

OUT:haus

a gay coworking space

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The background features a complex, abstract geometric pattern of thin grey lines forming various polygons. A prominent pink shape, resembling a stylized house or a speech bubble, is centered behind the main title. The title 'OUT:haus' is rendered in a bold, sans-serif font, with 'OUT' in black and ':haus' in pink, matching the pink shape.

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ABSTRACT

This practicum project explores the intersection of sexual identity and contemporary workplace by means of a proposed gay coworking office in Winnipeg, Manitoba. As a result of increased closures of gay bars and other gay-identified places for developing community, there is a void in the gay community.

Drawing from Edward Soja's theory of thirdspace, this practicum proposes the creation of a new gay community by reimagining workspaces through the lens of gay identity and safe space.

The intention of this proposal is to challenge traditional ways of thinking about the office as a predominantly heterosexual domain and to create safe work spaces that celebrate difference. The space focuses on supporting the social and collaborative aspects of coworking while interrogating space that is both work and home, between work and home and neither work or home with the objective of creating a new gay typology.

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KEY TERMS

Coworking: Independent individuals and/or organizations coming together to work in a shared space, often with shared values (Sykes, 2014).

Organizational Change: Change within an organization's structure or culture, often occurring when an organization changes its strategy, ways of doing business, or means of business.

Collaboration: A workstyle involving more than one individual or organization coming together to work on a shared goal (Petel et al., 2012, p.1).

Gay Space: Often ephemeral and produced by the people using the space (Betsky, 1997, p. 193), when attributed to a fixed physical environment may reflect superfluous aesthetics (p. 63). More often associated with a safe space for people identifying as gay to be themselves free from judgement and safe from harm (Buckland, 2002, p. 50).

Gay Identity: Is connected to the coming out process due to a hetero-dominant society and discovering one's sexual identity based on sexual attraction.

Thirdspace: Often exists in the space between binary constructed understandings of space; it is the space that is neither one nor the other, but also both and often remains to be discovered (Soja, 1996, p. 81).

Third Place: Is neither work nor home, acts as a reprieve from the stressors of work and home by providing a place to escape, recharge, and socialize (Oldenburg, 1997, p. 16).



INTRODUCTION

BIAS

The author of this practicum document identifies as a gay man. Thus the ensuing exploration of space attributed to a marginalized group is focused on gay space.

PROJECT TITLE

OUT:haus, the name of coworking space and ergo the project, is a subtle reference to washrooms, outhouse. Washrooms were historically a meeting place for gay men wanting to connect with other gay men. Haus also borrows from the German word for house/home, thus a gay home or safe space.

PROJECT SCOPE

This project will look at developing a gay coworking space and business hotel with a restaurant and retail spaces open to the public in the Winnipeg neighbourhood of West Broadway. This proposal will look at the potential for the Sherbrook Inn (685 Westminster Avenue) as an adaptive reuse building. This location shares ideal proximities to the downtown core and community centred residential areas; it sits on the boundary that separates

work life and home life. The site was chosen for its notoriety and potential for transformation. While the Sherbrook Inn is not a historical site, it has become a landmark on a street that is undergoing gentrification. The building is 42,567 square feet, 4-storeys and located in a burgeoning neighbourhood. The Sherbrook Inn, with its beer vendor in the back and long term stay apartments, has served a segment of the population that is slowly being pushed out of the increasingly gentrified neighbourhood. The intent of this project is to develop a gay office space by integrating a coworking office into the community as a hub for interaction between the coworking members and the surrounding neighbours. Drawing on current research on gay space and gay identity, and on the evolution of the workplace, this coworking space will stand out as a luxurious and edgy office space that will challenge traditional ways of working.

PROJECT OBJECTIVES

The practicum project proposes the design of a gay coworking space for people identifying as GLBT in Winnipeg.

The design will focus on providing the space needed to work, to socialize, and to feel at home. These primary spaces will be supported by ancillary spaces that enable people: to retreat, to relax, to entertain, to explore, and to question. The practicum design project challenges the construction of traditional workplace while providing an example of an inclusive and exciting work environment. The space will focus on supporting the social and collaborative aspects of coworking while interrogating space that is both work and home, between work and home and neither work or home. The underlining objective is the pursuit of creating new gay typologies.

The making of a coworking space as a gay space will further the interior design body of knowledge pertaining to (a) defining the programming and design of gay space (b) expanding the possibilities for office and workplace design (c) proposing the othering of spaces as a subversive means to push for the acceptances and celebration of marginalized groups.

Consequently, the goals of this project are:

1. To gain an understanding of workplace in the current context of rapid change.
2. To explore the concept of gay space and its connection to gay identity.
3. To integrate identity into interior space to support people struggling to define their own identity.

KEY RESEARCH QUESTIONS

- What is gay space and how does it relate to gay identity?
- How and why has coworking developed as a workstyle?
- What core values support coworking and how do they translate in the workplace?

Contextual Issues

Several contextual issues have contributed to the possibility of this new workplace typology.

Organizational Change

The literature review will look at organizational change and how it has threatened the stability of traditional career paths. As large

corporations face change and new technologies, individual employees are being forced to forge new pathways. Organizational theorist Charles Handy's theories will be studied in an effort to make sense of the change and potentially source the cause for the advent of coworking.

Coworking

Coworking, one of the new career modes that have developed amongst the chaos of organizational change, personifies a fresh approach that makes it ideal for exploration. There is also the opportunity to capitalize on coworking's counter position to traditional workplace when proposing the formation of space that will deconstruct gender norms.

Social Connection + Collaboration

Collaboration is a currently valued in the workplace and it has a strong connection to coworking. This section will look at the relationship that collaboration and social connections have in developing the environment and atmosphere of a coworking space. The research

will look at advocates as well as opponents of integrating more social workstyles in the workplace to ascertain what considerations should be in place to support the needs of individuals in an often lively space.

Gay Space

The current state of gay space is precarious (Spero, June 3, 2016). It invites an investigation beyond what is needed to preserve existing gay space and seek out what is necessary to produce new gay space. This section will look at models of gay identity, specifically D'Augelli's model to gain insight into the link between gay identity and gay space. The inquiry will look at the defining characteristics of gay space and their relationship to office space. I will also look at the prospective benefits of layering gay space with a coworking space.

Thirdspace and Third place

Referencing Edward Soja's Thirdspace, I will build the framework necessary to support the proposal of a workplace that is counter to the status quo.

The forming of gay space within the neutrality of office space strengthens the concept that politicizing space can be a valuable means to critique the restrictions of preconceived norms while making space for people that do not fit within these constructed standards. The writings of Ray Oldenburg in *The Great Good Place* (1997) help to establish what the attributes are of a place that is neither work nor home that can contribute to a sense of place, concurrently situating a gay coworking space in the realm of restorative space.

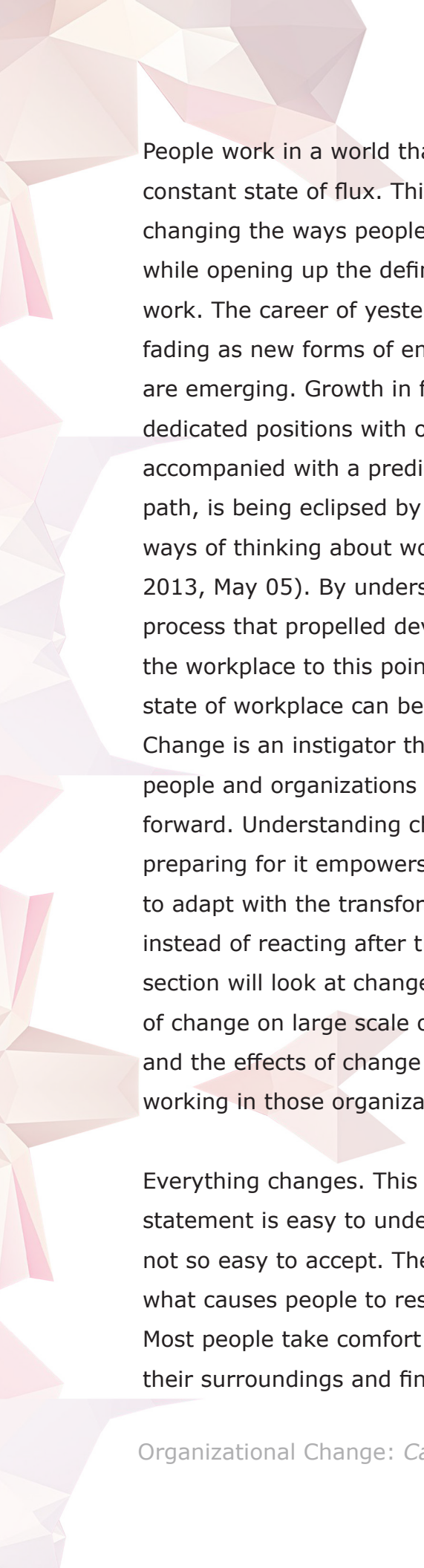
This practicum project provides the possibility for the production of gay space within a territory that has historically not welcomed people identifying as gay, often pushing them to seek the safety of the closet. The design solution will address the current state of gay space, support the process of identifying as gay, and provoke discussion about the potential for inclusion, not in spite of differences, but because of differences. People identifying as GLBT often struggled in the past to pass undetected in

the workplace; this project will celebrate their process of identifying as gay by showcasing an interior environment informed by alternate identities.



SECTION 1

ORGANIZATIONAL CHANGE: *CAUSALITIES AND CASUALTIES*



People work in a world that is in a constant state of flux. This flux is changing the ways people are working while opening up the definition of work. The career of yesterday is fading as new forms of employment are emerging. Growth in full-time dedicated positions with one company, accompanied with a predictable career path, is being eclipsed by different ways of thinking about work (Grant, 2013, May 05). By understanding the process that propelled developments in the workplace to this point, the future state of workplace can be considered. Change is an instigator that pushes people and organizations to move forward. Understanding change and preparing for it empowers organizations to adapt with the transformation instead of reacting after the fact. This section will look at change, the effects of change on large scale organizations and the effects of change on the people working in those organizations.

Everything changes. This blanket statement is easy to understand but not so easy to accept. The unknown is what causes people to resist change. Most people take comfort in knowing their surroundings and find safety in

knowing what to expect. Time passes and habits and routines seize control preventing our acceptance of change. Charles Handy, an organizational behavioural specialist, views change not as something to be controlled, but as a moment of opportunity. Handy sees organizations that seek comfort in continuity as vulnerable (Handy, 1989, p.9). Organizations must “look for and embrace change” or potentially suffer a fateful demise (Handy, 1989, p.9). Blockbuster (1985-2013), the former video rental chain, was an organization that fell victim to change. In the span of six years, the company went from its peak to bankruptcy due to the advent of digital movies and online streaming. New companies like Netflix and Redbox understood the change that internet viewing brought and they have prospered as a result.

There is a critical point where resistance to change breaks down and converts into acceptance. Charles Handy determines this moment to be between the twenty percent and eighty percent range of consensus (Handy, 1985 p.14). It is at this mark where the influence of the twenty percent can no longer be ignored and the remaining

eighty percent must take notice or fear being left behind. There is a group within the eighty percent that will hold onto continuity and resist for as long as possible (p.14). This is where the barrier of breaking past the twenty percent comes into play. Once this has been achieved the possibility of change is legitimized as the potential to dismiss or contain it has passed. This is important when looking at the changing landscape of the workforce. From 1976 to 2012 the percentage of women working with children under the age of six has grown from 30 percent to just under 60 percent (Stats Canada). This amount of change has provoked an acceptance of women with children as part of the workforce, along with the need to accommodate the flexible schedule needed for mothers to work and raise children. There is an open dialogue in place pushing organizations to provide daycare subsidies and flexible work time as support for the growing presence of working mothers in the workplace.

While there are many factors that instigate change in the workplace, technology is predominant thanks to the compounded rate of advancements

in the field. These innovations, impacting how people communicate, have been a driving force in redesigning the physical environment of the workplace and redefining organizations as a whole. Charles Handy credits the telephone line and its successive wireless connection as being instrumental in activating change in how people work and live (1989, p.13). It is a tool for communication that has provided the flexibility to work in places outside of a dedicated office space.

To maximize the effects of change, Handy proposes a conjoining of what he terms *upside down thinking* with discontinuous change (Handy, 1989, p. 23). Upside down thinking is defined by Handy as “considering the unlikely if not the absurd” (Handy, 1989, p.25). His reasoning is that a new way of doing something requires a new way of looking at something. This fresh perspective can facilitate finding opportunities that would otherwise have gone unrealized. It provokes change by altering the way people think. It questions what has been taken for granted as the norm. This kind of thinking facilitates the concept of a coworking space for a

specific constituency such as the gay community. Coworking spaces are a relatively new work environment concept and developing a design for a gay coworking space would be considered unlikely. Upside down thinking contributes to the conception of this idea.

The effects of change can be dramatic with consequences when change is unheeded. Charles Handy uses a metaphor of a frog in cold water slowly brought to a boil to illustrate an attitude of complacency to change (Handy, 1989, p.9). He is critiquing people who are in the middle of change but do not change their behaviour to survive. This metaphor can be aptly applied to the traditional office worker expecting to maintain the same career trajectory as was the norm thirty years ago. The reality is the increased rate at which organizations are changing and the ways in which people work are also changing.

Organizations under pressure to streamline and cut costs are not going to be looking out for the best interests and financial future of office workers. It is thus in the best interests of

individuals to embrace the change and adapt to the new ways of working that are available to them.

Organizations can undergo two types of change, incremental and radical change. Incremental change is something that happens “through the established structure and management processes” (Draft, R., p. 401). This kind of change works within the system and does not provoke a reorganization. An example is the adoption of new technology to aide with processes and intercompany communication. People will continue working the same with the exception of efficiencies. Radical change affects the organization as a whole in a more dramatic fashion with the effects being long reaching and long lasting. Radical change is described as breaking “the frame of reference for the organization, often transforming the entire organization (p. 401). An example would be a company abolishing a hierarchal distribution of command and adopting a horizontal and more egalitarian approach to decision making. Historically, incremental change has been assimilated with little resistance while radical change proved to be accepted

as a last resort. Currently, the situation is different as “there is a growing emphasis on the need for radical change because of today’s turbulent, unpredictable environment” (p. 401).

The constant state of flux creates a need to implement innovation. This poses more of a challenge for larger organizations than it does for smaller companies. Larger corporations are burdened with cumbersome layers of command and processes while smaller more flexible businesses can adopt a new way of working with less of a struggle. This means smaller companies have the advantage over larger companies when taking on radical change.

Handy describes the sequence that most organizations undergo when dealing with significant change: 1) fright, 2) new faces, 3) new questions, 4) new structures, 5) new goals + standards (1989, pp. 10-11).

- Fright is the initial reaction — possibility of bankruptcy, takeover, collapse
- New faces — the leadership at the

top changes as new people are brought in to steer the company in a more favourable direction

- New questions — the company is studied, processes examined, new options are explored for old ways of doing things
- New structures — the organization is broken up, put back together, restructured to allow new talent more opportunity and break up old school mentality/ groups
- New goals + standards — new targets and processes

(Handy, 1989, pp. 10-11)

Blackberry stands as a current example of an organization that has gone through a major change. From the years 2008 to 2010 Blackberry had a market share of twenty percent of the cellphone handset market; today Blackberry is barely holding onto a two percent market share (Statista, n.d.). This decline is often attributed to Blackberry’s lack of innovation and being blindsided by Apple’s iPhone touchscreen interface (Lu, 2011, July 28). As a result, Blackberry

experienced the possibility of bankruptcy as share prices plummeted eighty percent, and faced rumours of a potential takeover by either Lenovo or Samsung (Sharf, 2013, November 4) (CBC News, 2015, January 14). A new face was brought in to direct the company, and the CEO John S. Chen replaced the duo CEO structure that had existed at Blackberry previously.

The predictability of the sequence is disheartening as the end results are often at the expense of the individuals working for the organization. The impact of organizational change on individuals will be discussed later on in this section, but it is important to point out the impact on Blackberry's employees to show who endures the consequences of major change in organizations. Blackberry's organization has laid off sixty-eight percent of its employees, close to thirteen thousand people (CBC News, 2015, May 15). The same pressure for efficiency and streamlining is imposed on schools, hospitals, non-profit organizations and government services though not in quite such dramatic numbers as the private sector because of the power of unions in the public sector.

Organizations deal with change by altering their structure. Often restructuring involves contracting out processes, automating processes and streamlining processes. Consequently, there are often numerous redundancies in the workforce, so the organization resorts to firing employees as a means of elimination.

The need to cut costs drives the need to restructure the organization; it also determines the organizational structure. Handy speaks of the increasing number of "shamrock organizations", concluding that soon all organizations will be shamrock organizations (Handy, 1989, p.32). A shamrock organization is composed of four main "leafs" or components (Handy, 1989, pp.87-115). The first leaf is the centre of the organization; it is where all of the knowledge is held by employees well-paid for their time. The second leaf is the part of the organization that is contracted out. This part is typically the menial work that is paid based on results. The third leaf is made up of flexible workers. This component is subject to flux depending on the organization's needs. The organization does not

invest heavily in their training, benefits and in turn the flexible workers are not invested in the organization. The fourth leaf involves passing on the work to the customers. Handy proposes this addition to the organizational structure, predicting a future where “self-services” is now a key business metric with the clients paying their bills ordering and managing their services all online. The internet has made it possible for organizations to pass on a portion of their process back onto the customer with significant cost savings to the business. The popularity of this type of organization can be attributed to the cost savings to operate it. The shamrock structure is the cheapest organization because process improvements and automation can easily be implemented while eliminating redundancies thanks to its structure (Handy, 1989, p.32).

While the effects of change have been forcing organizations into restructuring and taking advantage of cost savings, the effects of change have been no less severe for individuals. Since the middle of the last century, change has impacted the type of work that people do in developed countries. In 1968,

management consultant Peter Ducker observed the change happening in the economy of developed countries when he acknowledged the shift from manual to knowledge-based work (Drucker, 2011, p. 287). People doing knowledge-based work are classified as knowledge workers. Knowledge workers is a term first used by Drucker to define the type of work that is dependent on intelligence (Drucker, 1959). Knowledge workers draw upon their formal education when working with concepts, ideas and theories to problem solve rather than perform skilled or manual labour (Drucker, 2002, 1970).

This shift in the type of work done, from manual to knowledge based, has affected employment. Handy predicted that less than half the workforce in the industrial world in “proper” full-time jobs in the 21st century (Handy, 1989, p.31). Poverty and Employment Precarity in Southern Ontario (PEPSO), in partnership with McMasters University, reports fifty-one percent of the greater Toronto area’s employed population is working in precarious positions (Lewchuk, 2016 May, p.25). People, including a significant proportion of knowledge

workers, are having to seek new ways of working to provide for themselves and their future. New methods include: self-employment, contractors, part-time employment, multiple jobs, and temporary employment.

In response to organizations that are more concerned with profit than the people working in them, Handy proposes a progression of the knowledge worker to *portfolio people*. Handy uses the term *portfolio people* to describe workers who have diversified their work to include a multitude of skills and talents (1989, p. 183). The widely used phrase “don’t put all the eggs in one basket” aptly captures the concept. Several baskets are needed to survive change. Diversification becomes an integral asset for people working in a time when traditional careers are disappearing, and new ways of working are needed for financially sustaining a suitable quality of life. Handy’s breakdown of the work portfolio consists of five categories: wage work/ fee work; homework; gift work; and study work (p. 184). These types allow for a fluid transition of focus when circumstances avail. Hardy describes the evolution of the traditional “one

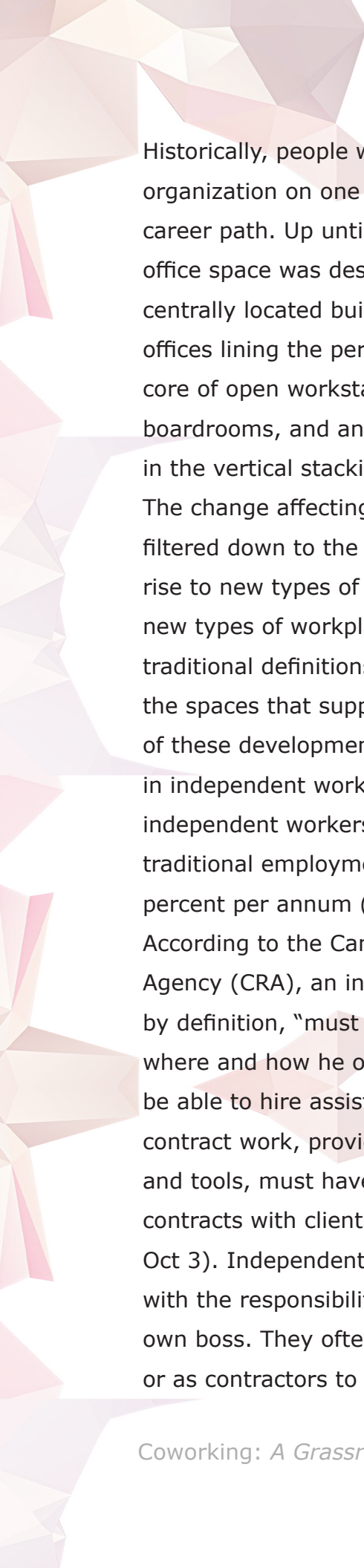
item” work portfolio to include more than one asset in each group (p.185). It is a move that can be described as risk management. To be appropriately diverse there should be several examples in each cluster to mitigate any adverse impact should one of the assets become vulnerable.

While change is a constant, it is how organizations and people deal with change that matters. Being the frog in the pot of slowly boiling water is not ideal. As more and more organizations react to change by restructuring and downsizing, the availability of secure long term careers has become scarce. In response to the lack of opportunity, people are taking responsibility for their futures. One of the ways that people are dealing with change in the workplace is through the development of coworking. One of the forms of coworking is a grassroots effort by people dealing with the disappearing full-time positions at large organizations and will be explored further in the following section.



SECTION 2

COWORKING: *A GRASSROOTS SOLUTION*



Historically, people worked for one large organization on one predetermined career path. Up until most recently, office space was designed in tall centrally located buildings with private offices lining the perimeter, a centre core of open workstations, formal boardrooms, and an apparent hierarchy in the vertical stacking of superiors. The change affecting organizations has filtered down to the employees giving rise to new types of working, along with new types of workplace that challenge traditional definitions of office work and the spaces that support it. As a result of these developments is the increase in independent workers; growth in independent workers is outpacing traditional employment at a rate of six percent per annum (Mohn, T., 2014). According to the Canadian Revenue Agency (CRA), an independent worker, by definition, “must have control over where and how he or she works, must be able to hire assistants or sub-contract work, provide equipment and tools, must have written business contracts with clients” (Kosir, D., 2011, Oct 3). Independent workers are laden with the responsibility of being their own boss. They often work from home or as contractors to larger corporations.

They are responsible for securing their own clients as well as all overhead costs associated with their business. There is a level of personal investment required of independent workers to engage in the endeavours they take on with clients.

On the rise with the proliferation of independent workers is the advent of coworking and coworking spaces. The coworking movement in North America is largely credited to Brad Neuberg; in 2005 he started Spiral Muse in San Francisco (Botsman & Rogers, 2011; Hunt, 2009). Nina Pohler, an organization studies academic at Wirtschafts University in Vienna, defines coworking by its primary purpose and provides an ambitiously inclusive definition. She terms coworking as “every workspace with flexible structures that is designed for and by people with atypical, new types of work - that is not exclusively for people from one certain company” (Pohler, N., 2012). This definition addresses the diversity in the members that belong to a coworking organization, yet is overreaching. Not all workspaces with flexible structures are coworking spaces. Architecture

and design writer and researcher, Krista Sykes, describes coworking as a “shared work environment for [people] working independently” (Sykes, K, 2014). The emphasis on shared work environment captures the spirit of the coworking culture.

There are five core values of coworking according to the authors of “I’m Outta Here! How coworking is making the office obsolete” (2009). The text is organized into five parts: community, openness, collaboration, sustainability and accessibility (Jones, D. et al., 2009, p. 15). These values describe a workplace with a high level of interaction and participation amongst its members. There is also an awareness of societal responsibilities with values that embrace the environment and inclusion.

Founder of the coworking space Hat Factory in San Francisco, Brad Neuberg, considers coworking to be a solution for people who want “freedom and the ability to control [their] own lives” yet don’t want to suffer “the loneliness and bad habits” being separated from a work community (Jones, D. et al, 2009, p. 9). Coworking is a way of working

that allows people to determine how, when and where they work while providing the support of a like-minded community.

Three main activities take place in coworking spaces: concentrated work; collaboration; and social activities (Laing, 2013, p 12). The workflow between these activities is fluid as members are free to move back and forth between: independent work; group work; and connecting socially. To adequately support coworking members, coworking spaces need to provide zoning for these activities. The collaborative and social facets of coworking can be attributed to activating coworking spaces. They provide “the hum” and will be discussed more in depth in the upcoming section on *Social Connection + Collaboration*.

A coworking facility is a place where people have come together to share resources. This translates into business overheads and costs being equally distributed to the members of a coworking facility. Rent, utilities, printers, and meeting space are the most common of shared resources. Other opportunities also capitalize on

the increasing membership of these new organizations to further benefit individuals. In September 2013, the first health plan for coworking spaces was established in Ontario, Canada. The Coworking Health Insurance Plan (COHIP) is a significant accomplishment; giving self-employed workers access to health, dental, disability and travel insurance at roughly half the cost of independently acquired health and dental insurance (Blue Cross Ontario, 2014; COHIP, 2013). The savings represent one of many benefits to the sharing of the resources available to coworkers. Other advantages may include fitness facilities, space for social events, and information technology (IT) resources.

In October 2010, there were six hundred coworking facilities recorded globally (Foertsch, C., 2010). Coworking continues to be a fast-growing trend. According to Deskmag, the online magazine about coworking, globally the number of people holding a membership to a coworking space grew by one hundred and seventeen percent from February 2012 to February 2013 (Foertsch, C., 2013). On February 1st, 2013 there were one hundred and nine

thousand people working out of two thousand and five hundred locations spread across the globe (Foertsch, C., 2013). In three years, the number of available coworking spaces has increased by three hundred and seventeen percent. There is no denying the popularity of this new type of workplace.

As more and more people become coworkers, it is important to appreciate the underlining reason; people are choosing coworking because it is the best option when faced with diminishing traditional job prospects. People who are self-employed and working at home, transition into coworking spaces as a solution to the isolation of working alone. In the New York Times article Working Alone Together, Alex Williams reports “many who work independently are discovering alienation lurking behind the home-office fantasy” (2013). One of the drawbacks to working at home is the lack of interactions with other people made throughout the day. Being able to work quietly at home without the distractions of the office may be productive, but there is a sense of loss without the social aspects that

interactions bring to the workday. Coworking spaces provide the prospect for social interaction, as well as networking opportunities.

Networking is an integral skill in business. Forbes magazine contributor and international speaker Bonnie Marcus says “building and nurturing a network is one of the most powerful things you can do to support your career advancement” (Marcus, B., 2014). Networking is often a daunting task, especially for introverted people. Coworking spaces offer an advantage because a common ground is already established through membership. The awkwardness of having to break the ice with a stranger is less arduous due to the commonality of belonging to the same organization. The office space itself becomes a nexus for spontaneous meetings and chance encounters. Networking is often programmed into coworking spaces. Many coworking offices will hold special events to bring people together. In Toronto, the Centre for Social Innovation (CSI) hosts skills and training workshops, book launches, topic specific talks and an indoor market (Centre for Social Innovation, n.d.). The diversity in

choice for independent workers makes for abundant networking opportunities in a non-threatening and informal atmosphere.

Another central concept to coworking spaces is the sense of community. Christopher Alexander, author of “A Pattern Language”, aptly describes the importance of community and workplace, “If you spend eight hours of your day at work, and eight hours at home, there is no reason why your workplace should be any less of a community than your home” (Alexander, C., & Ishikawa, S., 1977, p.223). Coworking establishments brandish the word community as a feature when attracting new members. WeWork is a coworking space catering to creators, people that focus on making as part of their entrepreneurial endeavours. On WeWork’s homepage, the first headline is “Join our community of creators” (WeWork, n.d.). Further down the page, community is listed alongside services and space as something offered to members. Colab, a Toronto based coworking organization, describes itself as a “coworking community of independent creatives working and collaborating

in Toronto's lower east side" (Colab, 2013).

Though the word community is used conjunctively with coworking, the concept of community stands in contrast to the nomadic nature of coworking members. Workers work when they want to work and are free to join and to leave coworking spaces, often moving between different coworking offices (Foertsch, 2014, January 27). The unpredictability of the membership compliment can often make it difficult to establish community. In addition, coworking members consider community as one of the most important factors in choosing and staying at a coworking space; thus community is one of the key challenges for coworking spaces starting up (Levy, 2012, October 05). One of the benefits of programming and designing the coworking space as a gay coworking space will be the intrinsic community that comes with a gay space.

Underlining the concepts of community and membership is the ability to pay as most coworking spaces are intrinsically a pay for service. Workspace space, including type and quality, is assigned

based on a person's capacity to pay for the resource. Members get the space and services they pay for, whether it be hourly, daily, monthly or annually. While grassroots coworking spaces struggle to keep afloat through membership, large organizations are taking advantage of the coworking trend by starting their own corporately sponsored locations. Google Campus in London Hub, which focuses on technology-based start-ups, offers free space and business opportunities that benefit coworkers while giving Google first access to new technologies being developed (Google, n.d.). Other coworking organizations are commodifying the values of coworking to capitalize on the real estate income coworking drives (Clark, 2016, February 19).

