

INTERCHANGE

FOSTERING CREATIVE COLLABORATION AND
INNOVATION IN ARTISTIC COMMUNITIES

Christopher MacDonald

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

MASTER OF INTERIOR DESIGN

Department of Interior Design
University of Manitoba
Winnipeg

Copyright © 2018 by Christopher MacDonald

Abstract

This practicum project explores creative collaboration in the artistic communities and proposes the adaptive reuse of a heritage building as a satellite production and exhibition space for various arts organizations in Winnipeg. An analysis of the physical building site, an investigation of related literature, and a precedent study of architectural projects inform the proposal for the redesign of the Scott Block building, located at 272 Main St. This project examines *mise-en-scène*, exhibition design and performative space, and illustrates how principles of these concepts may be applied to interior architecture and objects to encourage collective art production. The goal of this practicum is to provide a deeper understanding of how interior design and the built environment can contribute to creativity and collaborative interchange in multidisciplinary settings. It also aims to present an alternative direction for production and exhibition spaces in the arts.

Acknowledgements

I would like to take the time to sincerely, and from the very bottom of my heart, to say thank you, thank you, thank you to my advisor, Dr. Susan Close. I am eternally grateful for your unwavering support, belief, and guidance throughout this (lengthy) process. If not for your efforts, the completion of this project would undoubtedly not have been possible. Your patience and encouragement has truly meant the world to me. Again, thank you.

I would also like to thank my practicum committee Professor Kelley Beaverford and Professor Neil Minuk. This project would also not have been realized without your insights and advice.

To my family and devoted partner, I would like to offer my deepest thanks (and apologies). Without your continued love and support, I would not have made it very far on this crazy journey.

I would also like to thank the faculty and my peers in the Department of Interior Design. I learned so much from all of you.

I would also like to thank the University of Manitoba for supplying the financial support that allowed me to complete this degree.

Table of Contents

Abstract.....	i
Acknowledgements.....	ii
Table of Contents	iii
List of Figures.....	v
List of Copyrighted Figures.....	viii
Preface.....	ix
1.0 INTRODUCTION	1
1.1 Chapter Introduction	1
1.2 Project Introduction	1
1.3 Rationale	1
1.4 Project Objectives	3
1.5 Significance of the Research to Interior Design.....	3
1.6 Research Questions + Methods.....	4
1.7 Introduction to Theoretical Analysis	5
1.8 Project Overview	7
1.9 Limitations and Biases	8
2.0 SITE AND BUILDING ANALYSIS	10
2.1 Chapter Introduction	10
2.2 Introduction to Site.....	10
2.3 Site History.....	10
2.4 Site Description	11
2.5 Site Opportunities + Constraints	12
2.6 Building History.....	17
2.7 Building Description	17
2.8 Building Opportunities + Constraints	18
2.9 Chapter Summary.....	28
3.0 LITERARY ANALYSIS	29
3.1 Chapter Introduction	29
3.2 <i>Mise-en-scène</i> : Staging Space.....	29
3.3 Exhibition Design: Engaging Space	39
3.4 Performative Space: Activating Space.....	45
3.5 Chapter Summary.....	48
4.0 PRECEDENT ANALYSIS	50
4.1 Chapter Introduction	50
4.2 Stony Island Arts Bank	50
4.3 art'otel Amsterdam.....	58
4.4 d.school.....	65
4.5 Chapter Summary.....	72
5.0 DESIGN APPLICATION	73
5.1 Chapter Introduction	73
5.2 Design Concepts	74
5.3 Design Process.....	77
5.4 Design Application	85

6.0 CONCLUSION	103
6.1 Reflections + Observations	103
6.2 Challenges + Opportunities.....	105
Works Cited.....	107
APPENDIX A: DESIGN PROGRAMME	111
A.1 Introduction	111
A.2 Client Profile.....	111
A.3 Human Factor Analysis	111
A.4 Spatial Requirements	116
APPENDIX B: DESIGN.....	119
B.1 Materials and Finishes	119
B.2 Floor Plans	121
B.3 Lighting Plans	124
B.4 Details	126

List of Figures

Unless otherwise noted all graphics and photographs are by the author

Figure 1. Winnipeg area map.	14
Figure 2. Map of arts organizations in downtown Winnipeg.	15
Figure 3. Traffic map surrounding the site.	16
Figure 4. Architect's rendering of the front (east) façade by James H. Cadham.	21
Figure 5. View of the east façade from Main Street.	22
Figure 6. South facade showing fenestrations and vertical atrium space.	23
Figure 7. Mix of interior surfaces on the main level.	24
Figure 8. Collage of images showing the character of the interior on the main level.	25
Figure 9. Interior view on the second level looking towards the back of the building.	26
Figure 10. Interior view showing the level change on the second floor.	27
Figure 11. Stony Island Arts Bank Exterior View. Photo credit: Tom Harris.	54
Figure 12. Interior View of Original Finishes. Photo credit: Steve Hall.	55
Figure 13. Repurposed fixtures in administration area. Photo credit: Tom Harris.	56
Figure 14. Main floor central gallery space. Photo credit: Tom Harris.	57
Figure 15. Interactive Art Curtain on main floor. Photo credit: Gerard Van Beek.	61
Figure 16. Sculptural and installation art in the 5&33 lounge area. Photo credit: Gerard Van Beek.	62
Figure 17. Sculptural fixtures and furnishings by Joep Van Lieshout. Photo credit: Gerard Van Beek.	63
Figure 18. Joep Van Lieshout's interactive and functional artwork. Photo credit: Gerard Van Beek.	64
Figure 19. Sliding partition walls in studio area.	69
Figure 20. Mix of modular seating and work surfaces in studio area.	70

Figure 21. Large horizontal configurable work surfaces in studio area.	71
Figure 22. Conceptual sketch of gallery space looking towards the entrance.	79
Figure 23. Conceptual sketch of gallery space looking towards the mezzanine.	79
Figure 24. Conceptual sketch of gallery space looking towards the entrance.	80
Figure 25. Conceptual sketch of gallery space looking towards the mezzanine.	80
Figure 26. Conceptual sketch of gallery space looking towards the entrance.	81
Figure 27. Conceptual sketch of gallery space looking towards the mezzanine.	81
Figure 28. Conceptual sketch of gallery space looking towards the entrance.	82
Figure 29. Conceptual sketch of gallery space looking towards the mezzanine.	82
Figure 30. Conceptual sketch of the social space looking towards the entrance.	83
Figure 31. Conceptual sketch of the social space from the entrance.	83
Figure 32. Conceptual sketch of the social space looking towards the entrance.	84
Figure 33. Conceptual sketch of the social space from the front windows.	84
Figure 34. Level 1 Floor Plan	87
Figure 35. Level 2 Floor Plan	88
Figure 36. Level 3 Floor Plan – Alternate Layout	89
Figure 37. Longitudinal south section showing the gallery space and productions areas on Level 2 and Level 3.	90
Figure 38. Longitudinal north section showing the social space and productions areas on Level 2 and Level 3.	90
Figure 39. Interior view of the gallery looking towards the entrance. Artwork is installed against the unfinished original surfaces.	92
Figure 40. Interior view of the gallery and the adjacent social space.	93
Figure 41. Interior view of the the social space towards the Main St. entrance.	95
Figure 42. Interior view of the production space on Level 2.	97

Figure 43. Interior view of the production space on Level 2 looking west.	98
Figure 44. Interior view of the production space on Level 2 looking South.	99
Figure 45. Interior view of the production pods on Level 2.....	101
Figure 46. Level 1 Floor Plan	121
Figure 47. Level 2 Floor Plan	122
Figure 48. Level 3 Floor Plan – Alternate Layout	123
Figure 49. Level 1 Lighting Plan	124
Figure 50. Level 2 and 3 Lighting Plan	125
Figure 51. Partition Screen Elevation	126
Figure 52. Partition Screen with Foam Panel	126
Figure 53. Panel Detail	126
Figure 54. Partition Screen Elevation	127
Figure 55. Partition Screen with Panel Detail	127
Figure 56. Track Detail	127
Figure 57. Adjustable Workstation Perspective	128
Figure 58. Adjustable Workstation Plan View	128
Figure 59. Adjustable Workstation Front Elevation	129
Figure 60. Adjustable Workstation Side Section	129

List of Copyrighted Figures

Figure 11. Stony Island Arts Bank Exterior View. Courtesy of Tom Harris. Used with permission. Copyright permission obtained February 18, 2016.

Figure 12. Interior View of Original Finishes. Courtesy of Steve Hall. Used with permission. Copyright permission obtained March 8, 2016.

Figure 13. Repurposed fixtures in administration area. Courtesy of Tom Harris. Used with permission. Copyright permission obtained February 18, 2016.

Figure 14. Main floor central gallery space. Courtesy of Tom Harris. Used with permission. Copyright permission obtained February 18, 2016.

Figure 15. Interactive Art Curtain on main floor. Courtesy of Gerard Van Beek. Used with permission. Copyright permission obtained March 8, 2016.

Figure 16. Sculptural and installation art in the 5&33 lounge area. Courtesy of Gerard Van Beek. Used with permission. Copyright permission obtained March 8, 2016.

Figure 17. Sculptural fixtures and furnishings by Joep Van Lieshout. Courtesy of Gerard Van Beek. Used with permission. Copyright permission obtained March 8, 2016.

Preface

My inspiration for this project is the direct result of a long-standing interest and involvement in art and design. After completing a Bachelor of Fine Arts Honours degree, I pursued an independent studio practice and participated in a number of art exhibitions. I also maintained volunteer positions on committees and boards of various artist-run centres. Owning and operating a furniture store that specializes in Modernist design activated a keen interest in furnishings and the built environment, which led to my enrolment in the Interior Design program at the University of Manitoba. Many of my studio projects centered around the examination of creative disciplines in interior spaces. I view this practicum as the culmination of my spatial and conceptual explorations over the past few years. Hopefully, the information laid out in this project can provide useful insights for future designers to help establish new and exciting spaces for the production and exhibition of art in the twenty first century.

CHAPTER ONE

INTRODUCTION

1.0 INTRODUCTION

1.1 Chapter Introduction

The following chapter serves as an introduction to this Master of Interior Design practicum project for the University of Manitoba. It includes background information, project objectives, the significance of this study to the field of interior design, research questions and methods, and a brief overview of the concepts and theories explored. It also provides an overview of subsequent chapters.

1.2 Project Introduction

This Master of Interior Design practicum project explores creative collaboration through the design of an interdisciplinary arts centre in Winnipeg's downtown core, located at 272 Main Street. The concept of the Centre for Creative Collaboration is to foster cooperative practice between Winnipeg's artistic communities by promoting and supporting collective art production, education, and administration. Through a strong focus on collaborative projects, the facility and its users will strive to generate new modes of creative expression that are vital to cultural advancement. This project will examine cultural theories of space and illustrate how they may be applied to interiors to encourage art production. This typology is relevant to understanding how interior design and the built environment can contribute to creativity and collaborative interchange in multidisciplinary environments.

1.3 Rationale

The arts play a critical role in cultural development; visual art, dance, music, literature, and theatre and film are continually redefining social boundaries. The imaginations of those involved in the various disciplines make meaningful contributions to problem solving and innovation. The arts are inherent to creativity, and creativity is a driving force of innovation, therefore the arts are essential to cultural and economic advancement in the twenty-first century (Lynch 2007).

In recent years, there has been increased emphasis on collaborative projects across a variety of fields as “Converging spatial, social and informational trends are creating demand for [environments] that support new patterns of collaboration” (Steelcase 2010). Due to this movement towards greater interdisciplinary cooperation there exists significant possibilities for synergetic exchange among the arts. As artists Mark Dunhill and Tamiko O’Brien state, “...collaborative art practices have moved into the mainstream of cultural production, and collaboration is now largely taken for granted as one of the numerous ways that artists can choose to operate” (Dunhill and O’Brien 2011).

The contemporary significance of interchange and innovation within arts communities is evidenced by support from institutions and organizations like The Robert Rauschenberg Foundation. The foundation’s Artistic Innovation and Collaboration Grants provide financial support for artists from “any discipline to make a new work, mount a multistage artistic exploration, or advance a new artistic form” (Rauschenberg Foundation 2014). One example of such a project is *Reaction Bubble*, which explores proxemics thorough artist and audience participation in “explorations in electronics, ceramics, and dance to create immersive environments and experiences” (Rauschenberg Foundation 2014). Such collaborative projects bring together artists from various backgrounds to share ideas and discover new approaches to art making.

The city of Winnipeg is widely recognized for its vibrant arts community; with numerous cultural organizations such as the Winnipeg Art Gallery, Plug-in Institute of Contemporary Art, Manitoba Theatre Centre, Winnipeg Symphony Orchestra, Royal Winnipeg Ballet, *et al.*, as well as a number of smaller, independent artist-run facilities such as aceartinc. and Theatre Projects MB, there exist significant opportunities for artistic collaboration in the city. In 2005, a proposal for the development of the Centre for Music, Art and Design (CMAD) on the University of Manitoba campus was intended to be a collective project between the Faculties of and Music, Art, and Architecture (University of Manitoba 2005). This endeavor highlighted the need for a facility that supports collaboration among the arts; however, the abandonment of the project has left a void in Winnipeg’s artistic community. This design proposal aims to fill that void by providing an interactive environment where members of the city’s various arts

disciplines, large and small, can come together in a satellite space to engage in collaborative production that makes important contributions to cultural development.

1.4 Project Objectives

The objectives for this project are as follows:

To design a facility that promotes and supports artistic collaboration between a variety of arts disciplines and makes important and lasting contributions to Winnipeg's creative communities.

To create an interdisciplinary arts space that strengthens the cultural core of the city center.

To examine how cultural theories can be applied to physical interiors to create spaces that support collective production and interaction.

Examine how arts spaces might be reconceptualized beyond traditional white-walled spaces.

To design a dynamic facility that serves as a creative hub for artists and engages the larger community in arts-related activities.

To give new life to an existing heritage building through an interior-focused adaptive reuse project.

1.5 Significance of the Research to Interior Design

The research conducted in this project is significant to the field of interior design because there is a continuing shift towards interdisciplinary exchange across a variety of fields. As art production and exhibition is generally interior-focused, there exist exciting opportunities for new modes of expression to be achieved through the design of an arts facility that supports collaborative and multidisciplinary art making practices. Each of the theories and practices explored in the literary investigation is closely related to interior design in one or more ways. This project analyzes the relationships that exist between *mise-en-scène*, exhibition design, and performative space, as they pertain to interior design. Each of these areas is discussed in terms of the characteristics that relate to the staging and shaping of interior space. The research conducted here

illustrates how principles of these theories and practices can be applied to multidisciplinary creativity in collaborative environments, which may present new opportunities for artistic creation and the expression of those ideas to an audience.

1.6 Research Questions + Methods

There are three main questions that guided the research component of this project as follows:

1. What are the spatial needs for facilitating collaborative art-making across disciplines?
2. How can concepts of exhibition design, *mise-en-scène*, and performative space be used to inform the interior design of an art production and exhibition space?
3. What do interior designers need to consider in creating a collaborative interdisciplinary arts space?

These questions will be addressed through methodology that includes a literary investigation of relevant concepts and theories, a precedent study of related design projects, a site analysis of the proposed location for the project, and finally, a design solution for an interdisciplinary arts space.

The literary investigation explores theoretical writings on *mise-en-scène*, exhibition design, and performative space. Here, I examine the key ideas behind these concepts and discuss their relevance to the project. Writings by film theorists Louis Gianetti, Timothy Corrigan, and Patricia White and others help to define the term *mise-en-scène* and its fundamentals, which are studied to understand how space may be staged to facilitate art production and display. The practice of exhibition design is investigated through seminal texts on the field by designers David Dernie, Pam Locker, Hermann Kossman and Mark de Jong. These writers explain the features of exhibition design and illustrate how practical devices may be employed to create installations that engage an audience. Finally, the theory of performative space is explored through the work of David Dernie and Graeme Brooker, who ground the concept in a comprehensible manner and clarify how space may be activated to create a dynamic environment. Design considerations are derived from significant features of these

writings and will serve as guidelines to inform the physical and atmospheric elements of a multidisciplinary arts facility that will foster collaborative art making practices.

The precedent study examines a number of design projects that offer insights into the final design of the proposed arts centre. The selected facilities are the Stony Island Arts bank, an exhibition and resource centre in Chicago, Illinois, the art'otel Amsterdam, an art-centric hotel in the Netherlands, and The Hasso Plattner Institute of Design, or d.school, a multidisciplinary faculty at Stanford University. These three design precedents were investigated for having one or more relevant aesthetic qualities, spatial attributes, or programmatic features that serve as inspiration for the final design of the facility. These characteristics, together with concepts explored in the literary analysis, provided the basis for overall design direction of the organization.

A site and building analysis surveys the location of this project. Through this method I investigated the building and surrounding area as a suitable locale for the design intervention. A visit to the site was conducted in which the physical structure of the building was studied through measurement, photographs, sketches, and an analysis of technical drawings. The neighborhood was evaluated for its geographic location, accessibility, and the potential contributions that the center would make to the area. Together, the literature investigation, precedent study, and site analysis all contributed strategies that inform the redesign of physical and spatial attributes of the proposed building.

1.7 Introduction to Theoretical Analysis

The research component of this project consists of a literary investigation of the following concepts: *mise-en-scène*, exhibition design and performative space. These concepts will provide insights into core ideas and how they can be applied to the physical design of the arts centre. The analysis of these writings will help to create a dynamic facility that extends beyond traditional studio environments and white-walled exhibition spaces.

The first concept explored in this section is that of *mise-en-scène*, which is traditionally rooted in theatre and film; it refers most familiarly to the arrangement

elements on a stage or the environment in which action occurs (Merriam-Webster n.d.). *Mise-en-scène* considers manner in which the staging of space can heighten drama, reinforce narratives, communicate emotion and convey meaning. Here, I examine the writings of film theorists Louis Gianetti, Timothy Corrigan, and Patricia White to understand *mise-en-scène* and illustrate how it can be applied beyond the confines of theatre and film. I focus on key principles of the concept that run parallel to interior design such as setting, performance, props and lighting. Through the study of these theoretical texts on theatre and film, I seek to understand how the definition of *mise-en-scène* has been expanded and how its principles can be utilized as a design strategy to enrich user experience in the production and exhibition space of an interdisciplinary arts centre.

Exhibition design, which architect and professor David Dernie defines as a multidisciplinary field that includes, but is not limited to, visual and performance arts, interior design, architecture, graphic design, fashion, and new media. In exhibition design these elements work together to negotiate a “dialogue between the objects(s) to be exhibited and the space in which they are presented” (Dernie, Exhibition Design 2006, 6). The overlapping of these domains can create dynamic spaces that provide engagement with installations that venture beyond traditional modes of museum exhibition and “white cube” gallery displays. Careful consideration and integration of the fundamentals of exhibition design determines the way these artifacts communicate their intended message. An in-depth analysis of this concept, will reveal how these various principles can be applied together to help to shape an interdisciplinary art space. Strategies and techniques for exhibition design that are common to the field of interior design will be integrated into both the physical and atmospheric character of the facility to produce an exciting venue for both the production and exhibition of artistic endeavors.

The concept of performative space is explored through the work of David Dernie and Graeme Brooker. In his survey of exhibition design, Dernie defines performative space as that which displays careful attention towards the user as “the movement of the body is considered integral to the structuring of the environment and the landscapes of artworks, objects or performances...where traditional boundaries between viewer and

object or performance are eroded" (Dernie, Exhibition Design 2006, 46). Performative space centers around the activation of space, by bodies or objects, to create a dynamic viewing environment or experience. My examination of literature pertaining to performative space is focused on uncovering exciting approaches to organizing interior architecture and its elements that initiate interaction between users, the space, and the works presented within.

1.8 Project Overview

Each chapter of this project begins with an introduction that lays out the content of the following sections. Concepts are then discussed in depth and supplemented with a variety of visual material such as photographs, figures, and illustrations. Key ideas and outcomes are summarized at the end of each chapter.

Chapter 1 provides an overview of this design project. It introduces the reader to the basis for the research conducted and how it relates to the physical design of an interdisciplinary arts space. The areas of investigation and methods used are described alongside the theoretical concepts explored.

Chapter 2 establishes the context for this design intervention by introducing the proposed site at 272 Main Street, located in downtown Winnipeg, Manitoba. A brief historical introduction and description of the building and surrounding area is followed by a site and building analysis that highlights the opportunities and challenges of the chosen location. Figures and photographs illustrate key features of the building as well as neighboring amenities. This chapter provides the rationale for selecting this particular site to serve as the ideal location for the proposed arts center.

Chapter 3 is a literary analysis of theoretical writings relevant to the design of the arts centre. This chapter explores concepts of *mise-en-scène*, exhibition design, and performative space, which are discussed in detail. Through this investigation, key ideas are distilled into physical and atmospheric design strategies that will then be applied to the proposed centre. These approaches are geared towards promoting and supporting creative collaboration that extends beyond traditional production and exhibition spaces.

Chapter 4 consists of a precedent analysis in which related design projects are examined for their relevance to the redesign of the Scott Block building. Each of the projects discussed in this chapter was selected for having similar or desirable aesthetic, spatial, conceptual, or programmatic characteristics that informed the design direction of this project. Photographs and illustrations highlight key features of the case studies, while a summary of design considerations explains the attributes that will be carried into the final design of the selected site.

Chapter 5 focuses on the actual design of the arts center. Here, considerations derived from the precedent analysis, as well as key concepts of the literary investigation, are applied to the physical design of the space. This chapter explains the rationale behind design strategies and interior elements, which are further illustrated through sketches, models, technical drawings and renderings. These figures give shape to the concepts explored in this project and demonstrate how the final design responds to the existing architecture, while providing an exciting new space for artistic production and exhibition.

1.9 Limitations and Biases

The concepts explored in the literary investigation are vast and complex. The scope of this project limits the analysis of theories and practices to the ideas and principles that run parallel to the field of interior design – specifically those that can inform the spatial design and characteristics of the arts centre.

Measuring the effects of *mise-en-scène* without a comprehensive study of principles cognitive psychology would be an impossible task within the confines of this project. However, it is reasonable to assert that *mise-en-scène* and its elements have varied effects upon individual members of an audience. As many stand alone books have been written on the subject, the scope of *mise-en-scène*, as it is analyzed in this document, is limited to the the exploration of formal elements that comprise it, specifically those related to interior design and the redesign of the proposed site. It does not take into consideration the more abstract aspects of theatre and film theory and criticism.

The examination of exhibition design pertains to the display of art and presentation of performance. The analysis does not extend to the application of the field to other forms of representation such as retail branding or education. Again, psychological studies on user responses to principles of the practice such as organization, movement, color, and lighting could prove useful for understanding audience experience of exhibition elements, however this type of study is beyond the scope of this project.

The study of performative space focuses specifically on the activation of interior environments through movement or elements contained within. It does not delve into the more abstract ideas associated with performativity theory.

One significant limitation to this project was access to the chosen site. The time I was able to spend exploring the building, taking measurements, and photographing the space was restricted due to construction that was well under way when I was granted entry. The renovations to the building prevented visiting the fourth and fifth floors. Additionally, the third floor was accessible but under heavy construction, so there were studs and partition walls being built, which did not allow for taking measurements or photos that provided useable information to inform the redesign. The level of progress underway in the remodelling of the building also meant that many of the original fixtures and finishes had been removed; the spaces were essentially stripped back to the structural elements, so much of the historical character was unable to be documented. Further studies on technical matters on project limits could also be made.

