

Building Community Through Performing Identity: The Green Room Bistro & Lounge

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ABSTRACT

The objective of this practicum project was to address the lack of overall cohesion of identity and culture in Winnipeg's Cultural District through the development of a Bistro and Lounge. Theoretical concepts of placemaking helped ground the design within Winnipeg and its performing arts community. The project investigates how the relationship between an interior and its surrounding community context might influence one another. Aspects of performance theory, used in conjunction with theories of performativity provided a framework for the design in order to relate the act of performing to the simple rituals of the everyday. Finally, the project seeks to explore the performance opportunities a bistro and lounge environment present when the private element of a dressing room is introduced in to the space. The intention of the facility is to provide the user with a place to socialize and a means to feel as though they have assumed the role of a performer for the evening. Most importantly, this facility will provide the district with another rich, cultural experience, different from what is already available.

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INTRODUCTION

WINNIPEG'S CULTURAL DISTRICT

The Cultural District is located within the Exchange District of Winnipeg. The Exchange District is a nationally designated heritage site. The buildings in this area are from the turn of the century, when Winnipeg was a thriving hub for the trade, transport, and cultural innovation.

The Exchange District as a whole stretches from Adelaide Street, across Main Street, to Waterfront Drive, and from Rupert Avenue to Notre Dame Avenue. Main Street acts as threshold, where the two halves of the Exchange District are divided. The portion of the district that is found east of Main Street is more fragmented than the portion which is found to the west. The western portion operates fairly cohesively and is comprised largely of pedestrian oriented entities- restaurants, cafes, pubs, shops, and galleries, while the eastern portion of the district contains more institutional entities such as offices, theatres, and museums, which tend to attract more event or appointment-based visitors.

While the Exchange District represents quite a large area of downtown Winnipeg, the Cultural District comprises only a small portion of its larger context. The Cultural Arts District is found within the portion of The Exchange District to the east of Main Street. The four theaters that define the Cultural Arts District as such are the Pantages Playhouse Theater, Centennial Concert Hall, Manitoba Theater Center, and Manitoba Theater Center's Warehouse Theater. The district spans from the intersection of Main Street and Rupert Avenue, to the intersection of Bertha Street and Market Avenue. The other venues in the Cultural District include the Manitoba Museum, the Planetarium, and the Science Museum.

The buildings located within the Cultural District are rich with history. Much of the architecture dates back to the early 1900s when the buildings were used primarily as warehouses for grain production and storage. Many of the buildings have been adapted to fit the needs of various alternative uses. Some of the repurposing includes architectural design firms, film production offices, retail stores, night clubs, and restaurants. Some of the buildings in the district have been demolished

(Left) Figure 1 Cultural District signage on Main Street, Winnipeg.
Photograph by author

and replaced with either high-rise condominiums or parking lots.

Winnipeg's Cultural District lacks an overall cohesive identity and culture. While the theaters in the area maintain a strong presence and could potentially serve to create the groundwork for a rich cultural neighborhood, they are currently viewed as separate venues completely isolated from one another. This isolation carries through the rest of the district where businesses, museums and residential developments also function as entities, rather than as a community.

Those who visit the Cultural District only do so when an event is taking place and the duration of their visit generally parallels that of the event which they are attending. Unfortunately, there are few shopping or dining options present to provide patrons with any need or desire to visit, other than when attending an event. The rest of the Exchange District, located west of Main Street provides shopping, dining, and entertainment throughout the course of an evening, the Cultural District is located east of Main street. There are bars, night clubs, and restaurants present in the area, all of which are located at least a few blocks away from the Cultural District. These venues also tend to have limited hours of operation, which make the dining facilities less viable lunch options for those employed within the district.

Winnipeg's Cultural District is missing a place to facilitate social exchanges between users of the performance venues in the area. The project will address this need within the district by introducing a space that can act as a catalyst for interactions between performers and patrons. Investigation of the relationships between performer and audience, and performance and the everyday will serve to inform the design of this space. The introduction of a social space where patrons are encouraged to create a unique experience for themselves provides the groundwork for fostering a sense of place within the district. By having a social space focused within the realm of performance, it can begin to synthesize the existing business and cultural organizations present in the cultural arts district. This project will act as a preliminary exploration of the ways in which interior design can influence its urban context and create a sense of place.

TYPOLOGY

The Green Room is a theatrical term for a common area where performers gather after they have finished preparing, dressing, and applying make up, but before they are ready to perform. This area often facilitates social interactions, last minute preparation for the performance, and the consumption of food and beverages. Many green rooms also function as an overflow space when dressing rooms are too crowded to

allow for hair, make-up, and impromptu costume alterations. It is a quirky space often manipulated to cater to whatever the spatial needs of the cast and crew are, but is always designed and used as the final transition from the dressing room, to the backstage.

The development of the Green Room Bistro and Lounge will address the needs of those performers and patrons who engage in Winnipeg's Cultural District. The bistro and lounge facility will also function as a transformation space for patrons desiring a social atmosphere to prepare themselves before attending the performance. The intention of the facility is to provide the user both a place to dine and socialize while fostering the potential for the patron to feel as though they have assumed the role of a performer for the evening.

The facility will include a dressing space which will function very similarly to a traditional dressing room, but they will also encompass the connotations of a powder room. Excitement regarding the evening's performances, gossip regarding other guests, and social chatter allowing those preparing for the evening to get to know one another in an exciting and socially- charged atmosphere are among the types of behaviors that the dressing room intends to borrow from the notion of a powder room. The dressing spaces will allow the individual to change clothing, apply make up, style their

hair, and prepare themselves to emerge as whomever they choose to be for the evening. The overall function of the dressing spaces is to provide patrons with a space where they can prepare themselves to assume the role of a performer while also promoting socialization. The users of these spaces will be given the ability to leave their belongings in a locked storage unit until the end of the evening, with the intention that they will be returning to the venue to socialize after the performance.

The dining experience of the Green Room Bistro and Lounge is intended to further promote a sense of socialization with most of the seating designed to be communal in nature. Communal tables, as opposed to small group seating, will entice users to interact with one another despite perhaps never having previously met. The overall atmosphere of the venue will encourage a friendly gathering space for people to connect before and after the show.

While the facility will focus on specialized services offered for matinee and evening performances, such as an early dinner option on performance days so that patrons may engage in a dining experience prior to their event, it will also offer lunch options. The venue will be open later on performance evenings to allow patrons and performers the opportunity to come together after the shows have concluded to socialize

and celebrate. Most importantly, this facility will provide the district with a rich, cultural experience, different from what is currently available, in an environment where everyone is accepted for what they choose to be.

Because the location of 145 Market Avenue is so well located among the main performance entities of the Cultural Arts District, there are many functions that the building can serve to promote a stronger cultural arts community. Rehearsal spaces, offices for cultural organizations, and short-term residences for traveling artists and performers are among the uses proposed for the other floors of the building.



PLACEMAKING

The Cultural District of Winnipeg in its current state exists as several separate performance entities in a concentrated proximity. By addressing the elements that make the district unique, and that tie these separate entities together, this district can become a more cohesive, unified community for the performing arts. The following chapter will explore what factors comprise a place. Once these factors are better understood, those which are applicable will then be applied to the design of the Green Room Bistro & Lounge.

Place is not just a way of categorizing space, but rather the way in which people understand the world around them.¹ The ways in which networks, connections, cognitive mapping, and a sense of direction are learned and have evolved are directly owed to understanding locations and spaces as places. When somewhere is understood as a place, rather than as a location or space, it has relevance, or a personal

connection to an individual. It then holds the potential to create an experience for that individual, rather than merely serving as a destination.

¹ Cresswell, Tim. *Place: A Short Introduction*. Massachussettes: Blackwell Publishing Ltd 2004 p 10

(Left) Figure 2 145 Market Ave on the corner of Market Ave at Lily St, Winnipeg. Photograph by author

WHAT IS PLACE?

Once a location has an attached meaning, it becomes a place.² Despite the fact that Winnipeg's Cultural District is currently home to several performance venues, museums, and galleries, many people are unaware that the venues have been more broadly labeled as part of a district, rather than existing as individual destinations. Part of the reason that the area is not viewed as a collective is due to the area's lack of cohesive identity. Each venue is regarded as its own event space and has developed its own identity, developed apart from those venues that surround it. Patrons travel into the district to attend a specific performance at a venue and promptly leave the district afterward. Each venue has become its own destination, rather than a part of a larger context or place.

The district is currently missing a social link to provide the patron with a more personal connection to the area. A venue that promotes socialization, such as the Green Room Bistro & Lounge project proposes, would provide such a link. Patrons visiting the district would have the opportunity to create a

unique experience, allowing for the development of more personal memories associated with the area. Tim Cresswell, a Professor of Human Geography who specializes in cultural geography, suggests the ways in which people's perception of their environment can be altered based on their personal experiences. He has written extensively on the topic and says that people often attach meaning to locations that hold memories.³ If patrons were to have a more resonating connection with the district as a whole, the perception of the area would become more unified, rather than the distinct and separate destinations with no underlying connection.

John Agnew, a political geographer who has extensively written about the composition of place, suggests there are three aspects which influence whether a place is meaningful; they are location, locale, and sense of place. While these three components differ from one another, all three can be considered from two perspectives. The two perspectives are known as the geographical imagination and the sociological imagination. The geographical imagination concerns itself with description and classification, while the sociological

² Cresswell, Tim. p 7

³ Cresswell, Tim. p. 7

imagination is more interested in the human behavior that occurs based on social parameters.⁴ It is the juncture between the two imaginations, the geographic and the social, that one can begin to understand the three aspects : location, locale and sense of place; and the influence they may have on a person's perception of a place as being meaningful.

LOCATION

Location, being a geographical point where two coordinates meet on a map, is the objective part of a place.⁵ For patrons attending a performance and venturing to the Green Room Bistro & Lounge afterward, the restaurant becomes linked with the experience of attending the theater. The link between the two venues begins to create a slightly larger context. Once the geographic connection has been established, the two venues become linked not only in terms of proximity on a map, but also socially due to the inherent relationship presented by both. The theater offers a place to view a constructed performance, while the restaurant offers a place to create a performance. Whether it be as a spectator to the social

exchanges taking place, or a more prominent role where the individual seeks to be noticed by others and takes part in the rituals of preparation and construction of an identity for the evening. The parallels between the experiences of the theater and the restaurant reinforce the geographic connection.

LOCALE

The locale, the second of the three aspects of determining meaningful place, describes the setting through the materials and makeup of the particular place. Everything from a user's identity and personality, to the physical materials that comprise the surroundings help to shape the locale.⁶ The premise of the Green Room Bistro and Lounge is to provide patrons with a venue where they can prepare for an opulent evening of social interaction at the theater, it is inherent that their identity and the ways in which they choose to display it for that particular evening will help shape their experience of the district as a whole. However they choose to present and conduct themselves

⁴ Agnew, John A., Duncan, James S., *The Power of Place: Bringing together geographical and sociological imaginations.* (Boston: Unwin Hyman 1989) p.1

⁵ Agnew, John A., Duncan, James S.

⁶ Agnew, John A., Duncan, James S.

for the evening will directly effect how they are perceived and treated by others, and in turn, how they will experience both the restaurant and theater.

The atmospheric qualities of the restaurant are intended to make the user feel as though they are part of a theatrical event, where they can, and will be, seen by everyone present. Elements of the theater will be employed to emphasize the performative qualities of the restaurant, further enhancing the user's experience as a performer for the evening. Lighting will be designed to mimic the effects of spotlights, creating places where users are made to feel as though they are performing for others. Curtains of differing densities will be used to create more intimate spaces where users are able to feel sheltered from the gaze of others, much like the wings provide for performers who are offstage.

The Green Room Bistro and Lounge will help to shape a connection between individual venues. It is this aspect that will identify the restaurant from others that exist in the area. Aside from its location, the locale is a significant aspect that can be

most influenced by the designer. It is through the elements of the design that place is created, offering meaning to those who frequent it.

SENSE OF PLACE

The last aspect of creating meaning according to Agnew, is the sense of place, addressing the subjective components of place. The emotional connections, memories, and personal attachment a user has to a particular location combine to create the sense of place.⁷ The place that has been created by the designer is full of intended outcomes, but ultimately, the sense of place can only be conferred by the user.

The design of the Green Room Bistro and Lounge is intended to provide a place of opportunity for users to experience the role of a performer and of a spectator for an entire evening. While the location and the locale are influenced by designer and the design elements chosen, the overall sense of place is constructed by the individual user and their personal emotions and experiences in that environment. ⁸ If they feel

⁷ Agnew, John A., Duncan, James S.

⁸ "Representing Space" in *Place/Culture/Representation* ed. James Duncan and David Ley (London: Routledge 1993) 262.

uncomfortable, the emotional connection they feel toward it may be quite negative. However ,if they have a positive experience, they may become attached to the place. The sense of place is a personal aspect of place that can really only be defined by each individual user.

The designer, restaurateur, or developer may choose the location, and greatly influence the locale through the selection of menu, atmospheric qualities and the aesthetic appearance, but it is the user that decides the success or otherwise of the creation of a sense of place ⁹

⁹ "Representing Space" 263



PERFORMANCE & PERFORMATIVITY

What it means to 'be yourself' isn't as clear as many may think. In fact, being yourself encompasses the mastering of several socially acceptable identities.¹⁰ The persona one exemplifies at a rock concert, for example, is not the same as the identity assumed when studying at the library. Socially constructed norms provide us with a framework for how we should appear and behave in various situations. A night out at the theater lends itself to an interesting opportunity for patrons to experience a set of parallels to the actors on stage. Patrons have the ability to transform themselves for the evening not only externally, but also internally, if they wish, so that they can temporarily become someone else for the evening.

The design of the Green Room Bistro & Lounge revolves around a theoretical framework comprised of ideas taken from both theories of performance and performativity. Two theorists, in particular, are given special focus as their theories

provide inherent parallels to one another. When discussing performance theory, Augusto Boal is a leading voice on the theatre of the oppressed, a fairly recent movement in theatre where audience participation is highly encouraged. Many of his ideas revolve around the relationship of the actor and the spectator. His ideas began with his belief that a spectator should be able to stop a production at any point and offer suggestions to the actors if they felt the story should move in another direction.¹¹ Among his development of these ideas, Boal also theorized ideas regarding dichotomic spaces, the exchange of actor and audience, and how the interaction between the two could alter the experience for both. These topics will be discussed further later in this chapter and then in conjunction with the theory of performativity by Judith Butler.

Judith Butler is a professor, scholar, and author of several books dealing with the topic of identity. Her work focuses

¹⁰ Judith Butler. *Gender Trouble: Feminism and the Subversion of Identity* (Routledge, 1990) p. 24
(Left) Figure 3 Dancers on Stage. Photograph by Erin Riedeger

¹¹ Boal, Augusto. *The Theatre of the Oppressed*. (Routledge: New York/ London, 1982) p. 72

specifically on gender, sexual orientation, and the labels and roles that are associated with both. Judith Butler first used the term performativity in her book, *Gender Trouble* in 1990. Since then she has gone on to extensively rework and develop the term based on professional criticism, new insight, and further development of her ideas.¹² Her ideas surrounding the way in which we construction our identity and then how we choose to display ourselves to others are the main aspects of her theoretical work that this project utilizes.

This chapter will explore the parallels between performance theory set forth by Augusto Boal and Butler's theory of performativity. Together, these theories create a framework where performance is clearly linked to the everyday. It is this link to the everyday that makes these theories applicable to the design of the Green Room Bistro & Lounge as a tool for shaping the user's experience.

Everyday, we prepare ourselves to face the world and the social situations we may encounter within it. Each choice we make in our preparation is a calculated decision in the

construction of an identity intended to be perceived by others. Much like a performer dresses in a costume, alters their appearance cosmetically, and changes the inflection of their voice when assuming the role of a character in a story, we take on different characteristics and overall looks which are situationally appropriate. The notion of carefully and deliberately constructing daily behaviors according to socially acceptable norms is known as performativity.¹³

Judith Butler, in *Bodies That Matter: On the Discursive Limits of Sex*, differentiates performance from performativity with the explanation that while a performance can take place just once, performativity requires the action to be repeated several times.¹⁴ It is through the reiteration of the same behavior that an identity is constructed, and it is through repetition that the behavior as a staple of that identity is then stabilized.¹⁵ In addition, performativity takes place when the actions being performed have been dictated by social norms and perceptions. These social constructs create parameters and conditions for the chosen role. So while performance and performativity are not interchangeable, performance

¹² Paule Zajdermann. Judith Butler, *Philosophin der Gender*. 2006

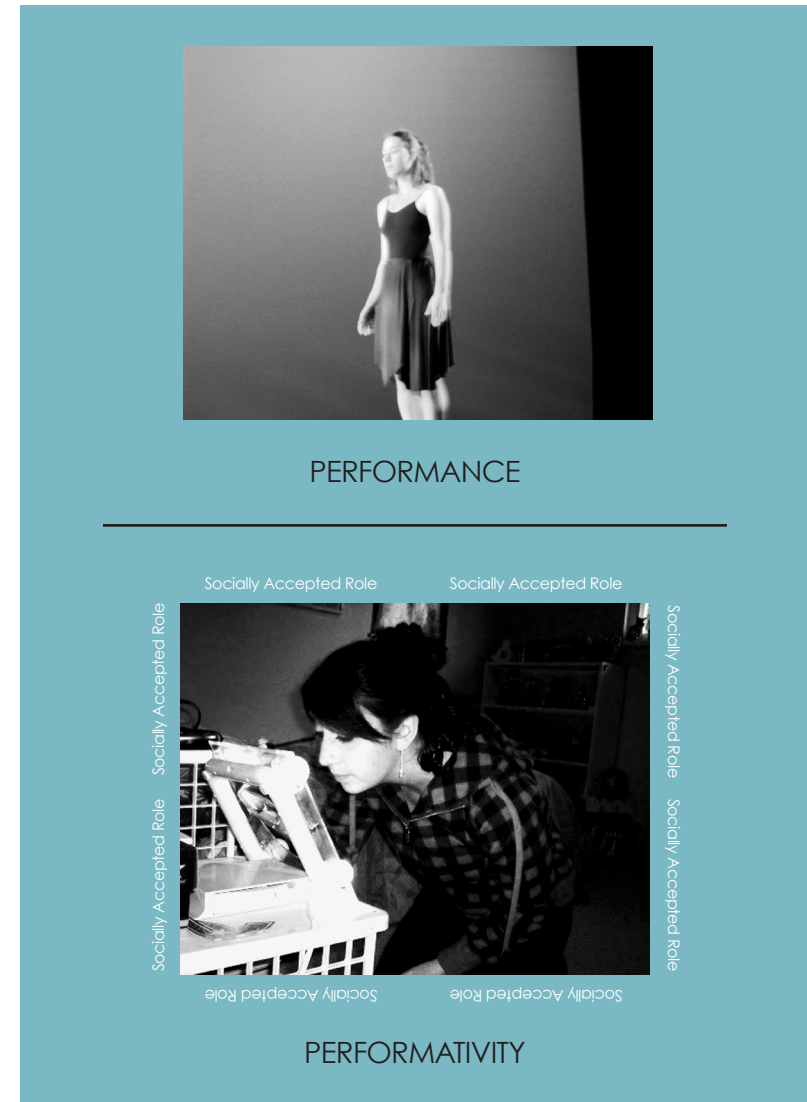
¹³ Judith Butler. *Bodies That Matter: On the Discursive Limits of 'Sex'* (Routledge, 1993) p. 2

¹⁴ "Bodies That Matter" in *Feminist Theory and The Body: A Reader* ed. Janice Price and Margrit Shildrick (New York: Routledge 1999) 241.

¹⁵ Judith Hamera. "Performance Performativity, and Cultural Poiesis in Practices of Everyday Life" in *The Sage Handbook of Performance Studies* ed. D. Soyini Madison and Judith Hamera (California: Sage Publications, Inc. 2006) 51.

is an integral aspect of performativity according to Butler. "Performativity is not a singular act, but a repetition and a ritual, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration."¹⁶

(Top Right) Figure 4
Dancer during a performance on stage in make-up and costume.
Photograph by Erin Riedeger
(Bottom Right) Figure 5
The application of make-up is part of many women's daily
performativity ritual. Photograph by Katelyn Malmgren



¹⁶ Judith Butler. Gender Trouble: Feminism and the Subversion of Gender Identity. (Routledge: New York, 1999) p.7

THE DICHOTOMY OF ROLE & IDENTITY

The idea of identity being structured by a set of social parameters raises a potential parallel to the way in which the script defines a character in an artistic performance. A script prescribes a set of characteristics, traits and emotions for the actor to embrace, and then perform. When these characteristic elements are successfully conveyed, a character from the story is born into reality. During a performance, the actor's job is to emanate a character's personality, while masking their own. Augusto Boal asserts that an actor's ability to convey a character relies heavily on the audience's memory and imagination. While memory is retrospective, comprised of what we have already experienced or thought, imagination is prospective, or possibility.¹⁷ Boal writes that memory and imagination can radically alter our perception of the theatre, as it is an affective dimension, or a dimension that can exist only within the mind.¹⁸ "The affective space thus created is dichotomic, but also asynchronous: it is at one and the same time what it is and what it has been, or what could have been, or what could become."¹⁹ This engagement is the goal of the

theatre performance, the audience pays for the experience of being fully immersed in the story and the characters. When an engaging experience takes place, the theater becomes a dichotomic space for both the actor and the audience.²⁰

Augusto Boal writes that both audience members and performers exist in a space within a space while a performance is taking place. The actor becomes a character and transcends into a fictitious world. In doing so, the actor is at the very same moment both a person on a stage in a costume, and a character in a psychologically constructed setting. The audience has a similar experience. While they exist as a spectator sitting in an auditorium, they also enter into the world that unfolds on the stage and exist within both.²¹

Erika Fischer-Lichte writes about this dichotomy using different terms and analogies, but the underlying principles remain. She asserts that a performative space only exists when the performer is engaged with it.²² She suggests that the space in which a performance takes place, the imagined space, is fluid and undergoes a constant bombardment of unstable

¹⁷ Augusto Boal. *The Rainbow of Desire: The Boal Method of Theatre and Therapy*. (London: Routledge 1995). 21.

¹⁸ Augusto Boal. 21

¹⁹ Augusto Boal. 22.

²⁰ Augusto Boal. 21.

²¹ Augusto Boal, 23.

elements which can alter the perception of that space at any given moment. Lighting, dialogue, choreography, and music, scripted elements, are all part of this changing perception. However, unintended elements can also influence this spatial perception, such as cell phones, audience movement, camera flashes, or other interruptions to the performance.²³ It is not just the physical actions and parameters that surround the audience that alter the perception of the imagined space. Often personal attachment or association with a place in reality helps a patron in the audience form the space in which they are seeing the character.²⁴ While props and sets are created to guide the audience's construction of the performative space, ultimately the biases and personal memories they

bring with them can overrule or alter that space at any time. Fischer- Lichte compares this carefully guided construction to maps often found within museums. While the exhibits have been designed in such a way to suggest a specific path of progression for viewing, it is not usually enforced that the user may only travel in one direction.²⁵ Personal preference can interfere at any time and alter the intended path.

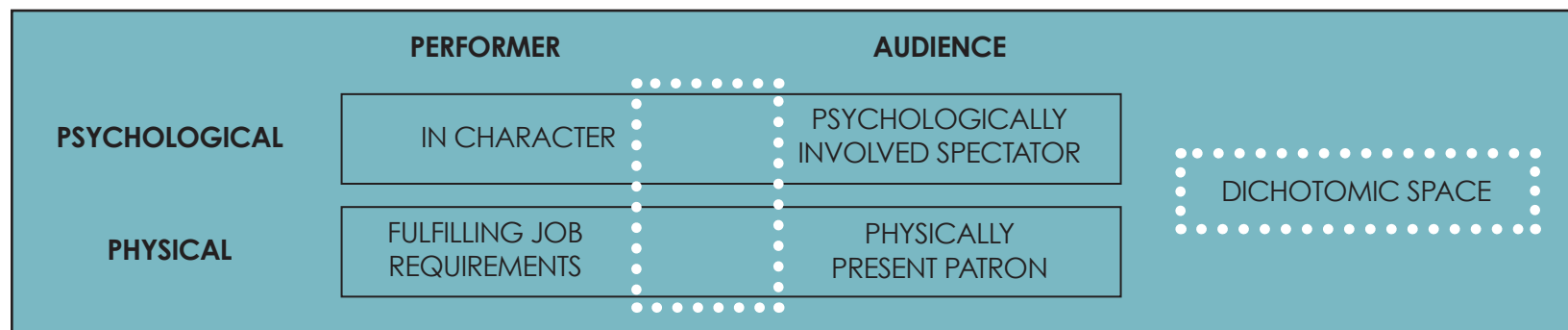


Figure 6 Where Dichotomic Spaces are Found. Digram created by author

²² Erika Fischer-Lichte. "Performative Spaces and Imagined Spaces: How Bodily Movement Sets the Imagination in Motion" in *Dynamics and Performativity of Imagination: The Image between the Visible and the Invisible* ed. Bernd Huppaut and Christoph Wulf (New York: Routledge 2009) 180.

²³ Erika Fischer-Lichte. 180.

²⁴ Erika Fischer-Lichte. 180.

²⁵ Erika Fischer-Lichte. 183.

ROLE & MEANING

Boal's theory of dichotomic spaces within performance applied to Butler's theory of performativity, where the role being performed challenges social norms, creates an interesting possibility of the everyday person performing a more elaborate role. It is no longer a matter of following the framework set by society to assume an identity. Instead, it becomes a matter of comprehending the socially accepted framework and proceeding to act against it. Once the decision to challenge a social norm has been made, the individual must construct a different set of parameters to perform in accordance with.

While an individual deliberately makes a series of decisions for the purpose of building an identity, the perceived intentions of the individual performing within parameters of performativity may not actually control the meaning of their performance. Butler shares an anecdote recalling a conference she spoke at in Germany. A local paper reported that she spoke on the topic of femininity but looked like an Italian man. She explains that although she performed as a Jewish female, the audience

perceived a meaning that was completely different than the one she thought she had performed.²⁶

The phenomenon of being misunderstood or misrepresented should be minimized in the performance of an actor. Rigorous rehearsal and practice ensure that the actor's role is not misinterpreted. Instead, their role should enable the audience to become engaged in the story to a point that they are convinced of the actors existence within a dichotomy of spaces.

Actors rehearse numerous times before performing in front on an audience. Rehearsals provide a safe haven where the actors can ensure that they have embraced the role to the fullest potential in order to guarantee a believable performance. When the average person engages in performativity, they have not rehearsed their role at all prior to performing an assumed identity. Over time the role may be perfected due to repetition within the constraints of society, but the everyday performance is often not rehearsed prior to a debut. In fact, it would be very difficult to discover when the unveiling of a new

²⁶ Judith Butler. "Changing..." 344- 345.

²⁷ David Gauntlett. Media, Gender and Identity: An Introduction. <http://www.theory.org.uk/ctr-butl.htm> (1998)

²⁸ Judith Butler. Bodies That Matter: The Discursive Limits of "Sex" (New York: Routledge 1993) 231.

role has occurred as most people engage in performativity without ever consciously choosing to do so.

THE CONSTRAINTS OF ASSUMING A ROLE

Butler uses gender roles as an example of performativity. She discusses that gender is not something that a person is or has, rather that gender is a role that is performed. David Gauntlett, author of *Media, Gender and Identity*, while summarizing thoughts from Judith Butler says, "gender is a performance; it's what you do at particular times, rather than a universal who you are."²⁷ Most people are more or less assigned a gender based on societal norms and expectations.²⁸ From a young age the roles of male and female are observed and learned. From these experiences, perceptions are built and a gender is developed as a daily performance for the rest of society.²⁹ Butler says that while there may be a choice of gender to perform, there are only two socially constructed roles to choose from: male or female.³⁰ Once socialized into one gender, it is more difficult to make a transition to the other. It is even more difficult to be anything in between. Society

generally views gender as a binary opposition.³¹ Because of this, many people have a difficult time accepting the idea that there is a middle ground in which one may choose to situate themselves.

When assigned a gender, it comes with many expectations. Gendered behaviors, societal norms, and sexual preference are among the many expected appropriated implications.³² When an individual realizes that they are unable to fulfill the expectations of their gender assignment, they reach a crossroads. While they have performed a role which they do not entirely feel comfortable in through repetition and reiteration, they are aware that the behaviors that have been learned due to social constructs are uncomfortable and do not feel genuine.

Butler explores the issues of homosexuality and trans-gender quite extensively. When an individual is brought up as a girl, they are socialized as such from a very young age. Femininity, it is suggested, is not a product of choice, but rather an extensive process of being forcibly bound by the societal norms which

²⁹ Judith Butler. "Bodies..." 235- 236.

³⁰ Judith Butler. "Variations on Sex and Gender" in *The Judith Butler Reader* ed. Sarah Salih and Judith Butler (Massachusetts: Blackwell Publishing Ltd 2004) 22.

³¹ Judith Butler. "Variations ..." 22- 23.

³² Judith Butler. *Bodies That Matter: The Discursive Limits of "Sex"* 231.

dictate what being feminine entails.³³ When these norms do not naturally fit with the perceptions the individual naturally conceives, they then must decide to either deliberately rebel, or conform by way of performing the role which is established for them. In many cases where an individual feels different, they do not wish to also be viewed as such, so performativity becomes their coping mechanism to deal with the constraints of society. This does not mean, however, that the parts of the individual's gender that are being performed are in any way the 'real' gender, but instead part of the ideals that have been established as such.³⁴

Dressing in drag is not a coping mechanism, but rather a way of negotiating the cross-gender tendencies many people feel. It is a method by which a female can explore a masculinity she may otherwise conceal due to the societal expectations of her to be feminine.³⁵ She is not male, fulfilling the gendered tendencies of a man, nor is she a female, performing the gendered ideals of a woman. Instead, she has found a way to explore her natural masculine urges, while being a biological female.

It is important to keep in mind that many individuals who utilize the Green Room Bistro & Lounge's unique opportunity may do so because they wish to explore a part of themselves they have not yet felt comfortable enough to experiment with. The bistro could potentially provide an environment where the individual feels as though they will not be judged and can therefore fully be themselves, in whatever way necessary, regardless of societal expectations that exist for them elsewhere.

THE DICHOTOMY OF PERFORMER & AUDIENCE

In situations where people do not fit into binary oppositions Boal's theory of dichotomic spaces may have application to everyday life. Those who conceal that they do not fit into the social norms of society perform a different role in public to appease socially acceptable perceptions. While the individual may exist as a cross-dresser, hermaphrodite, homosexual, or bisexual in private, they perform the role that they feel society demands in order to avoid social dissociation. They exist both as themselves and as the role they perform; thus creating a dichotomic existence.

³³ Judith Butler. *Bodies That Matter: The Discursive Limits of "Sex"* 232.

³⁴ Judith Butler. *Bodies That Matter: The Discursive Limits of "Sex"* 234.

³⁵ Judith Butler. *Bodies That Matter: The Discursive Limits of "Sex"* 237.

Much like there is binary opposition in the social norms of gender and sexuality, in most theater performances a binary opposition also exists. In theater this is between performer and spectator. One of the most important aspects of the theater is the separation between the space of the spectator and the space of the actor. The aesthetic space, as Boal calls it, is the space of the separation between the two.³⁶ Contrary to the binary oppositions mentioned earlier, male and female, heterosexual and homosexual, the existence of the actor can occur without the existence of the audience. The actor may engage in a story to the point of entertaining themselves and therefore, assumes the role of both actor and audience.³⁷ The audience, however, cannot exist without the actor. Their gaze rests on a single convergent point, which becomes the place of representation.³⁸ It could be one performer, or several. Regardless, some form of performance must be taking place in order for an audience to exist.³⁹

Nicholas Abercrombie and Brian Longhurst, professors and researchers in the field of sociological theory, specifically urban and cultural sociology, define three different types of

audience experience: simple, mass, and diffused. There are several characteristics that are used to define and differentiate the three from one another, but the most prominent are the rules that are set in place governing the type of interaction and exchange that takes place.⁴⁰ While a mass audience experience entails the consumption of performance through the avenue of mass media and a simple audience experience is localized and invested with a high degree of invested attention on a focal point from the audience, the third of the three types of audience experience, the diffused audience experience takes on an assumption that strongly parallels Butler's work.⁴¹

Diffused audience experience occurs when everyone is considered a spectator, all the time.⁴² The bistro is an environment which intends to take a relatively ordinary experience of dining and turning it into a performance. No longer is any patron just a patron. Instead each patron becomes equipped with the ability to transform from patron to audience or to performer. In many cases, patrons will actually engage in both roles at the same time during their

³⁶ Augusto Boal, 18.

