Dwelling in Public:

A spatial justice and empathetic approach to interior public space and homelessness

by
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A Thesis submitted to the Faculty of Graduate Studies of the University of Manitoba in partial fulfillment of the requirements of the degree of:

Master of Interior Design

Department of Interior Design
University of Manitoba
Winnipeg

DWELLING IN PUBLIC

A SPATIAL JUSTICE AND EMPATHETIC APPROACH TO HOMELESSNESS & INTERIOR PUBLIC SPACE

A Masters of Interior Design Practicum

by Katryna Lipinsky

ABSTRACT

Social infrastructure has an important role in civic life, human interactions and a communities well-being. This practicum takes inspiration from the public library as one of the last forms of accessible interior public space that supports marginalized populations. A re-imagination of interior public space addresses the issues of secularization and privatization that lead to the exclusion and criminalization of people experiencing homelessness. A new typology of interior public space is explored in response to increasing levels of security now required in many public spaces. The new typology provides an inclusive space for refuge, civic engagement and support. This practicum envisions a warehouse in the East Exchange District (Downtown Winnipeg, MB Canada) near Point Douglas as an inclusive mixed-use development that addresses the needs of the community.

ACKNOWLEDGEMENTS

I owe a great deal of gratitude to the many amazing people who have guided and shaped me throughout the journey of this practicum project. Beginning with my committee; you have provided the space and resources for me to learn and explore a topic that is close to my heart.

Thank you to Cynthia Karpan, my advisor for pushing me to be bold, for guiding me along, encouraging me to express my ideas through various means and keeping me on track. Thank you to Katherine Isaac for your continued enthusiasm, for encouraging me to push the boundaries of the design and always bringing me back to the community. Thank you to my external advisor Kirsten Wurmann for your encouragement, resources and expertise in the public realm. To each of you, your input has been invaluable.

Thank you to the Canadian Mental Health Association, End Homelessness Winnipeg and Sccope for taking the time to speak with me regarding on the ground experiences working to support people experiencing homelessness. Thank you to Shawn Bailey and Naomi Ratte for your conversations and knowledge surrounding Indigenous experiences and design.

Thank you to my house mates Marina, Danton, Tali, Evan [and Chester]. Completing a practicum during COVID-19 pandemic has been a challenge, however, your community, friendship and support fostered so much joy in times of uncertainty.

I would like to thank my family for your ongoing support throughout my academic endeavours.

Thank you to Evan, my partner for your love and support through this entire process. We did it!

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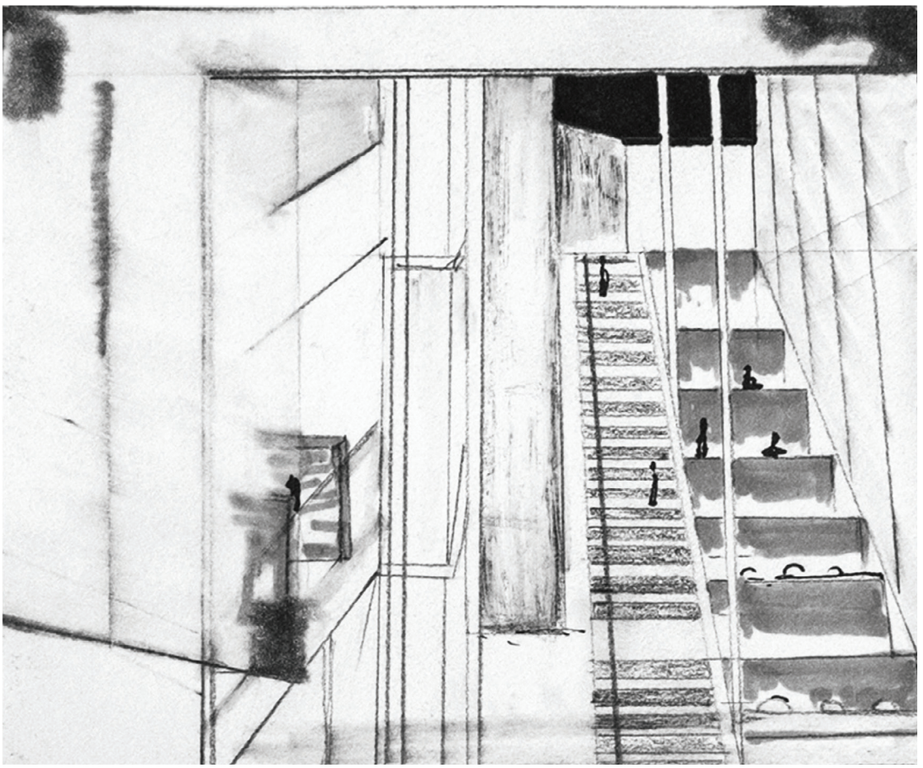


Figure 1.0.1 The Millennium Library, by Katryna Lipinsky, 2020 [Drawing]

1.1 INTRODUCTION

This practicum offers a new public space model that serves the people who experience homelessness first and foremost, residing in downtown Winnipeg, Manitoba, Canada. The proposal offers a response to the media surrounding the Millennium library, which has become overwhelmed with serving the needs of the city's most marginalized individuals. The new public space typology takes a spatial justice and empathetic approach to engage the general public, organizations who are dedicated to building capacity in communities and, with the most concern; people experiencing homelessness. The research conducted for this practicum takes into consideration the oppressive reality of many public institutions, creating a barrier for marginalized individuals to access inclusive public space.

This project's hypothetical client is a community board that is dedicated to serving, empowering, and accommodating downtown Winnipeg's homeless population. This practicum re-imagines a historic warehouse building in the East Exchange District of Downtown Winnipeg as an inclusive mixed-use development that offers safe space and social programming that fosters relationships, dwelling, and capacity building. The center invites people experiencing homelessness to seek refuge from the street, provides access to services while giving the surrounding communities the opportunity to engage with support organizations dedicated to the Winnipeg's well-being.

1.2 RATIONALE

People experiencing homelessness are among the most marginalized in society. They face physical, emotional, oppressive and functional barriers within our city. Those seeking refuge often experience barriers in shelters, safe spaces, and public institutions. Sometimes safe spaces and shelters are not accessible to individuals due to separation of families based on gender, overcrowding and no animal policies (Rosen, 2020). The Millennium Library in downtown Winnipeg regularly serves many individuals without homes during the daytime hours. However, in 2019 increased security measures have become exclusionary and dangerous for Winnipeg's most marginalized (Selman, 2019). Recently the Millennium Public Library has retracted the security enforcement and has provided the library as a warming centre during the Covid 19 Pandemic (Froese, 2021) and demonstrates the movement towards creating safe and inclusive public space.

1.2.1 The Public Library and Homelessness

Klinenburg (2018) considers the library a critical space that can reduce feelings of isolation and loneliness by creating opportunities for companionship, refuge and safety. Hodgetts, Stolte, Chamberlain, Radley, Nikora, Nabalarua, & Groot, S. (2008) believes that participation in civic life at prime public places, such as a library, provides a sense of belonging and allows people experiencing homelessness to move out of marginal spaces. The public library also provides a space to seek knowledge, stay warm or cool from extreme weather conditions, and access public washrooms (Ayers, 2006). The scope of services within the public library has evolved as the increasing number of patrons experiencing homelessness utilize the space. The change in scope requires careful consideration of the library's capabilities and purpose to meet the patron's needs with compassion.

Increasingly, security within interior public spaces, is becoming prioritized over social connections (Radulescu, 2017), which leads to homogenization through design (Carmona, 2010). An increase in security measures and standardized risk management create interior public spaces for the privileged and exclude people experiencing homelessness. Due to increased security measures, many people who access the library to seek refuge from the street are often turned away because they have no place to store their belongings or have their belongings confiscated (Selman, 2019). This does not inspire the type of public space that should be promoted and is worrisome because it supports a dangerous precedent (Selman, 2019). Security measures pose a concern for certain patrons if the public library wants to continue to provide all patrons with a safe space to rest, learn and engage.

Historically the library has reinforced colonial and 'white' values (Mattern, 2019). This is problematic because literature is often provided within the library and organized through a while lens (Mattern, 2019). Today, librarians across North America dedicate their practice to working against oppression through activism, sensitivity training and expanding the traditional services within their libraries (Mattern, 2019).

An investigation on public libraries, however suggests that there is not enough space available that is genuinely open to the public and that is inclusive. When spaces are racialized and homogenized through security and exclusionary tactics, they becomes inaccessible. The literature on public libraries suggests that public interior space is necessary for patrons experiencing homelessness.

Figure 1.2.1.1 Visitors at the Millennium Library have to pass through new security screen before entering, by Lyza Sale/ CBC. Image inverted from original colour. https://www.cbc.ca/news/canada/manitoba/criticism-security-millennium-library-1.5034992

> **"STAFF AND CRISIS WORKERS CONTINUALLY REACH OUT TO SOCIAL ORGANIZATIONS TO DISCUSS IDEAS ON HOW TO REACH VULNERABLE PEOPLE IN THE LIBRARY"**
>
> *- city spokesperson (CBC news, April 20, 2019)*

To be clear, this practicum is not about the design of public libraries. However, public libraries, along with the issue of homelessness, did, in fact, form the impetus for the new typology proposed here. This is because of the way that public libraries, as public social spaces, have evolved. Today, public libraries are a place where many people experiencing seek refuge. At the same time, as noted earlier, increased security measures are a barrier for those wanting to use the library. This need for increased security has resulted in a public realm that is no longer 'public'.

Rather than designing a library that is "all things to all people" this practicum proposes a new typology all together; a typology that considers people experiencing homelessness to be the central focus. A typology that programs people experiencing homelessness as the primary end user and one that invites people experiencing homelessness to be citizens and participants in prime public paces in the City of Winnipeg. To achieve these objectives, a spatial justice and empathetic approach to the design of public space is needed because such an approach treats marginalized communities with compassion.

Marginalized populations include a wide variety of people whose realities are considered challenging. Among this diverse group, however, people experiencing homelessness are the most vulnerable. (Homeless Hub, 2010). To serve the homeless community, it is imperative to understand the realities and causes of those experiencing homelessness and consider what we, as fellow citizens and interior designers, can do to create more supportive and inclusive environments for the city's most marginalized. Homelessness is a complex and widespread systemic issue that requires attention from all disciplines, levels of government and individuals. The following provides an introduction to homelessness, reviewing who experiences it, its causes, and what approaches can be taken to address it.

1.2.2 Homelessness in Winnipeg

Homelessness in Winnipeg is a growing issue. The cause of homelessness varies for each individual. However, common causes often include the lack of access to affordable supports and housing due to financial concerns or discrimination (Gaetz, 2013). Other concerns may include poverty which leads to the inability to pay for basic needs, system failures leading to the inability to care for vulnerable persons, personal traumatic experiences, or domestic violence

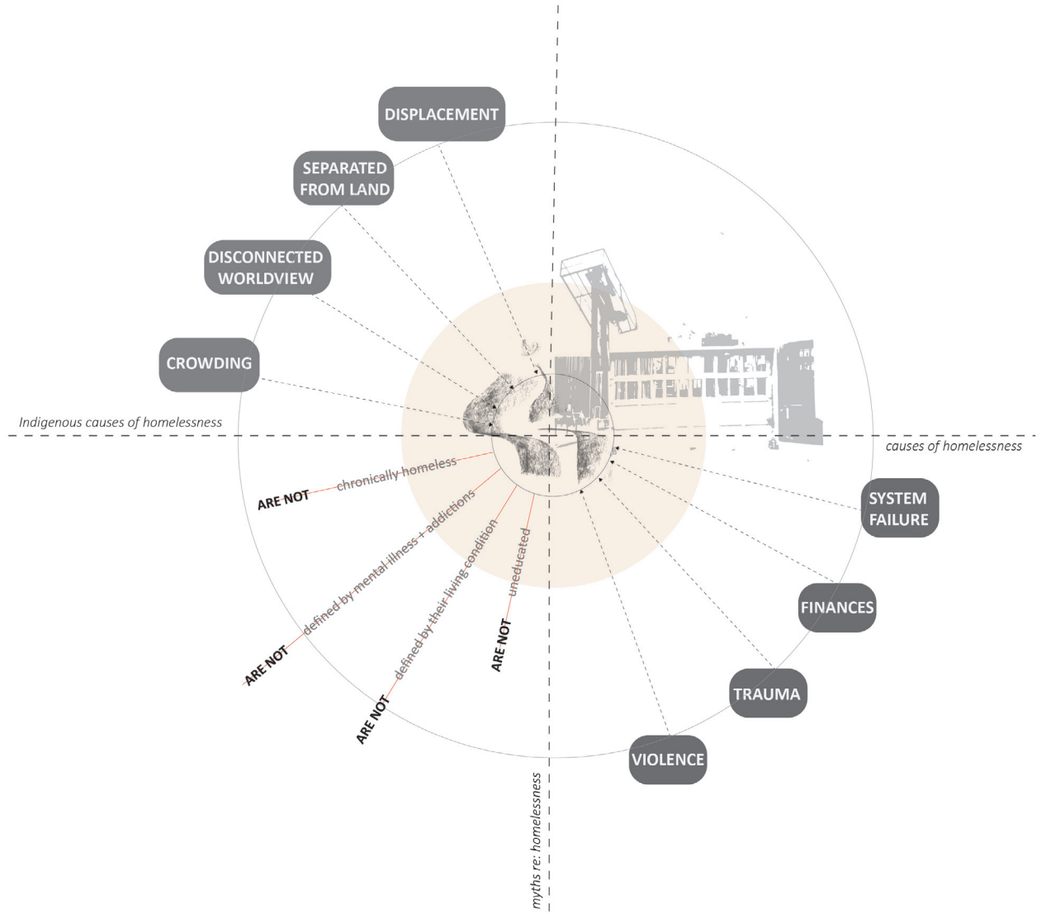


Figure 1.2.1.2 Lipinsky, K. (2021). Indigenous Homelessness and Causes of Homelessness Diagram Information from Gaetz, S., Donaldson, J., Richter, T., Gulliver,T. (2013). The state of homelessness in Canada 2013. Toronto: Canadian Homelessness Research Network. Thistle, J. A. (2017). Definition of Indigenous Homelessness in Canada. Canadian Observatory on Homelessness and Dowd, R. (2018). The Librarians Guide to Homelessness: An Empathy-Driven Approach to Solving Problems, Preventing Conflict and Serving Everyone. ALA Editions.

(Gaetz, 2013). The range of causes of homelessness indicates the need for a widespread approach.

Additionally, Rodrigeues, Henderson, Bristowe, Ramage and Milaney (2020) states that Indigenous homelessness should be defined differently from non-Indigenous homelessness due to Indigenous peoples' separation from their culture, land and being. Indigenous peoples experience homelessness at higher rates due to complex social and historical reasons, expanding their dispositions to homelessness. In Canada, one in five Indigenous peoples is likely to experience homelessness at some point in their lives compared to the one in 128 non-Indigenous individuals (Rodrigeues et al, 2020).

Thistle (2017) indicated 12 specific dimensions of Indigenous homelessness, including the displacement of people from their communities, contemporary geographic separation from traditional lands after colonial control, and a spiritual disconnection from Indigenous world views. Other causes included mental disruption caused by Indigenous peoples' marginalization and cultural loss, causing alienation of Indigenous communities from their culture (Thistle, 2017).

Housing is another primary concern leading to an increased number of Indigenous peoples experiencing homelessness. Overcrowding in both urban and rural Indigenous households and relocation between urban and rural environments for work, health, education and childcare are two of the most pervasive issues. (Thistle, 2017). There is a higher risk of becoming an outsider in a home community due to being away for a long time, causing an inability to secure living space, lack of access to housing accommodation, and leaving unsafe households (Thistle, 2017). Owen Toews (2018), acknowledges Winnipeg's Indigenous community, its cultural and political power, while indicating the implications of what Indigenous people face. Unfortunately, the claims that Indigenous peoples make with regard to urban land are often denied or displaced, leading to broader present-day colonialism (Toews, 2018).

This practicum considers both Indigenous and non-Indigenous homelessness, beginning with the acknowledgment of the widespread colonial oppression and intergenerational trauma Indigenous peoples face. The goal of this practicum is to provide a sensitive and inclusive space that addresses the range of causes leading to homelessness.

1.3 METHODOLOGICAL FRAMEWORK

By addressing the unique issues faced by individuals who experience homelessness, this practicum utilizes a social justice and empathetic approach. Both approaches are necessary because together, these approaches offers a balance between broad ideas and personal sensitivity. A spatial justice approach grounds the literature in space by advocating for patrons' rights regarding their relation to spaces and places. However, an empathy-driven approach allows the research to be rooted in personal experiences and expressions, focusing on individual needs.

1.3.1 Spatial Justice Approach

Spatial justice provides a lens through which to view this practicum. It defines space as fair and supports the broader subject of justice (Soja, 2010). Spatial injustice occurs when people are directly oppressed, marginalized, or economically disadvantaged (Soja, 2010). Issues regarding race, gender and class are often embedded in unjust spaces leading to exclusion in public places (Israel et al., 2017). For the purposes of this practicum, the spatial justice approach focuses on race and marginalization based on the demographics of people experiencing homelessness (which demonstrate a high ratio of Indigenous people). However, it is important to acknowledge that gender oppression is also very prominent amongst people experiencing homelessness. Spatial injustices offer massive barriers to people experiencing homelessness prior to even entering the space. Neglecting the access to space in the form of spatial injustices, deprive people of their rights and well-being (Jian et al., 2020).

Explored by many disciplines, spatial justice continues to expand and is often sought in city planning departments, activist groups and in legislation (Soja, 2010). With social inequalities existing in society, spatial justice provides insights towards new possibilities across professions, including the design realm (Dufaux, Gervais-Lambony, Buire & Desbois, 2011). Additionally, spatial justice is a platform that is accessible for designers to foster social change. Seeking spatial justice in design refers to practices that influence human engagement through spatial organization (Soja, 2010). An equitable approach to space does not have to be Utopian, rather an expectation for future designers.

1.3.2 An Empathy- Driven Approach

The concept of an empathy-driven approach is crucial in any work to be done with people experiencing homelessness. Ryan J. Dowd (2018) provides a guide to an empathy-driven approach specifically for librarians, titled *The Librarians Guide to Homelessness*. As noted earlier, this practicum is not specifically focused on libraries, instead, it uses Dowd's (2018) to understand homelessness from a public perspective. The text provides the groundwork for the intention and driving force of the practicum. The approach and subsequent reading of the practicum should be viewed with empathy.

Before delving into the literature review, understanding the patrons who experience homelessness, how they are different from us (or the same) may offer a valuable perspective. Dowd (2018) dispels a series of myths about homelessness. A brief explanation of these myths completes the practicum's contextual introduction. Each myth or assumption regarding those experiencing homelessness is discussed in order to understand the patrons of the proposed new typology.

Some people may think that people experience homelessness for a long time and, are old, male and do not practice personal hygiene. Theses thoughts imply a sense of time associated with homelessness (Dowd, 2018). In fact, Dowd (2018) confirms that only 10% are chronically homeless, while others experience homelessness for approximately two weeks to one year. For some, homelessness may feel like it is around the corner, and for others, it may feel like it is many years away. Understanding that you do not have to be old to be homeless, and that the hardships experienced while homeless can wear on a person's appearance, (Dowd, 2018) allow a broader understanding of age groups and experience.

Mental illness and addiction is something many people experiencing homelessness face, however, it does not define them (Dowd, 2018). Approximately one-quarter to one-third of people experiencing homelessness have also struggled with addictions or have lived experienced with a mental illness (Dowd, 2018). This statistic demonstrates that not even half of the people experiencing homelessness also experience addictions or mental illness. Consequently automatically defining all people experiencing homelessness with addictions is highly discriminatory.

Many people experiencing homelessness have an education, including masters degrees, and high school or college diplomas. Others spend much of their time self educating themselves in libraries (Dowd, 2018). Regarding employment, Dowd, 2018 states 50% of the residents at the homeless shelter work during the day and sleep in the shelter at night. Assumptions should not be

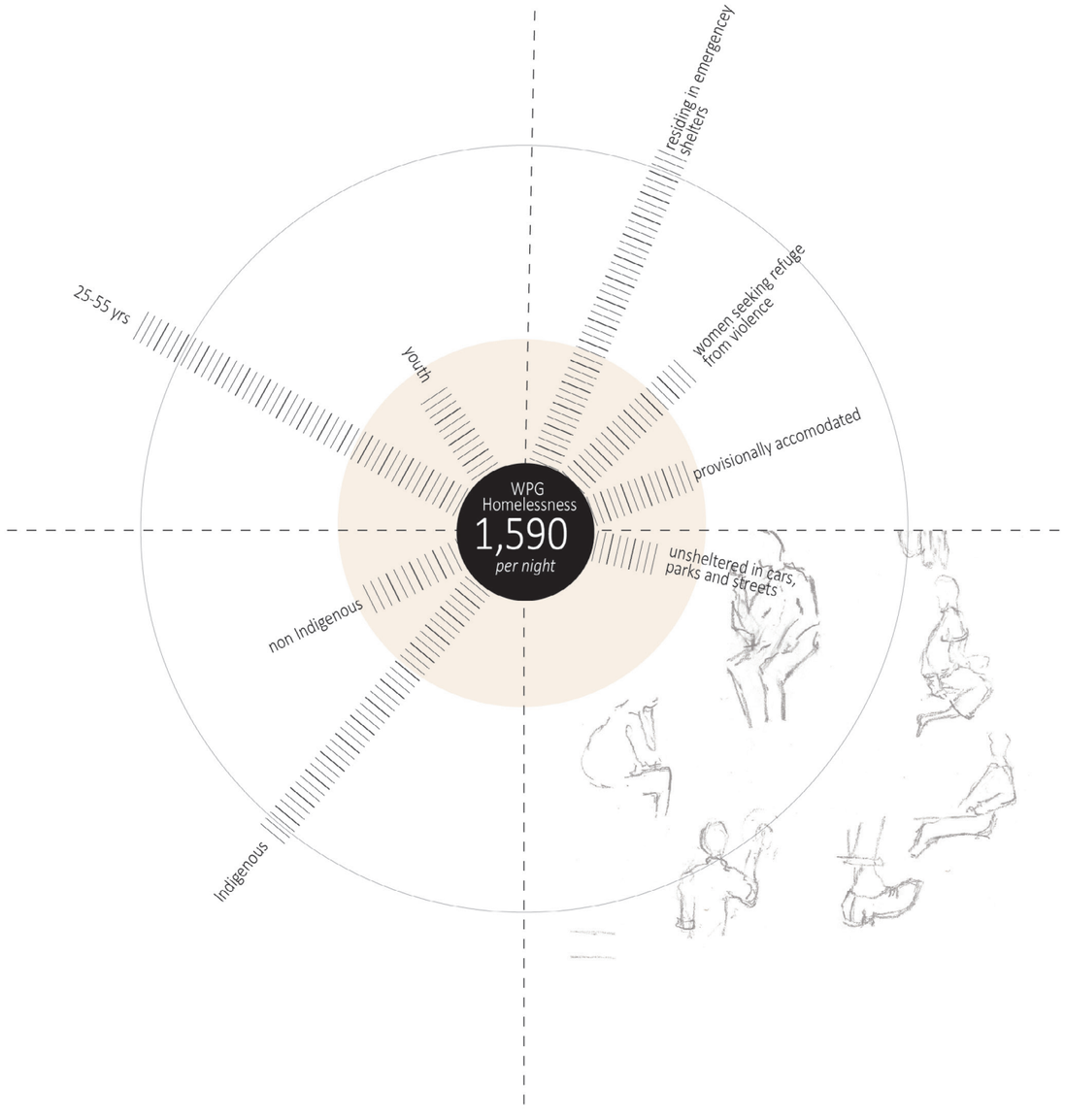


Figure 1.2.3.1 Lipinsky, K. (2021). Homelessness Statistics. Information from End Homelessness Winnipeg. (2020). Kikininaw Oma: A Strategy to Support Unsheltered Winnipeggers. https://endhomelessnesswinnipeg.ca/wp-content/uploads /2020/06/20200630-K%C3%ADkininaw-%C3%93ma-Strategy-to-Support-Unsheltered-Winnipeggers.pdf

made regarding the intelligence and productivity of any or all individuals who participate in spaces built for people experiencing homelessness.

Lastly, people experiencing homelessness are defined by who they are, their hobbies, profession, relationships and physical appearance, not by their living conditions (Dowd, 2018). To acknowledge a patron as a fellow human being, as we would a friend or family member, allows individuality to shine in each person experiencing homelessness. With this in mind, the stigma that surrounds homelessness may eventually decrease. The practicum aims to approach design to meet the individual patron's unique needs rather than homogenize space.

As designers, academics, students and professionals, it may be impossible to understand the complexities of those experiencing homelessness. As Dowd (2018) states, it is unlikely that we have experienced the same level of hardships as someone who has experienced homelessness. However, it is the differences that keep us safe and "understanding those differences is the root of empathy" (Dowd, 2018, p. 13).

A social justice and empathy-driven approach led to a literature review that focuses on four primary areas of research that considers homelessness a broad concern. The four areas of research include *city, place, self* and *mind*. The literature considered includes explanations about the right to the city movement, anti-oppressive practice, third places, safe and secure places, dwelling and lastly a sense of place, belonging and control. The outcome of the literature review, precedent analysis, and other investigative activities is a design that offers sensitive new ideas to support marginalized individuals and communities.

1.4 RESEARCH QUESTIONS

1. What role does anti-oppressive practice have within the practice of interior design in supporting people experiencing homelessness?
2. What methods and strategies can be used to evoke an emotionally, physically and psychologically safe and secure space for marginalized communities?
3. How can interior design aid in creating a sense of place to allow people experiencing homelessness a sense of comfort, belonging and togetherness?

1.5 PROJECT LIMITATIONS

Due to the nature of the practicum program in the Interior Design Department at the University of Manitoba, I did not have the opportunity to connect directly or conduct interviews with people experiencing homelessness. I understand that safe space policies and action should be made by and for the communities themselves. Therefore, all information provided within this practicum is based on literature pertinent to the subject by credited authors, journalism that reports directly on issues which Winnipeg's homeless face every day, reports for action written by local communities, and meetings with staff members within programs supporting people experiencing homelessness.

It is also important to acknowledge that I am a white woman with settler roots and have not experienced homelessness. I understand my unconscious colonial bias, however I have approached the work with an open mind in order to embrace world views outside of my own.

1.6 CHAPTER SUMMARIES

Chapter One: The **Introduction** offers a contextual analysis of widespread issues regarding homelessness and public interior spaces. The purpose, rationale and approach for conducting this research is outlined in this chapter. Alongside this information, the site, primary users and hypothetical client are also identified.

Chapter Two: The **Literature Review** investigates theories pertinent to the study of interior design and homelessness. The review is divided into four key areas, beginning with *city*, social spatial theories such as the right to the city and Thirdspace theory are explored. *Place* narrows the scope of space to explore social infrastructures and third place theories. *Self* explores Safe and Secure places and highlights design strategies to create safe spaces. Lastly, a sense of place is explored in the final section, *Mind*.