Though coworking has attracted the attention of large organizations, it remains advantageous to individuals. An advantage of coworking is the autonomy it provides coworkers. People are empowered to be in control of their own careers. This factor becomes especially appealing in times when organizations are no longer concerned with the best interests of employees and futures are uncertain.



Concurring with this context is the evolution of knowledge workers into 'portfolio people' (Handy, 1989, p. 183). Coworkers are better prepared for change by expanding their portfolio to include providing services for several organizations, as their future is no longer left to the discretion of a single large organization.



SECTION 3

SOCIAL CONNECTION + COLLABORATION

Coworking spaces are not typical of traditional offices as they have embraced the concept of an environment supportive of personal connections. Businesses have had an awareness of the influence socialization has in the workplace for nearly thirty years, yet have been slow to adapt. Sociologist Kjeld Schmidt speaks of the intertwined relationship of work and social to include “the end and the means, the motives and the needs, the implements and the competencies” (Schmidt, 1991, p. 2). The office is more than a place of work for people. Due to the amount of time and number of daily interactions, the office houses abundant potential for social interactions. Understanding and planning for this extended role of the workplace contribute to an engaging work environment. People need to connect with others. When people work alone or are disconnected from other people, feelings of isolation can take over. This has been the case with many individuals who chose to work at home. Compounding this issue is the increase in Canadians living alone (Renzetti, E., 2013). Many people are becoming more dependent on their workplace as the primary source of social interaction.

Unlike business accelerators, incubators and other similar typologies that are misconceived as coworking, coworking spaces recognize the interdependence between work and socializing. The opportunity for networking and increasing one’s social bubble is one of the attractions for coworking offices. By planning for social connections in the workplace, coworking spaces become an abundant locale for collaboration while simultaneously becoming a receptacle for a community to grow within while making connections to the community outside.

SOCIAL CONNECTION

As employers have become more aware of the importance of social connections in the office, top performing companies have started embracing socializing in the workplace and adopting design features of coworking spaces (Gensler, 2008, p.13). The designs of some offices are evolving to incorporate communal kitchens at the core like the large and colourful dining room in the KBP West offices in San Francisco, California by Jensen Architects (Arch Daily, 2011). Employee lounges are expanding beyond the traditional soft

seating and television sets to include swings, slides and ping pong tables. The design of SoundCloud's head office in Berlin, Germany by KINZO Berlin provides relaxation space with areas to lounge, pick out records and listen to music by a fire (Arch Daily, 2014). Facebook's office in Palo Alto, California by O + A Studio features areas to skate and comes with a fully equipped DJ booth (Arch Daily, 2009). This concern for the happiness and general wellbeing of employees indicates a trend in the workplace that parallels the intent of coworking spaces - to bring people together. These spaces are often highlighted with design features where people are brought together to converse and to share.

Not all tools for socialization are realized within the built environment. Several methods for interoffice socializing exist within the realm of technology. Microsoft's Outlook is the dominant choice for most companies with both the Outlook Social Connector and Lync. These are software installed on work computers and handheld devices, like phones and tablets that facilitate connecting employees in real time. Real time is defined as events

taking place at the same time they occur (Real Time, n.d.). Social media is another mode of communication that transpires in real time. Social media apps such as Facebook, Twitter and Instagram blur the boundaries between at home life and work. The forms of social media that document daily life and broadcast it to followers have been adopted by companies for advertising and networking, as the company establishes their own presence in these application spheres. The identities of corporations are mixed freely with the personal identities of people. While social media and online interactions have permeated the daily lives of workers, Professor of Media, Arts, and Sciences at MIT, Alex Pentland makes the argument for meeting people face to face. His studies on non-verbal and unconscious cues have linked productivity and face-to-face communication; this remains the case even when work is not the topic of conversation (Robinson, J., 2008). By analyzing the non-verbal behaviour of people, Dr Pentland and his team were able to achieve an eighty percent success rate of predicting the exchange of business cards between strangers. Dr Pentland noted that

there was an escalation of nods and smiles being traded back and forth and that the exchange of these visual cues supported the conversation. These findings predicate the value of facilitating interactions to take place in person when making connections.

Increasingly there is documented support for socialization in the workplace as it enables people to perform better at work. Dr Ben Waber, co-founder of the workplace consulting firm Sociometric Solutions and academic in Philosophy in Media, Arts, and Sciences at MIT, considers the effectiveness of workers being dependent on their ability to “spend time with a close group of people” (Korkki, P., 2012, para. 3). This favourable increase in capability is attributed to the team members’ ability to vent and console each other (Korkki, P., 2012, para. 11). Having a support system in the workplace makes it easier on co-workers because a group understanding stems from shared experiences. The discussions that result from this community bonded over mutual circumstances become a type of collaboration as the members share advice and problem solve together.

COLLABORATION

Collaboration is a work style that is an integral aspect of coworking spaces. Collaboration is concisely defined as “two or more people engaged in interaction with each other, within a single episode or series of episodes working towards common goals” (Patel et al., 2012, p. 1). This explanation breaks down the concept to the rudiments necessary for collaboration to occur. At a minimum, collaboration is a joint effort, not a solo endeavour. There is an exchange between the participants that represents both communication and the sharing of information. The members are bonded together by a shared aspiration for a desired outcome; their success is not independent of one another but interdependent. Collaboration involves people drawing on knowledge, building on ideas and working together. There is a flow to this method of working that is dependent on communication and often has a strong social aspect. There is potential for fruitful collaboration within coworking spaces thanks to the often diverse backgrounds of the members. People can draw from the skills and expertise of others in exchanges as they work together to solve problems.

This speaks to the importance of maintaining an inclusive membership. The more inclusive the membership, the greater chance for successful collaborations.

Bedwell et al. (2012) attribute five key characteristics to collaboration that set it apart from other shared ways of working. Collaboration is “an evolving process” (p. 130). It is not static and undergoes continuous change as improvements are made. The minimum amount of participants involved are two. Bedwell et al. define the participants as “social entities” to be inclusive of individuals, units, departments and organizations. Thus collaboration can be a combination of any two or more of these participants. The process is reciprocal and includes a dialogue of back and forth discussions. Contributions must be made from all parties though the level of contribution does not have to be equal. Finally, there must be a shared goal. This shared goal might not be the sole purpose for the participants, as individuals may have secondary or tertiary goals that conflict.

Patel et al. reiterate the importance of

individual collaboration as a part of the collaborative work accomplished is done individually (2011, p 5). If a person is working in a noisy or highly pressured environment, their performance will be affected, and thus team working will be negatively impacted. It is thus essential to provide space that supports individual work as well as group work to mitigate any environmental factors affecting the success of collaboration. A coworking space needs to provide open and flexible workspaces as well as quieter and more focused workspaces. To effectively support collaboration in a coworking space it is important to balance the openness and social aspects of collaboration with areas that provide privacy. The flow of collaboration is vulnerable to interruptions as well as being responsible for creating disruptions in the workplace. There is a need for mobile technology to facilitate the nomadic flow from busier and louder spaces to quieter and more focused spaces (Parkin et al., 2011, p.15).

Not everyone is an advocate for group work. Too often the word collaboration is used as a cloak, masking the business case of open office planning.

While there are benefits to be had in uninterrupted sightlines and physically lowering barriers that have previously forced people into silos, there are effects of applying the open office planning as a blanket design approach. A vocal critic to how collaboration is implemented in the workplace is the author and self-proclaimed introvert Susan Cain. Cain raises the question about how introverts are being accommodated in a work environment that is quickly being taken over by what she has termed “the New Groupthink”. The New Groupthink is a term coined by Cain in her book *Quiet* (2013). Cain defines this term as making teamwork the priority in the workplace while assuming creativity and success as deriving from a “gregarious place” (Cain, 2013 p.75). Many young companies place emphasis on social activities in the office, often providing dedicated space for social interactions, as a way to take advantage of this rich resource. Google is a prime example of a company that uses this approach to mine new ideas and products. Google’s Campus London, located in London, is a space specifically catering to entrepreneurs. The office design is focused on social spaces that include

theatres, cafes, breakout rooms, and the ability to host networking events daily (Frearson, 2012). These amenities are used to attract talent into an environment where socializing and sharing is the norm. According to Cain, this social nexus would allow extroverts to thrive and cause introverts to shrink. She states “introverts feel most alive and energized when they’re in environments that are less stimulating -- not less intellectually stimulating, but less stuff going on” (Gregoire, C. 2013 para. 3). The buzz of activity emitting from a hive would thus have an adverse effect on introverts and limit their ability to actively contribute on par with extroverts.

Cain perceives open offices that value the “silence and solitude” needed by introverts as embodying “flexibility” (Cain 2013 p. 93). This flexibility is revealed in a diversity of spatial programming including but not limited to solo workspaces, quiet zones, casual meeting areas, cafés, reading rooms, computer hubs and what Cain describes as “streets” for casual encounters (p. 93). Cain’s collection of potential spaces within an open office plan is balanced. Solo workspaces, quiet zones

and reading rooms cater to introverts' needs for limited distractions. Focused work is facilitated in solo workspaces. Noise is limited in quiet zones and reading rooms. Casual meeting areas, cafés and "streets" are all supportive of social interactions that would be conducive for collaboration. These spaces are notable for spontaneous exchanges with less forced encounters. They read more as compromises that bridge the gap between extroverts and introverts.

Making efforts to accommodate everyone on the spectrum of introvert to extrovert is key as collaboration becomes a larger part of many people's workday. Data collected by Diane Morello and Betsy Burton for the technology research firm Gartner, indicate that the percentage of an individual's performance that is dependent on group input had risen from below 20% in the pre-millennium to a strong 50% when their findings were published in 2006 (Morello, p.17). The prevalence of two-way communication has persevered seven years later. The top two principal findings of Gensler's 2013 U.S. Workplace Survey are concerned with

collaboration in the office. The first key finding describes the negative effect when focus is neglected in favour of collaboration; workers are unable to work effectively (Gensler, 2013 p. 6). The following finding speaks to the success of workplaces where a balance between focus and collaboration is found (p.6). Neither work style is compromised in favour of the other. Instead, an interdependent relationship is acknowledged of the two seemingly opposing concepts. Dismissing the need for focused work fuels the vocal opponents to collaborative work environments. Accepting the need for spaces that facilitate all workstyles means providing the infrastructure required for successful collaboration. Through collaborative work, people can communicate, share and contribute to a common objective. After a period of shared experiences, a community develops.

CHOICE

Choice is a prevailing facilitator for organic collaboration and community building in the workplace. Today's office workers spend on average fifty-three percent of their time at their primary workstation (Knoll, 2010, p.3).

Being tied to one workstation does not empower people with the autonomy to select a type of workstation depending on their immediate need. Coworkers with choice consider themselves to be more effective when collaborating (Gensler 2013, p.15). This is because they have the ability to work where it best accommodates the type of work they are doing. Drivers of choice in the workplace are 1) a variety of spaces; 2) tools that enable mobility; 3) workplace policy (Gensler, 2013, p.17). The first two factors are more significant in designing for choice in a coworking space because the overarching policy of a coworking space is already built on the premise of shared space.

Providing a variety of spaces is a goal for coworking spaces to strive for when designing. This includes different types of meeting space, workspace, breakout space, relaxation space and circulation space. Not only the types of spaces but also the spatial qualities of the spaces should be considered. Qualities of space for planning are including but not limited to enclosed, open, relaxed, formal, fixed, flexible, public and private, temporary or long-term (Meel et al., 2010, p.39-71) Proximity

and convenience to amenities should be kept in mind, as the further away anything is, the less attractive of an option it becomes (Hua et al., 2010, p.821).

Tools that enable choice in the workplace are often linked with technology and mobility. Mobile devices such as laptops, cellphones, and tablets allow people to work anywhere they feel like as long as they are able to connect to the internet and more often than not a power source (Knoll, 2013, p.1). Beyond providing Wi-Fi and convenient electrical outlets and charging mats, coworking spaces can cater to choice by providing well-equipped spaces. Access to larger digital displays facilitates group work and presentations while teleconferencing makes communication possible with remote members (p.2). Not all tools need to be digital to support choice in the workplace. Meeting rooms and breakout rooms with full wall whiteboards or whiteboard glass enable group brainstorming and analysis.

In summary, coworking spaces stand out for their support of collaboration

and community by empowering coworkers with the ability to choose from diverse work configurations and the selection from which to choose. Social connections in the workplace benefit both employees and employers. Coworkers have a higher level of job satisfaction when they can socialize at work. Employers see gains in productivity and an improvement in morale at the office. These advantages make a case for programming spaces for social interaction in office design. Emphasizing the need for focused work

and limiting the distractions posed by social nodes must be considered when zoning areas that will generate noisy conversation. Integrating collaboration as an accepted work style helps to build strong teams. Equally as important is the need to provide space for people to work quietly and decompress. Balancing both social spaces with quiet areas accommodates all the individuals on a team.

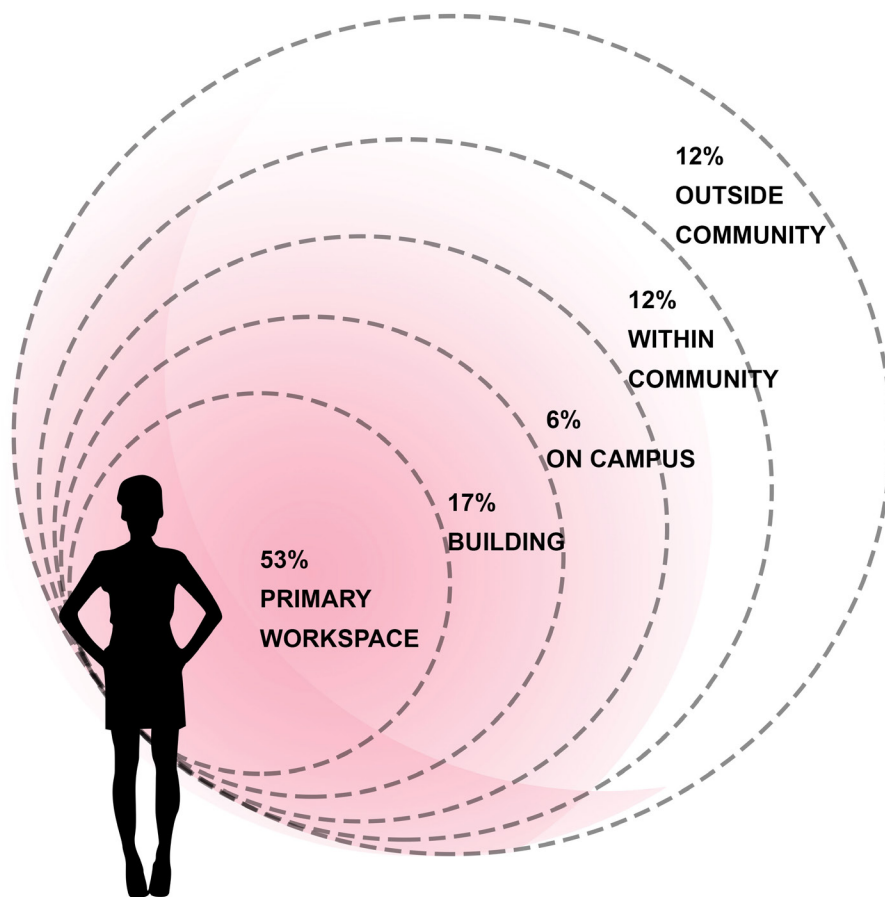
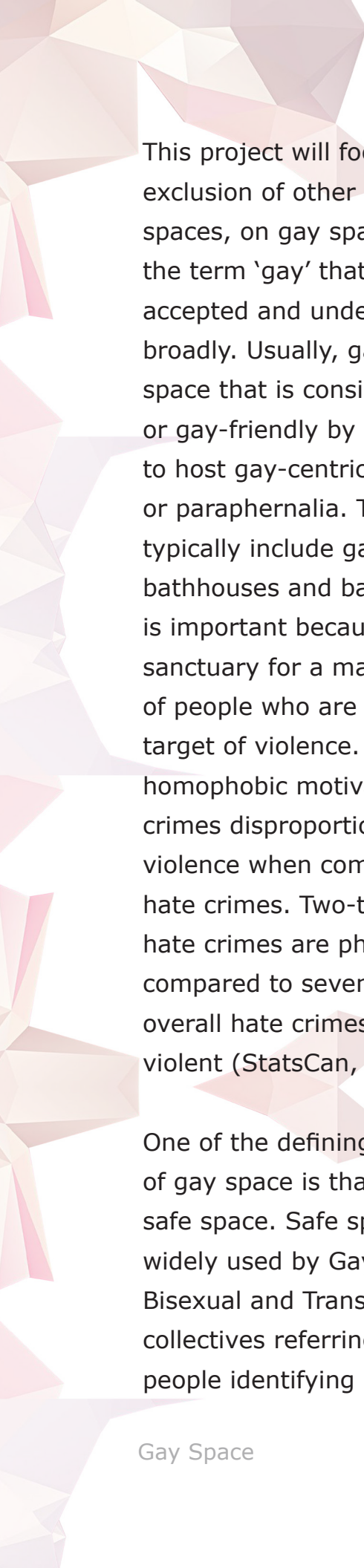


Figure 1 Workstation Proximity- stats from Knoll (2010)



SECTION 4

GAY SPACE



This project will focus, not to the exclusion of other queer identified spaces, on gay space; using the term 'gay' that is generally accepted and understood more broadly. Usually, gay space is space that is considered gay or gay-friendly by being able to host gay-centric activities or paraphernalia. This would typically include gay bookstores, bathhouses and bars. Gay space is important because it provides sanctuary for a marginalized group of people who are historically the target of violence. In Canada, homophobic motivated hate crimes disproportionately involve violence when compared to other hate crimes. Two-thirds of gay hate crimes are physically violent compared to seventy percent of overall hate crimes being non-violent (StatsCan, 2015).

One of the defining characteristics of gay space is that it is considered safe space. Safe space is a term widely used by Gay, Lesbian, Bisexual and Transgendered (GLBT) collectives referring to space where people identifying as GLBT are free

to be themselves without threat or judgement. Safe space is "free of the external and internal restrictions and oppressions (they) lived under outside" of that space (Buckland, 2002, p. 50, para. 1). Thus safe space provides safety from any potentially harmful factors and from people not identified as GLBT, as well as, allowing people identified as GLBT to let go of any internalized homophobia they may impose upon themselves when not within the protection of a safe space. Other than physical safety, gay space secures a space for people identifying as GLBT to discover who they are. The Safe Space Network includes in their definition of safe space the "ability to fully express themselves" (What is Safe Space, 2012).

Expressing oneself plays an integral part in the process of self-identifying as GLBT; it also plays a prominent role in the production of gay space. Aaron Betsky links the performance aspect of gay identity with the making of gay space when he describes gay space "as appropriating the modern

world for the continual act of self-construction” (Betsky, 1997, p.193, para 2). Therefore the existence of gay space is dependent on the process of identifying as gay occurring within the space.

This section will look at gay identity and the processes that people go through to self-identify as GLBT to better understand gay space and how it relates to people identifying as gay. The process model developed by D’Augelli (1994) will be used to explore how gay space is linked with gay identity. Following will be a more in depth look at the history and types of gay spaces and an overview of the current contextual issues affecting gay space. Finally, the possibility of making gay space in a typically neutral typology will be considered, specifically gay office space.

Gay identity is based on the attraction that someone feels towards others of the same sex. This attraction is sexual, romantic and/or physical. Several models have been developed to try to understand gay identity such

as the Cass identity model or Fassigner’s model of Gay and Lesbian Identity Development (Cass, 1979) (Fassigner, 1997).

These models outline steps to follow in a consecutive linear fashion.

The proposal put forth by D’Augelli suggests a more fluid process of development than the rigid stages of Cass and Fassigner. The non-transcribed order of processes in the D’Augelli model permits a lifelong development process that can adapt to the individual experience (D’Augelli, 1994, p.324). While D’Augelli’s original model limited the scope to gay, lesbian and bisexual identities, it was updated by Renn and Bilodeau in 2005 to a more inclusive model by opening up the scope to transgender, two-spirited and queer identifying (Renn & Bilodeau, 2015). Updating the model better aligns the methodology to the stance of the proposed anchor client for the practicum design, Outwords, a GLBT magazine published monthly. It is important to update this inclusion as individuals may experience a process of sexual identity that is fluid as they move between one or

more of these identifiers.

(D'Augelli, 1994, p. 319)

A revised version of D'Augelli's model is comprised of the following six processes:

Exiting heterosexual identity: realization of an identity other than what is considered "normal" by society

Developing personal GLBT social identity: process of coming out to one's self + identifying as gay, lesbian, bisexual

Developing a GLBT social identity: process of sharing a gay, lesbian, bisexual identity to friends

Becoming GLBT offspring: coming out to parents

Developing a GLBT intimacy status: forming intimate relationships with people of same sex

Entering a GLBT community: coming out in multiple areas of one's life and being active within the community, events, bars, clubs and organizations

There are many advocates for D'Augelli's model (Bilodeau & Renn, 2005) (Evans & Broido, 1999). Bilodeau & Renn (2005, p. 28) credit D'Augelli with looking at sexual orientation and identity as a lifelong development process, questioning the conventional thinking at the time that identity is established at a particular point, somewhere between late adolescence and early adulthood (D'Augelli, p.312). This facilitated the inclusion of people whose experiences did not fit into previous models. The fluidity offered by D'Augelli's model and its understanding of identity as a social construction are valued by Evans and Broido (1999, p.658). However, there are critics of the model. Manena and Frank (2014, p.14) critique the difficulty in reflecting individual experience in terms of socio-cultural factors and Bilodeau and Renn (2005, p.29) call out the absence of transgendered identities. The plasticity of D'Augelli's model has redeemed its original omissions through adaptations and reconfigurations. The model

has been used most recently to understand processes in the formation of transgender identity (Renn & Bilodeau, 2015). The next question to look at is how is gay space linked with gay identity?

D'Augelli provides the basis for understanding the formation of gay identity; however making the link between gay identity and gay space requires connecting the processes with physical space. The following draws on D'Augelli's theory and proposes possible connections between the theory and physical space:

1. Exiting heterosexual identity:

Living in a heteronormative world means living in heteronormative spaces. Being able to experience spaces that are not inherently heteronormative allows for understanding that what has been understood as "the norm" is a social construction and other identities are normal too.

2. Developing personal GLBT

social identity: It is hard to establish an identity that does

not fit within the status quo, especially within an environment that reinforces a heteronormative identity. Space that does not adhere to the dominant social construct provides the possibility for the coexistence of multiple and complex norms.

3. Developing a GLBT social

identity: Space is required to interact with other people to take a personal GLBT identity and form it in relation to other people's social identities.

Space that does not dictate heterosexuality as the "norm" will facilitate a transition from the security of personal identification to the unknown of public identification.

4. Becoming GLBT offspring:

While a physical space is not necessary for the actual coming out, there is often a need for GLBT offspring to seek a safe space through the process depending on the individual experience and time this happens.

5. Developing a GLBT intimacy

status: Space that offers privacy allows two or more people of the same sex explore and connect physically.

6. Entering a GLBT community:

Physical space helps to anchor a community and form a symbiotic relationship with peripheral spaces. Physical spaces are needed to be actively out within the community for events, bars, clubs and organizations.

Each of the processes in D'Augelli's model for gay identity can be connected to physical space. While the connection is not overtly intrinsic, there is still a strong argument that space supports the process of self-identifying as gay. In most cases, the space required is separate from the dominant heteronormative world. Not all space outside of the heteronormative world is gay space, many other types of spaces exist such as neutral space, women's space, black space and much more. For the purposes of this practicum project, the focus will be

on gay space, first defining it and then relating its production to gay identity.

Architecture and design critic Betsky sees gay space in relation to all other space and suggests that it is formed through a production interconnected with gay identity (Betsky, 1997, p. 193). Gay space is created through a mirroring of one's self and projecting it onto spaces built within "straight society" (p. 193). This 'production of space' references Henri Lefebvre's theory, as the space does not exist without the people and the events happening within the space. A simplified example would be a bar is just a bar, but a bar with gays is a gay bar.

Gay aesthetics are often dismissed as superfluous excess and associated with decorative excess. The flamboyance of a personality such as pianist Liberace is often related to negative connotations (Harrison, 2015, April 19) (Child, 2013, January 7) (Owens, 2010, May 5) (Gates, 2009, May 6). The aesthetics of gay space stem

from a history of countering the heteronormality of the middle class (Betsky, 1997, p.63). Often spaces that exude vibrant colours, mixed patterns, and lush textures are labelled “gay” though the spaces are not used by anyone identifying as gay. Thus trying to define gay aesthetics becomes a point of contention. Betsky characterizes space that is gay as superficial. He uses words like “obscene”, “artificial”, “desire” and “beauty” to describe space made counter to a straight world (Betsky, 1997, p. 193). Though these descriptors cannot be applied to all gay spaces, they aptly capture more visible appropriations of space. Parades, events, parties and even the bar on weeknights are sources of celebrations and pride, an owning of the repressed sexuality in a non-inclusive society. Betsky aptly describes modern gay space as “not a denial, but an affirmation of self as part of culture” (Betsky, 1997, p. 59). An argument can be made for the overt expression of gay aesthetics being a rebellion to the most oppressive of gay spaces – the closet.

In straight society, the closet is where it all begins for people identifying as gay (Betsky, 1997, p. 17). The closet is both a forced and reactionary construct that often served the purpose of survival in a hostile and unaccepting society (Chauncey et al., 1994, p.358). The closet exists both as a physical space as well as a metaphor. The closet may refer to the double-life led by many gay men as they navigate being gay in a heterosexual world (Chauncey et al., 1994, p.6). Gay men are able “to pass” in the straight world and are assumed straight yet experience a life in the gay world (p. 273). The closet thus becomes about hiding one’s gay self from the rest of the world.

The concept of hiding and the interior marked the greater part of gay space in the 19th century. Gay space was generally explored in the context of one’s own home. Objects of desire were displayed and modeled around the home like “miniaturized versions of museums or department stores” (Betsky, 1997, p.65). The act of collecting,

curating and displaying objects as a reflection of self, was a construction of identity through tangible means. It was an extension of the consumerism that was happening in the newly burgeoning middle class but taken to the extreme (Betsky, 1997, p.63). Betsky (1997) sees this exploration of self and gay identity in the home as a challenge to the binary constructs of work-home; men-women; and rich-poor (p. 64). Thus Betsky (1997) considers gay space to be a “counterspace” to the realms of home and work because it “refuses to be either” (p.95). This idea of gay space existing outside of the home and work spheres will come into play in the following section *Third place and Thirdspace: Setting the Mood* in the context of Edward Soja’s theory of Thirdspace.

Gay space flourished in the 20th century. Most of the spaces were an appropriation of existing spaces and activated as gay space through use and activity. The following spaces were prevalent in their use as gay space through much of the 20th century: bathhouses; bars; movie

theatres; coffeehouses; bookstores; video stores; public washrooms; parks; and restaurants (Tattelman, 1999, p.72). Many spaces were sites where men came together to meet and connect physically. Sociologist and activist Ross Higgins (1999) references gay space theorist Alain Sanzio’s term for these spaces “ghetto sauvage” when describing these public venues for expressions of desire (p. 198). Sex was often a driver for drawing gay men to these spaces. The reliance on sexual expression to claim gay space would later mark the vulnerability of gay space.

One of the most detrimental events to affect gay space was the AIDS epidemic. Gay space was devastated by AIDS in the 1980s and 1990s because a lot of gay space was linked to sex and AIDS was spread sexually (Clatts, 1999, p.141). The fear surrounding AIDS divided the gay community, and many gay people retreated back into the safety of the closet (Betsky, 1997, p.192). Betsky (1997) attributes the void left by the AIDS epidemic as the “queerest space of all” (p. 182).

The void was created by the loss and was filled with memory. The epidemic gave rise to the formation of gay clinics and gay health resource centres as identifiable gay space. Today, AIDS is no longer a death sentence as people are able to live full and long lives with the help of antiviral medications. Pre-Exposure Prophylaxis (PrEP), a pill taken daily to prevent the transmission of the HIV virus prior to exposure, and other advances in medicine have led to preventative measures with a cure expected in the next five years (GMHC, 2016) (amfAR, 2016).

Technology has been influential in shaping gay space. People identifying as GLBT are early adopters of technology in their daily lives (Rosser et al., 2011, p.92). The primary use of technology for people identifying as GLBT shifted from pornography in the 1990s to sexual encounters in the 2000s (Groves, C., et al., 2014, p.10). The internet provided a safe digital space for people identifying as GLBT to form communities, seek out encounters and establish

relationships (Woodland, 2000, p.426). Distance is no longer an issue thanks to the internet. People who were previously isolated, often in cities with a small and often unknown GLBT population, are now able to reach out to larger cities and form connections with other GLBT identifying people. Gay digital space grew from online forums and boards into private chat rooms and messaging. Smartphone and other personal digital device applications were developed that focused on proximity. People were able to search for other GLBT people by location and distance. They could seek out someone else as close to a neighbour next door without the risk of having to interact in person. The GLBT community embraced the opportunities of the digital world with consequences for actual gay space which as a result, was used less and less.