³⁹ Augusto Boal, 20.

⁴⁰ Nicholas Abercrombie & Brian Longhurst, 43.

⁴¹ Nicholas Abercrombie & Brian Longhurst, 57.

⁴² Nicholas Abercrombie & Brian Longhurst, 68.

time in the bistro. For this reason, Abercrombie and Longhurst's explanation of a diffused audience relates directly to the patrons present in the bistro during performance evenings.

Diffused audiences occur when two processes are taking place: spectacle and narcissism.⁴³ As discussed earlier, without audience, there is no performance. However, an audience is created, when there is a performance to watch. The two feed off each other, and in turn, help to perpetuate one another. An event, person, or object only becomes a spectacle if it is viewed, studied, and registered to become such.⁴⁴ When discussing the idea of a diffused audience, it is implied that each performance is noticed. If they were passed by without so much as a gaze, the entire notion of the diffused audience would cease to exist.

Abercrombie and Longhurst write that consumer societies such as North American society, have become obsessed with the idea of the possession.⁴⁵ They discuss the term 'possessive gaze' as a way of viewing the world and all that is within it as potential possessions, things to be owned. Therefore, other

people within society have become things to consume. However, where there are consumers, there must be producers in order to perpetuate the cycle. The producers, in this particular case, are the performers.

To say that the world is conceived as a series of spectacles is to say that it is treated as something to be attended to. No longer can people, objects, or events be simply taken for granted; they are instead constituted as performances which command audiences. At the same time as the world is full of performing entities, the characteristic personality structure of contemporary societies is narcissistic. In the sense in which we use it, that means that individuals see themselves as performers in front of an imagined audience.

-Abercrombie & Longhurst, p. 97

Because the diffused society deems that everyone is a spectator at any given time, it also suggests that everyone must perform in some way. Abercrombie and Longhurst discuss the narcissistic society as people having the constant perception that they are being looked at or viewed by an audience, real or otherwise.⁴⁶ A diffused audience is suggestive of many things constantly taking place, simultaneously. Abercrombie and Longhurst provide a framework through their theoretical

⁴³ Nicholas Abercrombie & Brian Longhurst, 77.

⁴⁴ Nicholas Abercrombie & Brian Longhurst, 78.

⁴⁵ Nicholas Abercrombie & Brian Longhurst, 82.

⁴⁶ Nicholas Abercrombie & Brian Longhurst, 88.

work regarding spectacle and narcissism, production and consumption, and performers and audience that can be applied to the everyday;

THE IMPLICATIONS IN EVERYDAY LIFE

Analyzing the ways in which performance and performativity relate help to clarify similarities between the average person's daily routine and the work of an actor portraying a character. The average person may not follow a script, wear elaborate costumes from another era, or visit imaginary places, but they do construct identities to suit each occasion. While the differences between identities may be very subtle from one situation to the next, some individuals may have opposing identities that help them cope with social demands. Over time, characteristics of each identity become more refined as they are performed repetitively on a daily basis.

The individuals closet or dresser becomes a costume wardrobe for each character. Hair, clothing, and even make-up are carefully considered and applied according to the

appropriate social framework of each identity. Entering the arena of daily life, the correct mannerisms, including speech, appearance and behavior must be displayed. The audience's perception and interpretation of the individual's display of self is shifted and distorted if these requirements are not met.

The performativity of everyday life is more difficult than the temporal performance of an actor. An actor has adequate rehearsal time to prepare for their role, they are offered guidance and reassurance regarding how successfully the character is being portrayed and perform in front of a predetermined number of audience members and in a controlled set of conditions. The actor is aided by a specific list of criteria outlining the performance and their character, assigned a stylist, and given a selected wardrobe. Many of the choices used to construct an actor's character are defined by others, leaving only the actual performance in the actor's hands. Perhaps the biggest advantage an actor has over the average person, is their ability to rehearse their role. If something goes awry, the rehearsal may be stopped and restarted. It is only during the performance that they need to

be flawless.

When an ordinary person leaves their home for the day, there is no stylist, wardrobe, or script to help them. There is no way to count the people that observe them. The individual is generally offered no feedback as to how they are being perceived, nor are they offered the chance to restart social situations which do not go well.

It becomes obvious, then, why it would be appealing for the average person to dress up and assume a new identity, even just for one night. Performance may allow the individual to transcend the average and mundane, and allow for a sense of occasion to be attached to a moment in time.⁴⁷ The Green Room Bistro & Lounge can provide a place within Winnipeg's cultural district where patrons of the theater can escape their lives for a few hours and feel the freedom and acceptance that is often associated with being a performer. However quirky, mischievous, or unique their role may be, the bistro endorses an environment where everyone is welcome and accepted.

⁴⁷ Nicholas Abercrombie & Brian Longhurst. 40.

Design Implications of Theoretical Framework

PLACEMAKING

The atmospheric qualities of the restaurant are intended to make the user feel as though they are part of a theatrical event, where they can, and will be, seen by everyone present. Elements of the theater will be employed to emphasize the performative qualities of the theatre, further enhancing the user's experience as a performer for the evening. Lighting will be designed to mimic the effects of spotlights, creating places where users are made to feel as though they are performing for others. Curtains of differing densities will be used to create more intimate spaces where users are able to feel sheltered from the gaze of others, much like the wings provide for performers who are offstage.

THE DICHOTOMY AND ROLE OF IDENTITY

The Green Room Bistro & Lounge will offer patrons the ability to emerge from the dressing rooms into the main dining area by way of a grand entrance. Once in the dining area, it is intended that they will then proceed in a suggested route toward either a dining table or toward the lounge. However, the exact path of travel on which these processions are to take place will not be dictated.

While the design may not intend to provide prescribed paths in order to suggest the ways in which users will circulate, it will consider the ways in which they will both see and be seen in this environment. The dichotomies of real and imagined spaces and of the performer and the audience, will serve as differing points of view to consider at all times while designing the restaurant. While every patron who utilizes the dressing

room facilities has some intention of performing a selected role for the evening, they will also inherently become spectators of the other guests. By considering lighting and materiality, many spaces can serve to heighten the user's role as either the spectator or performer. Lighting, for example, that mimic those effects of spotlights will suggest that certain areas are more likely to display those in it, while more ambient lighting provided in other areas can take the focus off of those within it and offer a place to pause and watch the activity around them.

Mirrors, translucent materials, sheer fabrics, and materials that allow for visibility between two spaces will be utilized as a mechanism for distorting users' perceptions of one another. The intention behind the use of these materials is to create a blurring between real and imagined space for the spectators, much like an artistic performance does. By seeing the space around them at the same time as processing an unusual view of another patron, the user is presented with an opportunity to construct an imagined space, even if only for a small window of time, within a fairly small area, their perception of not only

the space around them can be completely reconstructed, but also the perception of the other patron they are viewing becomes that of a performer. When this transition takes place, a dichotomy of spaces emerges. The patrons have become performer and audience member, and the space has become both the Green Room Bistro & Lounge, and an imagined space. Different from the imagined space in a theater, however, because the performer and the spectator do not have guidelines to construct this space. Instead, the two have their own imagined spaces that they are a part of.

CONSTRAINTS OF ASSUMING A ROLE

While many people will utilize the dressing room of the Green Room Bistro & Lounge to feel glamorous for the evening, there are some patrons that may want to delve into performing another gender identity. Those who dress in drag, wanting to assume the role of another gender for the evening should be made to feel that this venue is safe place to do so. The design of the venue will consider these individuals by incorporating gender neutral spaces throughout. The design

of these areas will be carefully considered to ensure that there are designations within the unified space that accommodate both female or male occupancy, keeping in mind that the idea of gender neutrality and unisex spaces may not be comfortable for those who are more familiar with binary descriptions of gender. Comfort, however, is different than safety. In no way will patrons be made to feel unsafe in any of the spaces within the Bistro. Because they are being presented with such a unique intimate opportunity, safety is of the utmost importance. Gender neutrality is intended to merely push the socially conceived notions of boundaries found in much of North American society. This notion of questioning and re-evaluating a socially accepted norm is what may cause a decreased level of comfort for those who are resistant to change or new thinking.

Gender neutral areas will still uphold the value of privacy and safety, providing access to individual, private spaces for more intimate needs. Much like the design of the dining area will be a more conducive social environment where patrons are able to meet strangers, the design of the dressing room will also strive

to provide a level of social dynamic, but while considering the level privacy required for certain activities. By creating clusters or hubs for socially- conducive activity away from those that require total privacy, certain areas of the dressing room will lend themselves to the same spontaneous conversation as the dining room and lounge areas offer.

DICHOTOMY OF PERFORMER AND AUDIENCE

The intention of the Green Room Bistro & Lounge is to provide patrons with a diffused audience experience. Once they have had the ability to prepare for their evening, they are able to both see, and be seen, by others in the venue. While this exchange subtly takes place in everyday life within any space deemed a part of the public realm, the Green Room Bistro & Lounge seeks to heighten the awareness of its occurrence by making users aware that they are on display while in the bistro. Through the design of the circulation paths with the positioning and levels of seating, there will be opportunities for patrons to view those moving through the space and, in turn, will offer a performance opportunity for those wanting to be seen while

moving through the space.

The social interactions, exchanging of looks, movement, and actions that take place within the bistro will surely offer an environment of consumption. Food, drink, social interaction, and spectacle will be products of the nature of the programmatic elements of the venue. In turn, these products are all intended for consumption of the users of the venue.

Although the aesthetic space discussed by Boal will exist within the design of the Green Room Bistro and Lounge, the separation of the two roles, audience and performer, will be much less clear. It is inevitable that within the facility, each user will, in fact, take on the role of both the performer and the audience. The needs and parameters of both roles will be considered and influential in the design of the spaces throughout the venue. The dressing rooms are intended for a more intimate social experience. While there are views into the dressing rooms from the dining and lounge areas, the dressing rooms are meant to feel like a semi- public space, unlike the very open environment of the bistro and lounge.

Lighting and acoustics will play a large role in the differentiation of atmospheric conditions between spatial uses. Materiality will be utilized to alter acoustic conditions as much of the interior wall surfaces will be exposed brick of the existing building. The timber columns will play a factor in acoustics, and are a large factor in constructing the varied sight-lines discussed earlier to enhance the notions of division between audience and performer.

PRECEDENTS

The three precedents that have been selected for analysis have each been chosen as such for differing reasons. One of two areas of the design were felt to overlap with those of the Green Room Bistro & Lounge: programmatic features or design elements. A precedent selected based on similarities their programs, or more specifically their purpose and objectives, programmatic activities, users, client, and site. Selecting a precedent based on its design elements includes one or more of the following: space, line, form, shape, mass, texture, color, light, and pattern. The three interior designs that will be analyzed with regards to this practicum are Circus in London, UK, Velvet in Calgary, Alberta, and

These precedents will be described as they exist and through the lens of a designer rather than a restaurant critic. Whether the precedent was selected based on its similar programmatic features or design elements, there are two filters that can be applied for further analysis of the space: design principles or spatial attributes. The analysis of

a precedent via design principles includes scale, proportion, rhythm, emphasis and focal point, unity, variety, and harmony. Analysis based on spatial attributes includes looking closely at the overall atmosphere and what comprises it. These facets include spatial arrangement and zoning, circulation patterns, volume, materials, and acoustics.



DESIGNER: Design Research Studio, Tom Dixon

LOCATION: Covent Garden, London, England

DATE: December 2009

PROJECT SIZE: approximately 3 680 sqft

DESCRIPTION

Circus is a cabaret-style restaurant located in London, England. The venue features performances typically found in the circus. Because Circus is a cabaret-style restaurant, the patron experiences an event, rather than solely a dining experience. However, this particular experience is quite unique in that the cuisine prepared by a world class chef from and menu that changes in conjunction with the performances, and is never announced in advance.⁴⁸

⁴⁸ Mark Whitfield. "Life as a Cabaret". *Frame Magazine*. July/August, 2010.

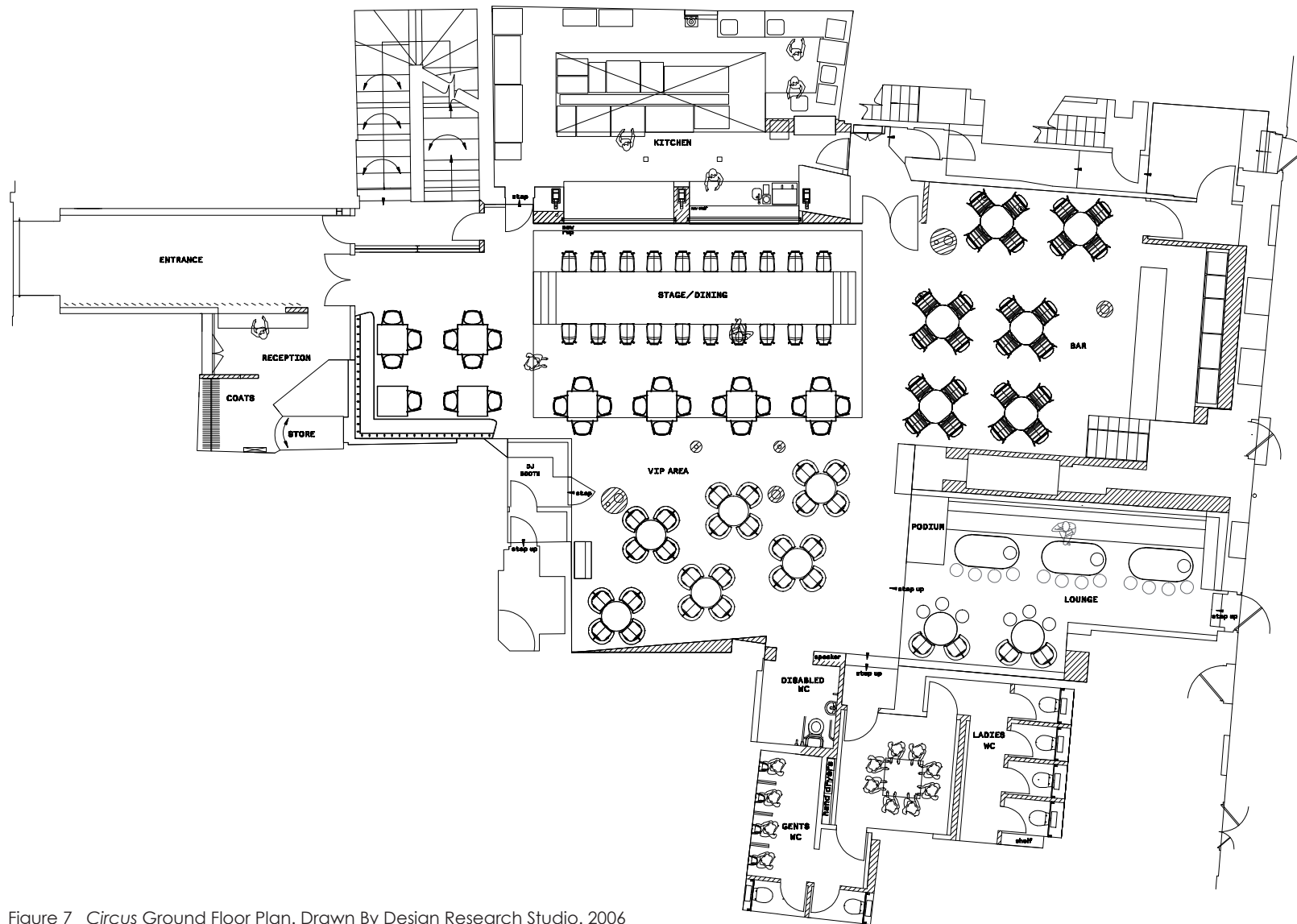


Figure 7 Circus Ground Floor Plan. Drawn By Design Research Studio. 2006

ANALYSIS

Circus is organized by a linear plan. Upon entering the space guests are immersed in the dining area where the main feature of the space is a long table that doubles as a stage. This table not only serves to highlight the visual connections to the kitchen which is centered directly alongside the table, but provides a directional path visually to the bar space, which has a less formal atmosphere than the dining area.

The space is not a large volume. Instead, Circus uses an array of patterns, materials, and textures which work together to create a dynamic, provocative environment. The design depends on the activity taking place within the space to activate its surfaces. Much like a circus offers a thrilling experience, the restaurant offers its users a highly stimulating atmosphere in which mirrors and patterns are used to create illusion throughout.

The furnishings in the space tend to be rectilinear, providing a sense of order and crisp contrast to the many optical illusions

taking place throughout. Mirrored surfaces are used both obviously, and subtly to achieve differing effects. Suspended mirrored spheres reflect light and create an alternative vantage point, while a wall pattern incorporating black painted diamonds, with mirrored diamonds gives the space an illusion of depth. The mirrors also help to carry movement, light, and color while performances are taking place, creating a highly dynamic space for the diner. While some natural light enters the space through a skylight window, located directly above the main 'stage' table, most of the light in the space is supplied by artificial lighting. The types of lighting most prominent in the space include spot lights, recessed lighting, and track lighting. Many of the lighting fixtures are adjustable to accommodate for the range of performances that take place. Throughout the venue, light is maximized by the reflective qualities of many of the materials, especially the mirrors.

Because the nature of the venue is to facilitate a dining experience in conjunction with the viewing of performances, the designers of Circus had to be very aware of the lighting levels throughout. It is imperative for the dramatic atmosphere

they have created for performances to have a lower level of ambient lighting generally. However, this is unlike many other restaurants in that the lighting is usually at a level that highlights the food. The designers of Circus had to find a mediation between dramatic performance lighting and a level of lighting that would accent and provide adequate functional light for guests to eat comfortably. Recessed lighting set at a dim level, accompanied by reflections of light bouncing throughout the space, creates an appropriate ambiance for both those dining and those performing, while the spot lights allow for a controlled focal point above the performers.

RELEVANCE

Circus was selected based on its similarities to the Green Room Bistro & Lounge through both programmatic features and design elements. Circus is a flamboyant spectacle which functions as both a space for entertainment and fine dining. While the proposed project will not feature elements quite as extraordinary as live entertainment on tables, the intention is to create a provocative, dramatic space conducive to a

more subtle performance carried out by the users in a space that functions to facilitate both an atmosphere for dining and socializing.

Cues to be derived from the success of Circus's grand design implementations are through the materials, textures, and light which help inform the theatrical nature of the design. Many of the materials used by Circus are directly related to the theatre, providing an excellent resource to draw on when considering material application and how it might affect the over all atmosphere of the space of the Green Room Bistro & Lounge.

More specifically, the use of mirrors, used to enhance the notion of spectacle can be carried into the design of the Bistro project where patrons performing their identity becomes a focus of the design. Mirrors allow patrons to reflect on their own appearance and the image they may be portraying to others. The use of mirrors will serve to heighten the ideas of performance and performativity in the context of the Green Room Bistro & Lounge.



Figure 8 *Circus* Conceptual “View Along Stage”
Created by Design Research Studio

VELVET

LOCATION: Calgary, Alberta

DATE: September 2006

DESCRIPTION

Velvet is a restaurant located in Downtown Calgary which caters primarily to patrons who attend the performances in the adjoining theater, the Grand. On performance evenings, the menu features a fixed set of 2-3 choices for an appetizer, entree, and dessert. Guests are able to attend the performance after their entree, and upon intermission, can resume their dining experience at their table with their dessert selection.

Velvet also features a lounge on its second level where there is a full service bar and plenty of seating. Conducive to a social atmosphere after the performance is finished. Velvet provides patrons of the Grand theater performances a place to dine, drink, and socialize before, during, and after events.

(Right) Figure 9
Front window to *The Grand Junction*, the theatre whose lobby houses Velvet
Photograph by Rehnna Hartung





ANALYSIS

The building Velvet is housed in was once used as a storage warehouse. Many of the design details in the restaurant refer to the space's past. Upon entering the building users are greeted with an unfinished stair wall, and ceiling details. The rough finish is actually the historic architectural detail of the building exposed during its most recent renovation, and was left as a reminder of the building's past.

The sharp contrast between new and old creates a dynamic, exciting aesthetic that reveals a little bit of the building's past life, while embracing it's new one. The juxtaposition between raw and refined also provides an interesting parallel to the theatre itself. The Grand Theatre lobby houses the Velvet restaurant, The Grand used to be home for opera, ballet, and symphony performances in Calgary, in addition to the showing of movies.⁴⁹ Today, its slogan is 'Calgary's culturehouse for contemporary live arts' and caters to independent artistic work and performances that are less mainstream. The theatre has moved from housing mainstream performances that are refined in nature to more raw and edgy artists. The architectural

⁴⁹ 100 Years of the Grand. <http://www.theatrejunction.com/about-us/theatre-junction-history>

Figure 10 Velvet main entrance. Photograph by Rehanna Hartung

details that have been left exposed remind guests that the building and the theatre have a past that is much different from today.

To synthesize the new design with the existing historical characteristics, many the new design elements were left raw and exposed. Light bulbs hang from the ceiling via the wiring that supplies their electricity, original brick work has been exposed by removing plaster and drywall from previous renovations, and large wood planks were used to create segmented dropped ceiling planes, creating a more intimate space and a providing some cover for mechanical, electrical, and plumbing systems that are otherwise exposed above.

The major visual element used in the design of velvet is contrast. Bright colors have been applied to the upper half of the walls in the dining area, and are up-lit to give a dramatic effect. Directly below the colored panels are large mirrors which distort the users perception and allow for them to see a larger, busier space than it actually is. The mirrors have also been strategically placed to allow users to see other patrons



Figure 11 Velvet restaurant interior. Photograph by Rehanna Hartung



throughout the space without actually having to look directly at them.

In the lounge area on the second level of the restaurant, large bright pink, back lit panels make up the front of the bar, while on the opposing wall, floor to ceiling white back lit panels provide the segregation to the washroom area. Many of the lights on the second level have pink filters, which leave the space in a bright pink ambient glow. The plastic colored panels with their smooth, pristine finish and their bright glow contrast the exposed, natural brickwork of the old walls.

The washroom facilities in Velvet, although accessible through two entrances, offer one hand washing area for both sexes. The unisex washroom spaces can both be accessed upon entry into the washroom, but are kept spatially separated. The design pushes social boundaries and forces patrons to overcome certain perceptions they may have previously been socialized to accept. There is also an excitement when utilizing the washroom facilities due to the intrigue of a concept that is still fairly new in Canada. Because those

Figure 12 View from the second level lounge to the main level restaurant.
Photograph by Rehanna Hartung

social boundaries which are usually second nature are being pushed, the washroom becomes a place where personal perceptions can be re-evaluated even if they have never been considered before.

RELEVANCE

Programmatically, Velvet shares many similarities with the proposed design. A facility which caters to both the culinary and social needs of theater patrons before and after the performance. The way in which the restaurant addresses the before, and after social elements of the theater serves to provide an excellent resource for the operation of the Green Room Bistro & Lounge.

Velvet is housed in an old storage warehouse, not unlike the proposed building for the project. The deliberate exposure of historic elements and the contrast of new materials and colors offers a unique spatial quality, and an interesting visual coherence. The use of mirrors provides a way of seeing others in the space and also being seen without necessarily being aware of it.



Figure 13 Velvet's bar, located on the second level.
Photograph by Rehanna Hartung

The washroom solution in Velvet breaks socially accepted norms and pushes people to embrace the idea of sharing what is a typically segregated space. The Green Room Bistro & Lounge will also seek to challenge this same boundary. This aspect of the design in Velvet was handled in such a way to nudge patrons toward the idea of acceptance, providing an exemplar for the shared space that the practicum project will promote.

XIV

DESIGNER: Philipe Starck

LOCATION: Los Angeles, California

DATE: September 2008

SIZE: 4000 sqft

DESCRIPTION

Philipe Starck was asked to team up with Michael Mina, an internationally renowned chef, to create a new Los Angeles restaurant. Mina, up to this point had been absent from the culinary scene in LA for 20 years and needed an enticing, captivating environment to match the decadence of the food he intended to create. The restaurant aims to have the guests connect with the experience that evolves out of the combination of food and atmosphere, rather than becoming cluttered by details of the service.⁵⁰

Note:
Unable to secure permission for images. Please
refer to
<http://www.sbe.com/xiv/gallery>
or
[http://www.starck.com/en/architecture/
categories/restaurants.html#xiv](http://www.starck.com/en/architecture/categories/restaurants.html#xiv)

Starck borrowed inspiration from the 17th Century european chateau for his design of XIV and added a twist of 'modern sensibility'.⁵¹ The space is intended to evoke feelings of sophistication and grandeur juxtaposed with modern elements to provide a captivating atmosphere. Elements such as antique mirrors and bookshelves, fireplaces with copper detailing, and a 30-ft marble bar are among some of the featured elements in the space.⁵²

⁵⁰ Adler, Sarah. XIV: Social Dining Concept Book. 2008 p.35

⁵¹ Adler, Sarah. p.26

⁵² Adler, Sarah. p.26

ANALYSIS

By blending 17th Century European details with modern design elements, the atmosphere created introduces users to language of antiquity. Without the temporal context, antique details can often feel dated, however, by distorting the typical scale and proportion of certain elements the atmosphere comes across much more contemporary.

The overall scale of the space is related well to the human form through embellishments, furnishings, and decor which are often used throughout the design to create smaller pockets of space conducive to more intimate social encounters. This can be seen in Starck's use of oversized light fixtures over some of the dining tables, creating a more intimate atmosphere within the larger context of the restaurant's main dining area. Other elements within the space, such as the bar, are exaggerated in their proportion to juxtapose the small round dining tables throughout the restaurant. Thus furthering their own atmospheres within their larger context.

Because the entire restaurant was planned with quick, efficient service in mind, circulation pathways are clear and simple. With the design dictating such ordered circulatory pathways, even the movement within the restaurant becomes part of the design. This restraint provided by the organization of the floor plan, highlights the elements within the space that are intended to be more focal. For example, with the exception of the dining chairs, forms have been kept quite linear and simple in nature. Color has only really been provided by old, muted book spines that line the shelves surrounding the dining area, allowing the mirrored and reflective surfaces throughout to further amplify light and movement that occur naturally in the space. In order to fully engage and experience the design, the space must be occupied in order for it to be animated.

RELEVANCE

With XIV being a restaurant, it shares a level of programming with the Green Room Bistro & Lounge at a basic functional level. Although XIV was not a design that was conceived from the idea of performing, inherently provides guests with several opportunities to become an audience to the operation of the restaurant. These elements of performative opportunity are among some of the strongest elements of the precedent that can help to inform the design of the Green Room Bistro & Lounge.

Glances into the kitchen become an opportunity for not only the patrons to become an audience, but also for the kitchen staff to assume a secondary role in the space as performers. The inner-workings of a kitchen within a restaurant are generally kept concealed while guests' food emerges, arranged delicately on a plate, therefore turning the service into the performance element of the space.

The complexity of designing circulation routes is often taken

for granted in restaurant design. XIV exemplifies how much of an effect a well designed circulation system can have on the design itself, not just for efficiency. In addition to an ordered circulatory system, it is directly applicable to the design Green Room Bistro and Lounge to consider XIV's selective use of focal points. The Bistro is intended to spark performative qualities and if the design of the space is too overbearing, the patrons intended to be performers will be lost in their surroundings.

Starck's distortion of scale and proportion provides an edgy way to update a more historic and traditional look. Because the design of the Green Room Bistro and Lounge is rooted in a historic district, this approach to embedding history in a design without having the work feel dated or irrelevant is definitely a consideration for the project. The use of mirrored surfaces to help amplify light and movement furthers the ways in which a baroque atmosphere can be created, while also providing ample opportunity for vantage points within the space that might not otherwise be possible.



SITE ANALYSIS

HISTORY

The site chosen for the project is located in the Cultural District of Winnipeg, a smaller district within the designated National Historic Site, Winnipeg's Exchange District.⁵³ The Exchange District gets its name from the grain exchange that so influenced the development of Winnipeg. The district spans twenty blocks of downtown Winnipeg and includes approximately one hundred and fifty heritage buildings. Winnipeg's Exchange District was declared a National Historic Site in 1997. This declaration legally defines and protects the area and the municipally designated buildings within it.⁵⁴

Playhouse Theater is also a nationally designated Historic Site and was the first of the four theaters to emerge in the area. The Pantages Playhouse Theater, Manitoba Theater Center, Manitoba Theater Center's Warehouse, and the Centennial Concert Hall are the performance venues that comprise Winnipeg's Cultural District. The Pantages The Manitoba

Museum and the Costume Museum of Canada further add to the district's cultural significance within the city.

Many of the buildings in the area were originally used as warehouses for grain storage, processing, and sales. Over time, according to the demands and growth of changing the city, these buildings took on other warehouse uses. Several warehouse buildings throughout the Exchange District were used as facilities for the production and sales of various types of garments. Later uses include office spaces, studios, retail venues, restaurants, galleries, and residential complexes.

Most recently the area has seen growth through several residential developments emerging along Waterfront Drive in vacant lots where historic warehouses once stood. The surge in development has come as part of an attempt to revitalize the downtown area.

⁵³ (Municipally Designated Sites in Winnipeg. http://www.winnipeg.ca/ppd/historic/historic_exchange.stm)

⁵⁴ (http://www.winnipeg.ca/ppd/historic/historic_exchange.stm)

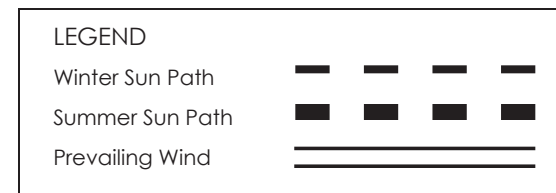
(Left) Figure 14 "145 Market Avenue, Winnipeg, Manitoba." Google Earth. 10 Sept. 2012. Web. September 10, 2012.

CLIMATE, SUNLIGHT, AND PRECIPITATION

Winnipeg has very a diverse and extreme climate. Between the coldest month on average, January, and the warmest, July, there is a difference of approximately 37°C. The warmest temperatures can exceed 35°C and are often accompanied by a level of humidity that further escalates the temperature, while the coldest can exceed -35°C and be further lowered by windchill.

Prevailing winds travel tend to travel north to south, and precipitation typically falls in the form of rain and snow. The average snow depth is approximately 23 cm in January and rainfall is approximately 84 cm in June.

Winnipeg receives an abundance of sunlight throughout the year and therefore is an optimal city in which to utilize solar energy systems.⁵³ The entrance to 145 Market Avenue is south-facing at grade. While the most of the prevailing winds will be blocked by the building, mediation of snow and extreme temperatures will be conditions that need to be considered upon entry into the building.



⁵³ Canadian Climate Normals. Environment Canada.
http://www.climate.weatheroffice.gc.ca/climate_normals/

(Right) Figure 15 "145 Market Avenue, Winnipeg, Manitoba." Google Earth.
10 Sept. 2012. Web. September 10, 2012.



BUILDING INVENTORY: PERFORMANCE VENUES

1 *Manitoba Centennial Concert Hall, 1967* Duff Roblin and Maitland B. Steinkopf conceived of the concept of Manitoba Centennial Center in commemoration of Canada's Centennial in 1960.⁵⁴ The center was intended to promote performing arts, science, and culture for generations to come. The project received funding from all three levels of government; municipal, provincial, and federal, as recognition for its goals and aspirations.

