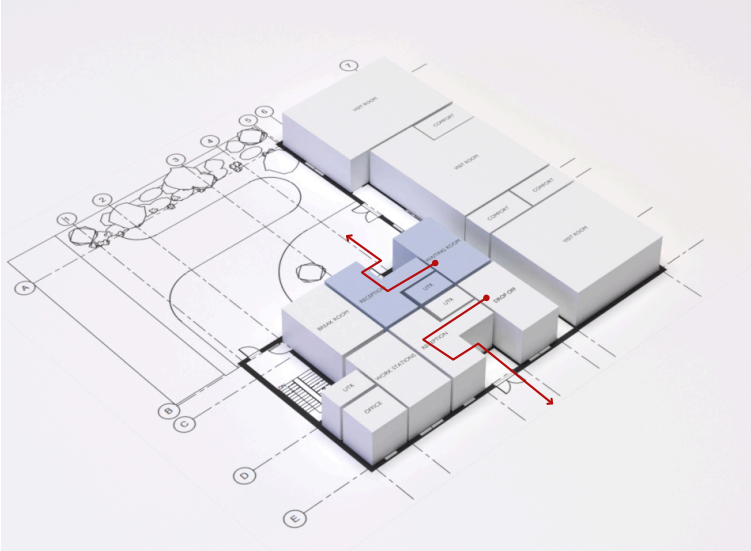
2. *The custodial parent and child arrives through the front entry, is registered at the reception, and proceeds to the Drop- off area.*



3. *The non-custodial parent is escorted to the Visit room, and then the child arrives.*



4. *Whent the visit is over, the child is returned to the Drop- off area to meet with their parent, then the non-custodial parent is returned to the Waiting area.*



5. *The custodial parent and child leave, and 15 minutes later, the non-custodial parent exits the centre.*

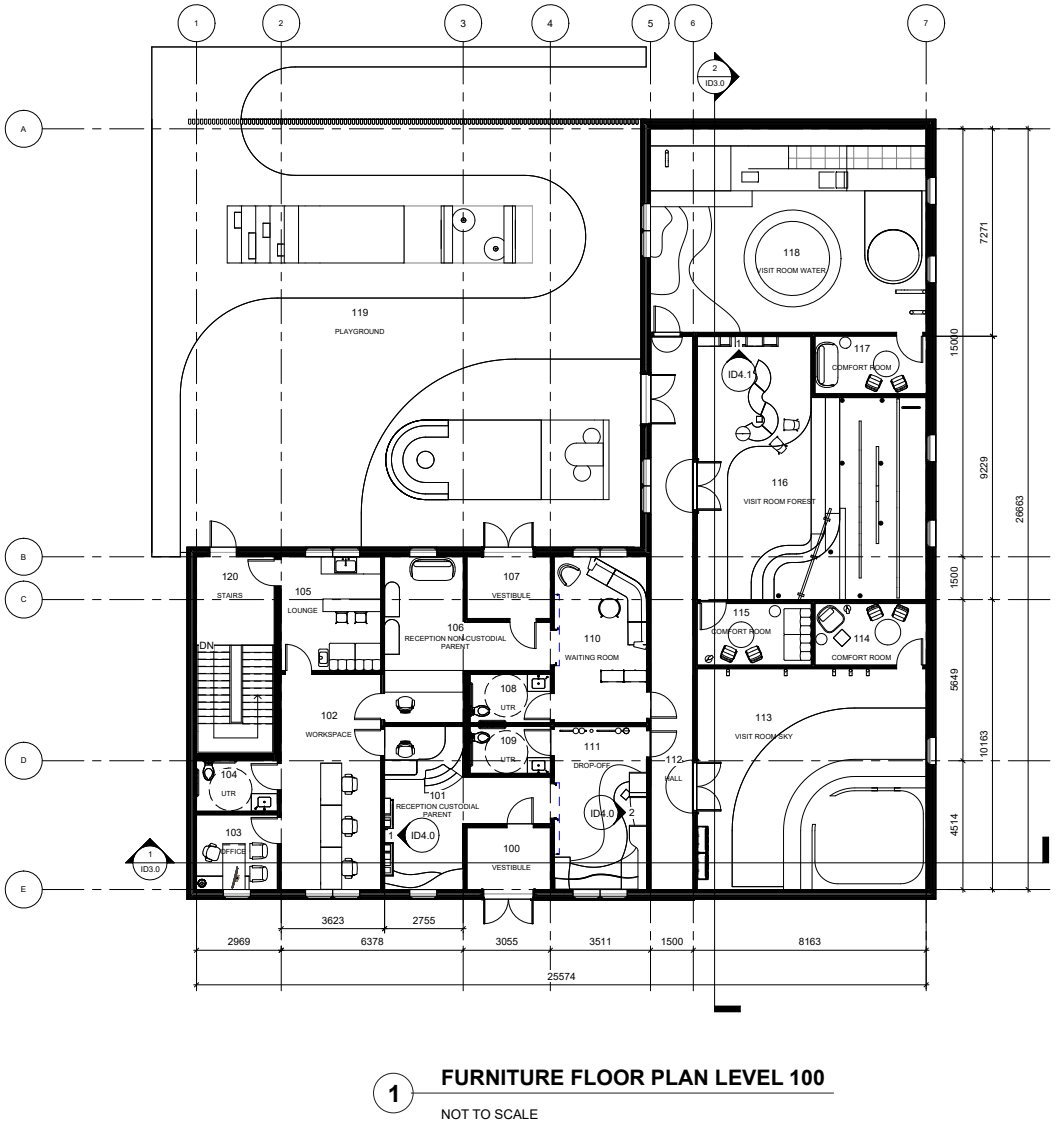


Figure 6.12: Proposed furniture Floor plan

The interior design encourages parents to join in play activities, with each visitation room inspired by a unique theme to create a narrative experienc. The visitation rooms use scale and proportion principles to create an atmosphere suitable for both parent and child. Modular, disassemblable furniture and toys allow families to build their own settings. Each room offers a quiet area for calm activities and active spaces for play, providing options that suit various personalities, moods and age ranges. The shapes, lighting and colours balance the ambiance, ensuring the space feels open and inviting without being overwhelming.



Figure 6.13: Material Palette

The materials selected are designed to create a welcoming and calming atmosphere for the centre. The light blue ceramic tiles introduce a playful and tranquil rhythm, while the smooth, neutral tones of the linoleum floor provide warmth and durability. Terrazzo adds dynamic details, offering a sense of playfulness. The glossy surface of the glass fixtures enhances openness and light. Soft pastel matte paints contribute to a nurturing and reassuring environment, while natural birch veneer brings warmth and a connection to nature, grounding the space with its organic texture. Subtle wallpaper patterns add a layer of movement to the design, while the carpet tiles in earthy greens and warm tones provide comfort. Cheerful upholstery fabrics inject vibrant energy, promoting joy and positivity. Finally, laminated surfaces in clean, neutral tones ensure a harmonious and balanced aesthetic (see Figure 6.13: Material Palette)



Figure 6.14: Exterior view of the WCAA

CUSTODIAL PARENT RECEPTION



Figure 6.15: Shelving detail of the Custodial Parent Reception

The reception area is a welcoming and playful space designed to put visitors at ease. Soft pastel colours like pink, purple, and blue create a calm, cheerful atmosphere, while the terrazzo countertop adds a lively, dynamic touch. Flowing, organic shapes in the curved shelving and furniture soften the space, making it approachable and inviting. The cluster of oversized globe lights serves as a striking focal point, evoking wonder and anticipation. The stepped desk enhances accessibility for both adults and children. This area fosters warmth, curiosity, and comfort, easing the emotions of anticipation of the visitors into their experience at the centre.

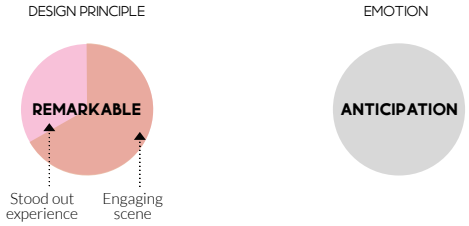




Figure 6.16: Frontal view of the Custodial Parent Reception



Figure 6.17: View of the Custodial Parent Reception



1 ELEVATION OF CUSTODIAL PARENT RECEPTION

NOT TO SCALE

Figure 6.18: Interior elevation Custodial Parent Reception

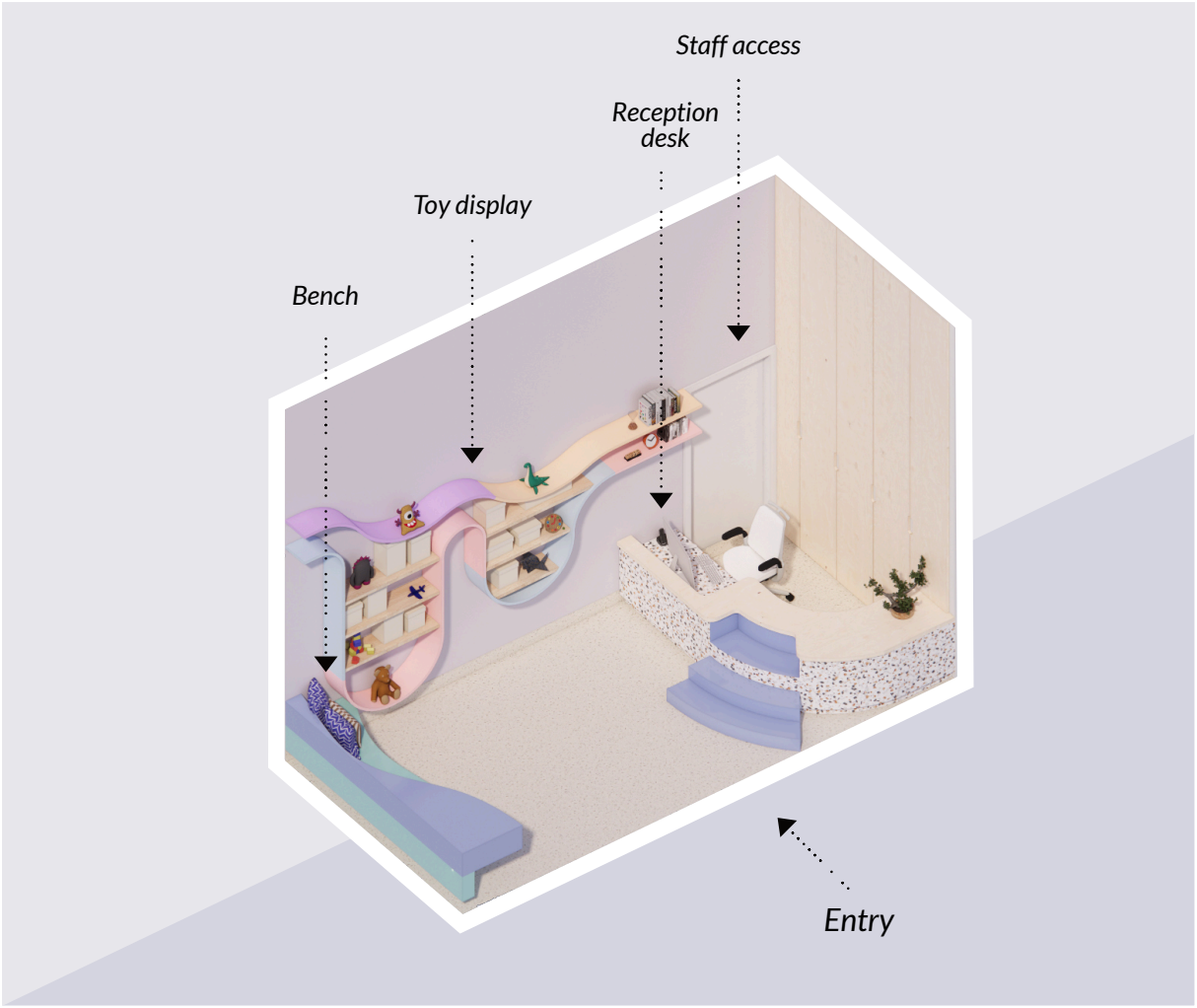


Figure 6.19: Isometric Custodial Parent Reception

The ideation process for the reception focused on creating a space that inspires a sense of wonder, allowing children to momentarily escape the challenges of their reality. Curved lines and flowing forms were sketched to evoke imagination and movement, while pastel colours and playful lighting, such as oversized lighthing fixtures, were envisioned to create a dreamlike atmosphere. The aesthetics of the elements symbolize interconnectedness, drawing inspiration from the concept of building moments, much like assembling individual pieces into a cohesive whole. Each element represents how every piece can come together to create lasting connections. Every detail, from the shelving to the seating, was designed to feel engaging, transforming the reception into an uplifting experience for children.