After years of struggling for acceptance, the GLBT community has made significant strides in legislature for inclusion and protection across the globe. While gay marriage has been legal in

Canada since 2005, it was finally legalized in the United States in 2015. Gay culture has been evolving with this acceptance to include more heteronormative qualities such as marriage and adoption. Many of the GLBT community adopted heteronormative culture and abandoned the counter culture that challenged the restrictions set by the norm. Longstanding GLBT members sometimes feel a sense of betrayal. Betsky is among the critics who fears the loss of visible and tangible expressions of gayness that is perceived to coincide with the increase in assimilation into the heteronormative suburbs, the increasing amount and acceptance of gay-identified families, and networking on the internet (Betsky, 1997, p. 192). Betsky considers this loss coming at the expense of years of people identifying as GLBT living in fear, without rights and hiding in the closet (Betsky, 1997, p. 192). Betsky's critique is not universally accepted, and the majority of people self-identifying as GLBT celebrate the advances in GLBT rights; however his connecting the "disappearance" of people

identifying as gay with the lack of gay spaces is insightful (Betsky, 1997, p.14). There is a temporality attributed to gay spaces.

Entrepreneur magazine listed gay bars as endangered establishments with only the best of them surviving by the year 2017 (Williams, 2007). Though the decline of gay bars has not reached the level of extinction predicted, there have been several significant casualties marked by a steady decline in gay spaces (Rosser et al., 2008 May 20, p.8) (Rosser et al., 2011, p.92). Winnipeg's own longest standing gay bar, Gio's, closed in 2013 after being an institution in the gay community for thirty-one years (CTV News Winnipeg, 2013). Gay bathhouses are one of the hardest hit gay spaces with numbers declining sixty-five percent since the late 1970's in the United States (Hamilton, 2014).

The steadily waning number of typical gay spatial typologies may signal the time to consider developing new and atypical typologies as gay space.

Generally, spaces associated with entertainment or sex could be gay spaces. With current progress in gay rights and mainstream acceptance, there is now the possibility for gay spaces beyond the fringe or the cloak of nightlife. Reframing typically neutral typologies as gay space is the next step in the push for acceptance of people identifying as GLBT, without sacrificing gay culture. In response to the loss of gay space, this project proposes the design of a gay coworking space.

The workplace is often a charged site in terms of gay acceptance. Historically the workplace was a place where people identifying as gay faced discrimination. Discrimination was widespread from hiring practices to grounds for dismissal. It was not long ago that in Canada that people who were gay did not share the same rights or benefits that their heterosexual coworkers appreciated (CBC News, 2012). In the United States, only 22 states currently have laws protecting people who are gay from discrimination in the workplace (Calfas, 2015).

The general atmosphere in the workplace is not welcoming of people who do not fit into the heteronormative mould, with one-third of people reporting “they have experienced or witnessed discrimination or harassment at work, based on sexual orientation” (Van Santvoort, 2016, July 29, para. 3). The majority of employees believe it is unprofessional to discuss sexual orientation in the workplace, contributing to a work environment that is unsupportive of GLBT people being open about their sexuality or gender identity (Fidas & Cooper, 2014, May, p.3). Jokes targeting GLBT people are often heard in the workplace (Fidas & Cooper, 2014, May, p.15). This toxicity taints the workplace culture for GLBT employees. Over fifty percent of GLBT employees hide their sexual orientation at work (Fidas & Cooper, 2014, May, p.9). Fear is considered the primary factor why people choose to stay in the closet at work. Many closeted people are scared that outing themselves will affect their relationships with coworkers or limit their ability to advance in their

careers (Fidas & Cooper, 2014, May, p.10). Currently, Tim Cook, CEO of Apple, is the only CEO of a Fortune 500 company to self-identify as gay. Many people choose instead to live a double life and present themselves as heterosexual at work.

Thus the workplace presents itself as an opportunity to further the acceptance of people identifying as GLBT by challenging the heteronormative status quo associated with office space. The concept of a gay coworking space will be explored more in-depth in conjunction with Soja's theory of Thirdspace in the later section *Third place and Thirdspace: Setting the Mood*.

With traditional gay spaces disappearing, there is the prospect to facilitate the continued existence of some form of them by looking at typologies not archetypically associated with gay space.

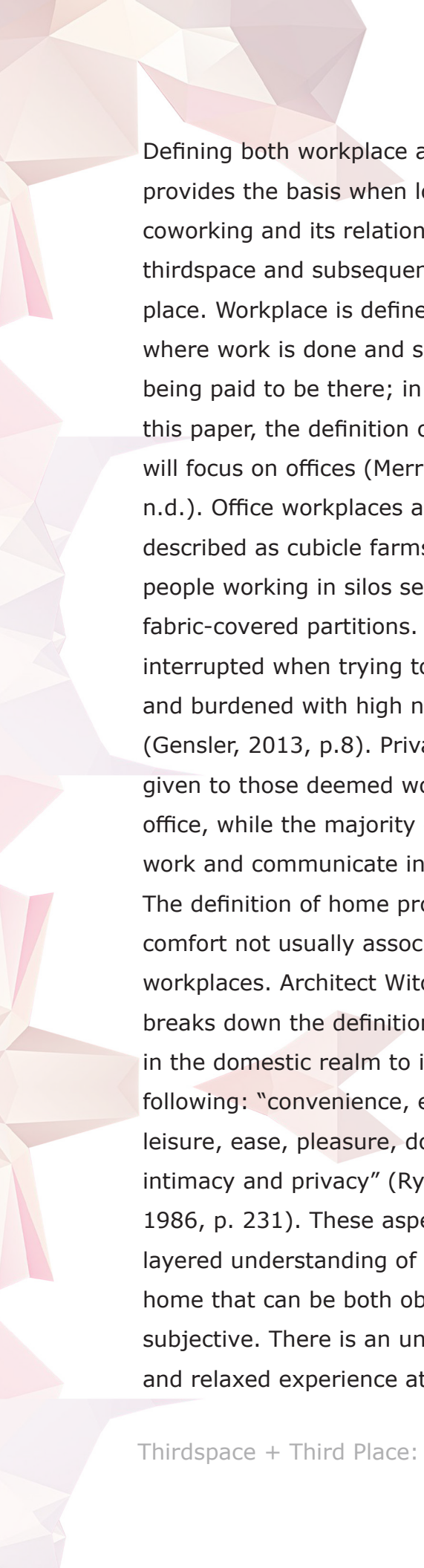
Tangible gay space is essential to the process of self-identifying as gay as per D'Augelli's model. By designing spaces that are branded gay, physical space is available for

people who are gay to connect, to belong, to form a community. Why gay workplace? It potentially pushes for further acceptance of a marginalized group and creates safe work spaces that celebrate difference. Why a gay coworking space? Coworking spaces struggle to develop their own culture thanks to the shared space policy and a constant influx of new people. Making a coworking space gay space inherently expresses a culture within the space. An interdependent relationship is formed when bringing together gay space and coworking space that reflects an inclusive and supportive environment for people identifying as GLBT to be free to discover and be themselves.



SECTION 5

THIRDSPACE + THIRD PLACE: *SETTING THE MOOD*



Defining both workplace and home provides the basis when looking at coworking and its relationship to thirdspace and subsequently third place. Workplace is defined as a place where work is done and someone is being paid to be there; in the context of this paper, the definition of workplace will focus on offices (Merriam-Webster. n.d.). Office workplaces are often described as cubicle farms, with people working in silos separated by fabric-covered partitions. Workers are interrupted when trying to concentrate and burdened with high noise levels (Gensler, 2013, p.8). Privacy is given to those deemed worthy of an office, while the majority of people work and communicate in the open. The definition of home provides the comfort not usually associated with workplaces. Architect Witold Rybczynski breaks down the definition of comfort in the domestic realm to include the following: "convenience, efficiency, leisure, ease, pleasure, domesticity, intimacy and privacy" (Rybczynski, 1986, p. 231). These aspects offer a layered understanding of comfort in the home that can be both objective and subjective. There is an unencumbered and relaxed experience attributed with

being at home, connected to a level of protection and shielding.

Coworking spaces are non-traditional workspaces that blur the boundaries between work and home by not only accepting but promoting socialization. Significant to coworking spaces are four common values: collaboration; openness; community; and sustainability in conjunction with three main activities: concentrative work; collaboration; and social activities (Reed, 2007) (Laing, 2013, p 2).

These values, reinforced by the main activities, define coworking as a space that is neither work, nor home, but also has attributes from both work and home. Over half of current coworkers have become coworkers after working from home (Foertsch, C., 2012). This demographic predicates the culture and expectations of those adopting coworking space. These expectations can often be found in the conveniences of the home like personal microwaves and own washroom. The background of coworkers affords understanding into the overlap between work and home. Coworking spaces merge the efficiencies of the office with the comforts of the home.

Coworking spaces exist as an abundant area of study for geographers, sociologists and urban planners because of the melding of the two different spheres of life. Theories that facilitate the exploration and understanding of coworking offices are thirdspace and third place. Thirdspace is a term coined by Henri Lefebvre and later developed by Edward Soja as a method to emancipate the definition of space from binary thinking by way of the limitless potential of thirding. Thirling will be an essential tool for exploring the possibility of a gay coworking space. Third place is a term first used by urban sociologist Ray Oldenburg to describe a place that is neither work nor home (Oldenburg, 1997, p. 16). The concepts help to locate this typology in the context of the everyday, while setting the expectations for the end users and providing insight into the possibilities for this space as it evolves. By exploring the defining characteristics of third place, a more thorough development and design of a coworking space can be realized. By using the tools established in thirdspace, the constant change that drives evolution in the workplace can be embraced.

Thirdspace, a theory developed by urban planner Edward W. Soja, provides insight into the possible development of a gay coworking space by way of traditional workplaces through spatial relationships. Soja's theory helps to form a framework of thinking around coworking that situates it in everyday life. Soja, building on the work of French philosopher Henri Lefebvre, defines thirdspace in *Thirdspace: Journeys to Los Angeles and Other Real-and-imagined places* (1996) as: 1) space that was lost; 2) space that was always there but never known; 3) space that has yet to be discovered (p.81). It is in the possibilities presented by thirdspace that Soja finds a political charge and labels it "the space of radical openness" and "the space of social struggle" (p.68). Thirdspace is not a passive space but a space that parlays the potential for revolution and change.

Soja credits the foundation of his theory to Lefebvre's concept of the spatial triad (Soja, 1996, p.29). The spatial triad is a concept that Lefebvre introduced in *The Production of Space* (1974) exploring: 1) spatial practice; 2) representation of space; and 3) spaces

of representation (Lefebvre, 1991, p.33).

From Lefebvre's spatial triad, Soja constructed the concept *trialectics of spatiality*: firstspace, secondspace and thirdspace (Soja, 1996. p.6). Soja associates firstspace with what is real, secondspace with what is imagined, and thirdspace becomes an all-encompassing *real-and-imagined* space. He perceives the concept of thirdspace as an instigator of "new ways of thinking about space and social spatiality" (Soja, p.2). This advance in thinking introduces the space of the other.

Soja reiterates the importance of thinking beyond the traditional in binary constructs, as a means of broadening an understanding of spatiality. An integral component to Soja's concept of thirdspace is "critical thirding". Critical thirding is a process developed by Soja that uses the idea of binary choice instead of rejecting it; by way of a creative process, a third category is created by curating what is drawn from the two opposing categories (Soja, 1996, p.5). This tool employs a subversive method

to confront the restrictive and non-inclusive classification ascribed to binary thinking. By using the rigid categories constructed through binary thinking, alternative categories are created that expose the disillusionment with the out-dated ideology.

By questioning binary thinking, the traditional constructs of work-home and public-private are allowed to expand beyond a one *or* the other way of thinking to include "both and also" (Soja, 1996, p.7). A coworking space embodies the "both" by drawing references from the office and the home. It is at the crux of the "also" where lies a deeper level of innovation and perhaps even rebellion. Though there are endless possibilities for exploring different concepts for thirding, for the purpose of simplifying the scope of the project and appealing to the author's own bias, the focus will be on gay space. Other possibilities for exploring thirding in relation to coworking space include, but not limited to, are: transgender space; refugee space; and religious space.

Soja's concept of firstspace, secondspace and thirdspace provides the following framework for a gay coworking space:

- Firstspace: socially produced activity = coworking
- Secondspace: ideology and thought = dominant workplace paradigm
- Thirdspace: resistance to status quo in terms of coworking = gay coworking space

A definition of a gay coworking space would embody the attributes would be inclusive of people identifying as GLBT, a safe space for people defining their GLBT identity while supporting all activities of a gay space along with those of a coworking space. The activity occurring within would be categorised as coworking with a responsiveness to GLBT programming and events. A gay coworking space would support all activities related to the production of coworking.

The realization of a gay coworking space inherently addresses the diminishing number of other gay

typologies simply by existing.

Introducing a gay coworking space as a typology would generate the possibility of new types of gay space. Combining gay space with a coworking space is not a passive gesture. Adding the element of gay space to the elements of work and home challenges attitudes towards people identifying as GLBT while reinforcing inclusion. In doing so, expectations of what is a workplace are in turn tested. The typical neutrality associated with a place of work would be questioned. The office would theoretically become an activated zone for meaningful dialogue, connecting workplace with social issues that are usually deemed too risqué to discuss at work.

Gay space brings a substantial strength to the equation when adding gay space to coworking. One of the weaknesses of coworking spaces is the nomadic nature of their communities. The flux of people joining and leaving makes it difficult for a determined culture to be instilled through the coworking members.

The coworking space will intrinsically have a culture by branding the space gay. A gay branded coworking space would attract gay coworkers because

the space would be a safe space for them to develop and express their gay identity as per D'Augelli's model. A gay coworking space would be able to draw connections with other GLBT organizations and businesses building on a pre-existing gay community outside of the coworking space. Finally, there is the potential for a gay coworking space to connect with GLBT events by hosting or sponsoring them.

Increasing the possibilities for types of spaces that accommodate both work life and home life, public and private, and tangible and socially constructed is a prime source of interest as the boundaries that segregated each opposing concept have blurred. The theory of thirdspace, as defined by Soja, is useful when applied to workplace. Thirdspace is a "flexible term that attempts to capture a constantly shifting and changing milieu of ideas, events, appearances and meanings" (Soja, 1996, p. 2). This adaptability and inclusiveness to the non-static addresses the rapidly evolving state of the workplace. Thirdspace thus becomes a term with longevity when examining the spatiality of work life in relation to home life while provoking

new concepts to challenge the status quo.

Often confused with thirdspace and perhaps a neutered, distant relative is the concept of third place. It is important to discuss coworking in terms of third place to differentiate it from thirdspace and to locate a gay coworking space in the realm of the everyday. Geographer and planner Bruno Moriset in one of the first to connect the definition of third place and coworking spaces to capture the non-tangible aspects of a coworking office that are missing from typical offices. He states, "Coworking is first an atmosphere, a spirit and even a lifestyle" (Moriset, 2013, p.7).

Moriset draws from pop culture when referencing Starbucks to illustrate this trending influence in the workplace (Moriset, 2013, p.6).

Third place as a term has been infused into pop culture by Howard Schultz, Starbucks chairman, president and chief executive officer. While often described as part of a vision for the coffee chain, it is essentially a branding and marketing label to describe the atmosphere and emphasize the role

that the coffee shop plays in the daily lives of its patrons, "A place for conversation and a sense of community. A third place between work and home" (Starbucks Corp., 2015). This definition aptly relates to coworking spaces when presented as an alternative to traditional work environments. Numerous coworking homepages describe the atmosphere of their respective coworking spaces as emphasizing social interactions, community and comfort (Waterstreetprofile, 2013) (Hub Ottawa, 2013) (The Dock, 2014). This contrasts with the atmosphere in traditional workspace that is tasked with promoting corporate culture and function. The spatial organization and furnishing in coworking spaces work together to create a welcoming environment that translates a feeling of home in the workplace.

Ray Oldenburg's argument for third place is a place that is neither work nor home. In his book *A Great Good Place* (1997), Oldenburg makes the case that third places are a necessary reprieve to the first and second places, home and work respectively. With an emphasis on openness, neutrality, accessibility and

equality, Oldenburg's definition of third place is strongly rooted in a sense of democracy that underpins the ideals of coworking spaces (Oldenburg, 1997, pp 20-42). This definition also applies to most gay spaces and correlates with Buckland's description of safe space where space provides absolution (p.50). Spaces that Oldenburg considers third places are coffee shops, bookstores and bars. These typologies are prevalently represented in gay space with gay coffee shops, gay bookstores and gay bars. These places are open to everyone in the community and provide a locale to socialize where status is less likely to be a factor in the interactions that occur on the premises. This unrestricted openness is sought by the core values of coworking but remains in conflict with the many private coworking spaces that engage a 'pay to stay' membership.

In chapter 2, the Character of Third Places, Oldenburg lists eight attributes that he considers common to third places. These characteristics are: on neutral ground, a leveler, conversation is main activity, accessibility + accommodation, the regulars, low profile, the mood is playful and home

away from home.

Three of the traits work together to create a place that stands in contrast to home and work. Oldenburg argues that neutral ground is essential for “more informal, even intimate, relations among people than could be entertained at home” because it supports the free flow of interactions that would be strained when housed in less impartial circumstances (Oldenburg, 1997, p 24-23). Connected to this trait is the place must be a leveler. Oldenburg defines leveling as a transformation that equalizes all patrons despite their status (p.25). People are allowed to shed the restrictions imposed through social and economic constructs and allowed to interact freely as individuals. While a home away from home conjures the feeling of comfort, Oldenburg argues it as freeing people from the home. People are able to escape the stressors posed by home in a third place and they are able to “recharge their spirits” (p.39). This escapism disregards the familial responsibilities that are strongly tied to the home such as child rearing, laundry, and dirty dishes.

Four of the attributes refer to the atmosphere of a third place. Low profile relates to the aesthetics of a third place. Oldenburg uses the word “plainness” as the primary descriptor, which inhibits any pretentiousness that would conflict with the leveling transformation undergone by anyone frequenting the place (Oldenburg, 1997 .37). His requirement that the mood be playful is important. Oldenburg draws on references to playgrounds to illustrate the allure and acceptance that comes from being able to join in and get lost in a “temporary world within the ordinary world” (p.38). This escapism builds the desire for people to return and experience it all over again. The regulars are attributed with providing the character of the place as they “set the tone of conviviality” (p.34). While the regulars are not hosts, they lead by example and set a precedent for the interactions taking place. It is the conversations of the regulars that provide the buzz to fuel a third place. Conversation activates a third place. Though Oldenburg considers conversation the primary activity, he is careful to emphasize that there are different qualities of conversation. A third place flourishes

when a “democratic order” is applied to the conversation; everyone partakes and contributes equally (p.28).

The last trait of a third place is accessibility and accommodation. The availability of a third place is determined by the hours of operation and proximity to the patrons. Third place establishments are tasked with operating longer hours of business to accommodate scheduling conflicts that arise when daily obligations take priority. The longer operating hours make it easier to frequent third places (Oldenburg, 1997, p.32).

All of these attributes relate to coworking space and can be instrumental when used as a resource for programming and for designing a coworking office. Bruno Moriset argues that these characteristics are what distinguish a coworking space from “the telecenters, flexible office facilities and incubators” that are often associated with the term coworking (Moriset, 2013, p.6). It is the level and quality of interactions that take place in coworking spaces that set them apart from other office type accommodations.

The comfort found in coworking spaces is also tied with familiarity in the sense of making oneself feel at home. Janet Merkel interviews several coworking establishment owners and managers in her paper *Coworking in the city* to gain an understanding of how coworkers use coworking space. The available options of places to work accommodate people throughout the day as they transition from breakfast bar to working at a desk to a sofa (Merkel, 2015, p.10). This level of comfort in choosing where to work dependent on personal preference at any given time is in line with how people behave at home.

The outcomes of a workshop hosted by TILT studios at the 2011 Coworking Europe Conference corroborate the ability to make the space comfortable and familiar through a sense of play. “A community of users should feel that they can play with the space and utilise every aspect of it” (Marlow, 2011). This interaction with the space is not limited to being able to rearrange the furniture in new configurations. Being able to use what is available in the space in a multifunctional manner encourages coworkers to engage with their space and make it their own (Marlow, 2011).

Some examples provided include back painted glass walls for writing and brainstorming and use of street level windows for displaying projects (Marlow). The freedom and flexibility to use the space based on personal whims or needs set coworking offices apart from typical offices. Coworking space is often presented as an alternative to the “lifeless, anonymous and isolating” cubicles in offices by being a “workable, fun, creative environment” (Wong, 2009). Unburdened from having to conform to one standard coworking offices are able to seek something different and new in their design and offerings.

Workplace researcher, Jacqueline C. Vischer looks at the relationship of the individual and the workplace as levels of comfort leading up to overall occupant satisfaction. Vischer terms wellbeing as environmental comfort at work.

She lists three levels of comfort: physical comfort, functional comfort and psychological comfort. The first and most basic level is physical comfort. This is defined as meeting the minimum needs for health and safety of the

occupants through standards and codes in terms of lighting, ventilation, heating and cooling and noise level (Vischer, 2005, p.83). Vischer expands this definition to include a minimum degree of convenience for the people using the space. The office must be accessible and safe for people to use. Failing to meet a foundational level of physical comfort immediately sabotages the relationship between the coworkers and their office space. According to Vischer, once the needs of physical comfort are addressed occupant satisfaction and well-being advances to functional comfort. Functional comfort is dependent on the work environment’s ability to support the tasks being performed at an optimal level (p. 84). There is a subjective variable that can make this comfort arduous to achieve when based on the individual needs. Not everyone requires the same lighting level to read. Not everyone experiences the temperature of a room the same way, as some people are more affected by heat or cold than others. The psychological comfort of people in an office is considered when they are enabled with “owning, controlling and having responsibility for territory” (p. 83).

This comfort facilitates the relationship between individual and environment, often by intangible means through a sense of ownership. It has the potential to translate into entitlement and to be contentious when it conflicts with corporate principles. In a coworking office, this sense of ownership is integral to community upholding the values and framework that guide the coworking facility.

The two most frequent complaints about coworking spaces are noise and lack of privacy (Foertsch, 2012). These findings capture the potential failings of coworking spaces. Noise and lack of privacy are often linked as noise can be intrusive and destroy any sense of privacy. Controlling the level of sound with walls can be detrimental to a coworking establishment that strives to promote the coworking values of openness. Finding the balance between openness and privacy is contingent on understanding how privacy supports people working in offices.

Vischer applies the lens of comfort when addressing the issue of privacy for workers in offices. She defines the two types of comfort as functional,

being able to perform tasks free from distractions, and psychological, tied to territoriality (Vischer, 2005, p.94). Vischer emphasizes an individual's ability to perform a task is dependent on functional privacy (p.96). When someone is attempting to focus on a task and is interrupted they often experience frustration because their workflow has been broken. Workflow is made up of the numerous activities needed to finish a task. If someone is unable to complete a task because of intrusions, their ability to function in their workspace is hindered. Attending to the functional comfort of people in the offices thus means providing the means necessary to complete a task requiring uninterrupted workflow. The means is not always space, headphones or walls may be a solution.

There is a strong need to address concerns about privacy in the workplace. One of the primary reasons is providing a work environment that is conducive to productive workflow. Franklin Becker, workplace researcher and academic, questions the ability for open office design to support end users effectively when they are not protected from interruptions and disruptions

(Becker, 1982, p. 111). His concern is drawn from the lack of studies into the effects of open office design on the people working in the space in relation to privacy. By 1980 many offices had adopted the office cubicle and employed economical and standardised space planning that resulted in neat and tidy rows of sameness. Becker references Justa and Golan's study in 1977. The study breaks down the types of privacy into three categories: communication privacy, task privacy and the ability to work uninterrupted. By breaking privacy into distinct types Justa and Golan were able to gain a deeper understanding of how people attempted to adapt open office space to specific needs and where the difficulties lay.

Acoustic privacy has become a predominant concern in the workplace by employees (Gensler, 2013). Office workers would like better control over what they hear and what others overhear. When employees hear sounds, conversations and din they do not want to hear, their work is disrupted. This disruption is called noise and plays havoc with office productivity. Jacqueline Vischer

attributes distractions being caused by noise in offices as detrimental to the functionality of the people working (Vischer. 2005, p.100). Being able to perform "heads down" work is challenging in open offices due to the number of possible disruptions. This issue is compounded by the reduction in filters and barriers that would have prevented the noise from interrupting workflow. Being able to limit the amount of noise with acoustic controls such as doors, space dividers, and dedicated space for quiet work, allows the office workers to concentrate and focus.

There are special considerations that must be given in the design of coworking offices to accommodate the desired social situation and resulting conversations. The intent is not to prevent interactions. The objective is to acknowledge the interactions and successive conversations are a necessary part of the workday in the workplace. There are two methods to facilitate noise generating activities alongside focused work. The first requires providing the type of space necessary to support or contain the level of noise produced by an activity.

Through the use of noise suppression, the amount of disruption is mitigated. The second means necessitates designing nodes for these interactions away from heads down workstations. Understanding proximity and distance helps to minimize the ability for chatter to impose on concentration and the comfort of nearby individuals. The challenge is to make these nodes attractive enough to draw people away from their workstations to somewhere less intrusive. Demarking these zones with visual cues helps the end users read the space and understand what behaviour is expected.

In conclusion, coworking spaces lie at the junction of home and work. Allowing coworking spaces to draw from the strengths of home and workplace typologies exemplifies coworking spaces as a centre for activity that promotes socialization without impeding workflow. The tactics employed by Soja in his definition of thirdspace enable coworking spaces to be explored in terms of the space that exists between home and the workplace. Thirdspace also presents the possibility of what is beyond the accepted norm – a gay coworking

space. A gay coworking space will address the lack of gay space, challenge the binary rooted status quo, and offer a space for gay workplace culture.

The holocratic sensibilities of coworking spaces are an evolution of the democracy found in third places as outlined by Oldenburg. Understanding coworking spaces as third places emphasizes that they are more than part of a community, but they are also where a community is formed. They are places for social interaction. The comfort that coworking spaces are contingent on providing is connected through the idea of home. There is a freedom of choice in coworking that is not available in traditional office spaces. This freedom includes when to work, where to work and how to work. This also translates into when to play, where to play and how to play. End users require more autonomy in coworking spaces as they are able to transform the space to suit their needs. To fully support socialization in the workplace, coworking offices need to provide spaces to accommodate the noise that is produced as a result of activity. Social spaces need to be

clearly demarcated with physical boundaries or visual cues to ensure no one is imposed upon and unable to work. Providing comfort in a coworking office is more complicated than mining aesthetics and furniture from the home. There are three levels of comfort that must be addressed to ensure coworkers are content and able to work in their community-based workplace. As per Vischer's studies, the three levels are physical comfort, functional comfort and psychological comfort.

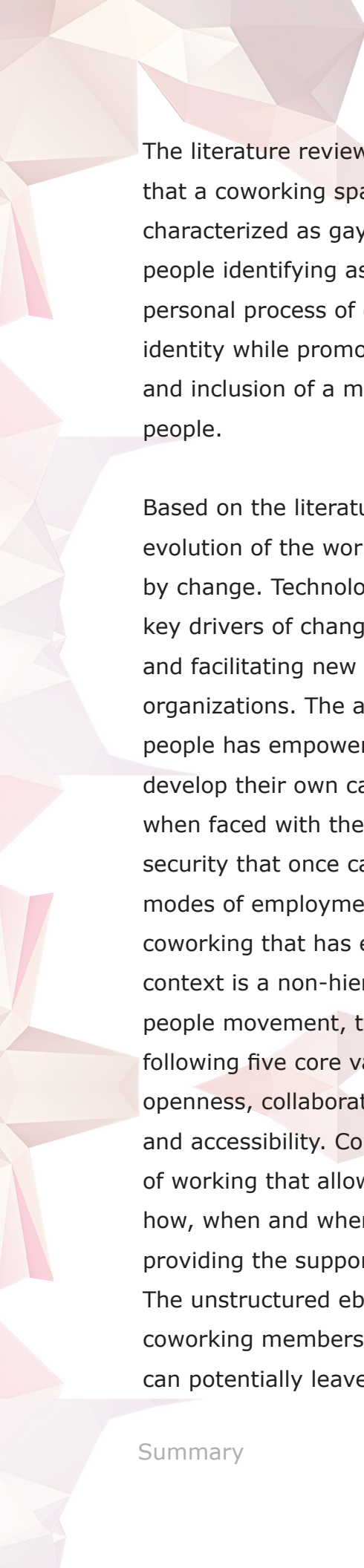
Coworking spaces promote a new way of working that fundamentally challenge the binary thinking that separates home and work into two different spheres. As a result, the overlap embraces the interdependent, and independent, challenges that technology has invoked. A coworking space is a place where people are free to navigate between their social lives and their work lives just as the work life and social life become intermingled in the digital of social media platforms.

Gay coworking spaces encourage a new way of thinking that could potentially provoke a shift in the restrictive nature of the status quo allowing for more a more inclusive and accepting workplace for people identifying as GLBT.



SUMMARY

LITERATURE REVIEW



The literature review proposes that a coworking space that is also characterized as gay space will support people identifying as GLBT in their personal process of discovering their identity while promoting the acceptance and inclusion of a marginalized group of people.