2 *Pantages Playhouse Theater, 1914* The Pantage Playhouse Theater was part of a chain of vaudeville theaters opened across Canada by Alexander Pantages. He often used the theater as a test site for new performers. If the audience received the performers well, they would move on and tour in other theaters throughout North America. The theater featured numerous vaudeville stars including the Marx Brothers, Buster Keaton, and Stan Laurel. In 1992 there was an addition built on to the theater's west facade, expanding the existing lobby, adding washroom facilities, updating the venue's universal accessibility, and adding a rehearsal hall.⁵⁵

3 *Manitoba Theatre Center Warehouse* MTC Warehouse, also known as the Tom Hendry Theater is a satellite theater venue of the Manitoba Theater Center. The warehouse generally shows plays containing more controversial content and is a much smaller venue than its mainstage theater down the street.⁵⁶ The overall design of the MTC Warehouse is based around the aesthetic characteristics associated with a warehouse. Raw materials, metal grates, and exposed structural components are among these characteristics.

4 *Manitoba Theatre Center, 1970* The Manitoba Theater Center is often looked to as a prime example of Canadian brutalist architecture. The design of the theater was intended to respond to the architectural language of the Centennial buildings, specifically the concert hall and museum located in the adjacent block. In addition to responding architecturally to its context, the design of the theater also aimed to seat the audience in a space that mimicked the stage, both aesthetically and experientially. By using raw materials, the audience became part of the design, providing color and texture.

⁵⁴ History, Centennial Concert Hall, <http://centennialconcerthall.com/about-us/history>

⁵⁵ Matthew Komus, Jocelyne Anderes. Winnipeg Exchange District: a heritage guide to one of Canada's most celebrated neighborhood, Winnipeg, Manitoba, 2006

⁵⁶ Tom Hendry Theater at the MTC Warehouse, <http://www.mtc.mb.ca/ON-STAGE/Tom-Hendry-Theatre.aspx>



Figure 16 Winnipeg Concert Hall Photograph by author



Figure 17 MTC Warehouse Photograph by author

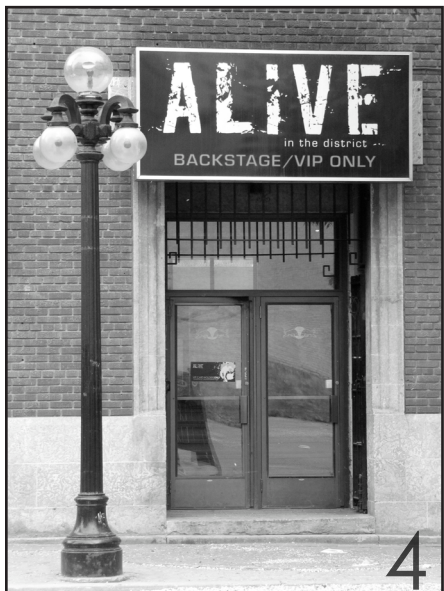
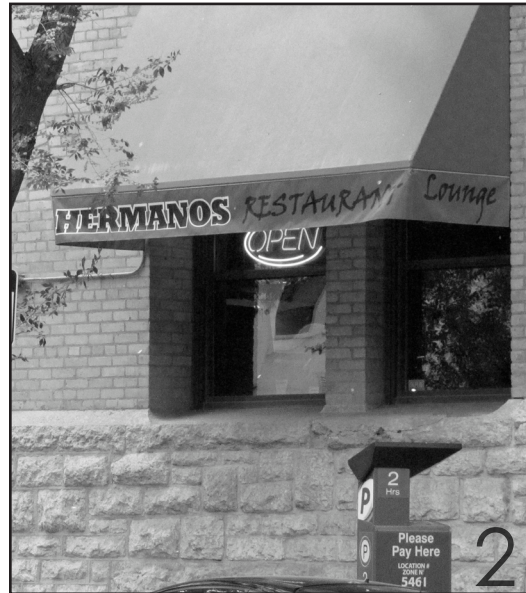


Figure 18 Pantages Playhouse Theater Photograph by author



Figure 19 Manitoba Theater Warehouse Photograph by author

Figure 20 District Performance Venues Map Graphic created by author



BUILDING INVENTORY: INSTITUTIONAL

City Hall Also built during the centennial, Winnipeg's City Hall shares a visual connection with Centennial Center as well as a below-grade pedestrian corridor that connects the two.

Manitoba Museum, Science Gallery, and Planetarium These venues, along with the Centennial Concert Hall, are what comprise the Centennial Center. All four venues are accessible to each other through a network of pathways and corridors. A lecture hall, cafeteria, and parkade are among the other amenities this center has to offer.

BUILDING INVENTORY: RESTAURANTS AND NIGHTLIFE (left)

1 *Bluefish Sushi* Specializing in Japanese cuisine, this restaurant is open briefly for lunch, and reopens early in the evening and stays open until about 11:00 pm.

2 *Hermanos Restaurant* This lively venue features South American cuisine and is open from lunch to late night.

3 *Don Pedros Mexican Grill* Specializing in mexican fare, this restaurant is idea for an early, after work dinner, or a dining option before a night on the town. Open daily beginning in the early evening until 11:00 pm

4 *Alive in the District* [nightclub]

5 *Tres Visi* Italian cuisine and fine wines are their specialty. Open daily for lunch and in again the evening as late as 10:00 pm.

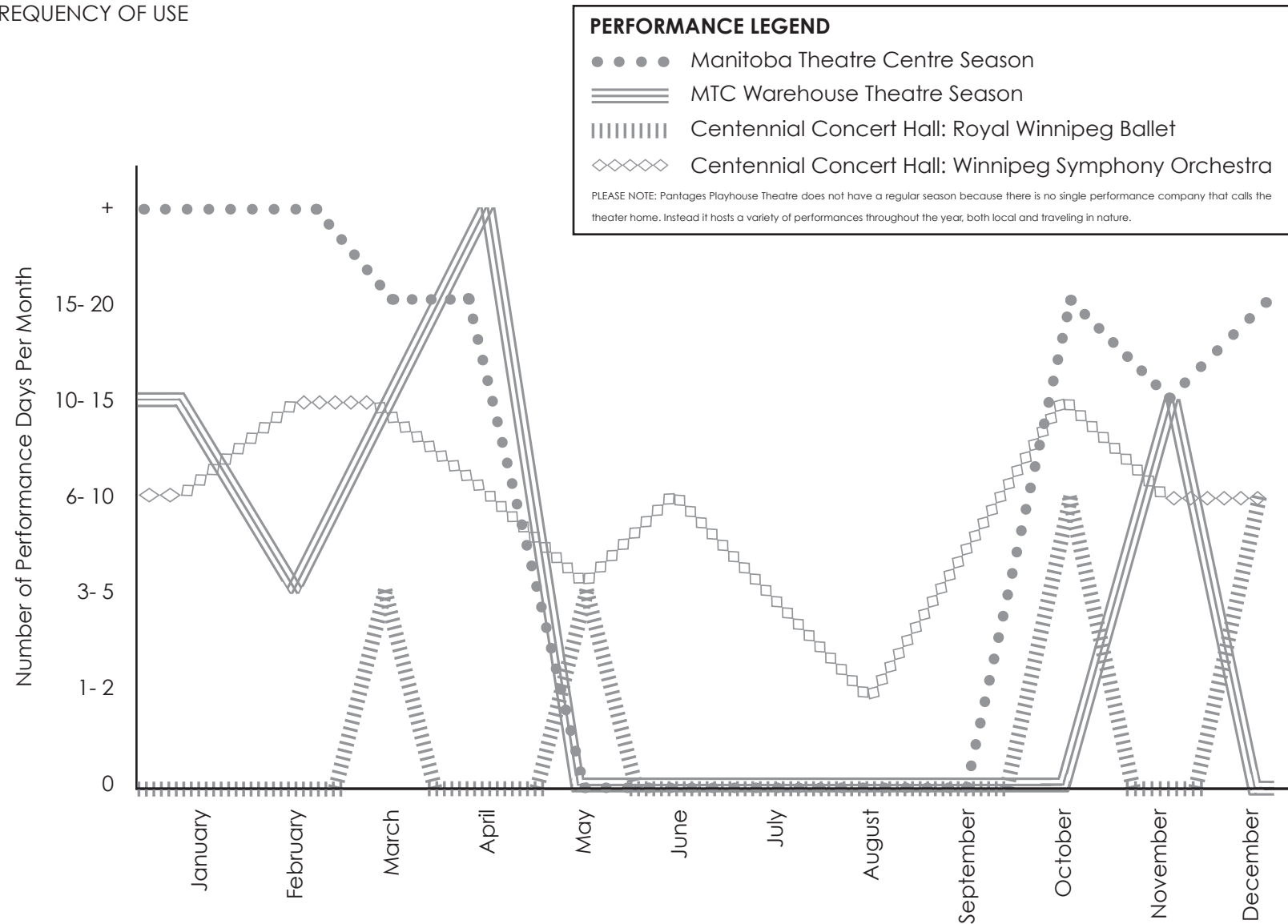
6 *Whiskey Dix* [nightclub]

Baileys Restaurant and Bar Known as a posh and social place to unwind after work for the business district, this venue is open from lunch until 1:00 am.

Figure 20 Bluefish Sushi Restaurant. Photograph by author
Figure 21 Hermanos Restaurant. Photography by author
Figure 22 Don Pedro's Mexican Grill. Photograph by author

Figure 23 Alive in the District Nightclub. Photograph by author
Figure 24 Tres Visi. Photography by author
Figure 25 Whiskey Dix Nightclub. Photograph by author

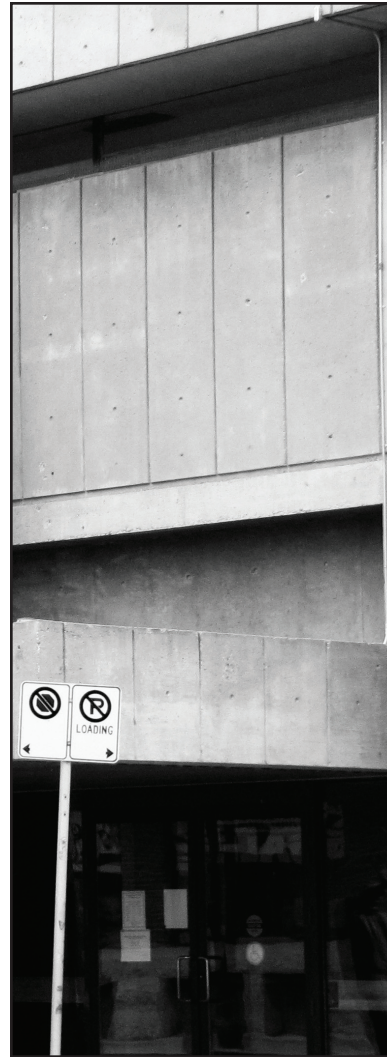
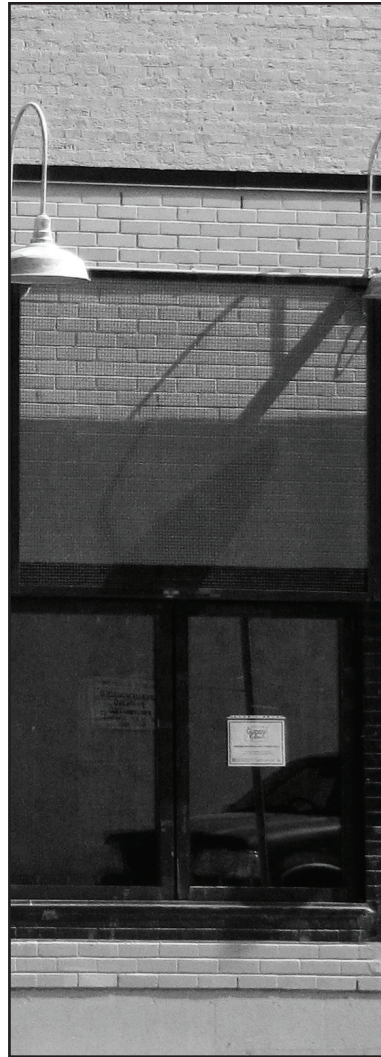
FREQUENCY OF USE



(Above) Table 1 Performance Venue Frequency of Use Created by author
 (Right) Figure 26 Pantages Playhouse Theatre Facade Detail Photograph by author

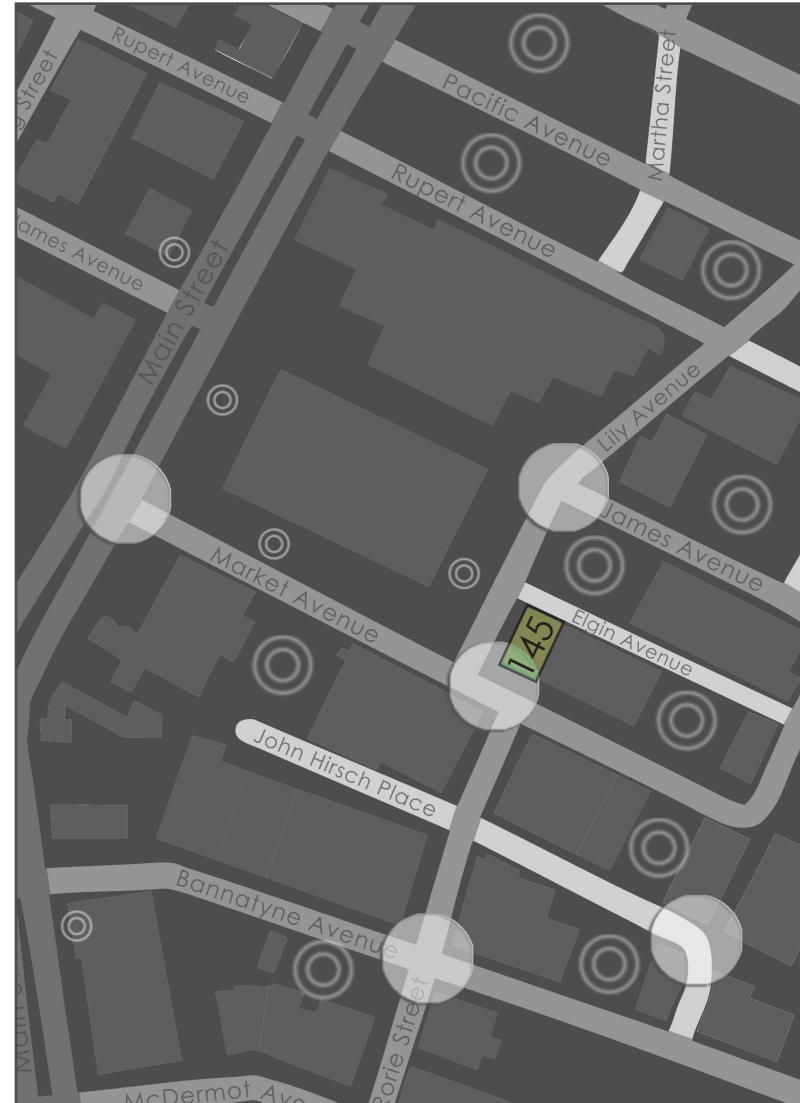
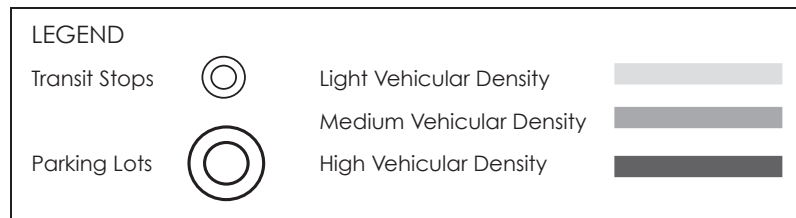
(Right) Figure 27 MTC Warehouse Facade Photograph by author
 (Right) Figure 28 MTC Facade Photograph by author
 (Right) Figure 29 Concert Hall Facade Photograph by author

BUILDING CHARACTER



CIRCULATION AND NODES

The district is a heavily frequented area by vehicular transport as well as pedestrian circulation. Many visitors to the district drive a vehicle, park in one of the various parking lots, and walk to their venue. The map on the right shows the various levels of circulation in conjunction with parking, transit, and heavily frequented pedestrian nodes. Five nodes have been highlighted to show the places where pedestrians most frequent in the area.



(Above) Figure 30 District Circulation Diagram created by author
 (Right) Figure 31 Winnipeg Transit Stop Photograph by author

(Right) Figure 32 Winnipeg Parking Meter Photograph by author
 (Right) Figure 33 Sidewalk in the District Photograph by author

TRANSPORTATION IN THE DISTRICT



Winnipeg Transit Stop



Parking in the Exchange District



Wide pedestrian sidewalks



BUILDING ANALYSIS

The building chosen for the design of the Green Room Bistro and Lounge is the Stanley Brock Building at 145 Market Avenue, located at the corner of Market Avenue and Lily Street. A small portion of the neighbouring building, 139 Market Avenue will also be used. The Stanley Brock Building is situated centrally to all three of the major performance venues in the area, and within proximity to the smaller venues, museums, and surrounding businesses.

145 Market Avenue is comprised of 4 stories and is approximately 25 725 square feet in total. It's construction is primarily timber framed with a masonry facade. The proposed bistro will be housed on the main floor of the building and will be approximately 6 431 square feet.



(Left) Figure 34 145 Market Avenue Existing Exterior Photograph by author

(Right) Figure 35 "145 Market Avenue, Winnipeg, Manitoba." Google Earth. 10 Sept. 2012. Web. September 10, 2012.



HISTORY

145 Market Avenue was designed by J. H. G. Russell and built in 1916 as a warehouse for Grain Growers Co. (which became known as the United Grain Growers). Later occupants of the building were Stanley Brock Ltd., Laundry Machinery and Supplies, Athletes Wear, Nyygard International Ltd, and most currently, The Brick Fine Furniture.

The Stanley Brock building is currently on the City of Winnipeg's Historical Buildings Inventory List. The buildings on this list are eligible candidates for becoming Designated Historic Buildings, whether it be municipally, provincially, or nationally. Part of the reason they have yet to be designated is that there has generally been little-to-no extensive research into the building's history.

EXISTING BUILDING CONDITIONS

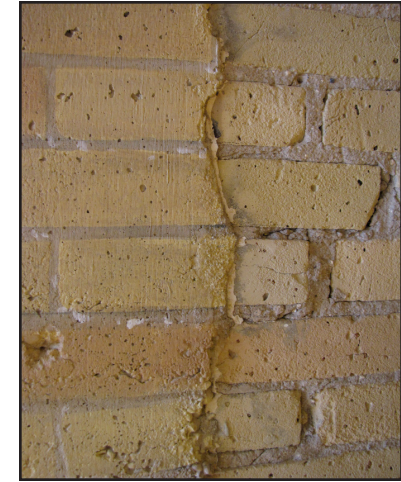
When Peter Nyygard acquired 139 and 145 Market Avenue, he took it upon himself to have both buildings refinished and

(Left) Figure 36 Exterior main entrance of 145 Market Avenue
Photograph by author

examined for structural integrity. As a result, both buildings had structural and aesthetic work done fairly recently and are in quite good condition. A previous tenant had covered the original timber columns, joists and exposed masonry work with plaster and drywall, but during Nyygard's renovation both cosmetic materials were removed, the timber was refinished, and the brick walls were re-pointed. Where rough openings for doors and windows had to be altered, the concrete used to fill and patch was painted to match the existing brickwork of the walls. In addition to refinishing the columns and brick work during this time, the original timber floors were also refinished.

Because of extensive loads taken by the columns during the building's use as a warehouse, many of the timber columns are splitting quite badly. This condition was one of the structural elements that was addressed during Nyygard's time as a building owner. The columns were all fitted with steel collars to avoid further splitting and there were a few steel joists added to enhance the buildings' structural integrity.

During this renovation, Nyygard also had the buildings brought



(Top Left) Figure 37 Fire door located between 139 and 145 Market.
Photograph by author
(Top Right) Figure 38 Painted concrete to match existing brick
Photograph by author

(Bottom Left) Figure 39 Remnants of the concrete that once covered the original timber columns and joists. Photograph by author
(Bottom Right) Figure 40 Steel collars added by Nyygard to prevent further splitting of the timber columns. Photograph by author



Figure 41 Change in flooring is indicative of the updated fire doors providing access between 139 and 145 Market Avenue, added by Nyygard. Photograph by author

up to current Canadian building code standards. This included some of the structural work as well as the addition of fire-rated doors where the two buildings, 145 Market Ave and 139 Market Ave connect internally. Because of the addition of these doors, the original openings had to be altered in size slightly, which meant the removal of some of the masonry walls that divide the two buildings. Where the brick was removed, there was also the addition of concrete around the doors to increase their fire rating. Where the concrete was applied around the doors, Nyygard had the brick facade pattern continued on to the concrete as a painted application.

The building's doors and windows have been updated over time, but the openings, for the most part, are from the original construction. Some openings that have been widened to fit new windows or doors have been reconciled through the use of similar or complimentary materials, colors, and patterns. For example, openings between buildings or where overhead doors have been eliminated or added, there is a change in the flooring pattern; original timber floor slats were laid on a diagonal pattern, and where alterations have occurred, the

Figure 42 South facing windows on the main floor of 145 Market Avenue are still fitted within the original rough openings Photograph by author

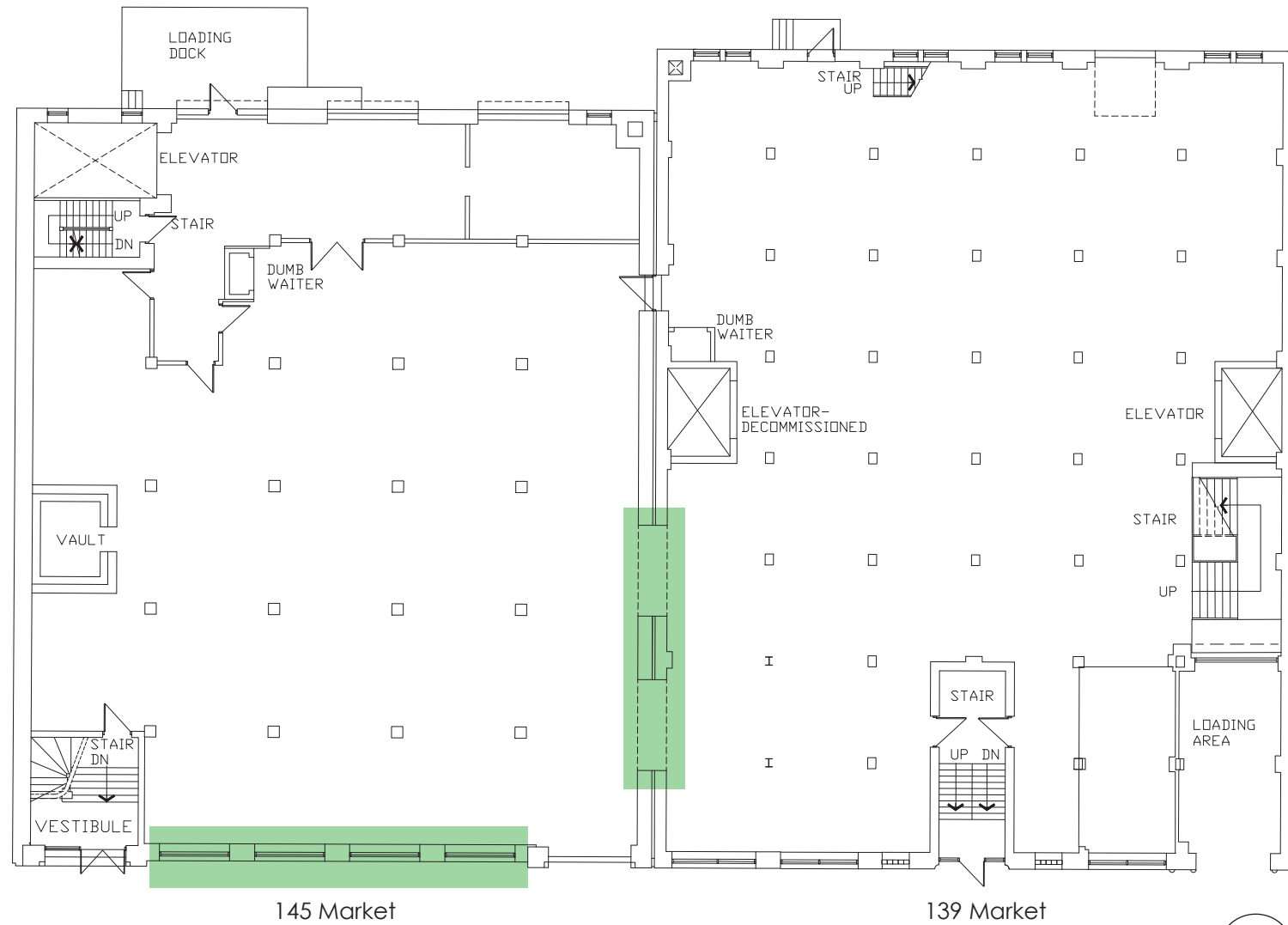


Figure 43 Existing Floorplan of the Main Floors of 139 and 145 Market Ave.
Horizontal highlighted area denotes the location of the fire doors added by Nyygard (Figure 42)
Vertical highlighted area indicates the original windows (Figure 41)

flooring is extensive renovation of the buildings, they are in quite good condition.

SYSTEMS AND ACCESS

Entrances & Exits

145 Market was designed and built in conjunction with 139 Market Avenue as a flexible warehouse space, so access points for transfer of goods in, and out, of the buildings were well considered. There are three large overhead doors on the north side of the building along Elgin Avenue, and the

remnants of one more along its southern facade on Market Avenue. The primary pedestrian entrance is south-facing and located at the south-west corner of the building. There is also a secondary loading bay along the north facade of the building which is located next to the only overhead door of the three to still be in operation, accompanied by a loading dock.

The main entrance to 145 Market Avenue is at the southwest



(Bottom Left) Figure 44 Delivery access doors along the north facade of 145 Market Ave. Photograph by author



(Bottom Right) Figure 45 Previously used delivery access door along the south facade of 145 Market Ave. Photograph by author

corner of the building and is at grade level. Upon entry into the building there is a set of stairs that lead the user up to the main level, to which there is a 4'0" height difference. The building currently separates these stairs from the main floor by a set of double doors. One set leads the user into the building, and the other are located at the top of the stairs which then lead the user into the main floor area. There is a secondary exit located at the northwest corner of the building, also located 4'0" above grade. This entrance is accessible by way of a raised loading dock that has stairs, from grade.

139 Market has two pedestrian entrances. The main entrance to the building is located centrally along the north facade of the building. Similar to 145 Market Ave, the main entrance is located at grade and enters to a set of stairs that provide access to the main floor level, 4'0" above grade. 139 Market Ave also has a second set of doors at the top of the stairs. The secondary entrance is located vertically at 4'0" above grade and is made accessible by a set of exterior stairs.

EXISTING FLOORPLANS



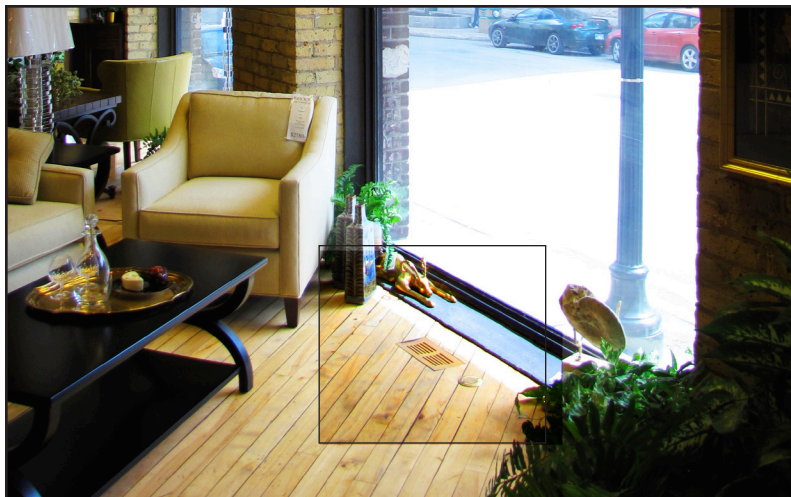
(Right) Figure 46 Existing Floorplan of the Main Floors of 139 and 145 Market Ave.
Highlighted areas denote the locations of the vertical circulation mentioned on page 76.

Other Vertical Circulation

Two dumbwaiters are located in 139 and 145 Market Avenue as well as two elevators, one per building. In 145 Market Avenue both stairwells are located as per Figure 51 (left) along the west side of the building, one at the north-west corner, and one at the south-west corner. These stairwells access all four floors and are located within close proximity to the pedestrian entrances of the building. The elevator is located at the north-west corner of the building, next to the stairwell, and also within close proximity to the pedestrian entrance and overhead delivery doors along Elgin Avenue. 139 Market Avenue has two elevators and stairwells located in compliance with building code specifications.

Figure 47 145 Market Ave main entrance vestibule with stairs
Photograph by author





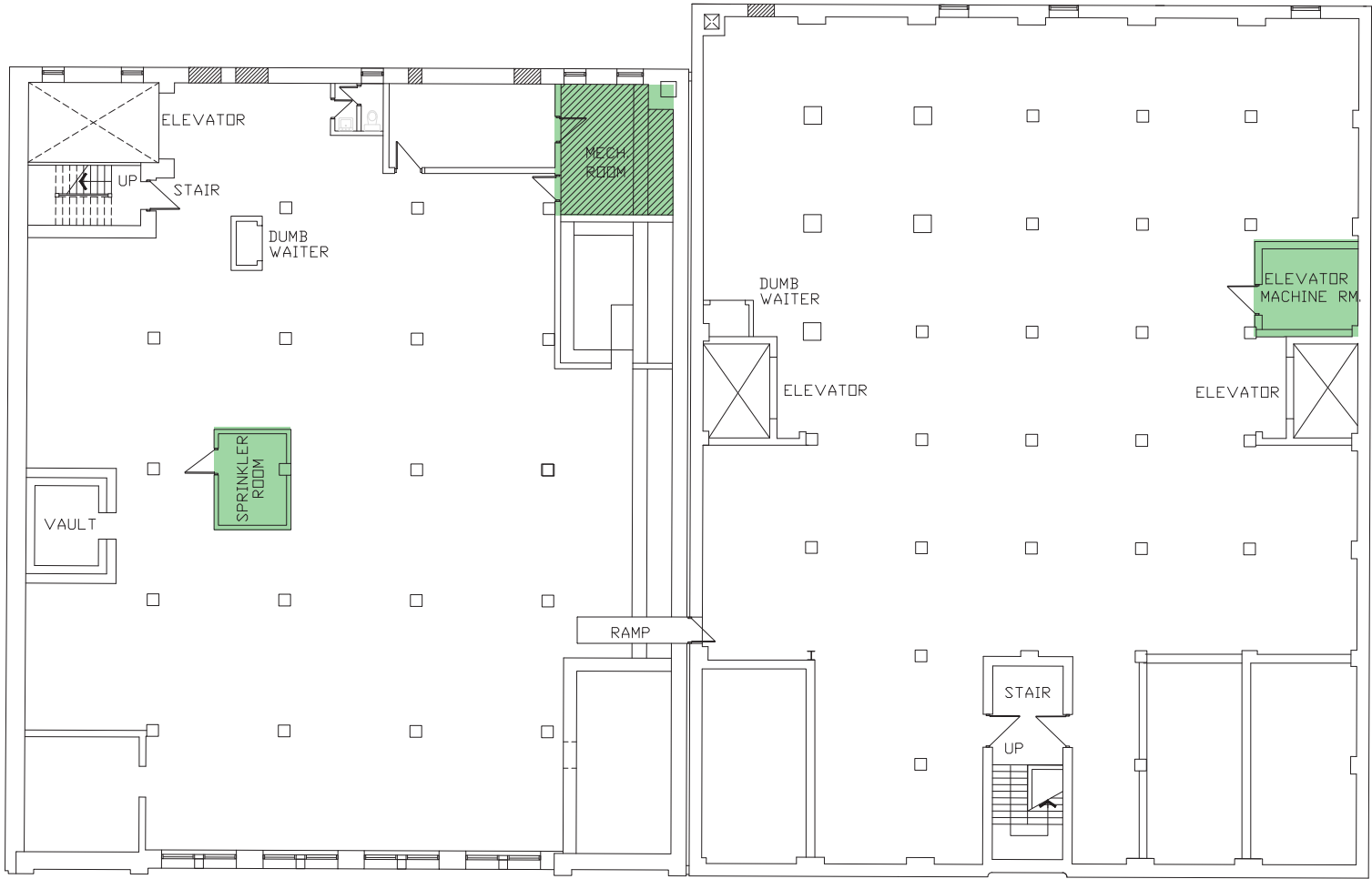
Mechanical Systems

Many of the building systems have been updated over time. The pipes for the plumbing are exposed and run along the ceiling throughout the building. The heating and cooling of the building is handled through a raised floor system on the main floor, and on other floors is concealed in either raised floor system or a dropped ceiling. The building's fresh air intake and exhaust air are exchanged through openings located on the north facade, along Elgin Avenue. This supplies the air that circulates both heating and cooling throughout the building. There is a mechanical room that controls the electrical and heating for each building located in each of the buildings' basements.