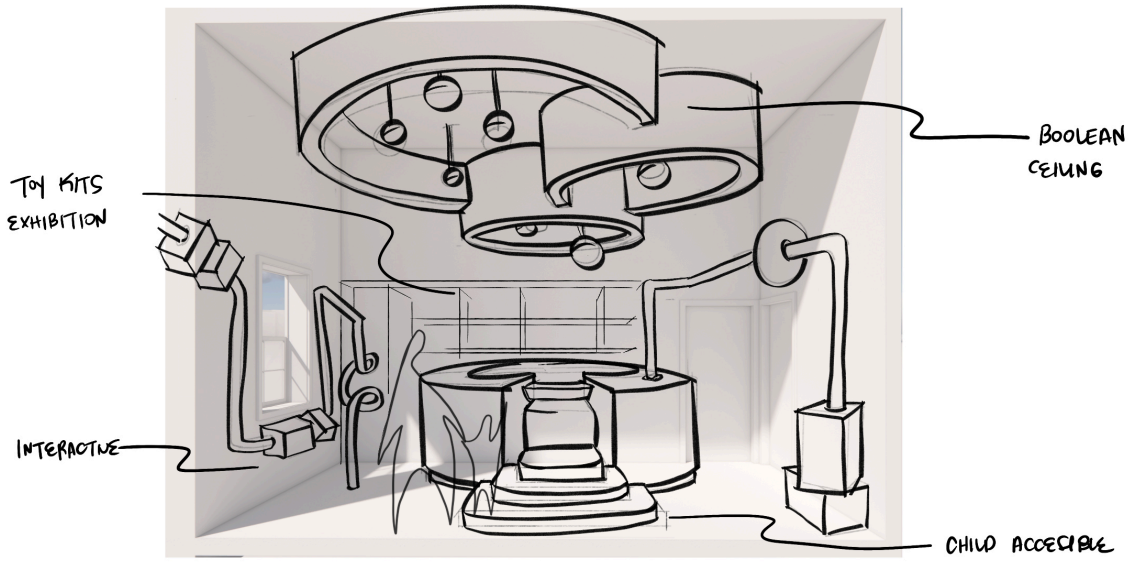


Figure 6.20: Sketch Concept Custodial Parent Reception

CUSTODIAL PARENT DROP-OFF AREA



Figure 6.21: View of the Custodial Parent Drop-off Area

The drop-off area is designed to ease feelings of uncertainty with a soothing and nurturing atmosphere. The soft pastel colours, including shades of blue, green, and beige, create a calming environment that feels gentle. These tones are chosen to foster a sense of security and warmth for visitors. The organic, flowing shapes in the seating and wall features evoke a sense of continuity and balance, helping to alleviate tension.

The curved seating tiers allow for flexible arrangements, whether families sit together or individuals find their own space, fostering a sense of control in an otherwise uncertain situation. Nurturing elements, such as the inclusion of plants and cushions, provide tactile and visual experiences. The wooden slat wall and the wave acoustic ceiling panels add a natural texture, grounding the space in calmness. The hanging lights, similar to those in the reception, add a whimsical element. This area is designed to transform negative emotions into feelings of reassurance, creating a supportive space for children and families during moments of transition.

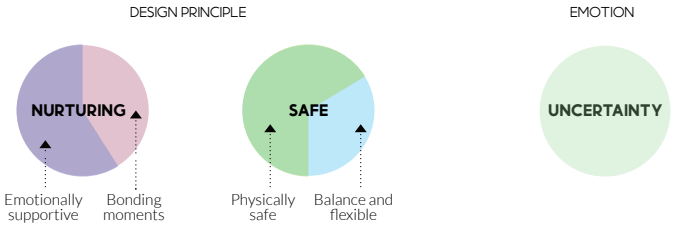




Figure 6.22: Perspective Custodial Parent Drop off Area



Figure 6.23: Perspective Custodial Parent Drop-off Area



Figure 6.24: Interior elevation Custodial Parent Dropf-off area

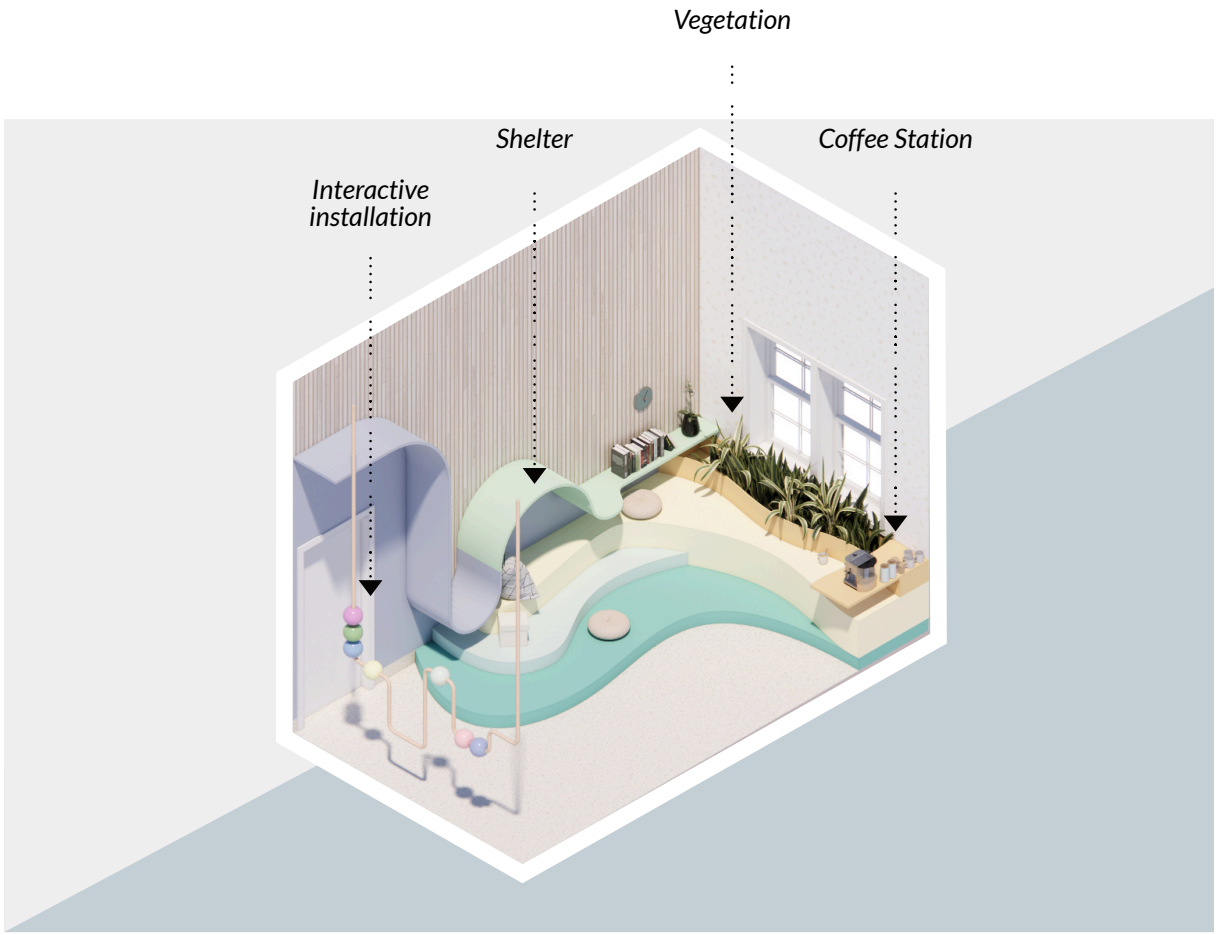


Figure 6.25: Isometric Custodial Parent Drop-off Area

The ideation process for the drop-off area centred on creating a space that exudes calm and safety. Inspired by gentle, flowing forms and soft pastel colours; the design aims to reduce stress and provide comfort to both the child and the parent staying in the room during the visit. Organic shapes were sketched to evoke natural harmony, while layered seating was conceived to allow flexibility and foster a sense of inclusion. Incorporating plants, tactile textures, and soothing lighting further reinforced the idea of a nurturing environment.

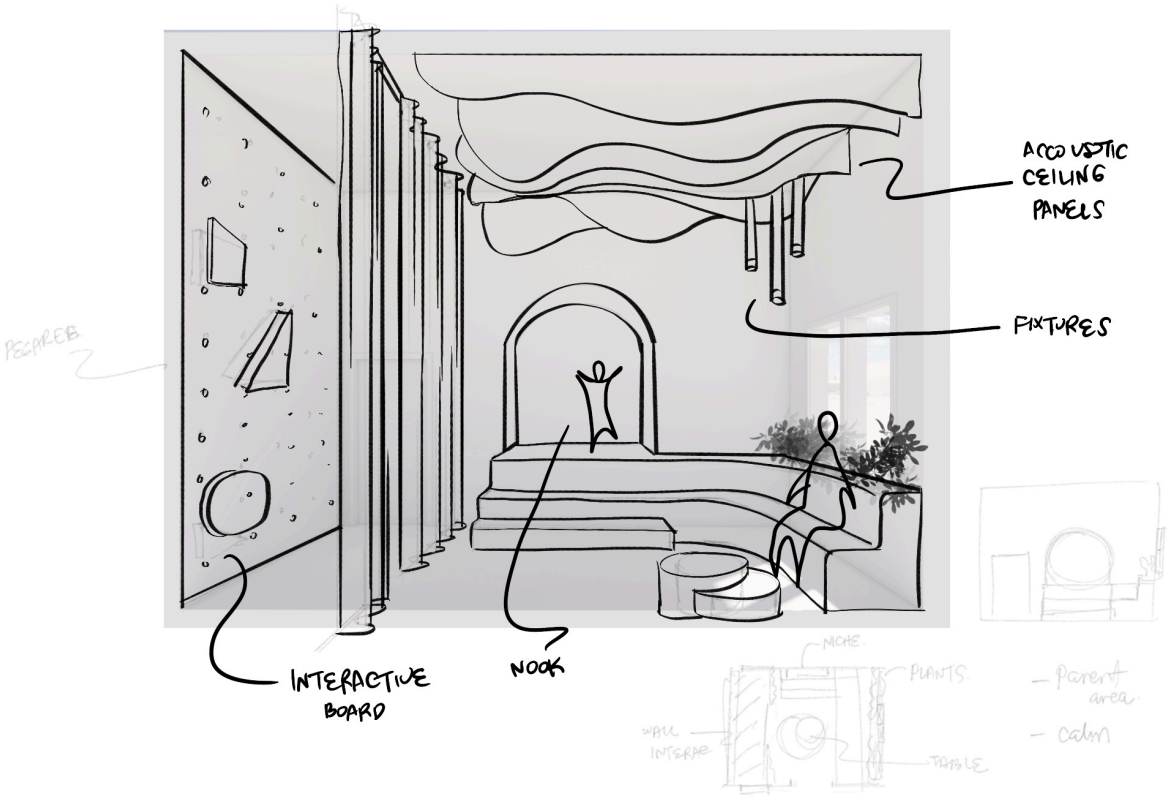


Figure 6.26: Sketch Concept Custodial Parent Drop-off Area

VISIT ROOM FOREST



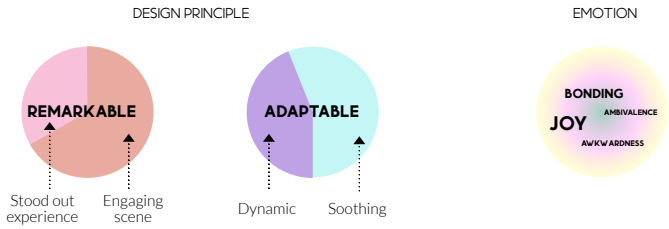
Figure 6.27: View of the Visit room Forest



Figure 6.28: View of the Visit Room Forest

The Forest Room incorporates the concept of the ZPD to support and nurture children's growth through guided play. The room is designed to foster development by providing opportunities for exploration at just the right level of challenge. For example, the mezzanine presents a playful challenge for children to reach and engage with, encouraging problem-solving and spatial awareness. Parents can assist younger children in accessing the space, creating moments of connection and support.