Based on the literature review, the evolution of the workplace is driven by change. Technology, one of the key drivers of change, is both forcing and facilitating new structures of organizations. The advent of portfolio people has empowered employees to develop their own career trajectory when faced with the disappearing security that once came with traditional modes of employment. A type of coworking that has emerged from this context is a non-hierarchical, of the people movement, that expresses the following five core values: community, openness, collaboration, sustainability, and accessibility. Coworking is a way of working that allows people to decide how, when and where they work while providing the support of fellowship. The unstructured ebb and flow of coworking members and work hours can potentially leave coworking spaces

without a defined sense of community. Adding a layer of distinction to coworking spaces would be beneficial.

At the heart of coworking is a workstyle that embraces collaboration in the workplace. Collaboration involves people from diverse backgrounds sharing knowledge, building on ideas and working together. Thanks to the communication dependent flow and high social aspect of sharing, coworking spaces often promote social activity through programming and facilities. Balancing social spaces with quiet spaces supports different workstyles and choice while allowing for organic collaboration and community building in the workplace.

As emphasized by D'Augelli's model, tangible gay space is critical to the process of self-identifying as gay. By designing spaces that are framed as gay, physical space is available for people who are gay to connect, to belong, and to form a community. With traditional gay spaces disappearing and workplace undergoing continual change, there is the opportunity to facilitate the continued existence of some form of gay space by challenging

the heteronormative norms associated with office space and pushing for the further acceptance of people identifying as GLBT.

Finally, drawing from the Soja's theory of thirdspace, coworking spaces are endowed with possibilities beyond the accepted norm. Coworking spaces can break free from the restrictions imposed by traditional ways of thinking of workplace and can pull from the strengths of other spaces through a process of othering. Coworking spaces can be both a place of work, a place of home and also neither. A gay coworking space becomes a place for work, home, community, and identity. A gay coworking space will address the lack of gay space, challenge the binary rooted status quo, and instil an inclusive workplace culture for people identifying as gay, lesbian, bisexual and transgender.

The design considerations (Table 1), taken from the central concepts explored in the literature review, propose a gay coworking office environment that celebrates differences. These concepts are explored and determined in Section 9.0 Design.

Concept	Author	Design Considerations
the gay coworking space	Buckland	• provide open sightlines, secure points of entry, and transparency where possible • design places for people to express themselves and be seen
	Betsky	• performance aspect - the existence of gay space is dependent on the process of identifying as gay occurring • draw on aesthetics that embody "obscene", "artificial", "desire" and "beauty" to capture a more visible
	Chauncey	• avoid designing spaces that reference the closet unless done subversively
	D'Augelli	• design space that resists heteronormative constructs - remove gender segregation • provide spaces that offer privacy for more intimate social connections • design spaces that accommodate multiple types of social activities from small to larger groups
	Soja	• use a design vocabulary that draws from sources outside of the home and workplace to create a rich and diverse final design
the collaborative coworking space	Jones, D. et al.,	• are community, openness, collaboration, sustainability and accessibility
	Laing	• provide space for: concentrative work; collaboration; and social activities
	Handy	• push for unconventional solutions when solving design problems
	Pentland	• provide spaces to accommodate people gathering together • design spaces to draw people together
	Patel/Cain	• integrate space for louder and quieter activities throughout the floor plan
	Gensler	• design a variety of spaces and resist a one size fits all approach
	Vischer	• design of the coworking space should include spaces with visual and audio privacy to work uninterrupted
	Oldenburg	• avoid using traditional signifiers of hierarchy in workplace

Table 1 Design Considerations



SECTION 6

CASE STUDIES

Case Study 1

name: Google Campus London

interior designers: Jump Studio

program: Google Campus and
coworking space

construction area: 24 750 sq ft

status: built

design date: 2012

location: London, UK

The Google Campus in London opened in 2012. It is located in the tech heavy sector referred to as the Silicon Roundabout. The seven storey high building maintains its original and non-descript office building exterior while providing interior space to accommodate event and presentation space, meeting rooms, a cafeteria, workspace and a terrace. Markus Nonn (2013), an architect at Jump Studios, describes the intention of the interior planning “to create an interplay between dynamic, open, social spaces and more intimate working hubs’ (p.1, para 2). This description captures

the dispersed planning of space throughout the building. Rather than a homogenous use of space, diversity is used to create spatial relationships through adjacencies. The open plan workstations of the coworking space is broken up with shipping containers, break out space and private nooks. This visual variety makes for a more engaging space as well as provides the potential for more face to face encounters randomly throughout the day.

The stacking of the floors helps Google Campus London organize space. The basement floor is a large cafeteria and workshop space. This floor is free for members to use. The main floor is an event space. The second and third floors are dedicated to membership paid coworking space. The coworking organization Techhub runs these floors. The fourth floor is another event space. The fifth floor is run by Seedcamp and is where startup accelerator programs are run. The top floor houses Google offices and a terrace. The analysis will be limited to the bottom four floors to focus on coworking space. This precedent was chosen for its ability to present spatial attributes in terms of

zoning and materiality.

The Google Campus provides an interesting comparison of coworking spaces under one roof. The second and third floor coworking spaces adhere more to a corporate imitation of a coworking space, while the basement floor better reflects the meaning of coworking. The fixed furnishing of the upper floors limits the flexibility of the space. Rows of desks harken to the rows of cubicles that proliferate open office planning. The lack of panels does little to enhance or promote the space as conducive to people working together. The workstations dictate how the space is used and uphold a constricting and didactic expectation for how people will interact. The nook and breakout space show an attempt at diversifying the programming of the spaces, yet there is something left wanting. The magic of spontaneity is addressed on the bottom floor.

On the bottom floor, where the cafeteria is located, is a free coworking space (see fig 3). The holacratic mandate supports the non-hierarchical structure of coworking. A completed membership form is the sole caveat

to gain access. The majority of the seating is afforded access to daylight. This effort is achieved by zoning the public area as the perimeter of the space with visual access to windows. While relegated to the basement and not afforded the views of the upper floors, small considerations in the form of an outdoor patio contribute to the wellbeing of the people taking advantage of a free coworking space. The more private area and back of house for the café are zoned away from the patio and courtyard.

A combination of custom built benches and moveable chairs and tables allows for impromptu gatherings. This level of flexibility is necessary for coworking spaces as it promotes social interaction. People can customize the seating arrangements more quickly and accommodate the ebb and flow of conversations and work throughout the passage of a day. While dedicated space for heads-down work is not readily apparent, there is nearby reprieve available right outside on the patio.

The materials used to finish the interior of Google Campus play an integral role in establishing an accessible and relaxed experience for users of the space. A casual and comfortable environment is more conducive to impromptu meetings and introductions. Whereas, a formal and rigid space might influence people to keep their guard up and limit social interaction. Many of the aesthetics embraced in the Google Campus are carefully selected for being able to reflect the conventional grassroots image and appeal of non-corporate funded coworking spaces. Instead of mismatched chairs and creatively fashioned horizontal work surfaces, Google Campus is a crafted coworking space that is able to mute its corporate backings enough to make young entrepreneurs feel at home.

The reception desk sets the tone for the materials used in the space at 4-5 Bonhill Street. Lego bricks are used to greet people entering with an air of playfulness (see fig 2). Markus Noon (2013) points out that the appearance of a toy that has played a vital role in many childhoods is an homage to the founders of Google (p.24). Instead of

being greeted by stern oil paintings, visitors and users of the spaces are treated to an understated welcome with brightly coloured building blocks. The colour of the blocks references the colours that Google so deftly uses to brand its search pages and offices. The implied creativity behind the children's toy that is fueled by imagination speaks to Google's respect for creativity while using nostalgia to build an immediate relationship to people through recognition.

Spruce plywood is used to construct the banquet seating in the cafeteria (see fig 3). The wood is oiled, and the finish lends a raw look to the material that supports the informal atmosphere. Markus Nonn (2013) explains that the benches were a collaboration with local furniture makers at Branch Studios (p. 24). This effort to engage local talent reflects an intent to move away from the faceless corporation and instill local regionalism into the design.

The plywood makes a second appearance on the two dedicated coworking floors. It is used to line the interior of repurposed shipping containers. The shipping containers

have been carved out to house meeting rooms, small kitchenettes, and personal storage lockers (see fig 4) (see fig5). This appropriation of a material that is removed from luxury and is associated with the working class makes a statement celebrating the use of low-tech materials. While the efforts are carefully designed, the overt message of bricolage can be heard by the many coworking users who are starting up their own businesses and making due with whatever is at hand. The visual example of creative problem-solving works as a constant reminder to think outside of the box and to push the burgeoning coworking talent to seek out new solutions and to see from a new perspective.

Google Campus in London draws from many of the theories that support a collaborative coworking space and for the most part, is relatively successful. The layout provides workspace for collaborative work in larger groupings within the open space and a few options for working in enclosed space. The limited possibilities for concentrative work hinder Google Campus from accommodating equally all three of the types of activities

happening collaborative coworking space (Laing, 2013). The planning of the space emphasizes drawing people together; this is marked by the strategically used shipping container kitchenette nodes that cause people from around the floor to cross paths (Pentland, 2008). The repurposed shipping containers are one of the few evident examples of a non-conventional solution being applied to problem-solving in an office space. Unfortunately, the use of shipping containers has been trending in the design world, and their effectiveness as something new is fading.

Based on the theory, Google Campus has some weaknesses concerning the variety of spaces offered to coworkers. Groupings are predominantly seating for six, eight or ten people and do not provide anything for smaller or more private work sessions. The openness of the space is not balanced with places for retreat. This becomes problematic when visual and acoustic privacy are needed to work uninterrupted (Vischer, 2005).

The lack of assigned space upholds the

non-hierarchical nature of coworking, but more diversity in planning is needed to support all the various needs of coworkers fully. Though Google Campus in London lacks contrasting examples of coworking zoning, it showcases an exemplary use of materials for a determined experience in a coworking space.



[Top] Figure 2 Jump Studios photograph, 2012, Google Campus London reception desk, accessed June 15 2014, <http://www.archdaily.com/232170/google-campus-jump-studios>

[Bottom] Figure 3 Jump Studios photograph, 2012, cafeteria banquet seating, accessed June 15 2014, <http://www.archdaily.com/232170/google-campus-jump-studios>



[Top] Figure 4 Jump Studios photograph, 2012, shipping container lockers, accessed June 15 2014, <http://www.archdaily.com/232170/google-campus-jump-studios>

[Bottom] Figure 5 Jump Studios photograph, 2012, shipping container kitchenette, accessed June 15 2014, <http://www.archdaily.com/232170/google-campus-jump-studios>

Case Study 2

interior designers: Penson

program: coworking space

construction area: 4200 sqf. ft.

status: built

design date: 2013

location: London, UK

Co-work Angel is a coworking office space located at street level in a busy urban neighbourhood. Located in proximity are bars, shops and restaurants. The nearby amenities include a two-minute walk to the Northern subway line *Angel*. The Co-work Angel website lists the many amenities found inside the office space. There is an emphasis on accessible technology as part of the membership perks. Meeting rooms are equipped with presentation and web video conferencing capabilities. Voice over Internet Protocol (VoIP) phones are available. Wi-Fi and broadband internet are offered. The physical comforts of the space are touted secondarily. Members can reserve a dedicated desk

with ergonomic chairs and according to the Co-work Angel website (2015), “an excellent coffee and selection of teas” is kept stocked. This precedent is chosen for its spatial programming, circulation, use of materials and use of line as a design element.

The programming of the spaces in Co-work Angel goes beyond the typical end user designed coworking space. There are three types of dedicated meeting rooms. A ten person meeting room supports the gathering of large groups of people. A four person meeting room is present for smaller gatherings. A third meeting room houses softer and a less rigid seating arrangement with an off-kilter sofa and an oversized arm chair. Finally, a quiet room, named a *phone pod* by the designers, provides the sanctuary needed to make a phone call under the cloak of acoustic privacy.

Based on the potential occupancy of the floor, the support spaces miss the requirements for standards published by the Canadian Federal Government in their Workplace 2.0 document (Canada, 2012, p.47). Twenty-four meeting room seats are the desired number needed to service fifty-

eight workstations. Co-work Angel has seventeen meeting room seats. Two quiet rooms are preferred when succouring the potential population of the space. At Co-work Angel, there is only one quiet room affording privacy from eavesdropping ears. While the Canadian government executes these standards, they are merely a guide referenced by private and non-crown corporations. The discrepancy in what is being provided by Co-work Angel and the Canadian government reveal an opportunity for more support space for the coworking members at Co-work Angel.

The circulation in the space is direct. The space planning does not venture far from the rectilinearity imposed by the building shell. Seven rows of six workstations line one side of an aisle, and four and a half rows line the other side. Heavily weighted on the end of the floor plan are the kitchenette/ break space, meeting rooms, and a call pod. David Dick-Agnew (2013) comments on the open-concept office plan as being a result of an attempt to “encourage mingling and the cross-pollination of ideas among the many types of professionals working there”

(p.1, para.2). A direct linear circulation partnered with the availability to have dedicated workstations is not conducive to promoting the mingling and cross-pollination being attributed to the space. The ability to have ad-hoc meetings is limited to the meeting rooms found at one end of the space. Less formal conversations are not accommodated through the space planning or the furniture. Thanks to lower partitions around the individual workstations there are open sightlines down the length of the space, which would help when seeking specific individuals.

The inventory of materials used is conservative for the open office space. Horizontal surfaces are a bleached ash. Vertical elements that act as low privacy screens are painted white to blend in with the outer planes of the space. Carpeting is used throughout the space to the benefit of the acoustics. With the drywall ceiling and expanse of glazing down both sides the length of the space, noise would be an issue with a different and less sound absorbent flooring material. Carpet is not limited to absorbing sound at Co-work Angel. The designers have expertly employed

low-pile carpet mixed with a plush shag in contrasting values to demarcate the space and articulate the central path from one end to the other end. The visual interest generated by this effort balances the attention granted to the overhead plane. Co-work Angel resists the norm and presents a ceiling that draws people's attention up. Dick-Agnew ascribes the majority of the character of the space to the detailing done by Penson's designers (Co-Work Angel, 2015). Irregularities are used to a dramatic effect, as void are removed from the ceiling and highlighted with neon yellow paint and cove lighting. HVAC elements are painted a neon yellow as a cost effective way to continue the language throughout the space (see fig 6).

Line in conjunction with colour are used successfully by the designers to embed the rectangular space with visual interest as well as delineate space. Line is used to break up expanses of flat planes, define rooms and facilitate a better understanding of the coworking office. Colour helps to support line by making the effect more apparent through a use of high contrast. The application of line in Co-work Angel

stands out against the more subdued background.

The space is long and narrow. Thanks to a strong use of line, the space avoids falling victim to a corridor effect. The meeting rooms are separated from the rest of the space with glazing (see fig 7). This fishbowl effect allows daylight to penetrate further into the building core and allows users of the space to see if the meeting rooms are occupied or not. The transparency of the glazing would usually impose an onus on users to visually read and understand the space as depth perception would become more challenging and areas would disappear in the long rectangular volume. The designers seemed to be cognizant of this potential side effect and worked proactively. They framed the meeting rooms with neon yellow to differentiate them. They did not stop at outlining the spaces with a vibrant colour. Drawing inspiration from the location and name of the space, an energetic representation of angel wings in black line is used as an implied boundary (Co-Work Angel, 2015). This detail further defines the meeting rooms as separate spaces while adding a subtle layer of visual privacy without

preventing people from verifying vacancy or occupancy with ease.

This implied boundary is employed a second time in Co-work Angel. Instead of resorting to the vivid yellow, a saturated red seatbelt tape is stretched from floor to ceiling (see fig 8). The action is repeated several times until a vertical zig zag extends between the more social break room and the quieter and work focused desking space. This visual separation of space helps users navigate through the coworking office by providing visual cues where one type of space ends, and another begins.

The design of Co-work Angel aligns with several of the concepts of a collaborative coworking space but suffers similar shortcomings as Google Campus London. The efficiencies in space planning of a smaller footprint have most likely driven the standardized rows of workspaces. These are neither conducive to group interactions nor provide the acoustic or visual privacy required for heads down concentrative work, failing to meet the three types of activities pertaining to a collaborative coworking environment

as described by Laing (2013). While there is a sufficient ratio of enclosed meeting spaces, the distribution is isolated and not integrated as per the recommendations of Patel (2012) and Cain (2013).

The rows upon rows of workstations are too similar to the current basic planning of open office space. The repetition of a one size fits all approach provides minimal choice for coworkers. It contradicts the findings of Gensler (2013) that predicate the contribution variety in the workplaces makes to the overall satisfaction of end users while empowering their ability to work. The fixed work surfaces in Co-work Angel give permanence to the space; they limit the possibility for end user control over spatial planning. This rigid format may prove too constricting to allow for spontaneous connections.

In accordance with Oldenburg's theory of third place (1997), the absence of assigned space gives supports Co-work Angel, as hierarchy is removed from the spatial planning of the coworking space. Co-work Angel's relevance is found in the detailing of the more social spaces within its walls. The unabashed

use of contrast in colours and materials is visually stimulating and works to draw people together in enclosed social capsules. The provisioning of the gathering spaces and the intent to feature these spaces for social interaction exemplifies Pentland's ideas for supporting collaboration in a coworking space (2008).



[Top] Figure 6 Penson photograph, 2013, breakroom and painted HVAC, accessed June 15 2014, <http://design-milk.com/co-work-angel-workspace-penson/>

[Bottom] Figure 7 Penson photograph, 2013, meeting rooms, accessed June 15 2014, <http://design-milk.com/co-work-angel-workspace-penson/>



[Top] Figure 8 Penson photograph, 2013, red tape partitions, accessed June 15 2014, <http://design-milk.com/co-work-angel-workspace-penson/>

Case Study 3

name: The Centre for Social Innovation Annex

designers: LGA Architectural Partners
program: coworking space

construction area: 36 000 sq. ft.

status: built

design date: 2011

location: 720 Bathurst Street Toronto, Ontario

The Centre for Social Innovation Annex is the second location for the Centre for Social Innovation. The spaces run by the Centre for Social Innovation focus on accommodating mostly non-profit and arts centred groups and organizations. They had grown out of their first location in a converted plumbing factory on Spadina Avenue and needed another building to expand. With the help of a significant loan from the City of Toronto and the use of Community Bonds, the funds were secured to purchase and renovate the five storey building. This precedent is chosen for its spatial attributes. Of

noteworthy attention are the spatial arrangements and zoning of the space. There is a carefully planned balance of fixed workspace with more flexible workspace. This element is often lacking in the more corporate feeling examples of coworking spaces. There is an infusion of spontaneity embraced by the Centre for Social Innovation Annex that reflects the core value of coworking; people come together to work together.

The third floor provides the most wealth in terms of zoning. There are private offices, assigned and non-assigned desking, large and small meeting rooms, breakout tables and a kitchen and lounge area (see fig 12). The private offices line the longitudinal walls and reserve the core of the space as the livelier zone. The breakout tables and non-assigned desks, termed "cluster table" and "hot desks" respectively, run down the middle of the space (see fig 9). The assigned desking stations buffer this fluctuating area from the more fixed enclosed offices. There is a progression from public to more private originating from the social nexus of the space.

Two established social spaces are situated in the North-East corner, conflicting with the central node. The closeness of the kitchen/lounge and meeting rooms presents a missed opportunity for the spatial planning of the floor. Anchoring one side of the floor plan with both of these commonly used shared spaces activates one side of the floor plate while abandoning the opposite side. This imbalance of planned activity could have been offset by acknowledging the ability for these spaces to provide a cross-pollination of circulation and locating them farther apart from each other.

An insightful deviation in traditional programming allows the Centre for Social Innovation to transcend any missed opportunities. To the credit of the designers of the Annex, the washrooms are designated unisex. A row of six stalls off of an accessible washroom are serviced with a bank of sinks. The sink becomes an area of activity. It is a place to for hygiene and conversation. This element of surprise speaks to a dedication to stimulating socialization from private quarters to public stages.

An eclectic mix of seating is used to accommodate people using the Centre for Social Innovation Annex (see fig 10). The diversity in functional types and aesthetic styles mitigates the dissemination of any rigid airs traditionally attached to office space. A relaxed sentiment emanates from the selection. Soft seating that would normally be at home in a grandmother's living room has been corralled into this coworking space. Sofas and settees upholstered in crushed velvet mix with leather and mesh task chairs. Simple wooden chairs, reminiscent a children's play set, enhance the casual impression imbued into of the Annex.

While the furniture could potentially be seen as a modge-podge of thrift store gems, the defined groupings are used to support a defined circulation in the space. The layered effect of the dissimilar furniture, against the backdrop of the renovated warehouse with exposed timber beams, brick walls and high ceilings and the interlaced super graphics text promoting "collaboration", "create", "innovation" and "community" accumulates into an overall cohesive message. The

Centre for Social Innovation Annex is a hospitable place to congregate (see fig 11).

Compared to the other case studies, the design of the Centre for Social Innovation Annex (CSI) expresses most of the concepts that support a collaborative coworking space. The plethora of seating types, workplaces, enclosures, non-fixed seating and tables, and groupings encourages coworkers to choose a space that works for them depending on their needs. The availability of choice illustrates the diversity of spaces necessary to accommodate individual needs and designing outside of the prohibitive one size fits all approach (Gensler, 2013). There are spaces to support concentrative work, collaboration, and social activities (Laing, 2013). There are spaces for louder and quieter activities scattered throughout the floor plan, with plenty of enclosed spaces to balance out the open space (Patel, 2012) (Cain, 2013). The non-assigned workspaces and incorporation of furniture types representing the aesthetics of the home, work to remove typical signifiers of workplace placing CSI in the realm of Oldenburg's third

place (1997).

There is some room for improvement about levels of privacy, both visual and audio. The design of CSI has defined enclosed spaces and open spaces, yet omits semi-enclosed spaces. Semi-enclosed spaces would support more ad-hoc meetings without the harsh transition of having to seal off interactions in enclosed rooms. More effort could be made to visually entice people to come together by articulating the gathering spaces. Visual cues like the area rugs help, but the colours blend in with the rest of the earth tone palette.

The Centre for Social Innovation Annex stands as an ideal example of an office space that supports the ability for coworking to occur amongst the occupants. Advantageous zoning and proxemics of spaces combined with a plethora of furniture types facilitate networking, impromptu connections and an overall social atmosphere.



[Top] Figure 9 CSI photograph, 2013, hotdesking, accessed June 15 2014, <https://socialinnovation.org/location/csi-annex/>

[Middle] Figure 10 CSI photograph, 2013, reception and lounge furniture, accessed June 15 2014, <https://socialinnovation.org/location/csi-annex/>

[Bottom] Figure 11 CSI photograph, 2013, super graphics, accessed June 15 2014, <https://socialinnovation.org/location/csi-annex/>



[Top] Figure 12 CSI photograph, 2013, floor plan, accessed June 15 2014, <https://socialinnovation.org/location/csi-annex/>



SECTION 7

SITE + BUILDING EVALUATION

INTRODUCTION TO SITE

The project called for a site is located in a neighbourhood with a strong sense of community. The four-storey building is located west of Winnipeg's downtown, in the West Broadway neighbourhood. West Broadway, with the only protected bike lane in Winnipeg, stands out as a progressive neighbourhood that challenges the automobile-centric city. The site was selected to redesign the Sherbrook Inn (685 Westminster Avenue) into a coworking office space, café, business hotel and retail space. The size of the building allows for the rich multi-use programming of the space.

SITE SELECTION

The following characteristics were used when selecting the site:

Close proximity to downtown core and residential areas

Adaptive reuse site

Easily accessible by multiple means of transportation: walking, cycling, buses, vehicles

Situated in a neighbourhood that is undergoing transformation

Proximity to cafes, bars and GLBT demographic

SITE ANALYSIS

Lot Size: 41,974 sq. ft.

IMPORTANT SURROUNDING BUILDINGS AND BUSINESSES

The site is located on a street that is currently undergoing redevelopment. Several new businesses have started in the area including, coffee shops, chocolate shops, restaurants, dentist offices and vintage retail stores. The neighbourhood is currently experiencing density growth as older buildings are being torn down and new taller buildings, both residential and commercial, are being built in their place. The introduction of a coworking space in the neighbourhood will help support the existing businesses while drawing new business to the area.

CIRCULATION

Sherbrook Street is a one way street with heavy vehicular traffic travelling north. It is also a bike route with the only protected bike lane in Winnipeg. There is significant pedestrian traffic throughout the year as residents in the neighbouring areas prefer walking whenever possible.

SITE OPPORTUNITIES and CONSTRAINTS

Opportunities:

Proximity to public transit supports
promotion of sustainable transportation
Large open parking lot across back lane
allows room for expansion
Located on a street with diverse local
restaurants
Located in a neighbourhood that is
currently experiencing transformation
and growth

Constraints:

Building is seen as attracting
an undesirable element to the
neighbourhood
Heavy vehicular traffic

survey of vicinity			
available services		missing services	
restaurant		retail	
café	4	florist/nursery	0
sit down	15	electronic store	0
hospitality		hardware store	0
motel	1	wine store	0
guest house	1	tobacconist	0
entertainment		men's clothing	0
pub	1	furniture store	0
health + wellness		kitchen store	0
hair/beauty	4	entertainment	
health/dental	4	casino	0
institutional		health + wellness	
educational	2	gym	0
religious	2	tanning studio	0
architecture + design	1	hospitality	
charitable/non-profit	3	boutique hotel	0
services		bed + breakfast	0
funeral home	1	art + design	
camera repair	2	gallery/framing	0
auto mechanic	1	services	0
library	1	printer/photo developer	0
law firm	1	daycare	0
elevator repair	1		
laundromat	1		
retail			
clothing	4		
convenience	3		
eyewear	1		
gas station	1		
drapery	1		
bookstore	2		
grocery store	2		
beer vendor	1		
pawn shop	1		

Table 2 survey of vicinity

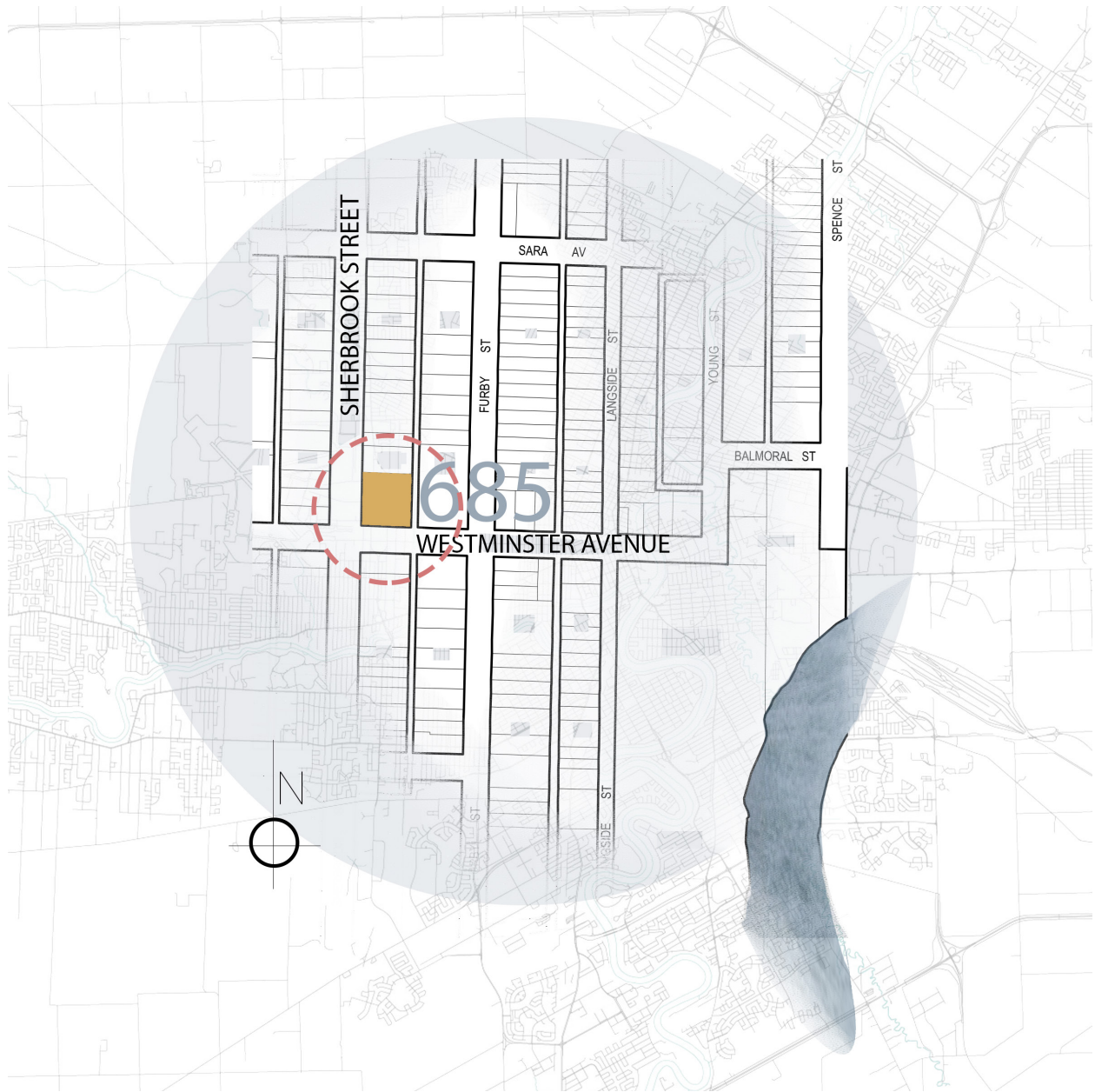


Figure 13 site plan

Neighbourhood Profile

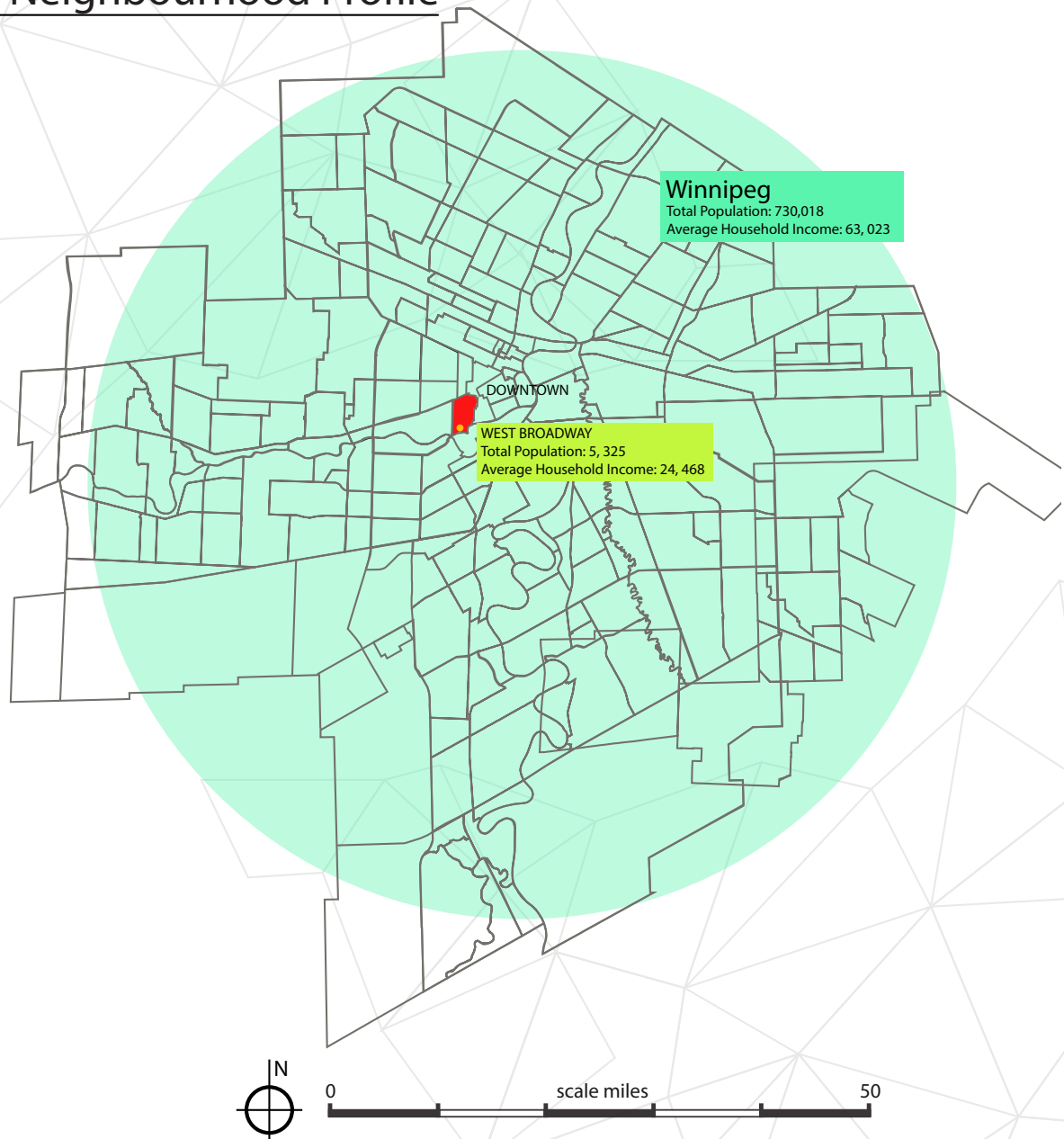


Figure 14 neighbourhood profile demographics (West Broadway, 2011)