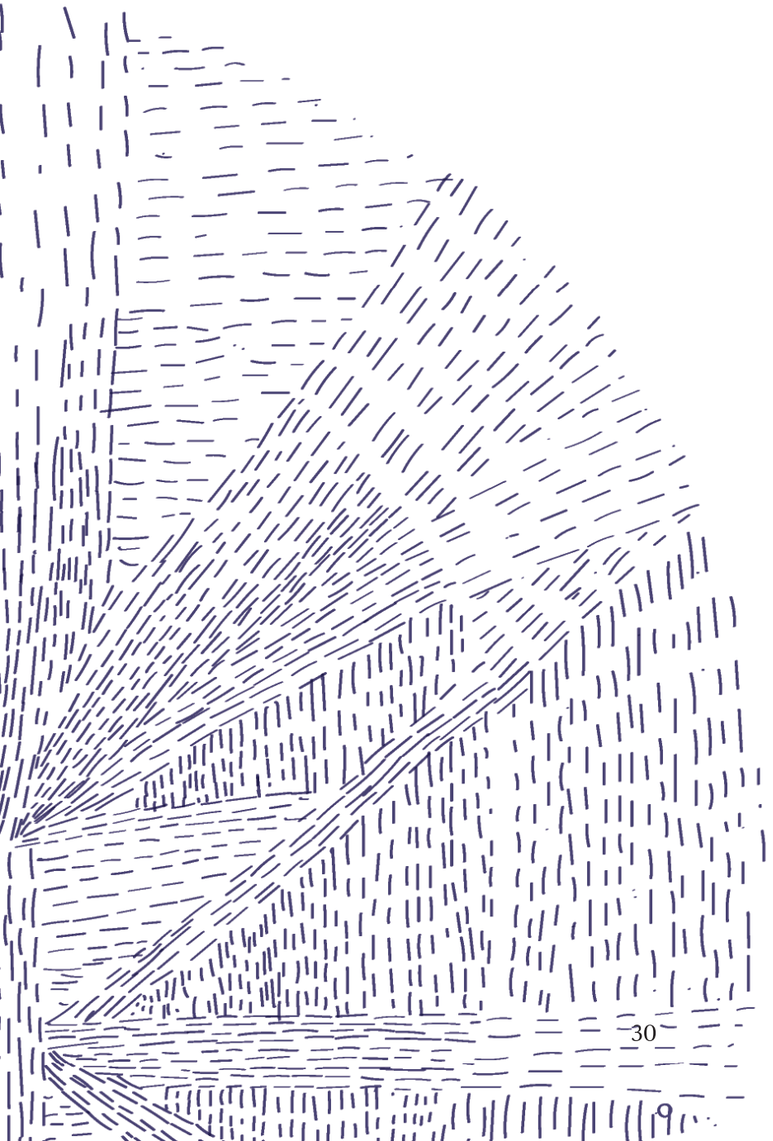
Chapter Three: The **Precedent Study** demonstrates three projects and analyzes how they relate to the theory discussed in the literature review. The three projects include The Dellow Art and Activities Centre designed by Featherstone, The Ru Pare, designed by Beta-Office. and The Granville, designed by RCKa architectural office is a community hub with a diverse program.

Chapter Four: **Site and Building Analysis** offers a view of the selected site from community wide maps informing the reading of important contextual elements to photographs that tell the story of the building.

Chapter Five: **the Design Programme** provides a user analysis, building code analysis, spatial analysis and furniture fixtures and equipment. The design program sets the stage for what became in the design proposal.

Chapter Six: **Design Development** provides an explanation of the process of reaching the final design proposal.

Chapter Seven: **Final Design Proposal** of this practicum demonstrates how the literature precedents, programme and design concept influenced the final design. It is here where floor plans, sections and perspectives explain the visual intent of the space shown through digital drawings.



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LITERATURE REVIEW

The literature review investigates the three research questions in further detail. Beginning with *city*, social spatial theories such as the right to the city, anit-oppressive practice and Thirdspace theory are explored. *Place* narrows the scope of space to explore social infrastructures and third place theories. *Self* explores Safe and Secure places and highlights design strategies to create safe spaces. Lastly, a sense of place is explored in the final section, *Mind*.

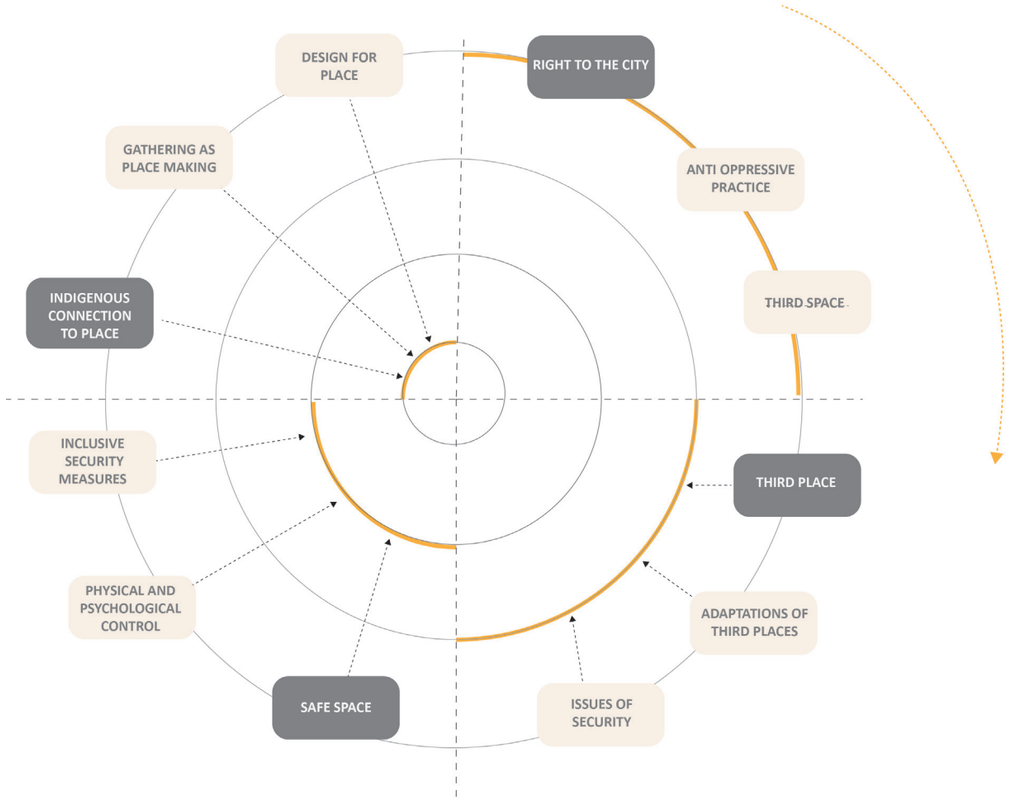


Figure 2.0.1 Literature Review Framework, by Katryna Lipinsky, 2021 [Digital Diagram]

2.1 LITERATURE REVIEW INTRODUCTION

As mentioned in the introduction, the framework for the literature review takes a spatial justice and empathy-driven approach. Both approaches led the direction of this practicum's literature review to the assembly of a series of theories that may seem irregular; however, view literature and space from a macro to micro-scale. Each subject gives an empathic perspective from which to view space, ranging from an urban scale to an individual's sense of place.

The approach considers literature from both Western and Indigenous perspectives. The framework is segmented into three sections: namely, *city, place, self and mind.* The theories within the framework focus on literature regarding spatial theories and literature that speaks directly to the needs of those experiencing homelessness.

Following each subject are discussions on a series of theories that relate to this practicum's intent, which is re-imagining interior public space to suit the needs of those experiencing homelessness. *City* focuses on overarching themes that encompass the scope of work in which the practicum is set, discussing anti-*oppressive practice* and the *right to the city*. P*lace* narrows the scope of space to explore social infrastructures and third place theories. *Self* explores Safe and Secure places and highlights design strategies to create safe spaces. Lastly, a sense of place is explored in the final section, *Mind*.

Providing a vast literature review that explores subjects from a variety of scales offers an elaborate understanding of the implications, challenges, and benefits of designing with a spatial justice and empathetic approach. A macro to micro approach nests within the spatial justice and empathetic approach to root the theory discussed in a spatial context specific to those experiencing homelessness. It organizes the range of theory according to its relationship to physical space and the individual.

2.2 CITY

SPATIAL RIGHTS AND THE BREAKDOWN OF SYSTEMATIC OPPRESSION

The city is a term that is associated with the places we inhabit; live, work, sleep, gather, connect and play. The city, governed by institutions, sets limits and provides opportunity. The city is both a place and a construct, supportive and destructive. The discussion of homelessness begins in the context of the city, advocating for the rights of those experiencing homelessness within the city. However, to talk about rights to the city in a local context, begins with the acknowledgment of the land of the Indigenous people, now called Canada.

The site of this practicum is located on Treaty 1 Territory, original lands of Anishinabe, Cree, Oji-Cree, Dakota, and Dene Peoples, and on the homeland of the Metis Nation. In Canada, colonialism and the attempt to deconstruct Indigenous moral and cultural values has led to overbearing racism in our society (Thomas & Green, 2019, p. 85). This has contributed to the disproportionate numbers of Indigenous people who experience homelessness and oppression. The oppression that exists in institutional structures is normalized and further pushes Indigenous people to the margins (Rodrigeues, Henderson, Bristowe, Ramage, & Milaney, 2020).

The following section explores the right to the city movement and its adaptation in North America, from French theorist Henri Lefebvre. It also explores how anti-oppressive practice begins to breakdown systems of oppression at various scales in response to the increasing numbers of Indigenous people experiencing homelessness. Lastly, thirdspace theory marries the two discussions in terms of spatiality. Each theory is pertinent to the study of the relationship between people experiencing homelessness and interior public space because they provide a context for the reality of the injustices that exist in space. The right to the city expands on social justice issues from a Western perspective and anti-oppressive practice amplifies Indigenous perspectives on people experiencing homelessness.

2.2.1 Right to the City

The phrase, right to the city, originates from Henri Lefebvre, a French critic during the 20th Century as he sought to find a new approach to a radical, economic and just city (Purcell, 2013). In 1968, Lefebvre started a movement with the publication of his book Right to the City in France (Harvey, 2003). In 1997 the movement began in the United States. To this day, authors worldwide reference Lefebvre's right to the city movement as a starting point in the discussion of marginalized communities. The theory situates the practicum in a greater movement which exists worldwide, to support marginalized communities.

In North America, the development of a right to the city alliance created a united force comprised of many community-based organizations which advocated for homelessness, cultural preservation, justice and the environment (Purcell, 2013). The right to the city movement opens the discussion on spatial rights and carves a path for new beginnings and ways of thinking. Many activists on homelessness and social justice have used Lefebvre's theory to connect their discussions with a broader cause. Biagi (2020) states that the urban revolution that Lefebvre dreamed of will take place when social space is shared, when the elimination of privatized profit-based society occurs, and when public dwellers lead the making of social spaces.

It is challenging for people experiencing homelessness to individually fight for their right to the city when they are not provided with equal opportunities as other residents, due to powerholders who seek control over spaces that are considered public (Harmon, 2019). This is problematic when it oppresses a person in a given space, as mentioned above in spatial justice. Everyday activity in public life is a foundation for people experiencing homelessness; their identity and well-being should not be criminalized (Harmon, 2019). This practicum aims to act in support of the movement towards right to the city by advocating for people experiencing homelessness and introducing an alternative perspective on interior public space.

According to Langegger and Koester (2016) the right to the city equates to the right to anonymity for people experiencing homelessness. To be anonymous within a public place is a choice and should be for everyone regardless of their financial or personal factors. Prime public places are meant for all. To exist within the public in an everyday setting is important to improve the tolerance and perception of homelessness by the general public (Langegger & Koester, 2016). It provides the opportunity for anonymity between housed and non-housed individuals and personal expression outside of the stigmatized 'homeless person'.

Encouraging autonomy amongst people experiencing homelessness is relevant for this practicum because it emphasizes the way an interior space is designed to encourage and facilitate interactions between different people (Langegger & Koester, 2016). With more

opportunity for interactions, people will be able to get to know an individual as a person without judgement. The right to the city is achieved when equity amongst citizens is reached. Langegger suggests that we "look beyond diversity and toward commonality in public space" to find the similarities in people who are different from us (Langegger & Koester, 2016).

Rae Bridgman (1998) conquers that it is important to facilitate space where housed and non-housed individuals can interact. However, people more often take a 'not in my backyard' approach, leaving it up to someone else to participate. Langegger and Koester (2016) look at how people present themselves in public places in change making and state that social interaction is key to gaining social justice. Criminalizing homelessness is happening around the world by placing laws against dwelling in public places to protect the public realm while deliberately harming the impoverished (Langegger and Koester, 2016). Racism and exclusion in public places create a privileged group when the public law discriminates against impoverished people.

The right to the city movement emphasizes spatial justice to create cities that are equitable. It allows organizations, activists and designers connect with spatial justice ideologies and advocates for people experiencing homelessness, fights against their criminalization and promotes the right to be autonomous in the city. The right to the city movement challenges the public realm to think differently about marginalized communities and inspires the breakdown of oppressive structures through anti-oppressive practice.

The theory surrounding the right to the city movement seeks to support communities experiencing various levels of oppression. However, the theory is not explicitly defined as anti-oppressive; it demonstrates the importance of breaking down institutions that have discriminated against and removed the rights of already marginalized individuals. The following section explores anti-oppressive practice; including its definition, view from an Indigenous perspective, actions towards an anti-oppressive practice and its relation to the practicum.

2.2.2 Anti Oppressive Practice

The research presented on anti oppressive practice intends to shift the way people see and think about the oppression that individuals are experiencing homelessness face. The National Equity Project (n.d); argues that when people begin to see situations in new ways, they start to change their beliefs and behaviours, therefore creating change. It is through reflection, responsibility and action that influences anti-oppressive practice (National Equity Project, n.d). The population

which this practicum serves are resilient and requires space for meaningful engagements to occur free from oppression.

Anti-oppressive practice "seeks to recognize the oppression that exists in our society and attempts to mitigate its effects and eventually equalize the power imbalance in our communities" (Anti-Violence Project, n.d). The approach is cross-disciplinary and represents a lifelong commitment towards healing and empowerment (Thomas & Green, 2019). Anti-Oppressive Practice breaks down acts of oppression that include racism, colonialism, class oppression, patriarch and homophobia (National Equity Project, n.d).

There are four levels of oppression that affect individuals and communities every day. The broadest scope of oppression is structural oppression, representing unequal opportunities for communities (National Equity Project n.d). Institutional oppression exists when organizations have their practices and biased formalities and represent a narrow outcome (National Equity Project, n.d). Interpersonal bias occurs personally between individuals that result in microaggressions and racist engagements (National Equity Project, n.d). Lastly, Individual oppression is affected by stereotyping and an individual's advantages or disadvantages; biases can be implicit and explicit (National Equity Project, n.d). Oppression is a systematic issue that has been reinforced throughout history and affects individuals' and communities' lives.

To practice, anti-oppressively requires an understanding of the people who have experienced oppression. People experiencing homelessness, especially those who are Indigenous regularly experience barriers of oppression and discrimination due to colonial practices. Harsha Walia, activist, and writer encapsulates the meaning of anti-oppressive practice stating that "walking together toward transformation requires us to challenge a dehumanizing social organization on that perpetuates our isolation from each other and normalizes a lack of responsibility to one another and the earth" (Walia, 2012).

Challenging oppressive structures means uniting Indigenous ways of being within non-Indigenous ways of being. Robina Thomas and Jacquie Green (2019), associate professors of social work believe healing oppressive ways begins with the reflection of each individual's internal bias and the understanding of Indigenous worldviews. Beginning with the medicine wheel as an Indigenous ancient teaching tool Thomas and Green, (2019) interrelate Indigenous worldview with anti-oppressive practices. Each cardinal direction of the medicine wheel connects ones with spirituality, emotion, physicality and mental

wellness (Thomas & Green, 2019). The directions also identify stages of life, seasons of the year, elements of nature, animals and ceremonial plants (National Institutes of Health, n.d).

Beginning in the East, spirituality is emphasized in the season of spring and of new birth (Thomas & Green, 2019). The south is the direction of emotion, how we examine self identities, the season of summer and youthfulness (Thomas & Green, 2019). The west is the physical direction, in the season of fall, as adults searching for best practices (Thomas & Green, 2019). The north is associated with intellectualism, in the season of winter and is honoured by elders who re-vision the future (Thomas & Green, 2019). The traditional teachings amongst Indigenous peoples are rooted in the earth and the sky, giving meaning to the places they reside (Thomas & Green, 2019).

The recognition of cultural heritage fosters a connection with place and builds social sustainability (Gould, Henriquez, Enright, 2016) within spaces. However, according to The Anti-Oppression Network (n.d), introducing Indigenous world views into practice speaks more to fostering connections between individuals and communities rather than the appropriation of cultural aesthetics, icons or rituals. Cultural appropriation occurs when cultural practices or motifs are abstracted without a greater understanding of their roles within the culture (The Anti-Oppression Network, n.d). Thinking of oneself beyond the individual being, as connected to a wider web of beings allows a greater understanding of an Indigenous worldview as well as the causes of Indigenous homelessness.

Understanding homelessness as a result of systematic oppression, in the context of this practicum begins with Indigenous understanding of what 'home' means. An Indigenous worldview considers home as a place that fosters relationships with other beings, including land, water, place, family, kin, each other, animals, cultures, languages and identities (Thistle, 2017). By losing connection with culture due to colonialism and displacement from their communities, Indigenous peoples are more at risk of experiencing homelessness and the solution is not alone found in the structure of a home (Thistle, 2017).

Eve Tuck and Marcia McKenzie, each a professor of education conquer that the land is integral to understanding Indigenous ways of being. However, despite Western depictions of Indigenous relationships with the land as romanticized, the land is honoured because of its familiarity and interconnection to all things (Tuck & McKenzie, 2015). The interweaving of ways of being, families and various forms of life, as reflective of Indigenous connections with the land,

inspire the creation of anti-oppressive spaces that sees the importance of togetherness.

Tuck and McKenzie identifies the purpose of amplifying Indigenous perspectives as the unravelling of colonial violence and returning to the meanings of land and place (Tuck & McKenzie, 2015). Moving forward involves "the recognition that alternative, long-held, comprehensive and theoretically sophisticated understandings of place exist outside, alongside, against and within the domain of the Western philosophical tradition" (Tuck & McKenzie, 2015 p.11).

2.2.3 The Spatiality of the Right to the City Movement and Anti-Oppressive Practice

Challenging oppressive systems is prevalent amongst both anti-oppressive practice and the right to the city movement. Giving marginalized communities, specifically those who are experiencing homelessness, both Indigenous and non-Indigenous people spaces of resilience is crucial. The social theory thirdspace is discussed widely by Edward Soja, a post-modern geographer and provides a spatial a look into the importance of approaching spatial and racial injustices.

Thirdspace is defined as "subjectivity and objectivity, the abstract and the concrete, the real and imagined, the knowable and the unimaginable, the repetitive and the differential, mind and body, consciousness and unconsciousness, everyday life and unending history" (Soja, 1998, p.57). Essentially, thirdspace encompasses many parts interweaving together to create spaces of resilience rather than oppression. Soja (2010) explains further, in looking at space as interwoven structures supports the intention of creating a better world.

Scholar James Elmborg (2011) promotes spaces of action that provides marginalized patrons agency and flexibility. There have been many discussions in which the public library is seen as representational of a thirdspace, however, Elmborg (2011) describes the library as a system of control, inspiring specific behaviours that are not flexible. Elmborg (2011) highlights that removing the privileged centre allows for more people with less power to influence space. Adaptability within spaces strengthens its ability to respond to those who inhabit the space.

Today, there are a growing number of libraries that engage in social infrastructures (Mattern, 2019), to work anti-oppressively against structural, institutional, and interpersonal oppression. However, for many years public institutions such as libraries have engaged in systems of oppression and continue to do so. Shannon Mattern (2019) introduces the idea of fugitive library where groups of people have

responded to and overcome oppressive practices over time through the exploration of a new kind of space. Fugitive, meaning a person who has escaped from a place, or is in hiding to avoid persecution (Mirriam-Webster, n.d) describes the overwhelming need to create places that include rather than criminalize individuals who are marginalized. Spaces that are made by and for the community foster the greatest connections.

Mattern (2019) spatializes the concept of fugitivity by addressing "the racial demography of the places where people live, work play, shop and travel" which exposes exclusive and inclusive practices in space. Although not identified as a thirdspace in the writing, Mattern (2019) describes the gathering of people and knowledge beyond the social norm through fugitive libraries. These libraries transgress typical conventions of public space, which in turn reflect the concept of a thirdspace.

Spaces created outside of the structures of libraries and other educational systems allow for the integration of the concept of thirdspace to transcend physical space. Thirdspace, as a place between home and homelessness provides the opportunity for communities who are marginalized to create new spaces free of oppression for connection, culture and community.

2.2.3 Conclusion

The discussion on the right to the city and anti-oppressive practices, married by thirdspace theory provides alternative approach space and the city. The *right to the city* demonstrates a strong movement pushing society against the criminalization of homelessness. The movement moves towards a society that gives agency and autonomy to marginalized communities to participate in prime public places. *Anti-oppressive practice* defines the breakdown of oppressive systems and focuses on understanding Indigenous worldviews as the key to practicing anti-oppressively in a local context. Indigenous worldviews are rooted in connections with the land, relationships with family and other beings, however, when those connections are lost, Indigenous peoples are left within the margins of homelessness, both physically and, or emotionally and spiritually.

Challenging systems of oppression unites the two discussions through the theoretical exploration of *thirdspace* as spaces of resilience and reclamation. The library is explored as a typology of thirdspace; however, it is the spaces that evolve from the structure of a library that exist within thirdspace's. The following section *Place* explores the tangible qualities of social infrastructures. Third places are explored as a romanticized notion of place; however, the section will further explore the challenges of third places and strategies to imagining the role of a third place to be places of inclusion.

2.3 PLACE

Social infrastructure plays an essential role in communities; however, it is often overlooked and under-utilized (Klinenberg, 2018). Fortunately, as Klinenburg (2018) describes, there is a growing interest in constructing third places and social infrastructures. First, it is necessary to acknowledge that social infrastructures may not solve the more outstanding societal issues of homelessness, such as affordable housing, a universal livable wage or addictions. Their purpose is to provide space for communities to create greater social cohesion (Kinenberg, 2018, p. 14). Research on public space suggests there is not enough space available that is genuinely open to the public within the interior realm.

Third Place theory offers a way of investigating social infrastructures and their impact on the community. They emphasize that public interior space is necessary for patrons experiencing homelessness beyond the shelter, which provides a sense of belonging, refuge and interaction. The following discussion on third place theory and social infrastructures looks at the importance of third places while highlighting the growing concern of maintaining safe and secure places.

2.3.1 Third Place

Ray Oldenburg constructed the idea of third places. He is an urban sociologist whose work primarily discusses the importance of informal public life as imperative for a community to thrive (Project for public places, 2008). Oldenburg (1997) defines third places as a neutral space where people from all walks of life gather. Third places are described as open physical space that is homely and playful (Oldenburg, 1997).

The importance of third places lies in providing both communities and individuals support through community and friendship. Oldenburg (1997) identifies ten key aspects of third places. Third places serve as spaces to offer information to individuals who are new to the neighbourhood or require access to services while also bringing like-minded individuals together (Oldenburg, 1997). They bring diverse groups of people together, offering a space for care during emergencies and provide activity in an otherwise quiet area (Oldenburg, 1997). Third spaces provide room for listening and learning about different opinions, fosters support groups and entertainment by and for each other (Oldenburg, 1997). Lastly, they give the gift of friendship (Oldenburg, 1997).

Third Places are especially pertinent to impoverished people because, as Oldenburg (1997) suggests, a third place ideally accepts people as equals regardless of appearance, address, or occupation. When written twenty years ago, Oldenburg (1997) felt that consumerism overtook the city and that seeking relaxation or leisure was not shared publicly. By advocating for everyday public life in 1997, Oldenburg also advocates for social inclusion and empathy in 2020.

2.3.2 Adaptations of Third Places

Third places, such as libraries and bookstores in Australia, are beginning to expand their programming to include cafes, similar to the spaces Oldenburg discusses. Harris (2007) describes that libraries offer a sense of community for a diverse group of people who have experienced a disconnection with traditional ways, family and friends. By offering a café within a public library, Harris (2007) explains a greater sense of place that is relaxed and open for conversation. Providing food and drink in a public place such as a library offers a casual environment to connect; it also offers the opportunity to provide sustenance for individuals experiencing homelessness.

As described in the introduction, third places such as libraries are essential for people experiencing homelessness because they provide the space for engagement between housed and non-housed individuals in a way that places such as day centres and shelters cannot facilitate (Hodgetts, Stole, Chamberlain & Radley, 2008). The interweaving of housed and non housed individuals within prime public places allows individuals to “go largely unnoticed...[and] become citizens” (Hodgetts, Stole, Chamberlain & Radley, 2008 p. 950). Beyond what space provides, (Hodgetts, Stole, Chamberlain & Radley, 2008) describes stigma as a problematic factor that affects the good intentions towards inclusion for all people within third places.

A variation of third places offers an alternative perspective of commercial spaces and how they are adapted to suit people who have experienced oppression and marginality. The concept of urban hybrid space is similar to third places; however, its definition includes people experiencing homelessness. Perry (2012) describes urban hybrid space through a 24-hour doughnut shop in Oak Lawn, which provides shelter for people experiencing homelessness. Formally, Perry (2012) defines urban hybrid space as serving a dual purpose as a business and habitat for people experiencing homelessness (Perry, 2012).

Not only do these places offer a place to dwell, but it also offers space for interaction and relationship building with housed and non-housed individuals, similarly to the intention Oldenburg had when discussing third places. In theory, urban hybrid spaces allow people experiencing homelessness to participate in prime public spaces and identify themselves as they please, rather than as 'homeless' in association with shelter environments (Perry, 2012).

In a world where difference is prevalent, third places should represent inclusion and acceptance. Unfortunately, marginalized communities are still discriminated against, which leads to feelings of discomfort and anxiety while engaging with people who have more privilege (Langegger & Koester, 2016). Third places are meant for the public to enact everyday activities regardless of difference (Langegger & Koester, 2016). Discrimination in public interior social spaces is problematic and moves away from the exact intent Oldenburg sought.

2.3.3 The issue of Security within Third Places

In addition to the challenge third places face regarding the engagement of housed and non-housed individuals, some third places have resorted to prioritizing security measures over the individual's well-being. Increasingly, security is becoming prioritized over social connections within interior public spaces (Radulescu, 2017), which leads to homogenization through design (Carmona, 2010). Security measures and standardized risk management create interior public spaces for the privileged only and exclude marginalized populations as equitable public members. Security standards derived from an economic perspective lack sensitivity to local conditions. Understanding the types of appropriate security for interior third places is required to move forward in this practicum.

According to Carmona (2010), public spaces neglect equal access to all individuals through exclusionary tactics. Exclusionary tactics are harmful to marginalized communities and are notably frequent amongst many spaces. For example, Stealthy spaces are camouflaged, non-visible for those seeking space; slippery spaces are challenging to reach; crusty spaces deny access through obstructions; prickly space includes seating that is uncomfortable by design, jittery spaces see active security monitoring (Carmona, 2010, p. 168). Exclusionary tactics make it extremely difficult for those experiencing homelessness to seek refuge anywhere, especially during the hours when there is no access to city shelters. Security tactics such as those described result in a lack of public life filled with social engagement spaces and private spaces that do not welcome diversity.