(Top Right) Figure 48 Exposed sprinkler system. Photograph by author

(Top Left) Figure 49 Raised floor HVAC system. Photograph by author

EXISTING FLOORPLAN OF THE BASEMENTS



145 Market Basement

139 Market Basement



Figure 50 Existing Floorplan of the Basements of 139 and 145 Market Ave. Drawn by author
Highlighted areas denote the locations of the mechanical and sprinkler rooms for both buildings.



DESIGN PROGRAM

BUILDING USAGE

The program for 145 Market Avenue will consist of several occupancies, each consuming one floor plate, working as a collective to fulfill the needs of users of the District. The main floor will be the focus of the Practicum project, and as such be developed to consider all aspects of the planning & design detail. Other floors will be resolved at only a basic programmatic level.

Figure 52 145 Market Main Floor Exterior Street View
Photograph by author



First Floor

The first floor of the building will be the site of The Green Room Bistro & Lounge. The detailed program for the design of this project will be elaborated further. The original design of both 139 and 145 Market Avenue allowed for flexibility and fluidity between the two buildings. The design of the Green Room Bistro & Lounge will take this into consideration and utilize a portion of the first level of 139 Market Avenue in addition to the entire first level of 145 Market Avenue.

The summer months offer a different performing arts scene as many of the companies that occupy the theaters during the regular season are on break. However, there are a variety of traveling shows and artists that perform during these months so that the district is activated. Rather than continue the restaurant's performance night dining experience throughout the summer, it will transform into a bistro minus the dressing room component. The south facade windows will open to allow patrons to enjoy the opportunity to dine al fresco while enjoying a connection to the street.

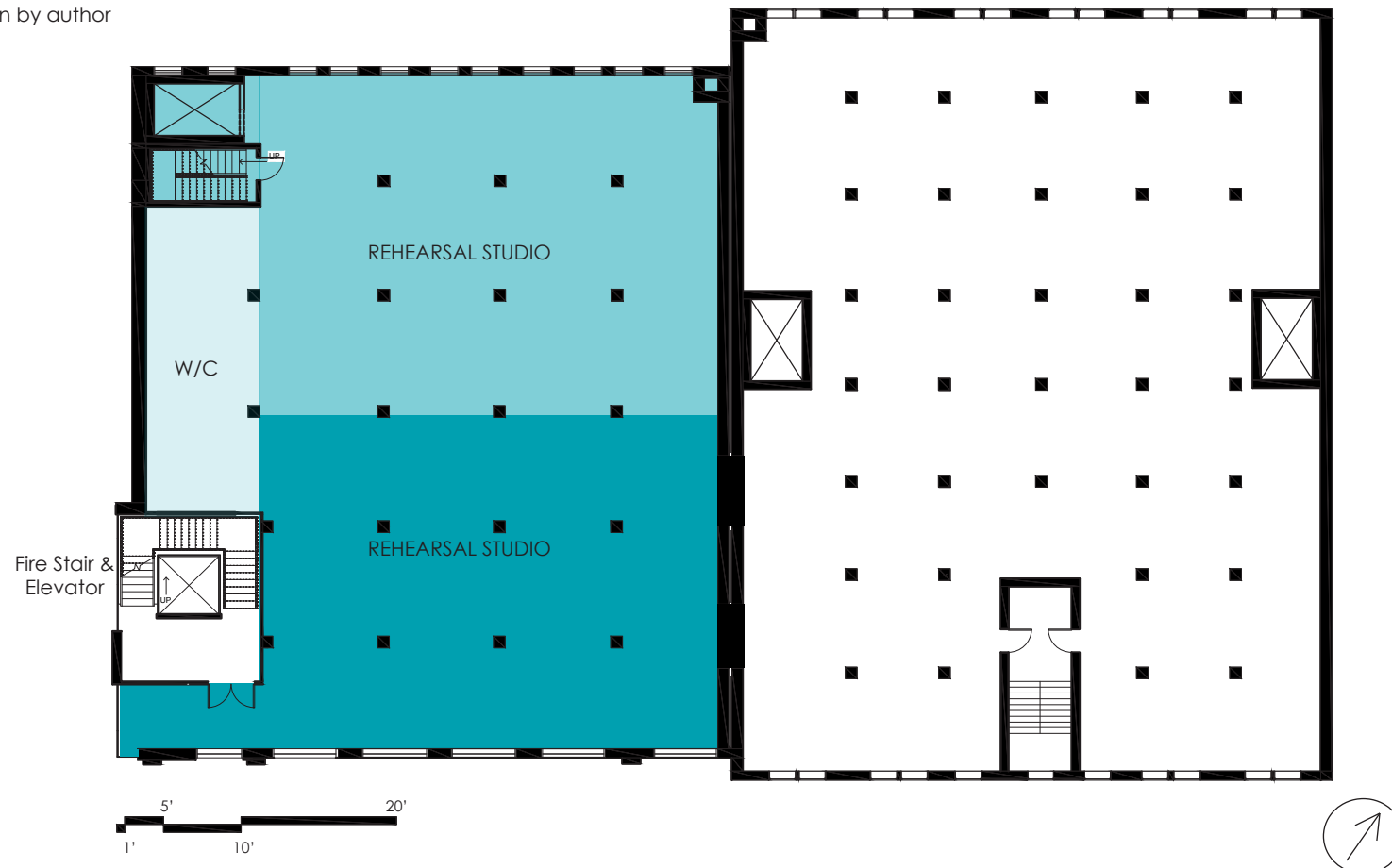
Figure 52 Corner of Stanley Brock Building at Market and Lily.
Photograph by author

Second Floor

The second floor of 145 Market Avenue will have rehearsal spaces available for rent when not being utilized by one of the surrounding theaters. Because of the proximity to the performance venues of the district, it will be these venues that will have consistent access to these rehearsal spaces.

Other organizations, however, may book these spaces for rehearsals, classes, meetings, or performances. The design of these spaces will carefully consider their ability to be flexible in their configuration, optimizing versatility and opportunity for a range of uses.

Figure 53 Second Floor Plan Zoning
Drawn by author

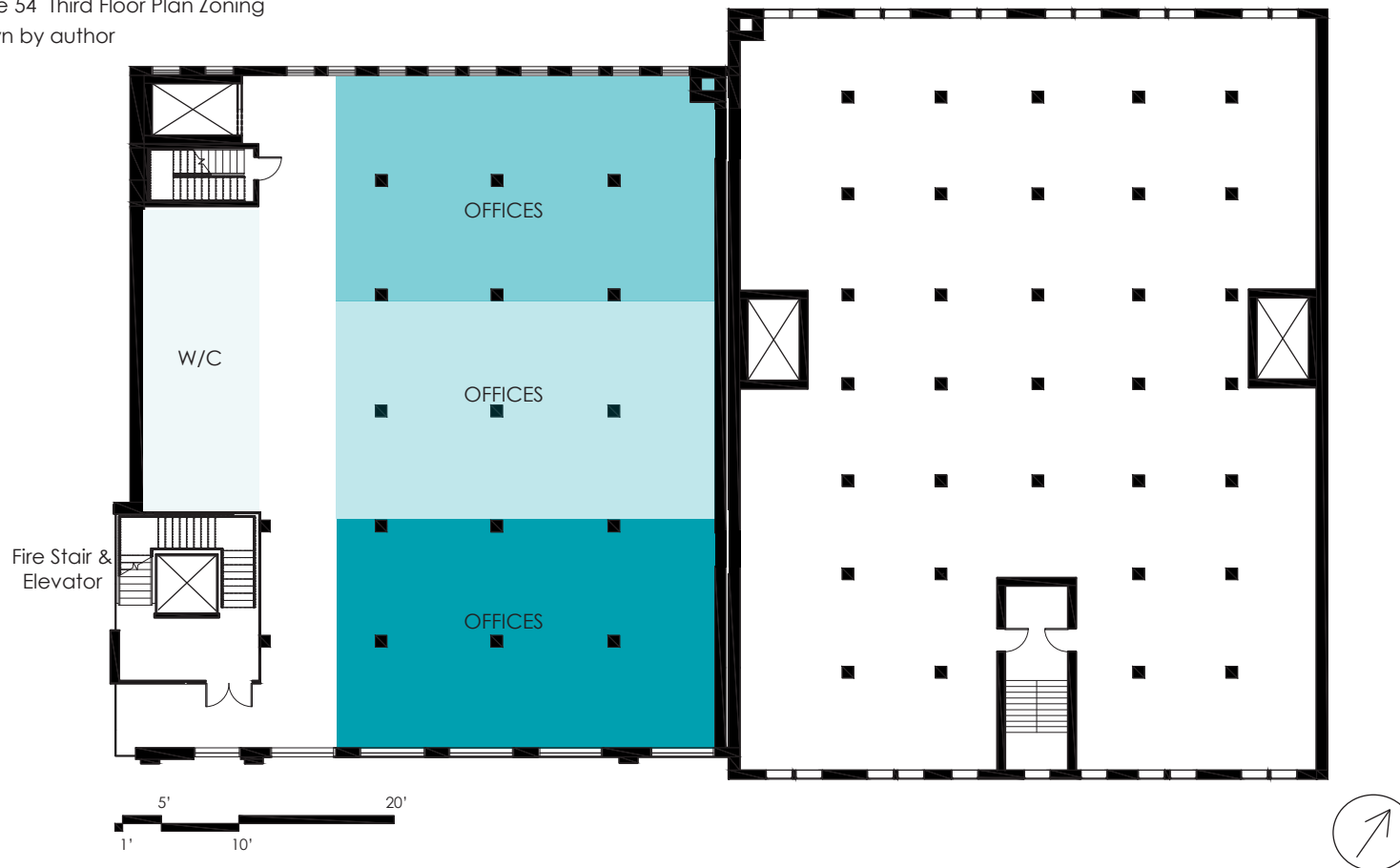


Third Floor

The third floor will allow cultural organizations, whether it be theatre or dance, recreational or professional, the ability to lease either a portion, or an entire floor. Many other buildings in

the area are also home to a variation of offices for architectural firms, graphics studios, film production companies, and cultural departments within government. This location would allow the organization to have close proximity to the four major theaters in the city, and with the companies that use them.

Figure 54 Third Floor Plan Zoning
Drawn by author

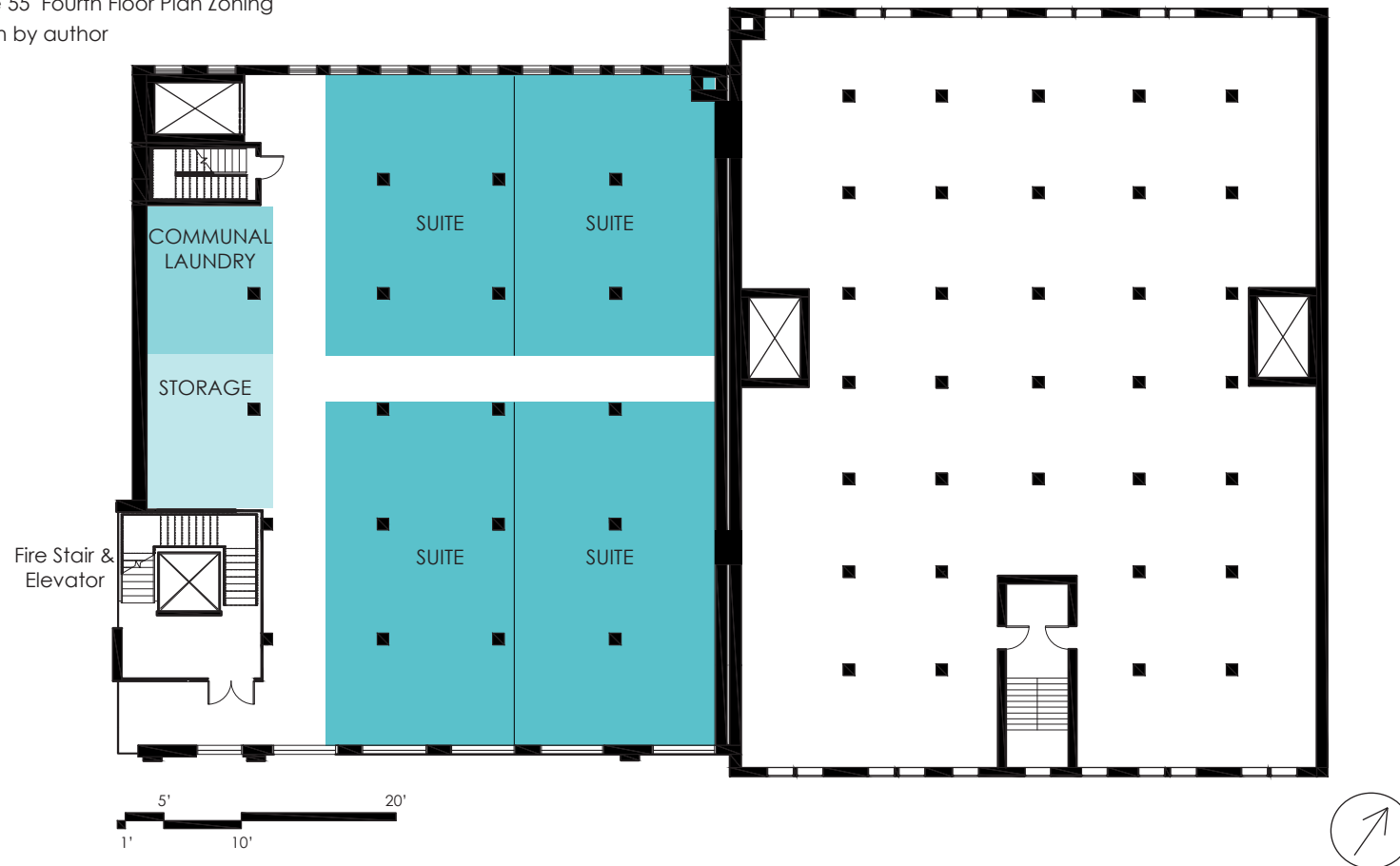


Fourth Floor

The fourth floor will be used for short term residences for traveling performers working in the district. Performers will be in close proximity to rehearsals and performances, rather than having to travel between the Exchange District and other hotels

located throughout downtown Winnipeg. These residences would be available for anywhere from a few days to a few months. Longer term suites should include home amenities such as a kitchenette and laundry to provide comfort and efficiency for the user.

Figure 55 Fourth Floor Plan Zoning
Drawn by author



CHARACTERISTICS OF BEHAVIOR

While people react with their environments on three levels, physical, social and biological, how they behave or react within that environment is often directly linked to social factors which are rooted in their past.⁵⁹ With a user's past out of the designer's control, that leaves the physical, biological and current social factors for the designer to consider in order to best shape an intended experience. The physical encompasses any of the physical elements that comprise the environment, whereas the biological incorporates any environmental cues that trigger a biological response, such as lowered temperatures result in shivering.⁶⁰

Based on Edward Hall's Interpersonal Distance Zones (Right), The Green Room Bistro & Lounge offers an experience where users are interacting within personal and social zones but due to their lack of personal familiarity the functions are more suited to public zones. By creating an environment where users are placed in more intimate social situations than typically desired, there are unique social opportunities for people to engage

in conversation with people they may otherwise never have talked to. On the other hand, this type of situation can also lend itself to some feelings of discomfort and annoyance at the lack of personal space available. Because of this second outcome, it is likely that the bistro will lend itself more readily to those with more of an extroverted personality, rather than being an experience for everyone.

Components of Personality

Personality traits are unique characteristics that make up a specific individual's personality.⁶¹ In psychology, personality traits are broadened into 'the Five' dimensions which include: extraversion, agreeableness, conscientiousness, emotional stability, and openness.⁶² Based on these generalizations, it can be assumed that the vast majority of users to the Green Room Bistro & Lounge will be categorized as those who exemplify extraversion, who are talkative, energetic, and assertive; who are open to new experiences, have wide interests and are imaginative and insightful.⁶³

⁵⁹ Kopec, Dak. Environmental Psychology for Design. (Fairchild Publications: China, 2006) p. 39

⁶⁰ Kopec, Dak. p. 39

⁶¹ Kopec, Dak. p. 39

⁶² Kopec, Dak. p. 44

⁶³ Meyers, David G. Psychology. (Worth Publishers: New York, 2001) p.504

HALL'S INTERPERSONAL DISTANCE ZONES

Interpreted from Edward Hall

Intimate (0-18")

Kept by two or more people who share a strong bond

Personal (18"- 4')

Used by casual friends or people with close social contacts

Social (4'-12')

Maintained by people who know of one another but do not really know one another and who come together for a common purpose

Public (12'-25')

Used by people whose only association is being in the same place at the same time

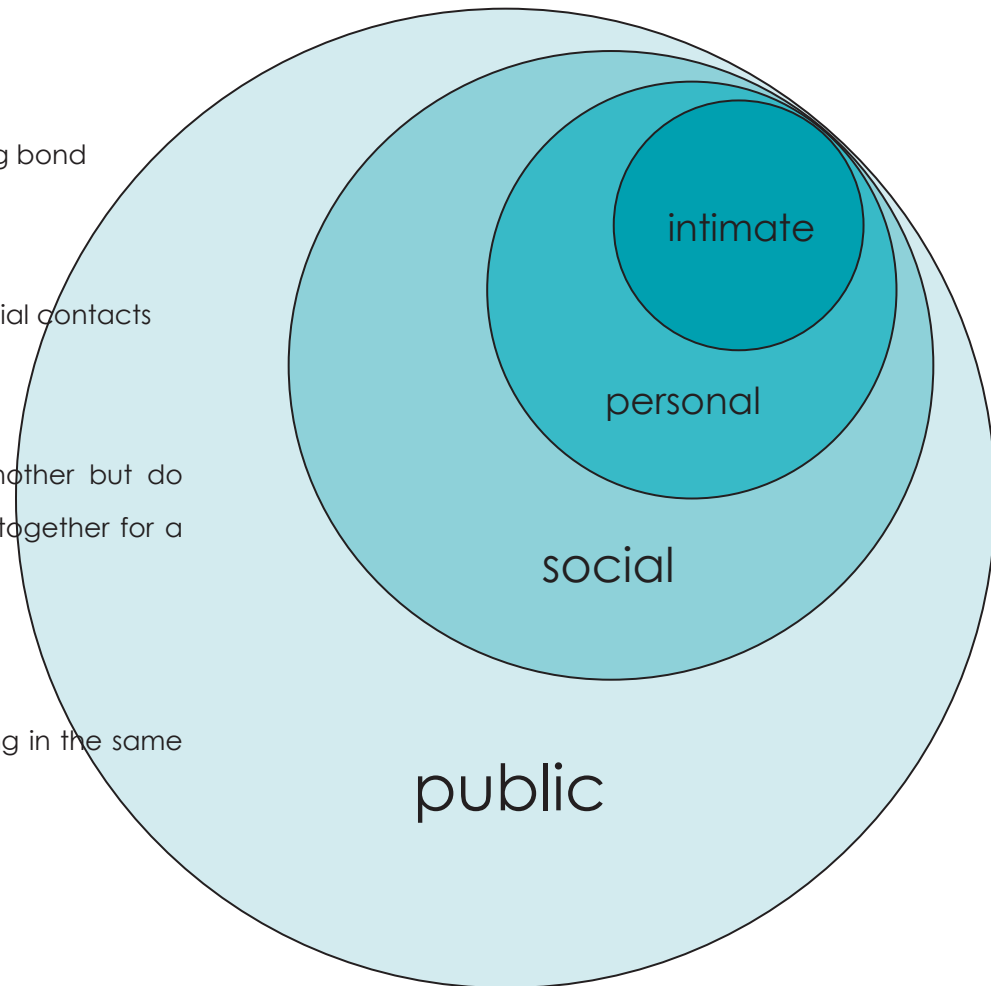


Figure 56 Hall's Interpersonal Distance Zones

Created by author based on "Edward Hall's Interpersonal Zones". Kopec, Dak. Environmental Psychology for Design. (Fairchild Publications: China, 2006) p. 39

USER & CLIENT PROFILES

Client

A developer and restaurateur are the primary clients for the project. The restaurant is situated in an area which is nationally designated as a heritage site, there is an abundance of opportunity for redevelopment. The redesign of this building could help serve as a catalyst toward the broader rejuvenation of Winnipeg's Cultural District.

User Groups

The potential users of the restaurant can be categorized into primary and secondary users based on frequency and depth of user interaction with the design.

Primary Users

These users are regularly in the district and have a moderate-to-high degree of affiliation with at least one of the performance venues in the area. The user group includes: performers, season subscribers, employees, and residents of the area. This

group of individuals, as a whole, ranges in age, gender, and cultural and ethnic backgrounds. In terms of their individual traits, it's likely that the primary user group of the bistro will be extroverted, talkative, and social in nature. Because of the bistro's emphasis on performance, it is unlikely that individuals that are introverted, shy, or easily embarrassed will become users.

The majority of residents in the area range between the ages of 25 to 39, or 50 to 54, and are single. The presence of male residents is almost twice that of female residents, and just under 80% of residents in the area have a diploma, degree, or post secondary certificate. The average income of those living in the area is slightly higher than that of the rest of the city at \$48,665. These residents are more than likely able to afford to attend performances and dine out in the area.⁹

Performers typically range from 18 to 35 years in age. Dancers, for example have a smaller window for their professional career based on physical strengths and constraints. Singers and actors, have longer for their careers, as some actors and

singers begin performing when they are children and do not retire until later in their lives.

Three of the venues in the district issue season passes; Manitoba Theater Center, Manitoba Theater Center Warehouse, and both the Royal Winnipeg Ballet and Winnipeg Symphony Orchestra at the Winnipeg Centennial Concert Hall.

While the Royal Winnipeg Ballet and Winnipeg Symphony Orchestra encourage audience members of all ages to purchase season tickets, the vast majority of season subscribers are adults due to financial means. While each season tends to have one specific performance that targets an adult audience, the vast majority of their performances are selected as appropriate performances for adults and children, alike.

Performances that are more family-friendly, tend to be matinees, and therefore will not fall within the Green Room Bistro & Lounge's primary business hours. While the bistro will still be available as a lunch or early dinner option on these days, it will do so without the operation of the dressing room if there is no evening performance taking place.

On performance evenings the target user group of the Green Room Bistro & Lounge will be within the ages of 18- 35, flamboyant, extroverted, and socially adventurous. Because of the bistro's provocative nature accompanied by its refined tapas- style menu selection, it is not a venue which caters to children or families. The venue openly embraces a gender neutral environment which means that its patrons must be willing to attempt to do the same. Individuals who are unable to be open-minded will be unlikely to become patrons of the bistro.

Secondary Users

These users encompass those that are occasionally in the district and have a low degree of affiliation with any of the performance venues in the area. This user group includes: occasional performance patrons, university students, tourists, and guest performers.

Centennial Concert Hall and the Manitoba Theater Center
While these venues are home to specific theatre, dance, and orchestral companies, they also host a variety of traveling

performances throughout the year. The Manitoba Theatre Center tends to host other theatre productions while the Concert Hall hosts a wide variety of alternative entertainment. Rock concerts, hypnotists, theatre productions, martial arts, and comedians are among the long list of traveling performances that take place at the Concert Hall.

Manitoba Theater Center Warehouse

The MTC Warehouse explicitly caters to an adult only audience. With much of the plays they choose to stage containing adult themes.

Pantages Playhouse Theater

Pantages Theater plays host to traveling and local performances. Depending on the company, type of performance, and performance itself, the intended audience varies.

Employees

The employees of the Bistro will be males and females, at least 18 years of age, and will consist of servers, cooks, and management. These individuals will need to be both open

minded and outgoing in order to best represent the values of the bistro.

SPATIAL CONSIDERATIONS & REQUIREMENTS

The necessary subspaces that will comprise the Green Room Bistro & Lounge will include the entrance and reception area, main dining area, lounge, bar, kitchen, dressing room, and washrooms.

When examined more closely, each of these areas have specific requirements. The spaces have been categorized into three main categories which will be more closely analyzed.

The kitchen includes the area used for preparing, cooking, and plating the dishes that will be served in the bistro. While commercial kitchens are often designed by a specialist, it is important to understand how the requirements of this space will effect the circulation, sight-lines, and functionality of the rest of the bistro.

The dining area includes the entrance, lounge, main dining areas, private dining room, bar, and service stations. This area encompasses the vast majority of the space and also provides

the most focus. It is important to understand how all of these subspaces function and work together to create a cohesive environment that caters to both the experience of guests and the needs of employees.

The dressing room includes the area where patrons may prepare themselves for the evening in a social setting. This area needs to consider the needs of a guest in terms of both a social lounge environment, and a private preparation space. The appropriate spaces must be provided for those who require as little as a quick touch up, to those who are intending to fully transform from their daytime business attire.

Finally, the washroom facilities will be gender neutral and shared by both males and females. To counteract any feelings of decreased privacy this may cause, each stall will individually cater to the patron's privacy, rather than the facility as a whole. In doing this, each patron is treated as an individual and catered to as such, regardless of sex or gender, rather than as a part of a group or classification.

Kitchen: Requirements

SPATIAL REQUIREMENTS

At any given time there will be up to five kitchen employees at work. Therefore, the kitchen must be at least 500 sq. ft. Kitchen areas typically equate to 30%- 40% of the dining area. Given that the dining area is going to be approximately 2475 sq. ft. before taking circulation into account, the kitchen will be approximately 866 sq. ft. This means on evenings where there is an anticipation of capacity seating, up to 8 employees may work in the kitchen, if necessary.

Access to loading doors for deliveries as well as storage facilities for both cold and dry foods within proximity to appropriate kitchen workstations will be necessary. Stations required for optimal functionality of this kitchen include a dishwashing station, food preparation, cold and hot line, appetizer station, plating and finishing station, and an exposition station. The ways in which the foods will travel through the kitchen will dictate where each station is required and where access doors to the dining room and bar will be located.

FUNCTIONAL REQUIREMENTS

- FURNITURE, FIXTURES, AND EQUIPMENT
- Chef's table
 - Walk-in refrigerator and freezer
 - Convection steamer
 - Under-counter refrigerator
 - Range with four elements
 - Multiple Dish Pan Fry Stations
 - Conveyor oven
 - Electric kettle
 - Ice cream cabinet
 - Three-basin wash counter
 - Hand sink
 - Paper towel dispenser
 - Soap dispenser
 - Dryer Conveyor
 - Wire racking for storage

Table 2 Kitchen Requirements

TECHNOLOGICAL REQUIREMENTS

MECHANICAL CONSIDERATIONS Dishwashing produces heat and humidity which must be considered when planning the overall mechanical system	Exhaust hoods required over broiler, fryer, or grill to extract grease in addition to air, heat and water vapor	Electrical outlets will be required in the preparation area,
Cooking areas require hoods to ventilate fumes, smokes, and odors produced in food preparation	ELECTRICAL CONSIDERATIONS Controls and switches for overall lighting of restaurant located back of house to ensure staff access only	PLUMBING CONSIDERATIONS Several connections to plumbing system required: dishwasher, sinks, hot water tank
Exhausts must be made accessible for maintenance as they will need to be frequently accessed for cleaning	Controls for exhaust fans, dishwashers, kitchen lighting, heating, and appliances all located in back of house areas	A floor drain will be required for the steamer, and refrigeration systems as well as two drains for maintenance and cleaning
Supplied air should make up 50%- 85% of total exhaust	Fluorescent lighting acceptable in kitchen/ back of house areas	Grease traps required in dishwashing areas
Exhaust hoods required over steam- jacketed kettles to remove air, heat and water vapor	Easily cleanable lighting fixtures or lenses to cover actual light fixtures should be used in food preparation areas to allow for easy maintenance	

Dining Area: Requirements

SPATIAL REQUIREMENTS

The Green Room Bistro & Lounge has a lively atmosphere promoting socialization and entertainment in the evening, while providing a casual atmosphere similar to that of a small bistro during the afternoon hours. The seating should be arranged in such a way that conversations between strangers are made to be a likely occurrence. By considering proximity and typical conversational comfort zones, the planning of the dining tables can be maneuvered to aid in growing the social dynamic of the arts community.

As per Hall's Interpersonal Zones, many patrons will be seated within 18"- 4' of each other, which is supposed to be reserved for 'personal contacts'. By seating people in closer proximity to each other, it breaks a socially accepted boundary for a stranger and creates opportunity to view them as a personal contact. The intention is for members of the arts community who already share a bond, to meet and create their own social community network.

FUNCTIONAL REQUIREMENTS

- ENTRANCE
 - Soft seating to accommodate up to 6 waiting patrons
 - 'Host' stand with menu storage
 - 'Point Of Sale' systems
 - 29" High rectangular/square tables
 - Dining chairs
- BAR
 - bar counter
 - 'Point-of-Sale' system
 - Soda and Juice Dispensers
- SERVICE STATION
 - Durable material
 - 'Point-Of-Sale' system

Table 3 Dining Room Requirements

TECHNOLOGICAL REQUIREMENTS

MECHANICAL CONSIDERATIONS

Existing exposed sprinkler system will remain as it currently meets Canadian Building Code requirements

Heating, ventilation, and air conditioning are currently hidden in the floor and will remain so for the proposed design

Systems controls will be located in a mechanical room toward the north side of the building in an area restricted to employee access only

ELECTRICAL CONSIDERATIONS

Telephone lines

Wireless internet connection

Smoke detectors

Electrical-powered elevator

Motion sensors for various system controls (ie- lighting, faucets in the washrooms)

LIGHTING CONSIDERATIONS

Pendant lights (over tables and the bar)

Focal lighting (directional lighting aimed at the exits of the dressing rooms and main entrance of the restaurant)

Ambient lighting (low level recessed incandescent lights to provide an overall warm glow in the space)

Task lights (located at all P.O.S. systems and service stations)

PLUMBING CONSIDERATIONS

Sinks and plumbing connections required behind bar

Dishwasher

Icemaker

Dressing Room: Requirements

SPATIAL REQUIREMENTS	FUNCTIONAL REQUIREMENTS
There will be only one dressing room, serving all genders. The design of the dressing room will take into consideration the varying needs of the patrons by fully considering what people require in terms of tools, technology, materials, or otherwise when they are preparing themselves for the day. The acts of dressing or styling hair or applying makeup tend to be regarded as activities that take place privately at home in preparation to enter the public sphere. Providing a space that caters to a wide range of needs will not only make it easier for many people to accept this public space as a possible alternative for their otherwise private activity, but will also make the venue more user friendly and ultimately, more comfortable. Washrooms will be accessible through both the dressing room and dining areas. Each stall will contain its own toilet and hand sanitization station. The common area of the washroom will provide counter space and mirror for those requiring a space to touch up hair, make up, or simply wait for a friend	FURNITURE, FIXTURES, AND EQUIPMENT Soft seating Vanity-like surfaces for grooming activities Small moveable chairs Small tables for touch-down areas Lockable storage units Mirrors WASHROOM Toilet Sink Countertop Hand Dryer/ Towels Waste Disposal

Table 4 Dressing Room Requirements

TECHNOLOGICAL REQUIREMENTS

MECHANICAL CONSIDERATIONS

Ventilation will be required to control odors and fumes produced by cologne, perfume, hairspray, nail polish, and other products

WASHROOM

Motion sensors for lighting and faucets to reduce waste when no one is present

ELECTRICAL CONSIDERATIONS

Outlets to charge cell phones, ipods, and plug in small appliances such as curling irons, hair straighteners, hair dryers, and electric razors will be made available for patrons

Access to wireless internet via the building's wireless router

PLUMBING CONSIDERATIONS

WASHROOM

Toilets and sinks located along plumbing walls

ADJACENCIES

Careful consideration of the adjacencies and circulation pathways was considered for optimal efficiency and cohesion between the subspaces and their functions within the design. It was necessary for the kitchen to be in close proximity to both deliveries and storage and to the dining area. The bar needed to be located close to the kitchen to allow servers an efficient circulation route for coordinating both drink and kitchen orders.