CHAPTER TWO

CONTEXT

2.0 SITE AND BUILDING ANALYSIS

2.1 Chapter Introduction

Chapter 2 provides an introduction to the context of the selected site. It contains a brief overview of the locale and background of the surrounding neighborhood. The significance of the location in the city's core is discussed alongside the potential benefits and drawbacks of the site. This chapter also provides a brief history and description of the building itself, while outlining opportunities and constraints of the structure. Corresponding maps and photographs highlight key features of the area including cultural organizations, traffic flows and public transportation routes.

2.2 Introduction to Site

The selected site for this practicum project is 272 Main Street, also known as the Scott Block. The building was selected for its location in the heart of Winnipeg's downtown area, which is the commercial and cultural center of the city (Figure 1). The site's proximity to a number of arts organizations and venues in the downtown, as well as in the neighboring historic Exchange District, makes it ideal to serve as a hub for interdisciplinary artistic production, exchange, and exhibition.

2.3 Site History

The Scott Block lies one block south of Portage Avenue on the west side of Main Street, two of the oldest, longest, and busiest roadways in Winnipeg. Despite numerous economic ups and downs, the downtown neighborhood has continually been the financial and commercial heart of the city. At the turn of the century, Winnipeg was burgeoning and poised to be the commercial trade hub of the country, due to its centralized geographic location and the railway links. However, several major incidents contributed greatly to the decline of this period of prosperity; the opening of the Panama Canal in 1914, The Winnipeg General Strike of 1919, The Great Depression, and two World Wars all had serious financial impacts on the city, which affected its previously

assured position as Canada's commercial center (Arbitise 2012).

Following the Red River Flood in 1950, many significant building projects were undertaken in the downtown area as part of an urban renewal program. Two decades of progress saw the construction a new city hall and the neighboring Manitoba Centennial Centre, which is comprised of what is now known as the Manitoba Museum, the Manitoba Planetarium, and the Centennial Concert Hall. The city's first skyscraper, the Richardson Building, spurred numerous high-rise developments including hotels, financial institutions and corporate offices that added verticality to the downtown skyline. Further growth occurred in the 1980's as part of the Core Area Initiative (CAI), a tripartite planning agreement that involved all three levels of government (Stewart 1993). Major projects included the erection of Portage Place Mall, enclosed pedestrian corridors that connected the area, apartment buildings, offices, and the Forks Market.

The intersection of Portage and Main and the surrounding area has been continually growing and developing. Recent decades have seen substantial investment from both public and private sectors; MTS Centre, the Millennium Library, Manitoba Hydro Place, the Canadian Museum of Human Rights, and the ALT Hotel are just a few of the large-scale projects recently completed. The current RBC Convention Centre expansion and future True North Square, as well as numerous mixed-use residential endeavours in progress, all signify a strong capital commitment to the city's commercial and cultural core (Downtown Winnipeg Biz 2014).

2.4 Site Description

The Scott Block is situated in downtown Winnipeg, which contains the major aforementioned commercial and cultural enterprises, in addition to many others. The site is also in the immediate vicinity of the Exchange District – home to a myriad of internationally renown arts institutes and venues, as well as a mixture of smaller independent groups. The theatre district comprises the Winnipeg Symphony Orchestra, Pantages Playhouse Theatre, the Centennial Concert Hall and Manitoba Theatre Centre, to name just a few. Another significant building in the area is the Artspace Building, which houses numerous artistic organizations and galleries including Platform

Centre for Photographic and Digital Arts, Videopool Media Arts Centre, and the Winnipeg Film Group. The neighborhood is rich with cultural activity and nearly every major street in the area accommodates at least one or more arts programs (Figure 2).

The surrounding community also contains a number of mixed-use residential buildings, corporate offices, and a variety of hospitality establishments. Also in close proximity on the southeast side of Main Street is the Forks – a prominent historic site and tourist destination that encompasses an outdoor stage, a market, a luxury hotel, and numerous shops, eateries, and museums, including the newly constructed Canadian Museum of Human Rights. The centralized location of Scott Block in the midst of Winnipeg's commercial and cultural core provides the potential to drive a large number of users to the space.

2.5 Site Opportunities + Constraints

The downtown region is in a state of constant regeneration, which means the area will see more traffic as the growth of Winnipeg's urban landscape continues. The major intersection of Portage and Main, as well as the adjacent thoroughfares allows for easy access to the building by vehicle, public transportation, bicycle, or on foot (Figure 3). There is ample parking on the street or in nearby surface lots and parkades, as well as plenty of bus stops, bike paths and pedestrian corridors – both at street level and underground – to connect users with the site.

The proximity to a wide array of arts-related enterprises and venues provides great potential for interdisciplinary exchange and collaboration between the proposed centre and other organizations. These existing entities also offer an established community of cultural users to take advantage of the site and its facilities.

The location of Scott Block in the heart of downtown provides a lot of advantages, however there are a few potential constraints. With the area under heavy development, and many large scale projects on the horizon, street closures and decreased parking are assured, which could create issues with accessibility and parking. Additionally, when major activities such as sporting events, concerts, or festivals are in progress at venues like MTS Centre or the Forks, parking may be

troublesome. Furthermore, there is a lingering perception of the downtown area as being less safe than many suburban communities, which could prevent potential patrons from visiting the site. (CTV 2014).

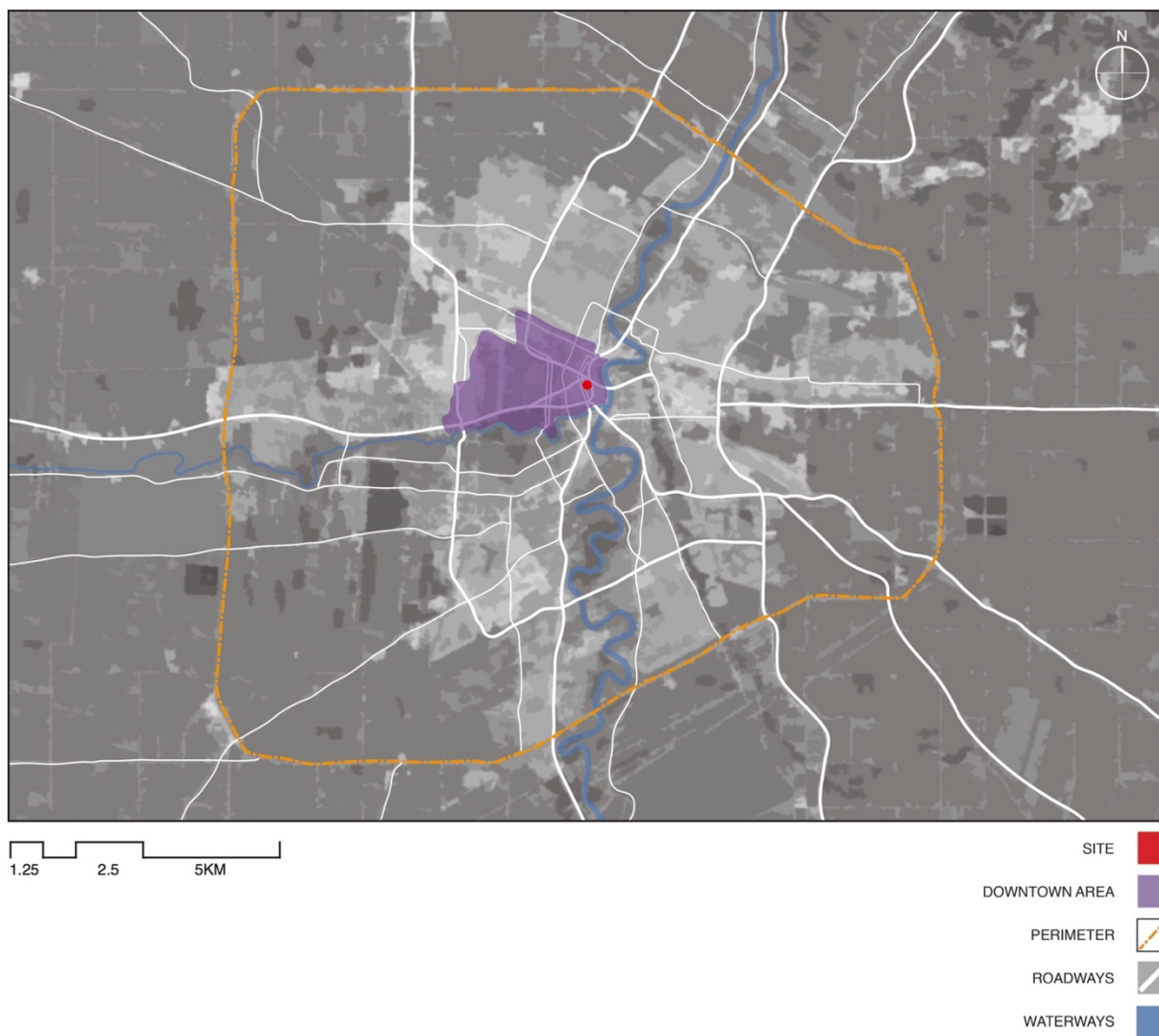


Figure 1. Winnipeg area map.



Figure 2. Map of arts organizations in downtown Winnipeg.



Figure 3. Traffic map surrounding the site.

2.6 Building History

The Scott Block was originally designed by James H. Cadham and was constructed in 1904 in the Romanesque Revival Style, which was characterized by a heavy architectural appearance consisting of thick masonry walls, a modest degree of ornamentation, and arched windows and doorways (Figure 4). This six-storey structure was one of the tallest buildings in the area at the time of its completion. Two serious fires in 1905 and 1914 led to major reconstructions, the latter resulted in the reduction of the building height to five stories (Historical Buildings Committee 2011). Sometime in the 1960's or 1970's the entire east façade, from the second to fifth floor was clad in vertical metal slats that concealed all fenestrations. At street level, the existing stonework and framing surrounding the windows and doorway, as well as the columns, was covered with flat sheets of Tyndall stone, which ensconced much of the building's character. In 2010, these later additions were removed, revealing the preserved historical features of the original construction (Historical Buildings Committee 2011). The Scott Block, in its current condition, is exemplary of Winnipeg's unique collection of heritage buildings that make up much of the landscape in the downtown area.

2.7 Building Description

The east facing exterior façade of the five-storey building is a combination of stone and brick. The front is symmetrical with the entrance centrally located and recessed from the street. It is flanked on either side by metal columns and curtain wall glazing that run up to a 2' high frieze that spans the front façade of the building. Each of the four upper floors contains six narrow vertical windows, the top row being arched on either side (Figure 5). The building is divided almost in half on the north and south sides by an exterior atrium space that houses additional fenestrations and runs from the second to fifth floor. The south elevation has twelve openings, four of which have also been blocked over on the front section of the fourth and fifth levels (Figure 6). Original windows along the north side of the building have been removed and bricked in on the upper front half of the building that connects to CDI College. There are also three parking spots on the south side towards the back of the building. The west, or rear, face

is perforated by thirty-four windows in total, arranged symmetrically from the second to fifth floors. There is an alternate entrance at ground level, as well as a double loading door with lane access and an adjacent surface parking lot that contains 40 stalls.

The interior of the building measures approximately 47' W x 116' D and is roughly 25,000 square feet in area. The basement foundation is constructed of 27" stone, while upper levels are made of brick and have wall thicknesses that range from 17" – 26". Ceiling heights vary between 16' on the main level and 10' to 12' on the upper floors (Historical Buildings Committee 2011). Many of the interior finishes are rough; exposed brick, concrete, and plaster surfaces intermingle throughout each floor (Figure 7). Concrete columns and beams run through the length of the building from east to west. These structural elements create a corridor that runs past a trio of recently installed elevator shafts on the north side of the building and support the 8" thick concrete slab floors above on all levels. A mezzanine space on the main floor, located at the west side of the building, is situated at 10' 6" above the ground level. It is flanked a temporary staircase that leads up from the ground floor (Figure 8). There are double loading doors located beneath the mezzanine level, as well as a fire-rated exit stairwell that runs from the ground floor to the roof. The rooftop is flat and can be accessed by the center stairwell, which is clad in original marble and terrazzo finishes, that runs from the main floor next to the passenger and freight elevators. It is surrounded by a 54" high parapet. There is a 2' stepped floor on the second level that is situated above the main floor mezzanine space (Figure 9 & Figure 10). This creates a compressed area with a lower ceiling height on the second floor just past the elevators and existing original stairwell.

2.8 Building Opportunities + Constraints

Just as the area in which the Scott Block is located provides a number of advantages and disadvantages, so does the building itself. While rich in historic character, there a number of existing features that provide both opportunities and constraints for the redesign of the space.

The building's orientation allows for maximum daylight penetration into the space on the upper floors both on the façade and on the longer south facing side, as both of these walls contains a large number of the structure's windows. While some of these fenestrations have long been covered, they may easily be restored to allow more light into the building. Additionally, there is adequate wall area on both the south and north facades to install more windows to further increase daylighting levels on the upper floors where the production areas are to be located. The curtain wall glazing on the east façade, permits both abundant daylighting at the ground level, as well as visual connectivity on Main Street. A lack of windows on the north and south sides of the main floor will require the installation of supplementary artificial lighting and controls. High ceilings, especially on the the first floor, offer verticality for the production and exhibition of larger scale works or installations. These factors together make the ground floor an attractive space in which to situate the main gallery and exhibition area. Finishes on interior walls are decayed and rough in many areas. The character of these facades has the potential to serve as a unique counterpoint to modern renovations. Exposed original brick, concrete and plaster could be contrasted with fresh paint, drywall, or millwork. The interplay of these worn and fresh surfaces offer exciting design opportunities that and combine new and old architectural elements and details.

The mezzanine space on the main level could afford interesting panoramas for experiencing and engaging with exhibitions, performances, or installations from an elevated position. Recently upgraded elevators provide convenient access between levels and will decrease overall renovation costs. The loading doors with lane access make for convenient loading and unloading at the rear of the building, which is adjacent to storage areas on the main floor and in the basement.

The exterior atrium spaces that divide the front and rear sections of the building present exciting opportunities as an external exhibition area. These spaces also permit increased daylighting into the center of the building from the second to fifth floors along the longer north and south sides. The rooftop with surrounding parapet wall is relatively open, which could provide additional possibilities for increased exhibition and event space.

While the elevators allow for easy access to the upper levels, their central location may provide a potential barrier for connectivity between the exhibition area and the adjacent social space on the main floor. Relocation would be a significant and unnecessary expense, so their integration into the redesign of the ground level will need to be carefully considered and addressed accordingly. The concrete columns on the main floor also provide obstacles to openness that will require consideration in the design.

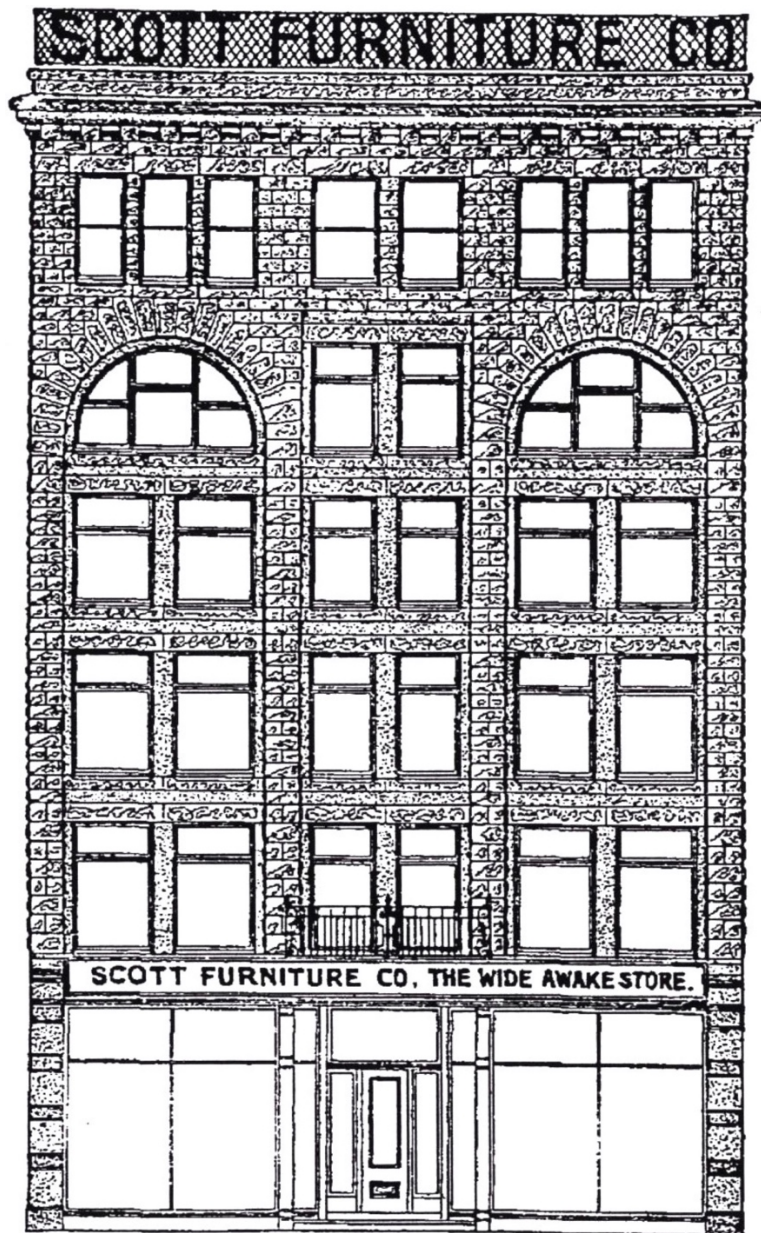


Figure 4. Architect's rendering of the front (east) façade of the Scott Block, 1904.



Figure 5. View of the east façade from Main Street.



Figure 6. South facade showing fenestrations and vertical atrium space.



Figure 7. Mix of interior surfaces on the main level.



Figure 8. Collage of images showing the character of the interior on the main level.



Figure 9. Interior view on the second level looking towards the back of the building.



Figure 10. Interior view showing the level change on the second floor.

2.9 Chapter Summary

While there are inherent constraints to working with existing buildings, the Scott Block possesses a lot of potential to serve as the site for an interdisciplinary arts centre. The repurposing of this heritage structure helps to the city maintain one of its historical gems. The building's character features allow for exciting aesthetic and spatial interventions that mingle the past and present. Furthermore, the site's location in a continually developing city center, makes it easily accessible by various modes of transportation. The Scott Block's proximity to the myriad of surrounding arts organization provides not only the capacity for increased interconnectivity between artistic disciplines, but also the opportunity to contribute to the cultural richness of the city's core.

CHAPTER THREE

LITERARY ANALYSIS

3.0 LITERARY ANALYSIS

3.1 Chapter Introduction

Chapter 3 examines theoretical writings on *mise-en-scène*, exhibition design and performative space. These spatial concepts and practices are reviewed and discussed for their relationship to my project. They have been selected because each can be related and applied to various artistic fields, such as visual and performing arts that are the focus of this redevelopment venture. While these areas of exploration are interconnected by shared practical features, each provides a way unique way of examining interior space that informs the redesign of the Scott Block building, resulting in a framework that is integrated into a series of design strategies. These approaches are applied to both the physical and atmospheric elements of the proposed centre to create a unique multidisciplinary arts environment that differs from traditional production and exhibition spaces.

3.2 *Mise-en-scène*: Staging Space

The term *mise-en-scène* has its origins in theatre and film, and it is historically, and widely, regarded as rather complex in definition. Numerous descriptions have been presented in an attempt to bring clarity to the term, however there still remains a lack of consensus regarding a complete and concrete definition; it is a phrase that ranges in complexity from the direct French translation of ‘placing on stage’ (Giannetti 2001), to one that encompasses the employment of the formalistic elements of a theatre or film production, through to abstract notions in film theory and criticism. While its elusiveness has resulted in *mise-en-scène* being referred to by film theorist Brian Henderson as the ‘grand undefined term’ (1980), it is not. The term may indeed be complex, and at times challenging, however the concept’s malleability allows it to be applied in an increased capacity. Accordingly, *mise-en-scène* will be employed in the physical and ambient design solutions detailed in Chapter 5 of this document.

Just as the term itself is broad within the confines of theatre and film, so has its application been broadened. While *mise-en-scène* is still traditionally rooted in, and associated with theatre and film, its fluidity has allowed for the concept to be expanded and examined beyond the confines of the discipline. Film scholars Timothy Corrigan and Patricia White describe *mise-en-scène* in *The Film Experience*:

Outside the movies, *mise-en-scène* surrounds us every day. The architecture of a town might be described as public *mise-en-scène*. How a person arranges and decorates a room could be called a private *mise-en-scène*...the flood of light through the vast and darkened spaces of a cathedral creates an atmospheric *mise-en-scène* ...In many ways, we live through our responses to these physical and material surfaces and objects and the sensations associated with them...this tactile experience of the world is a continual part of how we engage and understand the people and places around us (2012, 21).

The cultural expansion of *mise-en-scène* has provided the opportunity for the concept to be related to a variety of domains. While it may be self-evident to some, there are significant parallels between *mise-en-scène*, as it is applied in theatre and film, and interior design. Exhibition designer Lukas Feireiss acknowledges this correspondence, as he states, “A filmmaker can affect and manipulate the viewer’s attention by using contrast, movement, narrative emphasis, and visual patterns; a similar range of techniques is available to the designer of space” (2010, 1). Such formal devices of *mise-en-scène* are at the disposal of the interior designer in generating a multitude of physical and atmospheric effects that can guide, move, and communicate with users of a space. In the way that a director pulls together these elements to produce an overall theme or dramatic effect for an audience, so may the interior designer, as they strive to create an interior space that has a meaningful impact on its users. Feireiss elaborates these connections and further explores the concept:

[*Mise-en-scène*] best describes the creative approach towards fully exhausting the dramatic power of space. It designates the calculated scenic arrangement in which image and space merge to form a narrative and sense-generating whole...[the designer] thereby attempts to bring complete and self-contained environments into being, which at the same time remain open to the viewers’ or users’ own experiences and imaginations. The spectator then becomes part of a larger carefully articulated spatial configuration (2010, 1).

Feireiss' expansion of the term is significant because it goes beyond the simple definitions that center on *mise-en-scène* as the display and arrangement of objects on a stage, without being overly abstract. His description includes formal elements and strategies, but also considers the term as a whole, with importance given both to the choreographing of space and the manner in which the principles applied can have a dramatic effect on the viewer. He considers the ways that carefully constructed *mise-en-scène* can draw an audience into a unique spatial experience.

The concept of *mise-en-scène*, as it follows here, is aligned with Feireiss' description; it is examined and employed formalistically, according to the tangible principles of which it is comprised, as well as the effects that these elements can generate when it comes to spatial experiences. Different texts refer to a wide variety of academic components of *mise-en-scène* in theatre and film direction using various terms. Here, I have selected the principles that relate directly to interior design and distilled them into four main categories: setting, props, lighting and performance. These are some of most essential tools utilized by the director of a theatrical performance or a film in creating a finished product that has a dramatic impact on the audience; they are also the tools that an interior designer may use to stage space in a way that generates a unique environmental experience for users. These principles are discussed in detail, as they ultimately inform integral aspects of the design of the art centre.