Figure 2.3.3.1 Lipinsky, K. (2021). Exclusive Tactics Diagram. Images include: 1. Jagged Rocks in Accra, Ghana [photograph] by Chad Loder. 2. Spikes to prevent sitting in Euston, central London. [Photograph] by Linda Nylind for the Guardian. 3. Toranomon Hills Office Lobby 2015 [photograph] by Wpcpey. 4. An excessive amount of metal poles directly in front of a supermarket entrance. [photograph] by Chad Loder. 5. Library Security screening cuts incidencts, attendance [photograph] by Mikaela MacKenzie/ Winnipeg Free Pres.

artist Alberto Perez-Gomez quotes beautifully,

"architecture is the poetic expression of social justice"
(2010, p. 329)

Selman (2019) highlights that militarized systems, such as those implemented in some public places, specifically Winnipeg's Millennium Library, trigger patrons who have experienced past traumas and drug-induced psychosis (Selman, 2019). These systems also create emotional and physical barriers for marginalized communities, including, though not limited to, LGBTQ2S+, Indigenous peoples, patrons experiencing mental health issues, homelessness (Selman, 2019). When space becomes homogenized through security and exclusionary tactics, it becomes inaccessible to marginalized individuals.

Oldenburg's theory of third places offers an idealistic perspective of how people engage with public space. Building friendships within open playful and supportive environments amongst people of different ages, social-economic and racial background sounds like a utopia. The ideologies require further investigation into the complexities of how society responds to marginalized communities.

2.3.4 Conclusion

Social infrastructures are an excellent way to encourage social engagement between housed and non-housed individuals. Third place theory emphasizes the importance of places outside the home and workplace, especially for those experiencing homelessness who sometimes do not have either of these privileges. Unfortunately, many *third places* are losing their public quality due to increased security management. Based on the research identified above, creators and facilitators of public space are moving in a direction of exclusion towards marginalized individuals who require access to safe public space the most. The fear of safety and security from the general public leaves the most insecure individuals with no opportunity to seek safety in environments they otherwise should be welcomed. The following section investigates an understanding of safe space and strategies to design safe and secure spaces.

Unfortunately, when faced with uncertain circumstances, security measures are chosen over an empathy-driven approach to ensure the safety of a public third place. Safety is a key factor for those experiencing homelessness and sometimes safety can be hard to find. The inability to feel safe can affect the willingness of one to participate in social interactions, sleep in a shelter, and respond to others around you (Berens, 2015). Berens (2015) expands that there are two contexts that an individual needs to fulfill to reach a sense of safety: physical safety from violence and psychological safety from emotional or authoritative abuse.

Alternative measures can be implemented to ensure the safety of both the person experiencing homelessness and the staff or patron of the space. The concept of safe space is a complex issue to address and requires a variety of considerations for different individuals. An overview of strategies that evoke a sense of safety for the individual include a sense of privacy, visibility and way-finding. On the other hand, strategies conducted by crime prevention through environmental design, offer open floor plans, ease of access, clearly defined barriers, and visual complexity as some of the many strategies suggested for designing safe and secure spaces. An alternative approach to safe and secure spaces offers strategies that engage empathetically with the patrons and create more spatially just environments.

2.4.1 Theorizing Safe Space

The concept of safe space emerged in the 20th century in response to the women's movement and has since dedicated their work to providing safe space and resources for marginalized groups experiencing violence (The Roestone Collective, 2014). The Roestone Collective (2014) focuses on the range of safe spaces, including what makes a space unsafe, safe spaces as a productive negotiation of unsafe space and more than human safe spaces (2014).

Safe space as a site of resistance focuses on marginalized identities seeking safety (Roestone Collective, 2014). Roestone Collective identifies these spaces as typically separatist, providing support for and to affirm a particular marginalized group, however, poses the concern of exclusion (2014). The expanse of safe spaces offered to people experiencing homelessness does not always reflect the unique identities of each marginalized group and therefore lead to exclusion. Recognizing the differences amongst marginalized groups allows for greater impact amongst a greater range of people.

Differences are prevalent even amongst groups that may be considered under the same scope of understanding. For example, according to Valentine (1990), woman feel safer being around other people, while Bridgman (1998) state that women express different comfort levels when around men. Each statement is different for each women and does not account for the complexities between gender relationships. Therefore, safe space is understood as a balance between different associations of safety that remains inclusive and requires a flexible approach.

Safe space is rather a dynamic and paradoxical entity that requires shifting perspectives between safe and unsafe space where people agree and disagree, are included and excluded, is both public and private (Roestone Collective, 2014). Roestone Collective (2014) explains further that ones interpretation of safe space is not ignorant to the differences of others and dangers that exist outside of the safe space, rather is responsive and active towards safeness. Engaging with the complexities of safe space regularly is integral to providing safe space. No space will ever be completely safe from external threats, and threats will still exist within the safe space. However, by actively participating in the safe space of ones self, and each other.

Additionally, Roestone Collective (2014) gives the objects associated with safety and fear agency in transforming the experience withing an environment, and between object and human relationships. Objects can be both the perpetrator of fear or discomfort as well as provide comfort and safety on a personal level (Roestone Collective, 2014). The production of safe space is enabled through the arrangement of objects and is affected by introducing or removing elements at any given time (Roestone Collective, 2014). By allowing objects the agency to transform space, allows safety to be sought within the intentional design of a space.

Safety within spaces designed for people experiencing homelessness is integral to the well-being of both individual and community. The perspectives from the Roestone Collective provide three ways to understanding safe space as a complex entity that requires reflection and engagement from all parties. Safe space means something different for everyone, therefore it is essential to create a space with an open dialogue. Understanding those difference begins with the investigation of how an individual engages with that space. Control theory investigates how a sense of control affects the experience of safeness and comfortability within a space.

2.4.2 Physical and Psychological Control

Providing a sense of control within a space allows a patron with limited control in their

daily life the opportunity for inclusion. A sense of control of one's life, environment and experiences is a great privilege in today's society. Dak Kopek, environmental psychologist states that personal perceptions of control are crucial for an individual's well-being (Kopec, 2018) and sense of empowerment regardless of privilege, especially for those experiencing homelessness.

When in a survival state of mind, a person experiencing homelessness's response to various situations and realities often requires a sacrifice of personal choice (Harmon, 2019). The ability to feel comfortable in a space is determined by how people have engaged with previously encountered spaces (Cross, 2001). Previous traumas, loss of work, loss of relations or loss of home experienced by individuals or families cause an overwhelming sense of helplessness (Berens, 2015), therefore, significantly affecting comfortability. Berens (2015) continues that offering a sense of control within a space results in dignity and autonomy within the individual (p.19).

According to Kopec (2018), three strategies of environmental controls contribute to feeling comfortable. Firstly, behavioural control consists of changing an event or setting to improve comfortability; secondly, cognitive control determines how we think about space; thirdly, decisional control determines a patrons' reaction to the place (Kopec, 2018, p. 31). Kopec (2018) further explains that the deprivation of environmental control leads to a personal reaction to the space to regain control. Burn (1992) describes that the reaction occurs because too much control implies the patrons are incapable of making personal choices (Burn, 1992). The environmental approach to sense of control that Kopec and Burn refer to can be approached sensitively through design strategies.

Through specific spatial design strategies, a sense of control, autonomy and dignity for patrons is achievable. Pable (2012) elaborates that the density of the space attributes to the perception of control. A lower density of furniture and design elements allows for flexible arrangements and control regarding how the patron engages with space. Further considerations highlighted by Pable (2012) include high ceilings, adequate light, open space, comfortable sound attenuation, visual access throughout the space, and views outdoors (Pable, 2012). Each design strategy considers permanent elements within the space that are rarely flexible, however identifies their impact on the perception of control rather than the physical ability to change the environment.

Understanding the local conditions within Winnipeg, Manitoba, Canada, allows further insights into the issues surrounding safety for

people experiencing homelessness within the city. The following explores both local reports led by Indigenous people, reports conducted for the purpose of designing for people experiencing homelessness and non-policing security strategies identified by crime prevention through environmental design to aid in the creating of safe spaces.

2.4.3 Designing for Safe Space

Indigenous-led report, Kikinanaw Oma: This Is Our Home Here, written in response to those experiencing homelessness locally in Winnipeg, Manitoba, Canada provides on the ground insights into the importance of safe spaces. Key suggestions begin with firstly housing those without homes, however one of the critical recommendations outside of safe housing and increased income support is the opening of additional safe spaces (End Homelessness Winnipeg, 2020). Defined by End Homelessness Winnipeg (2020) safe spaces are places that are "welcoming places, free of bias or conflict, that are open around the clock. Safe spaces address immediate needs for shelter, food, community, culture, and referrals to health, housing, and income assistance" (p. 24).

Due to the disproportionate levels of Indigenous homelessness in Winnipeg, Manitoba, Canada, there are high discrimination and racism levels embedded in certain spaces. The inclusion of culturally appropriate programming and services; including ceremony, medicinal knowledge, healing supports, and counselling is suggested for local residents (End Homelessness Winnipeg, 2019).

End Homelessness Winnipeg (2019) highlights 11 best practices for developing a safe space to meets the needs of Winnipeg, Manitoba, Canada residents. Best practices include; culturally appropriate programs, comfort, access to resources, staff with lived experience, engage with the community, have person-centred trauma-informed care, gender accessibility, spaces that are free from disruption, respect and social conduct, coordinated access, and a place to rest. Additionally. End Homelessness Winnipeg's best practices are supported with a range of research conducted on safe spaces to respond to the needs of local residents in Winnipeg, Manitoba, Canada, and the universal needs for people experiencing homelessness.

Additionally, community is identified as a key factor in providing safe space for people experiencing homelessness (End Homelessness Winnipeg, 2019). Being part of a community can provide a sense of emotional safety by allowing space for people to build relationships and integrate within a greater community (Bullock, Truong, & Chhun, 2017). For this to occur trust

and respect must be at the forefront of how people experience the space. End Homelessness Winnipeg (2019) also suggests that entrance itself appear inviting and safe to encourage easy access and interest within the surrounding community.

Various barriers exist for people accessing safe spaces, including a fear of the police, discrimination and racism, no place to store belongings, segregated programming and sanitary concerns. (End Homelessness Winnipeg, 2019). End Homelessness Winnipeg (2019) states that safe access for the 2SLGBTQ+ community is recommended through gender neutral spaces and sensitive services. Additionally, the safe space should be designed with best practices regarding physical accessibility for visually or physically impaired individuals (Pable, 2005). Lastly, some people experiencing homelessness have animals. Therefore, Pable (2005) suggests that allowing animals within the space is important, either through a kennel space or integrating spaces where animals may also feel comfortable.

A safe space for people experiencing homelessness allows a space of refuge for those who cannot find adequate shelter overnight (L. Wilton, personal communication, January 15, 2021). Safe space is a place that allows individuals to relax and sleep, which is especially important for those who are coming off of drug use (End Homelessness Winnipeg, 2019). Rest may look different for each individual, however including amenities such as storage that accommodates a range of sizes allows a sense of safety, knowing belongings are secure (Petrovich, 2017). Additionally, a place to rest can simply look like a place to charge a phone or reset (End Homelessness Winnipeg, 2019).

An individual experiencing homelessness seeking safe spaces may require a range of personal health resources, food, and personal development. Firstly, access to resources that improve personal health and hygiene are highly recommended, including access to exercise equipment and space, drinking water, showers, restrooms, laundry, computer, and internet access (Davis, 2004). Lastly, offering skill training provides opportunity for positive social interaction (Bullock, Truong, & Chhun, 2017) and provides individuals with a necessary skill set. Most importantly, the space should allow the individual to grow (Bullock, Truong, & Chhun, 2017).

Additionally, access to public washrooms are essential for people experiencing homelessness within safe spaces. There are many barriers surrounding public bathrooms for people experiencing homelessness, especially for those who are further marginalized, including transgender individuals. Sanders and Stryker (2016) highlight the rising social anxiety surrounding gender and sexuality in public bathrooms. However, they redirect the conversation towards advocating for gender neutral bathrooms in public places. Like language, design has the capacity to shape public awareness in social justice matters (Sanders & Stryker, 2016). It is the designer's responsibility to "craft flexible environments that can allow all embodied individuals to express a wide spectrum of identities in public spaces" (Sanders & Stryker, 2016).

Supported by trans activists, Sanders and Stryker suggest eliminating gender segregated spaces and introduce an open bathroom with fully enclosed stalls, separated from the washing station (2016). Additionally, their model indicates the bathroom be organized in three zones, grooming, washing and eliminating, with eliminating being the most protected area (2016). Sanders and Stryker (2016) go even further to suggest that the walls that divide public space and bathroom are unnecessary, rather to take inspiration from the spatial division of a public squares to create division between bathroom and adjacent areas. Overall, Sanders and Stryker offer an inclusive perspective on one of the key issues of dwelling in public, the use of the toilet. By challenging social normative structures, the public bathroom becomes safer for all users. The following tables expand on the research and provides design specific strategies to create safe spaces for people experiencing homelessness.

Table 2.3.2.1 Design Strategies and Affects for Safety in Interior Spaces

Design Strategy	Affect
Low Partitioning	Increased Visibility for Staff
Seating Face out out from walls	View of who is approaching
No dark corners or hallways ends	Avoids the ability for someone to hide/ feel trapped
Open Spaces	Greater view of entire space
Way Finding Signage	Avoid getting lost
Locks on Storage Lockers	Sense of privacy and relief knowing belongings are safe
Bright Lighting	Improves visibility
Commercial Space	Activates the street front
Accessibility	Low counter tops railings and wide doorways
Gender Neutral W.C	Inclusive of all genders
Multiple Entrances	Avoid territorial space
Non Fixed Seating	Creates flexibility

Note. Design Strategies and Affects for Safety in Interior Spaces. (2020), from Designing for the homeless: Architecture that works (2004), A review of research: Designing the built environment for recovery from homelessness. (2015) and Women's fear and the design of public space (1990). Creating safe spaces: Designing day shelters for people

experiencing homelessness (2017).

2.4.4 Inclusive Security Measures

The design of safe spaces also requires elements of security. However, alternative security measure focus on maintaining an inclusive environment, while maintaining a safe space. Empathy-driven enforcement is important especially when engaging with people who have experience with mental illness, addictions, a short perception of time, or have been traumatized or emotionally overwhelmed (Dowd, 2018). As mentioned in the introduction, security measures are taken which often neglect the patron's well-being and use exclusionary tactics to provide a sense of safety. Although the place may feel safe momentarily, it excludes the people who need the space the most. Punishment and exclusionary tactics foster resentment and non-compliance (Dowd, 2018). Strategies from Crime Prevention Through Environmental Design provide strategies to create secure spaces that make a space feel safer.

Utilized worldwide, Crime Prevention through Environmental Design (CPTED) is a movement that provides information to create safer environments which are preventative rather than reactionary (The International Crime Prevention Through Environmental Design Association). The principles reduce the crime level and the perceptual fear of crime (Fennelly, 2013). This practicum's design portion implements passive security elements to avoid an overabundance of security staff and police activity. Strategies outlined by Fennelly (2013) intend to increase feelings of security amongst staff members, the general public and patrons.

There are three strategies of CPTED including natural access control, which decreases criminal activity through on-site security and locks, natural surveillance, which focuses on observation through lighting, windows and visibility (Fennelly, 2013). Lastly, territorial reinforcement relies on the user's responsiveness to space. Fennelly (2013) outlines spatial considerations that are relevant to this practicum in Table 2.3.2.

Table 2.3.2 CPTED Design Strategies and Affects

Design Strategy	**Affect**
Clear definition of transitory zones between public and private	Provide users with sense of security when in private places and discourages users from entering some place they are not meant
Program safe activities in percieved unsafe areas	Vulnerable spaces become activated and will overcome vulnerability
Increase perception of natural surveillance	People will feel like they are visible by others
Placement of workstation	Increase visibility of overall activity
Lowered Shelving	Enhances visibility above semi partitioning elements
Do not over light exterior	Allows interior windows to show there is an activity in the building
Reduce number of people sharing an entrance	Avoid unnecessary crowding, which blocks visibility of entrance
Continuous sheer walls as noise barriers	Allows visibility beyond partition
Outward opening doors	Ease of Access
Some rounded edges	Field of vision appears wider
Lighting along outside of hallway	Encourages people to walk closer to the side

Note. CPTED Design Strategies and Affects (2020), by Fennelly, L. (2013).

A safe and secure place is the main component of future attempts to overcome hostility and criminalization against homelessness. Understanding the complex nature of providing safe spaces for people experiencing homelessness will allow for more meaningful engagement. Crime prevention through environmental design provides critical strategies which keep the space secure, staff safe and patrons comfortable. Looking beyond the safety measures implemented within a space is the personal experience of safety.

2.4.5 Conclusion to Safe and Secure Places

The design of safe spaces requires a range of considerations from program to formal design elements. First and foremost, offering spaces of dignity is at the root of designing safe spaces for people experiencing homelessness that provide connection, respect and comfort (Petrovich et.al, 2017). Davis (2004) states that if a place feels like a safe haven, there is a greater chance the individual will participate in the space (p.20).

In conclusion, safe spaces provide a wide range of services for people experiencing homelessness. Safe spaces are complex and nuanced, requiring an adaptable approach to ensure the safety of all marginalized individuals. While a sense of control within one's environment impacts the individuals' feelings of safety and connection to the place. Design strategies outlined by local community groups and scholars on designing for people experiencing homelessness provide insights into the program of a proposed safe space. Lastly, taking an empathetic approach to security measures allow for inclusive environments that support the needs of marginalized individual rather than excluding them to make the 'public' feel safe. The following section explores creating a sense of belonging through a connection to place, something that can only be explored once feelings of safety and security are met.

2.5 MIND

Interior design is a practice that focuses on the human scale of design. Interior designers are concerned with the well-being of those who inhabit the space and carefully consider the small yet significant details. Empathy is crucial to this practice as it allows the designers to understand what makes an inclusive comfortable space. Existing studies on empathetic design are often confined to domestic spaces or healthcare facilities. Places discussed third places such as libraries, cafes, and social spaces, however, they do not incite the same compassionate design considerations for marginalized communities.

The following considers both Indigenous and non-Indigenous perspectives on the relationships between body and mind in the built and natural environment world. People experiencing homelessness generally lack emotional connections to a place (Berens, 2015). The research conducted in this section considers three ways of understanding a connection to place, An Indigenous understanding and connection to place is considered regarding the bond between person and place. Lastly, the reciprocal nature of the place is explored in relation to the experience of place. The section concludes with a reflection of spatial design considerations towards creating a connection with place.

2.5.1 Indigenous Connections to Place

Beyond Western explorations of home and dwelling, Indigenous peoples view the ideology of home beyond a physical (Thistle, 2017). Providing a space to dwell does not require a house or a historical association of a dwelling, rather a place for connection and relationship building. An Indigenous world view considers home as a place that fosters relationships with other beings, including land, water, place, family, kin, each other, animals, cultures, languages and identities (Thistle, 2017). By losing connection with culture due to colonialism and displacement from their communities, Indigenous peoples are more at risk of experiencing homelessness and the solution is not alone found in the structure of a home (Thistle, 2017).

A connection with the environment provides meaning and identity in a place; without it, there is a lack of connection to land, place, family, and other beings (Rodrigeues, Henderson, Bristowe, Ramage, & Milaney, 2020). As noted earlier, Thistle (2017) states it is the lost connection to community and place that significantly attributes to the high numbers of Indigenous people experiencing homelessness in Winnipeg, Manitoba. Sometimes experiencing homelessness

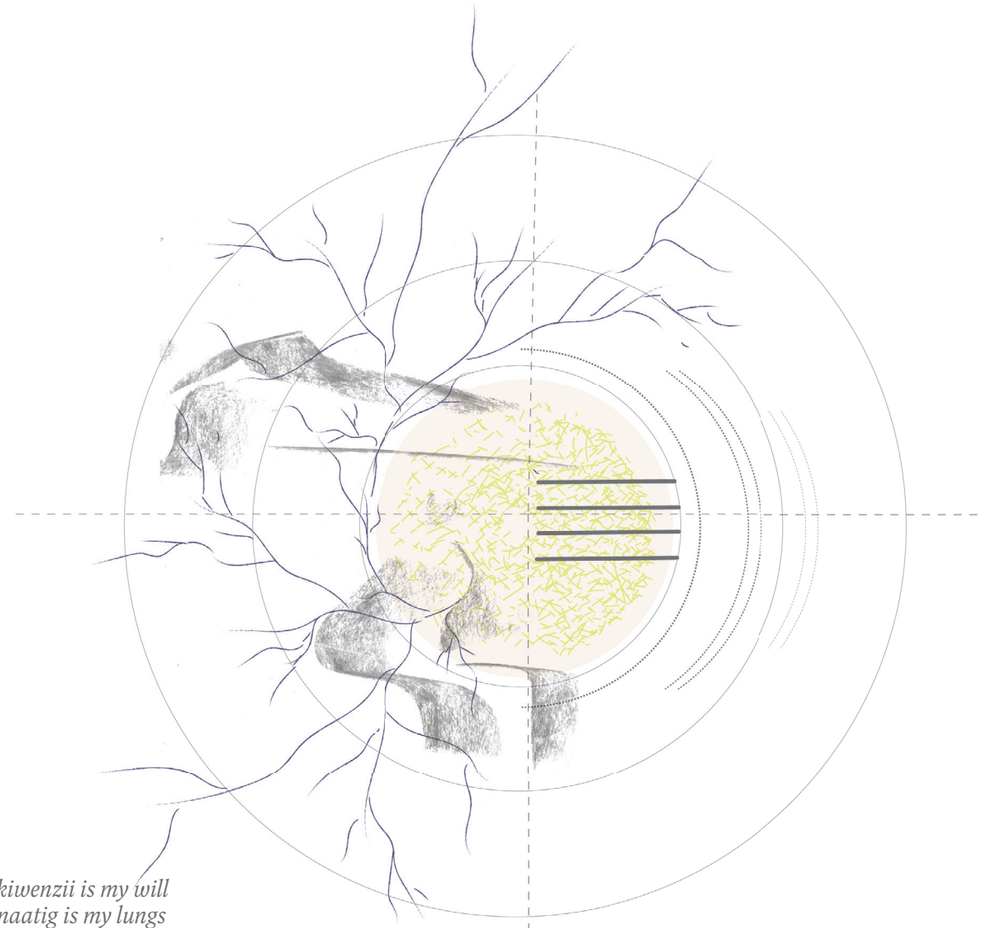
can inhibit the ability to live holistically and well without the reciprocal nature of Indigenous culture (Thistle, 2017).

Noopaming: The Cure for White Ladies, by Anishinaabe author Leanne Betasomoske Simpson (2020), addresses the experiences of dispossessed Indigenous peoples inhabiting urban environments, specifically located in Toronto, Ontario, Canada. She quotes "Akiwenzii is my will, Ninaatig is my lungs, Mindimooyenh is my conscience, Sabe is my marrow, Adik is my nervous system, Asin is my eyes and ears, Lucy is my brain" (2020, p. 23-29). Each character is named in the Nishinabeg language and encompasses many relations comprising an individual being. Translated, Akiwenzii is an old man, Ninaatig a maple tree, Mindimooyenh an old woman, Sabe is a giant, Adik is a caribou and Asin and Lucy are human.

Each represent a being between the environment, our body and our minds. Connected to a broader web of beings, an individuals being expands being beyond their own allows a greater understanding of an Indigenous world view. However, in the novel, Simpson acknowledges that it is rare that the urban environment offers the level of connection and reciprocity with the landscape that Indigenous communities seek. Additionally, due to the nature of interior design, physical connections to land, water, animals, rocks and others is not viable. However, storytelling, acts of reciprocity and relationship building provide opportunity for connecting with place in an urban context.

Place-making is an act of curiosity, who was here, what was it for, etc. (Basso, 1996). It is the act of remembering, while also speculating of what might have been (Basso, 1996). Through memory and speculation, a place is reinvented and renewed, allowing it to exist beyond its physical parameters. Survivance creates spaces of renewal and is often shared through stories (Tuk & McKenzie, 2014). Through storytelling, communities are able to create new places through their curiosities.

As described above, connecting to a place is not confined to a physical experience. Each person has stories and truths that live within, and within them are a spirit that is translated through language (Wagamese, 2016). Scholar Ivanna Yi (2016) explores storytelling to connect people with place and history spiritually. She states that storytelling has the capacity to restore, reclaim and re imagine Indigenous land (Yi, 2016). By



"Akiwenzii is my will
Ninaatig is my lungs
Mindimooyenh is my conscience
Sabe is my marrow
Adik is my nervous system
Asin is my eyes and ears
Lucy is my brain"

- Noopaming: The Cure for White Ladies
by Leanne Betasamosake Simpson

Figure 2.5.1.1 Simpson, L.B. (2021). Noopaming: The Cure for the White Ladies. U of Minnesota Press
Conceptual Diagram based on Noopaming

verbalizing stories, connections between place and person are captured, "storytellers construct the land and the people are heard and understood, they are internalized; the place is carried inside the listener, and the land speaks from within" (Yi, p. 10). When the stories are alive within the people, place is remembered, celebrated and renewed through a collective relationship.

Reciprocity, another important practice within Indigenous culture is rooted in relationships, gratitude and connection. Within the definition of Indigenous Homelessness, Christensosn (2013) highlights that a connection with place cultivated through reciprocal responsibility and relationships provides a sense of belonging and purpose to Indigenous patrons. Understanding reciprocal relationships within Indigenous ways of being creates an opportunity for fostering reciprocal relationships with the proposed space.

Author Robin Wall Kimmerer of Braiding Sweetgrass (2013) speaks extensively on reciprocity as a practice of gratitude; taking only what is given or needed and reciprocating the gift in meaningful ways. Kimmerer (2013) makes the connection between loving the earth and the realization that the earth loves you back "when you feel that the earth loves you in return, that feeling transforms the relationship from a one-way street into a sacred bond" (p. 124-125). Understanding a connection to place as a reciprocal relationship changes the behaviour towards that place when the generosity and gratitude is returned.

2.5.2 Gathering as Place-Making

The conversations surrounding connection to place each come back to the notion of gathering. Various forms of gathering are common amongst Indigenous peoples. The talking circle is a traditional form of gathering amongst Indigenous people. It a respectful space that invites people to share personal experiences, stories, or other wisdoms (Distasio, Sylvestre & Mulligan, 2005). It is a key process in understanding Indigenous culture and traditions, as well as a place to seek new knowledge (Distasio, Sylvestre & Mulligan, 2005). This process is used by Indigenous groups as a research methodology towards various causes, however within this context, was utilized by the authors to discover Indigenous Hidden Homelessness amongst the prairies.

Additional to talking circles, ASCHHH (2012) adds to include traditional Indigenous teachings and ceremony are more valuable than relevant than housing in the western ideology in developing a sense of home and connection for Indigenous families. ASCHHH (2012) continues that "the whole self needs to be addressed when working with aboriginal people: the physical, emotional, intellectual and the spiritual" (p. 5). By acknowledging the whole self individuals connect with their own ways of being, traditionally achieved through personal explorations with ceremony.

Richard Wagamese, Ojibwe author and journalist expands that the individual is born into a series of relations; however, it is through ceremony and practice that sustains and grows the relationships with all beings (2016). Ceremony exists in many forms and focuses on the connection with oneself, the creator or the land, through an action that's enjoyable by the individual. Ceremony, like a form of dwelling can be done independently in silence or with a group (Wagamese, 2016). It can include the burning of sacred medicines such as sweet grass, tobacco, and cedar or be felt through "a dance sequence, a conversation, a baby's laugh, the sound of winds in the trees and the immaculate stillness of dawn" (Wagamese, 2016 p. 75). Whatever it is, ceremony is something that brings you to your essential self (Wagamese, 2016). Each ceremony does not only require shelter, but a community to share.