The swinging seats are another feature that aligns with ZPD. For some children, balancing on the swings might initially require a caregiver's help or encouragement. The shelving and activity tables provide opportunities for cognitive and social development. Children can work on puzzles, stack objects, or explore toys stored on the shelves. A parent might guide a child to complete a puzzle, demonstrating problem-solving techniques while allowing the child to take the lead.



Similarly, the modular tables encourage collaborative activities, such as drawing or building, where non-custodial parents and children can work together, expanding the child's creative abilities. By integrating adaptable and interactive features, the Forest Room facilitates experiences within each child's ZPD, encouraging growth, bonding, and the joy of discovery. This environment ensures that children are both supported and challenged, fostering development through playful and meaningful engagement.



Figure 6.29: Perspective Visit Room Forest

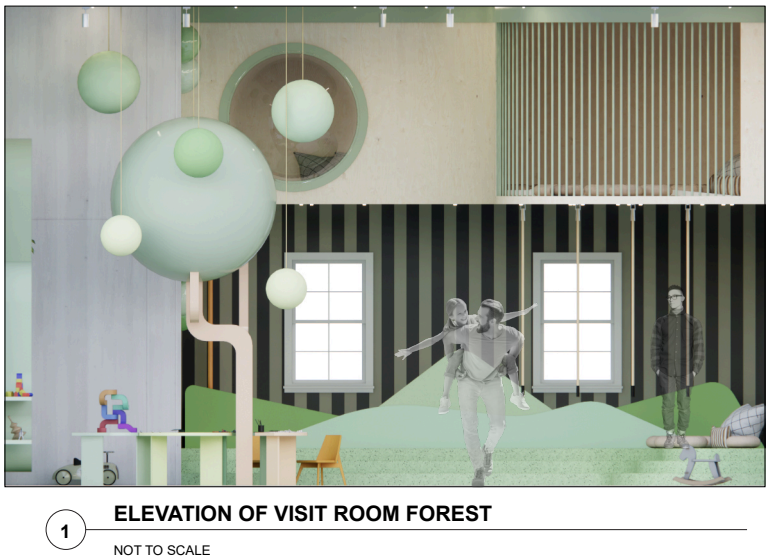


Figure 6.30: Interior elevation Visit Room Forest

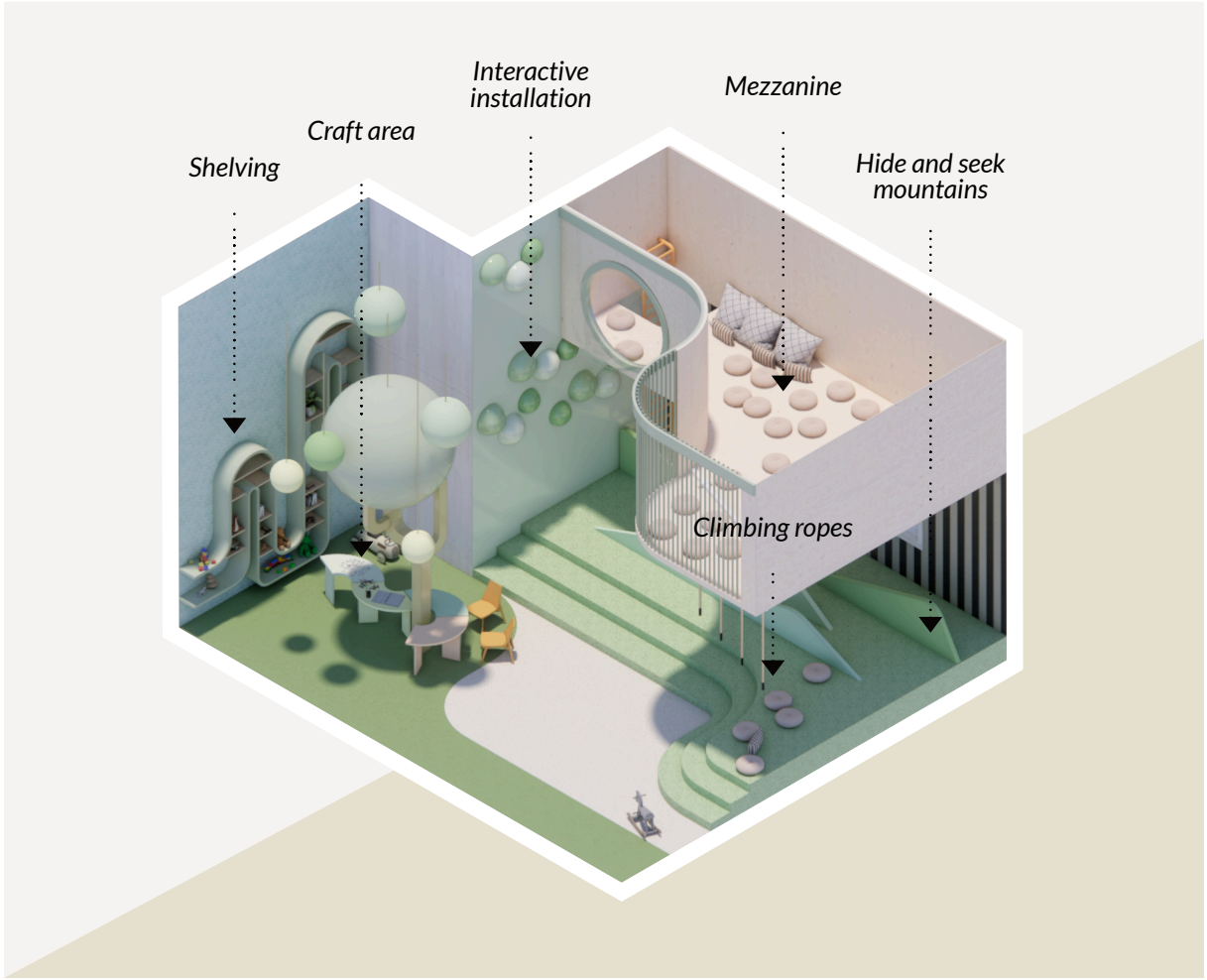


Figure 6.31: Isometric Visit Room Forest

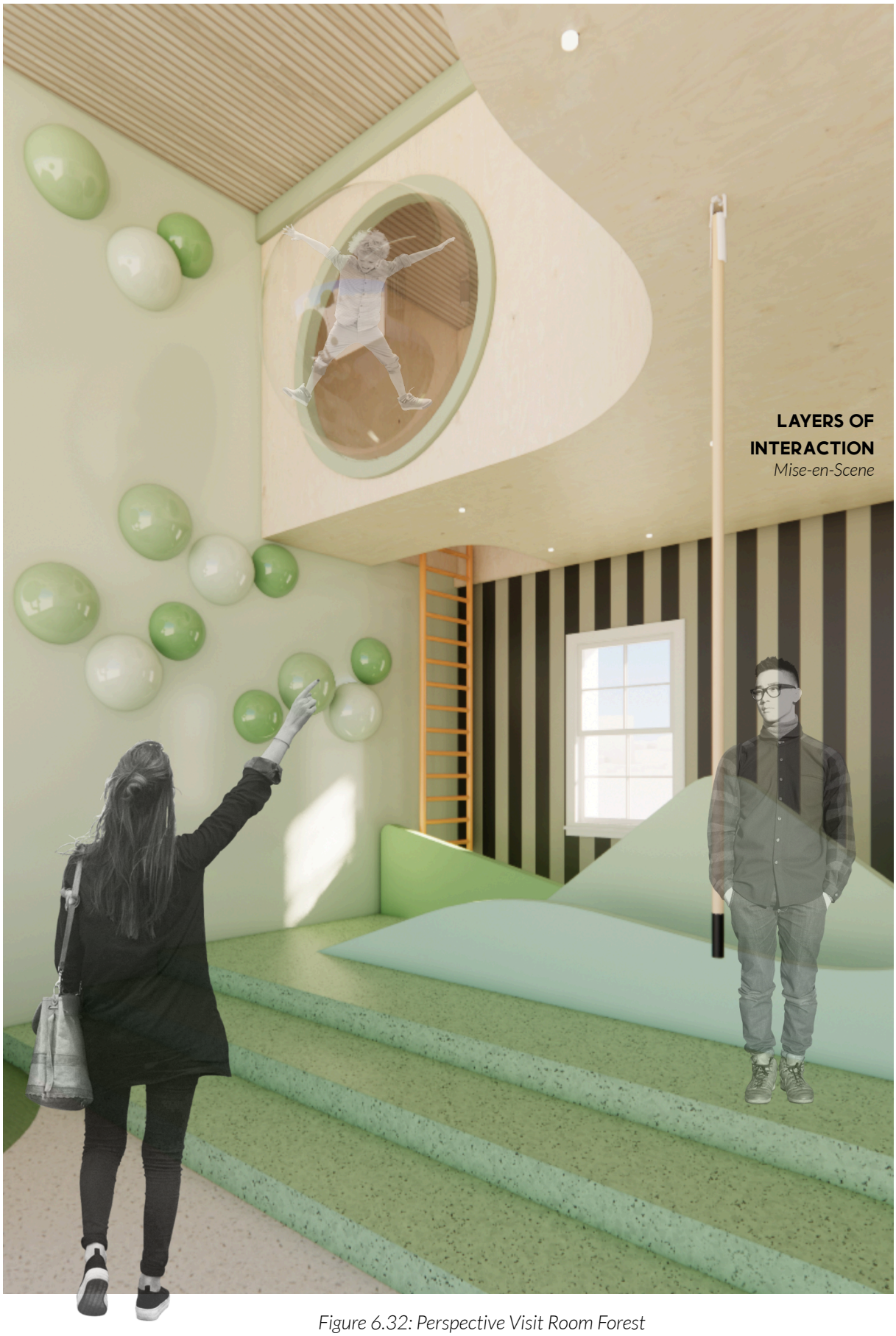


Figure 6.32: Perspective Visit Room Forest



Figure 6.33: Perspective Visit Room Forest



Figure 6.34: Perspective Visit Room Forest

The concept of the ZPD was the primary driver behind the Forest Room's design, shaping it into a space that fosters growth through supported exploration. The ideation process centred on creating a space that balances the mix of emotions children and families may bring. The design was envisioned as a dynamic and adaptable environment capable of supporting different play styles, ages, moods, and personal preferences. Organic forms and nature-inspired colours were chosen to evoke calmness and curiosity. At the same time, seating, swings, and modular tables were sketched to provide options for both active play and quiet reflection. Each element was designed to be flexible, ensuring the space could adapt to individual needs, creating an inclusive setting for all visitors.