Setting

One of the primary elements of *mise-en-scène* examined here is that of setting. It is described as, "... the most fundamental feature of *mise-en-scène*. The setting refers to a fictional or real place where the action and events [occur]" (Corrigan and White 2012, 42). While this is a straightforward enough definition of setting, film scholar Louis Giannetti elaborates on the concept. He adds, "...settings are not merely backdrops for the action, but symbolic extensions of the theme and characterization" (2001, 44). This slight expansion of the term may seem like a minor detail, however it is nonetheless an important consideration in the redesign of the Scott Block, as the ultimate goal is to provide more than just a backdrop against which action is staged. While traditional

production and exhibition spaces offer a setting for artistic activity, the centre functions as more than just a background for action by providing an immersive arts environment within which artistic engagement can occur for both artists and visitors.

One of the major considerations regarding setting in establishing the *mise-en-scène* for the art centre is the location of the facility. The Scott Block first presents as an arts-centric milieu that extends beyond its four walls through its situation in downtown Winnipeg. This locale, which encompasses the Exchange District and comprises the “commercial and cultural nucleus” of the city, is an integral part of fixing the concept of setting (Heritage Winnipeg ND). The site of the Scott Block allows both users and visitors of the centre to be surrounded by numerous arts organizations and venues, which contributes a richer cultural experience, the effect of which would be much different if it were located in a more suburban area. Here, users can begin to encounter artistic engagement and inspiration by being situated amongst a wide variety of arts-related amenities. The location of the centre in an established and vibrant arts community is integral to achieving the overarching goal of creating an immersive arts environment.

In terms of the structure itself, the reuse of the Scott Block offers some unique opportunities for the redesign that reinforce the artistic *mise-en-scène* of the centre. As architectural writers Graeme Brooker and Sally Stone state, “the development of an existing building for reuse as a venue for the arts can create an unusual and remarkable interior” (Brooker and Stone 2010, 72). For this particular venue, the contrast of historical architectural features with modern design interventions contributes to establishing a distinctive setting that acknowledges the heritage of the space, while drawing attention to its new designation as a facility that supports artistic expression.

As the goal of centre is to facilitate interdisciplinary collaborative art making and the expression of the resulting artistic products to a larger audience, two fundamental areas within the building for contributing to a supportive *mise-en-scène* are the production and exhibition spaces. These areas are intended to function as hubs of artistic activity from conception to creation, through to presentation and engagement. Whether the artwork being created is two-dimensional, three-dimensional, performance-based, digital or a combination of practices, these creative settings must accommodate

and support the actions occurring within the collaborative studio environment.

Accordingly, “the [working environment] has to fulfill a number of different functions; not only does it have to provide [comfort], adequate space, and a conducive atmosphere, but it also has to represent the identity and ethos of the [organization]” (Brooker and Stone 2010, 70).

A necessary aspect for the establishment of this type of framework involves the interior surfaces such as the floors, walls, and beams. Maintaining some of the building’s timeworn elements highlights aspects of history, yet it also presents a counterpoint against which contemporary fixtures and furnishings can be set in support of creative activities. This helps to emphasize the unique identity of the centre and provides a setting in which liberal artistic investigation can occur. Artists must feel comfortable using creative spaces to their full potential, even if that means generating a certain amount of mess or temporary chaos, in order for a range of artistic activities to be explored without the level of inhibition felt in a stark or sterile environment. A studio environment consisting of pristine or overly luxurious materials, faces, or fittings naturally presents certain obstacles towards freedom of expression in terms of comfort and practicality. Original or aged features blended with the contemporary not only provides a context that supports artistic exploration from a practical standpoint, but also allows artists to indulge in creative actions without feeling like the production or exhibition areas, or the appliances within, are too precious. Here, artists are able to utilize spaces and equipment without being impeded by feelings of apprehension. This type of studio setting is more supportive of the disorder that is inherent to many artistic practices, as the lack of extravagance allows users to produce more freely. Any new design elements provide durability, but can also be easily cleaned, refinished or inexpensively replaced when needed.

Another critical factor to providing comfortable production or exhibition areas is the design of flexible spaces that facilitate opportunities to create the artistic *mise-en-scène* of the setting and further artists being able to produce liberally. This requires a variety of spaces; a mix of versatile open, semi-private, and private areas allow users control over spatial and atmospheric requirements for a given project. Horizontal and vertical planes such as walls and floors designed to offer a degree of adaptability, allow

artists to interact with, configure, and reconfigure their environment according to various shifting practical needs of collaborative endeavors. These elements may provide storage, working surfaces, or raised areas that change the volumetrics of the room, or function as a platform for performance. Levels or zones of intimacy or privacy can be achieved by adapting the surroundings with these flexible planes. By playing with the physical characteristics of the space, the act of creative expression begins even before artists commence working on the actual project, and their setting is staged to remain responsive as their work evolves.

Props

The adaptability of this milieu is further augmented by the other principles of *mise-en-scène*. One element of that is inherently tied to, and naturally enhances the overall setting, is props, which are defined as “...objects that function as parts of the sets or as tools used by the actors” (Corrigan and White 2012, 51). These devices provide the director of a film or theatrical performance tools of reinforcement for communicating artistic intention to the audience. Similarly, in interior design, props play a vital role for staging an environment in a way that strengthens thematic elements of space or supports the practical functions or activities taking place in the setting. In either case, these objects contribute to the overall effect of space and can serve as much more than decorative articles.

Film writers Gail Lathrop and David O. Sutton elaborate on this notion, “[Props are] part of the setting given specific significance in the total action...” (ND). Within the Scott Block project, many of the props are practical designed elements and objects that contribute to the creative *mise-en-scène* of the centre and are significant to the total action of the setting. Such apparatuses range from flexible workstations, to hidden storage options, to modular seating or stage components. These components are design solutions used to encourage creative processes, or to allow for spaces to be reconfigured to support various artistic activities. The movement of furnishings or partitioning systems, provides both a level practicality, as well as a communicative outlet.

The props of the centre are more than just pragmatic devices to facilitate artistic action. As Corrigan and White expand on their definition, “Props acquire special significance when they are used to express thoughts and feelings...[or] concentrate meaning...” (2012, 51). In this way, many of the devices in the centre are tools of expression. They not only contribute to the overall setting of creative areas, but to the identity of the facility as a whole. As many of the props are used to communicate and realize the artistic visions of the users, they are inherently engines that express the thoughts and feelings of the artists. These elements are encountered throughout the various spaces and function on a variety of levels; they are used to enhance, create, demarcate, and direct. They generate meaning for both the users and the facility. The modularity of spaces and furnishings produces backdrops of varying sizes and configurations, which support a variety of artistic processes and highlight the action within the centre.

Performance

In theatre and film, “...figure expression and movement are important elements of *mise-en-scène* used by the director to support the narrative as well as help develop the thematic unity of the film” (ND). Just as the director focuses the behavior of the actors in establishing the *mise-en-scène* in support of thematic elements, an interior designer endeavors to exert an element of influence over the behavior of the users that reinforces the proposed effect of a designed space. They expect that users inhabit, employ, and experience an interior in a somewhat prescribed capacity that relates to their design intentions. However, there are some differences in the way a designer exhibits such oversight. While the director’s guidance is personal and immediate, as each scene is being staged or filmed, a designer is generally not present while their constructed space is being occupied. As a result, they must anticipate and program for the possibilities of how interior elements will be utilized. A designer may guide, but not control users, as they will often make adaptations to their surroundings, or purpose things in an unexpected fashion. This can result in a kind of unscripted performance, as users interact with objects and space in a novel manner. The way actors connect with

their surroundings strengthens the theme of a play or film. The same applies to users of space; the means in which they interact with and respond to their environment or its elements helps to create, contribute to, and reinforce the *mise-en-scène* of a particular setting.

Accordingly, the artistic users of the centre function as actors, whose actions and expressions both influence, and are influenced by the *mise-en-scène*. To this effect, “[*Mise-en-scène*] can dynamize [people] to create various kinetic patterns” (NA ND). The staging of the studio setting and the functionality of supportive props offer direction for the artists to utilize the space and equipment for a variety of creative practices, all of which support the *mise-en-scène* of the centre. The flexibility provided in the production areas allows for the rearrangement of planes and objects, which is akin to the organization of props in a stage performance. As such, the artists act as both directors and agents in setting and resetting their environment; they are provided with the opportunity to organize and navigate new spaces, move around obstacles or interact with props in a manner that best serves their creative intentions. This generates a kind of performance within the facility wherein the artists are engaging with a temporal space. The adaptability of the various arts spaces and the experimental artistic processes occurring within imbue the centre with a dynamic energy that reinforces the creative *mise-en-scène* and identity of the facility.

In addition to the artistic users, visitors to the centre likewise contribute to the principle of performance that is fundamental to *mise-en-scène*. As film scholar Patrice Pavis states:

“The spectator is able to comprehend an entirety, an imaginary network that the staging has endeavored to set up. The spectators are aware, with an embodied awareness, that the performance, in the process of the *mise-en-scène*, always leaves traces within them – be it by way of a sensation, an aesthetic pleasure, a figure or an overall score” (Pavis 2013, 245).

The audience of an exhibition or production function as actors that simultaneously respond and contribute to the established *mise-en-scène* within the facility, where the involvement of the spectator is essential to the overall creative vitality of the space. Visitors to the centre encounter, interact with, and react to exhibited

objects, installations and performances in a myriad of ways, which are informed by their own personal experiences and understanding. Whatever the physical or emotional response, each engagement connects the audience to the space and the elements of which it is comprised. Through novel responses to, and experiences of, the art and the established environment, the audience advances the creative milieu and the *mise-en-scène* of the facility.

Lighting

The last element of *mise-en-scène* to be discussed here is lighting, which is used by the filmmaker and interior designer alike; for both, the employment of light can range from straightforward and practical to abstract and dramatic. As light is essential to both the creation and exhibition of artistic products, its role in establishing the *mise-en-scène* of the art center is paramount. Corrigan and White argue that light is, “One of the most subtle and important dimensions of *mise-en-scène*...It is used to shade and accentuate the figures, objects, and spaces of the *mise-en-scène*...” (2012, 58). On a pragmatic level, light is used to illuminate interior spaces and provide visibility for artistic endeavors. A mix of natural and artificial light is used in the production and exhibition spaces to provide maximum versatility in support of the various creative processes taking place at any given time. Therefore, lighting solutions are varied and adaptable, as users are given control over both the quality and direction of light for both the conception and exhibition of artwork or performances. Here, light is used first in a practical manner to illuminate work areas for a variety of mediums, as well as to present the finished products to the viewer.

In addition to the serving the fundamental aspects of production and exhibition of artwork, light will be imperative in generating the artistic atmosphere within the facility. As Brooker and Stone state, “[Light] can be used to make the most dramatic of effects within an interior space...[It] is a powerful tool for exposing and developing narrative and effect. The use of varying amounts of lighting equipment can create all walls, rooms, corridors, and spaces” (2010, 116). One of the ways that light is utilized within the production and exhibition spaces is to create boundaries or paths. While there are

physical demarcations of space, light serves to define different areas, independent of walls. This allows for openness in the studio that helps support communication and collaboration between the artists. Within these spaces, light not only illuminates creative processes, it creates zones of artistic activity within the larger studio space that allow artists to interact freely, working together and drawing inspiration from one another.

Light is not only a practical tool for the artists to utilize in generating products, but a means for them to communicate the mood and atmosphere of their work to the audience. After all, “Lighting, like other aspects of *mise-en-scène*, is a tool used by the director to convey special meaning about a character or the narrative to the viewer” (Lathrop and Sutton ND). Much like the director of a film or play, the artists will have the element of light at their disposal, as a creative tool to best express their artistic intentions to the visitors of the centre. In the exhibition space, the artists have control over the levels, types and direction of light. A mix of natural and artificial illumination provides a variety of options for conveying and reinforcing artistic meaning. Light may be utilized to create a narrative pathway that leads viewers through an exhibition, or it may be used as the artwork itself, in a wholly experiential manner.

Each of the discussed aspects of *mise-en-scène* undoubtedly makes its own expressive contributions to the interior environment, though as John Gibbs writes, “...it is important to consider each element’s potential for expression, [however] these elements are most productively thought of in terms of their interaction rather than individually – in practice, it is the interplay of elements that is significant” (2002, 26). In theatre and film, as in design, it is rarely the case that a single principle is responsible for generating a remarkable effect; multiple elements working in conjunction creates the most intense experience of space. The setting, props, performance, and lighting all exert influence over establishing the creative milieu, but it is the “interaction of elements” (Gibbs 2002, 26) that generates the greatest dramatic impact and best establishes the artistic *mise-en-scène* of the facility. Here, the application of the concept of *mise-en-scène* informs the staging of space and supports the artistic processes taking place within the facility.

3.3 Exhibition Design: Engaging Space

Another practice examined here is that of exhibition design, which like *mise-en-scène*, is complex and multifaceted. As there are many dimensions to the field, I will focus only on those elements that relate most directly to gallery space and the display of contemporary art. Generally speaking, to exhibit is to put something on view for a public audience. Whether putting a household object on display or attending an organized exhibition at a museum or gallery, the act of exhibiting is a routine familiar to most. However, exhibition design is much a more involved subject than the simple notion of presenting something for view. It is a contemporary interdisciplinary practice, wherein creative fields such as visual and performing arts, architecture and interior design, fashion, and film, theatre and new media are employed simultaneously to effectively communicate a specific message or experience to an audience (Dernie 2006).

This practice is continually being utilized across various fields, ranging from retail and commercial enterprises to educational and institutional settings, yet its treatment and the idea of communication differs slightly when applied to the display of art. As exhibition designer Pam Locker acknowledges in her book, *Exhibition Design*, “Unlike most of the communicative environments in which the exhibition designer works, here messages are implicit; the visitor engagement with the piece is an intimate one and visitors’ aesthetic responses and sense-making are subjective and personal” (2011, 31).

Unlike other fields in which exhibition design may be employed, the primary purpose of art is not to strengthen brand identity, market a product, disseminate research, or to educate – at least not in the same manner as say, a cultural display at a museum dedicated to human rights, for example. There is a balance to be achieved when exhibiting art wherein the audience is engaged with the exhibition, yet the work is given room to speak for itself, communicating in a manner that is more personal than educational. This is particularly important, as art is largely about the experience and individual interpretation that each viewer brings to an exhibit. As curator, Elena Filipovic elaborates, “...the [art] exhibition need not be the place for an empirical object lesson, but instead the place for us to take the risk of reading an artwork against the grain of its already accepted historical meanings” (2013, 24).

Exhibition design allows for messages to be delivered in a way that breaks away from traditional museum or gallery environments. It offers new venues, modes of display, and viewing experiences. The overlapping of the multiple creative domains that comprise the field of exhibition design can produce unique interior environments wherein a variety of tangible design techniques work in unison to convey the content, atmosphere, and meaning of a particular exhibit to a viewer. The integrative nature of this specialty, in conjunction with principles and practices of which it is comprised, offer significant design direction for the development of the arts centre, as discussed below. These elements will be further highlighted and detailed as they pertain to the physical design of the centre in Chapter 5 of this document.

Organization and Planning

One of the primary techniques in designing exhibitions is that of organization and planning. How an exhibit is laid out is directly related to viewer experience. As architectural writer David Dernie explains, “Exhibition design considers the simple dialogue between the object(s) to be exhibited and the space in which they are presented: where the objects are, and how they are arranged will determine the nature of the message they communicate” (2006, 6). The layout of an exposition influences how a visitor encounters and engages with the objects, how they proceed through the space, and how the artifacts on display interrelate to one other. Together, this has a dramatic effect on both the experience of individual components and the exhibition as a whole. Changing the placement of even a single object has the capacity to alter the message being conveyed.

While there are certainly many different possibilities when organizing space, Locker has categorized three clear strategies. They are chronological, thematic, and branded, each of which offers its own type of engagement with the artifacts being displayed. The sequential approach involves arranging the space and the objects within in relation to a timeline that is of primary significance to the exhibit. The thematic methodology centers around grouping elements according to a subject that does not rely on a structured viewing pattern. Finally, the branded or ‘highlight’ mode adheres to

making a brand or emblematic item the focus of the display, against which all other components revolve (2011). These organizational techniques can be utilized alone or in conjunction with one another, depending on the desired effect. They give the exhibition designer a starting place to make decisions about how objects can be arranged within a given space in order to most effectively communicate ideas to an audience.

While every space is unique and each presents inherent challenges or considerations to be addressed in the planning process, Locker acknowledges that in many cases exhibits are organized in a “purpose-built exhibition halls that, in essence, are vast empty voids waiting to be filled with exhibition paraphernalia” (2011, 44). These types of spaces provide a blank canvas against which an exhibition can be staged relatively free of constraint. Walls, lighting, graphics and other devices can be arranged in an open plan with few obstacles. However, showcases developed for existing spaces that are not necessarily designed to house exhibitions can present a number of challenges.

The intended exhibition area in the Scott Block does not conform to the typical layout of an exhibition hall. It is long and narrow, and the space is punctuated by substantial concrete columns and beams. As such, there are certain considerations that need to be made in dealing with the existing structure. These features present both an opportunity and constraint for shaping the space. On the one hand, their relatively equal spacing generates a rhythm and symmetry that lends itself to a clear spatial arrangement within the exhibition area. The pattern generated by these components provide a sequential ordering system that runs from the front of the building to the rear. This framework supports the organization of objects upon a timeline, as prescribed by a chronological approach.

The rhythm established by the columns and beams also lends itself to a themed composition where the ordering of artifacts is less relevant and each theme shares importance. These existing architectural features offer relatively equal divisions of space in which artworks or performances can be grouped together or structured thematically. The implied organizational grids allow a rational ordering of the exhibition area by subject, independent of chronology, focusing on those pieces or ensembles that are of the most interest. These same elements also support a branded approach to

arrangement, as a focal point can be established within one of these zones, while artworks are organized within the architectural subdivisions in a way that allows contextual support to the highlighted piece.

Movement

While organization and planning help to generate a framework for how or where artworks are situated, it can be difficult to predict the way visitors will proceed through a given space, yet movement is one of the most important aspects of exhibition design. It is one of the characteristics that makes the practice unique. As exhibition designers Hermann Kossman and Mark de Jong acknowledge, “An exhibition is a story that unfolds in space and time. The fact that the onlooker moves physically in space distinguishes the exhibition medium from other narrative media such as film, literature or theatre” (2010, 65). Movement is one of the more abstract concepts of the field; each viewer brings their own distinct knowledge and experience, which ultimately influences how they may progress through an exhibition. No two people will have an identical encounter regardless of whether they follow the same route through an exhibit because of their singular personal history. Even along a clearly marked path, an individual might choose to deviate, backtrack, or linger depending on what catches their interest. In a wide-open environment, visitor movement can be one of the more challenging aspects, as the designer essentially endeavors to exert some control over how the narrative of an exhibition unfolds. Despite the fact that movement can be difficult to predict or regulate, artifacts can be arranged in several strategic ways to encourage visitor movement along a particular path that helps to communicate the intended message.

Given the relatively small scale of the intended display area of the Scott Block, there is little room for a viewer to wander too far or become lost, as they might in a more expansive environment. While the long, narrow gallery space at the Scott Block is atypical of an exhibition hall, it presents certain opportunities for aiding and controlling visitor movement. Exhibitions may offer audiences an open plan for exploration or a more controlled route to follow. One of the main types of paths that may be established is what Hughes calls the single path, along which an individual “encounters a

succession of exhibits in a preconceived fashion” (Hughes 2010, 75), which is akin to the chronological approach to organization previously discussed. The existing architecture of the Scott Block naturally supports this direction. The main entrance is centrally located at the front of the building, where a corridor – established by the sequence of structural columns – leads straight through the main floor to the rear. This creates a long aisle for visitors to follow that differs greatly from a more expansive and open exhibition area. Furthermore, the architectural components and the limited width of the gallery reinforces the idea of narrowly structured movement, where the columns act like peripheral checkpoints, as spectators move from the front of the building to the back. This spatial configuration supports a chronological installation, wherein a linear progression is desirable. This narrowness of the gallery space and the adjacent corridor allow for artwork to be mounted in such a way that the viewer moves through the exhibition in a somewhat prescribed capacity, while engaging with elements at each stop in a unique and personal manner based on their individual experiences.

Other kinds of paths common to exhibition design involve a somewhat more open form of exploration. Two such examples are of this are what Hughes calls “areas of affinity” and “star” paths (2010). With an area of affinity, viewers make their way through arrangements of related articles before proceeding. Similarly, a “star” path prescribes that like objects occupy close proximity to one another, with one them being given primary focus. Establishing these areas and paths is closely aligned with the themed and highlight techniques for organization previously discussed, where there is not necessarily a structured viewing pattern and visitors are encouraged to make their way through each grouping before moving on. In either case, the implied sections initiated by the concrete columns and beams of the Scott Block lend themselves to reinforcing this type of movement in two ways. Firstly, these architectural elements provide supportive zones in which artworks can be installed and arranged. Secondly, the rhythm of these features gently leads the visitor into an area, around it, and then through to the next zone.

Display Elements

Other techniques and display principles of exhibition design such as graphics, typography, and color, while important to the field, are generally less pertinent where the showcase of art is concerned. Ideally, when presenting artwork, the pieces, their content, their message – the experience of which makes art unique – should be given focus. As Locker argues, “When designing an environment for painting, sculpture or other artworks, it is important to respect the integrity of the work whilst enabling engagement for visitors. This requires sensitivity and subtlety; the art must ‘speak for itself’ in space” (2011, 31). In many instances, features such as graphics or signage, for example, can be essential for strengthening an installation, drawing attention or enhancing the communicative effect of an exhibit. However, with the presentation of art, graphic elements or colorful displays that are not part of the work can easily interfere with viewer focus and the power of the art itself to deliver the intended artistic idea or experience. This is not to say that other principles or devices should not be employed in the exhibition of artwork, however they should be used tastefully and sparingly, and never at the expense of the art itself. The utilization of these display techniques must be carefully considered for scale, organization, and placement; it is important that such components occupy a subordinate position in the exhibit that ultimately does not detract from the art.

Whether showing two-dimensional, three-dimensional, installation or performance-based work, the art, is the display, and the goal should remain the same. As Kossman and de Jong explain, “The task is always to immerse the visitor in an experience full of content and impact that provokes new ideas...where visitors become part of the narrative...they actively participate: engaging spaces” (2010, 8). The elements of exhibition design discussed in this section are some of the tools that can be utilized to create a unique viewing experience. The principles of organization, movement, and display, when employed correctly, can strengthen an installation or performance and activate the space in which an artwork exists, in turn providing an engaging environment for the audience.

3.4 Performative Space: Activating Space

The final theory to be examined in this chapter is performative space. It can be a challenging concept that ranges from the straightforward to abstract, depending on its employment. In short, performative space revolves around relationship between the body and its milieu. Dernie defines it as a notion in which, “the movement of the body is considered integral to the structuring of the environment” (2006, 14). At the heart of this theory lies the idea that interaction with an environment, or the objects contained within, initiates a level of engagement with space that constitutes as a type of performance. Both physical contact with one’s surroundings, or an intangible or experiential environmental encounter, can activate a space and characterize it as being performative.