Each condition described so far encompass the gathering within a place and the activation of place through connections with land, community and culture. The research describes the typologies of spaces in a programmatic sense that encourage connections to place, through storytelling, creating reciprocal relationships, gathering and practicing ceremonies. Interior designers and interior design scholars elaborate on a sense of place within the existing building that is inhabited, where the activities described take place. The stories of the past continue to affect the lives of present-day inhabitants, therefore, the interconnection with the existing place and place-making is important.

2.5.3 Designing for Place.

An emotional connection with place is a fundamental aspect of people who are experiencing homelessness. Jennifer Cross, Sociology scholar explores sense of place and placenessness through a multitude of lenses including biographical, spiritual, ideological, narrative, commodified place, and dependent space (2001). Each relationship is experienced by understanding a place by where you are from, a general sense of belonging, a sense of responsibility to a place, knowing place through stories, connecting to a place based no desired preferences and a connection to place based on a lack of independence (Cross, 2001).

Place-making and fostering connections to place are common considerations amongst designers. Many of the discussions surrounding place amongst interior designers focus on the narrative of a place through the stories told by the building itself and the way people moved through those spaces throughout time.

Graeme Brooker and Sally Stone, both scholars on interior architecture and the reuse of buildings believe that providing a connection to the past evokes a sense of place and is regarded as supportive of one's well-being (Brooker & Stone, 2018). Interconnections between the past, present and future can be derived from the original form and structure of the building, its context and environment and its history and function (Brooker & Stone, 2018). Through the weaving of past stories with present ones, patrons intertwine their experiences with the stories of the building.

Interior designer Ilse Crawford elaborates on Brooker and Stone's perspective by exploring place beyond an individual moment in time, rather a collection of many layers of time and place (2014). Crawford's design studio focuses on the "(his) story" of the place to uncover a philosophy of place with a particular set of values, which become the drivers of the project (Crawford, 2016). Similar to Basso (1996), Crawford questions the intention of the building, people who constructed it, inhabited it and how it engaged in a socio-cultural manor (2016).

Crawford clarifies that it is not only regarding nostalgia, especially when the past is not appreciated. Creating a sense of place is more about framing the anthropological conditions that people want to celebrate as a part of the embedded history within the space (Crawford, 2014). In this approach, Crawford (2014) continues that the designer is a facilitator of creating connections between person and place. The process describes the ability to create space for Indigenous histories and stories to be centralized beyond the colonial walls of the building.

Considering the perspectives of Brooker, Stone and Crawford, the emphasis is the connection between the stories of the past, which wish to be brought to the present and the personal experiences with the place. Designing for place demonstrates that reconnecting people to place is relative to everyone's personal experience. However, a space that can identify with many stories and ways of being will aid in providing a sense of belonging for both housed and non-housed individuals.

2.5.4 Conclusion

Weaving each discussion, including Indigenous connections to place, gathering as place-making and designing place provides a wide net of how people experience and connect to place. Indigenous connections to place focused on the understanding that connection to place is interconnected with the connection to other beings. In an urban context, these connections can be supplemented through storytelling and reciprocity. Gathering as place making considers Indigenous ceremony and talking circles as way to connect with culture in environments outside of the traditional way of being. Lastly designing for place focused on the physical buildings story and how that can be engaged through design to create a sense of place.

Each exploration provides an opportunity for people experiencing homelessness to find comfort and connection within the proposed structure of this practicum. It is crucial to this practicums intent that space will facilitate a more interactive and engaging environment, which evokes empathy while also providing a space where the body, mind and spirit can connect and rest. Each section is centered around connecting to something greater than individual self and together with each other, as well as those who came before.

2.5.4 CONCLUSION TO LITERATURE REVIEW

The literature review conducted for this practicum intends to capture the possibilities of social justice through spatial explorations. The review is reflective of my quest to learn about homelessness from a local perspective to an international issue. The integration of both Indigenous and non-Indigenous voices responds to the local condition of homelessness within Winnipeg, Manitoba, Canada. By offering a range of perspectives from various voices and a macro to micro-scale: *city*, *place*, and *self,* each subject speaks to the need of spatial justice and empathy when designing with people experiencing homelessness.

Beginning with the scale of the *city*, the right to the city movement situates the practicum within a broader cause and challenges the way the public realm is engaged with social justice efforts. On the other hand, anti-oppressive practice discusses the understanding of worldviews that are not your own. *Thirdspace* theory concludes the first section by suggesting strategies which would build resilience in communities by emphasizing the role of marginalized communities within the resistance of oppressive practices. The overall conclusion of *City* is a typology geared towards building relationships and capacity within a community that is free from oppressive structures.

Place delves into the built environment, beginning with the importance of social infrastructures in communities. By Introducing third place theory, the research offers a utopian view of dwelling in public while investigating alternative explorations of third places offer a more realistic view of what a public space, designed for people experiencing homelessness at the centre may look like. The section concludes with the implications of security creating hostile and exclusive environments, especially for those experiencing homelessness, identifying the need to explore alternative ways to approach safety and security in place.

Self looks at experiences of personal safety and security in an environment. The literature offers several strategies to integrate within the various environments. Control theory locates the individuals experience in a space where theorizing safe space identifies the complexities of what safeness means for a variety of marginalized groups and requires a flexible approach. Locally led Indigenous reports identify what the requirements are for safe spaces and are supported by literature written specifically for people experiencing homelessness within safe space. The section concludes with passive security strategies highlighted by CPTED

Mind, the final section elaborates on the connections and experiences within place. Looking towards Indigenous connections to place alongside gathering as place making and the building as story-telling provides an overview of how we connect to place. Offering a range of ways to connect with place provides a greater sense of belonging for a wider group of people.

In conclusion, the literature review is not an exhaustive look at the resources available for people experiencing homelessness. However, the research conducted aims to provide a wide range of strategies that support this practicum's intent to create a design proposal that places people experiencing homelessness at the centre of its intention and purpose.

3

PRECEDENT STUDIES

The precedent analysis offers an international perspective on how other communities are approaching similar topics. Like minded projects including the Dellow Day Centre, the Granville and the Ru Pare offer spatial strategies that allow for flexibility in adaptable environments, connecting diverse groups of people and offering spaces of dignity and belonging. Each in their unique way demonstrate the possibility of approaching public interior space differently that begins to break down the institutionalization and privatization of space.

DELLOW ARTS AND ACTIVITY CENTRE

Designer | Featherstone Young
Client | Providence Row
Location | London, United Kingdom
Type | New Construction
Year | 2012
Budget | 1200 pounds/ m^2

Dellow Day Centre is an Urban centre focused on supporting the homeless population in London, UK (Parafinanowicz, 2012). Built for the charity 'Providence Row' who supports the homeless neighbourhoods, the space promotes self-expression and learning (Etherington, 2012). The Dellow Day Centre consists of a bike workshop where guests can develop skills, an art centre for visual and performing arts, the top floor is offices and storage space. The centre also offers food, clothing and showers (Parafinanowicz, 2012). The interior provides a space that helps restore user's health and dignity (Etherington, 2012). The building is full of character, intending to reflect that of the person experiencing homelessness (Etherington, 2012).

The programming emphasizes flexibility and functionality with an open concept floor plan for multi-functional spaces (Parafinanowicz, 2012). The Dellow Day Centre is easily used and maintained (Etherington, 2012), inviting engagement from the community. There are minimal distinctions between rooms; instead, it allows for transformation into a variety of activities. This approach is interesting because it allows for many more purposes than written in the program and responds well to the community's changing needs. The programming is interesting regarding this practicum because it challenges the need to over program, allowing for flexibility.

Figure 3.1.1 View of Dellow Arts and Activity from Exterior, by Tim Brotherton
https://frameweb.com/article/dellow-day-centre

The Dellow Arts and Activities centre offers programming from a perspective of designing for people experiencing homelessness. The centre provides a place to dwell, create and engage in activities off the street.

The centre is opened primarily for those experiencing homelessness in the community; therefore, privacy from the street was essential when designing the space. A three-dimensional addition to the façade creates blocks direct views from the street to the interior while still provides a beautiful view out onto the street. The Design creates a prospect refuge situation within the building to allow guests of the space to be aware of what is happening outside while being protected visually and physically from the building's structure. The designed social strategy to create interior and exterior privacy and prospect refuge pertains to this practicum.

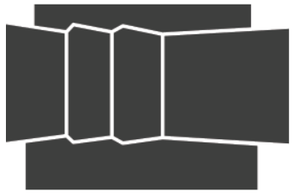


Figure 3.1.2 The Dellow Arts and Activity Centre floor plan arrangement, by Katryna Lipinsky, 2020.

Figure 3.1.3 Dellow Arts and Activity Centre Icon, by Featherstone Young http://featherstoneyoung.com/project/dellow-arts-activity-centre-london-new-build

There are spaces intended in this practicum where privacy is sought; however, exterior light is warranted. Respecting the guests' privacy is of utmost importance and needs to be approached safely and securely.

Based on the demographics who inhabit the Dellow Centre, safety of the patron is of utmost importance. Strategies used within the space to provide feelings of safety are in line with the strategies suggested previously in the literature review regarding safe and secure spaces. A combination of crime prevention through environmental design and literature written on design and homelessness offers tangible ways to ensure safety. The design of the Dellow use an open floor plan, high ceilings, increased natural light and visibility strategies to enhance safety within the building.

Formal aspects of the building create an exciting spectacle from the street. The structure sits between three neighboring buildings (Etherington, 2012). Green and yellow panels cover the façade, and an angular façade provides interest and allows large amounts of light (Etherington, 2012) into the compressed building. While the façade animates the exterior and street (Etherington, 2012) it is essential to acknowledge that this is new construction. Therefore the project has more flexibility regarding the exterior façade; however, the materiality of coloured perforated metal livens the street with interest and character inspires smaller interventions that connect this practicum proposal to the street.

THE GRANVILLE

Designer | RCKa
Client | South Kilburn Trust
Location | London, United Kingdom
Type | Renovation
Size | 1200 m^2
Year | 2018
Budget | small budget

The Granville is a mixed-use community centre dedicated to community regeneration and serving the local, vulnerable community's needs (Luco, 2019). The space offers affordable workspace to local entrepreneurs and social enterprises, administrative space for South Kiburn Trust, workspaces, rentable rooms, a community kitchen, a café, and a public living room (Luco, 2019). Services within the space offer business advice, employment training and residential activities. The interior opens to an exterior garden, which invites the public in. The space intends to bring diverse groups of people within the community that is equally inclusive as it is welcoming. The space is built within a 19th century London Church hall, carefully considered in the design (Luco, 2019).

The Granville has a unique program that combines workplace, community development, social services, food engagement and training facilities that is also open to the public to hang out. Providing a space that serves a community in multiple ways is paramount to this practicum. The list of programs listed above in the legend indicates multiple areas of reach. The garden room, music room, children's area, kitchen and entrepreneurial space provide a range of services that will invite different people to engage and create new connections. When considering the vulnerable population in downtown Winnipeg, it is essential to acknowledge that there will be a range of interests and concerns. Studies in this regard have helped facilitate the kinds of activities like Granville's program.

Figure 3.2.1 Granville View of Second Level, by Jakob Spriestersbach. https://www.archdaily.com/918644/the-granville-rcka

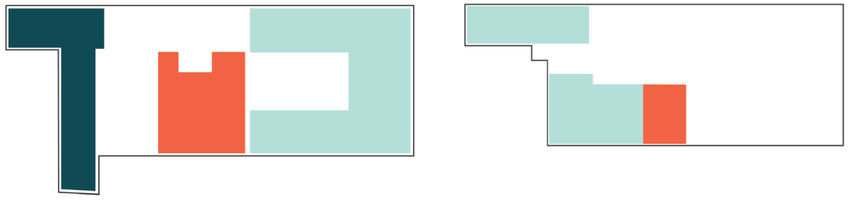


Figure 3.2.2. Granville Social Plan, by Katryna Lipinsky, 2020.

Figure 3.2.3. Granville Programming Plan, by Katryna Lipinsky, 2020.

Children's Area
w/c
Front Room
Office Space
Music Room
Garden Room
Kitchen

The Granville's extensive programming offers a sense of place for many in the community. As noted previously in the literature review, a person experiencing homelessness may loose their sense of place when there is no place to call home or community (Berens, 2015, p. 25). The Granville connects with many individuals through their diverse programming and enables connection between patrons and entrepreneurs. There are many opportunities to feel comfortable within this space, which encourages the opportunity to dwell, work and engage.

The social analysis of the Granville indicates an exciting relationship between public and private spaces. The main floor is primarily businesses and services with more semi-private and public space on the second level. The exciting aspect is that the staircase acts as a public column that runs through the building. Areas are built around the stair that facilitates social interaction and engagement, indicating that concept as central to the program. The integration of public and private spaces will support further investigations of this practicum. It appears the precedent provides insight for how public and private can work together by allowing for more significant interaction between businesses and users; therefore, one space becomes the other.

The Granville is constructed within a historic building and has taken the required precautions in the interior development to respect and show off the existing structure. Partitions are constructed only partially to allow light from the clerestory windows to shine through the space and not disrupt the original arches. The interventions are light and only have permanent construction where required. The sensitivity to the existing structure is an important consideration when working with historic buildings. Based on the practicum proposal's user group and client base, the Design would have to consider practical financial barriers, like the ones demonstrated in this project.

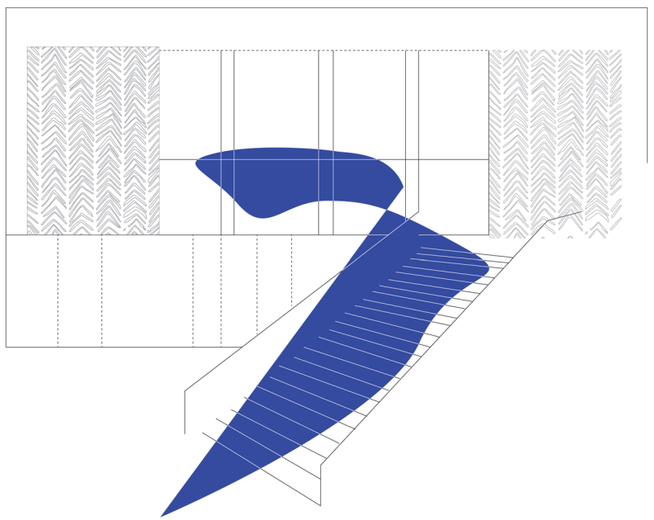
THE RU PARE

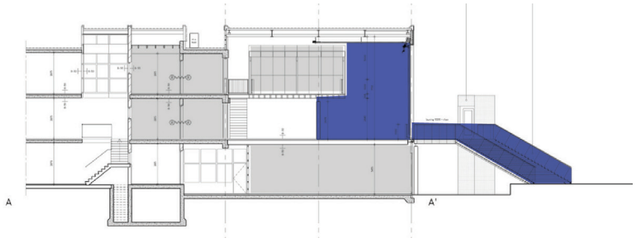
Designer | BETA office, Elisa-beth Boersma
Location | Amsterdam, Netherlands
Type | Renovation
Size | 3000 m^2
Year | 2016
Budget |N/A

The Rue Pare is a mixed-use, social enterprise hub based in an old school in a neighbourhood that has seen many social problems (Beta-Office). The project intends to bring to life a social experiment created by a local entrepreneur that offered tax advice, language classes, etc. in return for their service to the community (Beta-Office). To allow this project to happen based on the low budget, the group sourced materials from a nearby demolition project, supporting reducing costs and a total waste of the project (Beta-Office).

The programming of this space is essential regarding this practicum because it engages social enterprise and public space. The main floor completely opens up (literally and figuratively) to the exterior, welcoming anyone into the space. This quality allows the space to be approachable to the community to come hang out. This approach is inclusive and encourages public interaction with the work being conducted by the social enterprise groups. That kind of relationship will be important moving forward. As mentioned in the literature review, the right to the city offers advocacy for vulnerable populations and sets organizations, designers, and activists within a movement towards equitable spaces. The right to anonymity of people experiencing homelessness is important for a sense of identity and well-being. The Ru Pare offers programming that provides a public living room to people in the neighbourhood and invites people from all walks of life. The public living room becomes a third place that engages the public and entrepreneurs working within the building. This approach works against the criminalization of homelessness because it encourages a collective space rather than exclusive one.

Figure 3.3.1 Ru Pare Gymnasium, by Marc Faasse. https://www.archdaily.com/798771/ru-pare-community-beta-office-for-architecture-and-the-city-plus-elisabeth-boersma

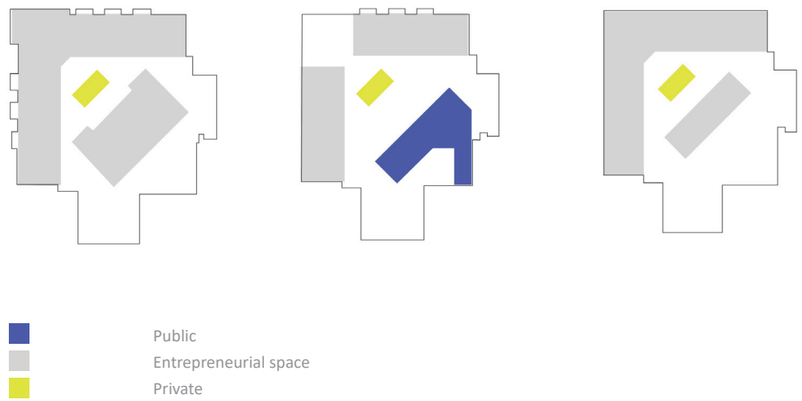




Top: Figure 3.3.2 Ru Pare Exterior Digital Drawing, by Katryna Lipinsky, 2020.

Bottom: Figure 3.3.3 Public to Private Diagram based on Ru Pare Section, by Katryna Lipinsky, 2020. From Building Section, by Beta-Office https://beta-office.com/project/ru-pare-community-center/

Right: Figure 3.3.4 Public to Private Diagrams based on Ru Pare Floor plans, by Katryna Lipinsky, 2020.



The intent of the project demonstrates a focus on community growth and revitalization. The most social aspect of the project is the public living room drawing people into the building and revitalize the community (Netherlandsandyou). The project takes a circular economy approach by reducing waste and pollution, keeping materials in use, and using renewable resources (ellenmacarthur). This is reflected in the project based on the space allocated to local entrepreneurs who are starting, the use of reused materials and a connection to the community.

The Ru Pare offers space for capacity building to support community groups and entrepreneurs. This approach aligns with Thirdspace theory and spaces of resilience. The project puts the community at the centre to facilitate growth. The interior of the public area in The Ru Pare is flexible and allows for the improvisation of activities, as suggested by Elmborg, 2011. Dwelling, celebrating, learning and activating can all take place in one space.

The use of garage doors in this project are an interesting consideration concerning the practicums site. The warehouse this practicum proposes to use has several garage doors along the north elevation. As displayed in the project, a more even natural light will fill the space and connect to the street by opening the garage doors. The double volume space on the south side of the Ru Pare project allows even more light to filter through the meeting spaces in the centre of the building, clad with glass allowing light to pass through the entire central core.

Figure 4.1 View from Galt Avenue, by Katryna Lipinsky, 2020 [Photograph]

4

SITE AND BUILDING ANALYSIS

Key considerations in site and building selection were based on the functional and psychological needs of the targeted primary demographic demonstrated in the literature review. Located at 95 Alexander Avenue, the site was chosen between two active urban contexts to engage both marginalized and non marginalized patrons of downtown Winnipeg. Surrounding are recognizable landmarks that are easily identifiable and connect with main passageways in the city, both by foot and vehicle.

Figure 4.2 View of East Exchange District Down Waterfront Drive, by Katryna Lipinsky, 2020 [Photograph]

The area that surrounds the T. Eaton Company Printing Plant and Track Warehouse currently sits between two social conditions, the development of the East Exchange District, and North Point Douglas. The north side of the building sees more programming that is geared towards those experiencing low income and homelessness while south of the site is saturated with creative facilities.

Circulation

Downtown Winnipeg allows for ease of movement, especially when on foot. Bike routes and walking paths lead directly to the building. Alexander Avenue connects with a river trail, connecting a wider catchment of communities who dwell close to the river. Lastly, the spirit network provides free bus service to various locations in downtown Winnipeg and runs on a regular basis.

Social Services

Within a 400m radius, considered walking distance is four homeless shelters and five outreach services to individuals experiencing homelessness. Not indicated on this map are the ‘tent cities’ that are transient next to Main Street Project and the Manitoba Metis Federation. This building will provide services to those who need it most, close enough to walk.

Creative Neighborhood

The exchange district is a creative hub where artists of all kinds saturate a 400m radius. It is where people come to meet fellow creative, take workshops attend a theatre production and purchase local products. It is the perfect location to build a capacity building program that supports and invites all members of the community and beyond.

point douglas S.

total populatoin	390

income

$10-20,000	24.5%
$20-40,000	34.7%
$50-90,000	22.5%

household

multi-person	49.1
single person	50.9%

age range

under 19	29.1%
20-49	54.5%
50-75	13.9%
75-100	2.5%

Indigenous identity

Metis	16.7%
First Nations	35.9%

Indigenous ansestry

Metis	20.5%
First Nations	38.5%

Other ethnic identity

black	6.4%
southeast asian	2.6%

Table 4.1.1 City of Winnipeg Census Data for Point Douglas

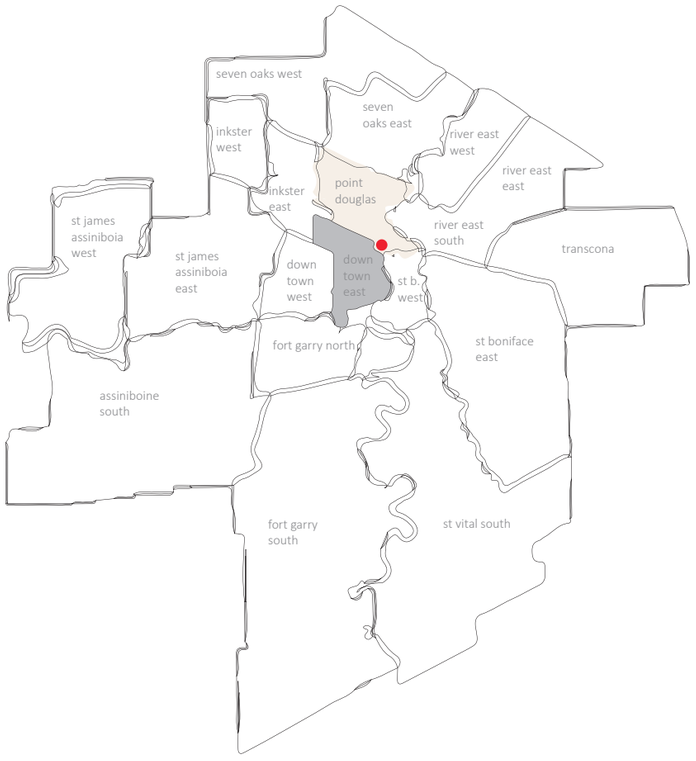


Figure 4.3 City of Winnipeg, Map of districts by Katryna Lipinsky, 2020 [Digital Drawing] Based on 2016 Census Neighbourhood Profiles. Retrieved from https://winnipeg.ca/census/2011/

Figure 4.4 Circulation Map of Downtown Winnipeg, by Katryna Lipinsky, 2020 [Digital Drawing]

Figure 4.5 Social Services within Walking Distance in Downtown Winnipeg, by Katryna Lipinsky, 2020 [Digital Drawing]

FOOD
SHELTER
OUTREACH
1KM RADIUS
500M WALKING DISTANCE

Figure 4.6 Creative Centre's within Walking Distance in Downtown Winnipeg, by Katryna Lipinsky, 2020 [Digital Drawing]

ART CENTRES
THEATRE CENTRES
1KM RADIUS

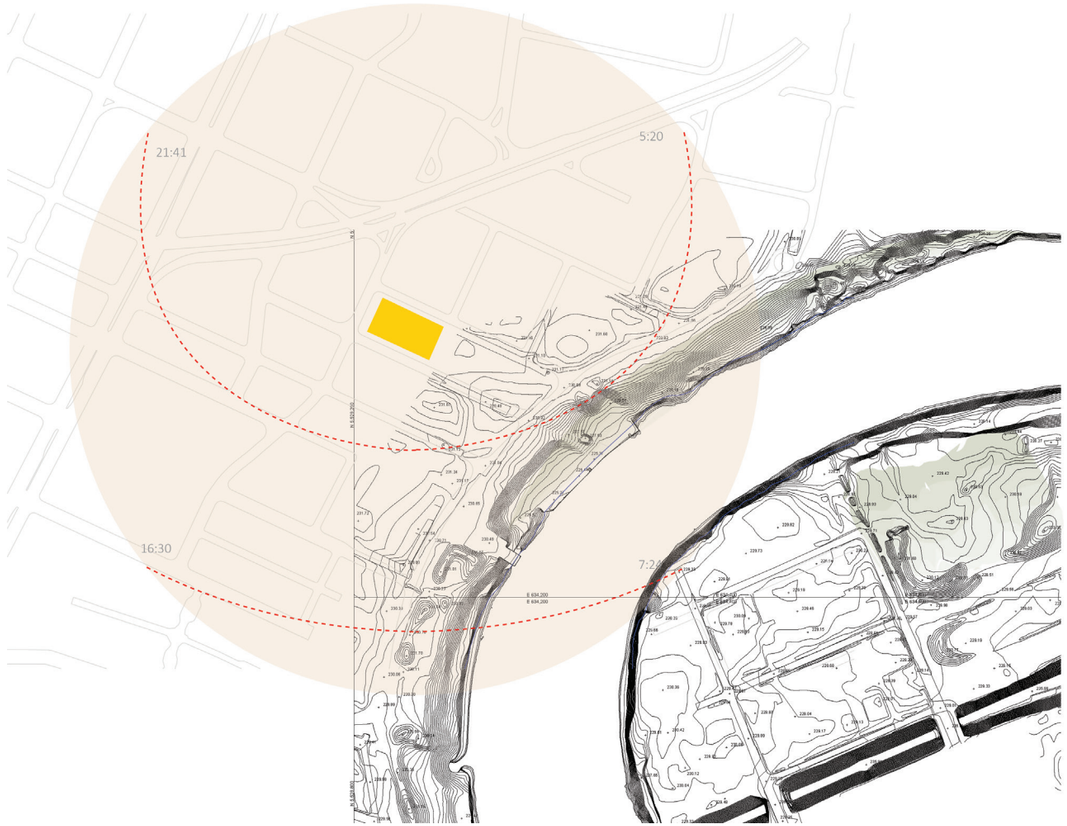


Figure 4.7 Environmental Condition in Downtown Winnipeg, by Katryna Lipinsky, 2020 [Digital Drawing]

Figure 4.8 View of Red River from Alexander Docks, by Katryna Lipinsky, 2020 [Photograph]

Building Name: T. Eaton Company Printing Plant and Track Warehouse
Location: Galt to Alexandra from Lily to Waterfront Drive
Address: 130 Galt Avenue [95&115 Alexander Avenue]
Historical Use: Industrial Warehouse and Printing Press
Owner: Scott-Bathgate company and tenant W.H Escott Company
Current Use: manufacturing, warehousing and shipping
Total Square Footage: Total building is 207,774 ft 2 (3 Floors)
Architect: John Woodman

The T. Eaton Company Printing Plant and Track Warehouse represents a moment in history prior to the Great Depression, expressive of modernization and development in Winnipeg (Peterson, 2017, p.2). The style of the building is Art Deco, popular in North America during the period it was built (p.3). Some common architectural elements that we see on the Track warehouse are repeating ornamental geometric shapes around openings, a smooth façade and hard edges (p.3).