Because of the performative nature of the design, it was optimal to locate the dining area centrally as the majority of the patrons at any given time will be in this area. While having the washroom facilities located centrally is ideal functionally, it was also ideal for the integrity of the concept of the design for the dressing rooms to be located within view of the main dining area.

The entrance and waiting areas were located close to the dressing room so that patrons wanting to utilize the area

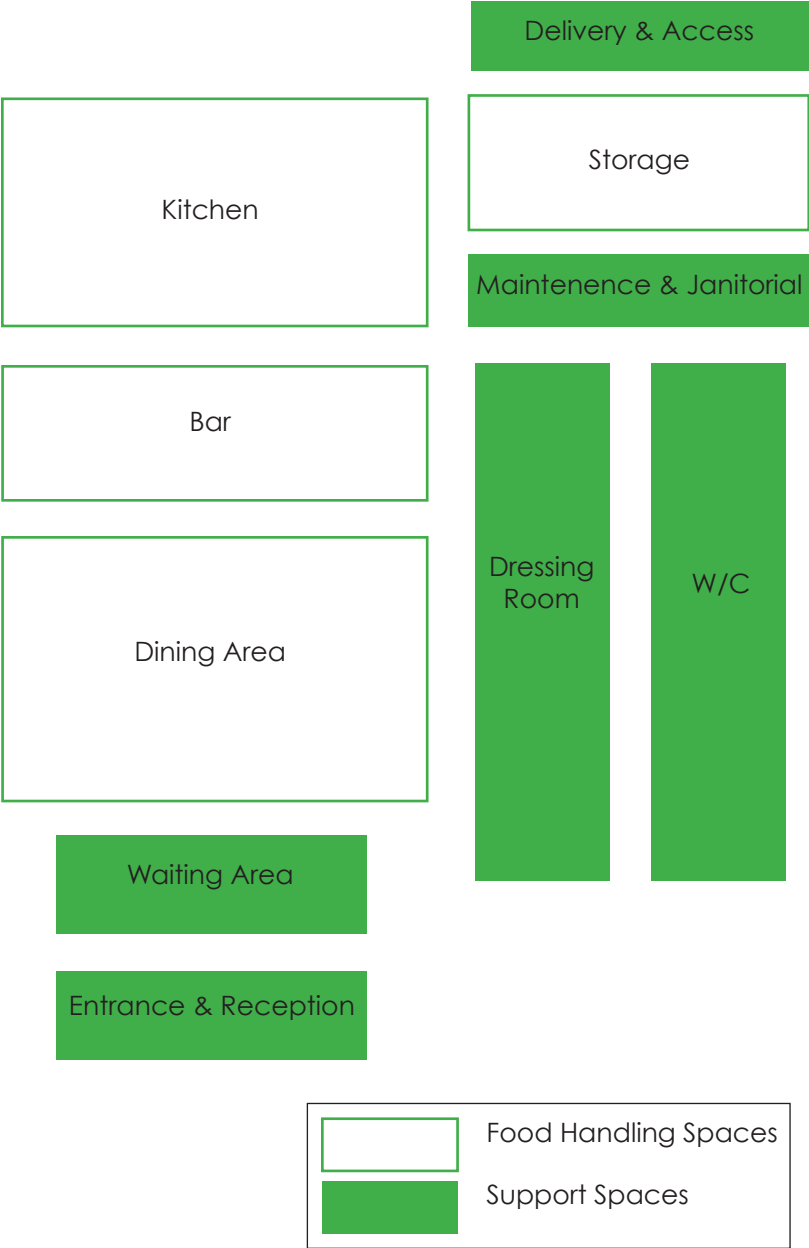
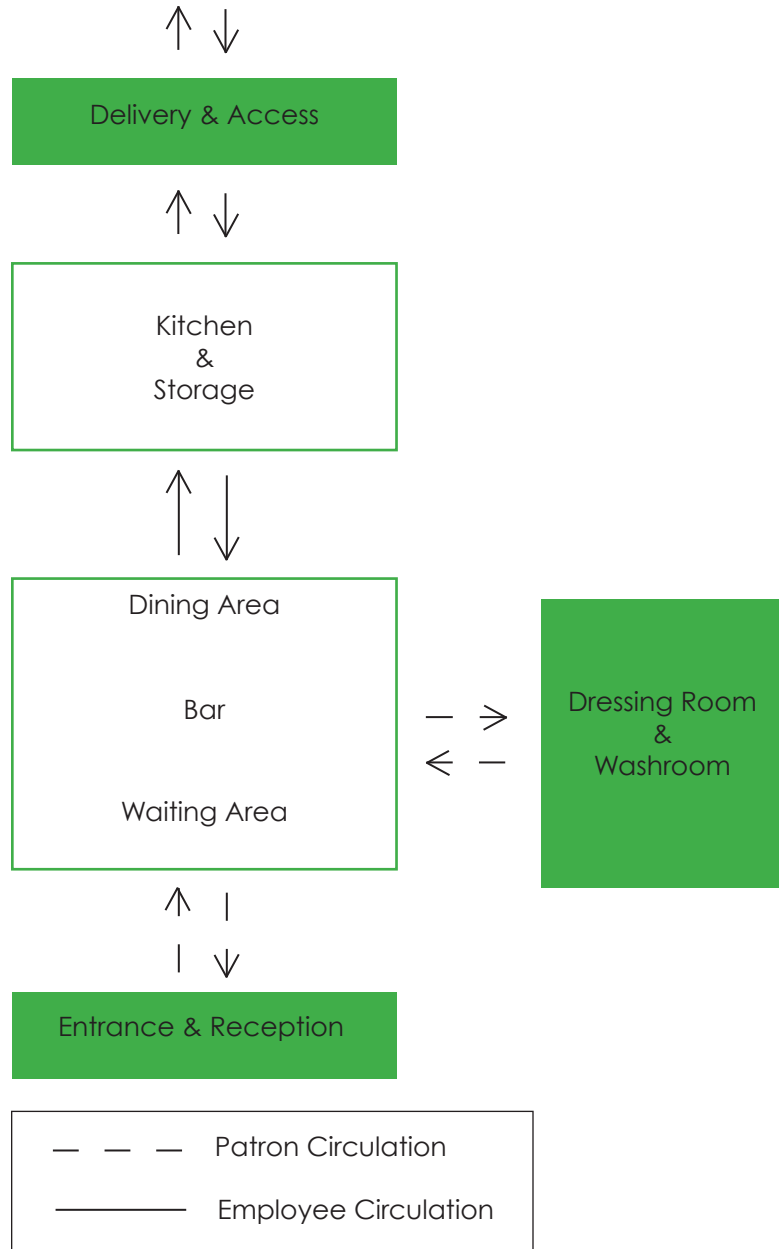


Figure 57 Adjacencies Diagram. Created by author



provided for to transform themselves for the evening are easily able to do so quickly upon entering the Bistro.

CIRCULATION

The existing building lends itself to the functional needs of the Bistro, with large overhead doors along the north facade in a back lane with transportation access, deliveries and large equipment may be accommodated easily. The existing entry is located along the south facade on Market Ave and is very visible to the rest of the district. Utilizing this as the entrance for the restaurant requires that attention be paid to the changes in level and to sight lines from the rest of the district.

Once these main points were established, it was imperative to generate a circulation pattern through the rest of the space that would connect the subspaces efficiently for both patrons and employees. While considering the overall functions of each sub space, some spaces were amalgamated to enhance efficiency.

Figure 58 Circulation Diagram. Created by author

SECURITY REQUIREMENTS

Employee

1. Staff offices and amenities need to be kept less accessible than the general public spaces to better handle the security issues associated with a main floor tenancy.

2. Maintenance and systems access should be located in an area restricted to employee access only to ensure the building is properly maintained and regulated.

The manager's office needs to be kept locked at all times so that there may be a safe, secure place to temporarily store money.

3. The door used for deliveries which opens to the service corridor must be used only for deliveries unless in the event of an emergency, where it may be used as a secondary exit. This will substantially reduce the threat of theft or vandalism.

Patron

1. Those patrons who choose to utilize the dressing room facilities must have access to lockable storage for their belongings for the duration of the evening. By assigning a key or unit-specific unlocking mechanism, this will personalize the security for their belongings. Surveillance or the containment of these units within a lockable space will further reduce theft.

2. Exterior lighting will be considered around entrances and exits to provide an element of safety for those entering or exiting the facility. The area is often perceived as being threatening at night. By ensuring the exterior of the facility and the areas immediately surrounding it are adequately lit the level of perceived threat is likely to lessen, allowing patrons to enjoy their evening without safety concerns



DESIGN PROPOSAL

DESIGN OVERVIEW

The district is rich with a history rooted in theater. Each of the four theaters encompasses a character that is all their own and represents characteristics indicative of the time they were built in. The Green Room Bistro & Lounge does not replicate or focus on an existing style in the district, but rather embodies its own baroque- inspired interior with a contemporary twist. Thus, the design of the bistro not only seeks to provide an experience unlike other facilities in the area, but also provide a unique setting in which to do so.

Throughout the rest of the district there are theater venues, restaurants, and night clubs. What makes the Green Room Bistro & Lounge different is that it embodies the characteristics of a theater's green room. The bistro offers a place where the theater community can come together before and

after performances to engage in a social atmosphere. Like an actor prepares in their dressing and awaits their turn on stage in a green room, patrons are encouraged to get dressed up and socialize within the bistro before heading over to the performance they are seeing that night. Actors also often congregate in the green room afterwards to toast the performance or review notes and give congratulations to one another. The bistro provides a common point in the district where patrons of the arts can come together to review, discuss, and celebrate the work they have just seen. In many ways on performance evenings, the bistro serves as the district's own green room, while all of the theatre patrons are encouraged to become performers.

Figure 59 Bistro at Night in Neighborhood Context.
Image created by author

Building Entrances

One of the major factors that played a role in the development of this practicum was the site selection. 145 Market Avenue, also known as the Stanley Brock building, is located at a pivotal point within the district to the four main theaters. This made the building the prime location for the introduction of a catalyst to bring together the performing arts community that so frequently occupy the area.

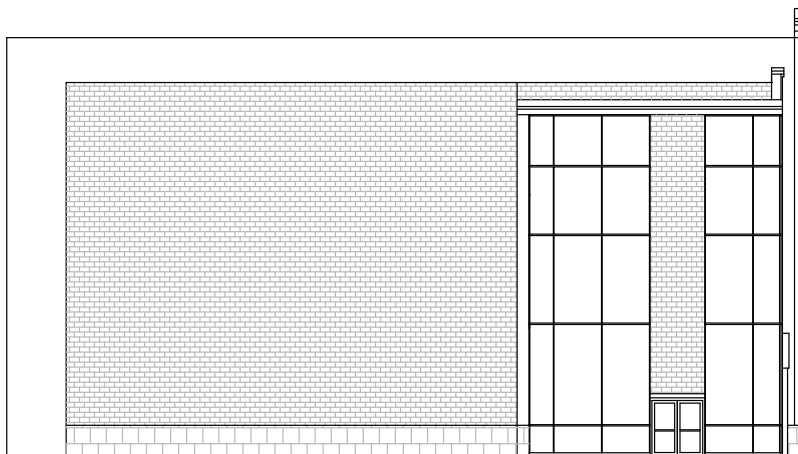
The central location makes it important to consider the approach of patrons from other venues. The existing main entrance to the building is down the street from the Pantages Playhouse and almost directly across from the Manitoba Theater Center. However, the building does not offer direct sight lines to those exiting the MTC Warehouse or Centennial Concert Hall.

The main entrance of the building has been redesigned to bring the heritage building up to Canadian building code standards, but also to provide a separate entrance for the Bistro from that of the other floors of the building. One of the

challenges in the redesign of both entrances was incorporating universally accessible options as the main floor is 3'11" above grade. In order to re-negotiate the entrance, it was necessary to extend slightly outside of the original building footprint along the west facade. The entrance is contained in this addition that breaks out of the original footprint. The addition is a steel-framed, glazed system tied into the existing timber and masonry construction.

The general building entrance is located at the south-west corner of the building on Market Ave and Lily St. It is accessed on the west facade and enters directly into a glazed, fire-rated stairwell. The choice to glaze this addition was intended to highlight the new addition while extending the sense of performance outside of the bistro and increasing visibility particularly at night. By incorporating a glass elevator, the entire building's vertical circulation is put on display for the rest of the district. In turn, the users of the building are granted views of most of the district while in this space. There is also a small corner of the stairwell that is glazed providing views in to and out of the Green Room Bistro & Lounge, furthering

the play between perceived audience and performer. During the evening the stairwell is illuminated with the use of a series of lights inset into the floor to provide a dramatic uplighting effect throughout the stairwell and turning this entry into a beacon of light. Because of it's glowing presence, any patrons within this stairwell at night are automatically highlighted and somewhat on display to the rest of the district. The life within the district becomes an audience to the performers that cross that threshold on to the stage of the glowing staircase.



WEST EXTERIOR ELEVATION

Bistro Entrance

The patron is offered two entrances to the Green Room Bistro & Lounge. Aside from the main entrance, a "backstage" entry is also available through 139 Market Avenue. The patron is brought into the building by climbing a flight of stairs and entering the door on the left. This brings them directly into the dressing room of the Green Room Bistro & Lounge. For those who want to fully experience the bistro's unique sense of performance through engaging in the transformation process that the dressing room offers, it was important to provide an option so that they are able to avoid entering the dining and lounge areas before having been able to groom or change. This also offers the patron a more authentic experience as a performer in that they are able to adopt the mindset as a performer from the very beginning of their evening by entering the bistro through a secondary entrance, similar to the way actors generally utilize a "backstage" door to get to their dressing rooms before performances.

The main entrance is located at the south- west corner of the building accessed along the south facade on Market Avenue.

Figure 60 West Exterior Elevation. Drawn by author



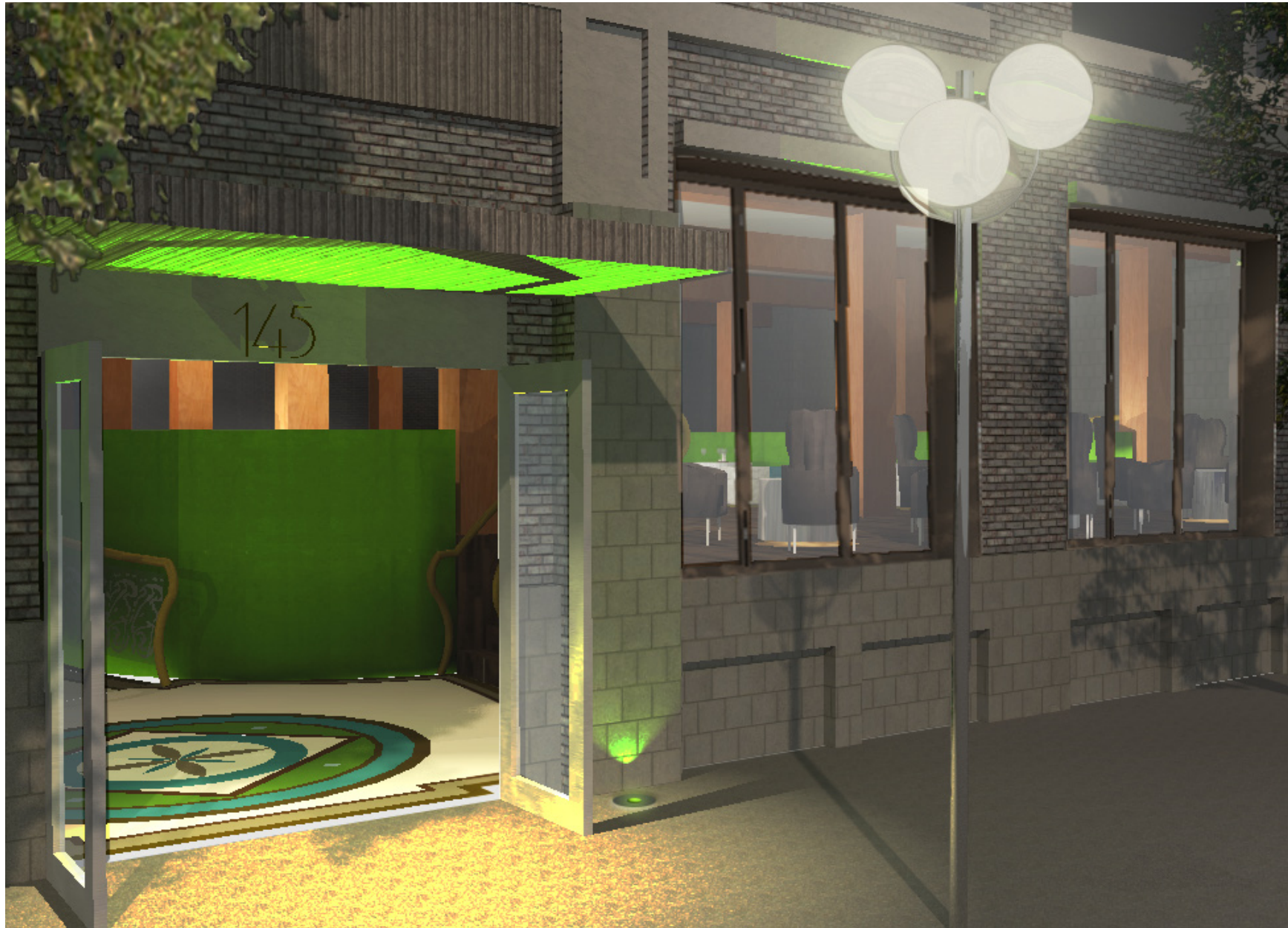
SOUTH EXTERIOR ELEVATION

The ground level of the original facade featured three ornate stone pilasters that flanked the entrance doorway and Market Avenue access loading door. While the design aims to preserve the integrity of the building's original facade, in order to best mediate the entry as well as the level difference of the main floor, the original door opening was shifted to the right and a fourth stone pilaster was added, while the windows that the new doorway replaced were moved into the existing doorway opening. The existing loading access bay was converted into a fifth set of windows, given that its location and size allowed

for a seamless visual transition of the overall facade. The design changes that were made to the south facade of the building were done with consideration of the building's architectural language and overall character so as to maintain its historic integrity. By adding windows the number of sight lines in and out of the bistro was increased. The ability to see into and out of the bistro is important to not only the intention of elevating performance opportunities, but also to building a connection with the district.

Figure 61 North Exterior Elevation
Drawn by author

Figure 61 The Green Room Bistro & Lounge Entrance at Night.
Image created by author





CONCEPTUAL APPROACH

Theory rooted in performance has shaped my design intentions, program, site selection, and typology, and is inherent in all aspects of the project. The design of the interior was approached by establishing a clear design concept that embodied the same theoretical principles but gave me a visual cue on which I could base my design decisions.

The peacock feather is not only dramatic in texture and color but also possesses a symbolism and function that parallels the theories of performance on which the project is based. Male peacocks attempting to attract a mate, fan out their colorful tail feathers and call out to females. It is typically the birds with the biggest and brightest fan of feathers that attract the most females.

While the feathers themselves actually function to create the performance, the pattern found on them also resonates with the theories drawn on throughout this project. The center of the feather, circular and typically deep blue in color can

be compared to an eye. Symbolism surrounding the feather is rooted in the ancient Greek myth of Argus. Argus was a monster who was covered in one hundred eyes. It is said that he transferred these eyes to the tail of the peacock where they can still be seen today.⁶³

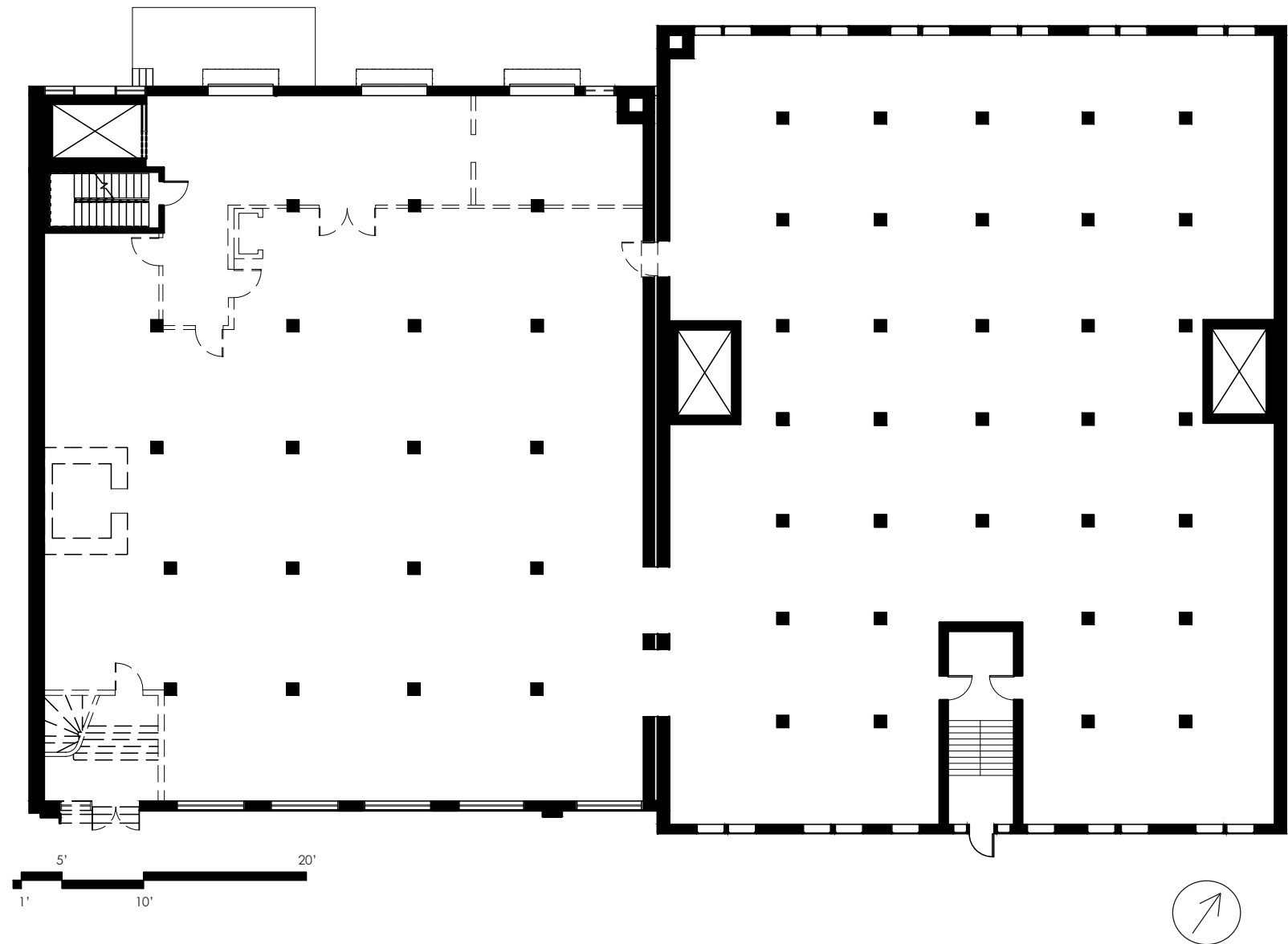
With the theory of performance of one's identity at the heart of the framework for this practicum, it was fitting that the peacock feather be used as a source of inspiration to aid in making decisions regarding the design of the interior. The peacock feather inspired the restaurant's color palette and overall space planning through the configuration of the ramp. It also influenced some of the furniture choices, lighting, and material selections.

Figure 62 Peacock Feather. Photograph by Christine Roth. Web March 2012

⁶³ Hamilton, Edith. *Mythology: Timeless tales of Gods and Heroes*. The New American Library (1940) p 77

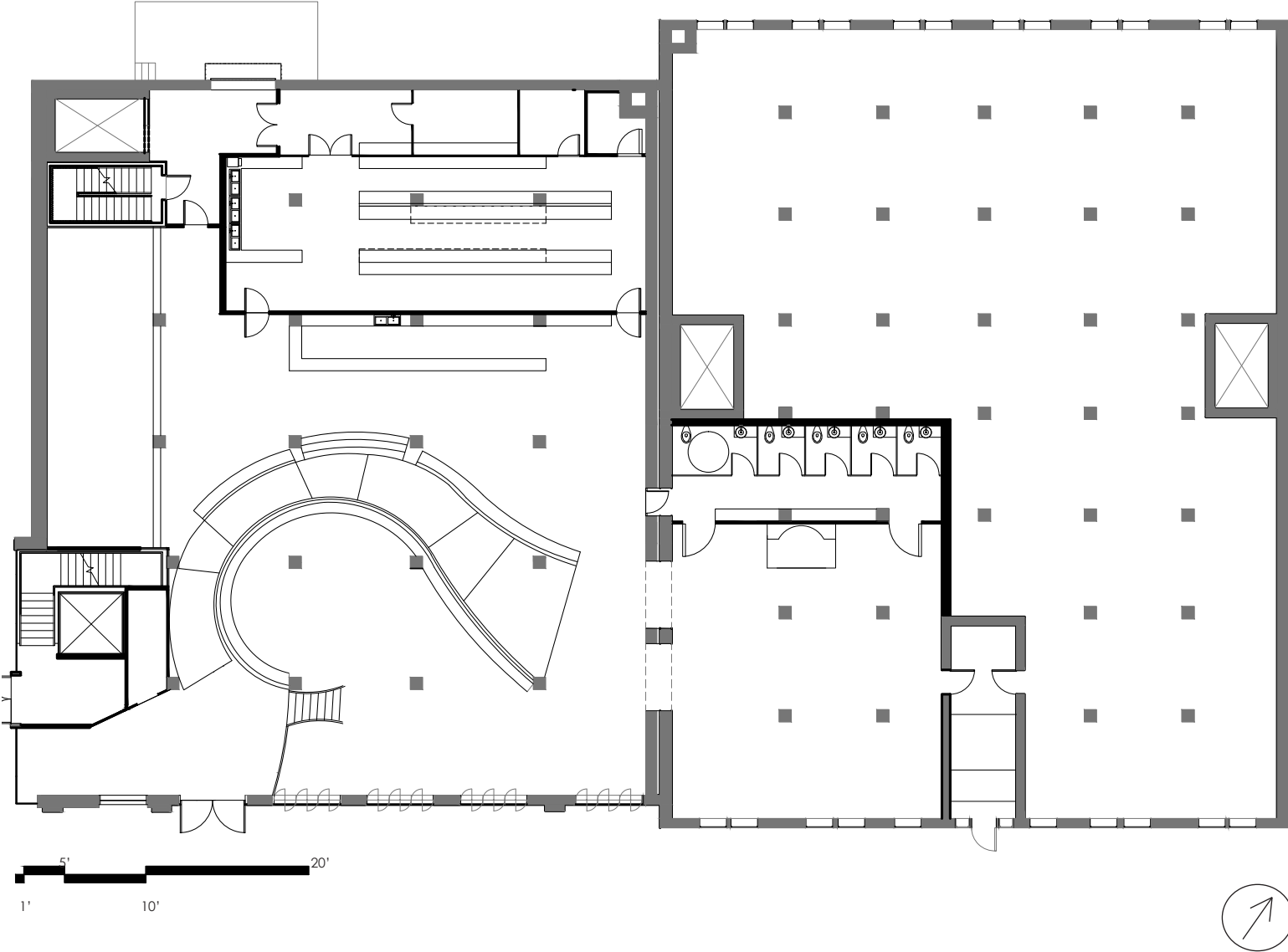
145 AND 139 MARKET AVENUE
DEMOLITION PLAN

Figure 62 Drawn by author



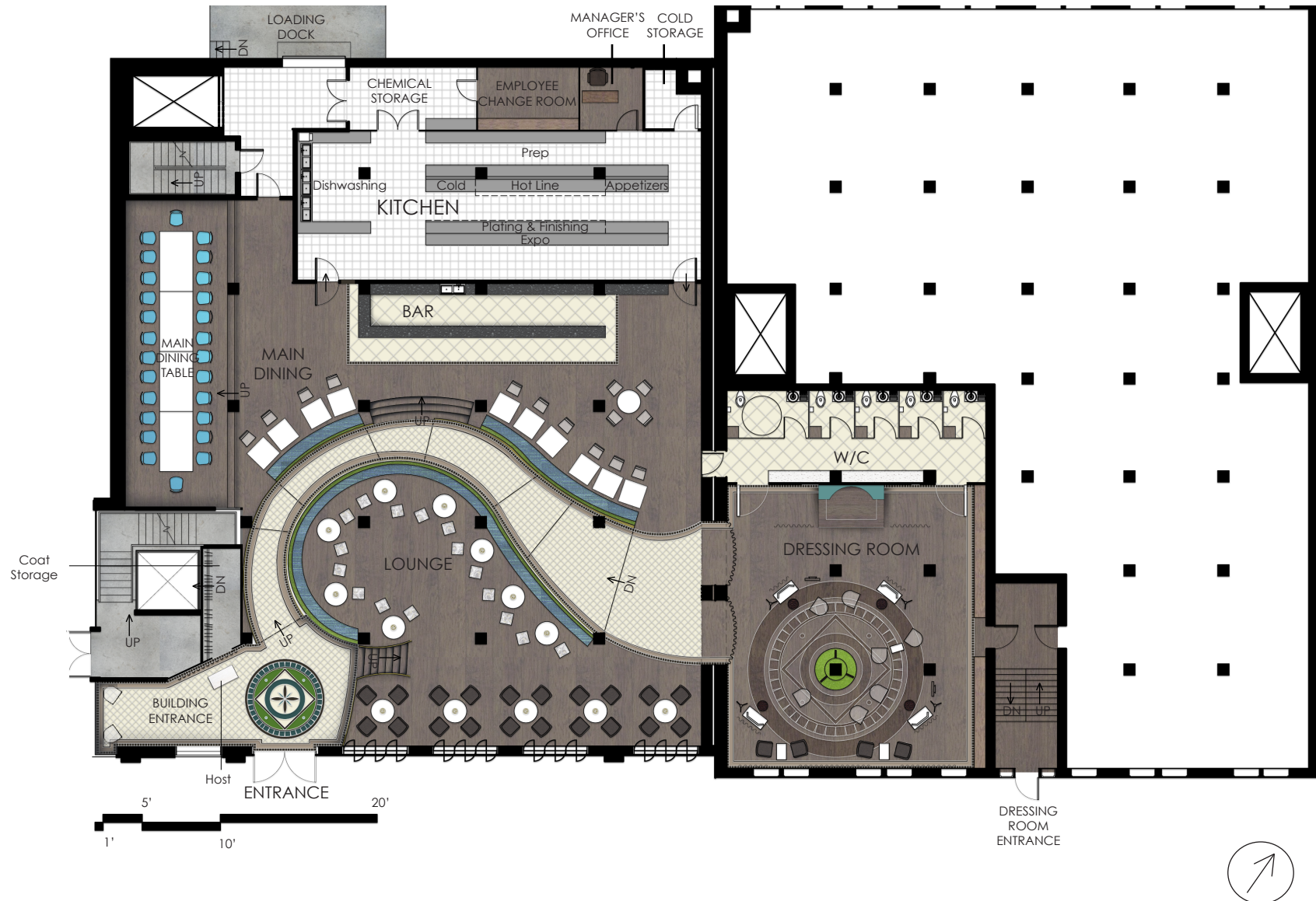
THE GREEN ROOM BISTRO & LOUNGE FLOOR PLAN
NEW CONSTRUCTION

Figure 63 Drawn by author



THE GREEN ROOM BISTRO & LOUNGE FLOOR PLAN

Figure 64 Drawn by author



DESIGN SOLUTION

Entry

Entering the Green Room Bistro & Lounge, the patron is transported into a sophisticated, cheeky environment. An ornate tile mosaic medallion on the floor combined with the antique brass handrails provide the first glimpse of the baroque-

inspired design details. The host stand is prominently located in front of a large full- height green velvet curtain, behind which is coat storage for the winter months and cool fall evenings. A small waiting area with soft seating is located in the entrance area tucked inside the building addition. Because this area is framed by floor- to- ceiling glazing, it provides a view out to the district and from the district into the bistro. This area can



BISTRO ENTRANCE

Figure 65 Created by author

also be used for a place to wait for transportation at the end of an evening because of its proximity to not only a Winnipeg Transit hub but also to the intersection of Market Ave, Lily St, and Rorie St.