The relationship between an individual and its surroundings can be both subtle and complex. The manner in which a figure occupies or interacts with their surroundings initiates a relationship wherein the placement and movement of the body or constructed elements in a setting generate kinetic patterns that are integral to the structuring of performative space. These spatial activations can take the form of a literal performance, such as a dance routine or play, but they can also be less overt. Whatever form they take, such actions create a dynamic environment where engagement is of central concern. Dernie adds, “...performative space is about inviting people to interact with the exhibited artifacts or the fabric of the space in novel ways. Performative design can challenge the hushed interiors of conventional exhibition spaces” (2006, 49). The fact that the production and exhibition spaces of the centre are adaptable, with both wall systems and furnishings that can be rearranged depending on project needs, creates a dynamic milieu that allows for individuals to occupy and engage with the space and its interior elements in unique ways. Through the reconfiguration of the physical environment, artists and audience are able to interact with artworks, installations, and performances, in a way that differs from a typical museum, gallery, or theatre space. The typical barriers that characterize many of these settings, such as a rope, wire, or glass display case that separates the viewer from an artwork, or an elevated stage and fixed seating do not exist in this project. The art here is not experienced in the sterile status of the “white cube” gallery space.

A setting need not be overly complex to be considered performative, yet a range of experiences and encounters are essential to contemporary art spaces. Simple devices or features can be employed to provide the necessary interaction between a user and their surroundings. It is the manner in which an individual is presented and invited to participate with the content of an installation or exhibition that is a characteristic of performative space. The production and exhibition areas of the Scott Block offer a variety of furnishings, partitioning systems, and display elements that users can interact with to alter and activate their environ, thus animating both objects in space and the space itself. The flexibility of the production and exhibition spaces allows an individual to create a spectrum of situations with varying degrees of openness and engagement for both artist and audience.

In the discussion of performative space, one can not separate art and audience, as these users play a pivotal role. A viewer is equally important to both a performance, as well as to a performative environment. Dernie argues:

Visitors become quasi-performers themselves, in a sense, both spectators and part of the spectacle – they are incorporated in the creative and intellectual life that is represented. It is a place where traditional boundaries between viewer and object or performance are eroded to create a rich and vital memory of a dynamic experience of the material on display” (2013, 14).

Here, the observer is integral to the structuring of performative space, functioning simultaneously as both viewer and as a vital part of the exhibition or performance itself. They are a component of the cultural environment that has been established by the artists. In a performative space, the typical boundaries between audience and artwork do not exist, whether literally or figuratively speaking. As such, viewers may directly confront an installation in the middle of the floor without barriers that may be characteristic of a more traditional gallery or museum space. They may be invited to touch or physically engage with the object directly. A dance routine or theatrical production may occur on a slightly elevated platform or right amongst the audience. Whatever the instance, the goal is to provide interactions between art and audience, wherein the spectator becomes part of the spectacle.

The spectators' ability to engage with and activate their surroundings, is the completing component of any installation (Hallensleben 2010). This notion illustrates the importance of the audience as an integral piece of an installation or performance; without them, the work may be considered incomplete, for interaction with the environment or installed artworks creates a sense of energy and activity that constitutes a space being performative. Both the actions of the artist and audience, in their respective roles as performer, work in unison to create a unique experience that is tied to the moment of a particular performance, to that specific time and place.

In addition to the actual exhibition of an installation or presentation of a performance for an audience, the act of inserting an artwork into its host setting can be considered a performative undertaking. Here again, the artist, through establishing an artwork in its environment, or staging a scene for a performance, is activating the space around them. Their movements and actions infuse a dynamic energy into their surroundings.

The manner in which the artist activates a space through the physical act of installing an artwork is then reinforced by the work itself. The insertion of art into a setting is not only considered performative because of the actions of the installer, the piece itself also serves to activate the space it occupies. Thus, the installation enhances the performative elements that exist between the artwork and the environment into which it is inserted. This places emphasis on the subject of the work, the manner in which it activates space, and the effect and interplay created between the piece and its audience (Brooker 2017). There is a dynamic relationship between the installation, or performance, and the environment in which it exists. The materials, scale, and impact of a particular installation contributes to the character of its surroundings, and the setting may in turn intensify the effect of the artwork.

Another significant concept regarding performative space is that the character of a space itself can make contributions to its being considered performative. As Brooker argues, the drama of a performative environment "can be heightened by the use of unusual spaces as backdrops or sceneographic elements of a performance" (2013, 212). Accordingly, the location of the centre in an existing heritage building provides an alternative container for action, for both artists and audience. The repurposing of the

Scott Block as an interdisciplinary arts facility offers an atypical space in which various creative activities are staged. Expanding on this idea, Brooker adds:

Sometimes the host building is little more than a stage for the performance of the objects but the best installations actually expose and reveal the beauty and qualities of it, allowing it to be read and understood in its own condition. The installation will enliven and reveal the true, possibly hidden or lost character of the building” (2017).

In this way, the Scott Block serves as an ideal venue in which to host art exhibitions and installations. Exposed and timeworn existing architectural elements add a performative aspect to the physical and atmospheric character of the space. Years of patina are revealed, drawing attention to the history of the building and the various functions and activities that have taken place within. This makes the centre a lively vessel for both creation and dissemination; these communicative practices take place in a space that is designed to differ from the sterile and subdued interiors, such as the “white cube” gallery spaces where art is frequently encountered.

3.5 Chapter Summary

The concepts and practices reviewed and discussed in this literary analysis have been selected for their relationship to interior design. Each provides a theoretical lens through which to examine interior space. The elements that comprise the chosen areas present significant parallels to the various artistic fields that are of central importance to this design project. The investigation of *mise-en-scène* revealed a series of principles regarding the staging of space and how this concept may be applied beyond the traditional confines of theatre and film. *Mise-en-scène* can be employed as an interior design strategy that can heighten drama, reinforce narratives, communicate emotion and convey meaning within an interior setting. The practice of exhibition design illustrates various methods for organizing displays that break away from traditional museum or gallery exhibits. Such strategies are intended to increase interaction with an exhibition or its elements to produce a more engaging viewing experience. The analysis of performative space emphasizes the relationship between the body and its milieu. It demonstrates how space can be activated through movement or occupation to generate

a dynamic environment. The principles from each of these concepts have been distilled into an overall approach to the design of the arts centre to create a unique multidisciplinary environment that differs from traditional production and exhibition spaces.

CHAPTER FOUR

PRECEDENT ANALYSIS

4.0 PRECEDENT ANALYSIS

4.1 Chapter Introduction

This chapter examines three different projects that were selected as case studies for having relevant conceptual, aesthetic, spatial, or functional characteristics that will help to inform the design for my proposed arts center. The first precedent, the Stony Island Arts bank, is an important example of adaptive reuse of an existing historical building, which has been transformed into a multifaceted community arts space. The second, art'otel Amsterdam is an upscale hotel that focuses on offering a variety of immersive art experiences to both hotel guests and the wider public. The Hasso Platner Institute of Design, or d.school, was selected for spatial and functional features that support its interdisciplinary collaborative working environment. Photographs highlight key attributes of the projects, while charts summarize the design considerations derived from each of the precedents, to be implemented in the redesign.

4.2 Stony Island Arts Bank

Project: Stony Island Arts Bank
Client: Rebuild Foundation
Designer: Mejay Gula
Size: 17,000 square ft.
Location: Chicago, IL
Completed: 2015

The Stony Island Arts Bank (Figure 11) is located in the south side of Chicago. The redevelopment project involved the transformation of an abandoned bank building into an arts center with a variety of public use spaces. The structure was originally designed by William Gibbons Uffendell and was built in 1923. It fell out of use in the 1980s and has been vacant since. In 2012, the building was purchased from the government by local artist Theaster Gates, and after three years of renovation financed with money raised by his own non-profit organization, the Rebuild Foundation, the Stony Island Arts Bank opened to the public on October 6th, 2015. The redesign involved careful consideration and preservation of important historical features, while providing

relevant new amenities for its target users. The Arts Bank project contains project and gallery space, administrative offices, an archival library, a cultural center, and a café bar, all of which are designed to service the surrounding arts community and public in general. Currently undeveloped sections of the building will be renovated according to user requirements as the program expands (Harris 2015).

The approximately 17,000 square foot renovation project serves as a valuable case study for its exemplary application of principles of adaptive reuse and preservation of heritage architecture. Its similarity in scale to the Scott Block and the function of the building also present important parallels to my project. The separation between public and private areas is also relevant to my design.

The deliberate blending of existing finishes, furnishings, and materials with newly renovated surfaces in the Stony Island Art Bank building is a key consideration for the redesign of the Scott Block, as it has been given heritage designation. In many areas of Gates' project, paint was left degraded and peeled from the walls (Figure 12), missing or eroded sections of ceiling tiles were worked around and contrasted with fresh plaster, and textured glass windows and wooden doors were relocated to provide the required privacy in certain such as the administrative offices (Figure 13). Lumber was pulled from rooftop water towers and reused to create work tables and seating. Existing furniture and millwork such as old catalogues were repurposed to house archival glass slides from the University of Chicago and Chicago Art Institute (Greenberger 2015). All of these treatments provide insight and inspiration for how to approach the renovation of heritage architecture with sensitivity towards important existing features, while providing new facilities for future users. In the Scott Block building there are a variety of surfaces such as existing millwork, windows, and wooden doors that can be relocated and repurposed. Many existing walls may be preserved for smaller spaces like administrative offices or storage areas

There are also spatial and functional similarities in the Stony Island Arts Bank redesign that are relevant to my project, as there will be a variety of spaces to meet specific programmatic needs. One of the primary areas of interest is the exhibition area, which is situated off the main entrance. It is a large open space with double-height ceilings and two rows of columns that flank the center (Figure 14). This area serves as

the main gallery, which is set to house multiple site-specific installations each year. While this space is quite large, its location and layout provides advantages and disadvantages similar to the intended performance and exhibition site in the Scott Block redesign. Its positioning near the front entrance allows the opportunity for connectivity to the street, while the rows of columns present potential obstacles for some exhibits or performances. Though the Scott Block space is smaller, the Gates' renovation provides insight into how this area may be approached in my project.

The location of the administrative offices in the Stony Island Arts Bank on the upper floors provide privacy from the public spaces and offers users separation from the potential noise in the gallery, production, and resource areas. Additionally, this allows the users of the public zones the comfort to interact with the spaces without worrying about disturbing those working in the offices. In the Scott Block building there are areas on upper floors that are already divided into offices, so some of the spaces may be ideal for administrative use. The location of organizational personnel in these areas would not only provide separation and privacy from potentially noisy areas, it would also allow for the reuse of some existing features and fixtures.

The Stony Island Arts Bank project is relevant to my design, as it illustrates the consideration and sensitivity towards important existing features that is necessary for the repurposing of historical buildings. The result is a building that combines new and old; patinated original fixtures and degraded finishes are starkly contrasted with fresh surfaces and modern additions, resulting in a second life for a heritage structure that was nearly demolished only years ago. The spatial and functional similarities offer cues for organizational structuring of space and providing for a variety of programming.

Design Considerations

1. Finishes, fixtures, and materials preserve character and are contrasted by new additions.
2. Materials may be given a second life by being repurposed for storage, furnishings, or finishes in other areas.
3. Positioning of exhibition area allows for connectivity to the street and provides impact upon entrance.

4. Ample space between public and private areas is used to demarcate function and provide comfort for use.



Figure 11. Stony Island Arts Bank Exterior View. Used with permission by Tom Harris. © Hedrich Blessing



Figure 12. Interior View of Original Finishes. Used with permission by Steve Hall. © Hedrich Blessing



Figure 13. Repurposed fixtures in administration area.
Used with permission by Tom Harris. © Hedrich Blessing



Figure 14. Main floor central gallery space.
Used with permission by Tom Harris. © Hedrich Blessing

4.3 art'otel Amsterdam

Project: art'otel Amsterdam
Client: PPHE Hotel Group
Designer: ADP Architecten / Digital Space
Size: 21,350 square ft.
Location: Amsterdam, NL
Completed: 2013

The art'otel Amsterdam is a modern hotel that endeavors to combine upscale hospitality with cultural experiences. In addition to luxury accommodations for hotel guests, the 21,000 square foot facility provides a variety of immersive and engaging public-use spaces that “blend design, art, and hospitality in a startling new way” (ArchDaily 2014). While the art'otel has two programmed gallery and event spaces on the lower ground level, the Art Curtain installation and the casual social spaces of 5&33 are essential to achieving this goal. These feature amenities are relevant to the design of Centre for Creative Collaboration because of the numerous art-related encounters that have been established, as users are invited to interact with art in multiple spaces and at a variety of scales.

The most significant space for interaction at art'otel Amsterdam is the Art Curtain, which is a multi-level corridor that runs through the main floor lobby between the 5&33 library and the bar and dining areas. It is defined by 40-foot floor-to-ceiling columns and fabric panels that flank a staircase that connects the lower art galleries, a mid-level mezzanine, and the upper 5&33 social spaces (Figure 15). However, the Art Curtain is more than just a passageway; it is an interactive new media exhibition area. Massive motion-sensor screens display video and digital art that responds to user input, as well as environmental conditions. This allows users to “play with art and contribute to its formation” (Art'otel 2012), offering a unique and immersive art experience for users of the corridor, as well as those in the adjacent spaces across both floors. The Art Curtain is a central design feature that not only provides practical separation between social areas on the main floor, it allows interaction at different degrees, from direct contact as one moves through the space, to casual visual or audio engagement from the neighboring 5&33 facilities.

One of the main goals of the center will be to program exciting events that extend beyond traditional white-walled galleries. Installations and exhibitions that have an interactive or experiential component will be central to the design and layout of the main floor spaces. The Art Curtain shares spatial similarities with the main gallery area and the adjacent corridor, as both are long and narrow with floor-to-ceiling columns on either side. While it is slightly narrower and more vertical, the Art Curtain offers inspiration for the types of engaging experiences that may be staged in the exhibition or hall space. This type of design consideration would provide an interactive encounter for both users of the gallery, as well of the neighboring social space. The public would be given the opportunity to connect with such an installation directly as they pass through the space, or from a distance as a user of the casual facilities.

The second area of the art'otel that is relevant to this project is the 5&33. This group of social amenities consists of a library, lounge, bar and dining area that complement the immersive art experiences of the Art Curtain and curated gallery exhibitions, by connecting visitors with a variety of art forms at varying scales (Figure 16). While the Art Curtain and programmed gallery spaces allow visitors to engage with larger-scale works, the 5&33 provides a more intimate level of immersion. Smaller two and three dimensional objects and publications on art are installed, both temporarily and permanently throughout the space. This allows patrons to peruse books on the subject, or to eat, drink, and socialize among the art in a casual manner, which provides a different type of encounter and more approachable atmosphere than that characteristic of more formal exhibition or gallery spaces. Additionally, fixtures and furnishings such as the reception kiosks or Skull Chair (Figure 17 & Figure 18) are in fact art pieces by the art'otel's resident artist Joep Van Lieshout. Such sculptural objects punctuate numerous spaces throughout the hotel and permit users the opportunity to approach, interact with, and even occupy the artwork in a variety of ways that are generally uncommon in traditional gallery settings.

From large-scale digital interactions to flipping through publications while sitting in a permanent site-specific sculpture, the art'otel provides numerous exciting encounters for visitors to have with works of art. The types of experiences offered by the Art Curtain and 5&33 are important considerations in the design of the art center, as

they connect users with a variety of artworks, as well as the space itself. The primary exhibition and performance area on the main floor of the Scott Block will border a café / lounge, so the design and layout of art spaces at the art'otel provides insight and inspiration into how to achieve a connection similar to that which exists between the Art Curtain and 5&33.

Cross-disciplinary performances, installations and new media projects, will focus on drawing viewers into an overall art experience, but users of the center should be able to connect with art in a number of ways. Therefore, visitors will encounter artworks in various capacities throughout the complex, from direct interaction with large immersive pieces to small-scale installations of objects inspired by the art'otel Amsterdam.

Design Considerations

1. Interactive components in the main exhibition area.
2. Utilize the verticality of the exhibition area to take advantage of larger installations that create direct engagement for users.
3. Provide as much connectivity as possible between the exhibition area and social space to allow for indirect art experience.
4. Create a variety of encounters, both tangible and intangible, and at various scales, allowing users to experience art throughout public spaces.

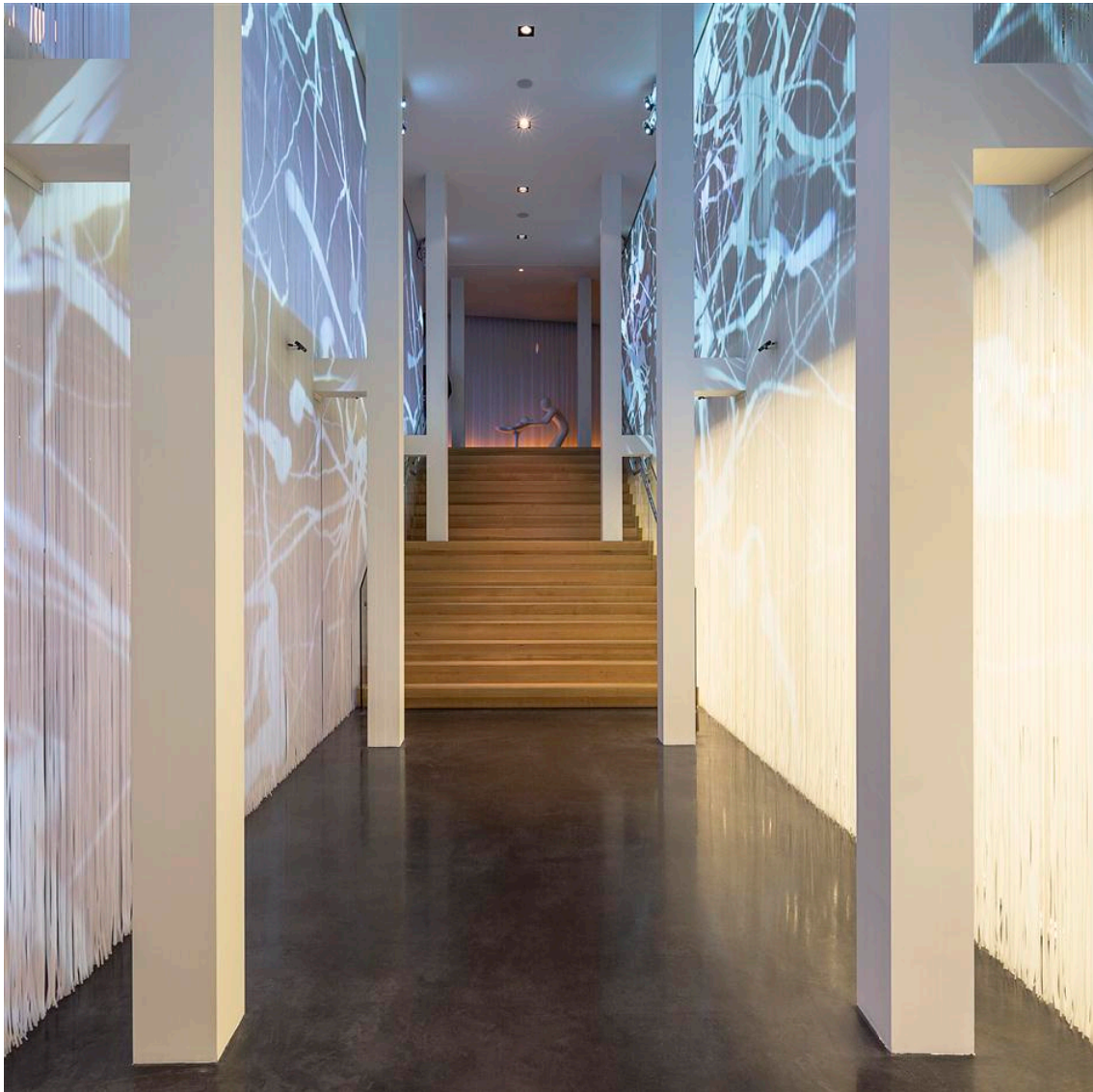


Figure 15. Interactive Art Curtain on main floor. Used with permission by Gerard Van Beek ©



Figure 16. Sculptural and installation art in the 5&33 lounge area. Used with permission by Gerard Van Beek ©



Figure 17. Sculptural fixtures and furnishings by Joep Van Lieshout. Used with permission by Gerard Van Beek ©



Figure 18. Photograph: Joep Van Lieshout's interactive and functional artwork, *The Skull Chair*. Accessed June 25, 2015 <http://www.ateliervanlieshout.com/works/>

4.4 d.school

Project: Hasso Platner Institute of Design / d.school
Client: Stanford University
Designer: Cody Anderson Wasney Architects / MK Think
Size: 42,000 square ft.
Location: Stanford, CA
Completed: 2013

The Hasso Platner Institute of Design – or d.school, as it is commonly known – is an educational facility located on the Stanford University campus that centers around interdisciplinary creative collaboration. Founded in 2004, the d.school encourages individuals from a variety of graduate-level faculties to come together, share their experiences, and generate innovative ideas in an environment that is designed specifically to support collective processes (Overholt 2015). The d.school serves as a valuable case study, as it offers not only relevant organizational and programmatic features, but also desirable spatial and physical attributes that are tailored towards nurturing creativity and collaboration.

The primary mandate of the d.school is to function as a hub for the generation of innovative ideas, outcomes, or products through a cooperative multidisciplinary and process-based approach to education (Cohen 2014). These organizational goals are closely aligned with the concept of the art center, which will promote and facilitate theoretical exchange and collaborative practice between Winnipeg's creative communities by supporting collective art production, education, and administration.

One of the principal ways that the d.school accomplishes its objective is by delivering the space necessary for creative intersections to occur. However, beyond simply supplying raw square footage, the d.school has been specifically designed to provide a variety of spatial requirements that support a multitude of activities such as building, prototyping, workshopping, and networking. The building is comprised of a mix of large open studios, smaller adjacent workspaces, completely private rooms, and casual common areas. While general similarities may be seen in a variety of work environments, what makes d.school unique is the dynamic nature of many of these zones; a great number of the spaces and their furnishings can be adapted according to creative conditions.

The second level production area is the largest and most open, occupying the center of the floor. Adjacent alcoves permit teams or individuals to break off from larger group work, while still allowing a degree of openness and connectivity. These smaller sections are defined by panels that can be effortlessly added or subtracted via an overhead sliding track system. The partitions can be quickly repositioned, which offers multiple spatial configurations according to user needs; rooms may be contracted or expanded to accommodate both the individual and the collaborative group, as well as to provide a level of privacy (Figure 19). These easily adaptable spaces deliver a great degree of flexibility required for supporting creative activities. An area that can be conveniently composed, provides a dynamic backdrop to support spontaneous creativity. It also establishes an interactive environment for users to connect with and personalize to suit their task. The Scott Block project design will take design cues from the d.school by providing flexible work spaces in the main production areas. Artists will be able to move walls partitioning systems to accommodate different group sizes, as well as scales of work.