The T. Eaton Company Printing Plant and Track Warehouse Building was designed on land that is adjacent to the 1813 settlement of the Selkirk Settlers between Bannatyne Ave and Galt Ave (Peterson, 2017, p.2). Before the first World War, the block from Galt to Alexandra and Lily to Waterfront Drive was a residential segment sandwiched between two industrial hubs in Point Douglas and the East Exchange (p.2). The location was flooded with industrial factories due to its proximity to the Red River's river transport system (p.2). In 1926 T. Eaton Company demolished 20 occupied homes on the block began construction of a Printing Press and expanded Warehouse, completed in 1927 which would fill the entire block (p.2).

Figure 4.9 View of 130 Galt Avenue, down Alexander Avenue, by Katryna Lipinsky, 2020 [Digital Drawing]

Figure 4.10 View of Doorway 1, by Katryna Lipinsky, 2020 [Photograph] Top Left

Figure 4.11 View of Doorway 2, by Katryna Lipinsky, 2020 [Photograph] Top Right

Figure 4.12 View of Doorway 3, by Katryna Lipinsky, 2020 [Photograph] Bottom Left

Figure 4.13 View of Garage Door, by Katryna Lipinsky, 2020 [Photograph] Bottom Right

The building is a two-stories, constructed of mainly brick, with a limestone base that supports the foundation and structural support system of reinforced concrete (p.3). The structural integrity lives in the four-way flat-plate slab system and a mushroom column system, which allowed for a thin concrete floor. This system allowed the structure to have a reduced number of beams and joists, which allowed for easier work on mechanical and electrical systems (p.4).

The Façade of the building is divided by pilasters where Art Deco ornamentation is implemented. There is a diamond shaped E at the top of each pilaster, signifying the T. Eaton Company (Peterson, 2017, p.4). The Windows, which are very large and plentiful, have multi-paned industrial grade glass panels and is sitting on a bed of stone (p.5)

There is limited information regarding the interior of the building. The interior of the warehouse is designed for shipping and receiving purposes with finishing rooms, furniture assembly and storage areas (Peterson, 2017, p.6). The ceilings are constructed of concrete and are flat in the warehouse section and corrugated in the Printing Press (p. 6).

Figure 4.15 Panoramic View from Galt Avenue, by Katryna Lipinsky, 2020. [Photograph]

Figure 4.16 Panoramic View from Alexander Avenue, by Katryna Lipinsky, 2020. [Photograph]

Figure 4.17 View down Alexander Avenue, by Katyrna Lipinsky, 2020 [Photograph]
Figure 4.18 View down Galt Avenue, by Katyrna Lipinsky, 2020 [Photograph]
Figure 4.19 View down Waterfront Avenue, by Katyrna Lipinsky, 2020 [Photograph]

Right: Figure 4.20 View from Lily Avenue, by Katryna Lipinsky, 2020 [Photograph]

Spatial Context

There are two elements within this drawing that begin to communicate the conceptual approach to the project with some of the ideas communicated in Simpson's Noopaming. Firstly, the context of the building sits between urban development and the Red River at Alexander Docks, which is downtown Winnipeg's closet connection to a natural element. The Alexander Dock is not simply a dock that at one time connected patrons to the water, but a place that embodies the painful reality of the Missing and Murdered Indigenous Women and Girls as the site where Tina Fontaine was found. This drawing represents the tensions that exist between the urban landscape in downtown Winnipeg and connecting with the landscape.

95 Alexander Avenue, a building sandwiched between the Red River and Winnipeg's downtown offers a place for healing and capacity building within homeless and housed communities. The spatial development is considered through creating inclusionary spaces and by offering spaces that encourage relationships.

Figure 4.21 Spatial Context Collage, by Katyrna Lipinsky, 2020. [Digital Drawing]- needs additional Citation for map

5

PROGRAM

The program, as a reflection of the literature review, precedent studies and site exploration analyses the demonstrated localized needs, various approaches to public space and theory surrounding how we inhabit space. The programmatic approach extracts key themes within each chapter to compile a spatial strategy that challenges the allocation of spaces, to a much more fluid approach. The result is a strategy that focuses the most secure needs within the centre of the space and radiates outwards to create spaces for resilience, capacity building and gathering that weave amongst each other.

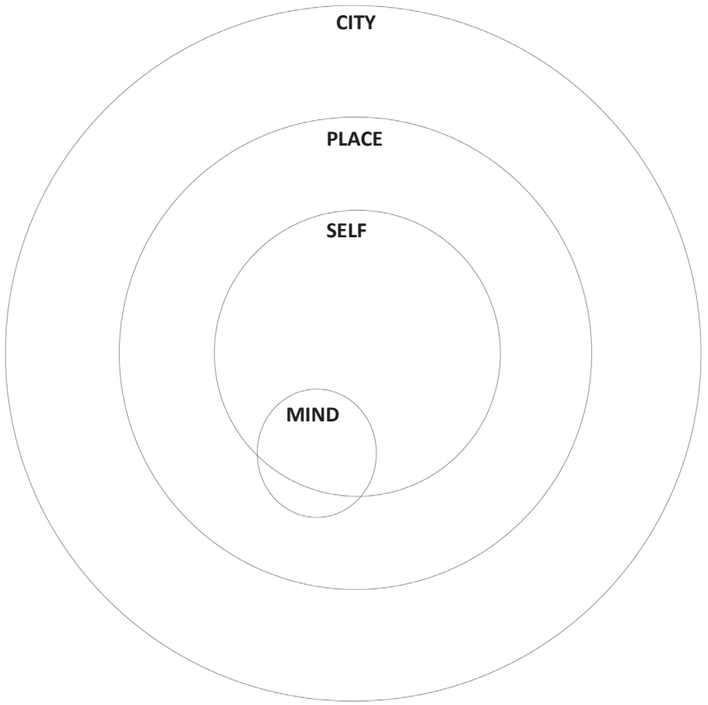


Figure 5.1 Rings, by Katyrna Lipinsky, 2020. [Digital Drawing]

Homelessness is a widespread issue from oppressive institutional issues to understanding the effects on the individual. In each of the drawings there are four rings representing ‘scale’ as indicated in the literature review. The largest circle represents the city, the second represents the place, the third represents the body and the fourth the mind.

This approach can also be used when thinking about the design of the interior space. As one moves towards the centre of the circle, the space becomes more private, closer to the individual spaces of dwelling. As one moves towards the edge of the circle, place and city represent the limits of the building and beyond towards the city, indicating more public areas.

The underlay of circles is repeated in each of the following drawings to communicate the relationship of the subject portrayed in the drawing to the greater context or our own internal structures and the relationality between them.

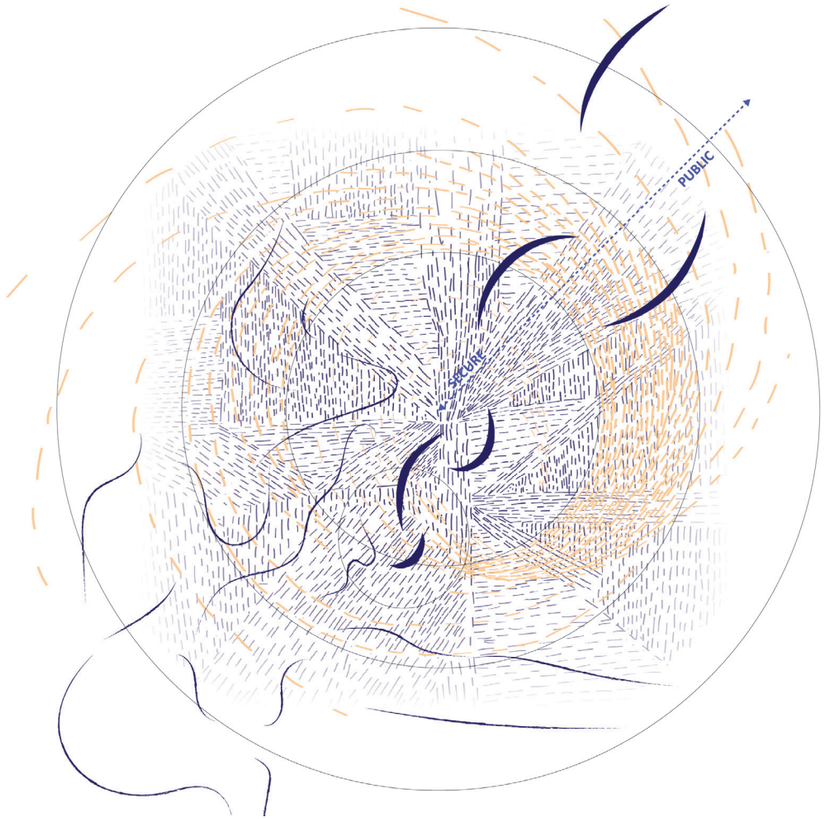


Figure 5.2 Space types Collage, by Katryna Lipinsky, 2020. [Digital Drawing]

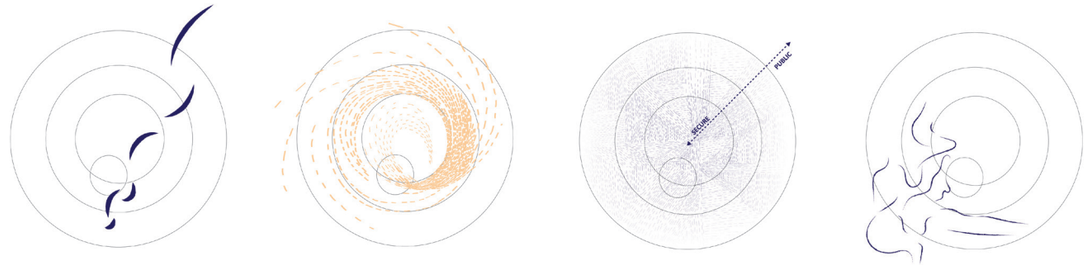


Figure 5.3 Space types, by Katryna Lipinsky, 2020. [Digital Drawing]

Public, secure, flexible, resilient and calm are all antonyms for the exclusionary tactics used within spaces to detract marginalized patrons from using the space as defined in the introduction by Carmona (2010). By reversing the exclusionary tactics into inclusionary tactics, this program supports the movement towards changing the way we think about public space, who it is for and how it can embrace rather than neglect the people that need it most.

The drawings are set within the circular framework, ranging from large scale to small. Each antonym of the exclusionary tactics are visualized individually, and then overlay to understand their relationships. Firstly, the words public and secure are communicated in the same drawing through a tightly knit hatch at the centre, feathering out until there are no more hatches visible. The tightly knit centre represent patrons who wish to seek a space of comfort and personal security like a blanket wrapping around them. Moving towards the periphery of the space, the drawing demonstrates less of a need for personal comfort and willingness for social gathering. Resilience is communicated through a spiral, like a helix that is most intense in the second ring of the drawing. The helix is a symbol of strength and resilience in nature and represents the space where healing and capacity building takes place. Flexibility, as an adjective that runs through each level of the space from the most private to public. It is represented through outlines of the human body in different positions of dwelling demonstrating the need for flexible spaces for a variety of activities. Lastly, calm is a descriptor of the general experience of the space and is represented as flowing through the drawing. There is an airiness to the lines like leaves blowing in the wind or sparks of a bonfire floating up to the sky. Overall, the drawing seeks to communicate visually the essence of the program an intention towards an inclusionary space.

The functional and psychological sptaial needs required by the primary, secondary and tertiary users identified in this section were determined by key reports identified in the literature review.

Primary User

Total Users/ 50
Age Range/ 18-80
Frequency/ 6 days weekly, 4-5h
Gender/ equal representation of male, female, non binary and trans gender individuals

Secondary User

Total Users/ 50
Age Range/ 18-65
Frequency/ 5 days weekly, 7-8h
Gender/ equal representation of male, female, non binary and trans gender individuals

Tertiary User

Total Users/ 50
Age Range/ 10-65
Frequency/ once weekly, 1-2h
Gender/ equal representation of male, female, non binary and trans gender individuals

PRIMARY USER

MARGINALIZED PATRON/ The term marginalized patron refers to those experiencing physical and mental health problems, addictions and homelessness. The following psychological and functional needs are based on research conducted in the literature review.

MARGINALIZED PATRON DESCRIPTION OF DAILY ACTIVITIES (TYPICAL)

+ Participate in both training and creative workshops
+ Watch daily performances
+ Engage in social interaction
+ Volunteer in various roles
+ Potential to gain employment opportunity
+ Rest and gain shelter
+ Work on personal projects or deadlines
+ Look for jobs

SHARED REQUIREMENTS

Shared Psychosocial Needs	*Shared Functional Needs*	*Specific Indigenous Needs*
Safety	Laundry Services	Anti-oppressive space
Participation in prime public life	Food Services	Cultural Specific Programming
Sense of belonging	Hygienic Access: Washroom, Showers	Ceremony Space
Social Significance	Pro-active programming: education, training, skill development	Space to Connect with Cultural elements
Meaning in day to day life	Professional/ Social Services	Indigenous understanding of homelessness
Social Interaction	Quiet place of refuge to rest	
Legitimization of existence	Charging Stations	
Trouble free environment	Computer/ Internet Stations	
Stable temperature: reprieve from exterior conditions	24/7 Space	
Promotion for public awareness		

Table 5.2.1. Secondary Users (2) Psychological and Physical Needs, by Katryna Lipinsky, 2020.

SECONDARY USER

1.1 FACILITATORS/ are paid for conducting training workshops in a range of activities including functional and creative pursuits. They need space to create lesson plans, demonstration space, and provide basic skill training.
1.2 VOLUNTEERS/ support facilitators in training workshops in a range of activities including functional and creative pursuits, as well as gain experience in various commercial roles. Roles include reception, hospitality, retail, inventory and optics.
1.3 MANAGEMENT/ organizes overall tenancy and programming
2. 1 CAFE ATTENDANTS/ employees and volunteers that attend
2. 2 SOCIAL WORKER/ provides support, conducts briefing and workshops, provide sensitivity and cultural training.
2. 3 ELDER/ provides support for Indigenous Communities and engages in public programming.

1. FACILITATOR + VOLUNTEER		2. PERMANENT STAFF	
Psychological Needs	*Functional Needs*	*Psychological Needs*	*Functional Needs*
Support vulnerable populations	Engage with Patrons	Productivity	Printing and administrative services
Social consciousness	Informal preparation	Collaborative Interaction	Prepare affordable food and beverage to patrons of the space
Legitimization of existence	Volunteer Experience	Engaging Environment	Provide training services to patrons
Safety	Engage in Programming	Organization and Clarity in Job Tasks	Engage public with products created and sold by social enterprises
Social Interaction	Work Experience	Variety	Informal preparation
Promotion for public awareness	Economic Stability	Safety	Informal meeting between staff and between staff and patron
Sense of Belonging			Formal meeting for collaboration
Trouble free environment			Quiet place for refuge to rest
			Private space for sensitive services

Table 5.2.2. Secondary Users (2) Psychological and Physical Needs, by Katryna Lipinsky, 2020.

TERTIARY USER

1. 1 MAIL CARRIERS/ deliver mail to the facility
1.2 DELIVERY PERSONNEL/ deliver food and products to facility
1.3 MAINTENANCE STAFF/ maintain cleanliness and function
1.4 SECURITY / maintain a safe secure environment
2.1 GENERAL PUBLIC/ patrons are invited into the facility as with any other facility and as they do so support the programming for Winnipeg's downtown vulnerable population to participate in training workshops, engage in social interaction, shop at retail spaces and volunteer in various roles.

1. SHARED NEEDS		2. SHARED NEEDS	
Psychological Needs	*Functional Needs*	*Psychological Needs*	*Functional Needs*
Respect	Accessible and clear access to the mail box	Support vulnerable populations	Casually engage with patrons
Friendly Engagement	Accessible and clear access to a loading area	Social consciousness	Purchase locally created goods
Privacy	Enough space to move around while cleaning	Support local enterprises	Volunteer Opportunity
Safety	Organized Maintenance supplies	Safety	Engage in programming
	Durable, cleanable surfaces	Social Interaction	
	Quiet place of refuge for rest	Promotion for public awareness	

Table 5.2.3 Other Users Psychological and Physical Needs, by Katryna Lipinsky, 2020.

SPATIAL ANALYSIS

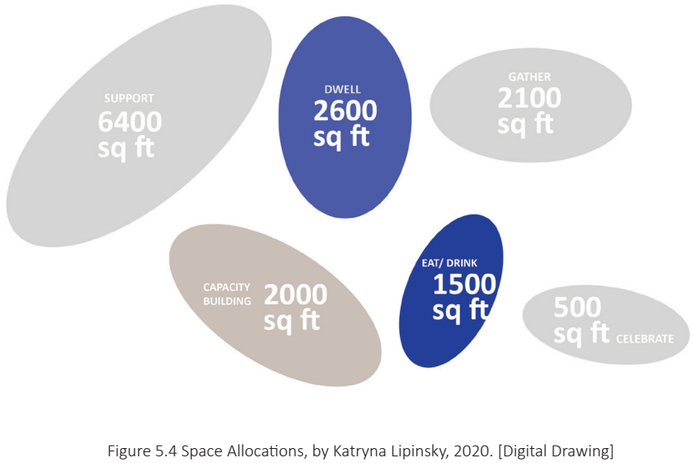


Figure 5.4 Space Allocations, by Katryna Lipinsky, 2020. [Digital Drawing]

The notions of public places, safe and secure spaces, flexibility, calmness and resilience are all commonly discussed throughout the literature review to offer marginalized individuals the opportunity to access inclusive spaces. Reflecting on the word's public, secure, flexible, calm and resilience allow for a range of spatial activities that are expanded on in the literature review such as dwelling, sustenance, capacity building, celebrating, gathering and supporting. This drawing represents where these activities can take place within the spatial structure from public to secure areas.

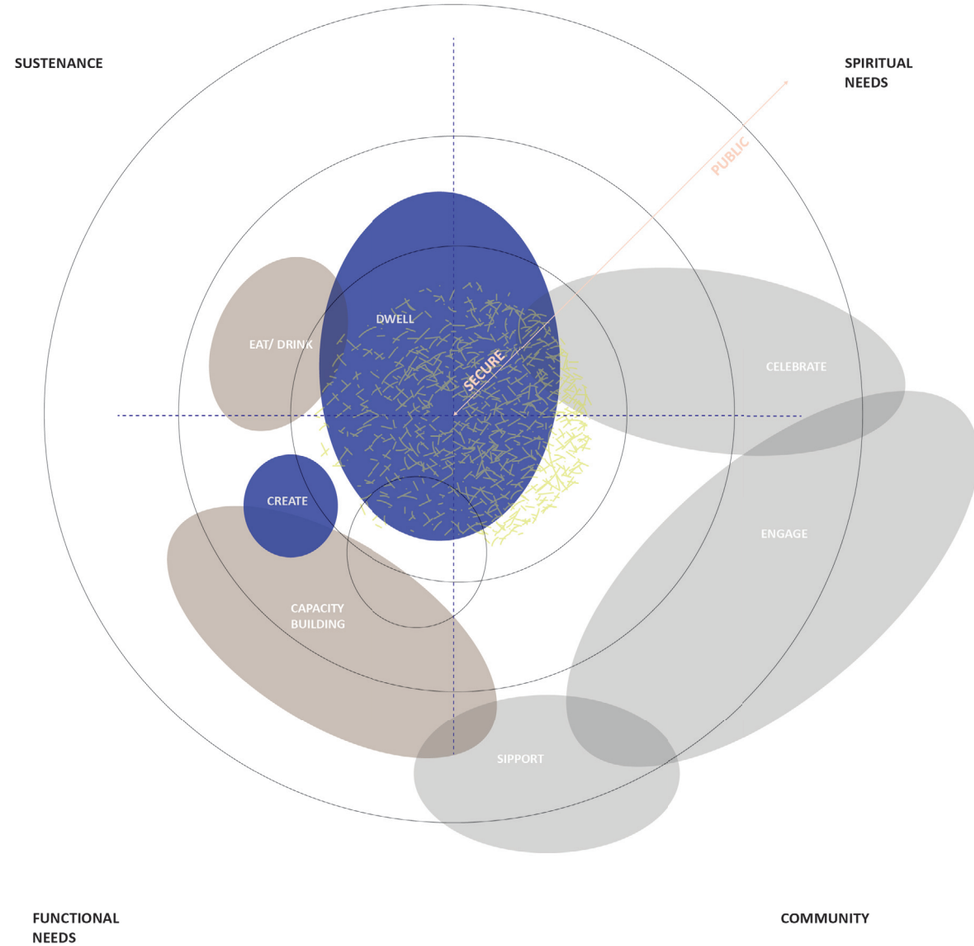
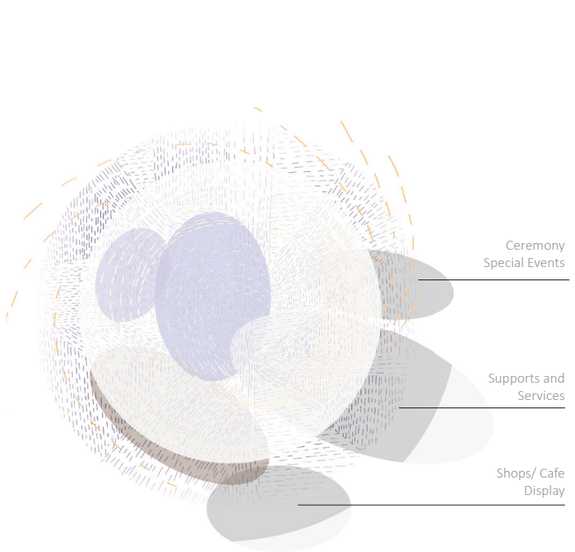
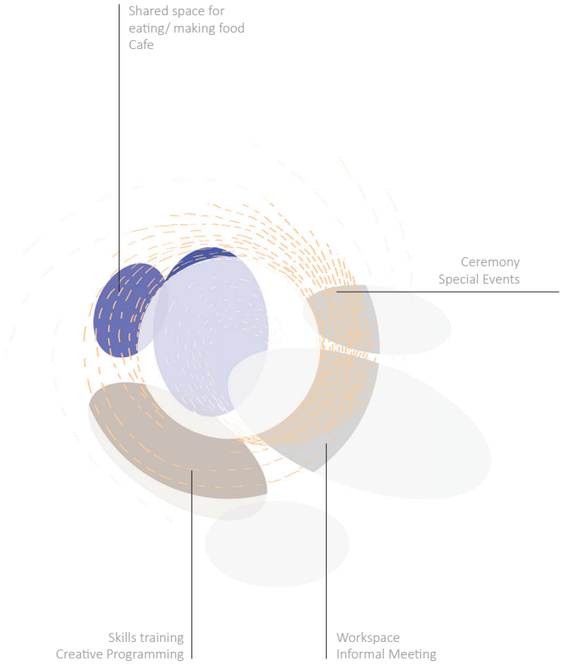


Figure 5.5 Visual Program Based on Literature Review, by Katryna Lipinsky, 2020. [Digital Drawing]

SPATIAL ANALYSIS





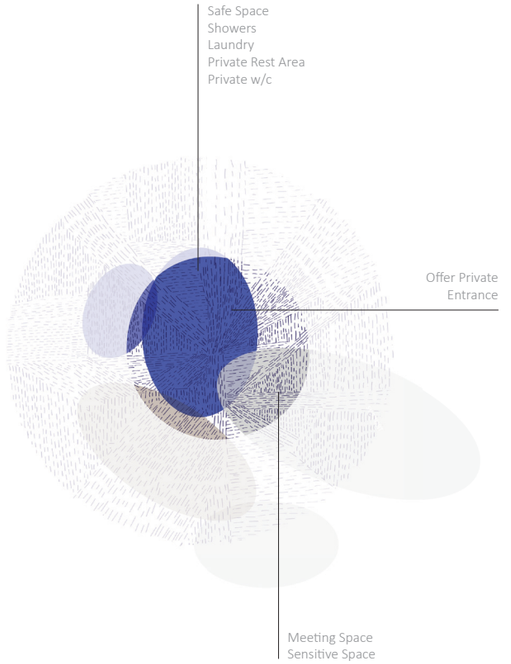
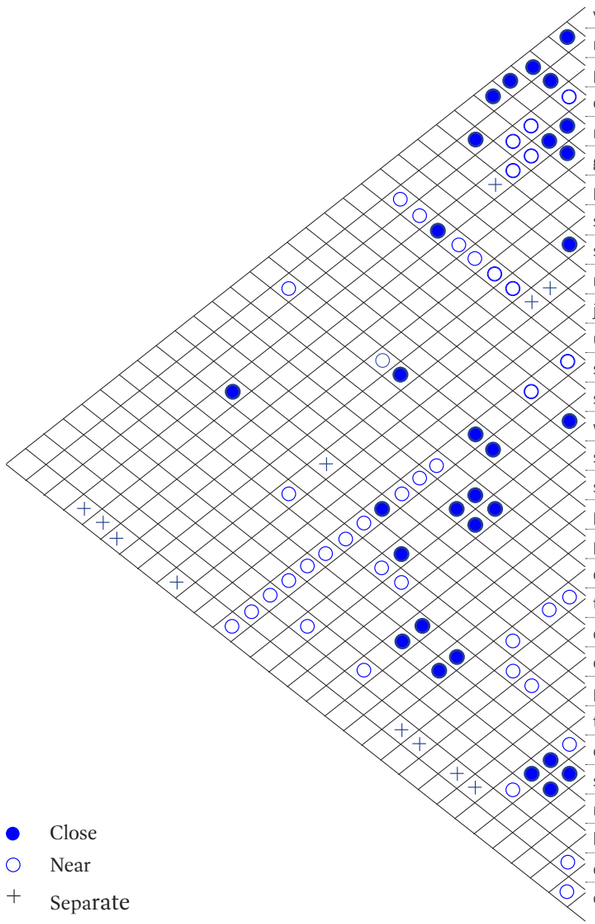


Figure 5.6 Spatial Development Diagram- Public, by Katryna Lipinsky, 2020. [Digital Drawing]
Figure 5.7 Spatial Development Diagram- Semi Public, by Katryna Lipinsky, 2020. [Digital Drawing]
Figure 5.8 Spatial Development Diagram- Private, by Katryna Lipinsky, 2020. [Digital Drawing]

The spatial development strategy of the interior is constructed by reversing exclusionary tactics to create an inclusionary space. Previous drawings indicate the core value of the design beginning in the centre of the space. The spaces respect personal privacy, are tightly knit and consists of washrooms, showers food production areas and storage. Beyond the centre is a ring of resilience represented through a helix, spiralling outwards into spaces of capacity building and public activity, such as gathering, space for creative workshops, storytelling and feasts.

ADJACENCY MATRIX



Spaces	Access
vestibule	public access
reception	public access
public living room	public access
cafe	public access
retail	public access
gallery	public access
public computer/ print	semi-public access
security room	private access
server room	private access
mechanical room	private access
janitor closet	private access
universal w/c	public access
showers	semi-public access
storage for workshops	semi-private access
workshop prep area	semi-private access
staff print/ copy + storage	private access
staff file storage	private access
personal storage for patron	private access
personal storage for staff	private access
creative workshop area	semi-public access
training workshops	semi-public access
casual meeting area	semi-public access
community kitchen/ dining	semi-private access
performance area	public access
temporary workstations	semi-private access
office spaces	semi-private access
staff room	private access
meeting room	semi-private access
library	public access
quiet rest area	public access
celebration area	semi-public access

Table 5.3.1 Adjacency Matrix by Katryna Lipinsky, 2020.