Advancing further into the bistro, the guest is presented with several options. They may choose to be seated by the host,

where they will be led up the dramatic ramp that cuts through the bistro to a table located in the main dining area, they may choose to have casual drinks in the relaxed lounge area, or they may choose to make use of the dressing rooms before all else to prepare themselves before participating in the evening's activities.



BISTRO LOOKING TO RAMP ENTRY

Figure 66 Created by author



BISTRO RECEPTION AREA
Figure 67 Created by author



NORTH SECTION
Figure 68 Created by author



SOUTH SECTION
Figure 69 Created by author



DRESSING ROOM
Figure 70 Created by author

Dressing Room

The dressing room is a flexible space intended to be gender neutral for users of the bistro to prepare themselves for an evening of performance. The space features a photo booth where guests can take photographs to commemorate the evening while exploring one of the many opportunities to perform that the bistro offers. The photo booth was designed to resemble an antique picture frame. With a curved quilted fabric backdrop centered within an oversized ornate frame, the user is emphasized in the photo and becomes a visual focus within the space. By giving the user an opportunity to capture their experience in a photo as either themselves or as an alternate persona, the evening's experiences are captured as a memory, beginning to build a sense of place for the user.

Large mirrors are located on either side of the photo booth which can be made into more private changing spaces by pulling the curtains along the circular track and enclosing the space. Providing places that could be more intimate, but still within the dressing room atmosphere was important

to maintaining the fluidity between private and public thresholds. Hall's Interpersonal Zones suggests that people are comfortable around other people so long as they are socially interacting within acceptable distances according to the degree to which they know one another. Getting undressed is a rather personal task for most, not generally shared within a public sphere. However, with only a piece of fabric drawn to surround and provide privacy for a patron, social distances become blurred. According to Hall, a distance of four feet or less is said to be a personal interaction, or one in which the two know each other. However, in this circumstance, a distance of four feet is all that may stand between a patron in their vulnerable state of being unclothed, and a patron who is on display and smiling for a camera in the photo booth. This contrast has the ability to push a patron who is changing from their comfort zone for a brief moment before realizing that they are completely and privately concealed within the confines of the curtain.

Two doors on either side of the mirrors provide access to the washrooms. Access between the washrooms and dressing

room is important because many North Americans develop their grooming habits based within the environment of a home washroom with a sink, counter, and mirror. There are four vanities available within the dressing room but some users may require access to water for part of their process.

Two 'express' stations have been provided along the south wall. These stations are comprised of a small table and two oversized armchairs. Although these areas are intended for 'express' services such as nails or makeup where another person is required to help, they can also be used as secondary grooming stations to the vanities provided. More chairs may be relocated from elsewhere in the space to create clusters as needed by the users. There is a custom bench seat that wraps around the central column in the space. This seat was designed to enable a person involved in one social cluster to remain on the edge of the activity as an observer. The express stations are located in front of windows, allowing the process to be shared with users of the district. While people walking down the street may see in to the dressing room, the height difference makes it unlikely for them to see much past the

express stations.

Along the east wall of the change room are lockers. Their appearance creates the effect of a wood panel wall complete with moldings and a motif, while providing users with a secure location for their belongings at the bistro throughout the evening. The secondary exterior access point from 139 Market Avenue is also located on the east wall of the dressing room. The location of this entrance brings patrons directly into the center of the vanities and therefore, into the center of the social atmosphere of the dressing room. For security reasons, this entrance will be locked on days where there are no performances in the district and during the off-season.

Washroom

The washrooms in the bistro are gender neutral, there is no division of space based on gender. Instead, the design of the washroom offers each individual their own enclosed stall. The way in which washrooms are typically handled in commercial spaces are with partial stalls, where toilet spaces are private, but the hand wash, drying, and counter spaces are shared

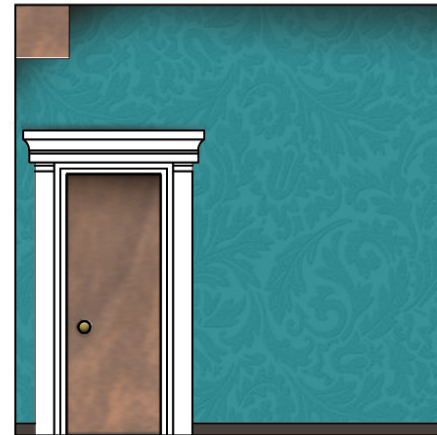


DRESSING ROOM BEFORE PERFORMANCE

Figure 71 Created by author

facilities.

The design for the washrooms in the Green Room Bistro & Lounge incorporates an individual stall offering the user a private space with a toilet and vanity, complete with a hand washing sink, hand soap, linens for drying their hands, a disposal bin for used linens needing to be laundered, and a mirror. By individualizing the stalls there is a sense of importance placed on individuality. In addition, the bistro as a whole, does not offer many private moments, as one of its intentions is to exploit performer and audience relationships wherever possible. The washroom is designed to provide more privacy and offers a contrast, giving a chance for patrons to escape the sense of exposure present throughout the rest of the space.



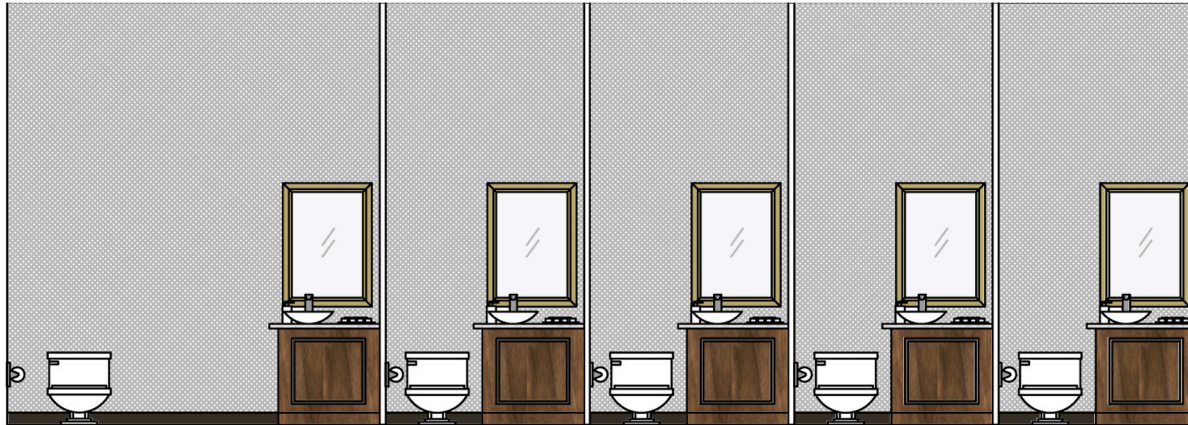
WEST INTERIOR WASHROOM ELEVATION

Scale: $0' - \frac{3}{16}'' = 1' - 0''$

Figure 72 West Interior Washroom Elevation
Created by author

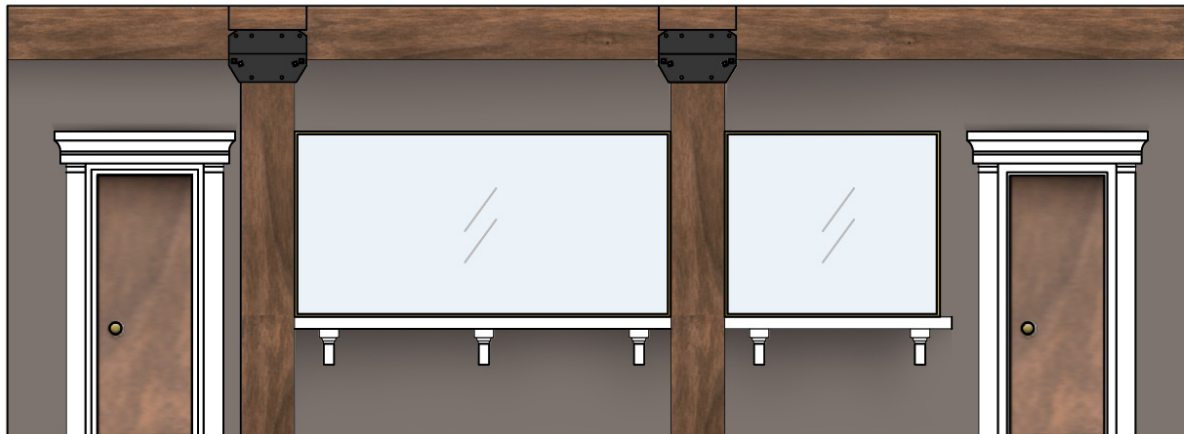
Figure 73 South Interior Washroom Elevation
Created by author

Figure 74 North Interior Washroom Elevation
Created by author



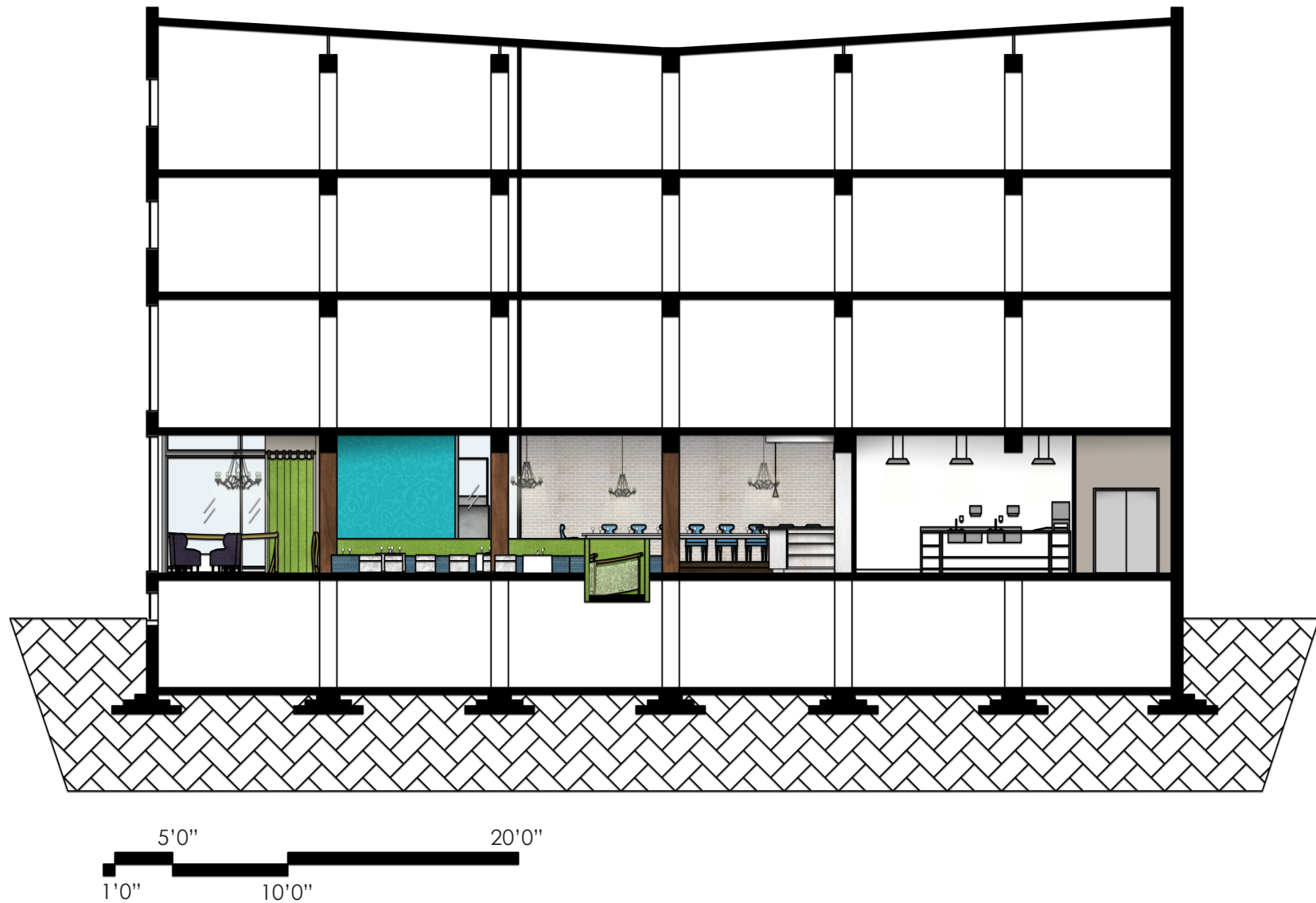
WASHROOM ELEVATION: SOUTH WALL

Scale: $0' - \frac{3}{16}" = 1' - 0"$



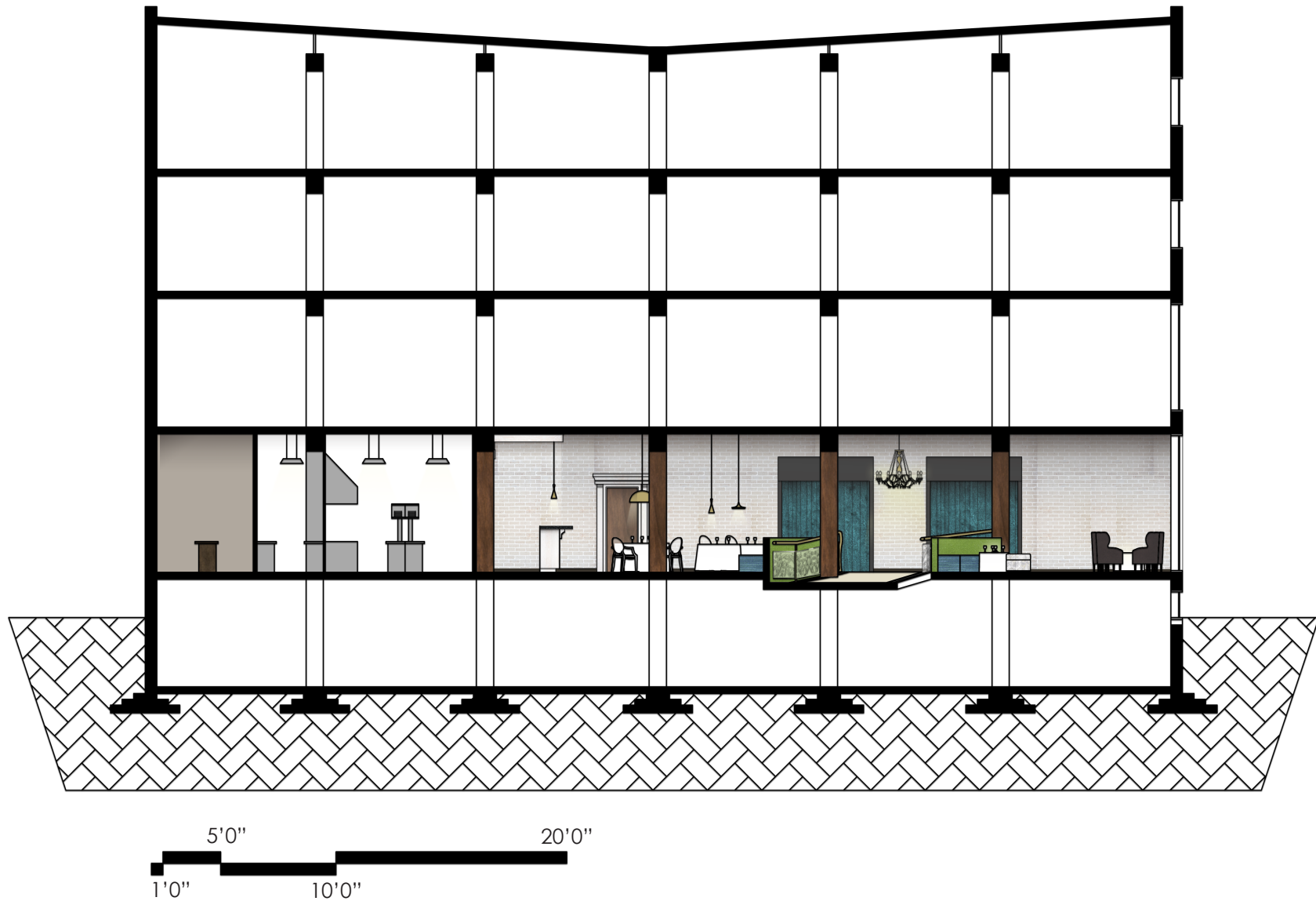
WASHROOM ELEVATION: NORTH WALL

Scale: $0' - \frac{3}{16}" = 1' - 0"$



WEST SECTION

Figure 75 Created by author



EAST SECTION
Figure 76 Created by author



VIEW OF THE LOUNGE FROM THE RAMP

Figure 77 Created by author

Lounge

The lounge of the Green Room Bistro & Lounge is intended to provide a comfortable and casual social atmosphere. A generous amount of soft seating, provided by oversize tub chairs, movable ottomans, and a winding banquette, create a relaxed space with seating variety for patrons enjoying a beverage and conversation. In addition to soft seating, the tables in this area are lower to reinforce the idea that this area is conducive to a social interaction.

The windows along the south wall in this space provide a visual connection to the street. While these windows are almost 4'0" above grade, they are 8'0" tall and provide views, framing the tables that are located directly beside them. The views from the street inward provide clues about the atmosphere inside the bistro for those who are visiting the district. The guests seated at these tables have become performers on an informal stage, provided by the framing of the windows



LOUNGE BANQUETTE SEATING

Figure 78 Created by author

in conjunction with the level difference to the street, the audience consists of users of the district. District users may find themselves engaged in the subtle dynamic of assuming roles as either performer or audience without having stepped foot into the Bistro.

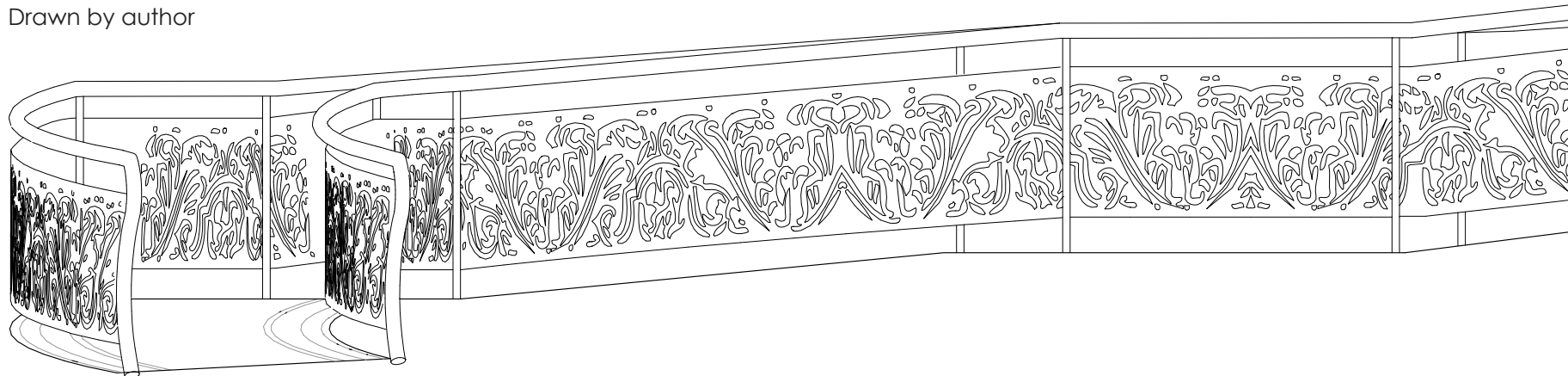
The banquette seating has been situated within the curve of the ramp to both enhance awareness of those entering and parading through the bistro and to diversify the viewpoints within the space. Much of the seating and tables that have been situated along the banquette seating encourage an up-close view of the activity along the ramp. While many of these tables will provide opportunity for patrons to become audience members, these patrons are also very visible and centrally located. Unlike the activity on the ramp, they are

stationary, so they could potentially be watched throughout the evening by others in the restaurant because whenever a performance on the ramp takes place, they are also within view. Because the ramp begins at grade and emerges at the 3'11" level of the rest of the bistro, the way those who use the ramp are viewed changes as they progress upward. While it may begin with only a glimpse of their hair or their face, they are slowly revealed as they advance.

Ramp

The ramp addresses the issue of having a universally accessible space. While this is a common issue when dealing with heritage buildings, it is always desirable to provide a solution which does not alienate patrons, and is cohesive with the overall design. A ramp seemed like an interesting device to not only provide

SOUTH HANDRAIL ELEVATION
Figure 79 Drawn by author

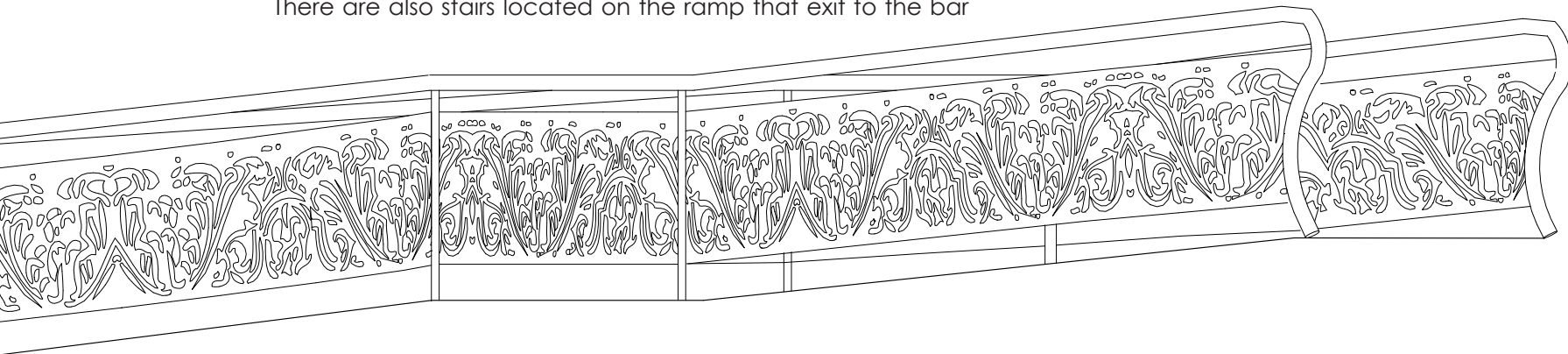


a practical solution to a design problem, but also to create an exaggerated performance element that would be focal in the space.

The design of the ramp not only divides the space, creating smaller areas for more intimate social interactions, but in doing so it parades the user through the space and exposes them to its guests. The antique brass handrail follows the curvature of the ramp while featuring an etched balustrade design in plexiglass illuminated by a soft glow, provided by hidden inset lighting. The mosaic tile flooring in the entrance carries up the ramp, providing a visual contrast from the dark hardwood flooring used throughout the rest of the space. A sense of importance is emphasized by the pattern outlining the path. There are also stairs located on the ramp that exit to the bar

and restaurant areas.

The ramp can be used from the main entrance, but also from the top of the ramp located just outside the dressing room. Users who wish to make a grand entry can discreetly prepare themselves in the dressing room and use the ramp to circulate toward the bar when they are ready. The space located outside of the entrance to the dressing room at the top of the ramp features a large chandelier and the continuation of the mosaic tile flooring, contrasting the hardwood flooring surrounding it. This area is well lit and highlights those standing within it, making for a dramatic exit from the dressing room.





DINING AREA FROM THE RAMP

Figure 80 Created by author

Dining Area

The dining area is intended for patrons wanting to order from the menu and perhaps share a meal with others. The table arrangements carefully consider interpersonal zones and deliberately places people within a 'personal' zone (according to Hall's Interpersonal Zones as discussed earlier) which is 0'18"- 4'0". Because this space is typically reserved for friends or close contacts, it potentially puts strangers in a situation

where conversation is not only likely, but encouraged

based on our typical social responses to people within this distance. While there are several tables that are conducive for couples or pairs, the tables are arranged in a side-by-side fashion, quite close to others in order to promote socialization among the patrons.

The main dining table is a 40' long table that seats approximately



MAIN DINING TABLE

Figure 81 Created by author



OVERALL VIEW OF THE BISTRO FROM THE TOP OF THE RAMP

Figure 82 Created by author

26 people. The overall aesthetic of the dining area draws on baroque inspiration with a more eclectic, contemporary edge that lends itself to the notion of formal dining. The long table is situated in an area of the bistro with a raised floor level to provide the suggestion that patrons are on a stage, performing for others consumption within the bistro.

Large mirrors along the length of the wall allow others to catch glimpses of those at the table with their backs turned. Although

there is emphasis put on the patrons seated at this table, they may be unaware of their roles as performers due to their inward focus on others at the table. On any given evening, up to 26 strangers could share a meal and potentially create connections because of the nature of the way in which they are seated in the bistro.

Bar

The bar is located within the main dining area, adjacent to the kitchen for optimal functionality. It creates a destination for users of the space furthering their opportunities to be seen throughout the space and utilize the ramp for their performance.

The french wash finish of the bar contrasts the timber columns throughout the space, creating a visual hierarchy. The inset panels of bronze glass beads are featured using uplighting

techniques with inset lighting. Behind the back bar and bottle display there are two large glazed panels allowing visual access into the kitchen.

While audiences are not normally allowed to see the preparation and backstage spaces associated with theaters, in the design of this bistro it was important to explore as many venues for performance as possible. In a typical restaurant, patrons are often presented with a dish, or final product, that has been through several cooking processes before being



VIEW OF THE BAR FROM THE RAMP

Figure 83 Created by author

served. The Green Room Bistro & Lounge offers a space for patrons to expose their own preparation processes, and as such it is fitting that the bistro presents and showcases its preparation processes.

Kitchen

145 Market has a large overhead door that opens on to Elgin Avenue which was once a service road and is now used as a back alley. Deliveries, waste, and large equipment movement in to, or out of, the building may use the back loading dock entrance found along the North side of the building.

Once it was determined that the kitchen was to be located within proximity to the overhead doors, it was necessary to provide a barrier between the exterior and kitchen. As per health and safety requirements, a threshold is required between. This space provides an optimal place for chemical storage for cleaning supplies as these must be located outside of the kitchen. A changing space with lockable storage must be provided for employees in addition to a small office for management with a safe for nightly deposits.

A place for cold storage is necessary in commercial kitchens. Depending on the menu and types of food required, the size of this storage can vary. The menu for the Green Room Bistro & Lounge does not require a large space for cold storage as most of the items are fresh or do not require storage in a cold temperature. It is important for the cold storage to be located out of the way of the general pathways in the kitchen, but still close to the preparation area. For these reasons, the cold storage for the Bistro is tucked away in the south-east corner of the kitchen, but still easily accessible for those at the prep station.

The design of the kitchen revolves around function and simplicity. Direct routes for dishes are to be established and should include a place for incoming dirty dishes, rinsing, soaking, drying, and clean plates. Once the plates are cleaned, they are stacked and transferred back to the plating and finishing station where they will be needed to complete orders.

The food in the kitchen follows a very simple pathway, from “back to front”, preparation to finish. Along the prep counters

food is sliced, peeled, washed, etc. in preparation for the coming day's service. The next aisle has three stations, cold, hot line, and appetizers, and on the opposite side, plating and finishing. Typically there is one person for every couple of stations. At the cold station, dishes requiring no cooking are prepared. Most of their ingredients are handled earlier at the prep station and stored in under-counter refrigerators at the cold station.

The hot line consists of all of the hot equipment. Pan fry stations, grills, steamers, warmers, and ovens are found here. This area requires large hood fans to be located directly above the equipment to carry exhaust directly out of the building. In the case of the Green Room Bistro & Lounge, this system would run the exhaust fumes in a short, direct path, expelling them in to the back lane located to the south of the building.

The appetizer station is generally operated by one person and has its own printer, while the rest of the kitchen operates off of a shared printer for all of the other menu items. The appetizer station must be located along the exterior of the kitchen with a direct path to the door that exits into the dining room to

provide efficiency for servers as these orders do not travel through the kitchen, unlike most of the other items.

The plating and finishing station is where food is put on to plates, assembled, and garnished. In many kitchens, this is the last stage before the food exits the kitchen. However, in the Green Room Bistro & Lounge, as with many fine dining kitchens, there is one final stage after the plating and finishing. This final stage is called the exposition, or expo station. This is where the chef takes one final look over the food exiting the kitchen to check that it meets or surpasses expectations. If not, this is a station where wiping drips, adding final touches are executed. Once completed, they are sent on their way with the server.

While adequate storage for pots, pans, plates, and food must be considered, there are some elements that are specific to the chef and his staff. It is important to consult with these individuals to really understand their needs and therefore design a kitchen which will best respond to them.