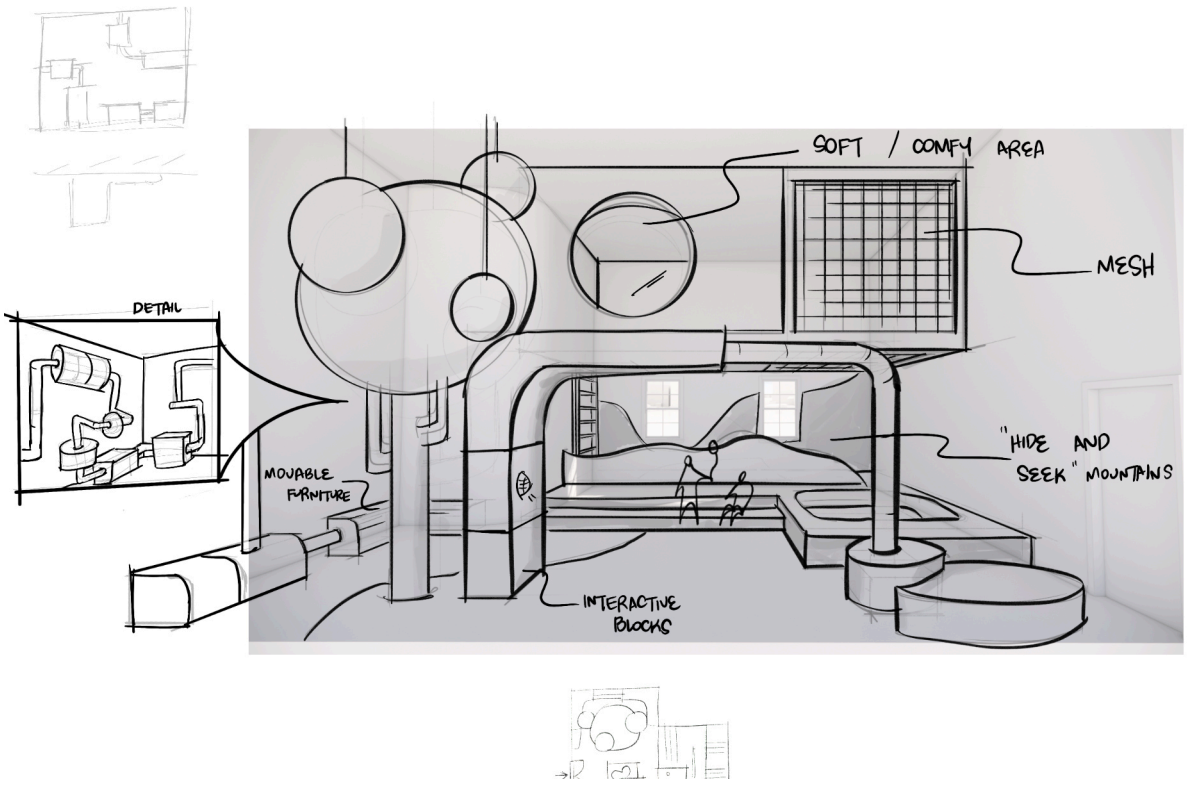


Figure 6.35: Sketch Concept Visit room Forest

The concept behind the spaces was designed for families visiting the centre in a welcoming and friendly environment that is stimulating and safe. Each space incorporates playful elements making the environment lively and perfect for bonding. Inspiration for the themes is drawn from the nature and the joy of play enabling all rooms to engage different emotions and encourage interaction in a positive manner. They are also meant to promote the goals of supporting the centre as a place where loving families with broken bonds can seek to restore their trust and relationships.

The Visit Room Water evokes an underwater world with jellyfish-inspired lamps, custom wave-like layered benches, and a cozy decompression nook, fostering a calming atmosphere (see Figure 6.36 Sketch concept Visit room Water). The Visit Room Sky brings an imaginative touch with a rainbow slide descending from a cloud-shaped mezzanine, complemented by a small house with soft seating for relaxation (see Figure 6.37 Skecth concept Visit room Sky). The Playground, designed with curvilinear shapes, extends the playful themes by encouraging exploration. Its interconnected pockets serve as dynamic spaces that promote discovery while seamlessly connecting to each other, creating an engaging environment. (see Figure 6.38 Skecth concept Playground).

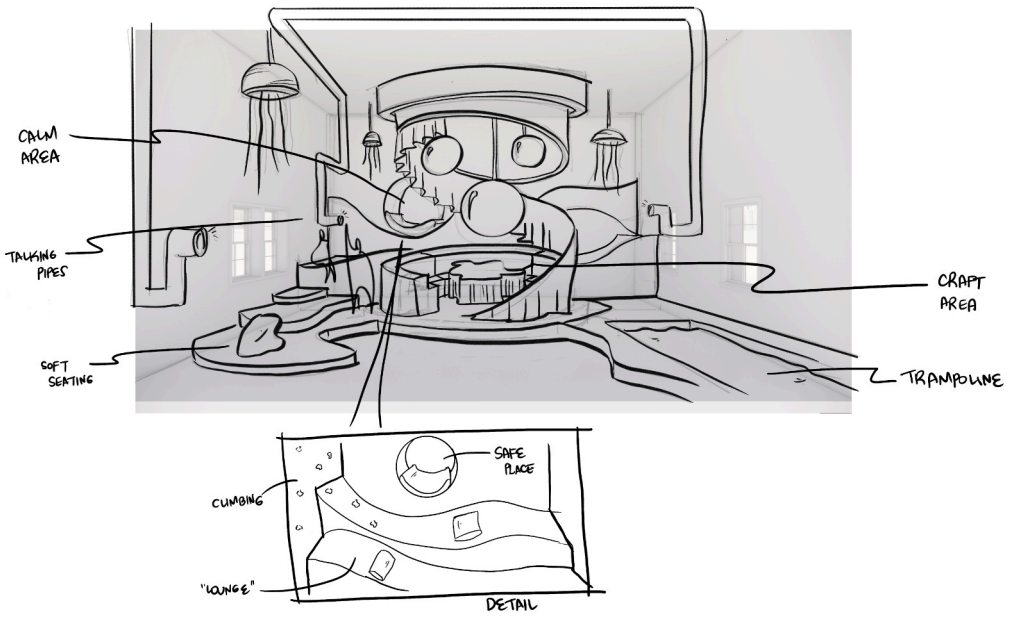


Figure 6.36: Sketch Concept Visit room Water

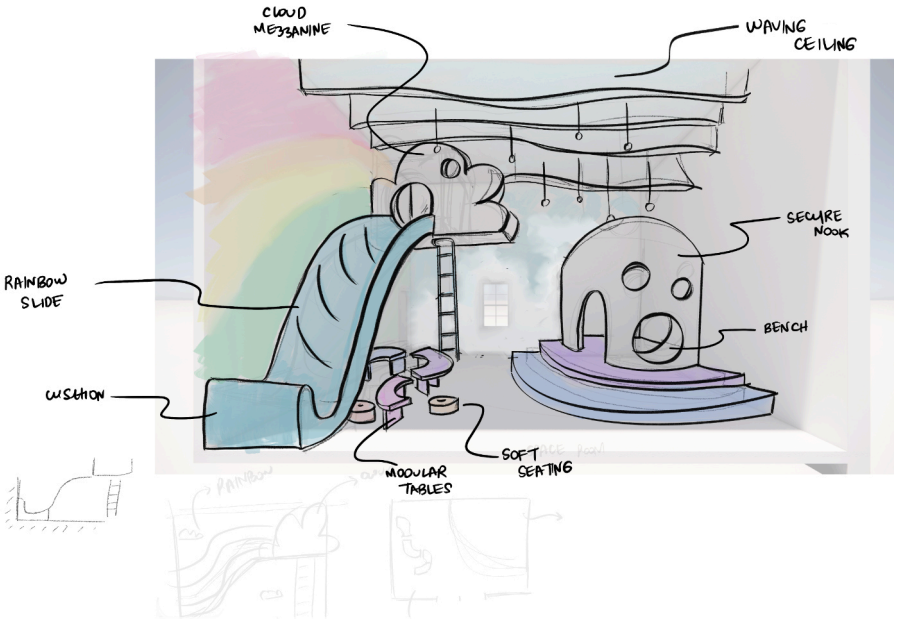


Figure 6.37: Sketch Concept Visit room Sky

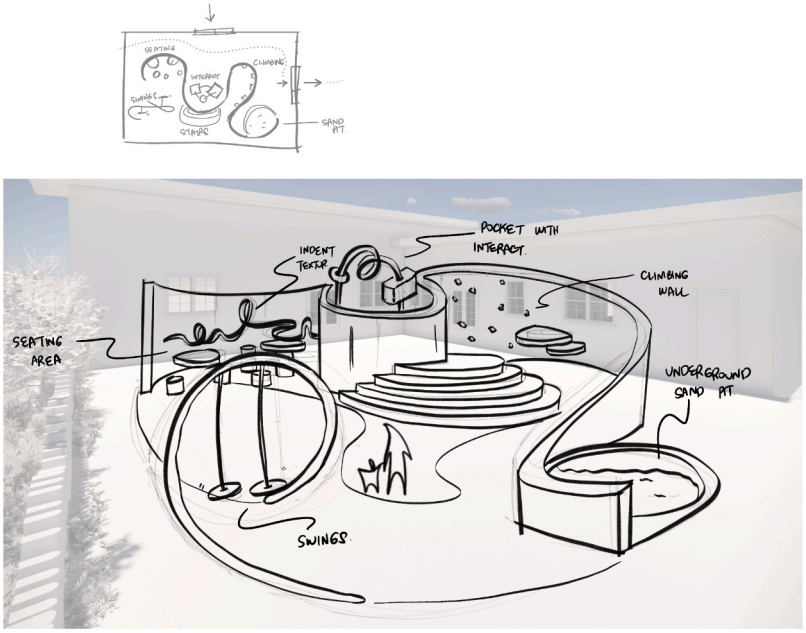


Figure 6.38: Sketch Concept Outdoor playground

HALLWAY



Figure 6.39: Hallway perspective

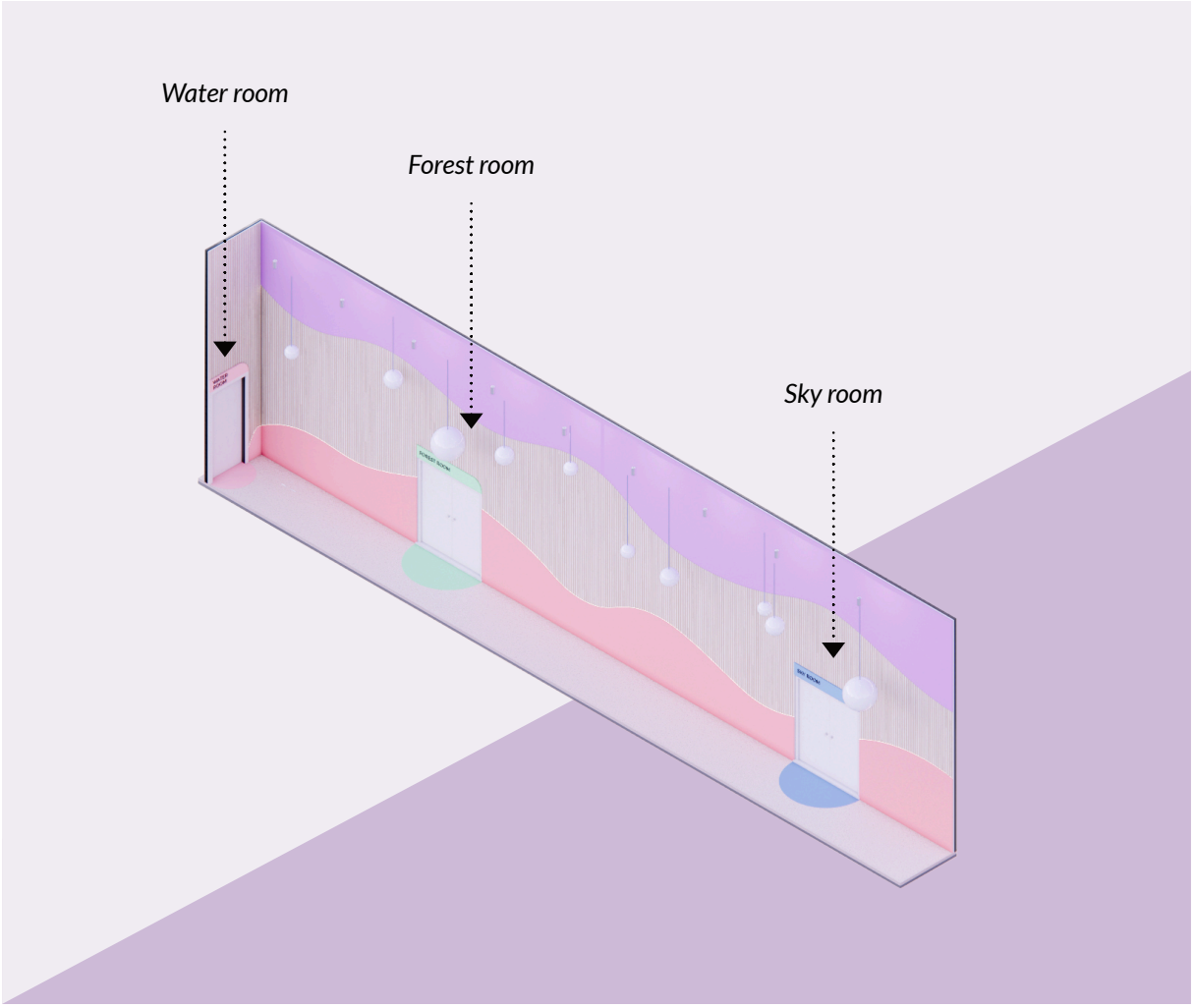


Figure 6.40: Hallway isometric

The design of the hallway serves as a threshold, marking the transition from the familiar security of the custodial parent to the excitement of the visit with the non-custodial parent. This passage represents an emotional and psychological journey, moving from the routine of everyday life to the extraordinary opportunity to reconnect. The curved lines soften the architectural form, evoking a sense of flow that mirrors the emotional shift families experience as they pass through. These organic shapes encourage a sense of continuity, guiding visitors forward without abruptness. Warm tones dominate the palette, fostering an environment that feels safe. The goal is to maintain a balance. Soft lighting complements the warm tones, enhancing the sense of grounding while subtly hinting at the connection that awaits.