BUILDING CODE ANALYSIS

Current Occupancy

Current Use: Warehouse
Property Use Code: INMMI- Industrial Miscellaneous
Based on the assumption of the current tenants, the occupancy is
Division A- F3 Low Hazard Industrial Occupancies

Proposed Occupancy
Proposed Use: Mixed Use
Division A- A2 Assemble Occupancy

Current Square Footage

207,775 sq²

Proposed Usage

50,720 sq²

Occupant Load Per Person (sq ft).
From table 3.1.17.1 in Canada National Building Code 2015

A2 Assembly Occupancy
Classrooms: 19.9 sq ft per person
School Shops/ Vocational Rooms: 100 sq ft per person
Reading or Writing Rooms and Lounges: 19.9 sq ft per person
Dining: 11.8 sq ft per person
Standing Space: 0.4 sq ft per person
Space with non fixed seats: 8 sq ft per person

B3 Care Occupancy
Treatment and sleeping room areas: 108 sq ft per person

D Business and Personal Services
Offices: 100 sq ft per person

E Mercantile Occupancy
Second storeys that have a principal entrance from a pedestrian thoroughfare: 3.7 sq ft per person

Other Uses
Cleaning and repair of goods: 49.5sq ft per person
Kitchens: 100sq ft per person
Public Corridors intended for occupations in addition to pedestrian circulation: 39.8 sq ft per person

Table 5.3.2 Occupancy Load Per Person. National Building Code of Canada

6

DESIGN DEVELOPMENT

The following chapter highlights key moments in the design process as it responds to the contextual issues, literature review, precedent analysis, site and building analysis and program stated in previous sections of this practicum. The design process was fluid and has seen many iterations. Consistently moving between writing and drawing, each design iterations respond to a certain level of refinement in the research, leading to a design proposal that responds appropriately to the proposed user group.

DESIGN ITERATION 1

Figure 6.1 Collage 1, by Katryna Lipinsky, 2020. [Digital Drawing]
Figure 6.2 Collage 2, by Katryna Lipinsky, 2020. [Digital Drawing]
Figure 6.3 Collage 3, by Katryna Lipinsky, 2020. [Digital Drawing]

The first design iteration presented to the committee was very schematic, indicating how the various programs presented begin to infiltrate the space. The first floor was allocated for public activity and the second floor utilized for staff and social enterprises primarily. The floor plan clearly indicated activities in specific areas, however reduced the amount of walls dividing space, allowing for more visual access throughout the space. Aesthetically the schematic concept looked at an adaptive reuse approach reusing glass panels from garage doors to create mosaics throughout the space.

Summarized Comments from Committee:
Overall the work required a sense of grounding in local issues regarding the intended user group. The research conducted in the literature review was not clearly addressing the systematic racism that exists in our city, Winnipeg MB, therefore lacking an inclusive approach in the design response. Other comments included taking a less formal approach to the design and breaking down certain spatial expectations such as including 'living room' spaces throughout the facility, not just within an allocated area and challenging how the space is monitored through informal greeting areas. Lastly, comments surrounded building a stronger concept to drive the design.

Figure 6.4 View of Entrance Collage, by Katryna Lipinsky, 2020. [Digital Drawing]

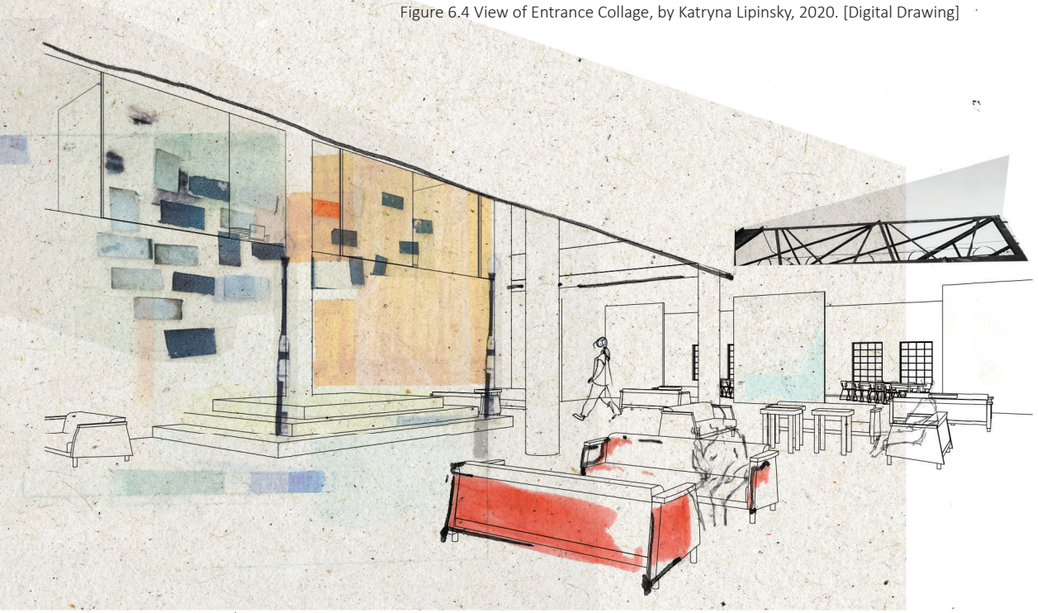


Figure 6.5 View of Public Living Room, by Katryna Lipinsky, 2020. [Digital Drawing]

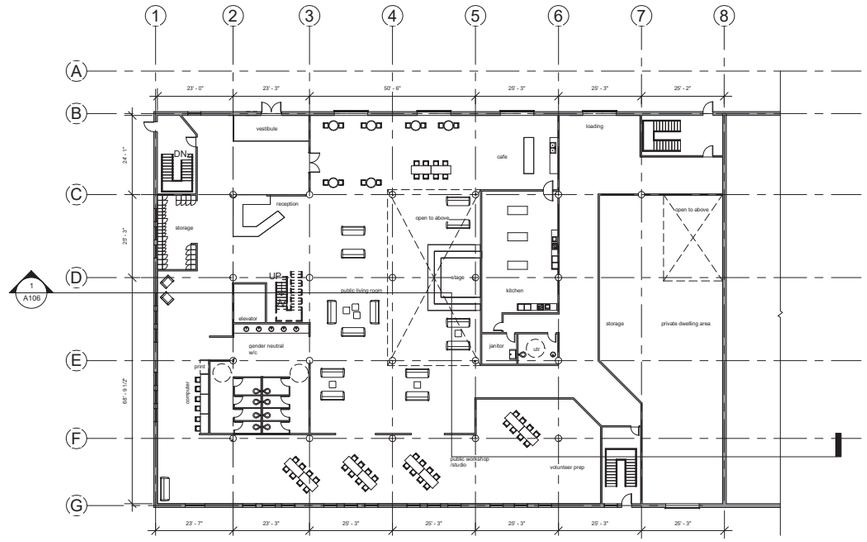


Figure 6.6 Main Floor Furniture Plan Iteration 1, by Katryna Lipinsky, 2020. [Digital Drawing]

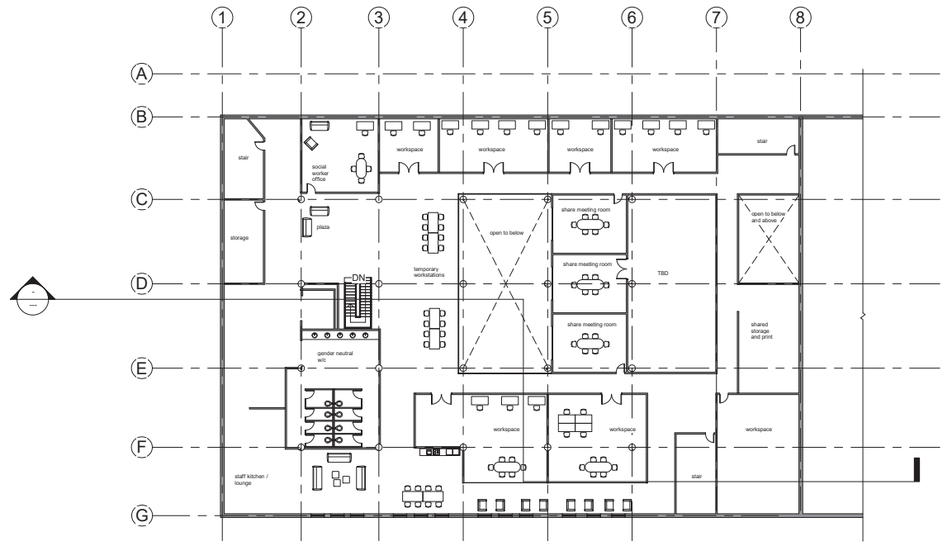


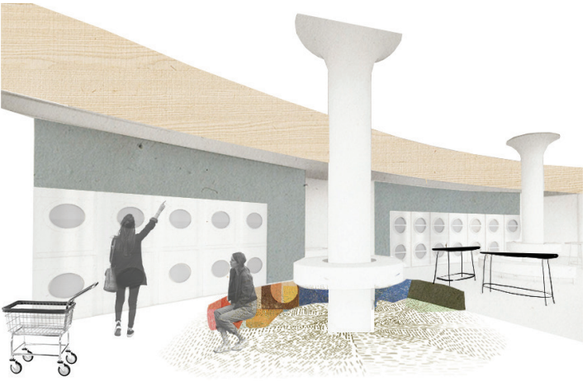
Figure 6.7 Second Floor Furniture Plan Iteration 1, by Katryna Lipinsky, 2020. [Digital Drawing]

DESIGN ITERATION 2

Figure 6.8 Concept Collage Iteraion 2, by Katryna Lipinsky, 2020. [Digital Drawing]

Moving from straight walls to curved, and closed spaces to open, the second iteration builds its foundation providing a place of warmth, flexibility, and fluidity, one of resilience and safety that allows people experiencing homelessness an inclusive place to seek supports, find safety or to simply dwell. Considering the talking circle in the design to gather in both the traditional sense, as well to foster connections through opportunities for spontaneous interactions. The conceptual development discussed in the program is revisited and translated into physical space with a tight knit secure center and a radial resistance ring spiraling outwards.

Summarized Comments from Committee:
Overall the project has developed a strong backbone and is now rooted and responds to local issues. The committee encouraged me to seek feedback from Indigenous designers to discuss traditions and how that can begin to inform materiality and colour. Think about how to connect the facility to the land and how to bring the land inward. Technical considerations include sound transmission, think about how to create areas that are alive and other areas that are quiet in an open space. Continue to break down the allocations of space to create a greater sense of interconnection. Think about how books and storytelling can infiltrate all spaces rather than identifying one space. The design of the second floor remains too formal and requires more of a public living room atmosphere, as demonstrated in the first floor.



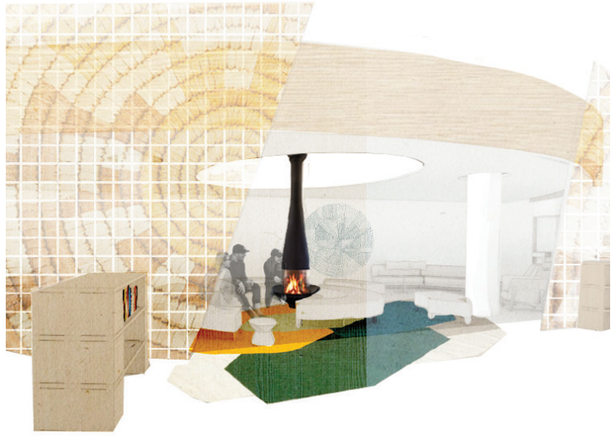


Figure 6.9 View of Laundromat, by Katryna Lipinsky, 2020. [Digital Drawing]
Figure 6.10 View of Front Entrance, by Katryna Lipinsky, 2020. [Digital Drawing]
Figure 6.11 View of Work Area, by Katryna Lipinsky, 2020. [Digital Drawing]
Figure 6.12 View of Storytelling, by Katryna Lipinsky, 2020. [Digital Drawing]

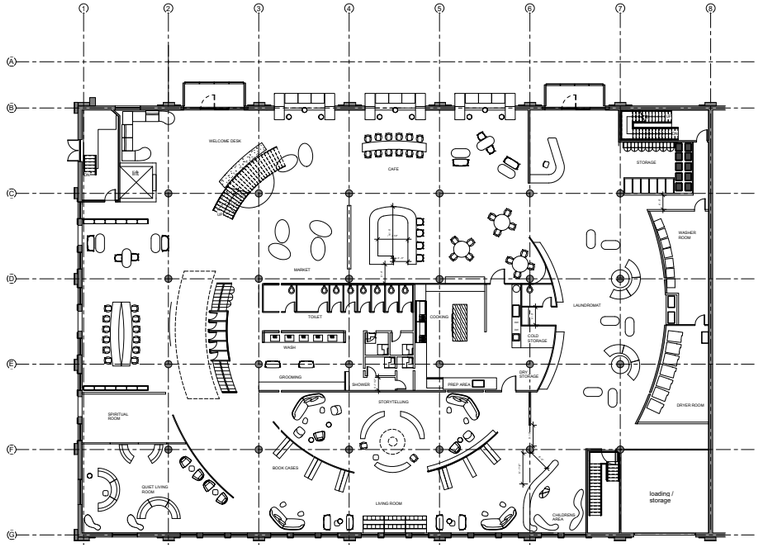


Figure 6.13 Main Floor Plan Iteration 2, by Katryna Lipinsky, 2020. [Digital Drawing]

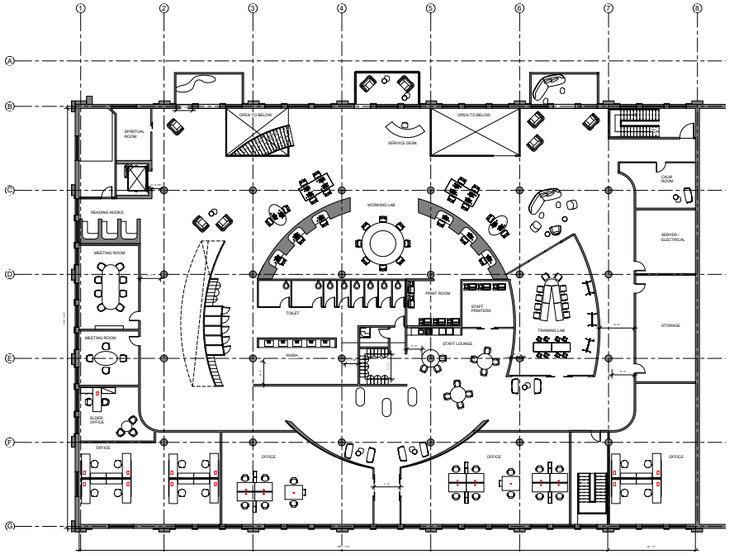


Figure 6.14 Second Floor Plan Iteration 2, by Katryna Lipinsky, 2020. [Digital Drawing]

DESIGN ITERATION 3

Moving into the final iteration of design conducted in this practicum, the space still felt too formal in its spatial allocations and was not translating well into three dimensional space. To create a space that embraced the intersectionality of spaces, I began to collage a new direction of movement that would then translate into paths of travel, inform flooring and ceiling patterns and demonstrate how spaces begin to interconnect. This process was very intuitive, however intuitively guided by the research conducted throughout the practicum, absorbing key sentiments.

The result was a design that embraced fluidity over rigidity. That maintained the conceptual approach with the tight knit, secure centre, which radiated outwards towards spaces that foster resilience and flexibility. The process allowed me to explore one more layer of spatial development; bringing the land inwards. By layering strips of 'green' I began to think through sentiments of the landscape, both literally by interior gardens and symbolically through materiality and colour.

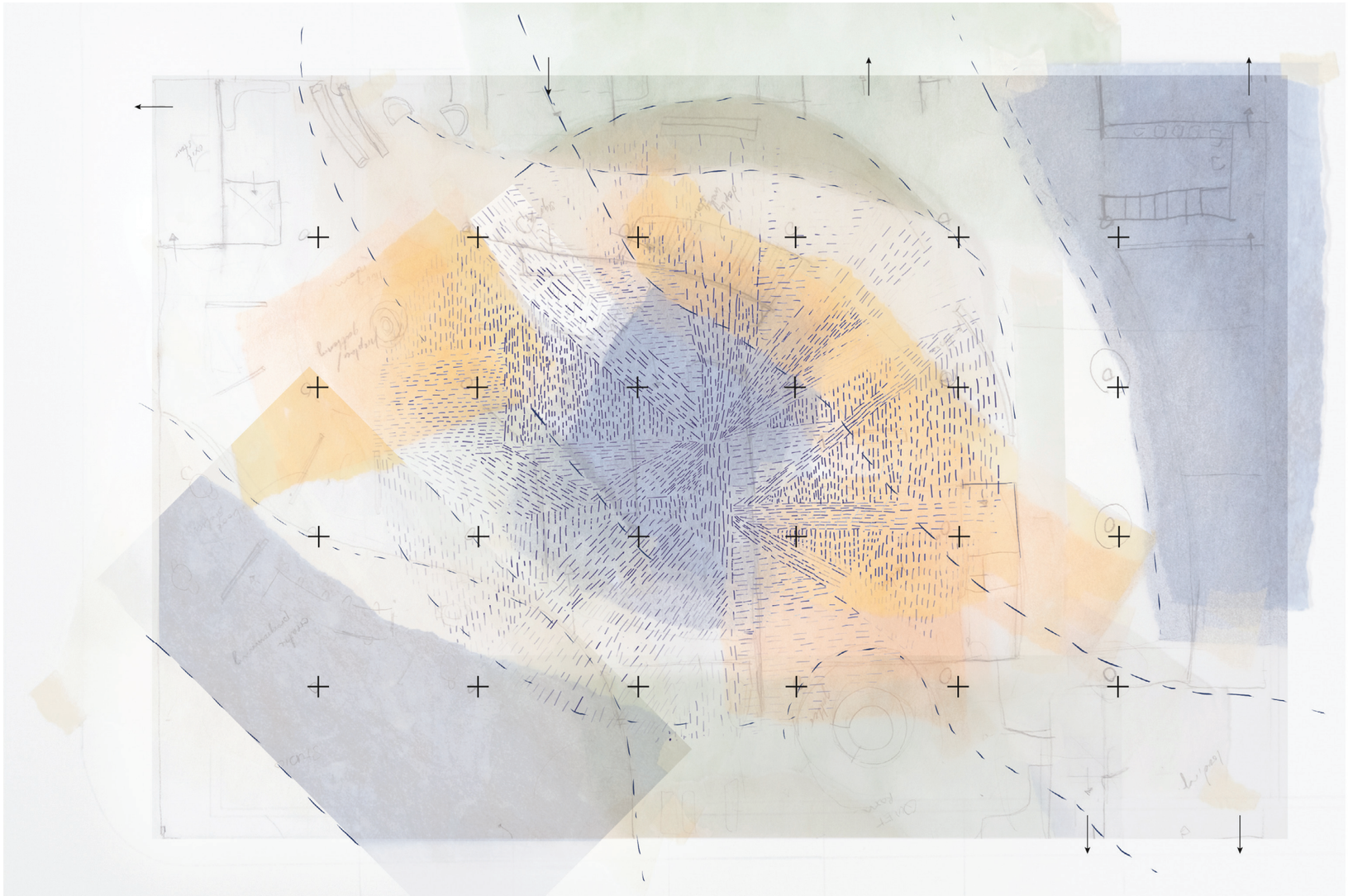


Figure 6.15 Collage Exploration, by Katryna Lipinsky, 2020. [Digital Drawing]

DESIGN ITERATION 3

FORESTS, FIRE, FIELDS AND WATER

Thinking about how to bring the land inwards allowed me to move beyond the programmatic conceptual strategy for the interior towards creating a conceptual visual identity. Throughout the research conducted in the literature review, key values, especially within Indigenous cultures is a connection to the land.

As previously discussed, homelessness is not only defined by the loss of a home, but also the loss of a connection to place, community, and relationships to the land. Interior design cannot directly connect people with the landscape; however, it can draw from key elements within the landscape to create opportunities for relationships with natural elements inspired by the landscape. To create a visual identity within the space, I have drawn inspiration from fire, water, forests and fields. There is a fluidity in the space created by soft transitions, meandering paths and clusters of gathering that works with and against the structures grid.

Together, the programmatic strategy and conceptual visual identity focus on the physical and emotional needs of the patrons to create a space to gather, grow feel comfortable, and connect.

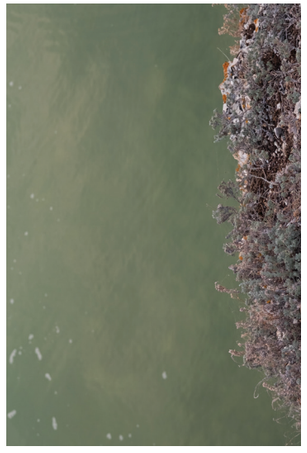


Figure 6.16 Fire by Katryna Lipinsky, 2020. [Photograph]
Figure 6.17 Water by Katryna Lipinsky, 2020. [Photograph]
Figure 6.18 Forest by Katryna Lipinsky, 2020. [Photograph]
Figure 6.19 Field by Katryna Lipinsky, 2020. [Photograph]

DESIGN ITERATION 3
FLOORING EXPLORATIONS

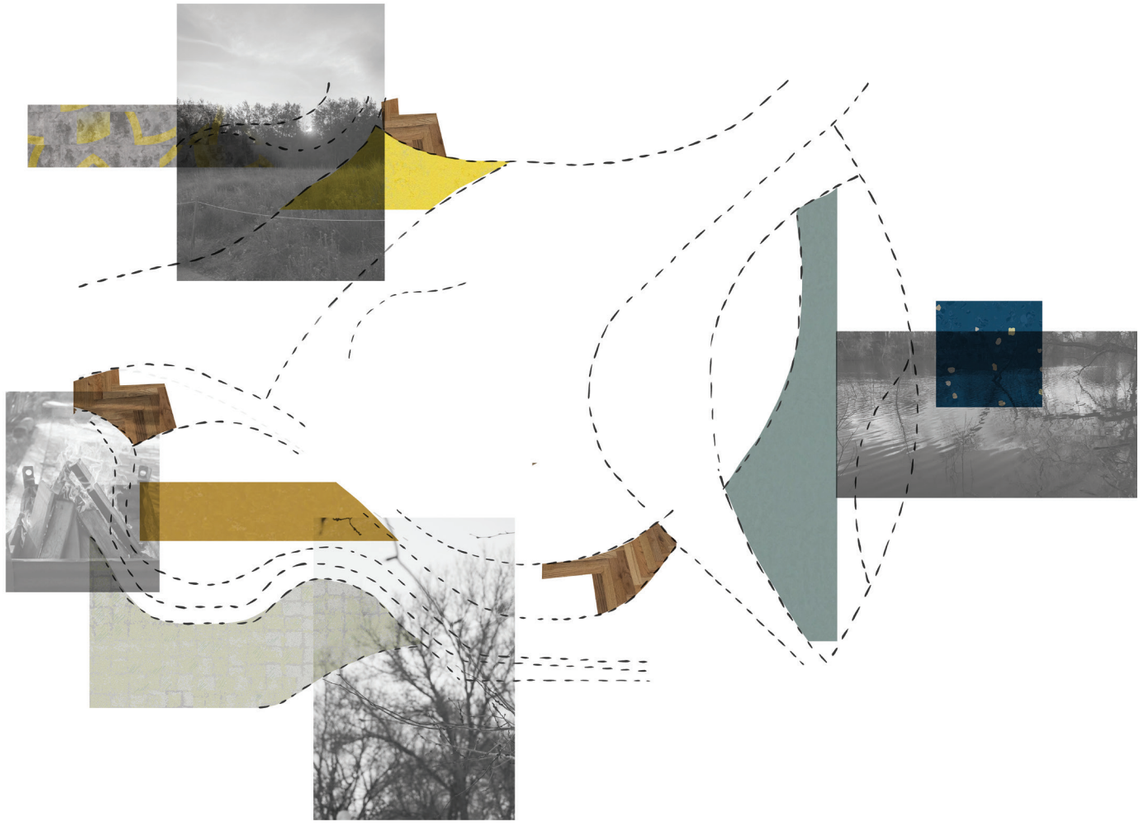
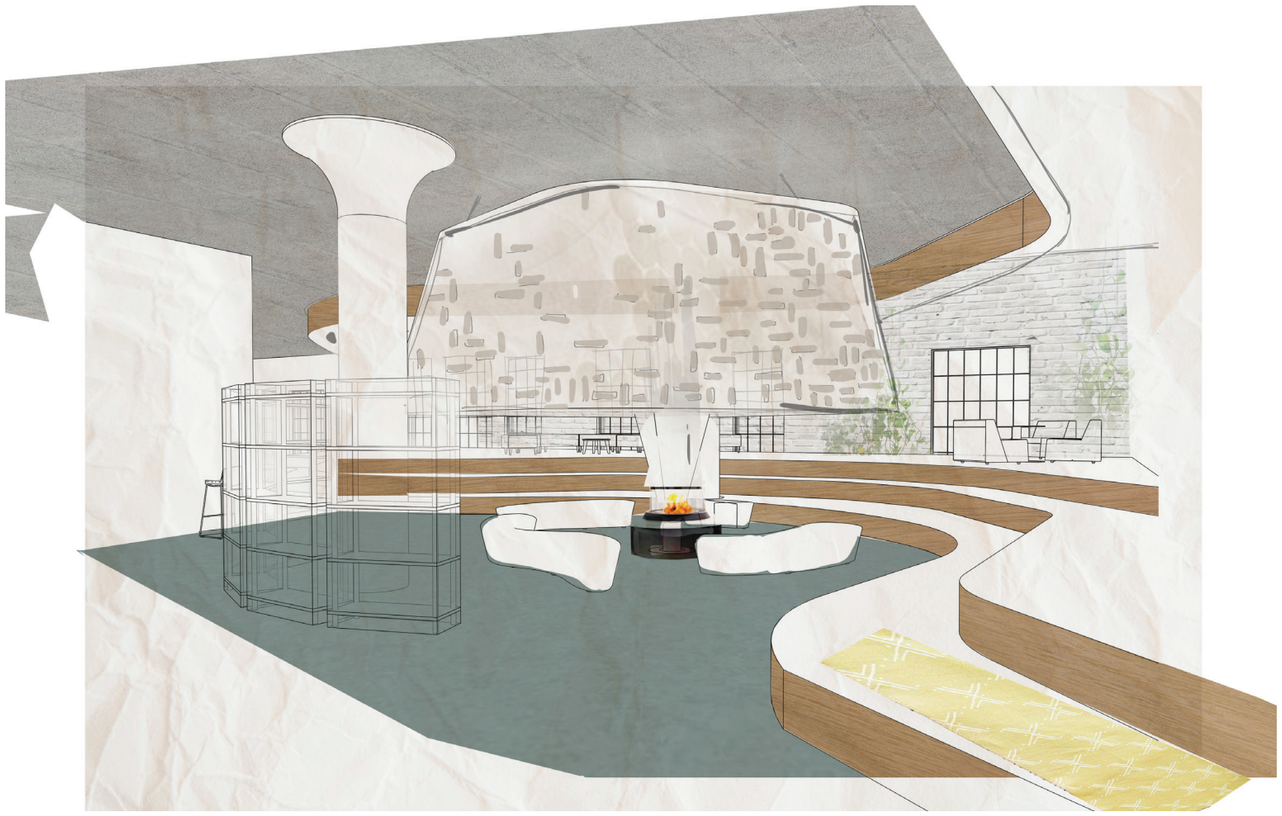