Transportation Zones

30 minute commute

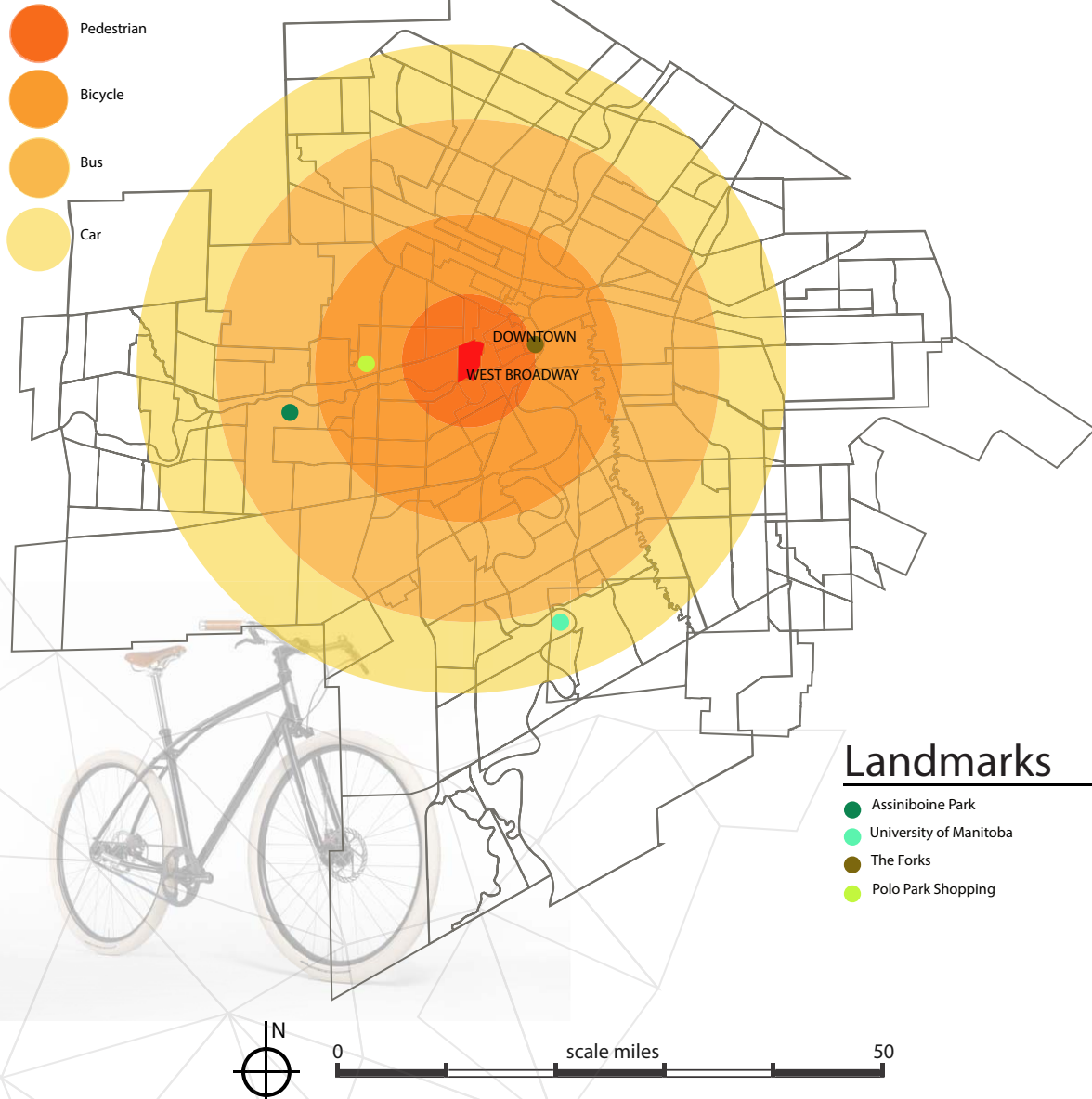


Figure 15 transportation zone and landmarks map

SITE SERVICES + AMENITIES



Figure 16 site services and amenities map

CIRCULATION AND FLOW

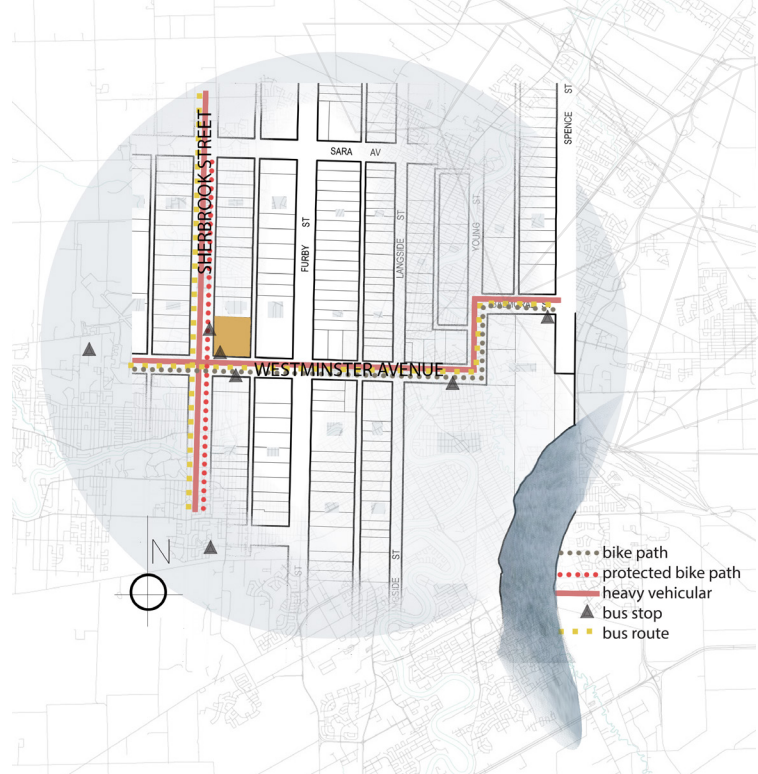


Figure 17 circulation and flow map

HISTORY OF PLACE



Figure 18 history of place plate

CHARACTER OF PLACE



Figure 19 character of place plate
Site + Building Evaluation



Figure 20 685 Westminister The Sherbrook Inn - photo by author (2014)



Figure 21 back lane and parking lot - photo by author (2014)



Figure 22 view from second floor - south-west - photo by author (2014)



Figure 23 rooftop pool - photo by author (2014)



Figure 24 signage - photo by author (2014)

BUILDING ANALYSIS

The Sherbrook Inn
685 Westminster Avenue
42, 567 square feet
Commercial/Multi-use
Construction

INTRODUCTION TO BUILDING

The Sherbrook Inn, fondly known as the Sherby, is a 4-storey building situated on the corner of Sherbrook and Westminster. The building was built in 1965 by architects Duncan Rattray Peters in the mid-1960's motor hotel building boom. The original project

cost was \$800, 000. The building has a storied past of robberies, deaths, and fights. The building currently houses a restaurant, a pawnshop, a beer vendor and a bar with video lottery terminals that attract an element of the population that conflicts with the gentrification that the neighbourhood is currently undergoing.

BUILDING OPPORTUNITIES and CONSTRAINTS

Opportunities:

Multiple floors allows for vertical separation of private and public spaces
 Interior and exterior building modifications are not hampered by any historical designations
 Access into building is on grade
 Building size allows for plenty of opportunity in design
 Building is seen as attracting an undesirable element to the neighbourhood
 Outdoor rooftop pool

Constraints:

Building is seen as attracting an undesirable element to the neighbourhood
 Building size poses an arduous task in design
 Building's interior and HVAC system will require significant renovations for a comfortable interior environment
 Building was built in stages, and column placement is irregular
 4-storey apartment building directly north blocks any opportunity for windows on north side
 A favourite restaurant has moved into the building since starting this practicum project

BUILDING HEIGHTS

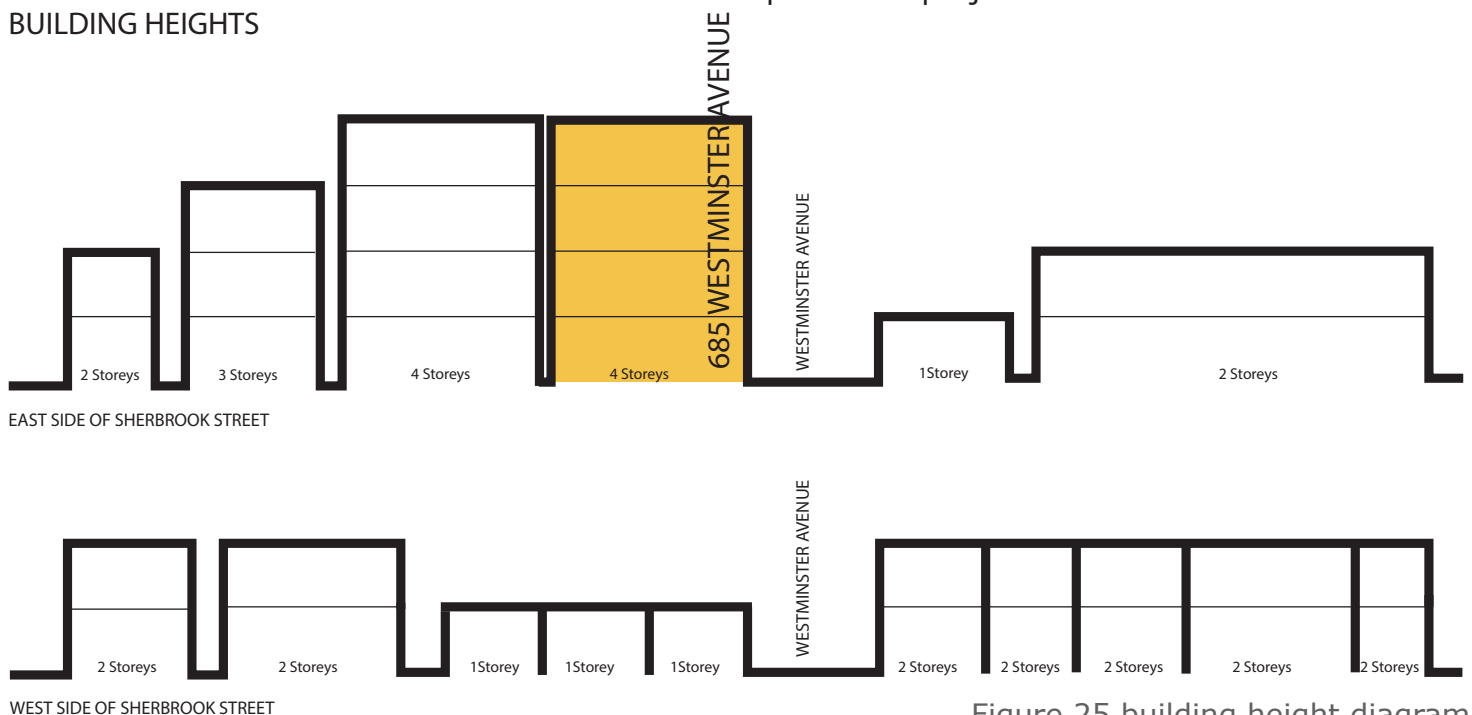


Figure 25 building height diagram



Figure 26 main floor plan - current



Figure 27 reception - photo by author (2014)



Figure 28 lounge seating - photo by author (2014)



Figure 29 lounge seating - photo by author (2014)



Figure 30 stairs - photo by author (2014)



SECTION 8

DESIGN PROGRAMME

Business Case:

The coworking space will be funded primarily through membership.

The cost of the membership will be dependent on the amount and type of space needed. Membership will be on a daily or monthly basis or longer contracts for larger groups. Drop down unassigned workspaces are available, along with dedicated enclosed spaces to suit small companies. Management of the coworking space will be by a board of directors with two representatives of coworking members.

The third and fourth floors will be short stay business hotel rooms. Access to the rest of the facilities is available for business travelers. Small retail spaces are available as pop up shops for members requiring a public front for services or products offered by their company. Two major anchoring tenants to the building will be a café that will serve both the public as well as coworking members and a wine + beer boutique.

Anchor client for coworking space:

Name: Outwords

Outwords is a non-profit organization

that publishes monthly magazine and a website focusing on news, entertainment and events from a gay, lesbian, bisexual, transgender, two-spirit and queer community perspective. The magazine first launched in November 1994 under the name Swerve and was re-launched under the name Outwords in January 2007.

Current needs:

Spatially Outwords requires a boardroom for meetings of 15+ people, a small kitchenette to prepare small meals, and workspace to accommodate 5 staff. The staff need access to computers with Photoshop and InDesign, wireless internet, standard office supplies and a colour printer. Storage is required for 10 boxes of past year's issues. The boxes are approximately 24" x 24". Two 3 high lateral filing cabinets are needed to store old financials and shelving for a library of around one hundred books including a binder collection of every back issue.

Future needs:

Outwords would like to share a space to minimize the amount of overhead

while maximize access to resources. They would like access to a larger space to be able to hold more events throughout the year. Currently they are involved with three annual events: 1) Winnipeg Pride 2) annual fundraising cocktail event in May that includes: a DJ, dancing, and silent auction 3) Christmas party.

Organizational structure:

Chair + Secretary + Treasurer +
Director + Director + 2 coworking
member reps

Operational Plan:

Coworking + Hotel

Open 24/7

Café

Monday to Thursday 7am to 9pm

Friday to Saturday 7am to 11pm

Sunday 7am to 8pm

*all holidays are Sunday hours/ closed
on December 25th

Wine + Beer Boutique

Monday to Thursday 11am to 8pm

Friday to Saturday 11am to 9pm

Sunday 12pm to 6pm

*all holidays are Sunday hours/ closed
on December 25th

Coworking + Hotel

Will employ 3 full time positions and 7 part time positions including a coworking coordinator and building maintenance operator.

Café

Will employ 5 full time positions and 6 part time positions including a café manager and cook.

Wine & Beer Boutique

Will employ 2 full time positions and 2 part time positions including a manager and sales assistant.

User Profile

Primary Users: (60) They are identified as co-workers. They will be linked to the space through membership as part of a collective. Their use of the space will fluctuate between sporadic hours and dedicated time dependent on their project load/ work schedule.

Age: 25 to 35

Education: postsecondary university degree w/ supplemental technical training or diploma

Income: 45 000 to 80 000/year

Occupation: self-employed

Secondary Users: (3) They are identified as managers and operators. They will be available for a dedicated time block.

Age: 20 to 30

Education: postsecondary college certificate/diploma

Income: 30 000 to 35 000/year

Occupation: office manager

Tertiary Users: (3) They are identified as clients, friends and family. They will use the space for brief blocks of time and have limited access.

Age: 25 to 45

Education: postsecondary degree

Income: 80 000 to 150 000/year

Occupation: investor

Outwords Programming

Requirements:

Board (10): The role of the board is to look after the well-being of the staff, ensure everyone is getting paid and the work is getting done, and to produce the magazine. They answer questions, ensure processes are followed, and organize fundraising.

Staff Complement (13):

senior editor (1), senior online editor (1), art director and layout (1), assistant layout(1), advertising & sales,

accounts (1), distribution (1), website manager & tech administrator (1), section editors (6)

The senior editors are mediators between the board and the staff. They review story pitches, determine how many pages can be used and decide what content is missing. They edit everything.

Section Editors: (6)

Sections include: social media editor, news editor, arts editor, fashion editor, music editor, and food/lifestyle editor. Section editors are responsible for coming up with story pitches and contacting contributors and freelancers. The section editors are a resource for freelancers and help by editing stories, securing photos and if there are no photos they are responsible for taking photos.

Freelance writers are used for content fill. Currently there is one in Vancouver and rest are in Winnipeg. All photographers are freelance

Communication/information flow:

Currently all staff are mobile workers, usually working from home, with two

staff members in Toronto. The staff come to the office for meetings and mail. Typically staff come in to use the office space during the evenings from 5pm to 10pm because they have day jobs. Because they are mobile workers there is a heavy reliance on technology for communicating and work flow. Emails and Skype are used often to communicate.

The editing process of the digital and printed magazine is described as a dialogue and check-in with contributors through online and face to face communication. The editors work together to form the story list, to collaborate for ideas, to support and for event planning. Prior to 2013 there was only one editor with no section editors, consequently team work is now an essential workstyle at Outwords to distribute the workload more evenly across the staff.

There are three monthly meetings. Two meetings are held near the end of the month for layout on the 20th and 28th. The third meeting is held mid-month for board meetings and staff meetings. Layout week is when work activity increases with a five hour straight work

period.

Coworking Programming

CAFE SPACE:

Quantity: 1

Space Allocation: 1000 sq. ft.

Function: This space is for coworking members as well as the public. It is for eating, meeting and socializing. The café will provide catering for meetings and events in the coworking offices.

Furniture: a variety of seating types for up to 20 people; corresponding horizontal surfaces 30" dia. min.; 72" min. lineal storage; 48" x 60" horizontal surface for food prep; 1 24" x 60" horizontal surface with split height 42" a.f.f. and 34" a.f.f..

Lighting: layered lighting with a strong focus on accent lighting for character, task based lighting and general lighting for cleaning

Equipment: coolers; freezers; ovens; stoves; fryer; coffee maker; ice machine; POS

Quality of space: This space should be bold and exciting. The character of space will attract visitors and repeat customers. The back of house should be bright and efficient with special attention for cleanliness.

OUTWORDS: The café space will be available for use by the Outwords employees for meeting with the public and food services. This is a shared space.

GREETING SPACE:

Quantity: 1

Space Allocation: 300-350 sq. ft.

Function: This space will need to define the character of the coworking office. It is where visitors and clients are greeted. This space is where first impressions are made. Tasks include: answering the phone, booking of space/ events, greeting visitors, sorting mail, filling, printing and organizing

Lighting: ambient and layered lighting with task lighting.

Furniture: soft seating for 2-3 people; task seating for 1 person; 1 horizontal surface 24"x24" min.; 1 24" x 60" horizontal surface with split height 42"

a.f.f. and 34" a.f.f..

Equipment: multiline phone and handset; computer; all-in-one printer/ scanner/photocopier; POS system

Quality of Space: The design of this space should capture the character of the coworking space. It should be bold yet inviting.

IDEATING SPACE:

Quantity: 1

Space Allocation: 200-250 sq. ft.

Function: This space will be used to brainstorm, problem solve, small presentations and discussions.

Tasks include: drawing, writing and presenting.

Lighting: layered lighting that can be controlled for digital presentations

Furniture: mobile non-fixed seating for 6-8 people; horizontal surfaces to accommodate laptops, books, drinks and food; large vertical whiteboard surfaces

Equipment: 1 LED interactive vertical surface 70" on the diagonal min.; power and LAN for 8 laptops min.; projector; projector screen

Quality of space: fun, energizing and creative, bright and bold

OUTWORDS: The ideating space will be available for use by the Outwords employees for breakout meetings or brainstorming sessions. This is a shared space.

GATHERING SPACE:

Quantity: 2

Space Allocation: 300 to 350 sq. ft.

Function: This space is where people will come together to meet, to discuss and present ideas, progress and problem solve. This is where coworkers will present to both potential and current clients.

Furniture: 1 back painted glass surface 60" x 48" min.; seating for 6-8 people [task seating or a variety of seating types]; 1 horizontal surface 30" x 60" min or a variety of horizontal surfaces to support the number of seats

Lighting: layered lighting that can be controlled for digital presentations

Equipment: 1 LED interactive vertical surface 70" on the diagonal min.; power and LAN for 8 laptops min.;

projector; projector screen

Quality of space: Because clients will be met in this space it should be a comfortable showroom. It should be more formal than the ideating space.

OUTWORDS: The gathering space will be available for use by the Outwords employees for meetings. This is a shared space.

EATING SPACE:

Quantity: 1

Space Allocation: 100 to 150 sq. ft.

Function: This space is for preparing small meals. Tasks include: eating, drinking and socializing.

Furniture: seating for 4 to 6 people; horizontal surface 36"x60"

Lighting: task focused lighting and general lighting

Equipment: storage for cooling food; dishwasher; microwave; sink; dedicated boiling water faucet

Quality of space: This space should be fun, attractive yet efficient for cleaning.

OUTWORDS: The eating space will be available for use by the Outwords employees for snacks and refreshments. This is a shared space.

RELAXING SPACE:

Quantity: 1

Space Allocation: 200 to 250 sq. ft.

Function: This space is for sitting soft, socializing and reading.

Furniture: soft seating for 4 to 6 people; 2 to 3 horizontal surfaces 24"x24" min.

Lighting: soft lighting with accent lighting; some task lighting for reading

Equipment: charging stations for phones, laptops and other small handheld electronic devices

Quality of space: This space should be calming and perceived as soft and quiet.

OUTWORDS: The relaxing space will be available for use by the Outwords employees for recharging. This is a shared space.

PERSONAL HYGIENE SPACE:

Quantity: 2

Space Allocation: 600 sq. ft. min.

Function: This space is for washing, grooming, voiding and excreting.

Furniture: bench seating 15" x 36" min. (2 min.)

Lighting: layered lighting with strong overall lighting for cleaning

Equipment: sinks; toilets; hand dryers; storage for personal effects; showers; mirrors

Quality of space: The space should be clean and modern.

OUTWORDS: The café space will be available for use by the Outwords employees for personal hygiene. This is a shared space.

HEADS DOWN WORKSPACE:

Quantity: 20

Space Allocation: 25 to 30 sq. ft.

Function: This space is for focused and undisturbed work.

Furniture: task seating and horizontal work surface 24"x60" min.

Lighting: task lighting and general lighting

Equipment: LAN + power outlets

Quality of space: The space should be calm. It is zoned a quiet space with no distractions.

OUTWORDS: The café space will be available for use by the Outwords employees for work requiring concentration. This is a shared space.

GROUP WORKSPACE:

Quantity: 20

Space Allocation: 25 – 30 sq. ft.

Function: This space is for team work where discussions and collaboration are expected.

Furniture: horizontal work surface; lockable storage for personal effects and project files

Lighting: task lighting; general lighting

Equipment: LAN + power outlets

Quality of space: This space should be lively. It is zoned a boisterous space

Design Programme

and should encourage interactions.

OUTWORDS: The café space will be available for use by the Outwords employees for team work. This is a shared space.

STUDIO/EVENT SPACE:

Quantity: 1

Space Allocation: 500 sq. ft. min.

Function: This is a multi-use space that will typically be used as a studio space but can be transformed as an event space when required.

Furniture: seating for 6-10 people (should be moveable to facilitate multi-use of the space; moveable horizontal surface 24"x 48" (amount to support number of seating)

Lighting: layered lighting that can be controlled for digital presentations and events

Equipment: technology should be integrated into this space as much as possible with large scale interactive digital screens and motion sensors

Quality of space: This space should be bold and exciting. It will be a feature space to attract members.

OUTWORDS: The café space will be available for use by the Outwords employees for events and larger meetings. This is a shared space.

SUPPORT SPACE:

Quantity: 1 min. [several small ones can be dispersed around the floor plan]

Space Allocation: 100 sq. ft. min.

Function: This is the space when printing, layout, and scanning are done.

Tasks include: printing, scanning, mail distribution and collection, cutting and layout

Furniture: mailboxes; 5'-0" of lineal storage min.

Lighting: general lighting and task focused lighting

Equipment: paper cutter; cutting board; printers; scanners; vending machine for dispensing office supplies [pens, pencils, notebooks]

Quality of space: The space should be simple and efficient.

OUTWORDS: The café space will be
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available for use by the Outwords employees for printing and other work related to the magazine. This is a shared space.

CLEANING SUPPLY STORAGE SPACE:

Quantity: 1

Space Allocation: 50 to 100 sq. ft.

Function: This space is to store the supplies required to maintain a clean and inviting coworking space.

Furniture: wire storage racks for cleaning supplies and other general maintenance items.

Lighting: general lighting

Equipment: mop; mop bucket; broom + dust pan; mop sink; vacuum; floor cleaner

Quality of space: This space should be simple and efficient.

WORKOUT SPACE:

Quantity: 1

Space Allocation: 500 sq. ft. min.

Function: This space is where people will exercise. This is a wellness space for physical activity.

Tasks include: running, biking; lifting
Design Programme

weights; stretching; stair climbing

Furniture: exercise mats 48" x 72" min. (2 min.); bench for lifting weights; soft seating for 2 people 30"x30" min; horizontal surface 18" x 18" min.

Lighting: This space should be well and evenly lit to prevent injury.

Equipment: treadmill (2 min.); stair climber (2 min.); stationary bike (3 min.); weights; scale

Quality of space: This space should be simple and efficient.

OUTWORDS: The café space will be available for use by the Outwords employees for exercise. This is a shared space.

Hotel Programming

SLEEPING SPACE:

Quantity: 30

Space Allocation: 200 to 350 sq. ft.

Function: This space is where people sleep, relax and shower for short to extended periods of time. They will store personal effects like clothing and

other belongings needed when away from home.

Furniture: bed; soft seating for 1 person; storage for clothing 4 lineal feet of storage for clothing; 1 horizontal surface 18" x 18" min.

Lighting: layered lighting that can be dimmed

Equipment: phone, toilet, shower; mirror; hair dryer; coffee pot; kettle

Quality of space: This space should be a relaxed space but not generic. It should still present the defining characteristics of the general coworking office.

OUTDOOR SPACE:

Quantity: 1

Space Allocation: 5000 sq. ft. min.

Function: Tasks include: exercising; swimming; showering; stretching; working; relaxing; sun tanning; gardening; socializing

Furniture: relaxed seating for 6 to 8 people; horizontal surfaces 18" x18" min. to support the number of seats; small clusters of soft seating for

socializing; umbrellas and other shade/sun control devices

part of the business plan for individual coworkers.