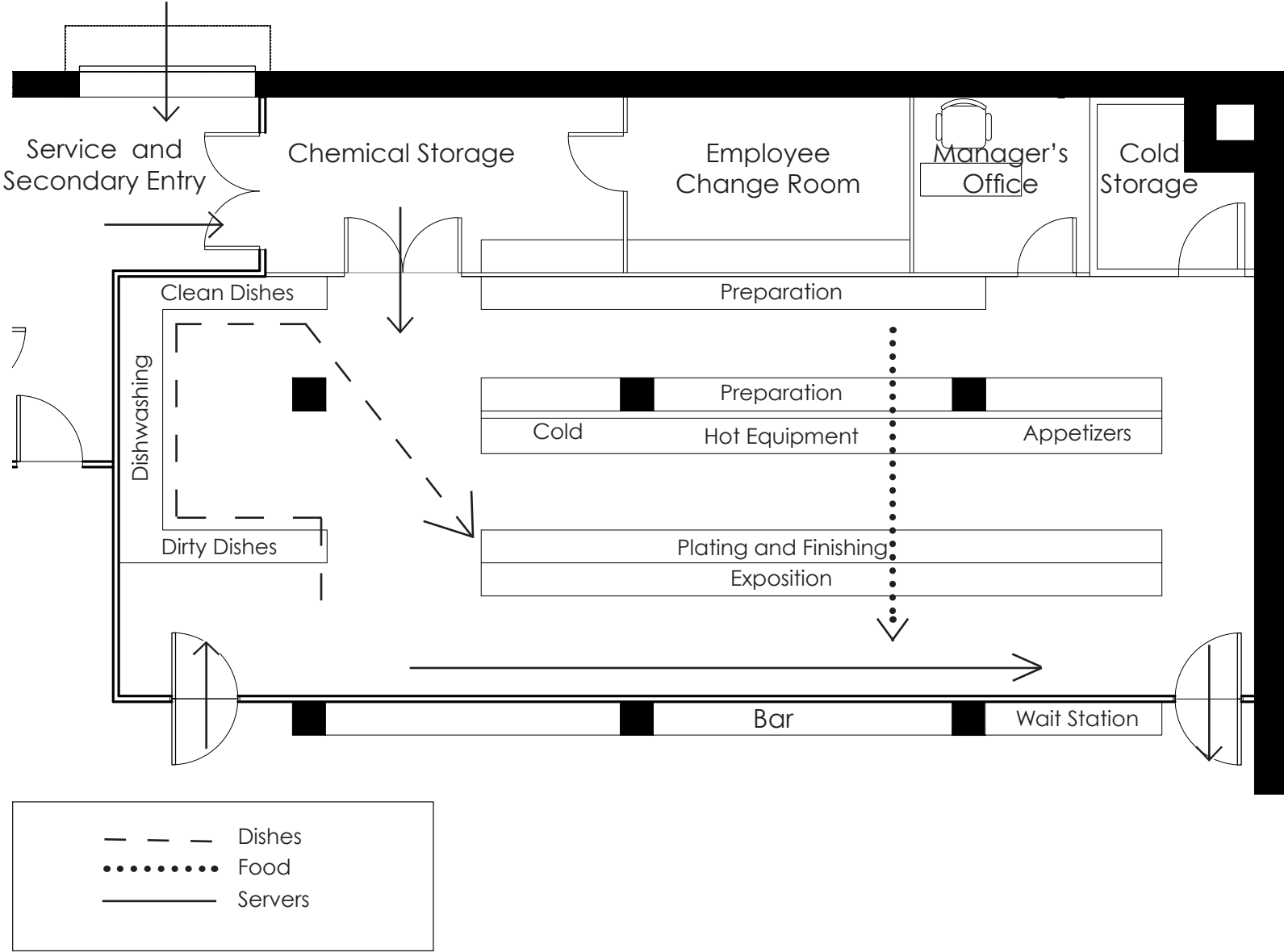
Finally, addressing the needs of the servers can be easily

overlooked, but it is imperative to understand what they need in order to best do their job. Simple pathways in and out of the kitchen, clear of obstacles, are most efficient for quick, concise service. By designating separate doors for “in” and “out”, congestion is minimized. In addition, they require a quick drop-off place designated for dirty dishes. Locating this near the “in” door allows them to bring dishes directly to the kitchen, drop them off, and pick up any outstanding orders all at once without backtracking and possibly bumping in to one another.

By locating the bar in close proximity to the “in” and “out” doors, it allows servers to drop off drink orders, circulate into the kitchen to obtain food orders, and stop by the bar to pick up those same drink orders before venturing back out into the dining area. Considering circulation pathways and simple operations within the space provide a clear, concise framework for understanding the spatial necessities of a commercial kitchen.

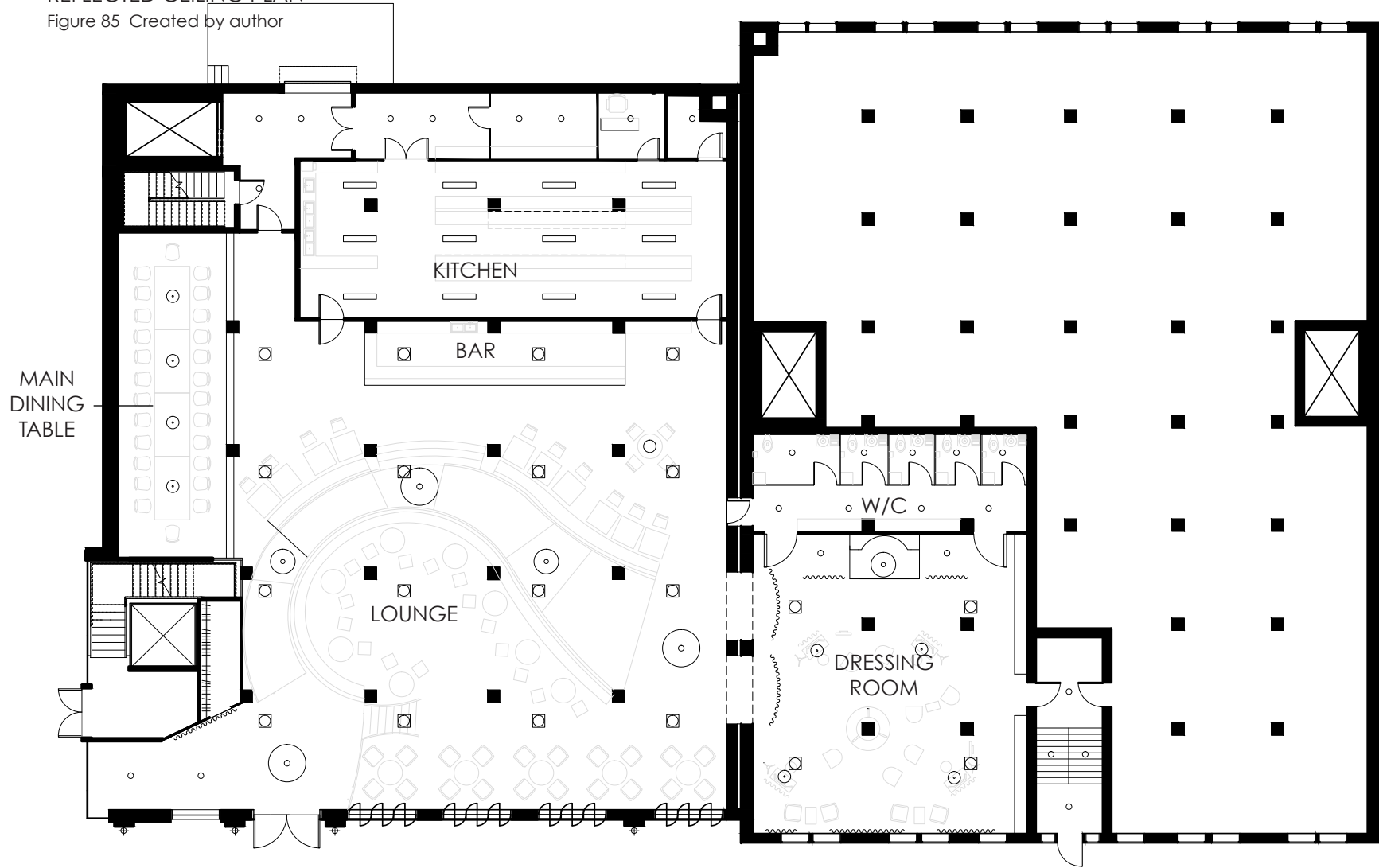
KITCHEN PLAN WITH CIRCULATION ROUTES

Figure 84 Created by author



REFLECTED CEILING PLAN

Figure 85 Created by author



○ KARE Pendant Lamp Gioiello
Crystal Antique Brass 14-arms

◦ 4" Pin Hole Trim Downlight

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○ KARE Pendant Lamp Gioiello
Crystal Antique Brass 16-arms

⚡ Single-Light Society Hill Classic
Wall Lantern (Antique Brass)

◻ 6" Traverse LED Downlight
(on dimmer circuit)

▭ Fluorescent Four Light Cloud in White
Finish with White Acrylic Diffuser



Summer

In the summer months when the district has a smaller population, the bistro will transform and alter its service slightly. While patrons will still be able to order tapas, drinks, and enjoy a social environment, the dressing room will not be in service. The space may be rented out for group or event use, but the secondary access through 139 Market Avenue will remain locked until the next theater season commences.

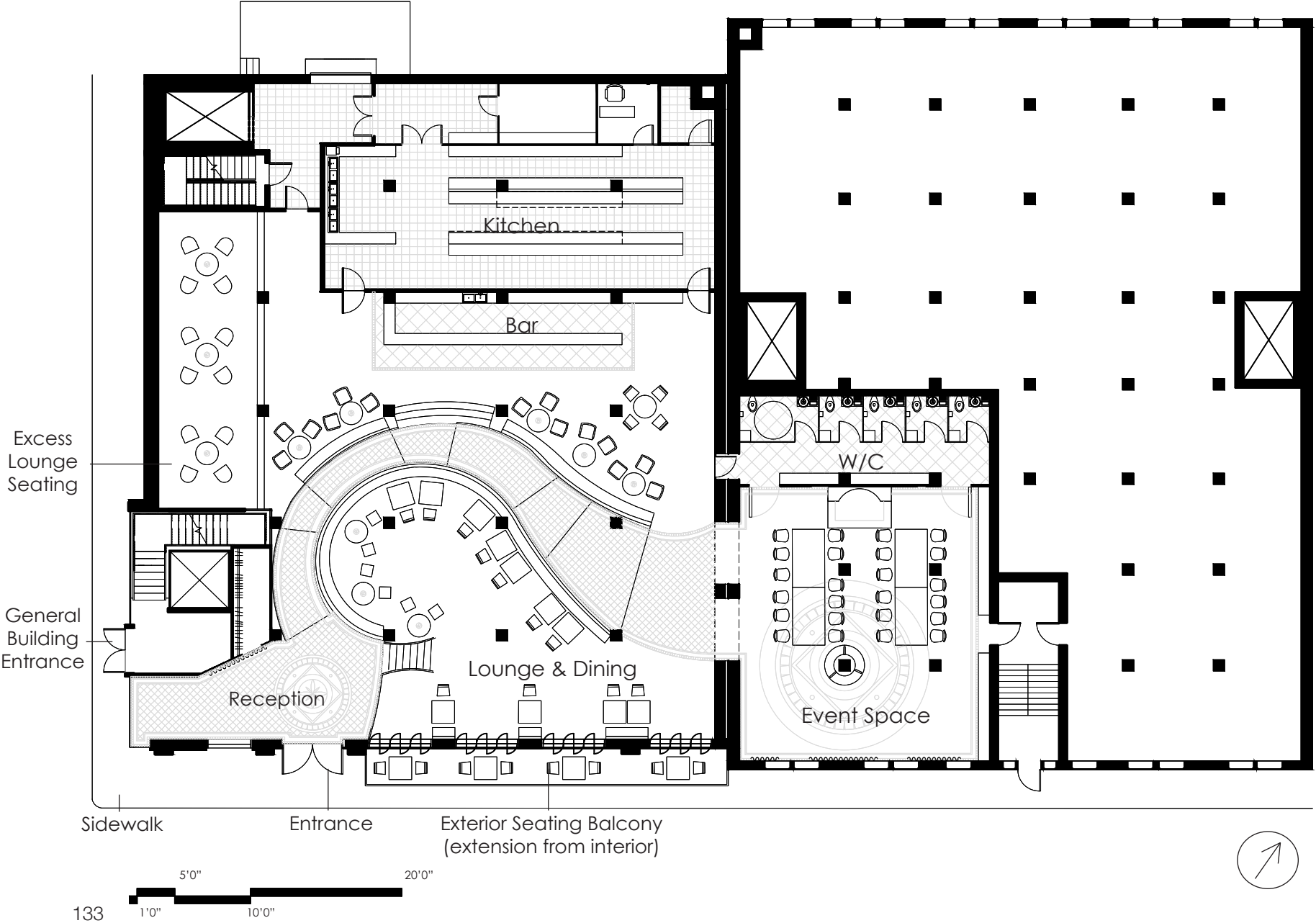
The bistro, itself, will utilize the lounge area as its only area of seating for patrons, and the banquette seating in the lounge will be converted by incorporating the dining tables and chairs from the main dining area. The window system was chosen to provide a not only a visual connection to the district but also a physical one by having the ability for each of the three panels within each frame pivot open. During the summer months a patio ledge will be attached to the building along the south facade, creating outdoor dining opportunities. The large windows, when open, will act as the thresholds to the outdoor dining tables. Because of the limited space available along the sidewalk, the outdoor patio space is limited to a

few tables just outside of the windows to the bistro. From the street, these tables are framed by the large window openings and illuminated by the light from within the bistro, creating a different performance for visitors of the district than during the winter months.

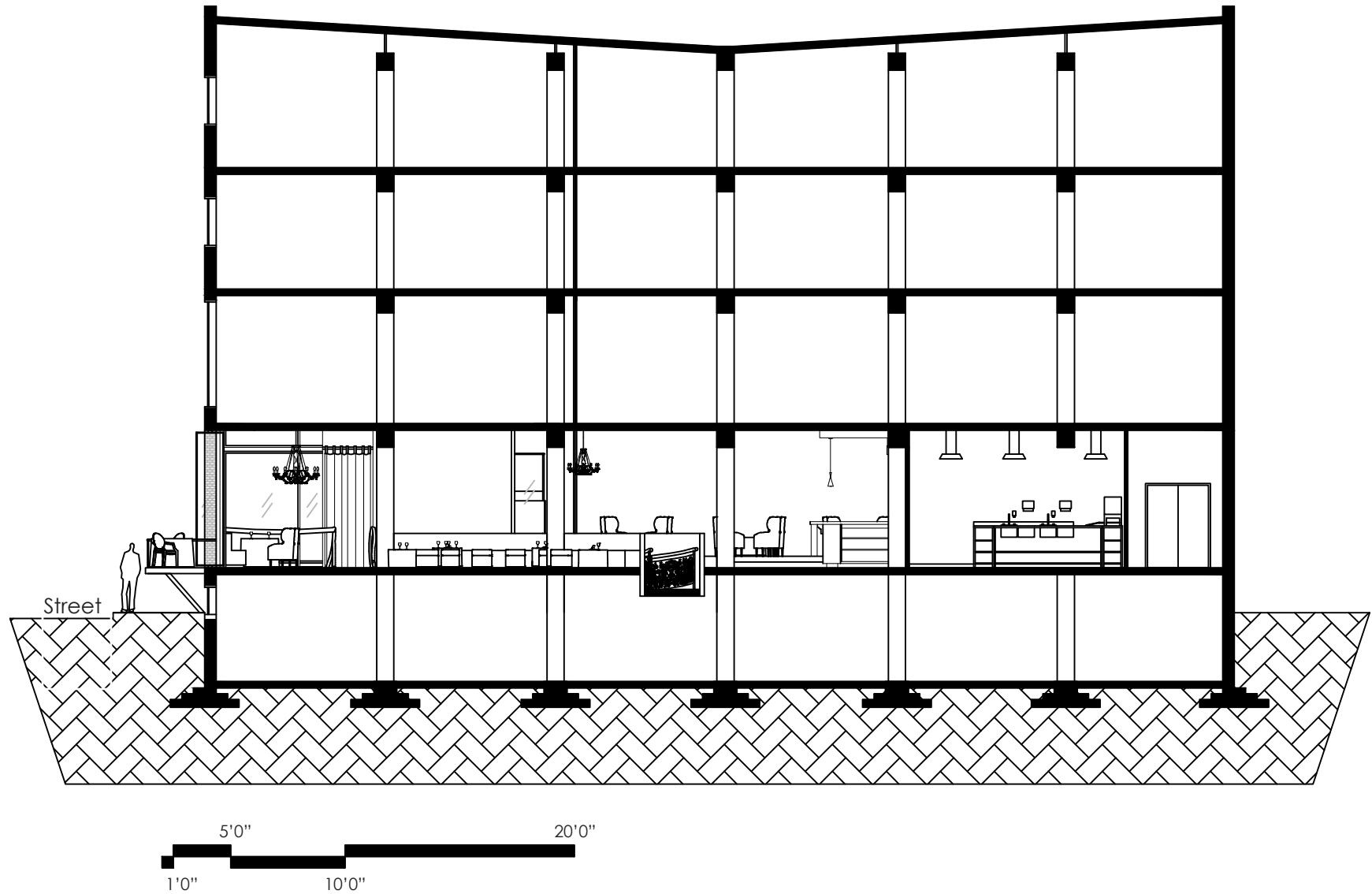
The dressing room may be rented out for event space during the summer. Its entrance being located at the top of the ramp makes it ideal for events requiring a grand or dramatic entrance. Weddings, birthdays, anniversaries, and surprise parties are among the many types of celebrations that the space would cater to. The long dining table located in the dining area throughout the theater season is broken down into its smaller parts and moved into the dressing room to provide tables with adequate seating for larger events. In turn, the dressing room furniture is relocated to the area of the dining area with the raised floor and a curtain is drawn to conceal storage of excess furniture.

THE GREEN ROOM BISTRO & LOUNGE FLOOR PLAN- SUMMER CONFIGURATION

Figure 86 Created by author



WEST SECTION- SUMMER CONFIGURATION
Figure 87 Created by author



CONCLUSION

The objective of this practicum project was to investigate how an interior and its surrounding community context might influence one another, specifically in the Cultural District of Winnipeg. This required gaining a basic understanding of placemaking theory to contextualize the project and strengthen the connection between district and interior in each design decision. The analysis of aspects of performance theory, used in conjunction with theories of performativity served to create a framework for the interior design of a bistro and lounge. It was of the utmost importance to also rethink the tasks and activities that take place in a bistro as having potential to transform into an element of performance. Augusto Boal's principles of dichotomic spaces, where both a performer and audience member each experience two scenarios at the same time required the design to take on all of the potential perspectives a bistro could offer. Patrons as diners in a bistro, spectators to a performance, actors and

participants for the evening, or assuming an alternate identity, were the four scenarios that had to be fully considered with each design decision made. The intention of the designed space is to provide a place for users of the district, members of the performing arts community- performers and patrons alike- a place to gather and indulge in both sides of performance.

The site selection for this project was crucial as the project was born out of the needs of the district. The history of the building is rooted in the grain exchange which was significant to the development of the area which strengthens its tie to the surrounding community. The building was selected based on proximity and its inherent ability to act as an anchor within the district to draw users of the otherwise four distinct performance venues toward a common point. The building becomes a point of pivot from which users are able to gather, dispense, and reconvene.

Because the building is a historic building, it was necessary to address accessibility, safety, and building code compliance. While many of these issues are often met with the bare minimum,

the design of this project fully embraced the challenge presented by creating a universally accessible space. By incorporating a ramp, rather than a chair lift or elevator as a solution, the ramp was able to serve as a dynamic, dramatic design element within the space. Conceptually, it was able to reflect and integrate the ideas developed through the theoretical framework; it was able to act as a catalyst to push the project much further and exaggerate the opportunities within the design for performance.

The changes in level added a different element to the performance and display aspects throughout the space. The ramp developed creative opportunity throughout the design, creating a pivot point where the focus revolves around the patron on the ramp, not unlike the building's position within the overall district. This connection integrates placemaking theory and begins to create a sense of place.

While the district cannot possibly be unified by the design of one building within it, that building can act as a catalyst for a rejuvenation of the redevelopment of the district

toward becoming a more cohesive whole. In addition, the programming for the overall building of 145 Market Avenue could potentially provide a reunification as it includes varying facets of the community- traveling performers, administration personnel, and performers- that could potentially strengthen the performing arts community providing a home in the cultural district.

Figure 88 Photograph by author



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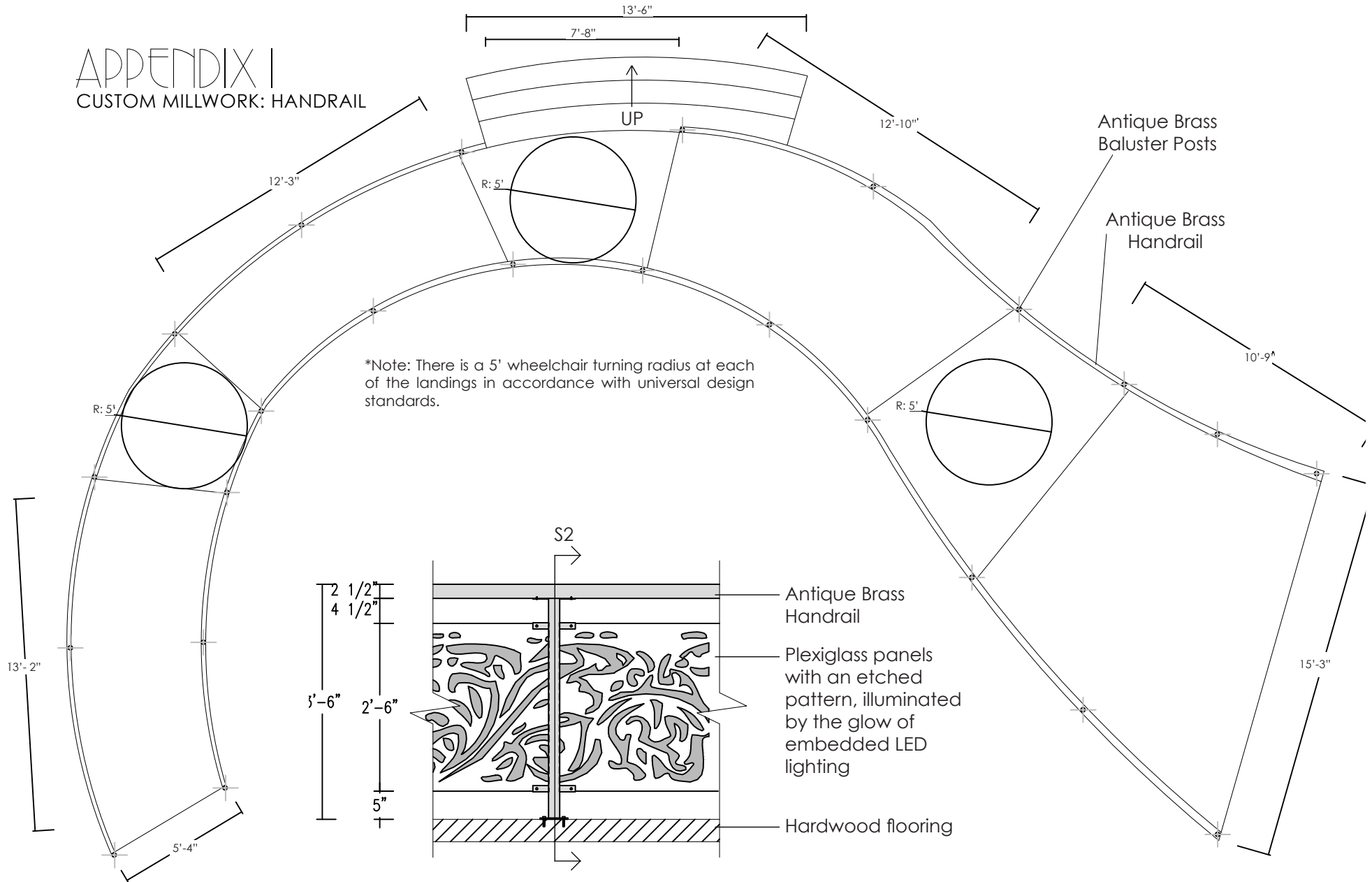
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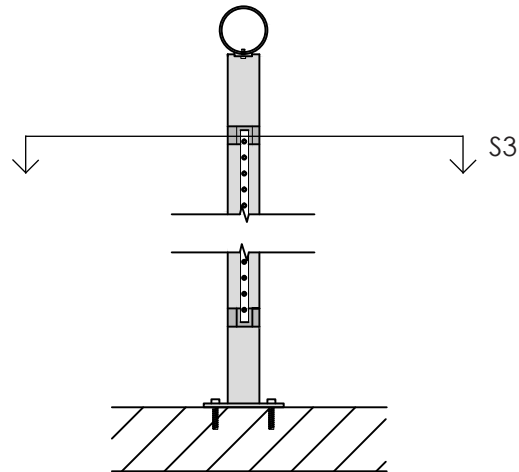
APPENDIX I

CUSTOM MILLWORK: HANDRAIL

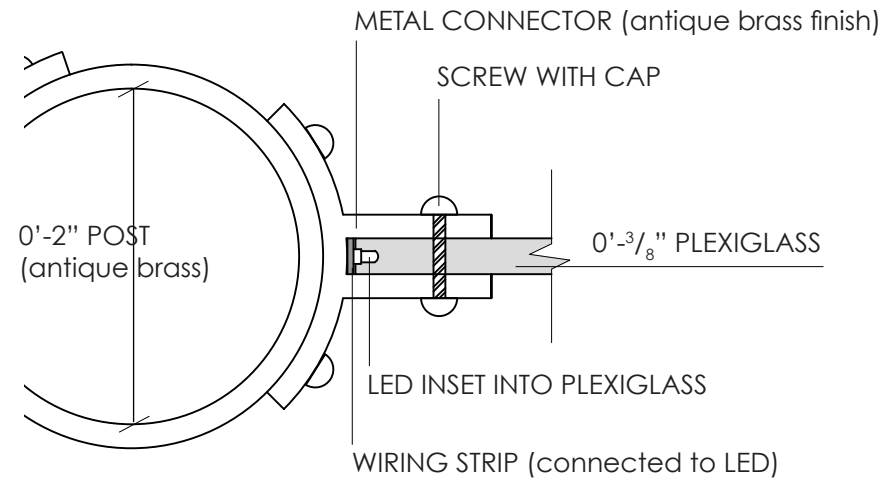


RAMP AND HANDRAIL PLAN
Scale: 0'- $\frac{3}{16}$ " = 1'-0"

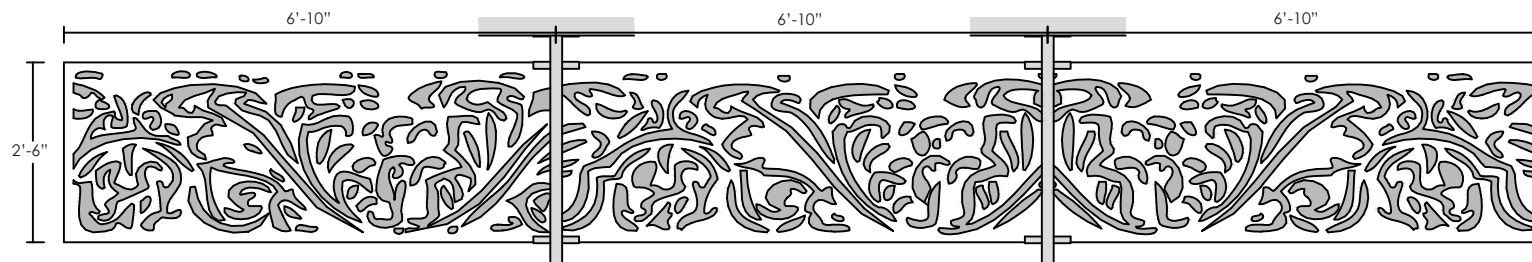
S1: SECTION 1
Scale: 0'- $\frac{1}{2}$ " = 1'-0"



S2: SECTION 2
Scale: 0'-1" = 1'-0"



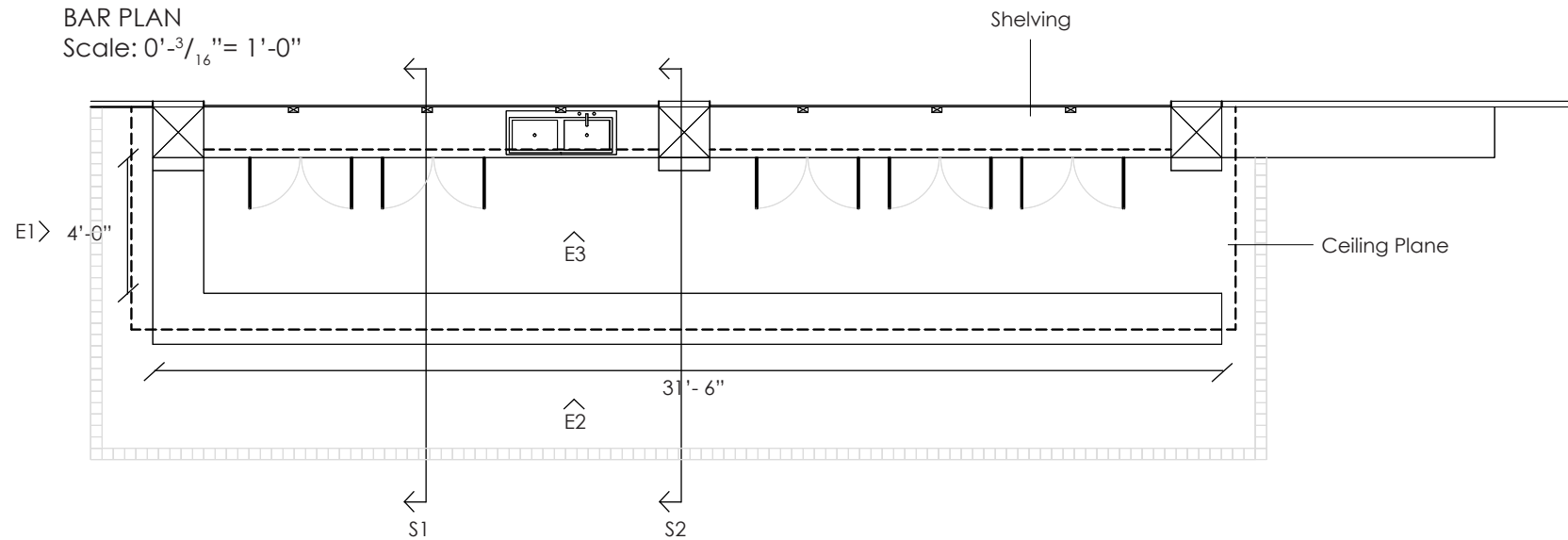
S3: SECTION 3
Scale: 0'-1/2" = 0'-1"



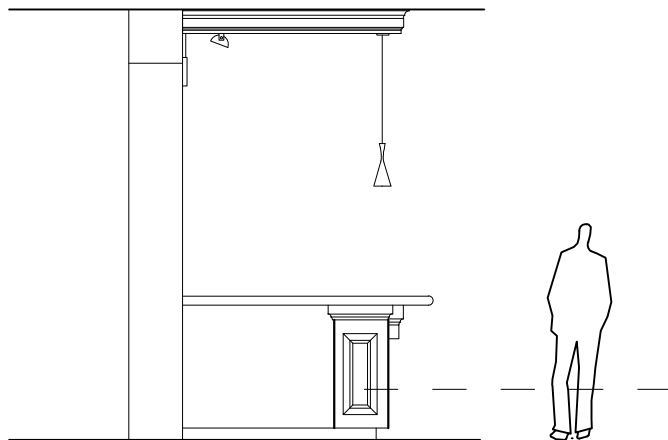
ETCHED BALUSTRADE DETAIL
Scale: 0'-1/4" = 1'-0"

APPENDIX II

CUSTOM MILLWORK: BAR



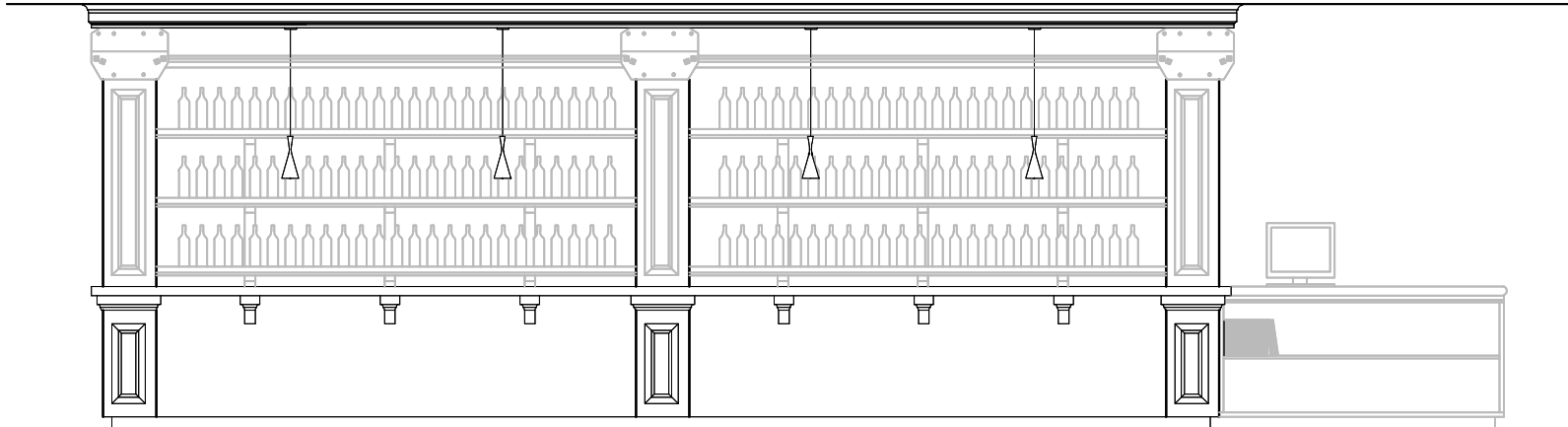
E1: SIDE ELEVATION
Scale: $0'-3\frac{3}{16}" = 1'-0"$



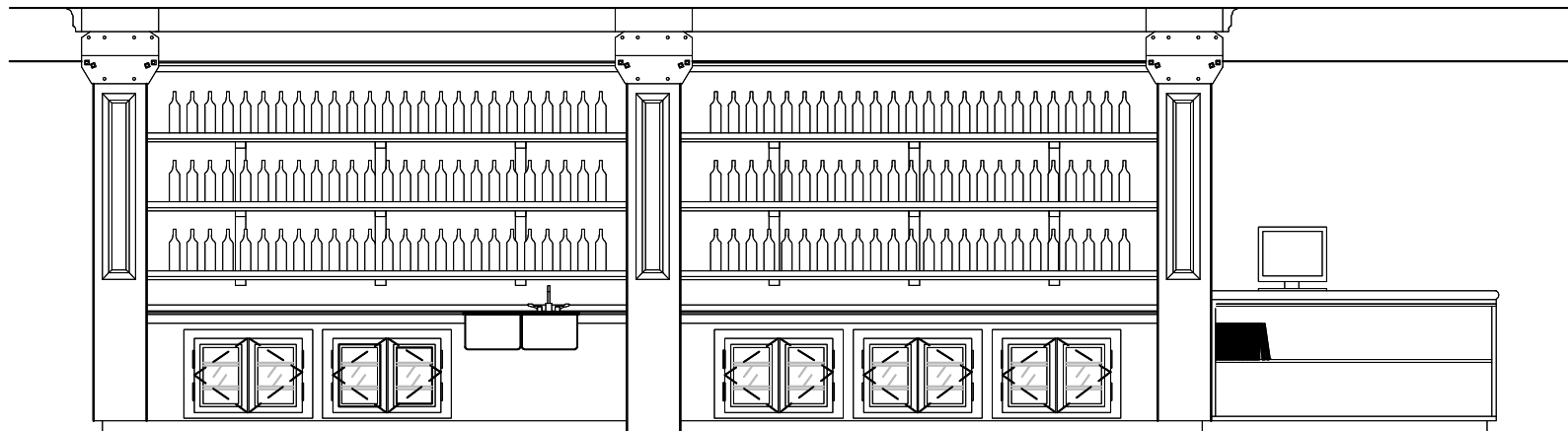
MATERIAL DETAIL

The innermost surface of the moulding inset panels is finished with a surface covering on which there are very small reflective glass beads. With the addition of strategically placed accent lighting, these panels will add a level of sparkle to the bar, creating a subtle, yet elegant detail to the otherwise fairly simple design of the bar.