Figure 6.20 Material Exploration Collage by Katryna Lipinsky, 2020. [Photograph]

Figure 6.21 Floor Material Exploration Collage by Katryna Lipinsky, 2020. [Photograph]

DESIGN ITERATION 3

SPATIAL EXPLORATIONS



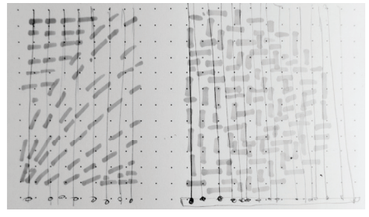
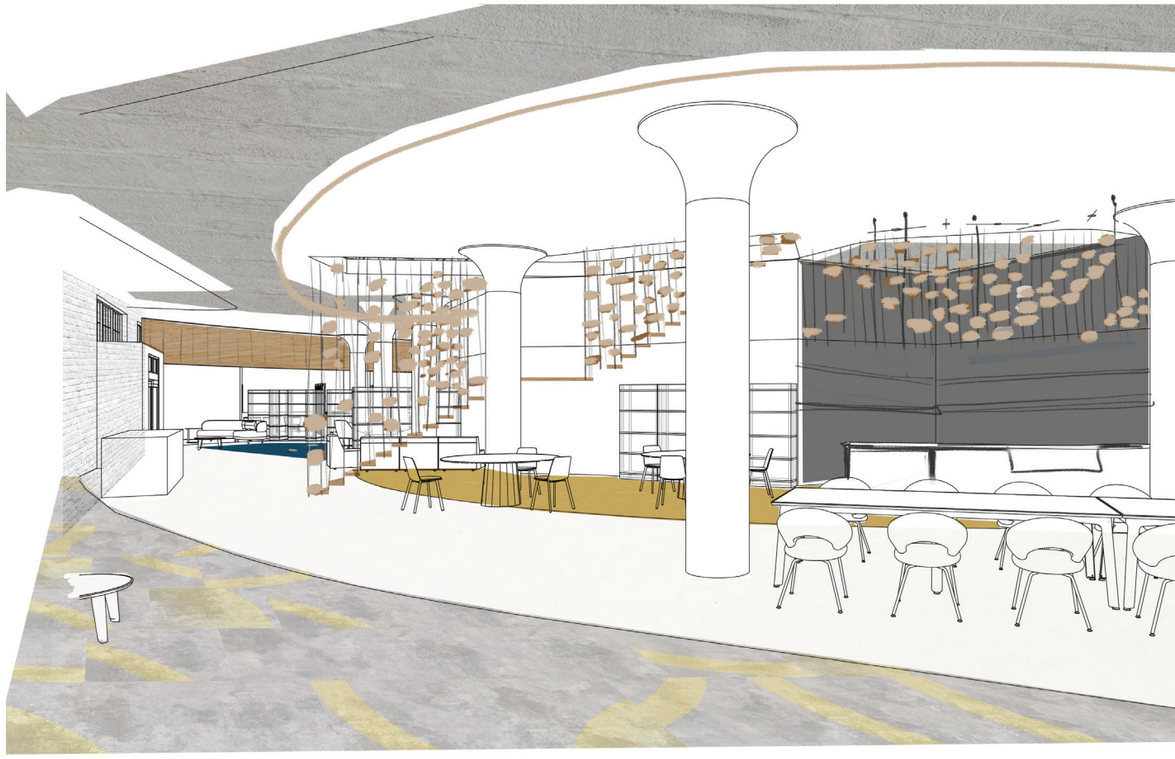


Figure 6.22 Process View of Fireplace by Katryna Lipinsky, 2020. [Digital Drawing]
Figure 6.23 Figure 6.23 Assemble Studio. (2021). Folly for a Flyover: Person Constructing. [Photograph
Figure 6.24 Process Sketches of Wood Curtain Application by Katryna Lipinsky, 2020. [Drawing]
Figure 6.25 Process View of Cafe by Katryna Lipinsky



The design language takes inspiration from the initial knit hatch developed in the programmatic study. Firstly the hatch is used for ‘wood curtains’ as inspired by the project *Folly for a Flyover* by Assemble Studio where wood blocks are strung to create partitions. Secondly it is used as a pattern cut from the fire shade. The application can be assembled by the community, and disassembled at the end of the projects life cycle for other purposes.

7

DESIGN PROPOSAL

The design proposal demonstrates a high level of resolution for the design portion of this practicum. As with all academic design pursuits, the following design may not be ’final’ in its totality, however it does offer an appropriate and inclusive approach towards interior public space for people who experience homelessness.

Figure 7.1 View of Building from Lily Street, by Katryna Lipinsky, 2021 [Photograph]

Figure 7.2 View of Red River, by Katryna Lipinsky, 2021 [Photograph]

Approaching the entrance from Lily Street, the visitor catches a glimpse of the red river, either frozen over with ice and snow, or flowing by glistening in the sunlight. The Eaton's block sits strong against this backdrop, which before its arrival once housed many families in humble homes. Introducing Embers to the block, the building begins its return to the community, to the people of land.

Figure 7.3 Site Plan, by Katryna Lipinsky, 2021 [Digital Drawing]

Figure 7.4 Exterior Rendering of Building, by Katryna Lipinsky 2021 [Digital Drawing]

embers

[a small piece of glowing coal in a fire] (Miriam-Webster, n.d)
inspire hope, *spark* conversation and *ignite* change in the world

Situated between two worlds, the North and south of the Disraeli bridge and east of downtown and west of the River, Embers offers a space of refuge for all with a warm welcome. Embers is located on the West side, of an entire block long building facing Lily street. The entrance to the building, accessible for all abilities meets Alexander Street, bringing light and life to an otherwise quiet stretch.

Red brick remains on the exterior, while existing garage doors are transformed into seating nooks for gathering with full glazing, bringing a soft light into the north side of the building. A large deck allows visitors to engage with the outdoors, inviting the passer by to come sit down before retreating indoors. Trees are planted between the building and street edge to pull the natural elements from the river, closer within the city streets and soften the façade.

Embers offers a place beyond the shelter system, with reduced barriers to spend the day surrounded by community. The facility is a place to meet the human needs of laundry, access to resources, washrooms, showers, computers, workshops but also a place for purpose, togetherness and belonging. Embers offers a public space that is inclusive and anti-oppressive, that engages with culturally appropriate programming and begins to remove the barriers between housed and non-housed individuals.
A place for education, empathy-driven training and cultural awareness for those who do not experience marginalization in the way that those who experience homelessness, or Indigenous homelessness do.

FIRST FLOOR
SPATIAL PLANNING

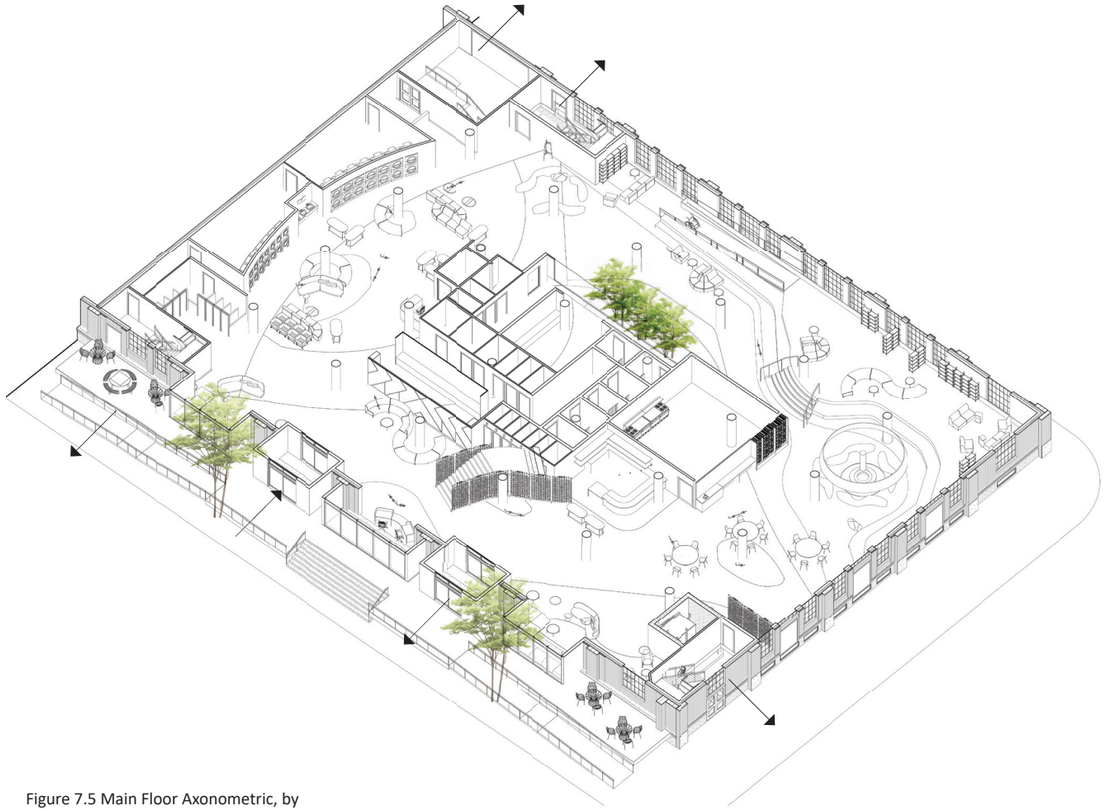


Figure 7.5 Main Floor Axonometric, by Katryna Lipinsky 2021 [Digital Drawing]

Following a meandering path throughout the floor plan between key points of interest allow the proposed floor plan to capture the essence of an interconnected floor plan. Surrounding the central core, spaces are defined by ceiling and flooring gestures rather than walls.

Three primary sections highlighted to the right identify key ‘regions’ within the design: field, forest and water giving each region its own spatial identity. Within each region are programs that are flexible and foster various forms of gathering and relaxation.

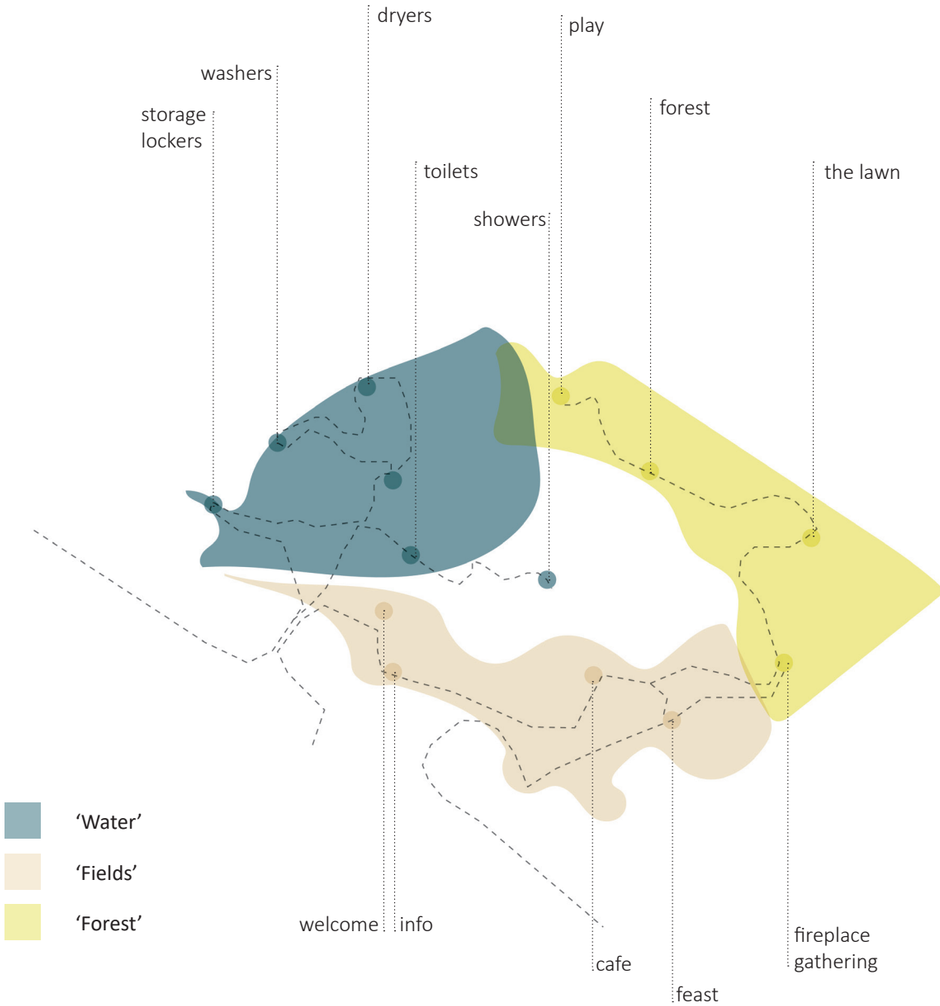
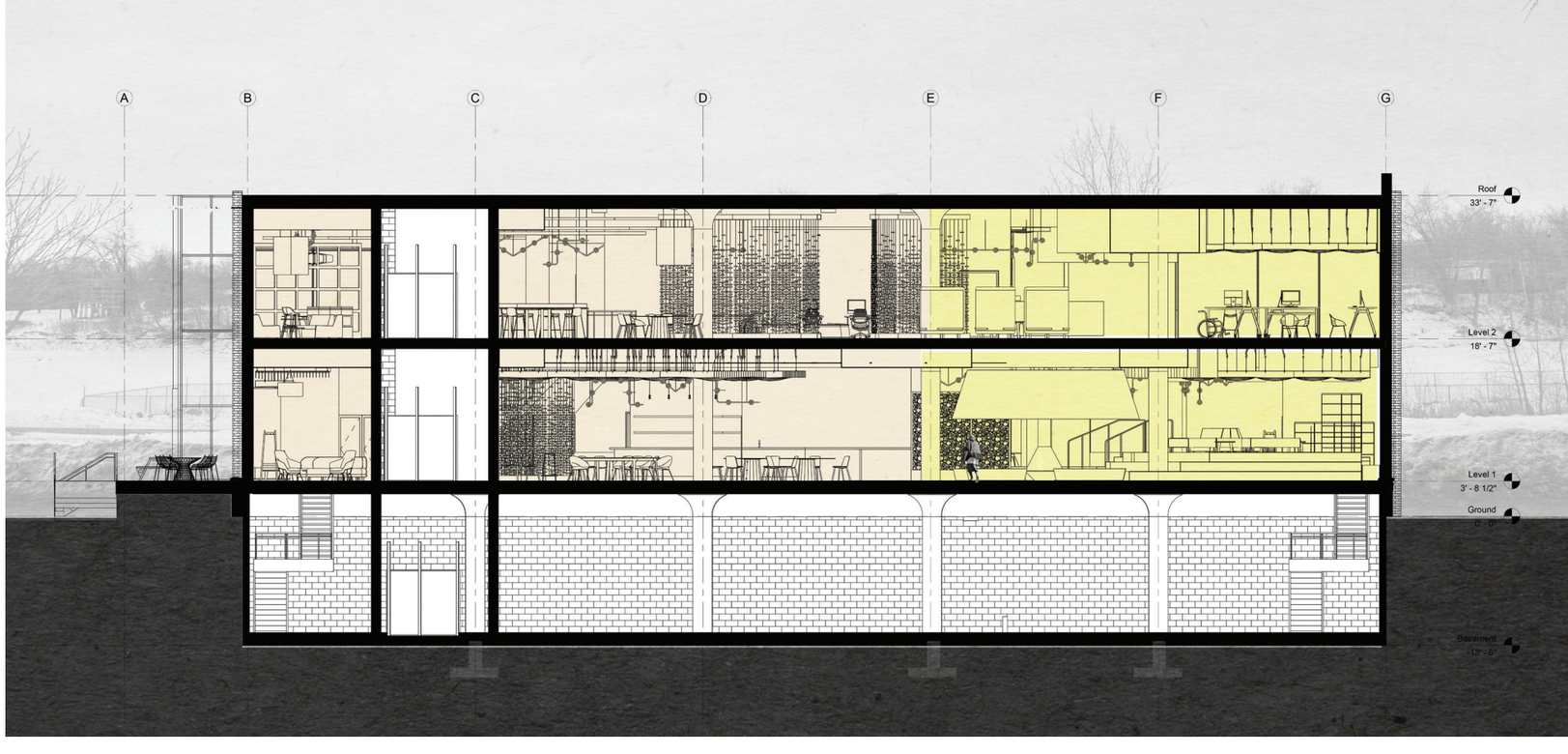
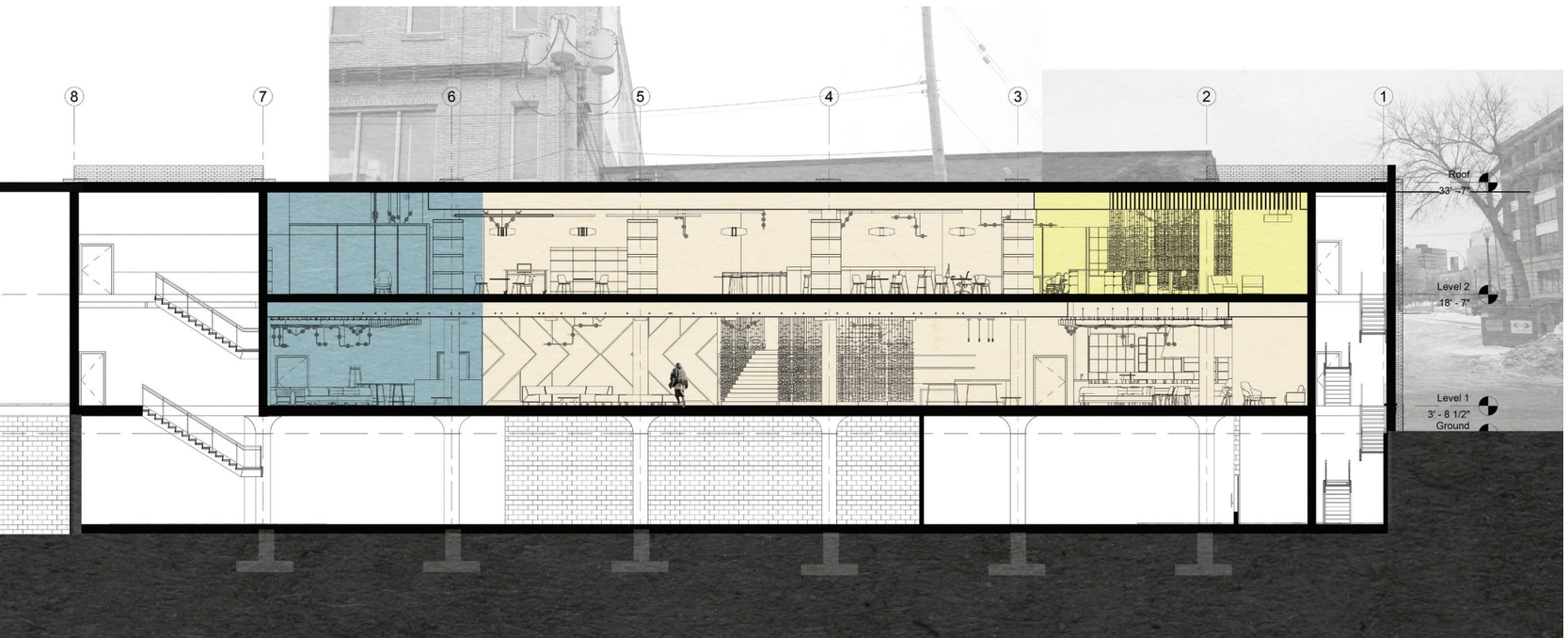


Figure 7.6 Main Floor Circulation, by Katryna Lipinsky 2021 [Digital Drawing]

SECTIONS
VERTICAL ADJACENCY

Right: Figure 7.7 Transverse Section, by Katryna Lipinsky 2021 [Digital Drawing]
Below: Figure 7.8 Longitudinal Section, by Katryna Lipinsky 2021 [Digital Drawing]





'Water'
'Fields'
'Forest'

FIRST FLOOR
MATERIAL STRATEGY

The finish plan demonstrates how the flooring delineates the three key spatial regions, how they intersect with one another and flow throughout the space.

The entrance inhabits the field on the north west side, pulling people towards the light as they meander deeper into the space. The terraced lawn hugs the south east side of the building, capturing a lot of light natural light. The trees sit parallel with the south east facade waiting to be basked in the sunlight. The wet zone, which flows between the central core and the north east, splashes across the plan where water is available in the cafe. Washer and dryer rooms take advantage of the fire separation between tenant spaces to avoid blocking any sunlight from entering the building.

Overall, the composition of the floor plan intends to provide visibility from many directions to increase feelings of safety and natural surveillance. Spaces are open, however there is a clear delineation between spaces that are meant to be private.

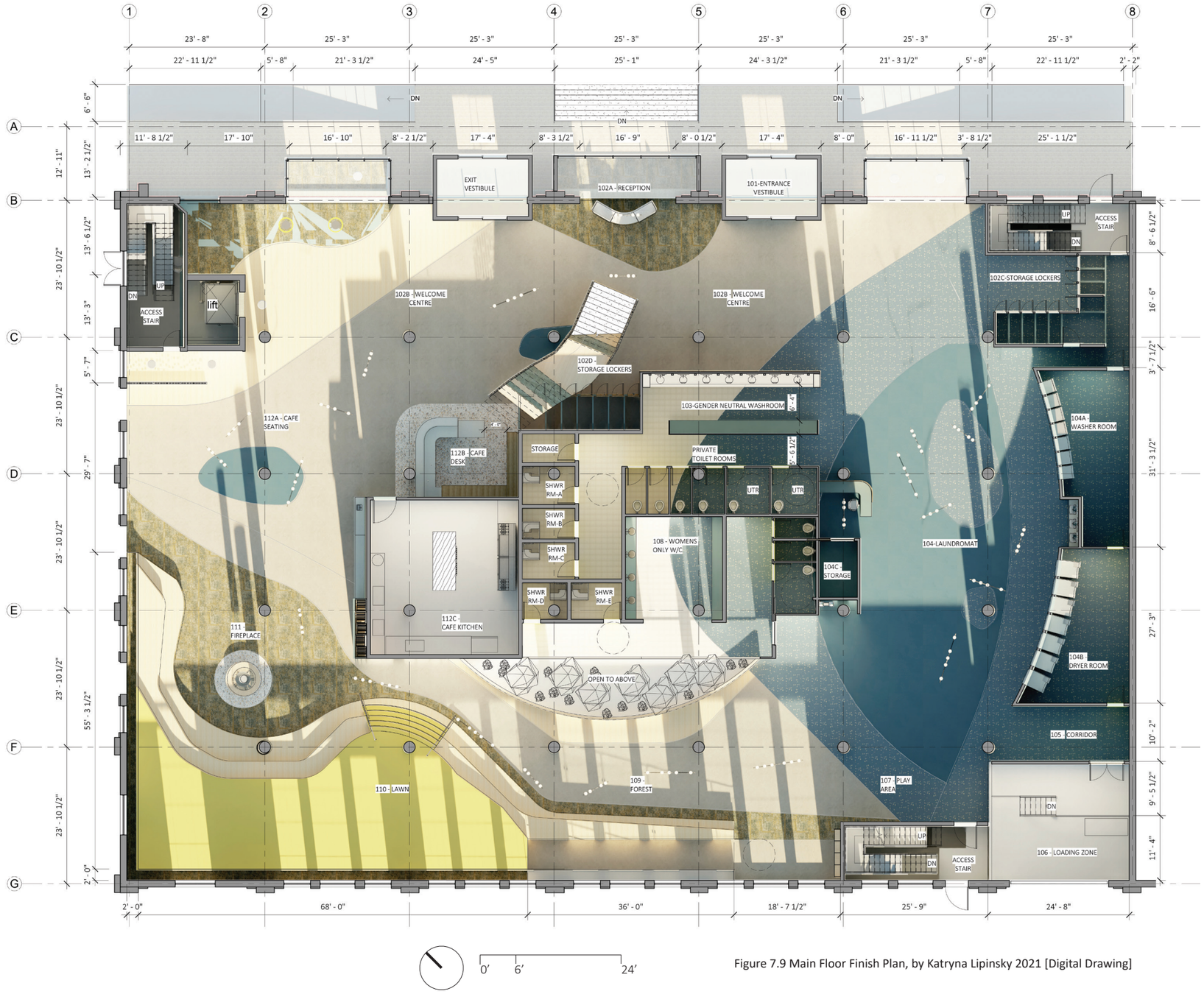


Figure 7.9 Main Floor Finish Plan, by Katryna Lipinsky 2021 [Digital Drawing]

FIRST FLOOR
FURNITURE STRATEGY

The furniture strategy for the level one is first and foremost about flexibility. Pable (2012) highlights in the literature review that the density of space attributes to a sense of control and safety. Lower density of furniture allows for a greater sense of control and comfort while engaging with the space.

Lounge seating is modular, allowing for personal autonomy of furniture arrangements and flexibility for various usage. Tables are also intended for flexibility allowing for various arrangements. The furniture plan identifies how similar furniture types can be arranged in different fashions in various areas.
In a real life scenario the furniture would be sourced from Canadian Indigenous owned and operated furniture, KISK or Mi'kmaq.

Lastly, the integration of custom locally made wood furniture, are included to provide a sense of hominess and natural element within the furniture selection.

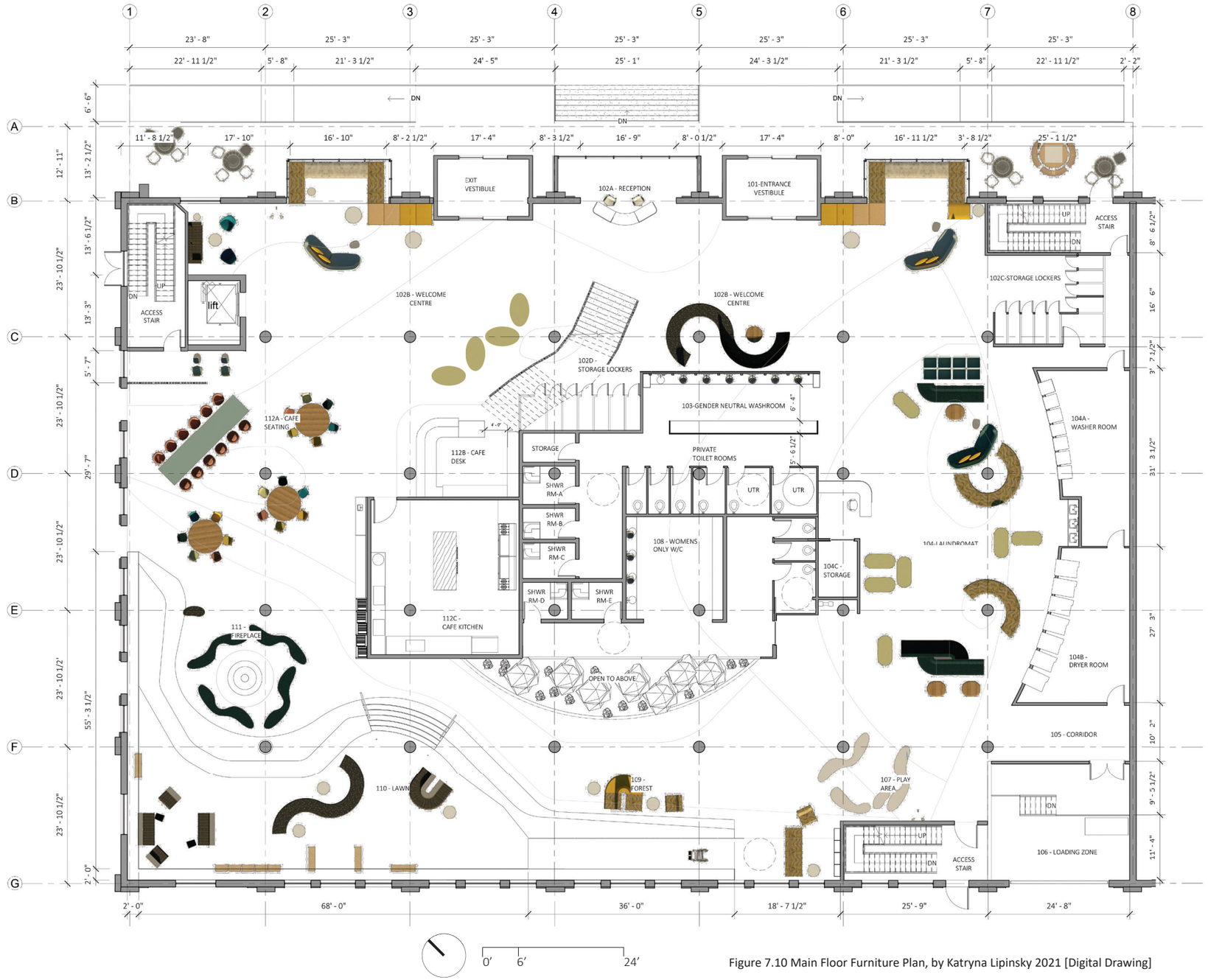


Figure 7.10 Main Floor Furniture Plan, by Katryna Lipinsky 2021 [Digital Drawing]

FIRST FLOOR
CEILING STRATEGY

The main floor ceiling strategy is to follow the structure of the floor plan, by structuring the space based on regions. Baffles are integrated throughout the floor plan to reduce sound transmission in the open space, while in some instances providing a vibrant pop of colour. Dropped wood ceilings are also used in more intimate areas including the ‘forest’ and the ‘fields’ where people are entering and relaxing. The cafe and the laundromat maintain exposed ceiling with some sound mitigation through dropped baffles.