In addition to the variety of spaces and spatial configurations, the d.school's furnishings and equipment also offer a range of flexibility. Much of the furniture, whether seating, work surfaces, or storage components are modular; wheels and handles allow pieces to be easily adapted or arranged to meet user requirements (Figure 20). In terms of seating, multiple sizes of furniture allow for the individual, pairs, or groups to arrange themselves accordingly. Varying degrees of comfort allow for different durations of occupation and closeness; some furniture presents a soft, low surface on which users can gather and linger, while harder raised seating promotes shorter periods of sitting and encourages more frequent moving around. The furnishings of the art center will provide similar flexibility for artists. Seating that is adaptable will not only augment user ability to configure the space according to needs, but will also allow for increased functionality. For example, a seating element may be used for storage, or as a modular stage component for performance.

At the d.school, a variety of work surfaces are also provided in terms of both scale and rigidity. Substantial horizontal and vertical planes permit for larger scale work to happen throughout the space, while smaller desks and tables are also available for

more intimate projects (Figure 21). These surfaces are also configurable to meet situational requirements; some hang, pivot, swing, or extend; some can be pushed or pulled, joined or separated. A mix of hard and soft faces allow work to be mounted horizontally or vertically with adhesives or fasteners. In the art center, a variety of working surfaces are fundamental to supporting a myriad of production activities that will take place. Large canvases or paper will need to be accommodated both vertically and horizontally, with the ability to be easily moved, if needed. Smaller horizontal surfaces will also need to be provided for making both three-dimensional sculptural pieces or smaller two-dimensional such as drawing, painting, or collage. These furnishings should also be mobile to allow artists to group together and share ideas.

Storage needs are also well provided for at the d.school, both vertically and horizontally; some furnishings have built-in storage compartments that allow for quick clean up or de-cluttering of space. Stackable seating and equipment allows for easy stowing and opening up of floor space. Utility trolleys with supply compartments can also be easily moved throughout the space and double as additional work surfaces. Mobile vertical racks can accommodate larger materials and sheet goods, and can be easily transported and then repositioned out of the way. In creative environments, mess can accumulate quickly, therefore abundant and convenient storage solutions will be essential to the art center design. Like the d.school, the center utilize will both vertical and horizontal storage racks. Mobile units will allow for accessible stowage and the ability to free up floor space for studio visits or rehearsals.

At the d.school, the focus is on making things happen; the concept of the program, the space itself, and the fixtures and furnishings are dynamic. These elements work together to provide a highly adaptive environment that supports both planned and unplanned, collaborative and individual creativity. These attributes are extremely desirable for the design of the art center, as flexibility and control over one's environment are essential to fostering creative collaboration.

Design Considerations

1. Provide various spaces to support a variety of creative activities.
2. Allow spaces to be easily reconfigured to meet the needs of different user groups or activities, through both partitioning and furnishings. This creates an environment that is interactive and can be personalized.
3. Provide a variety of work surfaces for artists to use. Take into account different scales, positioning, and materials.
4. Provide modular furnishings that are easy to move and are adaptable to user needs.
5. Create ample storage space to allow for easy clean up and opening up of floor space, as needed.
6. Provide space to support collaboration as well as individual work.



Figure 19. d.school: Sliding partition walls in studio area, photograph, accessed June 25, 2015, <https://dschool.stanford.edu/blog/category/studio>. Photo removed due to copyright.



Figure 20. d.school: Mix of modular seating and work surfaces in studio area, photograph, accessed June 26, 2015, <https://dschool.stanford.edu/blog/category/prototype/>. Photo removed due to copyright.



Figure 21. d.school: Large horizontal configurable work surfaces in studio area, photograph, accessed June 26, 2015, http://www.nytimes.com/imagepages/2010/01/10/business/10mba_CA1.html. Photo removed due to copyright.

4.5 Chapter Summary

The Stony Island Art Bank, art'otel Amsterdam, and d.school were selected as precedents for various conceptual or design elements relevant to my typology. The Stony Island Arts Bank project displays the sensitive application of principles of adaptive reuse through its conversion of a historical building into a contemporary community arts space. The art'otel Amsterdam illustrates how people can engage with art in a variety of ways by offering a range of experiences and spaces atypical of traditional gallery spaces. The d.school reveals how to organize space and provide facilities to support interdisciplinary creative collaboration. Together, these case studies have provided valuable inspiration and direction for the redesign of my site. The design considerations derived from this precedent analysis, as outlined at the end of each section, will be highlighted again in Chapter 5, which focuses on the overall design of the Scott Block project.

CHAPTER FIVE

DESIGN APPLICATION

5.0 DESIGN APPLICATION

5.1 Chapter Introduction

The following chapter presents the proposed design for the Centre of Creative Collaboration, located at 272 Main St. As previously discussed, this project has examined the ways in which interior design can facilitate and encourage interdisciplinary cooperation in the arts. This has been explored through a survey of the building site, a literary analysis of cultural theories and practices, whose core concepts have been related to the field of design, and a series of interior precedents that highlighted relevant conceptual, aesthetic, spatial, or functional features that have informed the considerations in the Scott block redesign.

While the site analysis detailed the geographical and architectural opportunities presented by the location for this project, the literary analysis revealed how theoretical characteristics of *mise-en-scène*, exhibition design and performative space correlate to interior design. The research emphasized how such principles can be incorporated into the redevelopment of the existing space to support collaborative art practices. The precedent study examined both tangible and intangible aspects of various projects and provided real-world inspiration for the application of physical and atmospheric design elements.

The proposed design focuses primarily on creating a unique and flexible environment for artistic production and exhibition that differs from traditional white-walled art spaces. This intervention includes a large gallery, adaptable studio environments, private work areas, and social space. These interiors have been designed to meet a variety of needs and provide a container for an array of artistic engagements to occur. Each displays concepts and characteristics drawn from the investigations that have been discussed through out this document. Through text, conceptual sketches, floor plans, and renderings, this chapter illustrates how the exploration of these methods were synthesized into the transformation of the Scott Block from an abandoned heritage building into an interdisciplinary centre for the arts.

5.2 Applied Concepts

Mise-en-scène

The main underpinnings for this redesign project are drawn from the ideas discussed in the literary analysis. The first theory examined was *mise-en-scène*, which involves the employment of formal components of theatre and film such as setting, props, performance, and lighting to convey atmosphere and meaning related to thematic elements. The interior designer likewise, uses these elements as they endeavor to create dramatic impact through expressive interior environments.

One of the primary subjects discussed in regards to *mise-en-scène* was that of setting, which could encompass everything from the physical location of the building to how the interior elements are arranged. The positioning of this project close to the arts district was a key consideration in site selection, as its proximity to other arts-related enterprises strengthens the milieu of the centre as a creative hub of activity. Additionally, the scale of the building, as well as its interior spaces, were important to design decisions, as these considerations provide the backdrop against which artistic actions are staged.

As previously examined, the setting must be able to support the actions occurring within. The spaces that are central to the activities of the facility are the production and exhibition areas. Given that art making is often a messy endeavour, the decision to maintain some of the building's timeworn elements was not a difficult one. Not only does it provide a non-precious surrounding in which to work, these rough and raw facades also serve as an interesting counterpoint to modern interventions. The rawness of the structural components allows artist to explore materials freely without the apprehension of generating mess or damaging luxurious materials or a pristine working environment. These natural surfaces also provide a setting for performance and installation that differs from the context of a typical white-walled gallery space. The exposed concrete and brick reveal the building's history, while presenting the opportunity for a new one to be recorded.

It was revealed in the literary analysis that flexibility is key to establishing *mise-en-scène* as it applies to both the concept of setting and props. Props are integral to

staging an environment. In theatre or film and design alike, the organization of objects serves to reinforce thematic ideas or activities. Much like the arrangement of articles on a stage, artists must be able to configure their working environment to support creativity and communicate intention. Therefore, many of the spaces and furnishings have been designed for adaptability in order to meet a variety of artistic needs. By shifting horizontal and vertical planes, expanding or contracting space, and adjusting furniture, artists are able to interact with, configure, and reconfigure their milieu to meet the needs of collaborative endeavours. In same way that a director, or actors, controls the placement of props in a performance, the artists are given agency to set the stage for their activities.

Exhibition Design

The literary investigation also looked to the practice of exhibition design to inform aspects of the Scott Block redesign. At the heart of exhibition design is the employment of multiple creative domains to generate a unique interior environment in which to effectively convey understanding and experience to a broad audience. One of the key aspects of the field is organization. How an exhibit is organized directly affects the way that a specific message is communicated. One consideration in the redevelopment of the Scott Block was how to address the substantial concrete columns and beams that punctuate the space. While these elements present certain design constraints in terms of providing an unimpeded gallery area, the relocation of such elements would be an unnecessary undertaking.

These architectural components are evenly distributed throughout each level of the building, which initially presented challenges to composing a logical layout. Through examining the organizational patterns discussed in Pam Locker's book, *Exhibition Design*, these elements became less obtrusive to working out a cohesive spatial plan. The rhythmic arrangement of the columns and beams in the Scott Block creates implied zones that can be utilized to create an ordered viewing pattern, depending on the type of exhibition. Within the production area, these architectural features, while providing certain obstacles to workspace openness, have been incorporated to help organize the

studio. Overhead tracks that run along the beams allow for the installation of moveable partitions that can divide or open up this space to accommodate different modes of creation.

Performative Space

The final concept to be examined in the literary analysis was performative space, which revolves around the relationship between the body and its milieu. Through physical contact or experiential encounters with one's surroundings, space is activated by the body and can therefore be considered as being performative. This concept is closely aligned with *mise-en-scène*, as the notion of performance is one of its key principles, and was integral to the redesign of the Scott Block building.

An art space can naturally be viewed as being performative given that the act of creation inherently makes for a dynamic setting. This idea is expanded upon in the proposal through increasing the activeness of the centre. In addition to the spatial animations that occur through painting, or the performance of a dance or play, users are invited to further engage with their surroundings by adapting their habitat. This reconfiguration generates a level of interaction with the physical environment, where both artists and audience are able to connect with artworks, installations, and performances, in a manner that is atypical of a traditional museum, gallery, or theatre space.

In addition to the theoretical literature on the subject, the precedent of the d.school and its related publication, "Make Space: How to Set the Stage for Creative Collaboration" by Scott Witthoft and Scott Doorley, offered valuable insights into how to increase interaction with one's setting, while providing necessary functionality. Horizontal and vertical surfaces, such as wall systems and adaptable furnishings, have been designed to accommodate a variety of needs at various scales. These elements can easily be reconfigured based on project requirements, and generate a greater level of engagement with one's surroundings. Different levels of privacy have also been provided for, as users are able to divide up the larger workspace with temporary partitions or retreat to more secluded production pods. There are also numerous storage options to allow for decluttering and reorganization of the workspace. As

revealed in examining the d.school, all of these factors are integral to a collaborative working environment.

5.3 Design Process

The initial foray into design possibilities began with a series of conceptual drawings that explored the surfaces and spatiality on the main floor of the Scott Block (Figures 22 – 33). One of the main guidelines for the project was to maintain some of the timeworn characteristics of the space. This direction was inspired in part by the Stony Island Arts Bank precedent, in which contemporary renovations displayed sensitivity to the history of the existing structure and its features. New drywall faces and fixtures contrast materials such as original plaster and wood. The inclination to explore a similar treatment arose from a desire to preserve the integrity of the Scott Block site, but also to provide a non-precious working environment, as well as a unique counterpoint to modern design interventions. While gypsum wallboard facades on some of the interior components were examined as a finish possibility, this idea was quickly abandoned (Figure 22 - 25); the smoothness and starkness of this exploration became too akin to the typical “white cube” gallery space, where artwork is displayed against a blached and polished backdrop.

The main floor presented an ideal container for the gallery due to the volume of the space. These process drawings surveyed the idea of scale through inserting various artworks and installations into hand-drawn renderings of the environment (Figure 23 - 29). Despite some of the obstacles presented by the large concrete columns that punctuate the floor plan, there is sufficient surface area and height to accommodate substantial pieces of art. As the facility is intended to house both two-dimensional and three-dimensional artworks, as well as a variety of performances, ample horizontal and vertical planes were a necessary design consideration in locating the exhibition space.

While the walls and columns have a rough monolithic quality, the character of these materials does not detract from the impact of the artwork. This coarseness, while providing a unique framework for the insertion of art pieces, is neutral enough to not be a competing environmental element. If anything, the natural attributes of this architecture are inherently more interesting than a typical dry-walled gallery setting.

While alternate finishes such as wood, and exposed brick were explored (Figure 26 - 29), these treatments transformed the space too dramatically and worked against the preservation of existing surfaces.



Figure 22. Conceptual sketch of gallery space looking towards the entrance. Exposed rough concrete walls contrast with smooth drywall finishes.

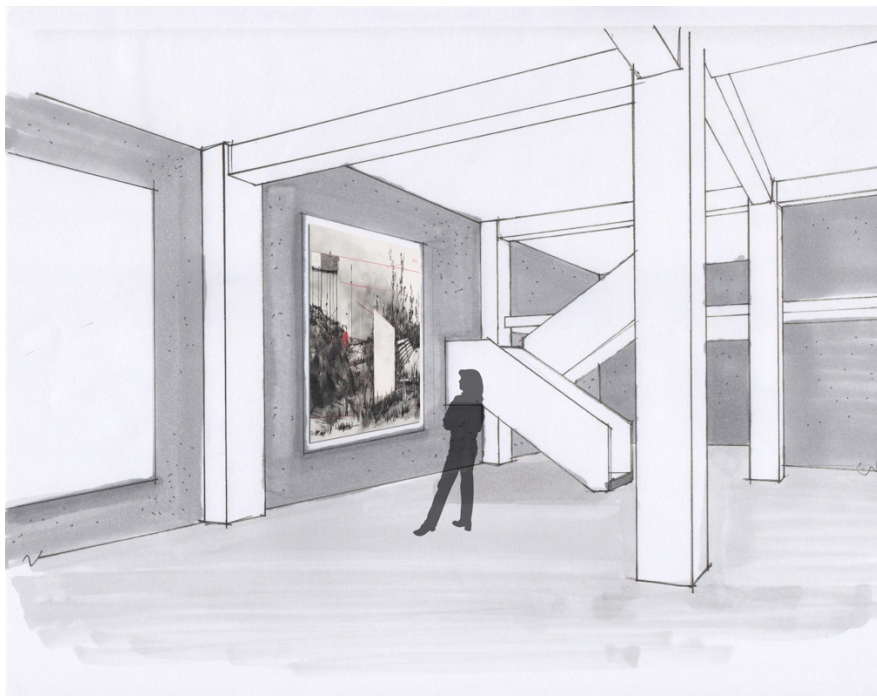


Figure 23. Conceptual sketch of gallery space looking towards the mezzanine.

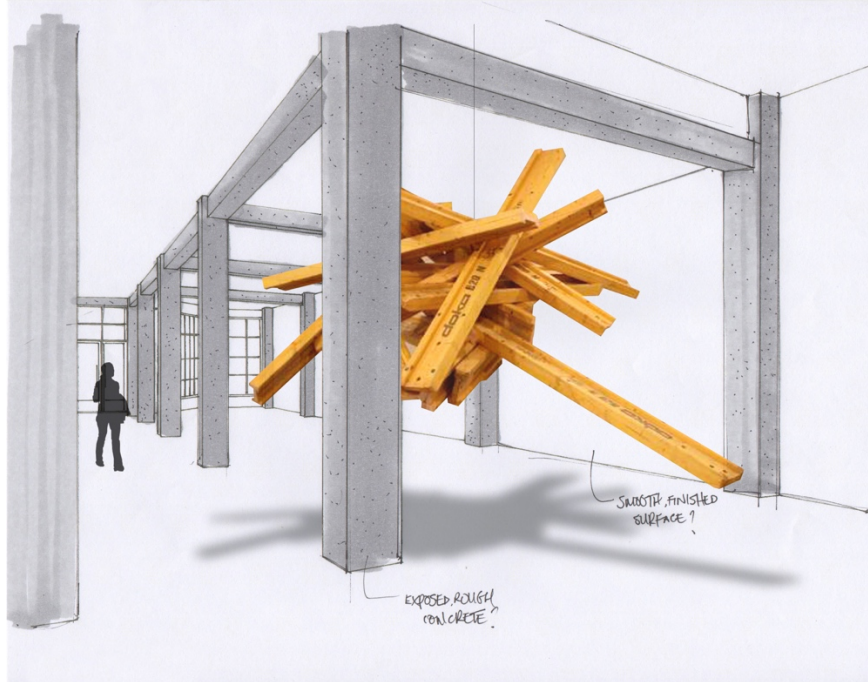


Figure 24. Conceptual sketch of gallery space looking towards the entrance. Smooth drywall finishing contrasts with rough concrete columns and beams.

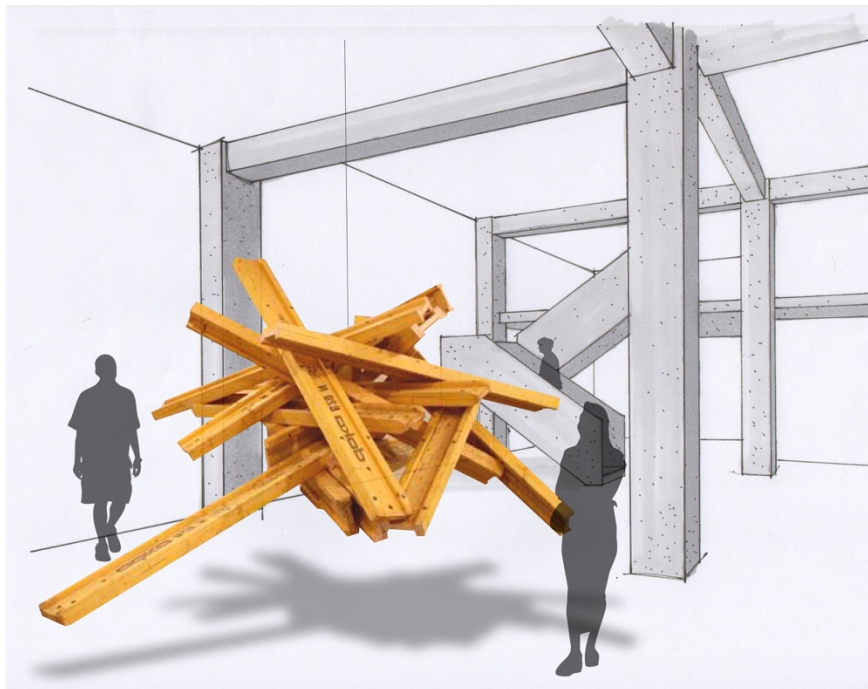


Figure 25. Conceptual sketch of gallery space looking towards the mezzanine.



Figure 26. Conceptual sketch of gallery space looking towards the entrance. Wood finishes add warmth and play against smooth, stark finishes.

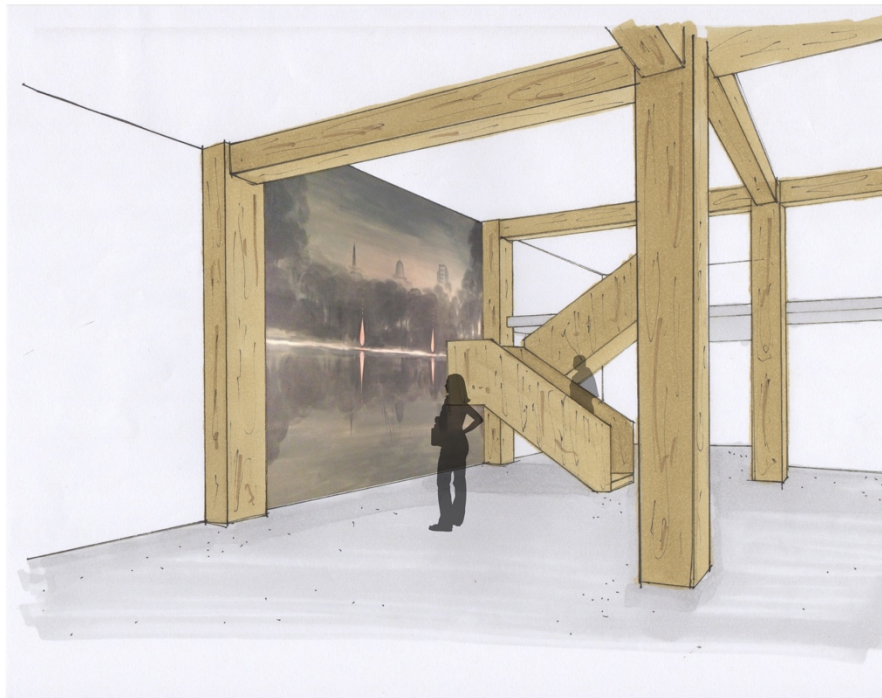


Figure 27. Conceptual sketch of gallery space looking towards the mezzanine.



Figure 28. Conceptual sketch of gallery space looking towards the entrance. Exposed brick, concrete, and drywall create a mix of surface textures.

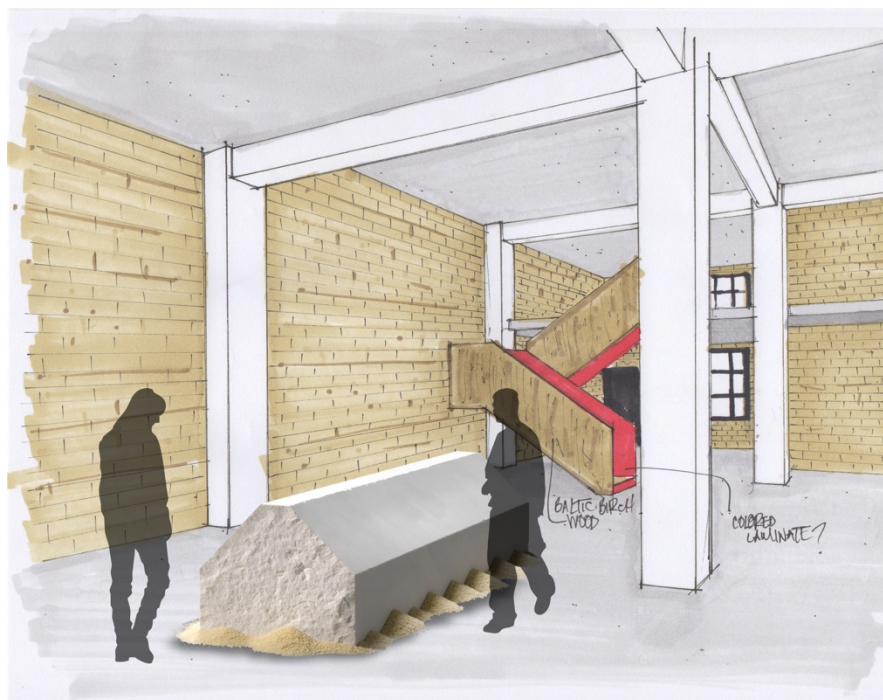


Figure 29. Conceptual sketch of gallery space looking towards the mezzanine. A touch of color highlights the vertical circulation.



Figure 30. Conceptual sketch of the social space looking towards the entrance. Birch millwork and furniture are set against natural exposed brick.