Lighting: layered lighting with close attention to pathways; sufficient lighting to work outdoors in the evening and at night

Furniture: 1 horizontal surface 24" x 60"; lockable storage;

Lighting: accent, retail focal lighting and general lighting

Equipment: pool; outdoor showers (2 min.); exercise mats 48" x 72" min. (2 min.); lockable storage for clothing and personal effects

Equipment: POS

Quality of space: The space should be exciting and fun as it is a feature space to attract members. The space will also double as an event space during the summer months.

Quality of space: The spaces should be showrooms and generic in their design to allow easy transformation when used by coworkers.

OUTWORDS: The café space will be available for use by the Outwords employees for working and relaxing outside. This is a shared space.

OUTWORDS: The café space will be available for use by the Outwords employees on a short-term pop up basis. This is a shared space.

RETAIL SPACE:

Quantity: 3

Space Allocation: 200 sq. ft. each

Function: This space is a transition space between the public and coworking members. It will be used to present and sell products or services that are

WINE & BEER BOUTIQUE:

Quantity: 1

Space Allocation: 600 sq. ft. min.

Equipment: POS, large coolers for wine + beer

Function: This a retail space for a pared down specialty selection of wines, beers and spirits. Tasks include: selling wine + beer for take home; wine + beer tastings

Quality of space: This space should be bold and exciting with a focus on the wine + beer being sold. The character of space will attract visitors and repeat customers.

Furniture: 24" x 60" min. horizontal surface; task seating for 1 person; retail display fixtures and storage for wine + beer

Lighting: accent, retail focal lighting and general lighting

criteria matrix	public access	daylight/view	privacy	plumbing	lighting level (lux)	desired atmosphere
café space	Y	Y	N	Y	200	bold and exciting
greeting space	Y	Y	N	N	400	bold yet inviting
ideating space	N	Y	N	N	300	fun, energizing and creative
gathering space	N	Y	N	N	300	comfortable yet formal
eating space	Y	Y	N	N	200	fun, attractive yet efficient
relaxing space	N	Y	N	N	200	calming and perceived as soft and quiet
personal hygiene space	Y	N	Y	Y	300	perceived as clean and modern
heads down workspace	N	N	Y	N	400	subdued, calm
group workspace	N	Y	Y	N	400	lively, open
studio/event space	N	N	Y	N	300	bold and exciting
support space	N	N	N	N	200	simple and efficient
maintenance storage	N	N	Y	Y	200	simple and efficient
workout space	N	Y	N	Y	300	simple and efficient
sleeping space	N	Y	Y	Y	200	relaxed space but not generic
outdoor space	N	Y	N	Y	n/a	exciting and fun
retail space	Y	Y	N	N	400	showrooms and generic
wine & beer boutique	Y	Y	N	N	400	bold and exciting

Table 3 criteria matrix

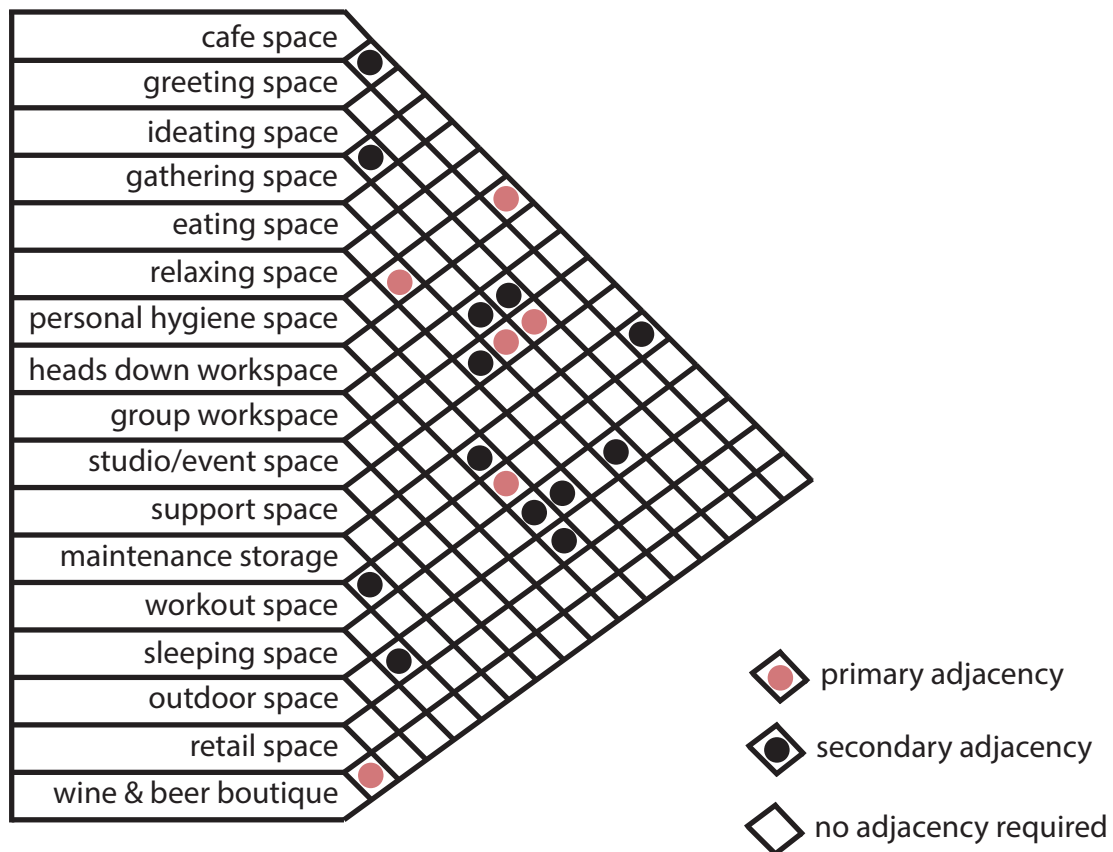


Table 4 adjacency matrix

floor area (SF) for space					
SPACE	SF REQ. (MIN)	SF REQ. (MAX)	# OF SPACES	TOTAL SF RQ. (MIN)	TOTAL SF RQ. (MAX)
café space	1000	1500	1	1000	1500
greeting space	300	350	1	300	350
ideating space	200	250	1	200	250
gathering space	300	350	2	600	700
eating space	100	150	1	100	150
relaxing space	200	250	1	200	250
personal hygiene space	600	800	2	1200	1600
heads down workspace	25	30	20	500	600
group workspace	25	30	20	500	600
studio/event space	500	800	1	500	800
support space	100	150	1	100	150
maintenance storage	50	100	1	50	100
workout space	500	800	1	500	800
sleeping space	250	300	30	7500	9000
outdoor space	5000	6000	1	5000	6000
retail space	200	250	3	600	750
wine & beer boutique	600	700	1	600	700
subtotal			88	19450	24300
circulation (+20%)				3890	4860
TOTAL SF				23340	29160

Table 5 square footage for space table

spaces defined by activity			
café space	eating space	studio/event space	sleeping space
preparing food	preparing food	writing	sleeping
eating	eating	typing	resting
drinking	drinking	laying out/crafting	washing
networking	networking	solo working	outdoor space
visiting		presenting	swimming
serving	relaxing space	networking	relaxing
greeting space	sitting soft	visiting	ideating
answering the phone	reading	support space	meeting
booking	visiting	storing personal belongings	visiting
greeting	networking	storing digital files	networking
sorting mail	personal hygiene space	storing hardcopy files	retail space
filing	voiding/excreting	storing office supplies	merchandising
waiting	washing/grooming	maintenance storage	browsing
ideating space	heads down workspace	storing cleaning supplies	purchasing
brainstorming	reading	workout space	wine & beer boutique
discussing	typing	exercising	merchandising
visiting	writing	running	browsing
drawing	thinking	biking	purchasing
writing	focused working	lifting weights	cooling beverages
networking	solo working	stretching	storing inventory
communicating	group workspace		
collaborating	discussing		
gathering space	typing		
meeting	laying out/crafting		
presenting	group working		
communicating	networking		
visiting	communicating		
group working	collaborating		

Table 6 space defined by activity table

analysis of expected user activities				
	duration (mins.)	frequency (per day)	total mins.	
primary users				
ideating	30	1	30	
meeting	30	2	60	
presenting	20	1	20	
personal hygiene	5	4	20	
eating	15	2	30	
focused working	60	2	120	
group working	30	1	30	
relaxing	15	3	45	
communicating	10	3	30	
visiting	15	2	30	
exercising	30	1	30	
networking	15	3	45	
laying out/crafting	30	1	30	
printing/scanning	5	10	50	
		total	570	9.5 hours
secondary users				
filing	5	10	50	
greeting	3	15	45	
answering the phone	3	30	90	
booking	5	10	50	
sorting mail	10	2	20	
cleaning	30	2	60	
eating	15	2	30	
relaxing	15	3	45	
printing/scanning	5	15	80	
organizing	10	3	30	
personal hygiene	5	4	20	
		total	520	8.5 hours
tertiary users				
visiting	20	1	20	
eating	15	1	15	
meeting	45	1	45	
personal hygiene	5	2	10	
		total	90	1.5 hours

Table 7 analysis of expected user activities table

MAIN FLOOR ZONING

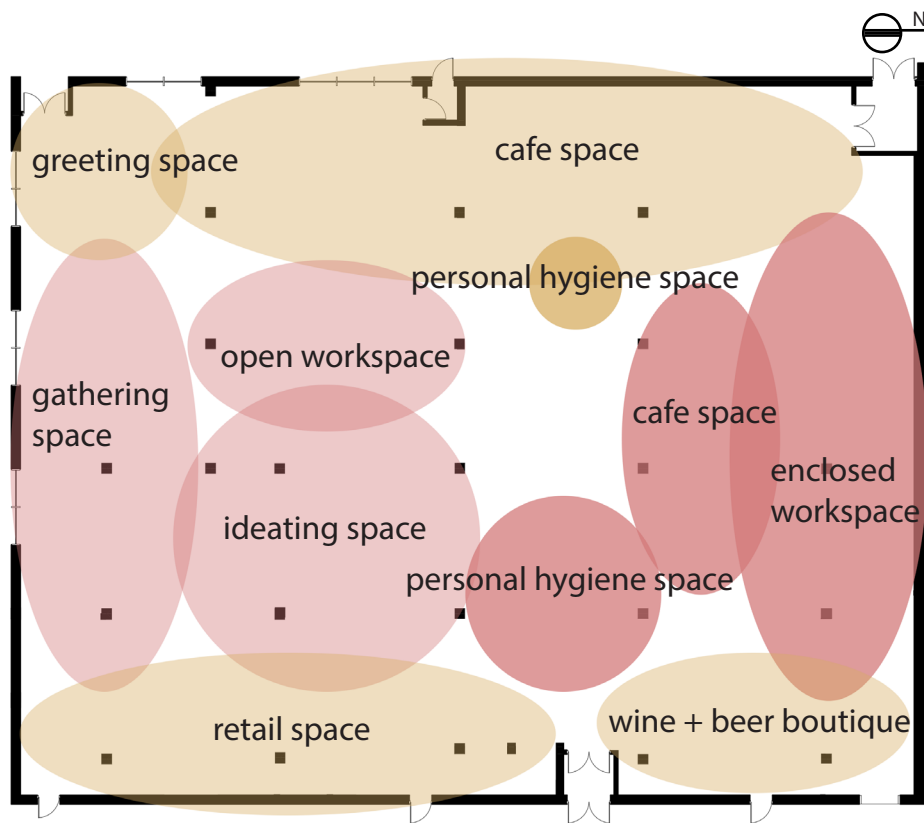


Figure 31 main floor zoning

SECOND FLOOR ZONING

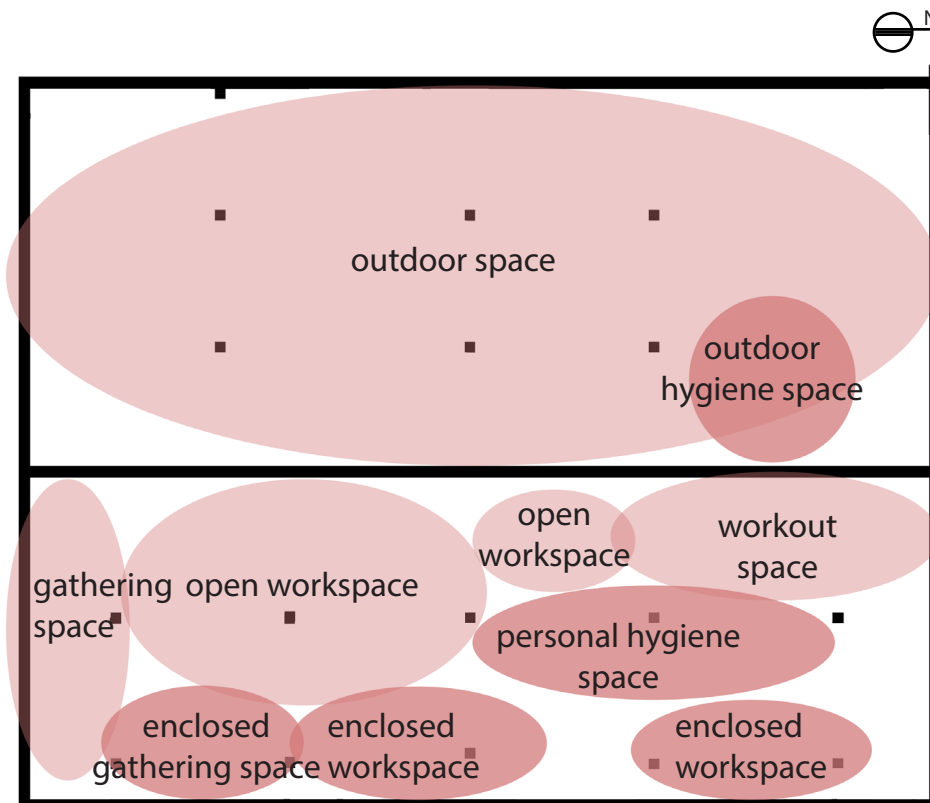


Figure 32 second floor zoning

TYPICAL HOTEL FLOOR ZONING

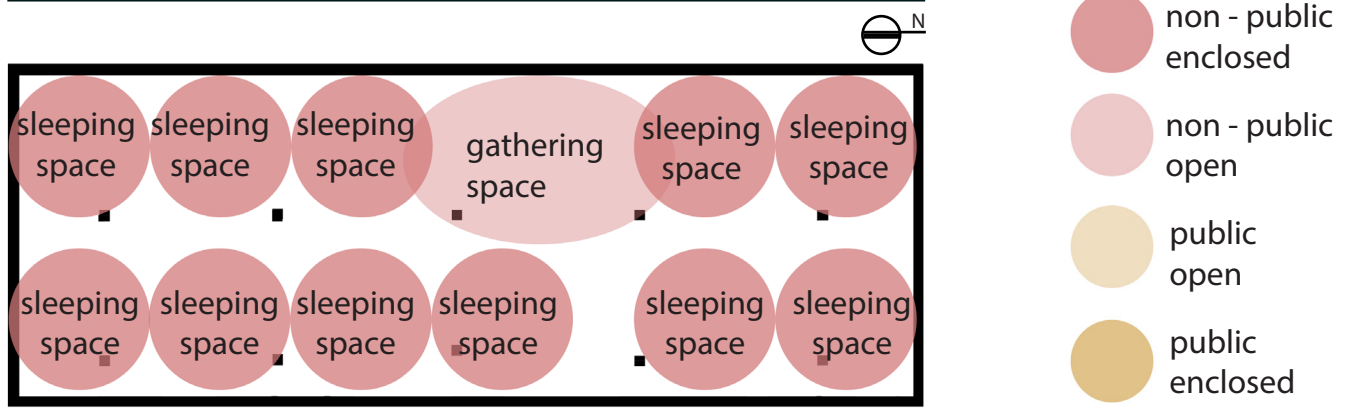


Figure 33 typical hotel floor zoning



SECTION 9

DESIGN RATIONALE

Introduction

The following section will delve into the adaptive reuse design of the Sherbrook Inn at 685 Westminster Avenue. This proposed renovation is for a gay coworking space, with dedicated space for the anchor client Outwards. The design includes on the main floor a restaurant bar, wine and beer boutique and small retail space, the addition of two enclosed fire exit stairwells, the development of the exterior rooftop space, and short stay business hotel rooms on the top two storeys. The intent of the design is to create a coworking space that would challenge traditional ideas of workspace by providing space that is exciting, collaborative, and inclusive. The design of the interior is informed by the literature review, case study analysis and design programme. The interior focuses on providing choice through the use of enclosure, semi-enclosure and openness and thus spaces to gather, to retreat, and to socialize. The most dominant design concept is developed through an exploration of the usual through the lens of the unusual and making it different. This method helped to develop a visual vocabulary that is neither home nor work whenever

possible. The final design is a testament to celebrating differences.

Design Overview

A coworking space:

A coworking space should reflect values of openness, sustainability, accessibility, community, and collaboration (Jones, D. et al., 2009). The proposed design addresses: openness through volume and transparency, sustainability through renewable material selection, accessibility through circulation and availability of facilities, community through the restaurant connection to the public. The final value is a core area of concentration for the project.

In support of a collaborative coworking space the design solution emphasizes shared space with a focus on the concept of gathering. As per the recommendation of Pentland (2008) the design provides spaces for people to gather in small, medium, or large groupings. These spaces are open, enclosed or semi-enclosed. People are able to choose the space depending on the level of privacy or comfort. The areas are often highlighted by some unusual design element to draw people together visually (Pentland, 2008). Sometimes pink 3form creeps up from

the floor and reaches to the ceiling creating two separate semi-enclosed spaces for large groups to gather. Other times yellow 3form juts out and across at angles to carve out semi-enclosed space for smaller groups to meet. Finally, some spaces are made of grey translucent 3form caves that wrap medium sized groups of people in semi-privacy.

There are enclosed offices and an enclosed room with semi-private workspaces for heads-down work to balance the more social spaces (Vischer, 2007). These spaces are available on both floors of the coworking space to support coworkers seeking quieter space (Patel, 2012) (Cain, 2013). All workspaces are non-assigned except for Outwards' space. By making all space shared, traditional signifiers of hierarchy are removed and a holocratic use of space is promoted (Oldenburg, 1997).

A gay coworking space:

The coworking space is designed to uphold the objectives of a safe space to ensure people are free to explore their gay identity free from persecution. All entry points are secure, with the main

entry hosting a reception and check-in desk with open sightlines into the coworking space (Buckland, 2002). Transparency is carried throughout the coworking space with a liberal use of glazing and translucent materials whenever possible. Transparency is not only about safety, as it enables coworkers to be seen, touching on performance. Spaces open up onto each other, movable partitions and dividers that open and close allow for individual control over being seen and not being seen. Semi-enclosed gathering spaces are typically framed, thus creating the context of mini stages to support the performative aspect discussed by Betsky (1997) and Buckland (2002).

Several efforts have been made to design space that will support the process of identifying as gay as per D'Augelli's process model (1994). The washrooms are specifically non-gendered to remove heteronormative constructs in the interior. A variety of spaces are provided for multiple types of social activities from large presentations and gatherings, to social parties and smaller intimate conversations.

The overall aesthetics of the space lean towards the off-kilter and luxe, much like an edgy retail space or boutique hotel. Details and forms are usually angular and draw from the realm of disruptive design. This celebration of the unusual creates a design vocabulary outside of the home and the workplace.

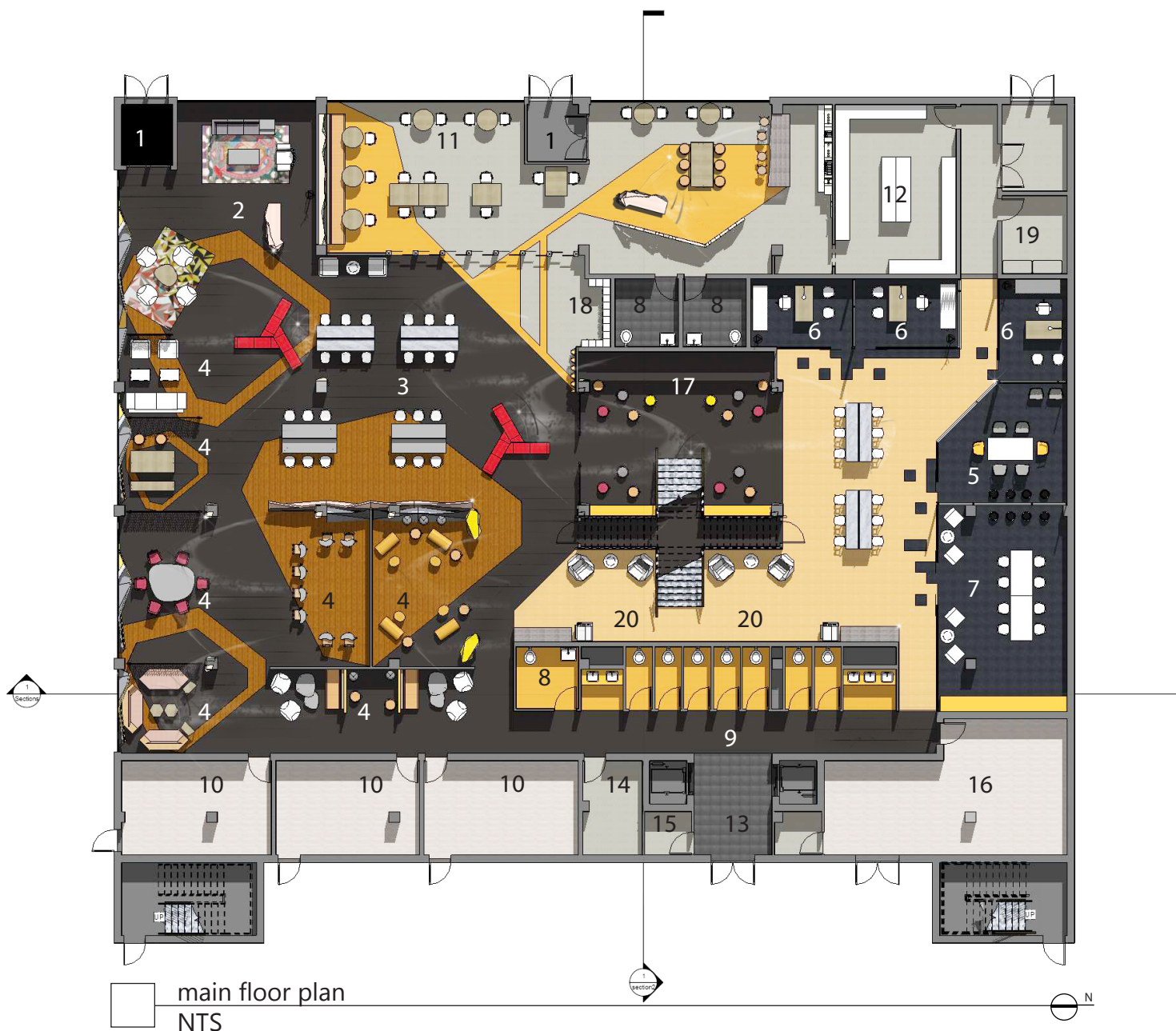


Figure 34 main floor plan



Figure 35 section 1 south-north



Figure 36 section 2 west-east



Figure 37 reception

The Interior

Entry and Reception:

The entry opens up to the reception. There is a small waiting area lounge that references the home in terms of seating arrangement and rug. The rug was selected for Edwin Volleburgh's depiction of a woman tangled up in a vacuum questioning roles in the home. A stark white over-stuffed modern Louis chair crowns the area. A bubble gum pink wall capped with white marble columns on either side sets

the tone and provides the backdrop for a reception desk that both grows up from the floor and down from the ceiling. The two elements seem to grow towards each other but do not meet. From the reception there are open sightlines into the rest of the coworking space. The role of the reception is to greet people entering the coworking office and provide an indication of what can be expected throughout the rest of the space. The entry and reception are integral to establishing the gay coworking space as a safe space.

Entry into the building is monitored to protect the coworking members. Open sightlines from the reception into the rest of the coworking space

reinforce the concept of safe space being constructed through observation and transparency, as presented by Buckland.



Figure 38 open workspace - main floor

Open Workspace:

There are several open workspaces available on both floors of the coworking space. They are generally located at boundaries that border public space and the semi-membership only space of the coworking office.

The seating for these spaces is geared more towards shorter term with bar height work surfaces and stools. These workspaces act as a buffer between louder areas like the restaurant and the rest of the coworking space.

There are some open workspaces in the areas immediately outside of enclosed workspaces, providing people with space for working while waiting on the availability of space for heads-down work. The open workspaces are fixed to encourage people to seek out the flexibility of semi-enclosed spaces when gathering together to limit disruptions in the open workspaces.

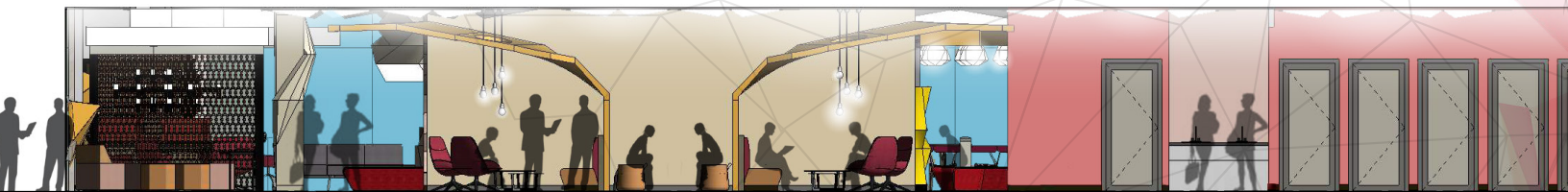


Figure 39 elevation of back meeting areas



Figure 40 semi-enclosed gathering space - main floor back hall

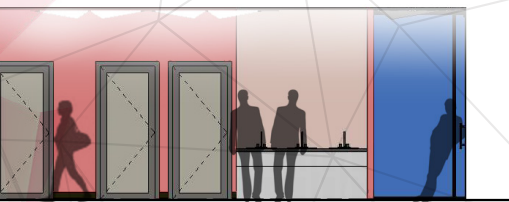


Figure 41 semi-enclosed gathering space - main floor
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Semi-Enclosed gathering space:

Semi-enclosed gathering spaces are distributed throughout both the main and second floor layouts. They are typically defined with some form of an enclosure on three sides. In some instances part of the enclosure can be activated by the occupants, allowing some measure of control over the level of visual privacy. Custom curtains made of dimensional felt can be opened or drawn closed depending on the immediate needs of the people using the space. Other times the barrier is made of semi-translucent 3form and static while providing a cocoon of protection. The semi-enclosed gathering spaces are outfitted with a

variety of seating types to host any potential types of gatherings. Less formal and non-fixed seating allows larger groups to meet and break off into smaller clusters within the same space. There is an emphasis on soft seating in the medium sized spaces to foster relaxed interactions similar to hosting company in the living room of a home. Often area rugs are used to ground these spaces, adding to the comfortable atmosphere while once again referencing the home. Lighting in these spaces is frequently dropped down to a more intimate height and acts as a beacon to draw in people.

Figure 42 enclosed workspace + gathering space - main floor



Enclosed workspace:

The enclosed workspaces are defined by a full enclosure and acoustic privacy. Inside the smaller enclosed workspaces there is a desk for working and seating to host small private meetings. The flooring is carpeted in contrast to the linoleum and hardwood flooring in the rest of the coworking space. These spaces still maintain a connection to the rest of the office as full height glass partitions are used along one side.

Outwards space:

Outwards space is an enclosed space within the coworking office. A set of double barn doors open up into the space. Two large tables provide workspace for eight people and meeting space for ten. The tables offer flexibility and can be reconfigured depending on what is required.

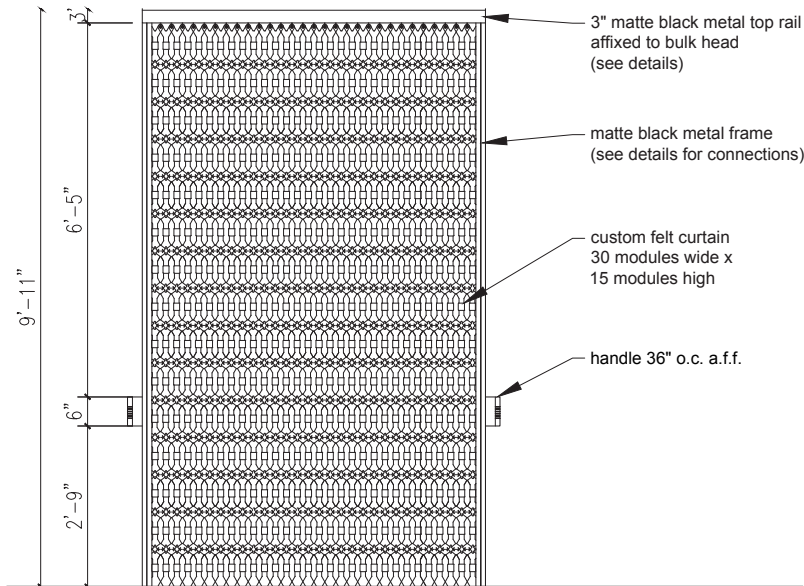


Figure 43 Outwards space

Smaller groupings of soft seating offer choice when employees of Outworlds come in to work. A full wall of built-in millwork addresses the immediate storage needs. An undulating wave of semi-translucent pink 3form is suspended from the ceiling.