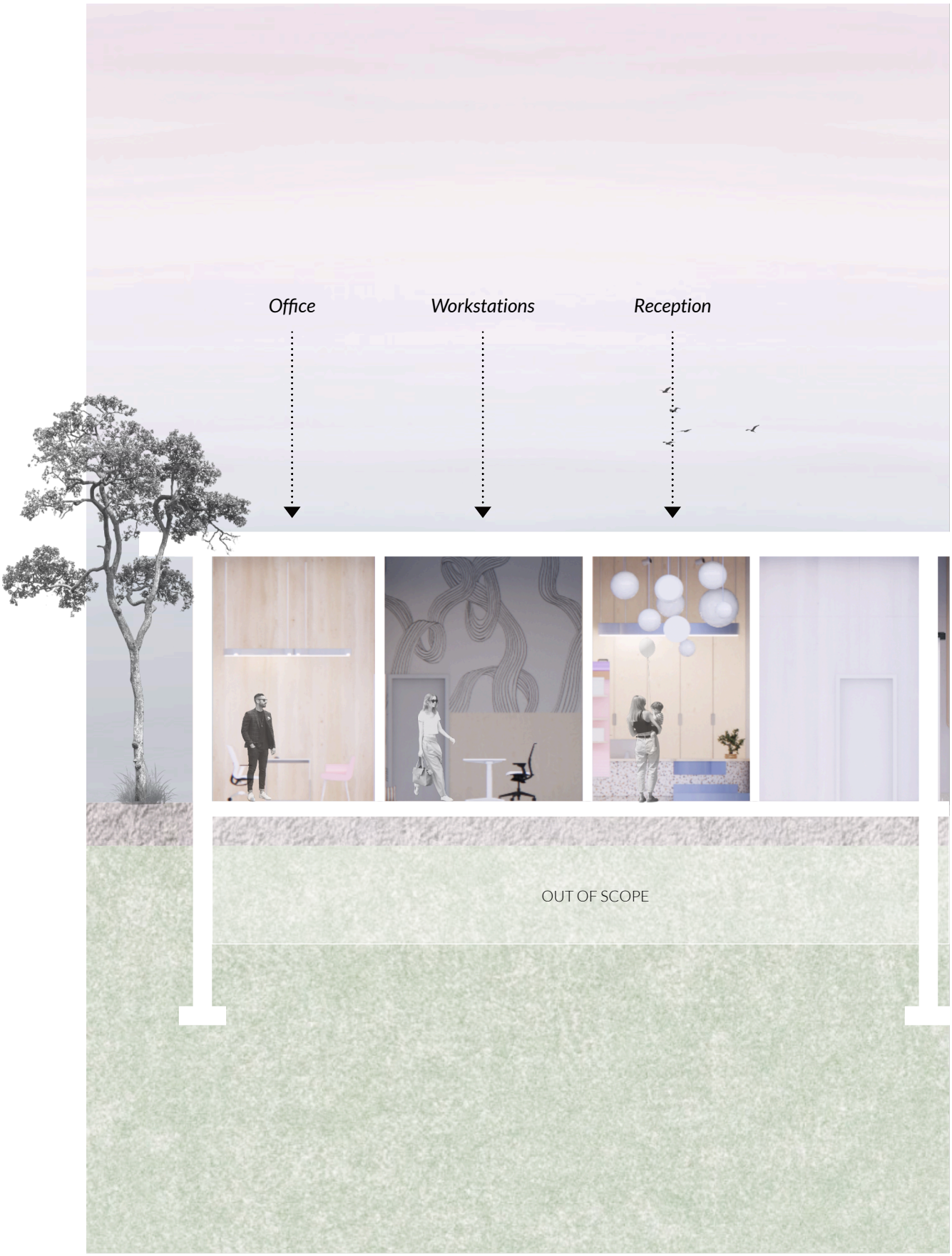


Figure 6.41: Longitudinal building section part 1 of 2

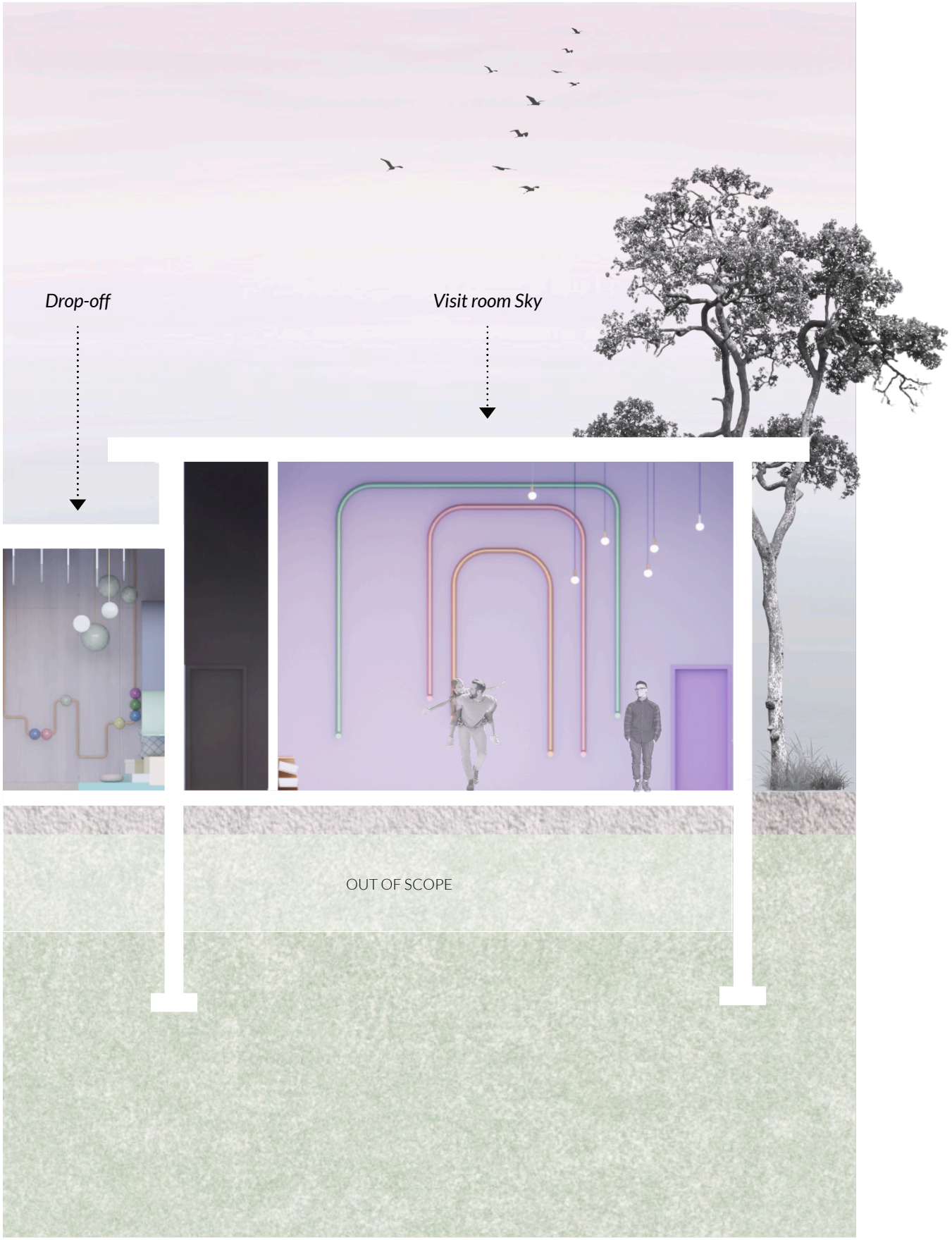


Figure 6.42: Longitudinal building section part 2 of 2

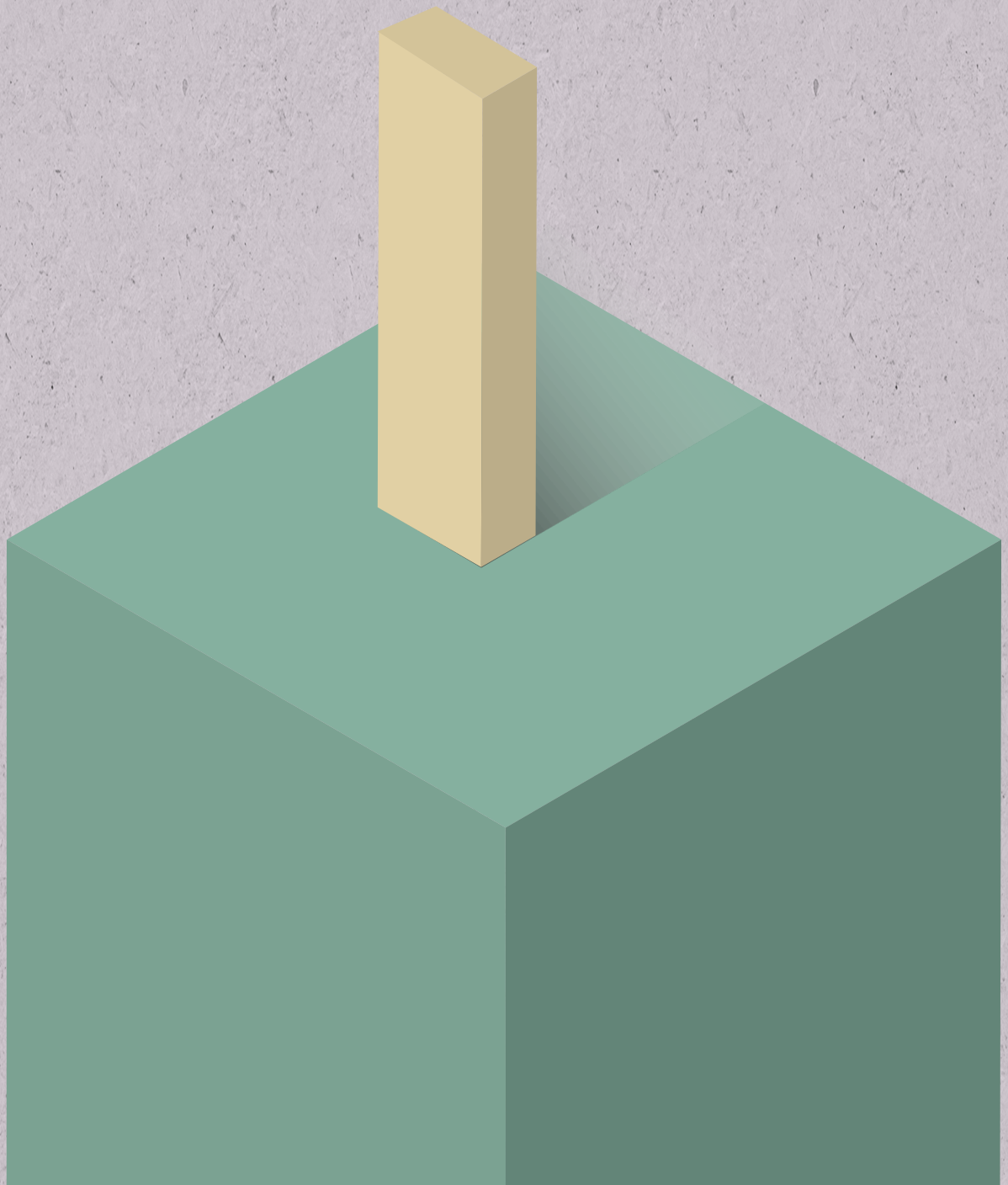


Figure 6.43: Latitudinal building section part 1 of 2



Figure 6.44: Latitudinal building section part 2 of 2

CONCLUSIONS
APPENDIX & REFERENCES



CONCLUSIONS

The design of a supervised visitation centre requires a balance between functionality and emotional sensitivity, ensuring that the environment serves as a bridge for nurturing positive parent-child relationships. This practicum highlights the importance of integrating theoretical frameworks such as the zone of proximal development (ZPD) and mise-en-scène into the design process. By employing these principles, the centre not only facilitates safe and meaningful interactions but also encourages developmental growth for children within a supportive atmosphere. The inclusion of thematic visitation rooms tailored to diverse needs, along with accessible outdoor spaces, ensures that the centre fosters a sense of comfort, engagement, and connection for all users.