Figure 31. Conceptual sketch of the social space from the entrance.



Figure 32. Conceptual sketch of the social space looking towards the entrance. Birch millwork and furniture add warmth against concrete and drywall surfaces.



Figure 33. Conceptual sketch of the social space from the front windows. Birch millwork and furniture contrast rough exposed concrete walls.

5.4 Design Application

Organization

The layout of the spaces for this project was informed in part by the volumetrics of the main level, as well as its proximity to the street. The ceiling height on the ground floor makes it ideal for the location of the gallery, as an additional 4' of verticality allows for the installation of larger works than on the upper levels. Furthermore, the large bay windows on the east façade along Main Street provide visual engagement between the interior and exterior, which contributes to the *mise-en-scène* of the centre. Situating the social space adjacent to the exhibition area was also a logical choice, as it offers easy public access from the primary entrance, as well as connectivity to the artwork or performances on display in the gallery (Figure 34).

These considerations were further reinforced by the 5&33 lounge space at the art'otel Amsterdam discussed in Chapter 4. One of the design guidelines derived from this precedent was to provide a connectedness between the gallery and social area to allow visitors to have both direct and indirect encounters with art in the public spaces. Here, art may be experienced in both a tangible or intangible manner, and at various scales.

The mezzanine level provides a reference lounge in which visitors can peruse books or exhibition catalogues. It also offers an elevated viewing position that overlooks the gallery space where users can get an alternate view of a display or performance. The modularity of the furnishings in this area allow for reconfiguration of the space and the possibility for the extension of the gallery.

A centrally located stairwell and elevators provide circulation for both people and freight between the building's five stories. While the position of these features presented challenges to the overall planning of the space, relocating these existing elements would be an unnecessary and expensive endeavor, especially given the fact that the elevators were recently upgraded to comply with current codes.

The location of the production areas on the second and third floors affords a degree of privacy for the artistic users of the facility, as it is removed from the public zones on the main level (Figure 35 – 36). The space has largely been left open, with no

permanent partition walls in place. The openness of the environment can be dictated by temporary separation screens. Modular furnishings give the users further control over the arrangement of the floor plan based on the needs of artistic activities. Towards the back of the second story, past the elevators, there is a stepped level where semi-private pods provide refuge for production.

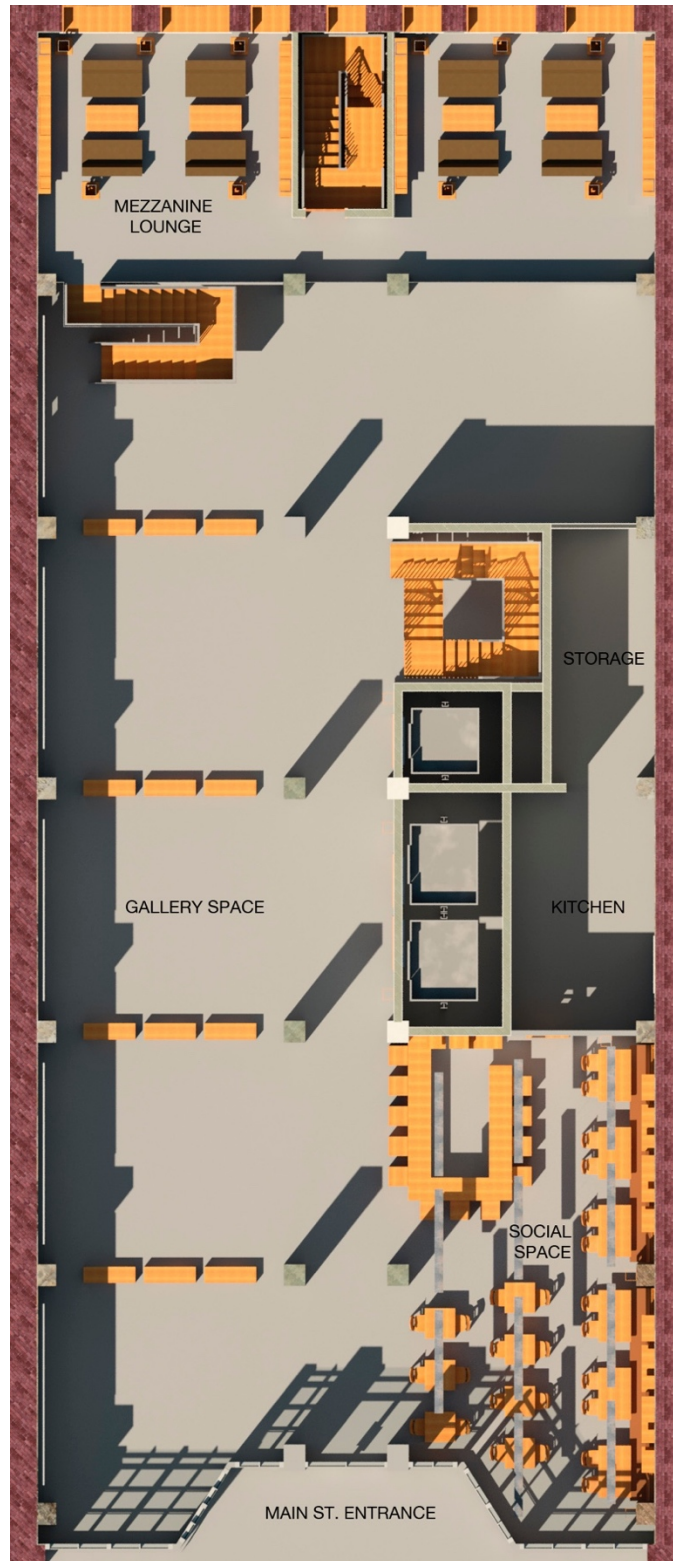


Figure 34. Level 1 Floor Plan

Scale: 1/16" = 1'0"





Figure 35. Level 2 Floor Plan

Scale: 1/16" = 1'0"





Figure 36. Level 3 Floor Plan – Alternate Layout

Scale: 1/16" = 1'0"





Figure 37. Longitudinal south section showing the gallery space and productions areas on Level 2 and Level 3.



Figure 38. Longitudinal north section showing the social space and productions areas on Level 2 and Level 3.

Exhibition Space

The exhibition area of the facility is situated adjacent to the Main Street entrance. It takes up half of the first level and runs from the front to back of the building. Structural concrete columns and beams punctuate the space at relatively equal distances, which generates a sense of rhythm and order within the gallery (Figure 37). The rectilinearity of these monolithic architectural elements provided direction for the geometric design language employed throughout the project, from layout to lighting. They also establish implied zones in which artworks or performances can be organized or staged. Many of the vertical surfaces in the building were intentionally left exposed; the roughness of the raw concrete reveals the history of the structure, while presenting a neutral backdrop against which modern renovations and contemporary artwork are on display.

The simplicity of the natural surfaces and existing architectural framework allow the work to speak for itself within the exhibition environment (Figure 39). However, the gallery has been designed to accommodate subtle interventions that provide the opportunity to reconfigure the space, depending on display requirements. Large removable panels can be inserted along the south wall, offering a smooth finished surface for the installation or projection of two-dimensional work, if so desired.

The relative openness of the gallery also affords the opportunity for an array of spatial reconfigurations. Large-scale installations or performances can occupy much of the floor space. Furnishing is optional; modular bench seating is available for public use, while more flexible accommodations have also been designed. A performance can be choreographed directly on the floor, or upon an elevated stage comprised of modular furniture components. These elements can be grouped together to create a performative platform or they can also be utilized for additional audience seating (Figure 40). These adaptable furnishings can be arranged or stacked to create a single or stepped level of separation for either the performer or viewer. Each module also houses strip lights that can add illumination and ambience setting through openings in the side panels. Square ceiling panels reinforce the geometric design language overhead, while providing acoustic absorption and directional lighting in the gallery space.



Figure 39. Interior view of the gallery looking towards the entrance. Artwork is installed against the unfinished original surfaces. Ceiling panels provide acoustic absorption and directional lighting overhead.



Figure 40. Interior view of the gallery and the adjacent social space. Modular furniture elements can be used for seating or grouped together to construct a platform for performances.

Social Space

Adjacent to the exhibition area is a social space that provides a casual hospitality environment for both the artistic users and the surrounding community (Figure 41). It is served by a full commercial kitchen and dry storage room situated behind the elevator shafts. As previously mentioned, the location of this public space next to the exhibition area allows for a visual and atmospheric connection to much of the work being displayed in the gallery. Large-scale pieces and digital projections may be observed while enjoying some food and drinks, or a visitor sitting at the bar top can be part of a performance occurring in the gallery. More direct experiences can also occur within this communal environment. Modular shelving on the north wall serve as containers in which smaller artworks can be installed. Alternately, these components can be removed to provide a surface for larger two-dimensional pieces or projections and a more direct encounter with art. This space can also cater to openings and performances; much of the furniture can be removed if an expanded exhibition area is required. Custom steel strip lighting overhead that carries the geometric design language and limited material palette are used throughout the facility.



Figure 41. Interior view of the the social space looking towards the Main St. entrance. Birch millwork and furnishings contrasts the exposed raw surfaces and add warmth to the interior.

Production Space

The production space, located on the second and third floors of the centre, has been designed to provide a flexible working environment that can be reconfigured to meet the practical needs of various projects (Figure 42 - 44). Much of the space has been left raw so that artists may be expressive in their creative endeavors without being overly concerned about generating a mess or marring precious surfaces. The floor plan is predominantly open and is largely dictated by the distribution of furnishings and studio components.

The space may be divided by inserting mesh partitions screens into overhead tracks mounted along the concrete beams that divide the ceiling plane. These partitions allow users to produce a variety of spatial separations to accommodate different group sizes and project needs. These vertical faces can be also used to hang artwork or sound panels that provide acoustic attenuation and varying degrees of openness or privacy, depending on their arrangement (Figure 51). A number of these dividers have been utilized in the small, awkward space behind the elevator shaft to create a repository for two-dimensional pieces. Abundant storage has been provided in both these dedicated areas and various studio components.

The modularity of furnishings gives the users further control over the composition of their environment based on the demands of artistic activities. Large workstations provide both adaptable horizontal and vertical planes for exploration. These pieces are designed to house a range of interchangeable cabinets that provide both open and closed storage options such as doors, drawers, or shelving, depending on preference (Figure 57). Smaller cabinets can be employed as storage or as a private work surfaces. Each of the studio units can be used as an individual modules or grouped with other elements to create a multitude of configurations. The plan of the production area is highly dynamic, as the positioning of studio components generates an environment in which the layout and volume is in constant flux. This energy is further reinforced by the artistic activities unfolding in the space.



Figure 42. Interior view of the production space on Level 2. Modular furnishings provide a variety of work surfaces and allow users to customize the studio environment. Movable partitions offer varying degrees of privacy.



Figure 43. Interior view of the production space on Level 2 looking west. The second level is stepped towards the rear of the building, where more private work areas are available.



Figure 44. Interior view of the production space on Level 2 looking South. Partition screens can be used to divide the space or hang artworks for display.

Production Pods

Towards the back of the second story, past the elevators, there is a stepped level where semi-private pods offer refuge for production. These structures serve as containers for individual or small group activities to occur away from the crowd, if desired (Figure 45). Each of these vessels is outfitted with bench seating and large horizontal work surfaces that supply storage space and power for digital devices. While these stations are meant to provide some degree of refuge, they are not completely cut off from the rest of the facility. A lift and small set of steps, located in the corridor adjacent to the main stairwell, provide access to these semi-private studios. These structures are interiors within an interior; a degree of openness, along with consistent design language and finishing, maintain a connection to the rest of the centre.



Figure 45. Interior view of the production pods on Level 2. These containers provide separation and a degree of privacy from the main production area.

CONCLUSION

REFLECTIONS + OBSERVATIONS

6.0 CONCLUSION

6.1 Reflections + Observations

This practicum is the result of my long-standing interest and involvement in art and design. My relationship to these fields provided not only the inspiration for the project, but also the directions taken in the research and design outcomes. This endeavour allowed me the opportunity to synthesize theoretical perspectives with both my own experiences and new discoveries, to arrive at a deeper understanding of how interior design can shape space and make meaningful contributions to various disciplines. In Chapter 1, I posed three questions that directed the explorations of this project. In conclusion of this document, it is worth revisiting these inquiries to reflect upon the discoveries and lessons of my investigation, and how they relate to the research and design processes of this practicum.

1. What are the spatial needs for facilitating collaborative art-making across disciplines?

Through my literary analysis and precedent study, I determined that there exist certain spatial considerations that encourage and foster collaboration. The d.school project illustrated the need for a variety of spaces and surfaces to support creative practices and promote interchange. While largely open, removable partitions can divide the space, control acoustics, or be utilized for display. Furnishings are varied and offer seating, platforms, workspace, or storage. By providing a flexible studio environment, users are able to configure their surroundings, and the components within, to stimulate and accommodate various artistic activities. This adaptability serves as a container for invention and expression, allowing the users to take ownership over their production area by providing the opportunity to personalize the space. In short, a dynamic environment encourages dynamic activity.

2. How can concepts of *mise-en-scène*, exhibition design, and performative space be used to inform the interior design of an art production and exhibition space?

Exploration of this question was the most revealing aspect of this project. The

analysis and integration of theory into the physical and atmospheric design of a space is challenging, as a balance between the practical and theoretical needs to be achieved. At the center of the concept of *mise-en-scène* is the notion that the arrangement of aspects of an interior structures the milieu and communicates meaning. Parallels drawn here between *mise-en-scène*, as it pertains to theatre and film, and interior design, illuminated shared principles that can be applied to the field in order to establish a setting in which artists can use interior elements to shape their environment and express their artistic intentions.

The examination of exhibition design highlighted modes of spatial organization and how surroundings can impact the communication of an intended message. One important principle derived from the literature is that the branding and display elements that are central to the practice, are necessarily less prominent when it comes to the exhibition of artwork. As the art is both the vehicle and the message, and each piece is unique, more focus is generally bestowed upon the work itself. One of the resulting approaches to the design was to produce a somewhat neutral container for work to be created and presented without competing for attention against interior interventions. This attitude allows for a cost effective and flexible environment that can serve both site-specific work or circulated exhibitions, where the art is able to occupy a position of prominence, yet its display can deviate from the ubiquitous white-walled gallery setting.

Initially, exploring the concept of performative space was intimidating, however the chosen literature revealed comprehensible principles that informed the overall design. The most unexpected discovery was that a space does not need to be overly complex to be considered performative. Accordingly, simple devices were employed to provide the requisite interface between a user and their surroundings. The partitioning systems, modular furnishings, and display elements were designed to allow users to activate their milieu by animating both the interior elements and the space itself. As experience is integral to art, performative space served to be a valuable theoretical lens. The ideas investigated in the literary analysis were imperative to incorporating a level of interactivity into the redesign of the Scott Block that is atypical of many production and exhibition venues. The ability for artistic users to configure and reconfigure the creative environment adds to the dynamic energy that an art space should possess.

3. What do interior designers need to consider in creating a collaborative interdisciplinary arts space?

One of the main considerations in establishing this type of space is to provide a functional environment for artworks to be produced and displayed. A continual line of investigation particular to this project was how to generate a setting that varied from the typical white-walled gallery milieu, but still allowed the artwork to speak for itself in the space. In a time where the branding and stylization of space is prevalent, subdued design choices were key. The design approaches for the Scott Block display sensitivity towards the character of the existing space, but also provide an interesting backdrop against which work can be both created and exhibited. This environment is atypical of a traditional gallery space in that all the roughness and imperfections of the surfaces are exposed. This produces a setting against which modern design interventions, and the artworks created, serve as a counterpoint to the historical aspects of the space. On a practical level this design direction provided a non-precious working environment in which creativity and mess could be generated free of constraint.

Another key principle to the establishment of a collaborative art space is adaptability. A central concept for the redesign of the Scott Block is modularity. Partition screens, work surfaces, storage components, and seating have all been designed with a degree of flexibility, so that users can configure and reconfigure their setting based on shifting project needs. While much of the production space is designed to be collaborative and open, it is important to allow some measure of privacy and provide space for individual creative expression. By offering a degree of control over the working environment, artistic users are afforded the ability to customize their surroundings in a manner that best suits their creative intentions.

6.2 Challenges + Opportunities

One of the challenges of this project was the re-examination of what an artspace could be. Having been involved in the practice for a number of years, my studio spaces were always very modest and limited, either in scale or provisions. While I was fortunate to participate in numerous exhibitions, there were always in more the most traditional

white-walled gallery spaces, so breaking away from this established mode of display was necessary, but not altogether easy. In embarking on this endeavour to design a multidisciplinary arts space, I struggled to find design direction that was both functional and aesthetic. Finding a language that would provide both form and function, without being too ostentatious, was critical to the overall design of the facility.

Another challenge of this endeavour was the lack of opportunities in which to observe artists from various disciplines engaged in collaborative projects. The design solutions proposed in this practicum project are largely derived from my own experiences as a visual artist, as well as from literature and precedent studies. While I believe this undertaking highlighted key concepts necessary to designing for creative collaboration, it is by no means an exhaustive study. Moving forward it would be invaluable to conduct observations and interviews with artists engaged in collective production to better understand some of the processes and requirements that are valuable to these types of interdisciplinary projects.

Additionally, as the practice of adaptive reuse gains popularity and becomes increasingly necessary, it is important to find new uses for existing architecture. As development in urban areas continues to increase, it is especially important that heritage buildings be preserved and utilized for redevelopment ventures other than ubiquitous office spaces and condominium projects. Another opportunity for exploration would be an examination of alternative art spaces to determine the types of spaces and spatial characteristics that may be favorable for establishing new arts venues.

Interior designers have the opportunity to contribute to cultural making. Through their unique comprehension of space, they have the ability to change the manner in which people understand and engage with their surroundings. By combining theory and practice, designers have the capacity to create unique interiors that break with conventions and improve upon what has come before, thereby establishing new spatial experiences. Hopefully, the research presented in this project provides inspiration and insight for future designers to create dynamic spaces for the production and exhibition of art in the twenty first century.

Works Cited

- Arbitise, Alan F.J. 2012. "Winnipeg." *Historica Canada*. September 11. Accessed January 12, 2016. <http://www.thecanadianencyclopedia.ca/en/article/winnipeg/>.
- ArchDaily. 2014. *Art'otel / ADP Architects*. Accessed February 10, 2016. <http://www.archdaily.com/509157/art-otel-adp-architects>.
- Art'otel. 2012. *Art Guide*. Accessed February 10, 2016. http://www.artotels.com/pkp/images/hotels/NLDAAMS/ART/art_guide_artotel_amsterdam.pdf.
- Brooker, Graeme. 2017. *Adaptation: Strategies for Interior Architecture and Design*. London: Bloomsbury Visual Arts.
- Brooker, Graeme. 2013. *Key Interiors Since 1900*. London: Laurence King Publishing.
- Brooker, Graeme, and Sally Stone. 2010. *What is Interior Design?* Mies: RotoVision.
- Cohen, Reuven. 2014. "Design Thinking: a unified framework for innovation." *Forbes*. March 31. Accessed March 2, 2016. <http://www.forbes.com/sites/reuvencohen/2014/03/31/design-thinking-a-unified-framework-for-innovation/#7732e74256fc>.
- Corrigan, Timothy, and Patricia White. 2012. *The Film Experience: An Introduction*. 3rd. Boston: Bedford / St. Martins.
- CTV. 2014. *Winnipeggers don't feel safe downtown after sunset: poll*. 10 06. Accessed 05 09, 2015. <http://winnipeg.ctvnews.ca/winnipeggers-don-t-feel-safe-downtown-after-sunset-poll-1.2042170>.
- Dernie, David. 2006. *Exhibition Design*. New York: W.W Norton & Company, Inc.
- Dernie, David. 2013. "Exhibition Design: Reflections." In *The Handbook of Interior Architecture and Design*, by Lois Weinthal Graeme Brooker, 246. London: Bloomsbury.
- Downtown Winnipeg Biz. 2014. "Development." *Downtown Winnipeg Biz*. Accessed January 13, 2016. <http://downtownwinnipegbiz.com/downtown-living/development/>.
- Dunhill, Mark, and Tamiko O'Brien. 2011. *Collaborative Arts: Essays - Collaborative Art Practice and the Fine Art Curriculum*. Accessed December 16, 2015. <http://collabarts.org/?p=205>.

- Feireiss, Lukas. 2010. *Staging Space: Scenic Interiors and Spatial Experiences*. Berlin: Gestalten.
- Filipovic, Elena. 2013. *Ten Fundamental Questions of Curating*. Milan: Mousse Publishing.
- Giannetti, Louis. 2001. *Understanding Movies*. NJ: Prentice Hall.
- Gibbs, John. 2002. *Mise-en-Scene: Film Style and Interpretation*. London: Wallflower Press.
- Greenberger, Alex. 2015. "Theaster Gates's ambitious new Chicago arts center will open in October." *ARTnews*. August 11. Accessed January 28, 2016.
<http://www.artnews.com/2015/08/11/theaster-gates-new-chicago-arts-center-will-open-in-october/>.
- Hallensleben, Markus. 2010. *Performative Body Spaces*. New York: Editions Rodopi.
- Harris, Melissa. 2015. "First look inside Theaster Gates' new Stony Island Arts Bank." *Chicago Tribune*. September 4. Accessed January 28, 2016.
<http://www.chicagotribune.com/business/ct-harris-theaster-gates-arts-bank-0906-biz-20150904-column.html> .
- Henderson, Brian. 1980. *A Critique of Film Theory*. New York: E.P Dutton.
- Heritage Winnipeg. ND. *The Exchange District*. Accessed 05 11, 2016.
<http://www.heritagewinnipeg.com/blog.html?item=26>.
- Hermann Kossmann, Mark de Jong. 2010. *Engaging Spaces: Exhibition Design Explored*. Amsterdam: Frame Publishers.
- Historical Buildings Committee. 2011. "272 Main Street - Scott Block." *Winnipeg*. April. Accessed January 9, 2016. <http://www.winnipeg.ca/ppd/historic/pdf-consv/Main%20272-long.pdf>.
- Hughes, Philip. 2010. *Exhibition Design*. London: Laurence King Publishing.
- Lathrop, Gail, and David O. Sutton. ND. "Elements of Mise-en-Scene." *Prose Productions*. Accessed 05 05, 2016.
http://www.proseproductionsink.com/1102_Licata_Elements_of_Mise-en-scene_modified.pdf.
- Locker, Pam. 2011. *Exhibition Design*. Lausanne: AVA Publishing SA.