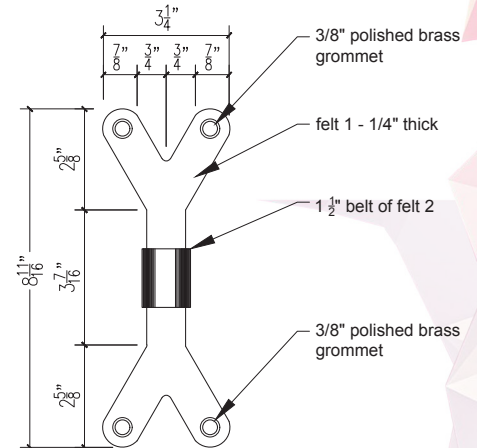
Custom-designed Curtains:

Curtains made out of dimensional felt are used to partition semi-enclosed gathering spaces and the open atrium staircase.



1 custom felt curtain front elevation

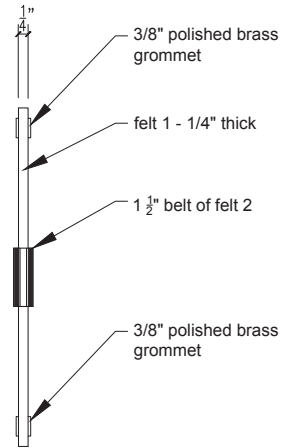
Figure 44 curtain details 1 + 2



2 module front detail

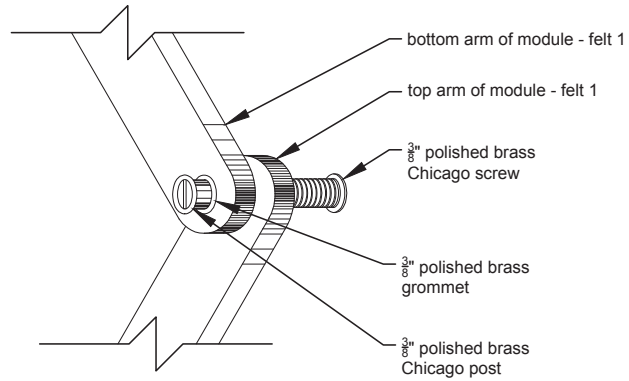
Figure 45 semi- enclosed gathering spaces with curtains





3

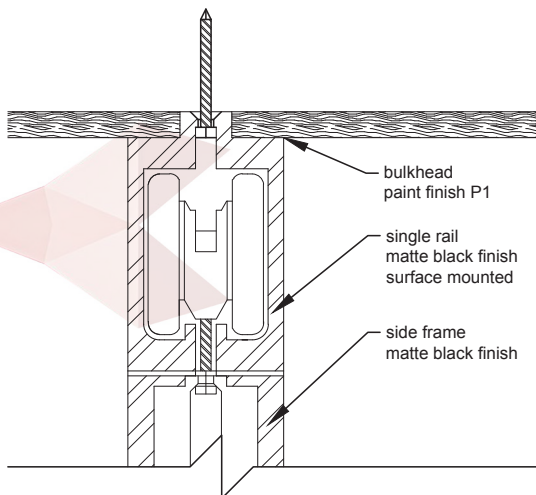
module side
detail



4

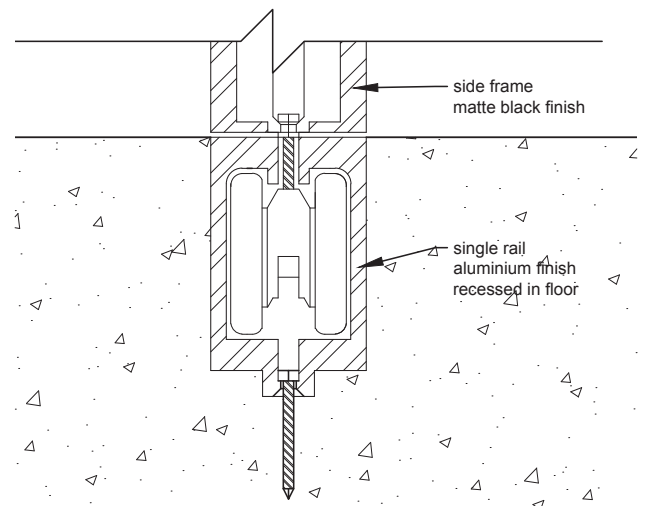
module connection
detail

Figure 46 curtain details 3 + 4



5

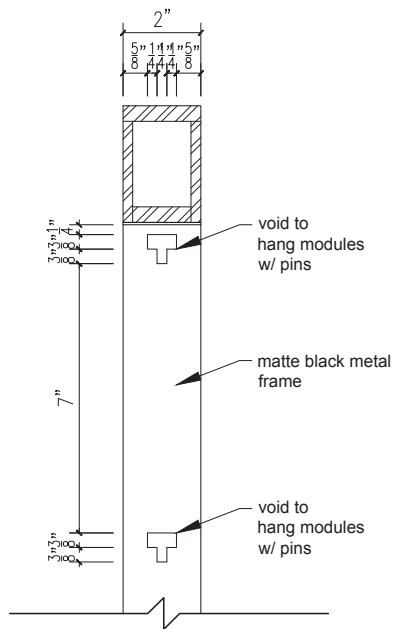
top rail
ceiling detail



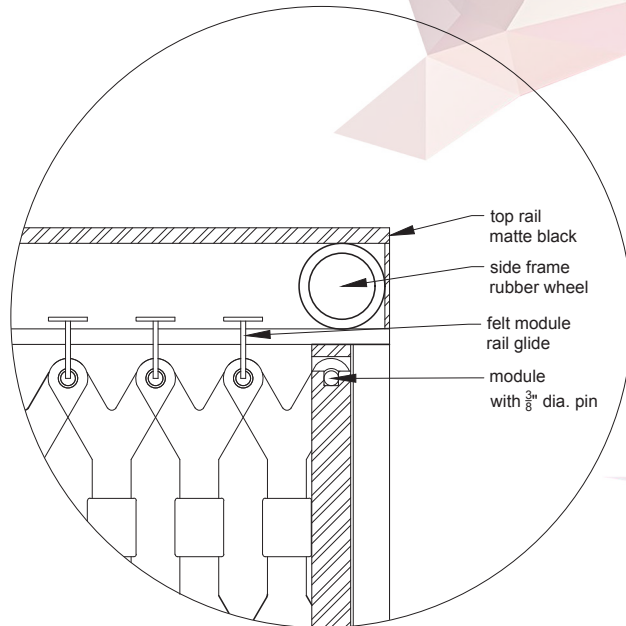
6

top rail
ceiling detail

Figure 47 curtain details 5 + 6



7 side frame section



8 top rail section detail

Figure 48 curtain details 7 + 8



Figure 49 view into open central staircase



Figure 50 video wall at base of open staircase

Washrooms:

The washrooms are non-gendered. The stalls are designed with floor to ceiling doors to maximize both visual and auditory privacy. Universal toilet rooms are available as fully accessible facilities. The sinks and mirrors are built-out in the open hallway. On the second floor, the washrooms include shower rooms for people using the gym. There are outdoor showers for people using the pool.

Café:

The café and bar are the most public space of the project. This space invites the public to come along with coworking members while allowing a glimpse into the coworking office. A defined boundary separates the public café from the coworking space with security barriers that only allow passage with an access card given to members.

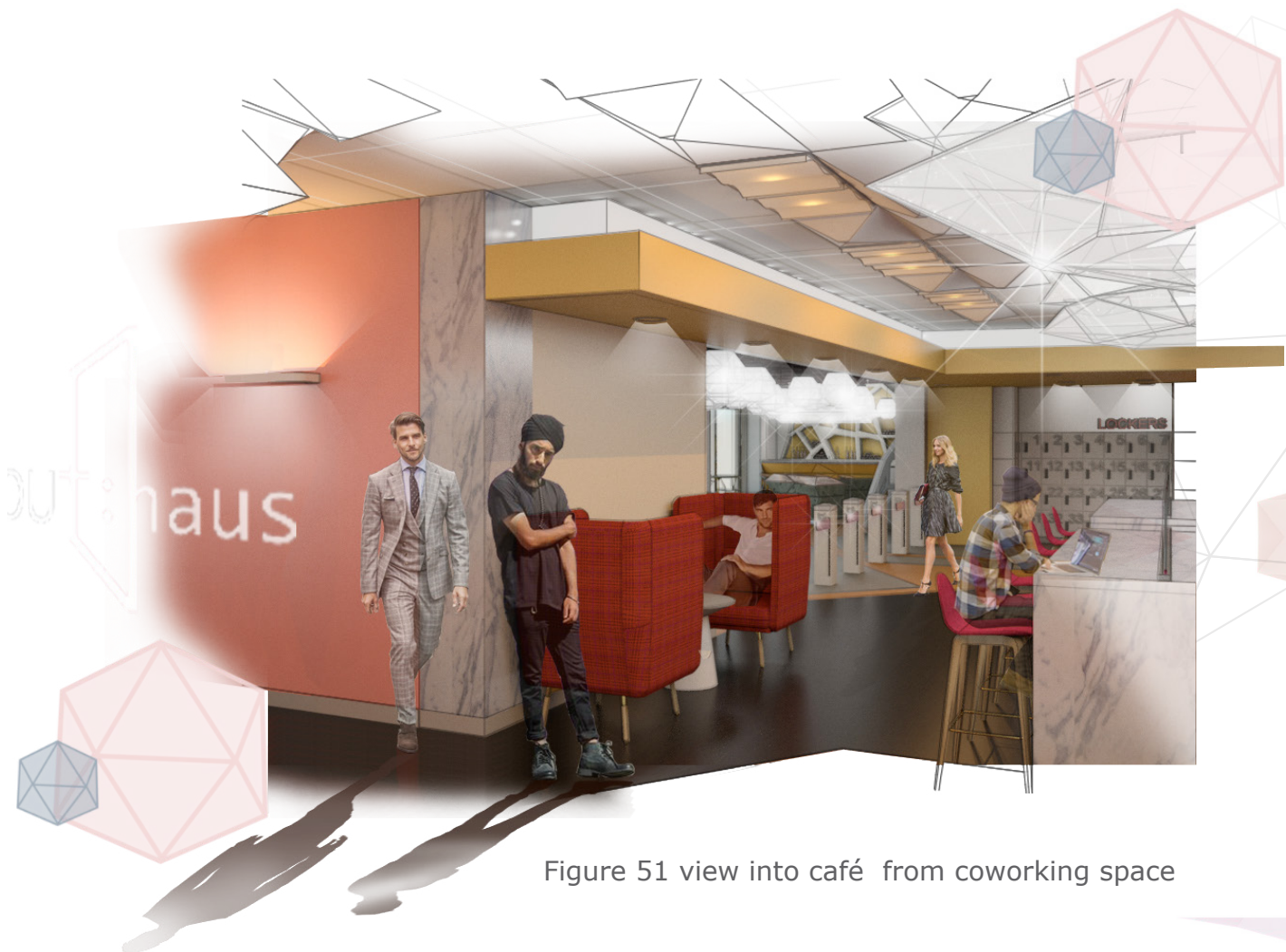


Figure 51 view into café from coworking space

The café is furnished with mostly moveable furniture to facilitate flexibility and allow different sized groups of people to meet and

eat. The presence of a café and bar encourage socialization while connecting the coworking space to the neighbourhood.



Figure 52 cafe seating



Figure 53 cafe reception

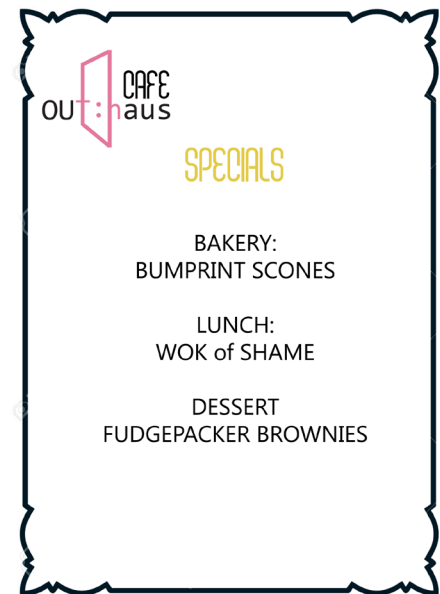


Figure 54 cafe menu



Figure 55 elevation into interior entrance into cafe

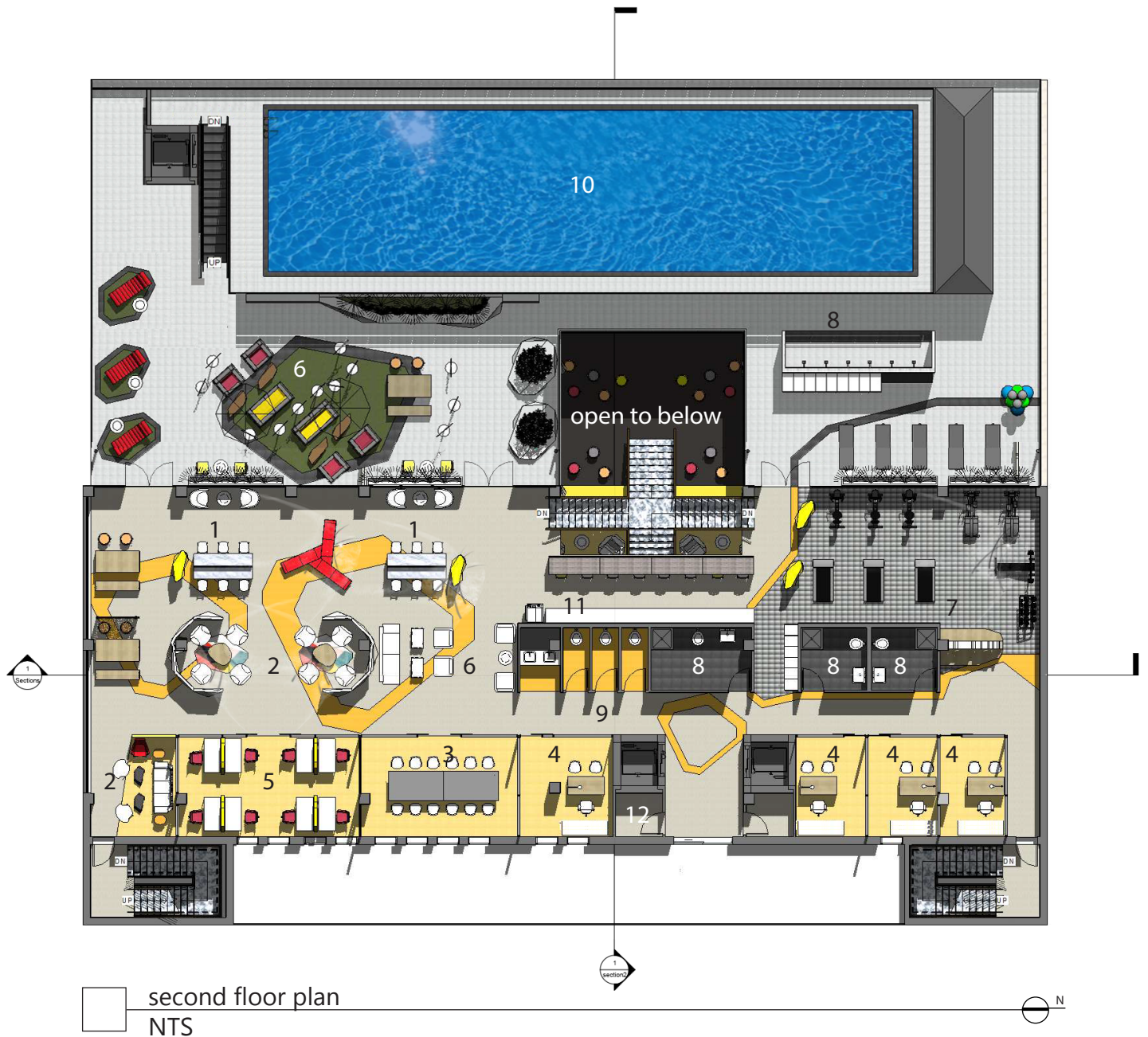


Figure 56 second floor plan

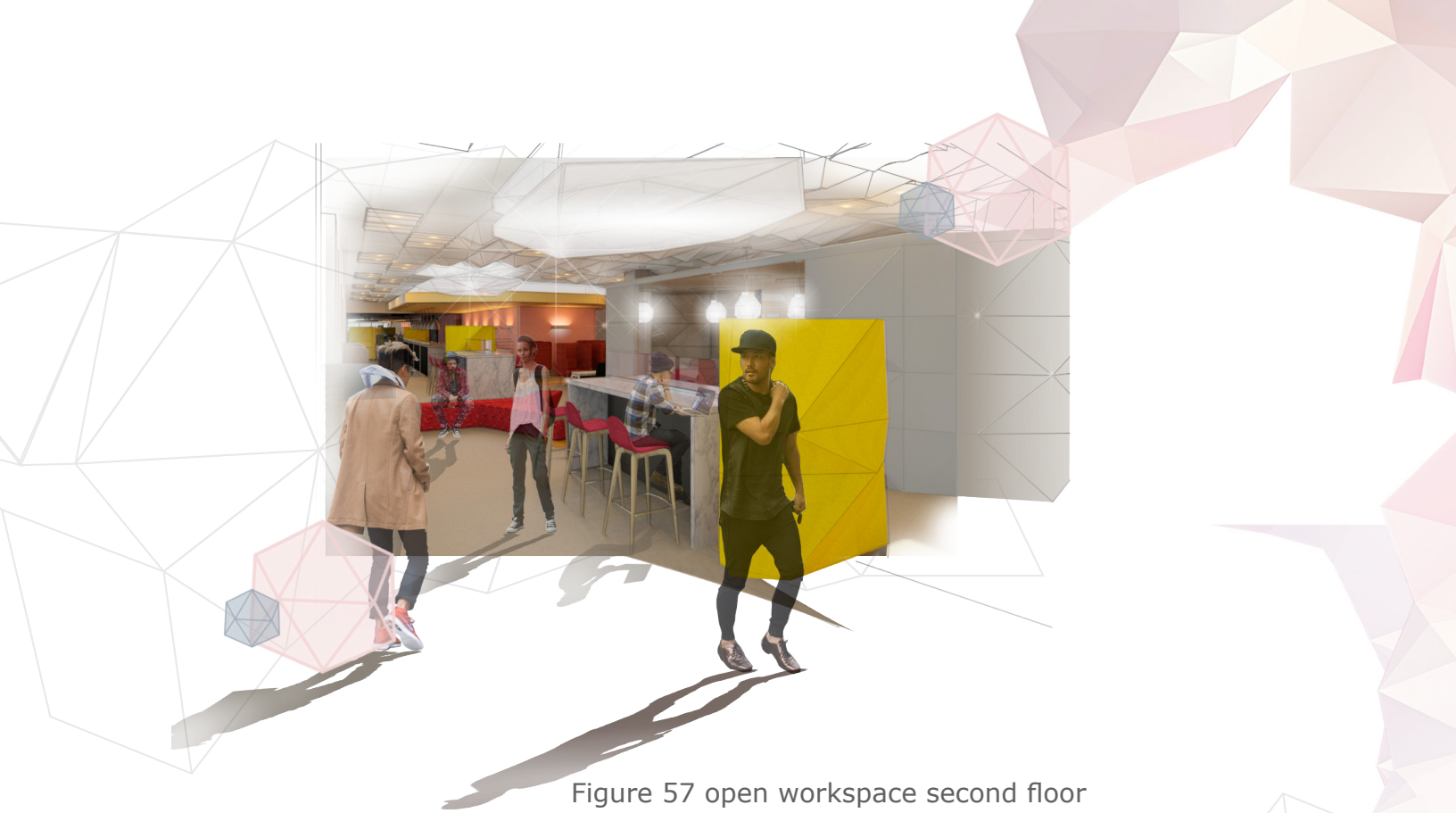


Figure 57 open workspace second floor



Figure 58 semi-enclosed gathering space second floor



Figure 59 view into gym

Figure 47 *view into gym*

Gym

There is a gym with cardio workout equipment and weights on the second floor. The gym is not fully enclosed as the boundaries between this space and

the rest of the coworking space are explored with semi-enclosure. A full height mirrored wall lends the space to the concept of performance, as people are able to watch themselves being seen.

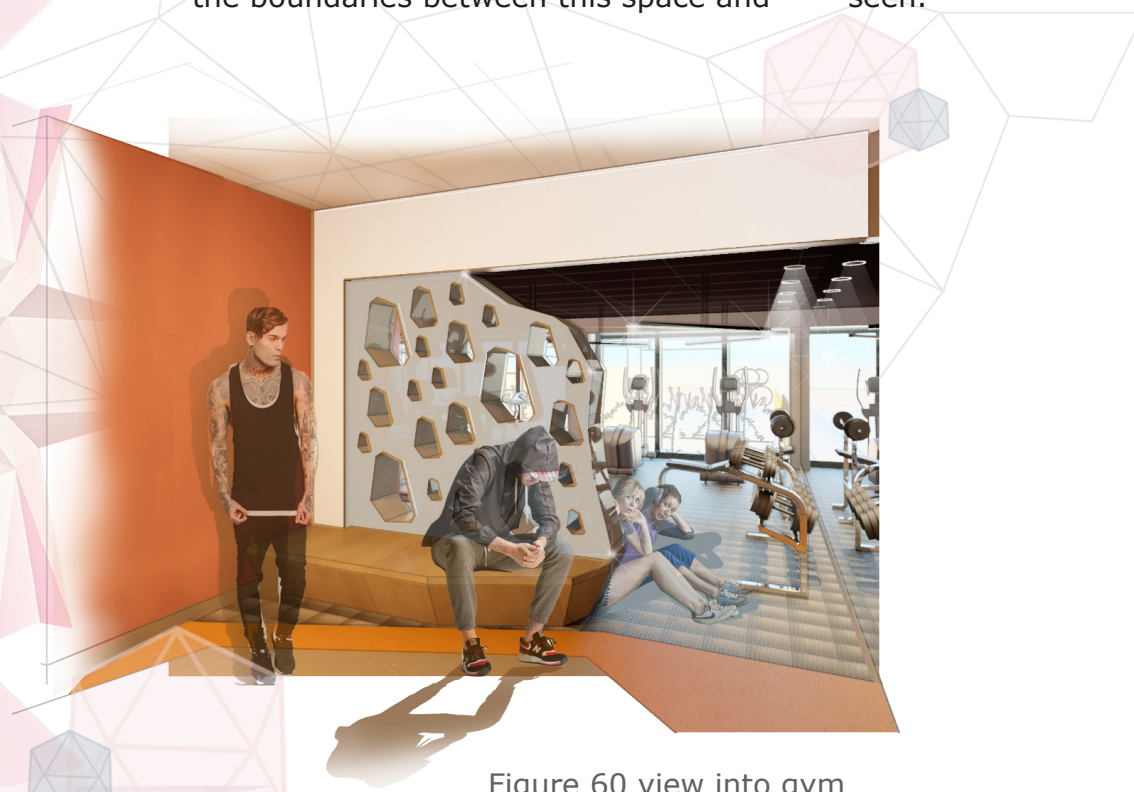


Figure 60 view into gym



Outdoors:

The outdoor space is a defining attraction for the coworking space and provides coworkers with a direct connection to nature. Access is from the second level. There is a rooftop pool, outdoor showers, trees and other greenery, and space to lounge and to work. This space is both part of the coworking space and outside of it. It provides respite and refuge by existing outside of the exterior walls

Figure 61 rooftop patio yet continues to share a connection through proximity. It becomes a place to work and to escape work while at work. The outdoors space embodies the recuperative aspects of third place defined by Oldenburg and concurrently straddling the in-between space that is created in the neither/nor of thirdspace.

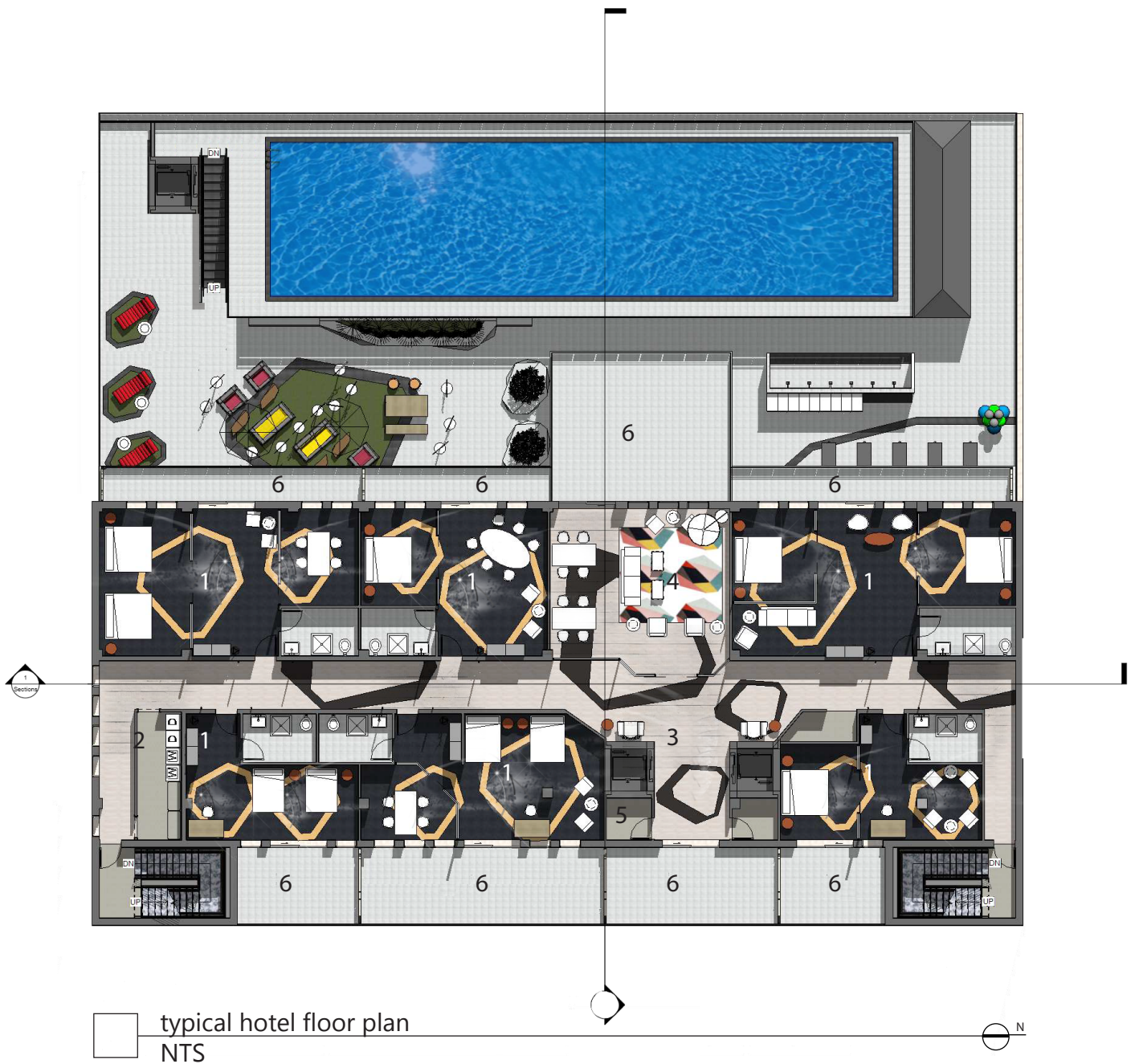


Figure 62 typical hotel floor plan



Figure 63 hotel room

Hotel Rooms

The hotel rooms are located on the third and fourth floor of the building. The same colour palette of the coworking space is taken up through the hotel rooms but using a more subdued means. Colour is used more sparingly on top of a strong foundation of greys and whites. This is to reflect the more restorative nature of these floors. The rooms are designed with a multiple of configurations. There are

single king sized beds, double queen sized beds, double beds, and double beds in enclosed space. Each room has its own workspace, and some have private meeting rooms. All of the rooms have balconies to allow access to the outside. On both of the hotel room floors, there is a lounge with workspace and a shared outdoor patio. The lounges can be transformed into small social event spaces should there be a need.

Materials, Lighting and Furniture

Materials, lighting and furniture selection had to meet the following criteria: durability, suitability, and ability to incite excitement. Materials are sourced from what is often used in retail and hospitality to reflect more luxurious finishes. Glass and 3form are used throughout the space, drawing on their transparency and translucency qualities to allow people to be seen. The colour palette is made up of colours that are unconventional in both home and workplace. Pinks and yellows challenge: the homogeneous colours of the home; the neutrality of the office; and the sterility of white. Colour is used to activate the space. A mix of smaller and larger scale patterns, along with a combination of heavier and softer textures impart visual interest and tactile desire onto the seating upholstery. Upholstery is in natural textiles like wool, including cashmere, to promote comfortable and relaxed seating. Furniture is chosen to be inviting when hosting a gathering, sheltering to provide areas or refuge, and functional for more task based work. Wall vinyls are emboldened with provocative graphics that defy conventional office space aesthetics.