This project underscores the critical role of creating environments that address both physical and emotional needs, emphasizing the transformative power of design in shaping human experiences. Through the adoption of spatial strategies and adherence to established standards, such as those set by the Supervised Visitation Network (SVN), the centre demonstrates how well-designed spaces can support families navigating challenging situations. The practicum ultimately advocates for a holistic approach to design, where every detail contributes to fostering safety, trust, and the rekindling of familial bonds.

How do the principles of interior design contribute to creating a supportive environment that nurtures connections between children and their non-custodial parents?

The principles of interior design contribute significantly to creating supportive environments that nurture connections between children and their non-custodial parents. By leveraging elements such as colour, lighting, texture, and spatial organization, the design ensures comfort, reduces anxiety, and promotes interaction.

What specific design elements have been most effective in creating spaces for children that foster positive emotional connections between children and their caregivers?

Specifically, the use of themed visitation rooms intends fostering emotional connections. These rooms provide a backdrop that aligns with the diverse preferences and personalities of children, helping them feel at ease and open to positive experiences with their caregivers.

How can the design choices of visitation centres address the needs of both children and parents?

Moreover, the inclusion of comfortable seating, flexible layouts, and child-friendly materials ensures that the needs of both children and parents are met, facilitating mutual engagement and meaningful interactions. By addressing emotional, developmental, and practical considerations, the design choices of visitation centers create an inclusive and supportive atmosphere for all users.

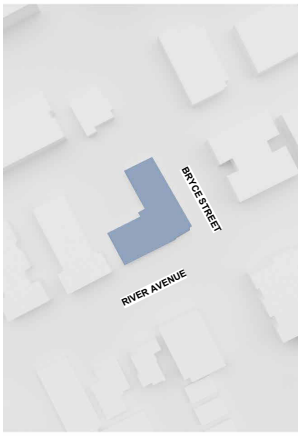
APPENDIX:
TECHNICAL DRAWINGS

BUILDING



385 RIVER AVE, WINNIPEG. MANITOBA, CANADA

SITE PLAN



BUILDING CASE

Products with clear environmental impact details will be picked. This approach involves substances having Type III Environmental Product Declarations (EPDs).
Using only essential materials aligned with sustainable design principles reduces impacts. The project will work with providers focused on sustainability, especially those offering EPD-covered components. Properly serving intended functions while minimizing material use is key.
To cut transportation emissions, local sourcing is prioritized. However, locally sourced materials must also have EPDs. This ensures transparency about environmental impacts. Third-party certifications are also expected, such as Cradle to Cradle, Green Label Plus, or Green Seal, depending on the material. Recycled content is vital too, lowering need for fresh resources. It shrinks environmental harm from obtaining and working with materials.
Wood products certified by groups like the Forest Stewardship Council (FSC) ensure responsible sourcing. The project prioritizes materials with disclosed components, avoiding hazardous substances that harm health and environment. Using materials with Health Product Declarations (HPDs) is crucial, providing details on chemicals and health impacts. Low-emitting materials maintain good indoor air quality. To find the right materials is a crucial step.
The goal is to work closely with suppliers to know where products come from and what they contain.

DRAWING LIST

ID0.0 TITLE SHEET
ID1.0 CONSTRUCTION PLAN
ID2.0 REFLECTED CEILING PLAN
ID3.0 BUILDING SECTIONS
ID4.0 INTERIOR ELEVATIONS
ID4.1 INTERIOR ELEVATIONS
D1.0 CUSTOM BENCH, PLAN, SECTIONS, & DETAILS
D1.1 CUSTOM BENCH ELEVATIONS

LEED ID+C checklist

LEED v4 for ID+C: Commercial Interiors
Project Checklist

Project Name: Supervised Visitation Centre WCAA
Date: Jan 24th, 2024

Y	?	N			
2			Credit	Integrative Process	2
9	0	0	**Location and Transportation**		16
1			Credit	LEED for Neighborhood Development Location	16
1			Credit	Surrounding Density and Diverse Uses	5
1			Credit	Access to Quality Transit	1
1			Credit	Bicycle Facilities	1
1			Credit	Reduced Parking Footprint	2
12	0	0	**Water Efficiency**		12
Y			Prereq	Indoor Water Use Reduction	Required
12			Credit	Indoor Water Use Reduction	12
7	5	0	**Energy and Atmosphere**		38
Y			Prereq	Fundamental Commissioning and Verification	Required
Y			Prereq	Minimum Energy Performance	Required
Y			Prereq	Fundamental Refrigerant Management	Required
4			Credit	Enhanced Commissioning	5
7			Credit	Optimize Energy Performance	20
2			Credit	Advanced Energy Metering	2
3			Credit	Renewable Energy Production	3
1			Credit	Enhanced Refrigerant Management	1
2			Credit	Green Power and Carbon Offsets	2
13	0	0	**Materials and Resources**		13
Y			Prereq	Storage and Collection of Recyclables	Required
Y			Prereq	Construction and Demolition Waste Management Planning	Required
1			Credit	Long-Term Commitment	1
4			Credit	Interiors Life-Cycle Impact Reduction	4
2			Credit	Building Product Disclosure and Optimization - Environmental Product Declarations	2
2			Credit	Building Product Disclosure and Optimization - Sourcing of Raw Materials	2
2			Credit	Building Product Disclosure and Optimization - Material Ingredients	2
2			Credit	Construction and Demolition Waste Management	2
16	1	0	**Indoor Environmental Quality**		17
Y			Prereq	Minimum Indoor Air Quality Performance	Required
Y			Prereq	Environmental Tobacco Smoke Control	Required
2			Credit	Enhanced Indoor Air Quality Strategies	2
3			Credit	Low-Emitting Materials	3
1	1		Credit	Construction Indoor Air Quality Management Plan	1
2			Credit	Indoor Air Quality Assessment	2
1			Credit	Thermal Comfort	1
2			Credit	Interior Lighting	2
2			Credit	Daylight	3
1			Credit	Quality Views	1
2			Credit	Acoustic Performance	2
0	0	0	**Innovation**		6
			Credit	Innovation	5
			Credit	LEED Accredited Professional	1
0	0	0	**Regional Priority**		4
			Credit	Regional Priority: Specific Credit	1
			Credit	Regional Priority: Specific Credit	1
			Credit	Regional Priority: Specific Credit	1
			Credit	Regional Priority: Specific Credit	1
50	6	4	**TOTALS**	Possible Points:	110

Certified: 40 to 49 points, Silver: 50 to 59 points, Gold: 60 to 79 points, Platinum: 80+

LEED ANALYSIS

LEED (Leadership in Energy and Environmental Design) Credits:
1. MR Pre-Requisite: Storage and Collection of Recyclables
1.1 Recycling locations provided for building occupants to divert waste from landfills.
2. MR Pre-Requisite: Construction and Demolition Waste Management Planning
2.1 Create plan to determine materials that can be reused or recycled during demo and construction.
3. MR Credit: Long-Term Commitment
3.1 Building designed to be used by tenant or occupants for minimum 10 years.
4. IEQ Credit: Low-Emitting Materials
4.1 50% - 70% of specified materials and furniture to be low-emitting to reduce harmful emissions and improve indoor air quality.
5. IEQ Credit: Daylight
5.1 Windows added to illuminate 75%+ of regularly occupied floor area.
6. IEQ Credit: Acoustic Performance
6.1 Acoustic materials and treatments included in design of all required spaces to improve acoustic quality in Literary Centre

BUILDING CODE ANALYSIS

NAME OF THE PROJECT:
Supervised Visitation Centre: Winnipeg Children Access Agency WCAA

LOCATION:
385 River Avenue. Winnipeg, MB. Canada

PROJECT DESCRIPTION:
Alteration

MAJOR OCCUPANCY:
Group B, Division 3

BUILDING AREA:
478 m2

GROSS AREA:
406.3 m2

NUMBER OF STOREYS:
1 Above grade
1 Below grade

NUMBER OF STREETS/FIRE FIGHTER ACCESS:
1

BUILDING CLASSIFICATION:
One storey sprinklered (3.2.2.46)

SPRINKLER SYSTEM PROPOSED:
Entired building

STANDPIPE REQUIRED:
Yes

FIRE ALARM REQUIRED:
Yes

WATER SERVICE/SUPPLY IS ADEQUATE:
Yes

HIGH BUILDING:
No

OCCUPANCY:
10 m2 - Load 20 persons

BARRIER-FREE DESIGN:
Yes

PLUMBING FIXTURE REQUIREMENTS:
1 Male / 1 Female (3.7.2.2 A)

ABBREVIATIONS

ADJ ADJUSTABLE
ADO AUTOMATIC DOOR OPENER
AFC AUTOMATIC FAUCET
AFF ABOVE FINISHED FLOOR
ALUM ALUMINIUM
BCT BABY CHANGING TABLE
CH COLLAPSIBLE COAT HOOK
CPT CARPET TILE
EHW ENGINEERED HARDWOOD
GBFD GRAB BAR FOLD-DOWN
GB GRAB BAR
GLS GLASS
GWB GYPSUM WALL BOARD
HD HAND DRYER
HVAC HEATING, VENTILATION, & AIR
LIN LINOLEUM
MT METAL
N/A NOT APPLICABLE
NIC NOT IN CONTRACT
OC ON CENTRE
P PAINT
PTD PAPER TOWEL DISPENSER
QTY QUANTITY
SD SOAP DISPENSER
SND SANITARY NAPKIN DISPOSAL
SNK SINK
TPD TOILET PAPER DISPENSER
TR TERRAZZO
TWM TOILET WALL MOUNT
TYP TYPICAL
UTR UNIVERSAL TOILET ROOM
W/ WITH
WB WALL BASE
WBN WASTE BIN
WD WOOD
WMA WASTE MANAGEMENT AREA
WT WALL TILE

GENERAL SYMBOLS LEGEND

Ref
1
A101
ANNOTATION CALL OUT

1t
300mm A.F.F.
CEILING TAG

D101
DOOR TAG

1 Ref
Ref 1 A101 Ref 1
1 Ref
ELEVATION MARK

Room name
101
ROOM TAG

1
A101
Ref
SECTION MARK

1t
WALL MARK

0
GRID MARK

Name
Elevation
LEVEL MARK

NORTH ARROW

GENERAL NOTES

1. ALL CRITICAL DIMENSIONS TO BE VERIFIED BY CONTRACTOR.
2. GENERAL CONTRACTOR TO COORDINATE WITH FURNITURE, MILLWORK, ELECTRICAL, AND MECHANICAL CONSTRUCTION DRAWINGS.
3. ALL DIMENSIONS ARE FROM FINISHED FACE TO FINISHED FACE UNLESS OTHERWISE SHOWN.
4. ALL NECESSARY BUILDING PERMITS TO BE SUBMITTED AND OBTAINED BY CONTRACTOR.
5. CONTRACTOR TO COORDINATE WORK SCHEDULING WITH OWNER AND TRADES.
6. ALL NEW PLUMBING AND ELECTRICAL TO BE VERIFIED BY CONTRACTOR.
7. ALL FURNITURE, FIXTURES, EQUIPMENT TO BE CONFIRMED WITH CLIENT