- Lynch, Robert. 2007. "Harnessing the Power of the Arts." *PM Magazine* (ICMA Publications) 90 (9): 4
- Merriam-Webster. n.d. *Dictionary*. Accessed March 31, 2016. <http://www.merriam-webster.com/dictionary/mise-en-scene>.
- Overholt, Mary Carole. 2015. "Stanford's d.school draws praise for its radical aesthetic." *The Stanford Daily*. January 21. Accessed March 2, 2016. <http://www.stanforddaily.com/2015/01/21/stanfords-d-school-draws-praise-for-its-radical-aesthetic/>.
- Pavis, Patrice. 2013. *Contemporary Mise-en-Scene*. Abingdon: Routledge.
- Rauschenberg Foundation. 2014. *Rauschenberg – Artistic Innovation and Collaboration Grants*. Accessed December 16, 2015. http://www.rauschenbergfoundation.org/index.php?option=com_content&view=article&id=57&Itemid=68.
- Steelcase. 2010. "How the Workplace Can Improve Collaboration." *Steelcase*. Accessed November 10, 2015. <http://360.steelcase.com/wp-content/uploads/2011/02/Threesixty-Collaboration-White-Paper-V2.6.pdf>.
- Stewart, Dana Gayle. 1993. "The Winnipeg core area initiative: a case study in urban revitalisation." *UBC Theses and Dissertations*. April. Accessed 01 12, 2016. <https://open.library.ubc.ca/cIRcle/collections/ubctheses/831/items/1.0098870>.
- University of Manitoba. 2005. "Annual Report to Donors 2004-2005." *University of Manitoba*. Accessed October 10, 2015. http://umanitoba.ca/admin/dev_adv/media/2004_2005_annual_report.pdf.

APPENDICES

APPENDIX A: DESIGN PROGRAMME

A.1 Introduction

This appendix details the design programme for the Centre for Creative Collaboration. The following section examines the client and user profiles, the needs of the different user groups, and the spatial requirements of the various activities occurring in the facility. From this inquiry a number of design guidelines have been generated that will serve as the basis for the design solutions implemented in Chapter 5 of this document.

A.2 Client Profile

The Centre for Creative Collaboration in the Arts (CCCA) will be located in the Scott Block building at 272 Main Street, in Winnipeg's downtown core. The 25,000 square foot facility functions as an ancillary arts space for organizations such as the Winnipeg Art Gallery, Plug-in Institute of Contemporary Art, Manitoba Theatre Centre, Winnipeg Symphony Orchestra, Royal Winnipeg Ballet, *et al.* It also services smaller artist-run centres and arts groups like aceartinc., MAWA, and Theatre Projects MB, to name just a few. This redevelopment initiative is dedicated to promoting and facilitating theoretical exchange and collaborative practice between Winnipeg's creative communities by supporting collective art production, education, and administration. The centre houses flexible workspaces for collaborative creation, audio/video production areas, performance and exhibition space, administrative offices, and educational facilities. The CCCA and its users address contemporary issues of how spaces and technologies can be utilized to influence collaborative practices and innovation in the arts.

The following Design Programme addresses human factors, functional requirements, technological requirements, building code and life safety issues, and spatial requirements for The Centre for Creative Collaboration in the Arts located at 272 Main St.

A.3 Human Factor Analysis

The anticipated users of the Centre for Creative Collaboration fall into one of the following three categories: primary users, secondary users, and tertiary users. Each user group has specific needs that are addressed through the physical and atmospheric characteristics of the proposed design.

Primary User Profile

The primary users of the center will be the community of visual and performing artists that participate in the collaborative program, as well as the administrative staff and studio technicians that run the centre and assist participants. The production areas of the centre can accommodate up to 30 users at any given time. The typical

age range of participants will be between 18 and 55. Users will spend a significant number of hours (including overnight) engaged in creative collaboration in the various production spaces. These areas of the facility will be accessible for use with daily frequency and will be accessible 24 hours a day. The administrative staff and technicians will generally use the facility during regular hours of operation.

Values

- Interdisciplinary collaboration with like-minded individuals.
- The ability to produce work in various locations and environments.
- The flexibility to engage in planned or unplanned collaborative projects, as well as independent work.
- An environment for interaction with fellow artists, mentors and community members.
- Networking with members of various artistic disciplines and communities.
- Providing knowledge and support to other participants.

Psychological Needs

- Spaces that inspire creativity, imagination, and innovation.
- Various levels of comfort to accommodate both shorter and longer periods of time working on projects.
- Security for 24 hr. access and use, the ability to secure personal possessions, public access to the building confined to office hours, good visibility to entrance, feeling of comfort and safety throughout the building.
- Ease of access to the various spaces throughout the facility (i.e. production and exhibition spaces, storage, administrative offices, café / lounge area)
- Ease of access via public transportation, motor vehicle, bike, and on foot.

Sensory Needs

- Abundant natural light, views to outdoors, and control over artificial lighting levels.
- Acoustic separation/insulation for audio/video production, musical, theatrical, and choreographed rehearsals and/or performances.
- Fresh air, adequate ventilation and disposal for chemicals, solvents, mediums, and paint.
- Access to food, beverages and washroom facilities.

Physical Needs

- Variety of flexible workspaces for creative production; both collaborative and private areas.
- High ceilings and walls to accommodate large-scale works, installations, and projections.
- Moveable partitions that can be used as work surfaces, spatial separations or display.

- Horizontal and vertical work surfaces with sufficient area that can be easily moved, arranged, or stored.
- Ability to adjust and personalize the work environment according to shifting needs.
- Abundant and flexible storage solutions.
- Access to electrical outlets, Wi-Fi, and technological equipment (computers, scanners, editing software, projectors, audio equipment, printers, and photocopiers)
- Formal and informal gathering spaces.
- Access to books, magazines, research material, and materials for inspiration and creation.
- Furniture solutions that are flexible, adaptable, and easy to move; Durable, easy to clean surfaces and furnishings.
- Access to water for cleaning/washing up; sinks and eye-wash stations.

Primary User Activities

- Meet and collaborate with fellow artists, guest artists/lecturers and affiliates.
- Work manually (painting, drawing, sculpting, photography, performance) or with digital technologies (audio/video production software and equipment, projectors, photographic devices and computers).
- Store materials, equipment and works in progress.
- Participate in discussions, debates, lectures, critiques and presentations.
- Engage in research using physical materials or digital devices.
- Documentation of collaborative processes, rehearsals, and performances.
- Exhibition and performance of finished works.
- Interact with other artists and community members.
- Use Internet, personal communication devices, and social media.
- Consume food and beverages.
- Store personal items.
- Relax, rest, sleep.

Secondary User Profile

The secondary users of the center will be the members of the arts community who are involved with the facility through, workshops, presentations, discussions and studio visits. These community members and visiting artists will primarily utilize the production and exhibition areas of the centre. The frequency of their usage will be varied and access to the spaces limited to hours of operation.

Values

- Collaboration and education.
- Interaction with fellow artists and community members.
- The ability to evaluate and contribute to the work done in the facility.

- Access to resources, equipment and technology.
- Networking with members of various artistic disciplines and communities.
- Providing knowledge and support to program participants.

Psychological Needs

- Spaces that inspire creativity, imagination, and innovation.
- The ability to modify the presentation or gallery spaces to meet a variety of needs.
- The ability to secure personal possessions.
- Ease of access to the various spaces throughout the facility (i.e. production and exhibition spaces, storage, administrative offices, café / lounge area).
- Ease of access via public transportation, motor vehicle, bike, and on foot.

Sensory Needs

- Abundant natural light, views to outdoors, and control over artificial lighting levels.
- Acoustic separation and insulation for audio/video presentation, musical, theatrical, and choreographed rehearsals and/or performances.
- Fresh air, adequate ventilation and disposal for chemicals, solvents, mediums, and paint.
- Access to food, beverages and washroom facilities.

Physical Needs

- Flexible space for staging presentations, studio visits, and artist talks.
- High ceilings and walls to installations and projections.
- Moveable partitions that can be used as work surfaces or spatial separations for installations and/or exhibitions.
- Horizontal and vertical work surfaces with sufficient area that can be easily moved, arranged, or stored.
- Access to electrical outlets, Wi-Fi, and technological equipment (computers, scanners, editing software, projectors, audio equipment, printers, and photocopiers).
- Variety of formal and informal gathering spaces.
- Access to books, magazines, research material, and materials for discussion and presentation purposes.

Secondary User Activities

- Meet and collaborate with fellow artists and community members.
- Work manually (painting, drawing, sculpting, photography, performance) or with digital technologies (audio/video production software and equipment, projectors, and computers).
- Participate in discussions, debates, lectures, critiques and presentations.
- Research (Internet, magazines, books, catalogues etc...).

- Documentation of workshops, discussions and general collaborative efforts.
- Engage in research using physical materials or digital devices.
- Interact with other artists and community members.

Tertiary User Profile

The tertiary users of the center will be the public in attendance of special events and exhibitions. These users will be varied in age and their usage of the space will be limited in frequency and duration. They will have access to public areas such as exhibition/event spaces and washrooms. Other tertiary users will be maintenance staff and delivery drivers.

Values

- Appreciation and support for the arts.
- Networking with members of various artistic disciplines and communities.

Psychological Needs

- The ability to secure personal possessions.
- Ease of access to the exhibition spaces, washrooms, and café / lounge area.
- Ease of access via public transportation, motor vehicle, bike, and on foot.

Sensory Needs

- Adequate wayfinding and visibility throughout the public spaces.
- Access to food, beverages and washroom facilities.

Physical Needs

- Accessibility and circulation.
- Comfortable seating during events.
- Adequate personal space during events.
- Access to food and beverage, transportation, parking and washrooms.

Tertiary User Activities

- Attending events such as exhibitions or performances showcasing finished works or artist talks and presentations.
- Interact with artists and community members.
- Use reference materials (Internet, magazines, books, catalogues etc...).
- Consume food and beverages.

A.4 Spatial Requirements

Exhibition Space (Approx. 1,800 sq. ft) – The gallery should have a simple aesthetic and flexible plan. There should flat surfaces to serve as a backdrop for artwork, installations, and projections. The floors should remain concrete for aesthetic and practical purposes such as ease of cleaning and durability. Seating should be easy to move and store away. There should be a service area for refreshments during events and openings.

Item	# Required	Dimensions	Mobility Required	Durability	Special Requirements	Environmental Factors	Sugg. Materials
Seating	50 person capacity	Varied	Yes	High	N/A	VOC free materials	Foam and fabric
Modular Partitions + Display System	8	84" L x 6" D x 96" H	Yes	High	Washable	VOC free paint	GWB
Modular Platforms	10	Varied	Yes	Moderate	Washable	VOC free paint	GWB
Lighting	20 120	8' Tracks 75W Heads	No	High	N/A	LED	N/A
Soft Seating	4	72" L x 18" D x 17" H	Yes	High	Washable	VOC free materials	Leather

Production Space (Approx. 1800 sq. ft) – The studio areas should be flexible and relatively open. Partitioning systems should be modular and white to serve as a backdrop for artwork, installations, and projections. Partitions could also be semi-transparent to allow for better light penetration and connectivity. The floors should be retained to reduce unnecessary waste and provide maximum durability. Work surfaces should be modular and varied, but durable and easy to clean. Storage should be modular and easy to move. Seating should be both comfortable and flexible. Space may be divided by display partitions as required by artists.

Item	# Req'd	Dimensions	Mobility Required	Durability	Special Requirements	Environmental Factors	Sugg. Materials
Large work / storage tables	4	96" W x 48" D x 30" H	Yes	High	Washable	Reclaimed/Recycled, or FSC wood	Plywood, Masonite, Industrial Castors
Small work / storage tables	8	30" W x 30" D x 30" H	Yes	High	Washable	Reclaimed/Recycled, or FSC wood	Plywood, Masonite, Industrial Castors
Partition, vertical working surface or display system	4	72" L x 12" D x 84" H	Yes	High	Washable	N/A	GWB, Timber Framing, Semi-Translucent Plastic Sheets
Seating	25	18" W x 18" D x 18" H	Yes	Moderate	N/A	VOC free materials	Foam and Fabric
Platforms	24	30" W x 30" D x 18" H	Yes	High	Stackable	Reclaimed/Recycled, or FSC wood	Wood
Lighting	20 120	8' Tracks 75W Heads	No	High	N/A	LED	N/A
Storage Cabinets	8	36" W x 36" D x 36-48" H	Yes	High	Washable	Reclaimed/Recycled, or FSC wood	Plywood, Masonite, Industrial Castors

Social Space (Approx. 600 sq. ft) – The café / lounge should occupy space on the main floor, adjacent to the gallery, for use by the centre’s artists and the general public. The space should be open, casual, comfortable, and welcoming. Seating should be both comfortable and flexible. There should be sightlines to the gallery so that exhibitions can be seen while enjoying the social space. There should be artwork installed throughout the space to connect visitors with art produced at the centre.

Item	# Req'd	Dimensions	Mobility Required	Durability	Special Requirements	Environmental Factors	Sugg. Materials
Modular Seating	26	18" W x 18" D x 18" H	Yes	High	N/A	VOC free Materials	Foam and fabric
Tables (2 person)	7	30" W x 30" D x 30" H	Yes	High	N/A	Reclaimed/Recycled, or FSC wood	Wood and laminate
Tables (4 person)	6	48" W x 36" D x 30" H	Yes	High	N/A	Reclaimed/Recycled, or FSC wood	Wood and laminate
Banquettes	4	96" W x 24" D x 18" H	Yes	High	N/A	VOC free Materials	Wood, foam and fabric
Stools	12	18" W x 18" D x 30" H	Yes	High	N/A	VOC free materials	Wood, foam and fabric
Bar	1	30' L x 18" D x 42" H	Yes	High	N/A	Reclaimed/Recycled, or FSC wood	Wood, laminate, concrete

Production Pods (Approx. 100 sq. ft each) – The production pods provide space for smaller scale, more intimate production. The pods should be outfitted with lighting and electrical outlets to allow for personal and desktop computers and digital production tools. These spaces should offer a degree of privacy, but not be completely closed off from other areas. They may be used individually or by small groups. Storage should be provided to keep materials organized and accessible. These rooms should be simple and flexible. Smaller work surfaces, storage and seating should be provided.

Item	# Req'd	Dimensions	Mobility Required	Durability	Special Requirements	Environmental Factors	Sugg. Materials
Fixed seating	2	96" W x 24" D x 18" H	No	Moderate	N/A	VOC free materials	Wood, foam and fabric
Work Surfaces	1	96" W x 36" D x 30" H	No	High	Washable	Reclaimed/Recycled, or FSC wood	Plywood, Masonite, or laminate
Computers (21" iMac)	2	21" W x 6" D x 18" H	N/A	N/A	Electrical outlets	N/A	N/A

Administrative Offices (Approx. 350 sq. ft) – The offices should be comfortable and provide ample room for each staff member. The office should be bright and open to allow for ease of communication between employees.

Item	# Required	Dimensions	Mobility Required	Durability	Special Requirements	Environmental Factors	Sugg. Materials
Work Stations	4	60" W x 30" D x 30" H	No	Moderate	N/A	VOC free materials	Plywood, Laminate, Melamine
Seating	6	18" W x 18" D x 18" H	Yes	Moderate	N/A	VOC free materials	Foam and fabric

Computers	3	21" W x 6" D x 18" H	Yes	N/A	N/A	N/A	N/A
Storage / shelving	3	48" W x 14" D x 42" H	No	Moderate	N/A	VOC free materials	Plywood, Laminate, Melamine

APPENDIX B: DESIGN

B.1 Materials and Finishes

The material selection and finishing for this project is intentionally limited. A number of natural surfaces have been left exposed to reveal the history of the existing building, as well as to present a neutral backdrop for art installations and design interventions. The materials chosen for designed components are both durable and non-precious. The finishes of these elements reinforce the modernist characteristics of interior building elements, while providing a modern counterpoint to the heritage architecture. The Baltic birch used for the furniture and lighting adds warmth to the space. While it provides a resilient working surface, it is also inexpensive enough to be easily replaced when damaged or worn. Corten steel has been used for lighting fixtures and some surfaces, which augments the patina on existing interior architectural facades.



BALTIC BIRCH PLYWOOD



OXIDIZED STEEL



CONCRETE



TAN PEBBLED LEATHER

B.2 Floor Plans

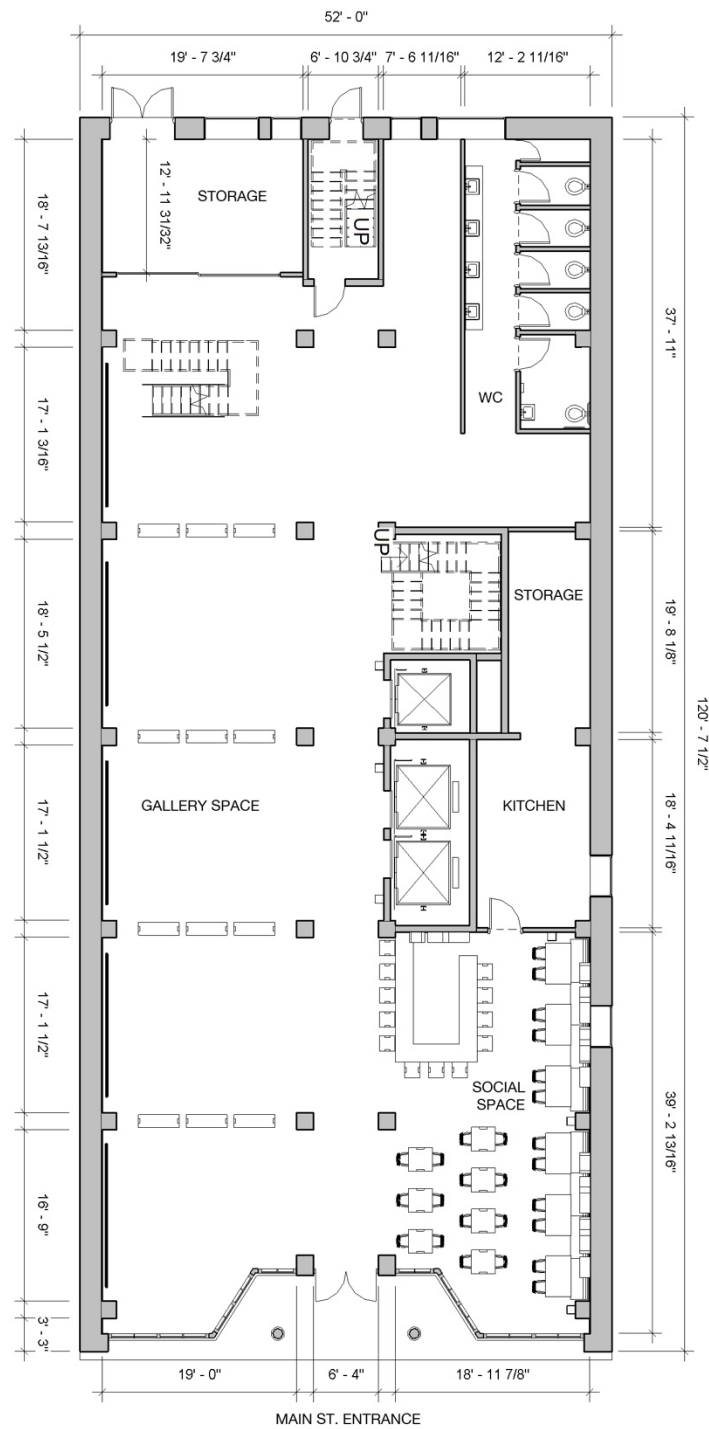


Figure 46. Level 1 Floor Plan

SCALE: 1/16" = 1'0"



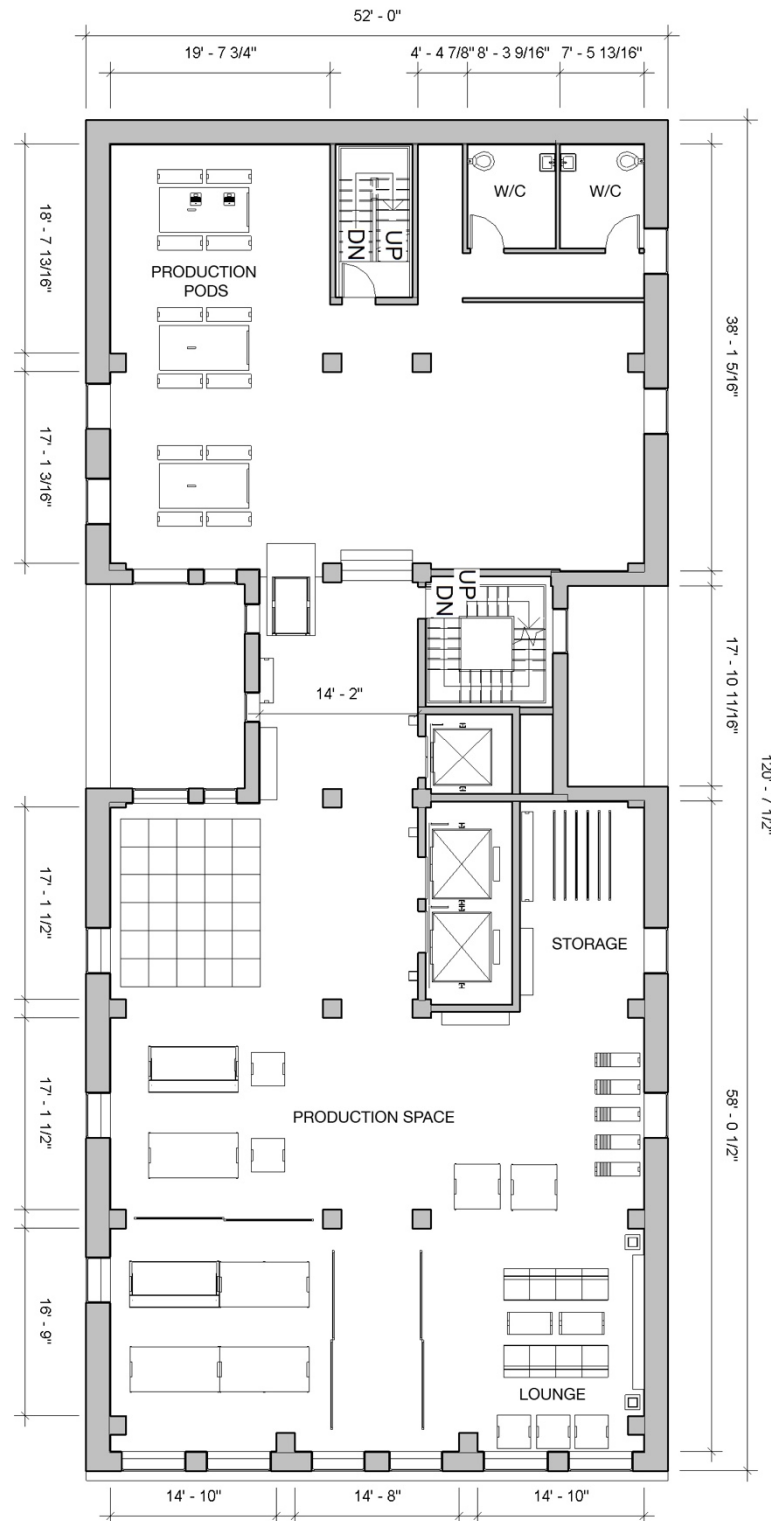


Figure 47. Level 2 Floor Plan

SCALE: 1/16" = 1'0"