FLOORING

WD1: Engineered Hardwood,
Armstrong, White Ash- Natural 5" Plank

WD2: Engineered Hardwood,
Armstrong, Ebony Ash - Natural 5"
Plank

SF1: Linoleum, Forbos, Fresco 3868
Nomad

SF2: Linoleum, Forbos, Fresco 3846
Natural Corn

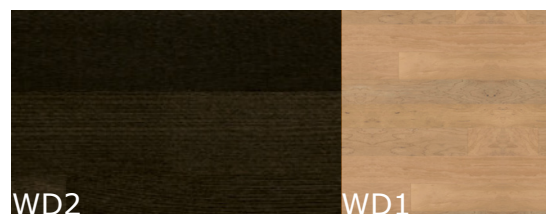
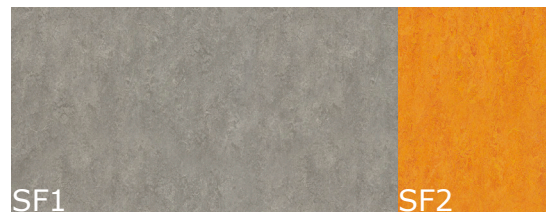
CPT1: Carpet Tile, Interface, Flor
603059 Anthracite

CPT2: Carpet Tile, Interface, Super Flor
609163 Primrose

TL1: Porcelain Tile, Ames Tile, Dwell 18
x 36 Smoke

TL2: Porcelain Tile, Ames Tile, Dwell 18
x 36 Off White

RB1: Mondo Bolo Extra 2891 Charcoal



MILLWORK

SS1: Tyndall Stone

SS2: Solid Surfacing, Casesarstone,
Fresh Concrete 4001

SS3: Solid Surfacing, Casesarstone,
Bold Black 7150

PL1: Plastic Laminate, Dover White
7197-58 matte

PL2: Plastic Laminate, Formica, Black
909 matte

PL3: Plastic Laminate, Chemetal
Brushed Light Brass 704

SEATING

SF1: Seating Fabric, Maharam, Bright
Grid 466330 003 Safety

SF2: Seating Fabric, Maharam, Bright
Angle 466331 003 Flamingo

SF3: Seating Fabric, Maharam, Layers
Vineyard Small 465920

SF4: Seating Fabric, Maharam, Coda by
Kvadrat 464480 632

SF5: Seating Fabric, Maharam, Divina
MD by Kvadrat 466150 633

SF6: Seating Fabric, Maharam, Melange
by Kvadrat 460830

SF7: Seating Fabric, Maharam, After
Midnight by Kvadrat 282900

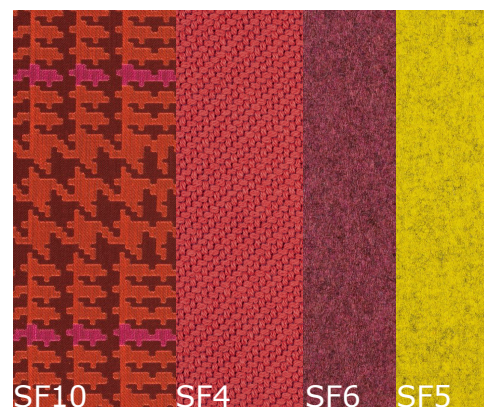
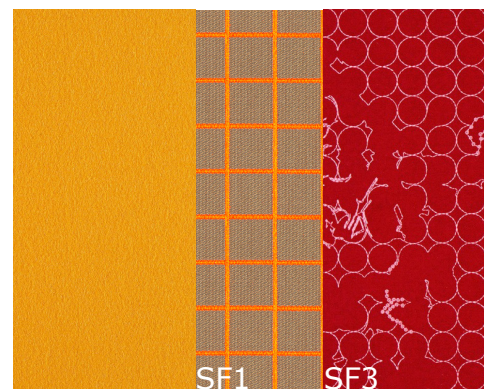
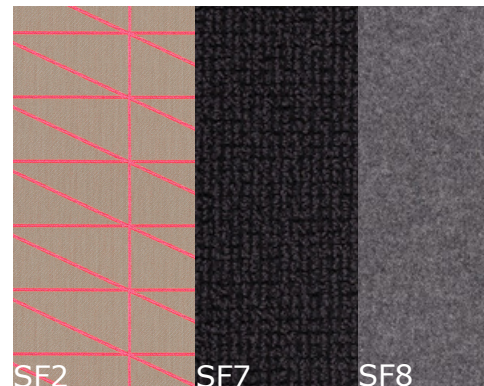
SF8: Seating Fabric, Maharam, Ledger
463770 025 Obsidian

SF9: Seating Fabric, Maharam, Pebble
Wool 457401 006 Charcoal

SF10: Seating Fabric, Maharam,
Houndstooth 466253 004 Paul Smith

SF11: Seating Fabric, Maharam,
Disperse 466017 008 Hibiscus

SF8: Seating Fabric, Maharam, Brushed
Cashmere 465978 004 Grau



PAINT

P1: Benjamin Moore – Dark Salmon
P2: Benjamin Moore – Glamour Pink
P3: Benjamin Moore – Pink Harmony
P4: Benjamin Moore – Yellow Marigold
P5: Benjamin Moore – Cream Yellow
P6: Benjamin Moore – Chantilly Lace
P7: Benjamin Moore – Desert Twilight

WALL VINYL

WV1: Maharam Golden Age 399726
WV2: Maharam Finger 399724

GLASS + ACRYLIC PANELS

AP1: Acrylic Panel, 3Form Varia
Ecoresin Hive + Blush – hive large
emboss
AP2: Acrylic Panel, 3Form Chroma
Camel matte
AP3: Acrylic Panel, 3Form Chroma Alley
gloss
GL1: Glass Panel, Barber Glass Pure
White
GL2: Glass Panel, Barber Glass Coral
Rose
GL2: Glass Panel, Barber Glass Fog

WALL TILE

WT1: Glass Wall Tile, Ames Tile, Bliss
Series BS60 Blood Orange
WT2: Glass Wall Tile, Ames Tile,
Modsilks MDS47 Spun

WT3: Ceramic Wall Tile, Ames Tile,
Edda Series EDDW1224 - WHITE

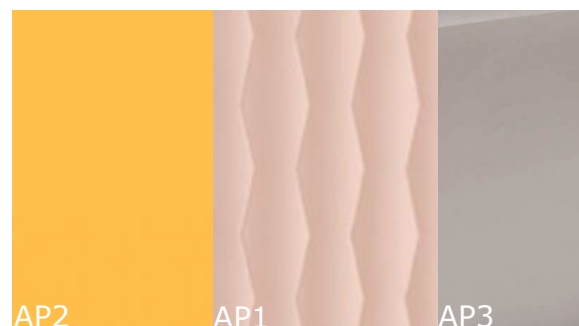
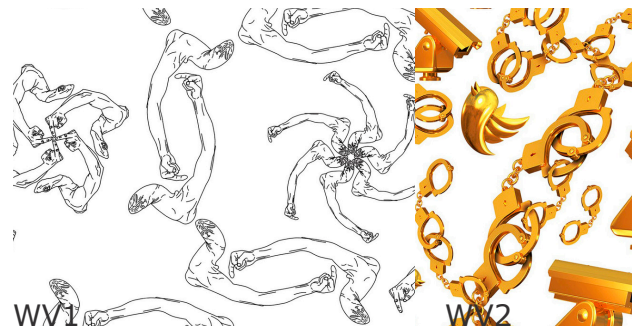
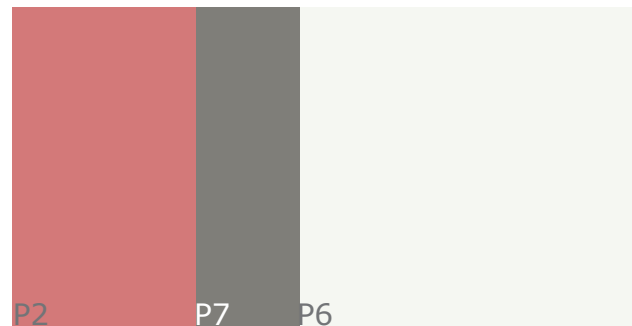
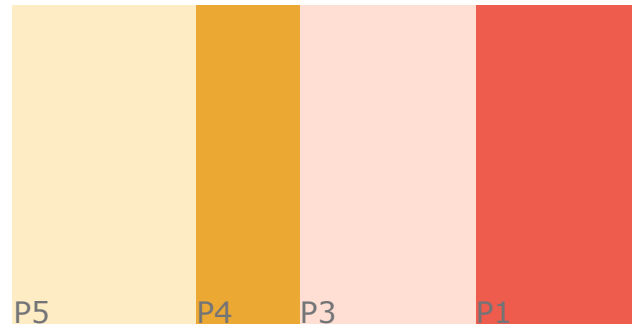




Figure 64 materials board



CONCLUSION

Introduction to Conclusion

This practicum project provided the opportunity to design office space that resists heteronormative constructs. Key to supporting this design is the hierarchy in the workplace. The programming of the coworking space facilitates this concept by making all space non-assigned, with the exception of the space allocated to anchor client Outwards. Coworking members are able to use whatever space is available depending on their need for enclosure and privacy. The concept of shared space helps to instil a sense of equality amongst the members.

The space designed for coworking members at OUT:haus questions the sameness that is often applied to open office space planning. There is a resistance to the monotony of cubicle farms in exchange for an attempt to reflect the diverse attributes of individuals. This is achieved by making each of the gathering and workspaces different. In tandem with the spatial attributes is a conscious effort to explore the spaces that connect the diverse work and gathering spaces. The fluidity of sexual identity informed the

spatial planning of OUT:haus. It is seen in the flow between spaces. Distinct thresholds between spaces are lacking by resisting the norm to define space with partitions. This allows for a more organic use of space as people are able to move freely to an area that best suits their immediate needs.

The zoning and programming of OUT:haus integrates a connection to the public that is often absent from typical office design. The intent to incorporate a café/bar is to draw the public into part of the building. The café becomes a shared space where the public and coworkers are able to mingle. From the café, there is an unobstructed view into part of the coworking space. This allows for a strong visual connection between the public and coworkers. The retail spaces that are available as start-up space for coworking members are another site for interaction between the public and members. These purposeful attempts to enable connections between the public and coworking members situate OUT:haus as part of the neighbourhood community. As a result, the public is given curated exposure to the

coworking members to dissolve any preconceived notions of othering at a threshold that demarcates safe space from a hetero-dominant society.

Performative aspects infused into the design differentiate OUT:haus from archetypal office space. Central to the project is the opening up of the interior volume to include a two storey atrium space. The space becomes a stage for coworking members. The process of moving through the atrium becomes an event as spectators are free to observe a scene that harkens back to old Hollywood, à la *Gone with the Wind*. Everyone is given a chance to be Scarlett O'Hara. The entrances to the atrium gathering area are framed with dimensional felt curtains, amplifying the theatrical effect.

Finally, all washrooms in the building are non-gendered. This supports the intent to remove preconceived constructs of gender from the interior space. Coworkers are not forced to define themselves based on a system that has historically othered them in the outside world.

Research Questions + Objectives Revisited

Bringing this practicum project to a close, the following section looks back on the research questions and objectives presented in the introduction. The key research questions were instrumental in navigating through pertinent concepts related to the literature review informing the final design.

- 1) What is gay space and how does it relate to gay identity?

Looking back on the literature review, in the context of the completed design, there are three main characteristics that define gay space. Gay space is: 1) safe, 2) performative, and 3) exciting.

The first and foremost attribute of gay space is safe space. OUT:haus, as a coworking space, is inherently programmed for a degree of safety because it is membership based. Screening of potential members helps to mitigate some of the risk posed by bringing new people into the space. The main reception desk is a security point that maintains an observational eye on anyone entering the space and deterring non-members from wandering in. Proximity card access

gates guard the threshold between the café space and the coworking space. The design of the coworking space employs open and uninterrupted sightlines that contribute to safety. The frequent use of glass throughout the space adds to the transparency of the space to potentially negate opportunities for mischance. Though unpredictable and subject to flux, the aim is for a busy coworking space. There is safety in numbers, and the programming of the space is intended to bring a flow of members throughout the day and evening. Amenities like the gym, pool, and café will support attendance beyond regular work hours. The presence of the business hotel rooms will provide some additional traffic in the evenings.

The second quality of gay space is the performative aspect. Often this is dependent on people interacting within the space and what they do in the space. Many features of the coworking space have been designed to bring elements of performance to OUT:haus. The most obvious one is the feature staircase connecting the first and second floor. The felt curtains that articulate the entrances to the grand

staircase and demarcate semi-enclosed gathering spaces support an underlying theatrical theme. The gym is another locus for performance. The designated gym area is open to the rest of the coworking space to allow unobstructed views of people working out, essentially posing and showing. The rooftop pool and outdoor showers permit another layer of exhibitionism that intensifies the atmosphere of performance.

Lastly, gay space exudes an undercurrent of excitement and sexual tension. Custom designed elements are dispersed throughout the coworking space. This effort to equally celebrate what is often overlooked reflects a sense of pride that is attributed to gay space. Some of the custom fixtures designed for OUT:haus include: lighting fixtures, flooring patterns, reception desks, ceiling panels, curtains, enclosures and wall panels. Form is used in conjunction with the custom designed pieces to enhance the visual effect. Often appropriating from a vocabulary of antiprisms, angles and irregular shapes bring unconventionality to objects that would have blended into the background with more conventional form. Colour

is used extensively throughout the space to activate it. The palette resists the norms set out by modern office aesthetics and introduces warm hues such as pinks and yellows. This stands in bold contrast to the minimalist whites that have dominated interiors in the last few years.

Relating gay space to gay identity is a procedure of connecting something tangible and fixed to something experiential and fluid. There are difficulties in designing a space that reflects gay identity because of the how subjective and personal the construct of identity are. Proposing to mirror the infinite complexities of potential gay coworkers' identities poses the risk of being reductive. Alternatively, the main characteristics of gay space that can be linked with gay identity are physical space free from judgement and fear. This is vital throughout the vulnerable process of constructing one's sexual identity. Thus a fundamental component of gay space that relates to gay identity is the essence of being safe space. By providing a safe and secure environment for people to express themselves, the process of discovering one's gay identity becomes

less conflicted (Betsky, 1997, p.193). Subsequently, the performative attributes of gay space are linked with gay identity by giving people opportunities to define themselves in the context of interacting with others. The dialogue of both spoken and non-spoken interactions allows people to see themselves through other people. This perspective contributes to a fuller understanding of sexual identity as the interior is able to reconcile with the exterior. The third part of gay space provides reassurance to gay identity. By devoting effort to creating excitement and celebration, people are emboldened to embrace their differences (Betsky, 1997, p.63). Differences are no longer seen as a liability but as an opportunity to celebrate.

2) How and why has coworking developed as a workstyle?

Coworking has developed in the context of organizational change and the decreasing availability of permanent full-time careers. Therefore, people have to take more responsibility for their own career paths. Change as a constant is the essential driver is why coworking has evolved. Coworking has developed as people have sought

out means to bring autonomy and stability to their career path. Instead of depending on organizations, they have ventured out on their own.

3) what core values support
coworking and how do they
translate in the work
place?

The project supports the five values of coworking as defined by Jones, D. et al. (2009, P.15): 1) community, 2) collaboration, 3) sustainability, 4) accessibility. Firstly, OUT:haus provides the space for members of the gay community to gather and to work, further developing and increasing the presence of the gay community. OUT:haus connects to the surrounding community with a café and bar, and a retail wine/beer store. By programming these amenities into the building, the coworking space enjoys a beneficial relationship with the neighbourhood, while enriching the workplace environment by adding social amenities that likewise benefit the members.

In terms of openness, the design of OUT:haus uses fluid planning and

voids to relate different spaces to the overarching concept of a connected whole. Glass and materials with transparent and translucent qualities are exploited when appropriate to articulate space, without visually severing parts from the whole. Voids are employed for their ability to open up a space, both visually and physically. The central two storey atrium space and staircase is an example where the outcome of a void exposes the relationship of the first floor to the second floor. Another notable instance of a void being used in the coworking space is at the threshold between the café and coworking space. This void visually opens up the café to the coworking space emphasizing a transition that is brought into the design.

Collaboration informed the substance of the programming and space planning. OUT:haus provides a variety of nodes for people to gather, to meet, and to connect. Functional and aesthetic factors like the size, the type of seating, the level of formality, and the quantity influenced the design of these meeting areas that are dispersed

throughout the first and second floor, including the outdoor rooftop space. Members are encouraged to collaborate by way of an “if you build it, they will come” sensibility. There are a far greater number of gathering spaces than heads-down workspaces. The ratio is approximately ten seats for gathering per one seat for focused working. This ratio addresses the more social expectations of the targeted user demographic. The overall sensibility of these spaces is less formal than typical office meeting rooms. The accessibility and removal of hierarchy speak to strongly to the intended users by dispelling antiquated perceptions of what looks like a workplace.

OUT:haus is potentially a sustainable case of an adaptive reuse design, essentially recycling an existing building. Socially, the space stands as an example of sustainability by creating a new typology of gay space in the context of disappearing gay spaces. Regarding accessibility, the design of the space provides wide aisles, lowered countertops, elevators for vertical transportation, universal toilet and shower rooms, non-gendered

washrooms and a lift for pool access.

These considerations facilitate an unencumbered experience for anyone using the space.

In conclusion, OUT:haus effectively meets the criteria to represent the five core values of coworking in the context of a gay coworking space.

Consequently, the goals of this project are:

1. To gain an understanding of workplace in the current context of rapid change

The literature review provided insight into what is causing organizational change, how organizations are dealing with the change and the effects on the people that work in organizations. One of the most concerning consequences of the rapid change occurring in the workplace is the decline of traditional, secure and full-time positions in organizations. This context of uncertainty has motivated people to seek new ways of working that creates communities of like-minded individuals with more control over their employment prospects; one of these means is coworking. Coworking offers people community

and autonomy as they become their own bosses. A gay coworking space enables people identifying as GLBT control while providing a supportive work environment that fosters their processes of reconciling their GLBT identity in a hetero-dominant world.

2. To explore the concept of gay space and its connection to gay identity.

OUT:haus explores the concept of gay space by addressing the first research question “what is gay space” and using the defining characteristics 1) safe, 2) performative, and 3) exciting to drive a design that not only integrates these three elements but showcases their potential. This is expressed through form, programming, custom-designed elements and finishes. By focusing on these foundational attributes of gay space, the design is able to form a strong connection to gay identity.

3. To integrate identity into interior space in order to support people struggling to define their own identity.

OUT:haus as gay space affords a tangible connection to gay identity. OUT:haus is the interior space which

houses the experiences that help form gay identity. These experiences are dependent on the people moving and interacting inside. It is more likely for a memorable and positive coming out process within a safe space that promotes performance and excitement.

Project Strengths + Limitations

There are several significant strengths exhibited in this project. The custom-designed elements like flooring pattern, ceiling panels, light fixtures, reception desks, curtains and forms of enclosures denote a special sense of care that supports the connection between gay space and gay identity. The programming of amenities to maximize the potential of a mixed-use space speaks to the asset of diverse programmatic functions that collectively make a stronger whole. This is found in the coexistence of a gym, café, retail spaces, hotel, rooftop pool and coworking office all within one building. This design creates many nodes for collaboration and socialization. These spaces go beyond their functional effect and explore a design solution to a workstyle that effectively brings people together to form a community

of work and personal relationships. The gathering areas are distinguished for their exploration of levels of enclosure and integrating multiple types of spaces within an open office plan. The case study, The Centre for Social Innovation was instrumental in the overall design of OUT:haus by exemplifying the potential use of a mélange of furniture types and settings in a coworking space. This approach was adopted and amplified in OUT:haus and integral to the final design. Lastly, the aesthetics and finishes showcase a successful solution that does not reside in conformity.

As far as project limitations go, the most glaring one is the proposed design does not account for the people currently residing in the long-term hotel rooms on the site. A solution to justify the impact of this gentrification on the neighbourhood would need to be addressed in an actual project. Completion of this type of analysis goes beyond the scope of work of this practicum project. Secondly, the programming of focussed workspace is limited. The attention was purposefully directed to the more social collaborative workspaces needed in a

coworking space. A truly supportive work environment would necessitate more development of spaces for work requiring concentration and fewer interruptions – visually, audibly and physically. In light of recent tragic events in Orlando further consideration for safety and preparedness should be taken to ensure the physical safety of gay, lesbian, bisexual and transgendered people and their friends and family that might gather in OUT:Haus. Completion of this type of design goes beyond the scope of this thesis and remains an opportunity for future study. Finally, no gay spaces were studied in the case studies as this aspect of the project evolved as the project moved forward. This is an unfortunate omission that would have strengthened the investigation of gay space.

Conclusion

Throughout the process of writing and designing this thesis, the project has evolved. The original concept was to look at coworking from a collaborative context. The intent was to delve into how collaboration was being implemented in the workplace through

organizational change and evolution in the workplace. There was difficulty in finding a personal connection this project. The intermediate presentation and ensuing discussion uncovered what was missing or at least hidden within the project. I was then able to draw from a previous studio project that proposed a design for a therapy spa for gay men struggling to leave the closet. The effects of this were a cohesive design vocabulary, expression of aesthetics, layering of space, and a deeper vested interest in the project. This all worked together to facilitate a design solution while providing a valid foundation for an area of personal interest.

In conclusion, the practicum project proposes the creation of a new gay typology by layering gay space onto existing heteronormative workspace. The result is the design of a gay coworking space for people identifying as GLBT in Winnipeg. The design provides the space needed to work, to socialize, and to feel at home. These primary spaces, supported by ancillary spaces, enable the GLBT community: to retreat, to relax, to entertain, to explore, and to question within space that is designated safe. The practicum design

project challenges the construction of traditional workplace while providing an example of an exciting work environment that is inclusive of gays, lesbian, bisexuals and transgendered. The gay coworking space supports the social and collaborative aspects of coworking while interrogating space that is both work and home, between work and home and neither work or home. Diversity and inclusion expert Verna Myers is quoted as saying, "Diversity is being invited to the party; inclusion is being asked to dance" (Meyers, 2011, p.1, para 1). Taking this sentiment one step further, the realization of a gay coworking space means getting to host the party. The actuality of integrating gay space into the workplace provides validation for people identifying as gay, lesbian, bisexual and transsexual. A gay coworking space provides GLBT people with a new community with autonomy over their careers while reinforcing the tenets that their existence is important, their contributions matters and their identity is a reason for celebration.



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APPENDIX A

BUILDING CODE ANALYSIS

APPENDIX A: BUILDING CODE ANALYSIS

		NBC REFERENCE
GENERAL		
Project description	The existing building is a 4-storey building mixed mercantile, assembly – food and/or drink consumption and residential. The renovation work will involve converting 2-storeys (Level 1+ Level 2) into office, administration, retail, and hospitality space and 2-storeys (Level 3 -4) into hotel suites.	3.1.2.1. (1)
Major occupancies	Group A-2 – Assembly occupancies – food and/or drink consumption Group C – Residential occupancies Group D – Business and personal services occupancies Group E – Mercantile occupancies	3.1.2.1. (1)
Occupant load	<u>based on area</u> Level 1 Retail 1 282 ft2 (26 m2) / 3.70 m2/ person = 7 persons Level 1 Retail 2 282 ft2 (26 m2) / 3.70 m2/ person = 7 persons Level 1 Retail 3 302 ft2 (28 m2) / 3.70 m2/ person = 7 persons Level 1 Retail 4 (beer + wine) 653 ft2 (60 m2) / 3.70 m2/ person = 16 persons Level 1 Office 8978 ft2 (835 m2) / 9.30 m2/ person = 90 persons Level 2 Office 5905 ft2 (548 m2)/ 9.30m2/person = 59 persons Dwelling units 12 sleeping rooms / 2 persons per sleeping room = 24 persons <u>based on design</u> Level 1 Hospitality (Assembly occupancies – food and/or drink consumption) 1161 ft2 (108 m2) / 1.20 m2/ person = 90 persons designed for 40 persons Total = 250 persons	3.1.17.1 3.1.17.1 (1) 3.1.17.1 (2)
BUILDING FIRE SAFETY		
Building area	Building Area 13724 ft2/ 1275m2	
Number of storeys	4	
Height of building	48'-0"	
Multiple major occupancies		3.2.2.6.
Number of streets/access routes	3 streets	3.2.2.10. 3.2.5.5.
Building classification	Class C Occupancy	3.2.2.48.
Sprinkler system	This building is sprinklered	3.2.2.58.
EXITS		
Types of exits	Exits provided: exterior doorway, interior stairway, interior passageway.	3.4.1.4.

Table 8 building code analysis

Minimum number of exits	2 exits per storey required. 2 exits provided on Level 1 2 exits provide on Level 2, 3, and 4	3.4.2.1. (1)
Distance between exits	Exits locations are more than one half the maximum diagonal dimension of the floor area.	3.4.2.3.
Location of exits	Office: 40 m travel distance to at least one exit. Residential: 30 m travel distance to at least one exit.	3.4.2.5. (1)(c) 3.4.2.5. (1)(f)
Exit width	Exit width meets requirements for intended occupancy as per Tables 3.4.3.2.A. and 3.4.3.2.B. Required width = exit corridor: 1100 mm min., ramps: 1100 mm min., stairs: 1100 mm min., doorways: 800 mm min. Provided width = exit corridor: 1371 mm min Stairs: 1473 mm Doorways: 915 mm	3.4.3.2.
HEALTH REQUIREMENTS		
Water Closets	<u>Based on occupancy:</u> Level 1 Office 90 persons = 45 male + 45 female = minimum 2 male WC + 2 female WC 8 non-gendered WC + 1 UTR are provided Retail <500m ² = based on number of staff Retail staff would be coworking members and have access to WC's Level 2 Office 59 persons = 30 male + 30 female = minimum 2 male WC + 2 female WC 5 non-gendered WC + 1 UTR are provided Level 3 + 4 Hotel Rooms 1 WC per room is provided Based on design: Level 1 Assembly occupancies – food and/or drink consumption 40 persons = 20 males + 20 females = minimum 1 male WC + 1 female WC 2 non-gendered UTR's are provided	3.7.2.2. (1) 3.7.2.2. (16) 3.8.3.12

Table 8 building code analysis

Lavatories	Level 1 Office At least 1 lavatory for first 2 WC's and an additional lavatory for each additional 2 WC's 5 lavatories are provided. Assembly occupancies – food and/or drink consumption 40 persons = 20 males + 20 females = minimum 1 male WC + 1 female WC 2 non-gendered UTR's are provided Retail Lavatories are adjacent to available WC's Level 2 At least 1 lavatory for first 2 WC's and an additional lavatory for each additional 2 WC's 2 lavatories are provided. Level 3 + 4 1 lavatory per room is provided	3.7.2.3.
BARRIER-FREE REQUIREMENTS		
Entrances	Not less than 50% of pedestrian entrances of the building are barrier-free All doorways have a clear width of at least 800 mm when the door is open	3.8.1.2. 3.8.3.3. (1) 3.8.3.3. (2)
Areas requiring a barrier-free path of travel	Level 1 (office) (restaurant) (retail) will require a barrier-free path of travel. Upper levels that provide barrier-free hotel rooms will require a barrier-free path of travel.	3.8.2.1. (1) 3.8.2.1. (2)(j) 3.8.2.1. (2)(k)
Doorways and Doors	Doorways have a minimum clearance of 800mm when open. Clearance on latch side of 600mm min. if door swings towards; clearance of 300mm min. if door swings away.	3.8.3.3. 3.8.3.3. (1) 3.8.3.3. (10)
Ramps	Clear width > 870 mm. Slope < 1 in 12. Level area > 1500 by 1500 mm at intermediate levels and 600 mm beyond the edge of the door Handrail/guard are provided.	3.8.3.4.
Lavatories and Accessories	Barrier-free lavatory and accessories provided.	3.8.3.11 3.8.3.12
Showers	At least one shower shall be barrier-free. One barrier free shower room is provided.	3.8.3.13
Counters	Every counter at which the public is served. Counter width > 800 mm wide Surface height < 800 mm AFF. Knee space > 800mm wide, 700mm high, and 500mm deep.	3.8.3.14.

Table 8 building code analysis



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APPROVAL CERTIFICATE

March 31, 2014

TO: Stephen Arentsen (Advisor L. Chalmers)
Principal Investigator

FROM: Susan Frohlick, Chair
Joint-Faculty Research Ethics Board (JFREB)

Re: Protocol #J2014:025
"Dialogue: Designing for a Collaborative Environment in the Workplace"

Please be advised that your above-referenced protocol has received human ethics approval by the **Joint-Faculty Research Ethics Board**, which is organized and operates according to the Tri-Council Policy Statement (2). **This approval is valid for one year only.**

Any significant changes of the protocol and/or informed consent form should be reported to the Human Ethics Secretariat in advance of implementation of such changes.

Please note:

- If you have funds pending human ethics approval, please mail/e-mail/fax (261-0325) a copy of this Approval (identifying the related UM Project Number) to the Research Grants Officer in ORS in order to initiate fund setup. (How to find your UM Project Number: <http://umanitoba.ca/research/ors/mrt-faq.html#pr0>)
- if you have received multi-year funding for this research, responsibility lies with you to apply for and obtain Renewal Approval at the expiry of the initial one-year approval; otherwise the account will be locked.

The Research Quality Management Office may request to review research documentation from this project to demonstrate compliance with this approved protocol and the University of Manitoba *Ethics of Research Involving Humans*.

The Research Ethics Board requests a final report for your study (available at: http://umanitoba.ca/research/orec/ethics/human_ethics_REB_forms_guidelines.html) in order to be in compliance with Tri-Council Guidelines.