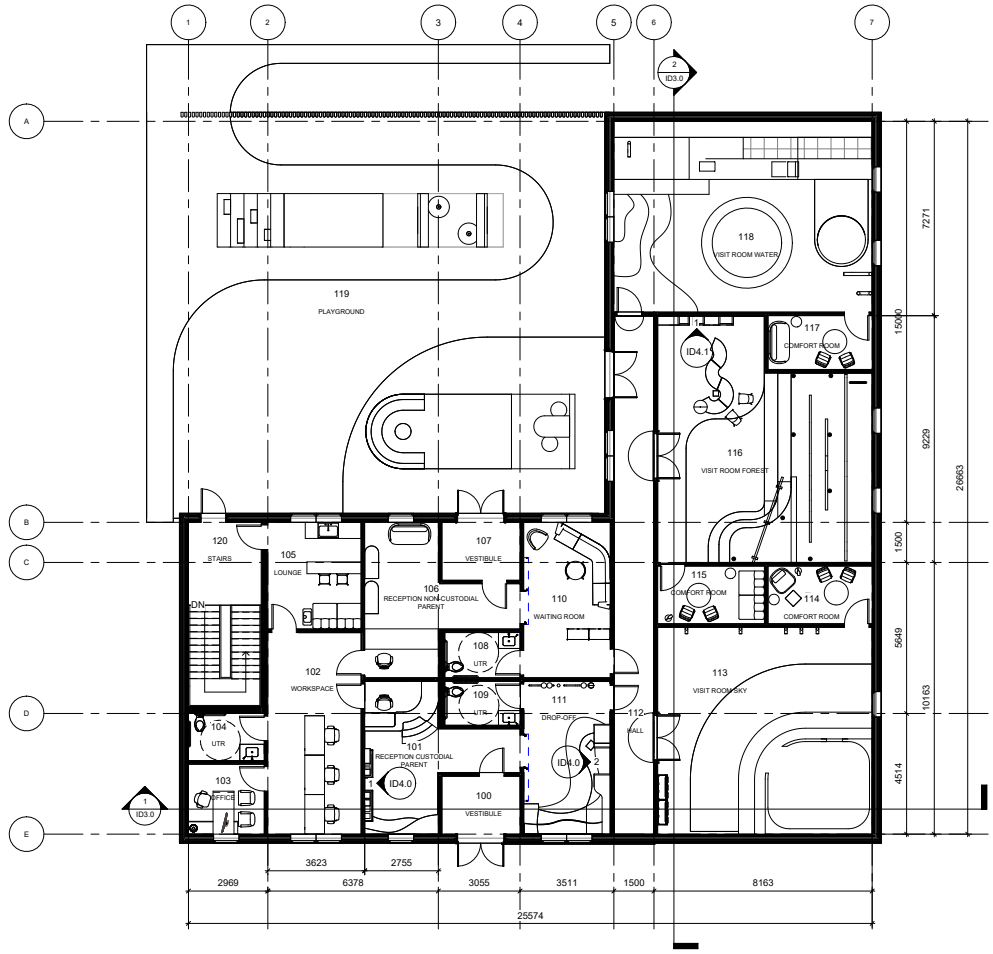
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REDESIGN SUPERVISED VISITATION CENTRE WCAA

ID0.0
TITLE SHEET

DATE	2024 12 05
DRAWN BY	VJ
SCALE	1 : 100



1 ID1.0 CONSTRUCTION PLAN LEVEL 100

1 : 100

GENERAL NOTES

1. ALL CRITICAL DIMENSIONS TO BE VERIFIED BY CONTRACTOR.

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REDESIGN SUPERVISED VISITATION CENTRE WCAA

ID1.0

CONSTRUCTION PLAN LEVEL 100

DATE	2024 12 05
DRAWN BY	Author
SCALE	1 : 100

GENERAL NOTES

1. GENERAL OFFICE AREAS AND COMMON CORRIDORS - LIGHTING WILL BE CONTROLLED BY EXISTING AREA WIDE SWITCHES. PROVIDE ADDITIONAL RELAYS WHERE REQUIRED AND RE-CONFIGURE RELOCATED FIXTURES AS SHOWN.

2. RECEPTION - PROVIDE DIMMERS ON/OFF SWITCHING FOR LIGHTING. SWITCH LOCATIONS TO BE COORDINATED WITH INTERIOR DESIGNER. MASTER OVERRIDE SWITCH TO CONTROL LIGHTING ON/OFF TO BE LOCATED WITH AREA WIDE SWITCHES.

3. LOUNGE AREA - PROVIDE DIMMERS AND ON/OFF SWITCHING FOR LIGHTING. SWITCH LOCATIONS TO BE COORDINATED WITH INTERIOR DESIGNER. MASTER OVERRIDE SWITCH TO CONTROL LIGHTING ON/OFF TO BE LOCATED WITH AREA WIDE SWITCHES.

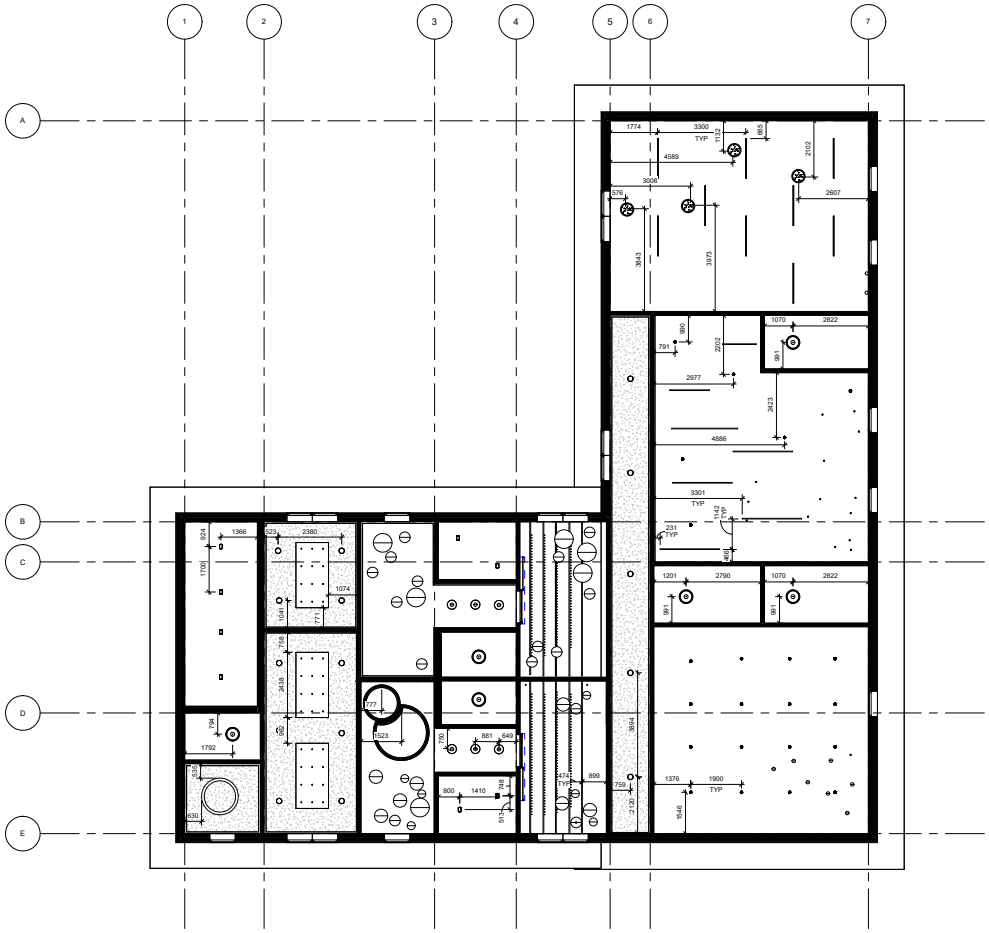
4. UTR WASHROOMS - LIGHTING TO BE CONTROLLED BY WALL MOUNTED OCCUPANCY SENSOR.

5. VISIT ROOMS, WAITING AREA AND DROP-OFF AREAS - LIGHTING TO BE CONTROLLED BY LOCAL
LINE VOLTAGE ON/OFF WALL SWITCH.

5. CONTRACTOR SHALL ENSURE COORDINATION BETWEEN ALL TRADES AND CONSULTANT, ON AND OFF SITE, AS REQUIRED FOR INSTALLATION OF ELECTRICAL EQUIPMENT.

6. WHERE RELOACTION OF LIGHTING FIXTURES ARE SHOWN ALLOW FOR EXTENSION OF CONDUIT AND WIRE AS NECESSARY.

7. EXIT SIGNS TO BE REUSED AS PART OF DEMOLITION AND ANY ADDITIONAL EXIT SIGNS REQUIRED TO MATCH EXISTING.



1 / ID2.0 REFLECTED CEILING PLAN LEVEL 100

1 : 100

GENERAL NOTES

1. ALL CRITICAL DIMENSIONS TO BE VERIFIED BY CONTRACTOR.

2. GENERAL CONTRACTOR TO COORDINATE WITH FURNITURE, MILLWORK, ELECTRICAL, AND MECHANICAL CONSTRUCTION DRAWINGS.

3. ALL DIMENSIONS ARE FROM FINISHED FACE TO FINISHED FACE UNLESS OTHERWISE SHOWN.

4. ALL NECESSARY BUILDING PERMITS TO BE SUBMITTED AND OBTAINED BY CONTRACTOR.

5. CONTRACTOR TO COORDINATE WORK SCHEDULING WITH OWNER AND TRADES.

6. ALL NEW PLUMBING AND ELECTRICAL TO BE VERIFIED BY CONTRACTOR.

7. ALL FURNITURE, FIXTURES, EQUIPMENT TO BE CONFIRMED WITH CLIENT

FIXTURE SYMBOL

- 4" LED RECESSED DOWNLIGHT
- LED CIRCULAR PENDANT LIGHTS
- DOWNLIGHT SPOT
- SPHERE PENDANT
- TRACK LIGHTS

CEILING TYPE

- GYPSUM CEILING BOARD
- 2' X 2' ACOUSTIC CEILING TILE

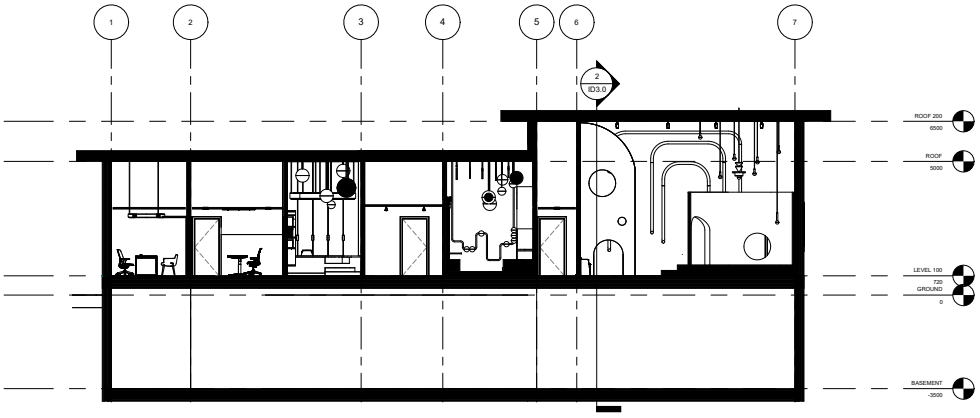
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ID2.0

REFLECTED CEILING PLAN

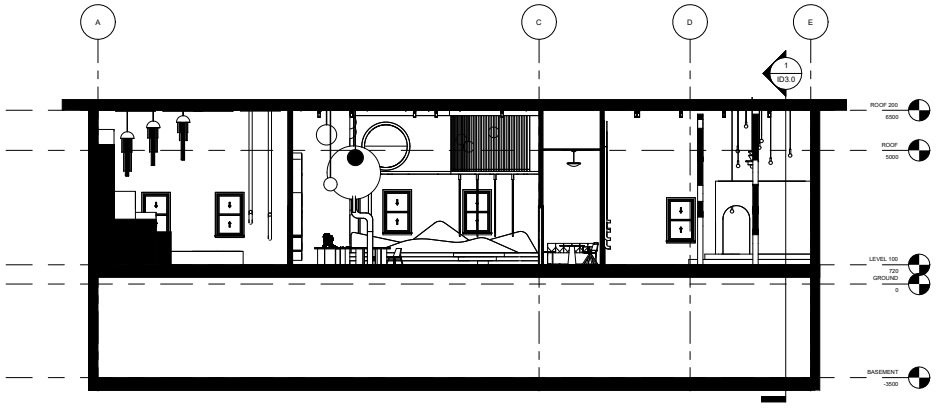
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DRAWN BY	Author
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GENERAL NOTES