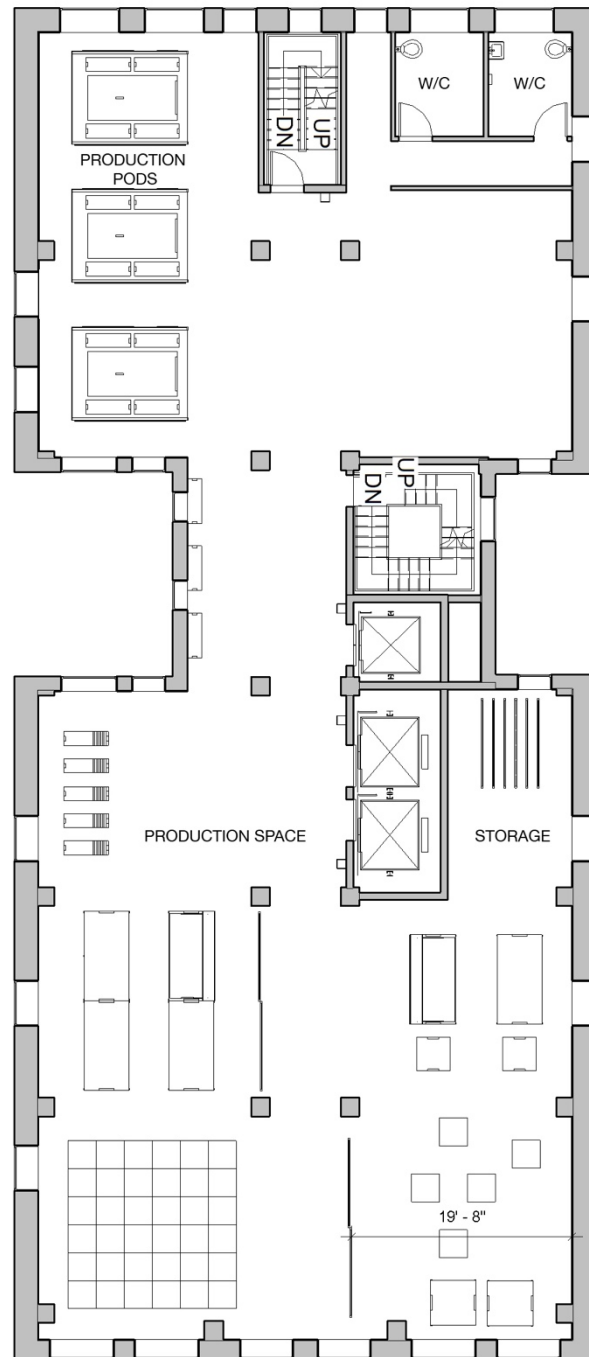


Figure 48. Level 3 Floor Plan – Alternate Layout

SCALE: 1/16" = 1'0"



B.3 Lighting Plans

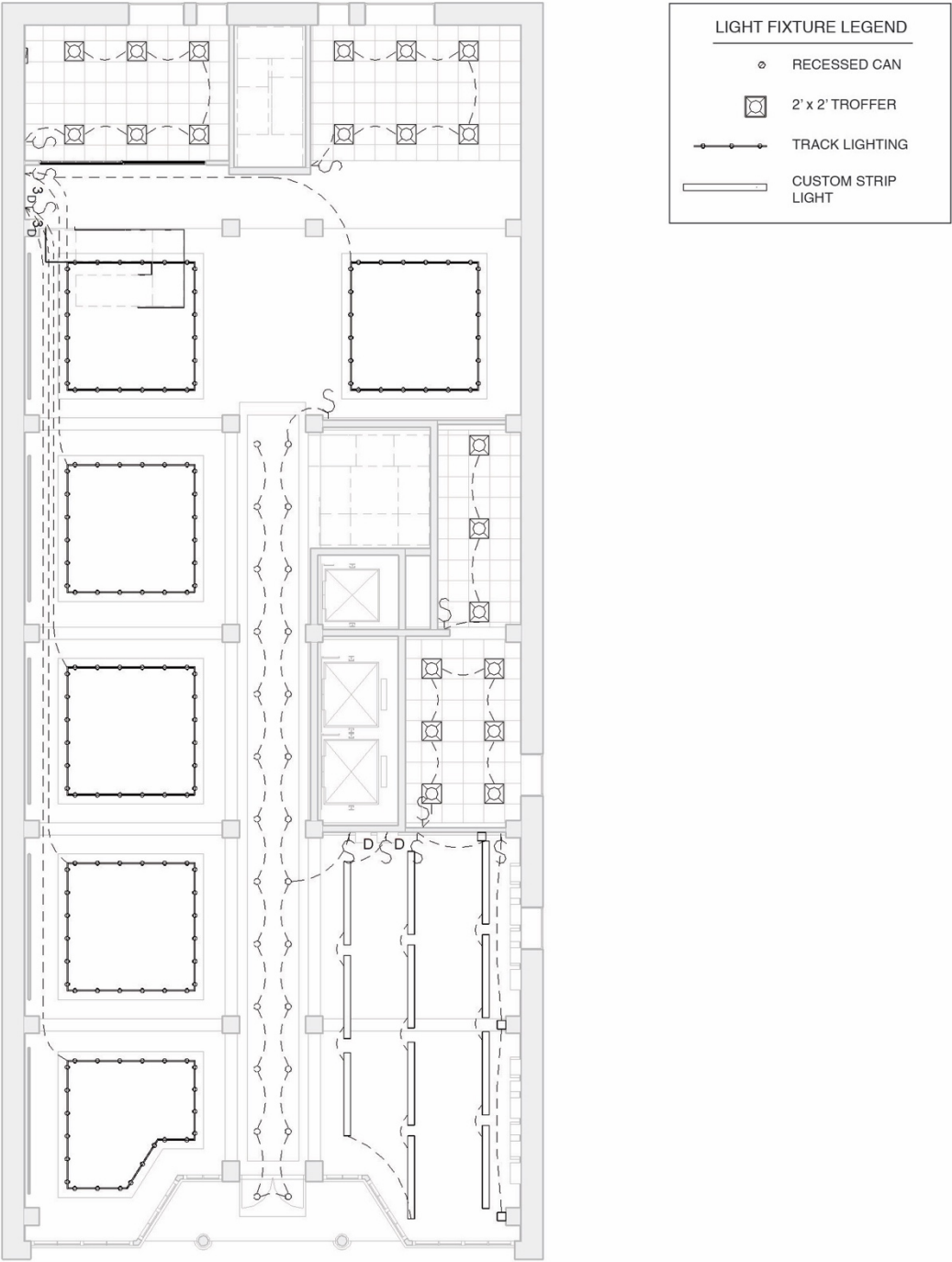


Figure 49. Level 1 Lighting Plan

SCALE: 1/16" = 1'0"



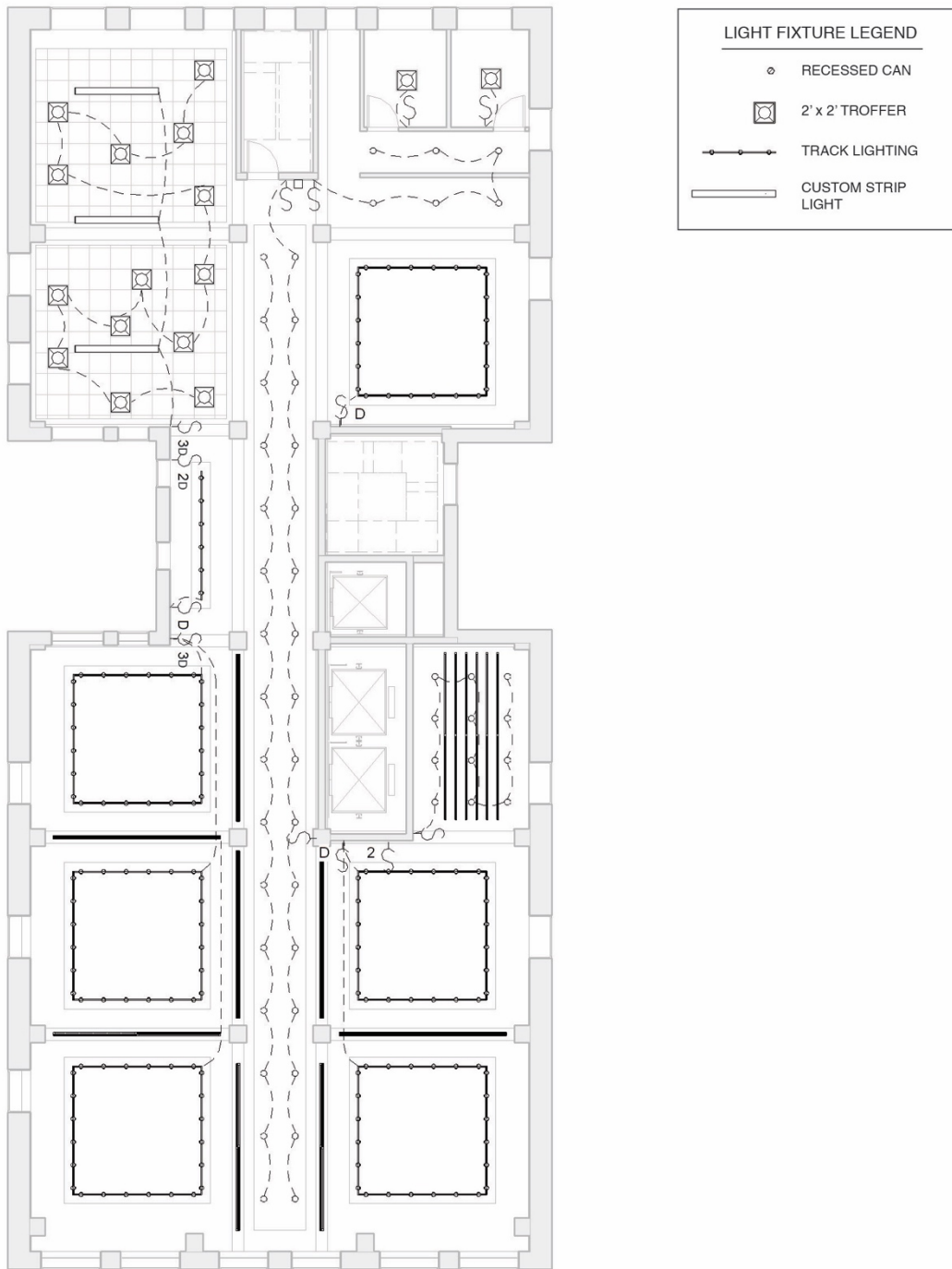


Figure 50. Level 2 and 3 Lighting Plan

SCALE: 1/16" = 1'0"



B.4 Details

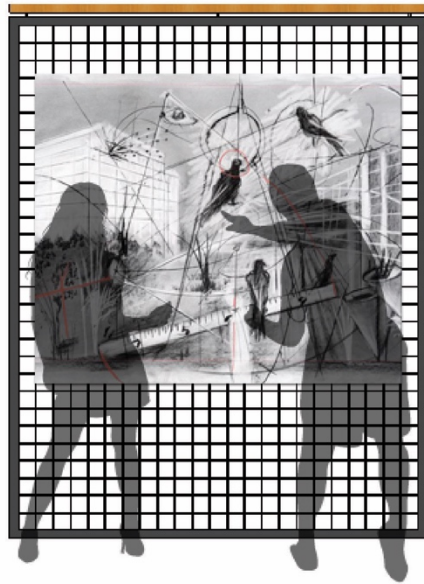


Figure 51. Partition Screen Elevation

SCALE: N.T.S

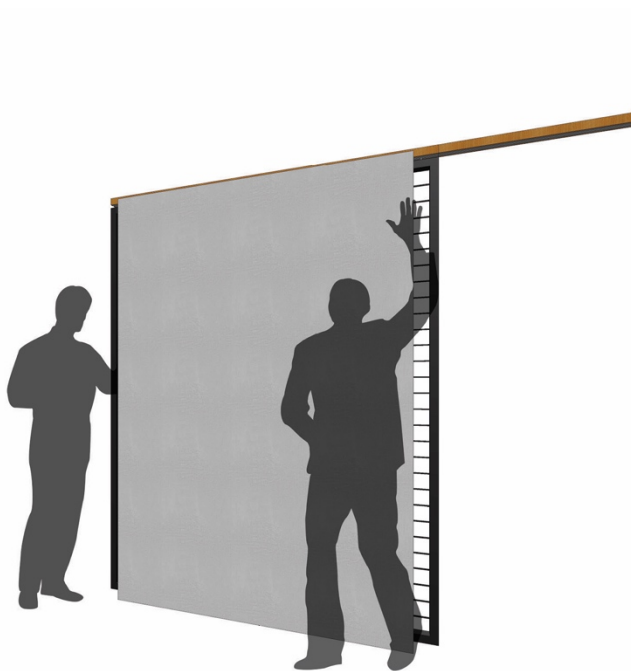


Figure 53. Partition Screen with Foam Panel

SCALE: N.T.S



Figure 52. Panel Detail

SCALE: 1/16" = 1'0"

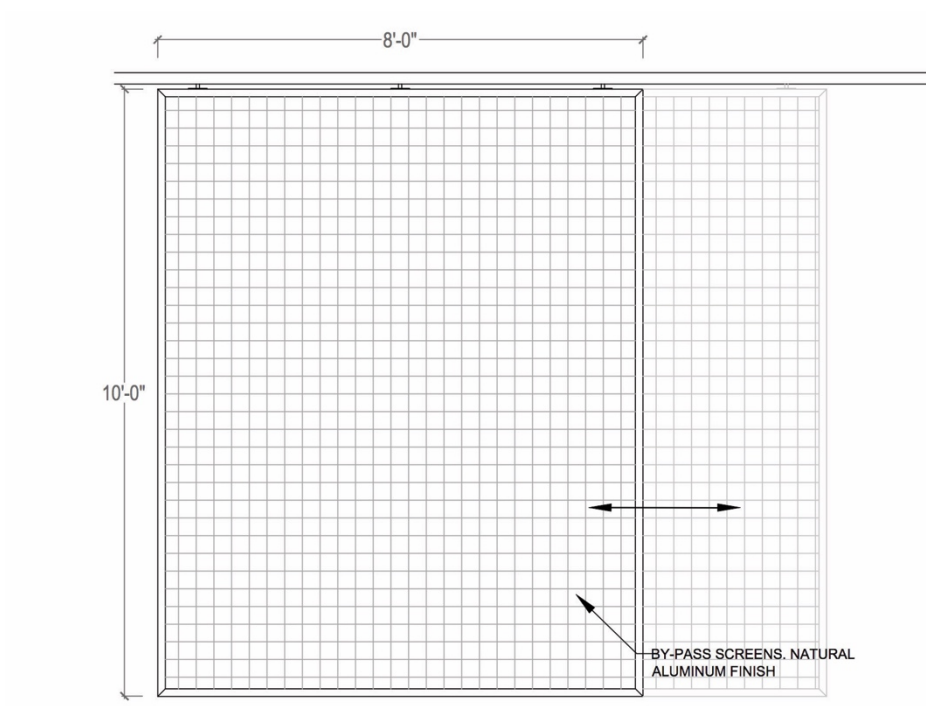


Figure 54. Partition Screen Elevation

SCALE: N.T.S

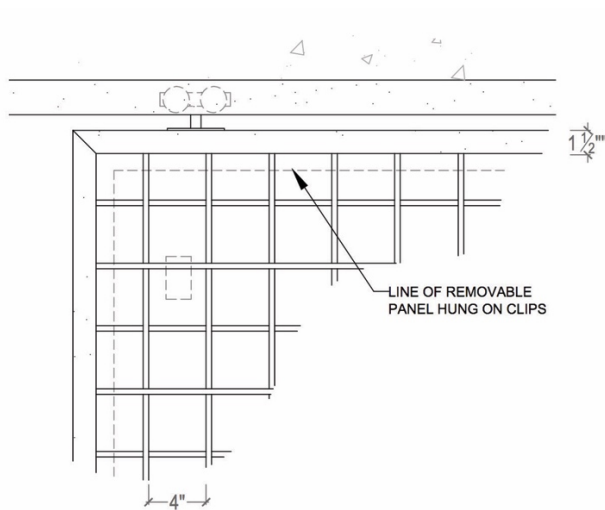


Figure 55. Partition Screen with Panel Detail

SCALE: N.T.S

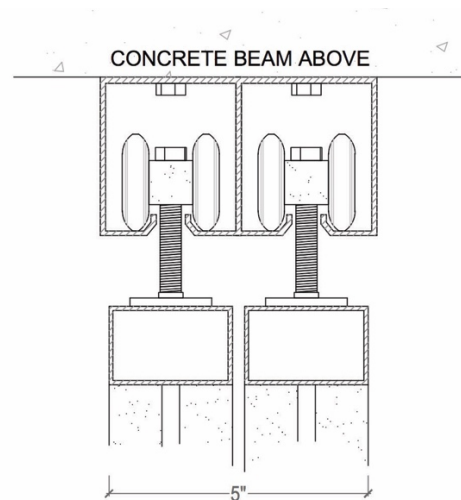


Figure 56. Track Detail

SCALE: N.T.S



Figure 57. Adjustable Workstation Perspective

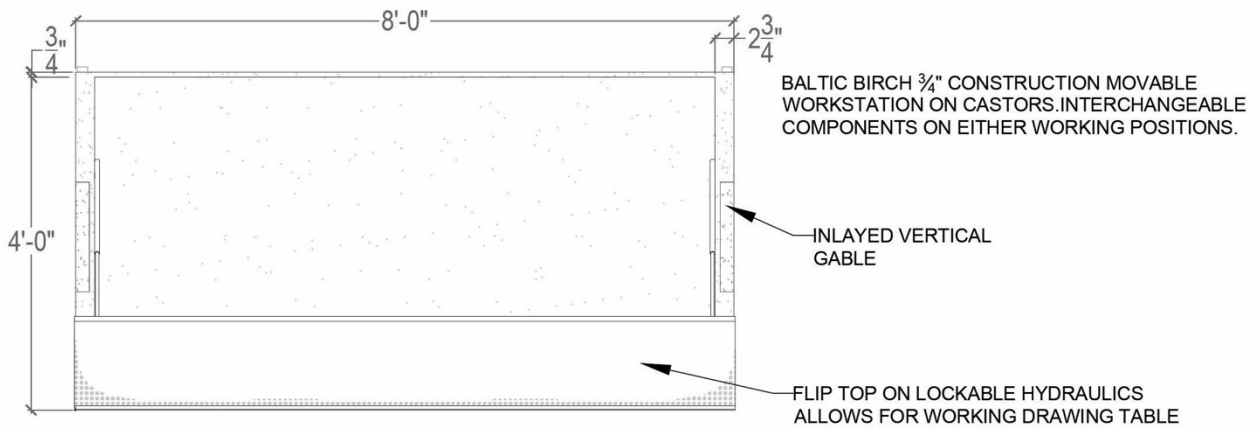


Figure 58. Adjustable Workstation Plan View

SCALE: N.T.S

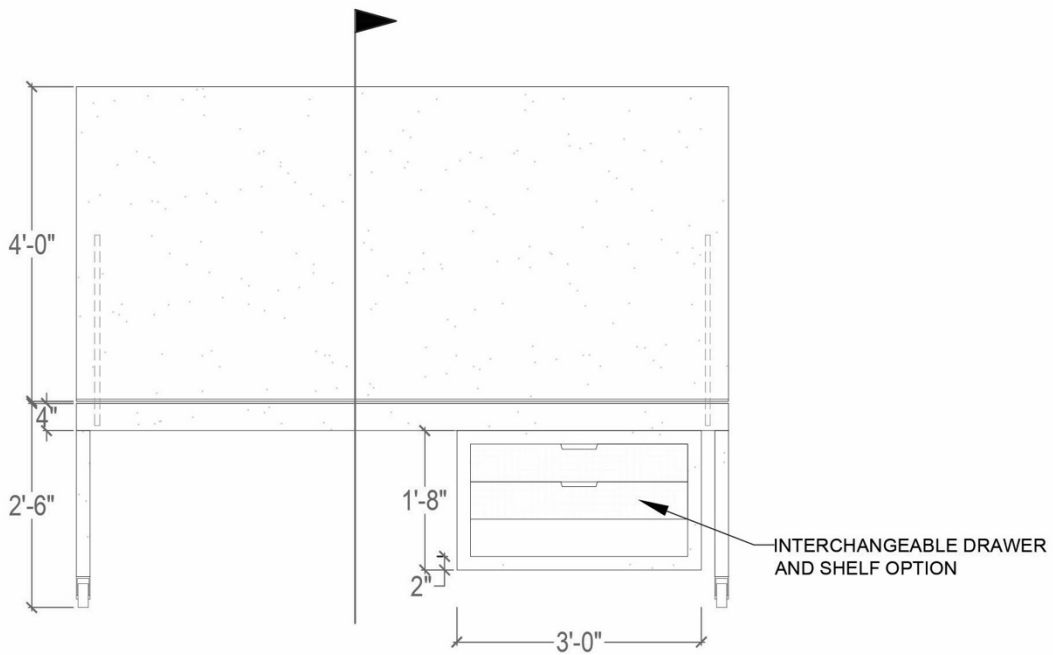


Figure 59. Adjustable Workstation Front Elevation

SCALE: N.T.S

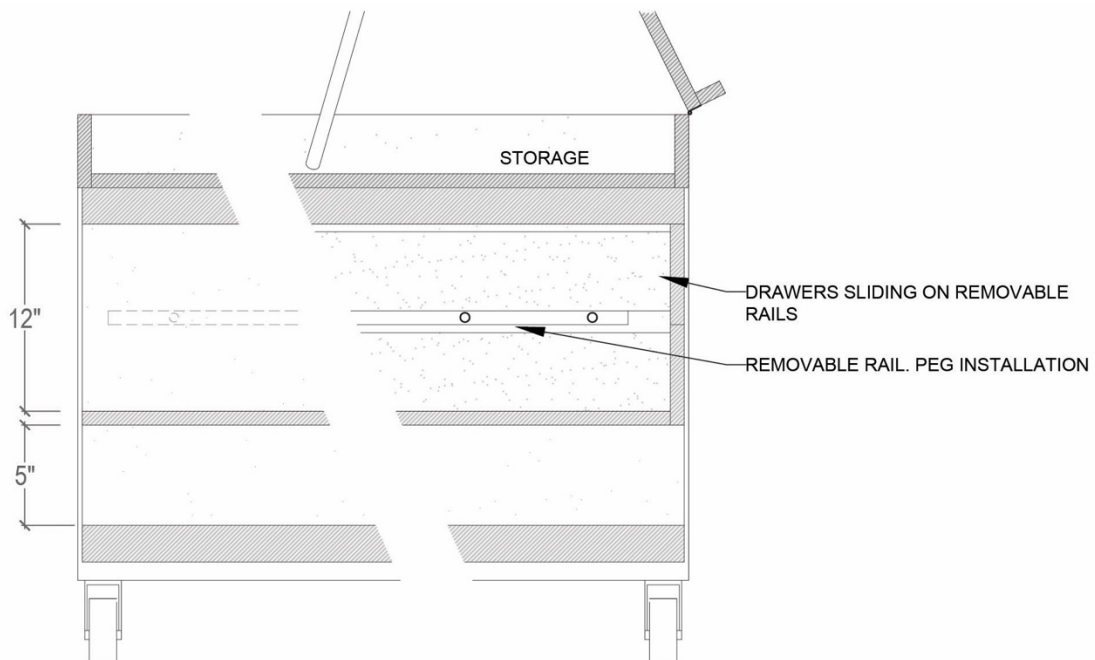


Figure 60. Adjustable Workstation Side Section

SCALE: N.T.S