E2: FRONT ELEVATION
Scale: 0'-3/16" = 1'-0"

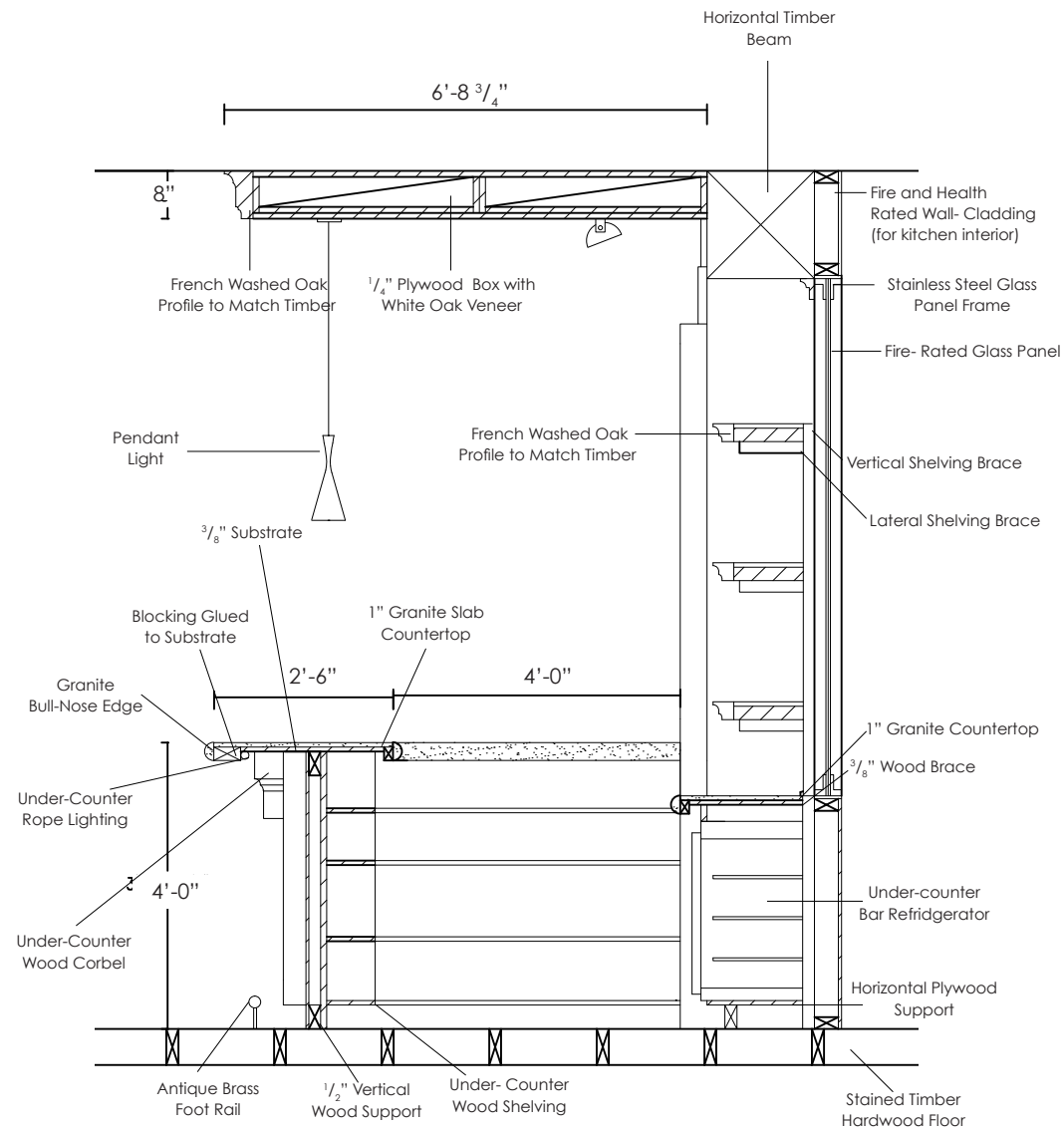


E3: BACK BAR ELEVATION
Scale: 0'-3/16" = 1'-0"

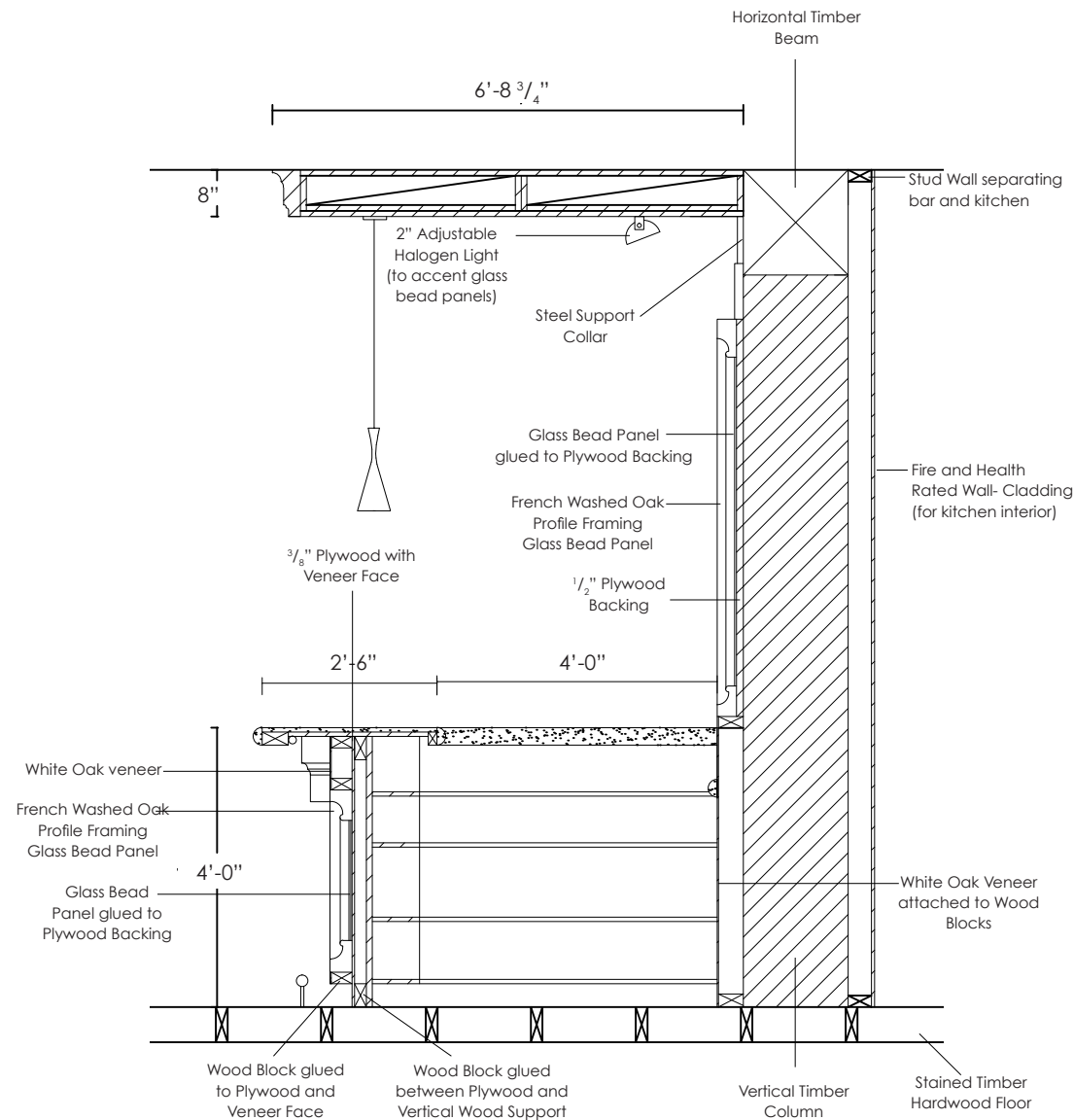


S1: BAR SECTION THROUGH COUNTER AND SHELVING

Scale: 0'-3/8" = 1'-0"



S2: BAR SECTION THROUGH A COLUMN
Scale: 0'-3/8" = 1'-0"



APPENDIX III

GREEN ROOM BISTRO & LOUNGE MENU

Drinks non alcoholic

Classic Pop

Coke, Diet Coke, 7-Up, Root Beer, and Orange Crush. Complimentary Refills.

Iced Tea and Lemonade

Iced Tea and Lemonade, also available in strawberry, peach, raspberry, and lime. Complimentary Refills.

Juice

All the classics. Orange, apple, and cranberry.

Tea

Choice of orange pekoe, earl grey, chamomile, green with honey, or white blueberry

Coffee

Decaffeinated available. Complimentary Refills.

Drinks alcoholic

Behind the Curtain Cosmo

Lemon vodka, Triple Sec, Cranberry juice and a splash of lime. This is the perfect drink for a night on the town.

Margarita or Daiquiri

Classic favorite made with either rum or tequila. Strawberry, Lime, Peach and Melon flavors available.

Stagehand Sipper

An electric evening beverage containing Blue Curacao, vodka, and fresh lemonade.

Final Act

Refreshing, light, and bubbly. Champagne, melon liqueur, and a spritz of lime juice.

Spotlight Sangria

Cointreau, white rum, coconut rum, and loads of citrus fruits and juices makes for a sweet, refreshing concoction.

The Top Hat

Kahlua, Butterscotch Schnapps, Malibu Rum, and a splash of milk.

Green Room
Bistro & Lounge

Wine Selection

Reds

Rosé, Strut Risqué VQA, Okanagan, BC

Pinot Blanc, Gray Monk VQA, Okanagan, BC

Pinot Grigio, Montalto, ITA

Pinot Grigio, Beringer California Collection, USA

Pinot Gris, Sandhill VQA, Okanagan, BC

Pinot Gris, Burrowing Owl VQA, Okanagan, BC

Riesling, Dr. Loosen Villa Wolf, GER

Sauvignon Blanc, Viña Maipo

Sauvignon Blanc, Monkey Bay, NZL

Whites

Sauvignon Blanc, Matua Valley, Hawkes Bay, NZL

Chardonnay, McWilliam's Hanwood Estate, AUS

Chardonnay, Château St. Jean, Sonoma, USA

Vogner, Anakena Single Vineyard, CHI

Champagne, Veuve Clicquot, FRA

Champagne, Dom Perignon, FRA

Prosecco, Col de Saide, ITA

Sparkling, Yellowglen Pink, AUS

Soup & Salad

Tomato Bisque

Rich, creamy tomato bisque topped with fresh parmesan and parsley

Oriental Chicken Soup

Egg Drop, Shiitake & Anise Essence

Strawberry + Spinach

Fresh sliced strawberries, mandarin quarters + spinach tossed with Champagne dressing

Candied Salmon Salad

Arugula, fennel, roasted corn, red wine and seed vinaigrette

Tapas

Prosciutto Wrapped Shrimp

Grilled shrimps wrapped in prosciutto, goat cheese stuffing + melon salsa

Serrano Bocatas

Authentic Serrano ham, marinated sun-dried tomatoes + Canadian smoked Cheddar

Beef Carpaccio

Herb crusted beef tenderloin, sherry vinegar, capers + Manchego peel

Duck Ravioli

Buttered Cabbage, Masala Broth & Toasted Almond

Ceviche

Basa fish cooked in lime juice, fresh Pico de Gallo + homemade corn chips

Smoked Ham Benedict

Tomato, Spinach & Flatbread

Eggplant Chips

Herbed yogurt, sumac, pomegranate molasses

Pork Bulgogi Tacos

Cucumbers, kimchi, corn tortillas

Seared Chorizo

Confit baby potatoes, cherry tomatoes, fresh oregano

Baked Brie

Toasted crostini, assorted crackers, and fruit jelly

Lamb Kabobs

Fenugreek turmeric sauce, sautéed spinach

Garlic Gambas

Tapas style prawns sautéed with garlic + sherry

Desserts

Espresso Crème brûlée

Espresso infused custard + caramel top

Vanilla Lemon Chiffon Cake

fresh seasonal berries, chèvre mousse, lemon-infused local honey

Chocolate Harvest

Orange & Beet Semifreddo & Chocolate Hazelnut Cake

White Chocolate Tiramisu

White chocolate mousse, espresso dipped ladyfinger with berry coulis

APPENDIX IV DISTRICT USER ANALYSIS

User	Behavior	Duration
Primary		
Season- Subscribed Patrons	Attend, socialize, dine out	1- 3 hrs (performance), entire evening if dinner and drinks accompany performance
Performers	Rehearsals, Performances	Entire days when rehearsing or on performance days with both matinee and evening performances
District Residents	Occasional attendance, Utilize district amenities	Constant presence- whether in residency, performance venue, or district service amenity
District Employees	Work, socialize, dine out	Monday- Friday, 7:30 am- 5:30 pm, early evening
Secondary		
Occasional Patrons, Tourists, Students	Attend, socialize, dine out, tour	1- 3 hrs (performance), entire afternoon/ evening if dining out or touring district
Guest Performers	Rehearsals, Performances	Entire days when rehearsing or on performance days with both matinee and evening performances
Employees	Work, socialize	Hours of operation of the bistro

Values & Concerns

VALUES:

Winnipeg's performing arts culture- most of the primary users of the district hold performing arts at an elevated level of value to them

Socialization, friends, and entertainment- many of the primary users utilize the district's venues as a way to socialize with friends/ family through food or entertainment

CONCERNS:

Safety, parking, time constraints

VALUES:

Socialization- most of the secondary users utilize the district's venues as a way to socialize with friends

CONCERNS:

Safety, parking, financial cost, accommodations, time

Spatial Needs

SPACES FOR:

Rehearsals, meetings, sharing Winnipeg's performing arts news and events with the public, socialization, preparation, touching up one's appearance, and quick dining catered to a performance schedule

FURNISHED WITH:

Tables, chairs, soft seating, food preparation utilities/ services, reflective surfaces (mirrors), storage for personal items

SPACES FOR:

Meetings, socialization, dining catered to a performance schedule

FURNISHED WITH:

Tables, chairs, soft seating, food services

APPENDIX V

BUILDING CODE COMPLIANCE

3.1.2.1 Major Occupancy Classification

A2 Assembly occupancies not elsewhere classified in Group A

3.1.17.1 Occupant Load

Assembly Spaces

dining, beverage and cafeteria space	1.20
people/m ² (12.9 people/ft ²)	

reading and writing rooms or lounges	1.85
people/m ² (19.9 people/ft ²)	

Other Uses

kitchens	9.30
people/m ² (100 people/ft ²)	

3.3.1.3 Means of Egress

3) Means of egress shall be provided from every roof which is intended for occupancy, and from every podium, terrace, platform or contained open space.

7) Two points of egress shall be provided for a service space referred to in Sentence 3.2.1.1. (8) if

- a) the area is more than 200m² or
- b) the travel distance measured from any point in the service space to a point of egress is more than 25 m.

3.3.1.4 Public Corridor Separations

1) Except as otherwise required by this Part or as permitted by Sentence (4), a public corridor shall be separated from the remainder of the storey by a fire separation.

2) Except as permitted by Sentence (3) and Clauses (4)(a) and (b), the fire separation between a public corridor and the remainder of the storey shall have a fire resistance rating not less than 45 min.

3) If a storey is sprinklered throughout, no fire-resistance rating is required for a fire separation between a public corridor and the remainder of the storey provided the corridor does not serve a care or detention occupancy or a residential occupancy.

4) No fire separation is required in a sprinklered floor area between a public corridor and

- a) except as required by Sentences 3.3.3.5(9) and 3.3.4.2.(1), and notwithstanding Sentence 3.4.2.4(2), the remainder of a storey, provided the travel distance from any part of the floor area to an exit is not more than 45 min
- b) a room or a suite, provided the public corridor complies with Sentence 3.3.1.9(6) and Clause 3.4.2.5(1)(d), or
- c) a space containing plumbing fixtures required by Subsection 3.7.2, provided the space and the public corridor are separated from the remainder of the storey by a fire separation having a fire-resistance rating not less than that required between the public corridor and the remainder of the storey.

3.4.2.3 Distance between Exits

- 1) Except as provided in Sentence (2), the least distance between 2 exits from a floor area shall be
 - a) one half the maximum diagonal dimension of the floor area, but need not be more than 9 m for a floor area having a public corridor, or
 - b) one half the maximum diagonal dimension of the floor area, but not less than 9 m for all other floor areas
- 2) Exits need not comply with Sentence (1) where
 - a) the floor area is divided so that not less than one third of

the floor area is on each side of a fire separation and

- b) it is necessary to pass through the fire separation to travel from one exit to another exit.
- 3) The minimum distance between exits referred to in Sentence (1) shall be the shortest distance that smoke would have to travel between the exits, assuming that the smoke will not penetrate an intervening fire separation.

3.4.2.5 Location of Exits

- 1) Except as permitted by Sentences (2) and 3.3.2.5(6), if more than one exit is required from a floor area, the exits shall be located so that the travel distance to at least one exit shall be not more than
 - c) 45 m in a floor area that contains an occupancy other than a high-hazard industrial occupancy, provided it is sprinklered throughout
- 2) Except for a high-hazard industrial occupancy, Sentence (1) need not apply if exits are placed along the perimeter of the floor area and are not more than 60 m apart, measured along the perimeter, provided each main aisle in the floor area leads directly to an exit.
- 3) Exits shall be located and arranged so that they are clearly

visible or their locations are clearly indicated and they are accessible at all times.

3.4.2.6 Principal Entrances

1) For the purposes of this Section at least one door at every principal entrance to a building providing access from the exterior at ground level shall be designed in accordance with the requirements for exits.

3.4.3.2 Exit Width

1) Except as permitted by Sentence (3), the minimum aggregate required width of exits serving floor areas intended for assembly occupancies, residential occupancies, business and personal services occupancies, mercantile occupancies, and industrial occupancies shall be determined by multiplying the occupant load of the area served by

a) 6.1 mm per person for ramps with a slope of not more than 1 in 8, doorways, corridors and passageways,

7) If more than one exit is required, every exit shall be considered as contributing not more than one half of the required exit width.

3.4.3.3 Exit Width Reduction

- 1) Except as permitted by sentences (2) and (4), no fixture, turnstile, or construction shall project into or be fixed within the required width of an exit.
- 2) Swinging doors in their swing shall not reduce the required width of exit stairs or landings to less than 750 mm or reduce the width of an exit passageway to less than the minimum required width.
- 3) Doors shall be installed so that, when open, they do not diminish nor obstruct the required width of the exit
- 4) Handrails and construction below handrails are permitted to project into the required width of means of egress but the projections shall be not more than 100 mm on each side of the required width.

3.7.2.2 Water Closets

1) Except as permitted by Sentence (4), water closets shall be provided for each sex assuming that the occupant load is equally divided between males and females, unless the proportion of each sex expected in the building can be determined with reasonable accuracy.

5) Urinals are permitted to be substituted for two thirds of the number of water closets required by this Article for males, except that if only 2 water closets are required for males, one urinal is permitted to be substituted for one of the water closets.

Number of Persons of Each Sex	51- 75
Minimum Number of Water Closets:	
Male/ Female	2/ 3

APPENDIX VI

COPYRIGHT PERMISSIONS CORRESPONDENCE

Re: Katelyn Malmgren, Image

Gmail - Copyright permission request for image

Page 1 of 1



Tiffany Gospodyn <tiffanygospodyn@gmail.com>

Copyright permission request for image

2 messages

Tiffany Gospodyn <[REDACTED]> Fri, Mar 9, 2012 at 7:32 PM

To: [REDACTED]

March 9, 2012

Attention: Permissions Manager

I am requesting permission to include in my graduate practicum the following:

1. Katelyn Malmgren (July 2007). Photograph <https://www.facebook.com/photo.php?fbid=4170958045&set=l595255045&type=3&theater>

My thesis, entitled practicum, is part of the requirements needed to graduate from the Faculty of Graduate Studies at the University of Manitoba.

My thesis will be available in paper format from the University of Manitoba Libraries. It will also be posted electronically and will be accessible for free to a worldwide audience from the University of Manitoba's digital repository called MSpace located at <http://mspace.lib.umanitoba.ca/index.jsp> and from Library and Archives Canada's Theses Portal located at <http://www.collectionscanada.gc.ca/thesescanada/index-e.html>

I do not expect any commercial profits from my thesis.

Please reply to confirm if you are the copyright owner of the works and if permission is granted to include them in my Practicum. If you do not control the copyright on the above-mentioned works, I would appreciate any contact information you can provide regarding the proper rights holder.

Thank you.

Tiffany Gospodyn, MID Candidate
Design and Architecture
(204)996-8225
[REDACTED]
University of Manitoba

Katelyn Malmgren <[REDACTED]> Fri, Mar 9, 2012 at 7:47 PM

To: [REDACTED]

You have my permission

Date: Fri, 9 Mar 2012 19:32:41 -0600

Subject: Copyright permission request for image

From: [REDACTED]

To: Katelyn Malmgren

[Quoted text hidden]

<https://mail.google.com/mail/?ui=2&ik=2cae661ef6&view=pt&search=inbox&th=135fa3...> 10/03/2012



Tiffany Gospodyn <tiffanygospodyn@gmail.com>

Copyright permission request for images
2 messages

Tiffany Gospodyn [REDACTED] Sat, Mar 10, 2012 at 11:53 AM

March 9, 2012

Attention: Permissions Manager

I am requesting permission to include in my graduate practicum the following:

1. Rehanna Hartung (2010). Untitled. Calgary, Alberta (IMG_8729)
2. Rehanna Hartung (2010). Untitled. Calgary, Alberta (IMG_8730)
3. Rehanna Hartung (2010). Untitled. Calgary, Alberta (IMG_8735)
4. Rehanna Hartung (2010). Untitled. Calgary, Alberta (IMG_8760)
5. Rehanna Hartung (2010). Untitled. Calgary, Alberta (IMG_8777)
6. Rehanna Hartung (2010). Untitled. Calgary, Alberta (IMG_8778)

My thesis, entitled The Green Room Bistro & Lounge, is part of the requirements needed to graduate from the Faculty of Graduate Studies at the University of Manitoba.

My thesis will be available in paper format from the University of Manitoba Libraries. It will also be posted electronically and will be accessible for free to a worldwide audience from the University of Manitoba's digital repository called MSpace located at <http://mspace.lib.umanitoba.ca/index.iso> and from Library and Archives Canada's Theses Portal located at <http://www.collectionscanada.gc.ca/thesescanada/index-e.html>

I do not expect any commercial profits from my thesis.

Please reply to confirm if you are the copyright owner of the works and if permission is granted to include them in my practicum. If you do not control the copyright on the above-mentioned works, I would appreciate any contact information you can provide regarding the proper rights holder.

Thank you.

Tiffany Gospodyn, MEd Candidate
Dept of Interior Design, Faculty of Architecture
(204)996-825

[REDACTED]
University of Manitoba

6 attachments



IMG_8729.jpg
3518K

Re: Rehanna Hartung, Images

Gmail - Copyright permission request for images

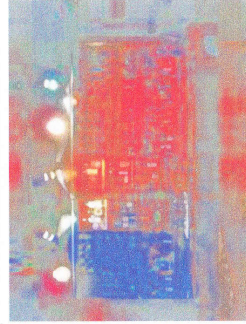
Page 2 of 3



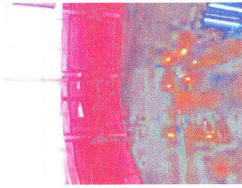
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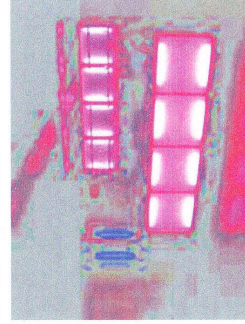
IMG_8735.JPG
4485K



IMG_8760.JPG
4205K



IMG_8777.jpg
3205K



IMG_8778.JPG
3304K

<https://mail.google.com/mail/?ui=2&ik=2cae661ef6&view=pt&search=inbox&th=135fdb...> 10/03/2012

Re: Rehanna Hartung, Images

Gmail - Copyright permission request for images

Page 3 of 3

Rehanna Hartung

To: Tiffany Gospody

Sat, Mar 10, 2012 at 3:44 PM

You have permission to use my images in your graduate practicum.

Sincerely,

Rehanna Hartung

[Quoted text hidden]

<https://mail.google.com/mail/?ui=2&ik=2cac661ef6&view=pt&search=inbox&th=135fdb...> 10/03/2012

Re: Research Design Group, Project Information, Drawings

Gmail - RE: Circus, London

Page 1 of 4



Tiffany Gospodyn

RE: Circus, London

7 messages

Charlotte McCarthy

Thu, Feb 10, 2011 at 3:38 AM

To: "tiffanygospodyn@gmail.com"

Cc: Helen Arvanitakis

Hi Tiffany,

Please find attached some information for you as requested.

Some of the more interesting finishes you could research are shimmer signs (used on the wall in the bar area), anti vandal paint (used to create a rough texture on the columns) and quartz on the stage dining table.

The harlequin wall tiles were made from brass and anodised stainless steel.

I have attached an early concept visual for you as well.

I hope that helps,

Charlotte

From: Helen Arvanitakis

Sent: 10 February 2011 09:23

To: Charlotte McCarthy

Subject: FW: Circus, London

Hi Charlotte

If you are inclined, feel free to send some info to this girl, but limit your commitment, and don't give away any secrets (shhhhhh)

<https://mail.google.com/mail/?ui=2&ik=2cac661ef6&view=pt&search=inbox&th=12e0ef...> 10/03/2012

Re: Research Design Group, Project Information, Drawings

Gmail - RE: Circus, London

Page 2 of 4

Thanks

H

From: Tiffany Gospodyn [mailto:tiffany.gospodyn@circus.ca]
Sent: 10 February 2011 05:15
To: Helen Arvanitakis
Subject: Circus, London

Hi

My name is Tiffany Gospodyn and I am a masters student in the department of interior design at the University of Manitoba in Canada. I came across *Circus* and would love to use it as a precedent for a design I am working on currently. I have yet to come across what year the project was designed or completed in, nor have I come across any floorplans, sketches, or any other design materials aside from photographs in any of the publications I have seen regarding the design. Would it be possible to attain any of this information from you?

I would appreciate any additional information you might have about the design as it has inspired a large part of my practicum project for my degree.

Thank you for your time

Tiffany Gospodyn

5 attachments



091126_interior main signage.jpg
110K

<https://mail.google.com/mail/?ui=2&ik=2cae661ef6&view=pt&search=inbox&th=12e0cf...> 10/03/2012

Re: Research Design Group, Project Information, Drawings

Gmail - RE: Circus, London

Page 3 of 4



090709_View along stage.jpg
4797K

644_091130_sk31_Wall Finishes.pdf
765K

100506_Ground Floor Plan.pdf
393K

Frame-Complete request list-2010.doc
43K

Tiffany Gospodyn <[REDACTED]>
To: Charlotte McCarthy <[REDACTED]>
Thu, Feb 10, 2011 at 1:04 PM

Charlotte,

Thank you so much for all of the information and drawings!! I will definitely look into those materials.
Thanks again!

Tiffany

[Quoted text hidden]

Tiffany Gospodyn <[REDACTED]>
To: Charlotte McCarthy <[REDACTED]>
Thu, Sep 8, 2011 at 6:00 PM

Hi Charlotte

You were gracious enough to have sent me some information regarding the design of Circus in London, UK, a few months ago, and it has been immensely helpful. I was wondering if I might be able to utilize the floor plan you had sent to me in my practicum project for my Masters degree. It would be reprinted for academic purposes only and I would send a proper copyright form for you to sign, acknowledging that the image is being used for only academic purposes.

In addition I would like to use the concept image, but I understand if I am asking too much.

Thank you for your consideration

Tiffany

On Thu, Feb 10, 2011 at 3:38 AM, Charlotte McCarthy <[REDACTED]> wrote:
[Quoted text hidden]

Charlotte McCarthy <[REDACTED]>
To: Tiffany Gospodyn <[REDACTED]>
Fri, Sep 9, 2011 at 3:46 AM

<https://mail.google.com/mail/?ui=2&ik=2cae661ef6&view=pt&search=inbox&th=12e0ef...> 10/03/2012

Re: Research Design Group, Project Information, Drawings

Gmail - RE: Circus, London

Page 4 of 4

Hi Tiffany,

I am glad my remarks were helpful. It is absolutely fine for you to use the drawings and images as long as, as you say, you only use them for academic purposes. It sounds like you already know, but there are copyright issues if you use them for any other reason which is a legal offense.

Please do send me some copyright forms and I will sign them and scan them, emailing them back to you.

Good luck!

Charlotte