1 / ID3.0 LONGITUDINAL BUILDING SECTION

1 : 100



2 / ID3.0 LATITUDINAL BUILDING SECTION

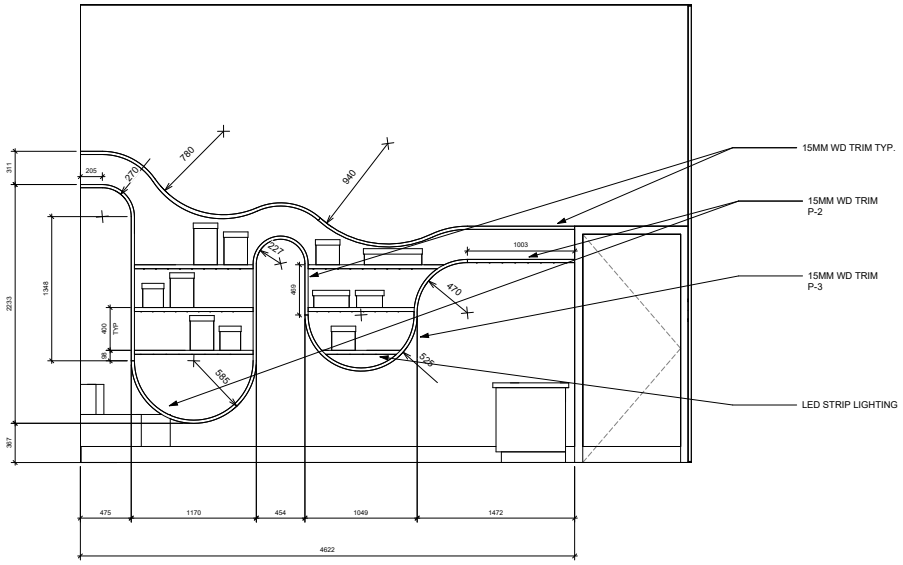
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REDESIGN SUPERVISED VISITATION CENTRE WCAA

ID3.0

LATITUDINAL & LONGITUDINAL BUILDING SECTION

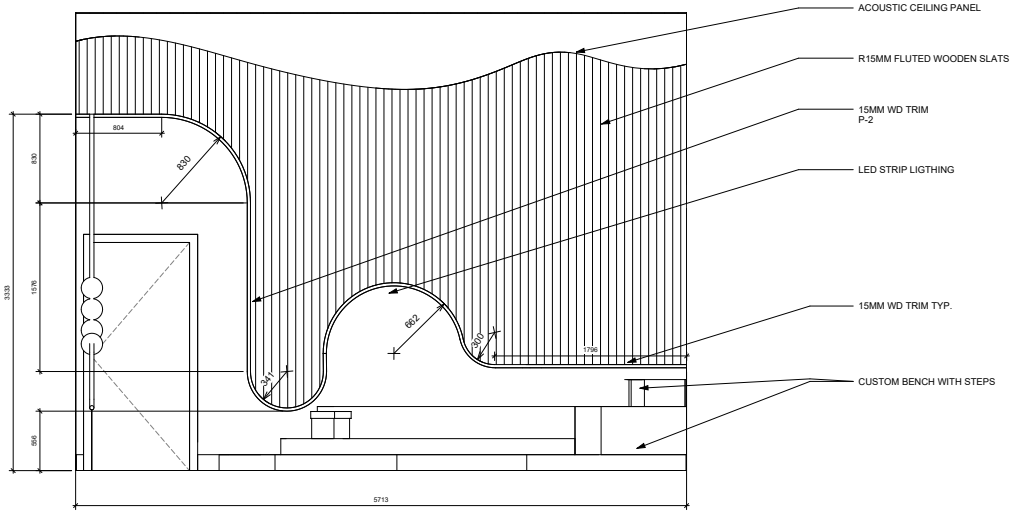
DATE	2024 12 05
DRAWN BY	Author
SCALE	1 : 100



1 ID4.0

RECEPTION SHELVING WALL ELEVATION

1 : 25



2 ID4.0

DROP-OFF AREA NOOK WALL ELEVATION

1 : 25

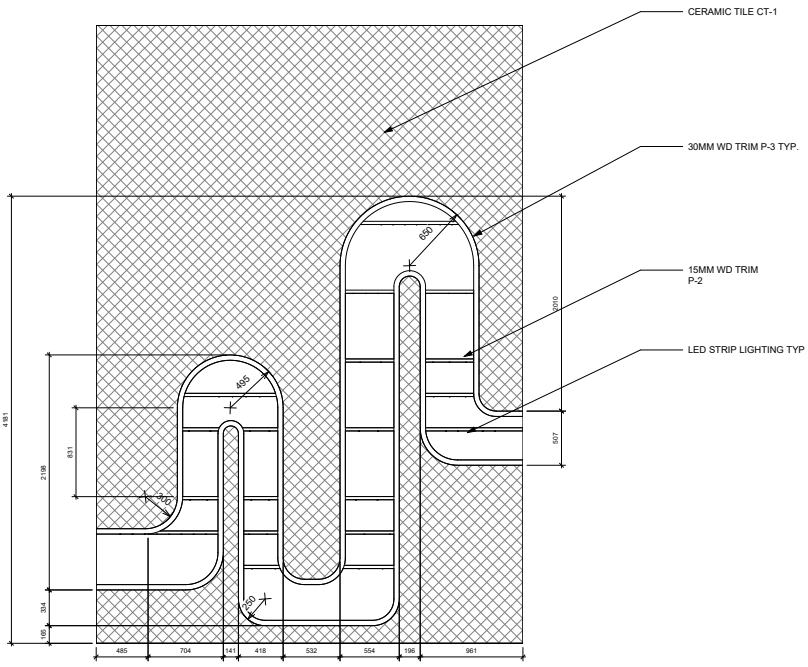
GENERAL NOTES

REDESIGN SUPERVISED VISITATION CENTRE WCAA

ID4.0

INTERIOR ELEVATIONS

DATE	2024 12 05
DRAWN BY	Author
SCALE	1 : 25



1
ID4.1

VISIT ROOM FOREST SHELVING WALL ELEVATION

1 : 25

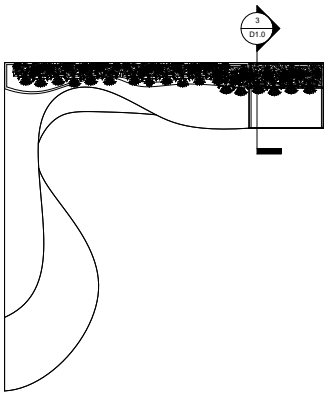
GENERAL NOTES

REDESIGN SUPERVISED
VISITATION CENTRE WCAA

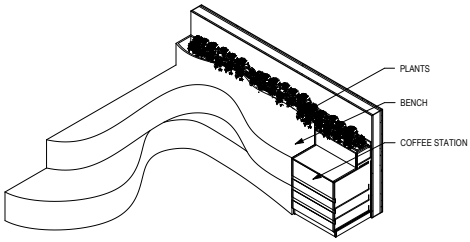
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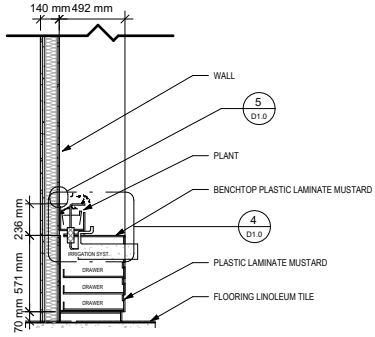
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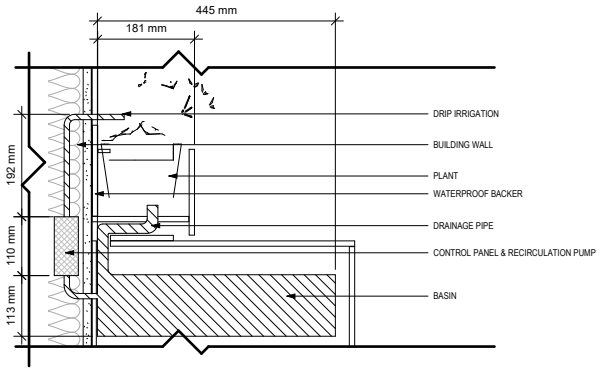
1 D1.0 DROP-OFF CUSTOM BENCH PLAN
1 : 20



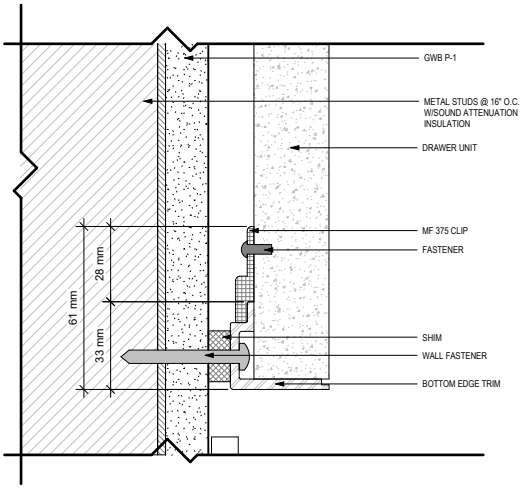
2 D1.0 DROP-OFF CUSTOM BENCH AXONOMETRIC
1 : 50



3 D1.0 DROP-OFF CUSTOM BENCH SECTION
1 : 20



4 D1.0 IRRIGATION SYSTEM DETAIL
1 : 5



5 D1.0 DRAWER UNIT INSTALLATION DETAIL
1 : 1

GENERAL NOTES

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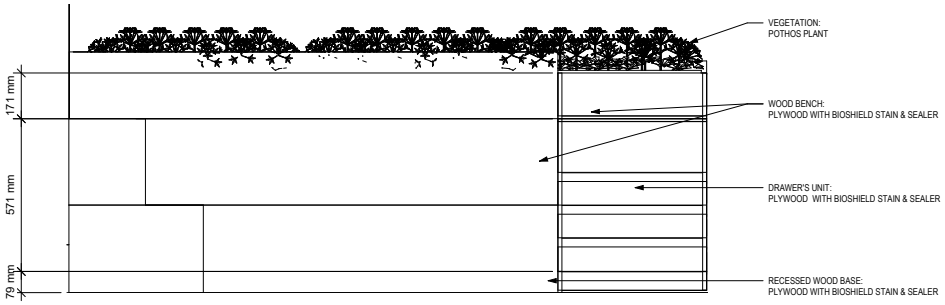
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DETAILS CUSTOM BENCH

DATE Issue Date

DRAWN BY Author

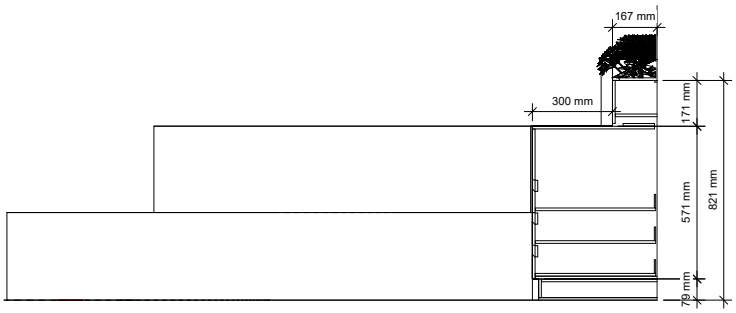
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GENERAL NOTES



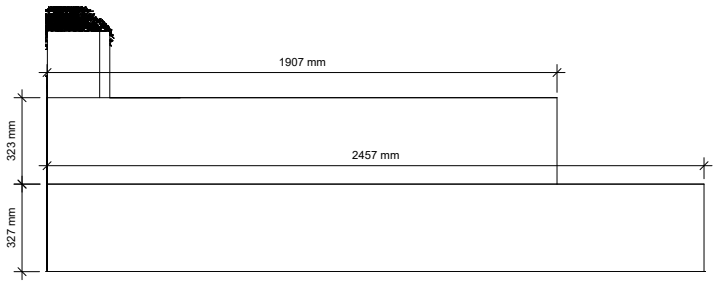
1 / D1.1 DROP-OFF CUSTOM BENCH FRONT ELEVATION

1 : 10



2 / D1.1 DROP-OFF CUSTOM BENCH EAST ELEVATION

1 : 10



3 / D1.1 DROP-OFF CUSTOM BENCH WEST ELEVATION

1 : 10

REDESIGN SUPERVISED VISITATION CENTRE WCAA

D1.1

ELEVATION CUSTOM BENCH

DATE	Issue Date
DRAWN BY	Author
SCALE	1 : 10

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