A central ring of light, follow the meandering path of the floor plan. Seeking inspiration from the constellations, the pendants sprinkle drops of light through the entire space.

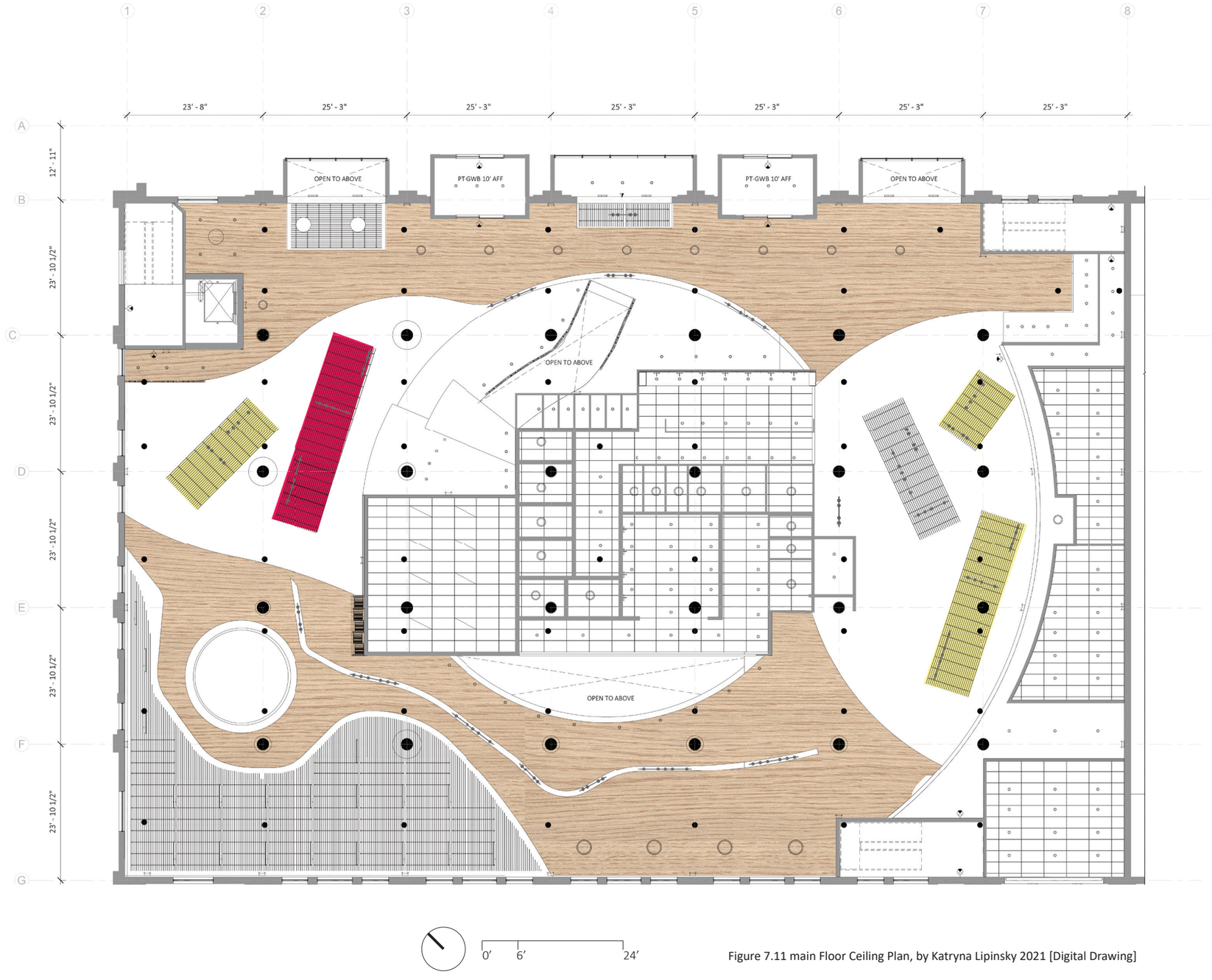


Figure 7.11 main Floor Ceiling Plan, by Katryna Lipinsky 2021 [Digital Drawing]

FIELDS
WELCOME CENTRE

The welcome centre takes a casual approach within the project. Rather than having a single reception desk facing the doorway, there are multiple ‘service centres’ throughout the facility to meet the needs of the user. A seating nook situated across the entry way allows volunteers or staff to monitor the activity at the door while sitting comfortably and direct the individual as necessary. The casual approach allows people entering the space a sense of home rather than institutionalizing the space while still providing easy access to information.

As one enters *Embers,* the feature wall design utilizes a wooden herringbone pattern to capture the tight knit design language demonstrated earlier. Towards the right of the entrance, the wood curtain frames the central stair, and visually represents an extrapolation of the wood panelling on the wall adjacent. Under the stairs is a series of lockers for people to place their carts, strollers, bikes or bags.

Figure 7.12 View of Welcome Centre, by Katryna Lipinsky 2021 [Digital Drawing]

Figure 7.13 View of Reception, by Katryna Lipinsky 2021 [Digital Drawing]

Figure 7.14 Elevation of Reception, by Katryna Lipinsky 2021 [Digital Drawing]

There are two access doors on the north west façade of the building, acting as the main entrance and exist. Converted from original garage style doors, the new doorways are a comfortable width and allow in ample amount of indirect light into the space. The entrance and exit are separate doorways for both COVID-19 health considerations as well as physical safety of the user of the space. Literature suggests that there should be more than one doorway to a facility to avoid crowding and territorial behaviour at the entrance to maintain visibility.

The main desk situated near the main entrance faces the stairway, the café and the laundry area allowing eyes on a large portion of the space. The decision was made based on literature stating that natural surveillance achieved through an “eyes on the street” approach is key to providing safe and secure spaces (Fennelly, L. 2013).

FIELDS
CAFE

The public café is based on a pay it forward approach that encourages lower rates and free options for people who experience poverty. A small commercial kitchen is included within the design to allow small hot meal production, such as soups, stews and sandwiches along with coffee, tea and other beverages. Located near the entrance to the building to, the cafe allows people easy access to come and go or stay a while. The café is meant to function as a common understanding of Third Places or Urban Hybrid Places as indicated in the literature review. The café provides a place for housed and non housed communities the opportunity to connect, surrounding a warm or cool beverage, allowing the opportunity for people to feel like fellow citizens (Hodgetts, Stole, Chamberlain & Radley 2008, 950). Larger dining tables are placed throughout the cafe to encourage a community approach over a cafeteria style, allowing people to feast together.

Figure 7.15 Elevation of Cafe Counter [1], by Katryna Lipinsky 2021 [Digital Drawing]

Figure 7.16 Elevation of Cafe Counter [2], by Katryna Lipinsky 2021 [Digital Drawing]

Figure 7.17 View of Cafe, by Katryna Lipinsky 2021 [Digital Drawing]

FIRE

The fireplace is at the heart of this practicum project. It represents the intention and inspiration behind the entire project. The fireplace represents warmth, gathering, storytelling, rejuvenation and hope. Situated adjacent to the interior garden, the fireplace is intended to feel like a cozy nook in the forest, protected from loud sounds and too much activity. Surrounding the fireplace is comfortable seating that encourages people to gather around the fire. The south side of the fire is hugged by steps large enough to sit on, that allows for expansion for larger gatherings. Above is a shade, large enough to define the perimeter of the gathering area. The shade is designed with the intention for sound control, as well to capture the light from the fire and glow.

Figure 7.18: View of Fireplace/ Gathering, by Katryna Lipinsky 2021 [Digital Drawing]

Figure 7.19 View of Fireplace: Close, by Katryna Lipinsky 2021 [Digital Drawing]

FIRE

The fireplace itself is custom designed for the project. Using traditional methods of fire burning rather than gas, the fireplace has a true campfire affect. Surrounding the pit is a plate that functionally may be utilized as a surface for a book or coffee cup, however, it is also engraved with the languages of the land, in which this building is constructed.

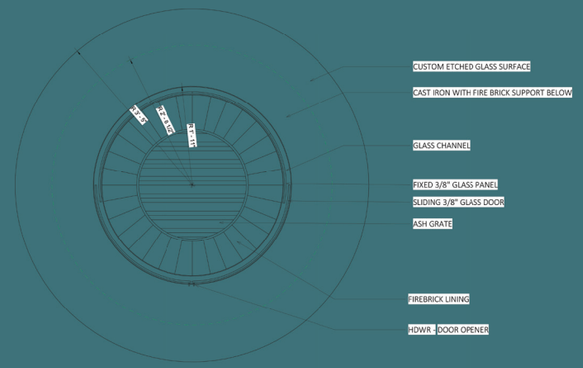


Figure 7.20 Detail: Plan View of Fireplace, by Katryna Lipinsky 2021 [Digital Drawing]

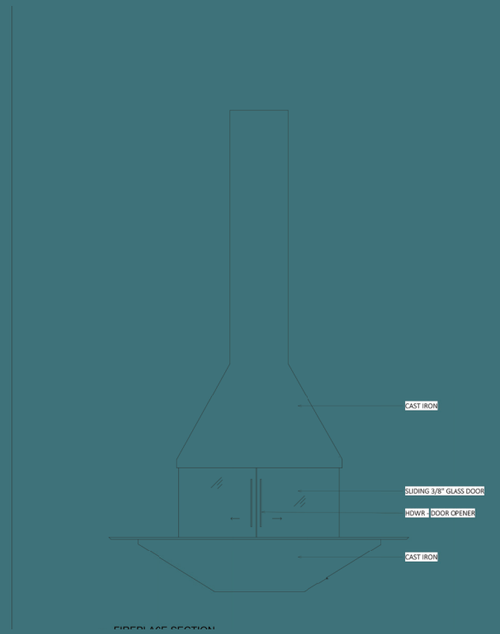


Figure 7.21 Detail: Elevation of Fireplace, by Katryna Lipinsky 2021 [Digital Drawing]

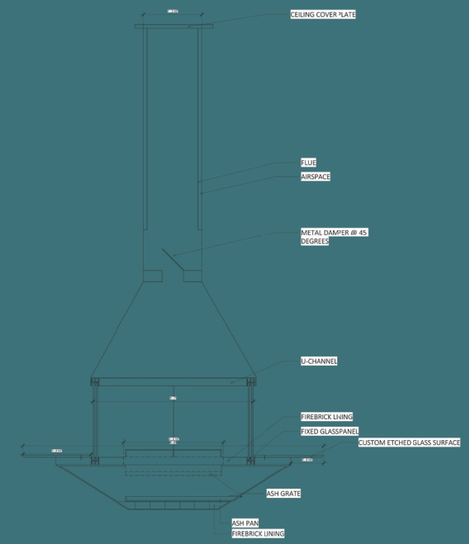


Figure 7.22 Detail: Section of Fireplace, by Katryna Lipinsky 2021 [Digital Drawing]

FOREST

Adjacent to the fireplace is the interior forest, which utilizes the south facing windows for plant growth and education opportunities. The Interior Forest is a place where people come to relax and recharge. The terrace provides space for reading, resting, even sleeping and is wheelchair accessible. The intention is to bring some of the land inwards to provide a calming environment.

Figure 7.23: Elevation of Forest Wall, by Katryna Lipinsky 2021 [Digital Drawing]

Figure 7.24: View of Forest Wall, by Katryna Lipinsky 2021 [Digital Drawing]

Figure 7.25: View of Lawn/ Forest, by Katryna Lipinsky 2021 [Digital Drawing]

WET ZONE
LAUNDRY

Figure 7.26: View of Wet Zone/ Laundromat, by Katryna Lipinsky 2021 [Digital Drawing]

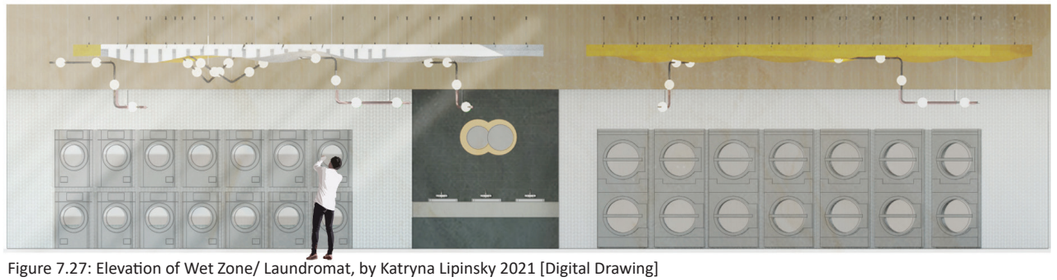


Figure 7.27: Elevation of Wet Zone/ Laundromat, by Katryna Lipinsky 2021 [Digital Drawing]

Access to laundry facilities is often limited for the community without homes and is indicated as an important resource within the literature review. The sequence within the space follows a systematic understanding of the process of laundry. To the far east of the building the laundromat is connected along the main circulation path. When accessing the laundromat from the front door, the individual passes through the welcome area to the 'wet zone'. There are a series of storage lockers of various sizes to store belongings, and adjacent are laundry carts if required. From this point the individual can access the service desk for any questions, to access soap if they are conducting the laundry themselves or drop off their basket for the staff to perform. The laundry machines are built into the wall, with a wash basin separating the washers and dryers. The seating in the laundromat is flexible and adjustable by the individuals needs and poses the opportunity to perform as a gathering space while people wait for their laundry to wash or dry. Tables for folding are on casters and are easily moved to provide the most comfort for everyone.

The laundromat is an important addition to the overall intention of the space because it provides individuals with their basic needs, situated in an environment that is supportive. There are many activities to participate in while waiting for the laundry to finish, including reading, gathering, accessing resources, computer access, attending a creative workshop and more.

Figure 7.28: View of Wet Zone/ Laundromat [2], by Katryna Lipinsky 2021 [Digital Drawing]

WET ZONE
WASHROOM

Indicated in the literature review, the strategy to design the public washroom for this practicum project is based on Sanders and Stryker's (2016) gender neutral approach. The gender-neutral washroom is organized in four areas, three of which are cited by Sanders and Stryker (2016): eliminating, grooming and washing. The fourth addition is shower rooms which highlighted by Davis (2004) are also important to include within the public washroom. Each toilet room is entirely enclosed where the doors are shielded by a partition wall from the rest of the washroom. The sink and grooming area are shared and visible from the main circulation path throughout the space, creating an increase in visibility and inclusive atmosphere.

The private women's washroom is completely enclosed with an access door. Providing a separate women's washroom is based on the literature by Bridgman (1998) that each woman experiences feelings of safety around men differently, therefore was an important element to consider. The design of the washroom maintains the private toilet rooms with an open sink area and private shower room.

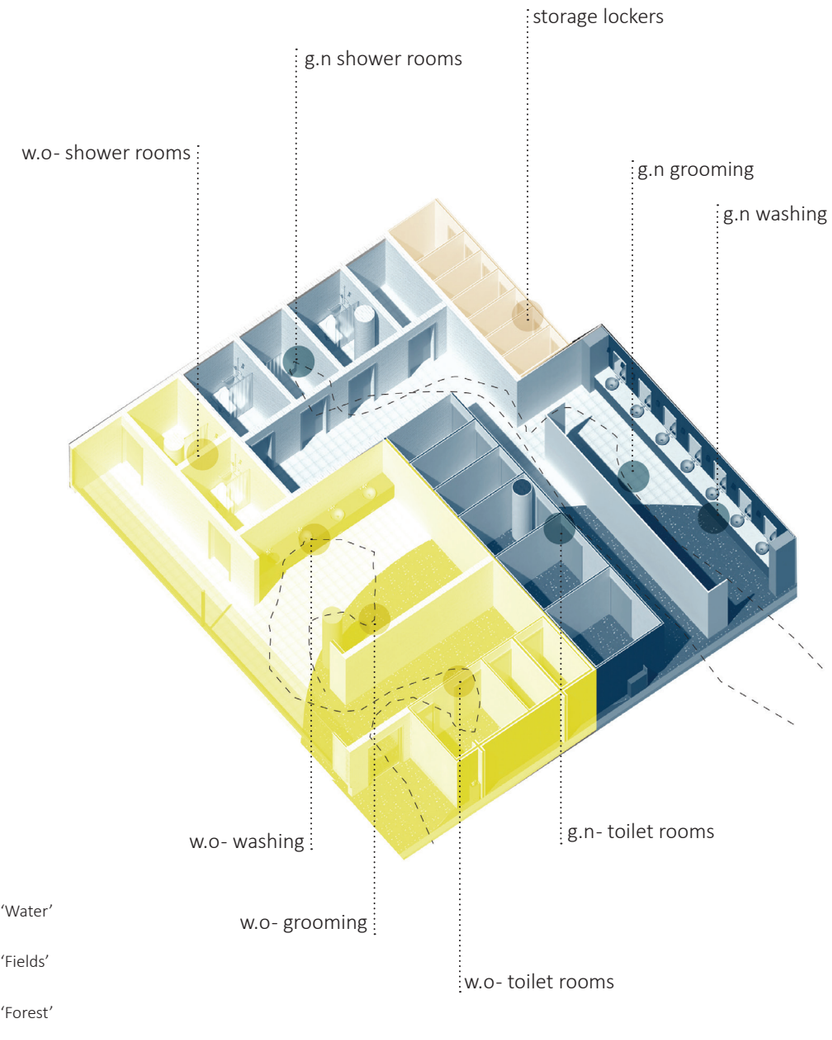


Figure 7.29: Washroom Diagram, by Katryna Lipinsky 2021 [Digital Drawing]

SECOND FLOOR

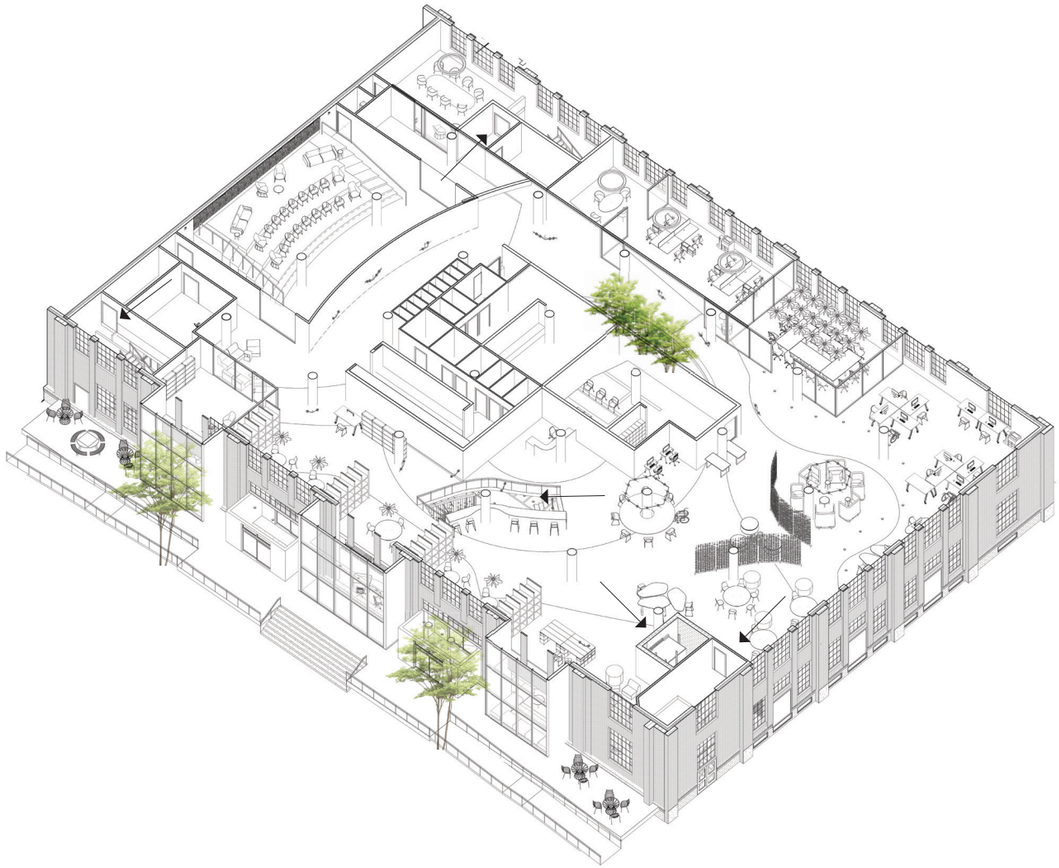


Figure 7.30: Second Floor Axonometric, by Katryna Lipinsky 2021 [Digital Drawing]

Similar to the first floor, the second floor maintains the central core, allowing for a meandering path around the floor plan. The programming also varies on the second floor with a focus on making and working. Still organized in three key 'regions' the second floor follows the organization of the first floor. The regions include a space for creative programming (field) quiet working space (forest) and public education (water). Each region is open to the public, while the staff area remains private but integrated within the space.

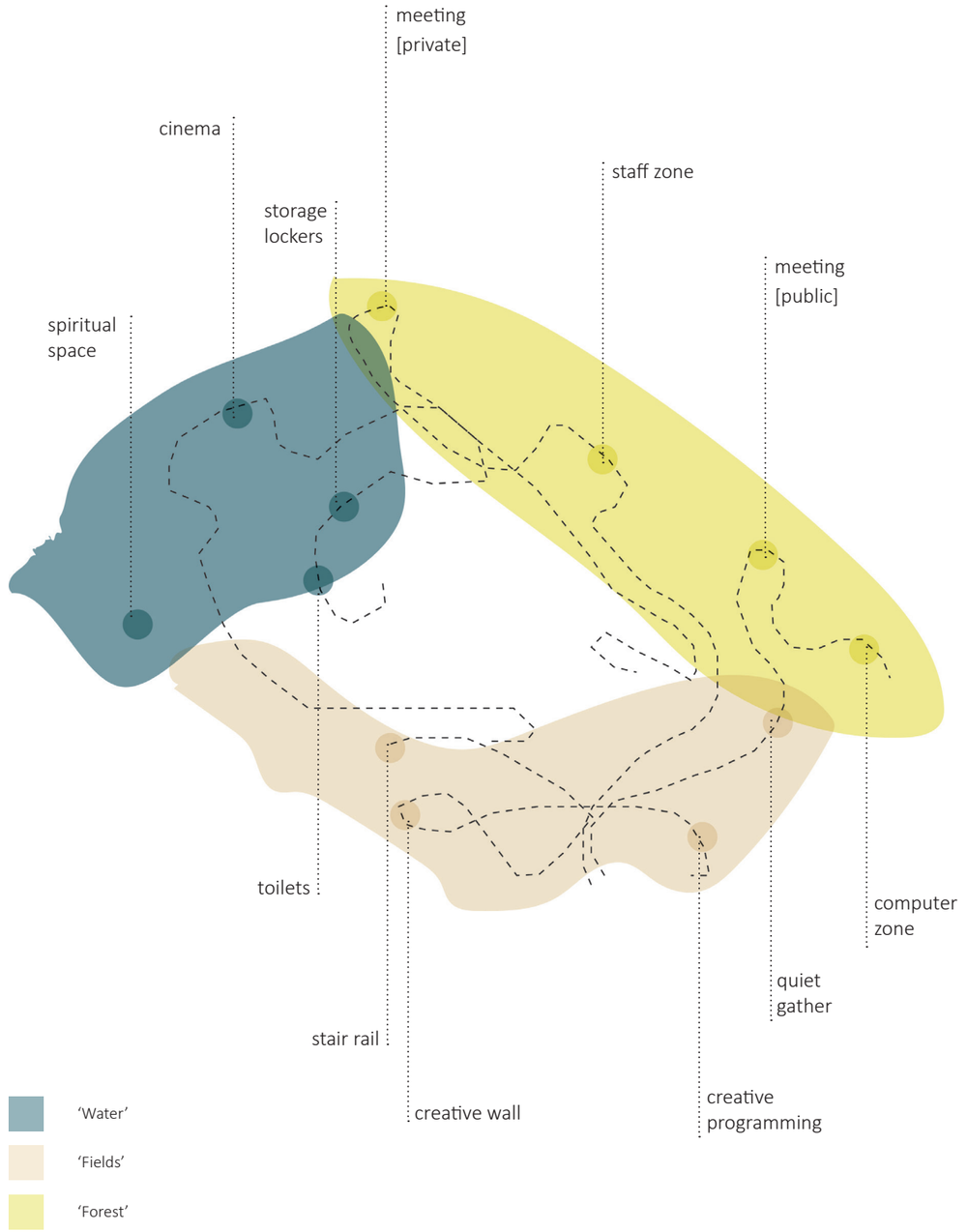


Figure 7.31: Second Floor Circulation Diagram, by Katryna Lipinsky 2021 [Digital Drawing]

SECOND FLOOR
MATERIAL STRATEGY

The second floor finish plan similarly demonstrates how the flooring delineates the three key spatial regions, how they intersect with one another and flow throughout the space.

The entrance to the second floor carries the patron directly into the creative programming area. Wrapping the central core on the north east and north west side of the building, the creative programming space offers a range of tools to create, books to read and places to sit. Adjacent is the quiet work zone that flows with a swoop of carpet across the plan indicating a quieter work zone. Included within this space is a large public meeting room that invites organizations a larger space to gather, as a central hub. Adjacent is a less formal meeting circle that feels private with high back chairs, for smaller groups or for patrons to knit together. The cinema hugs the far side of the building with the least amount of light allowing for easy screenings of educational films, presentations or simply for viewing game night. A spiritual room allows space to pray, relax or have a moment of quiet away from the daily activities of the space.

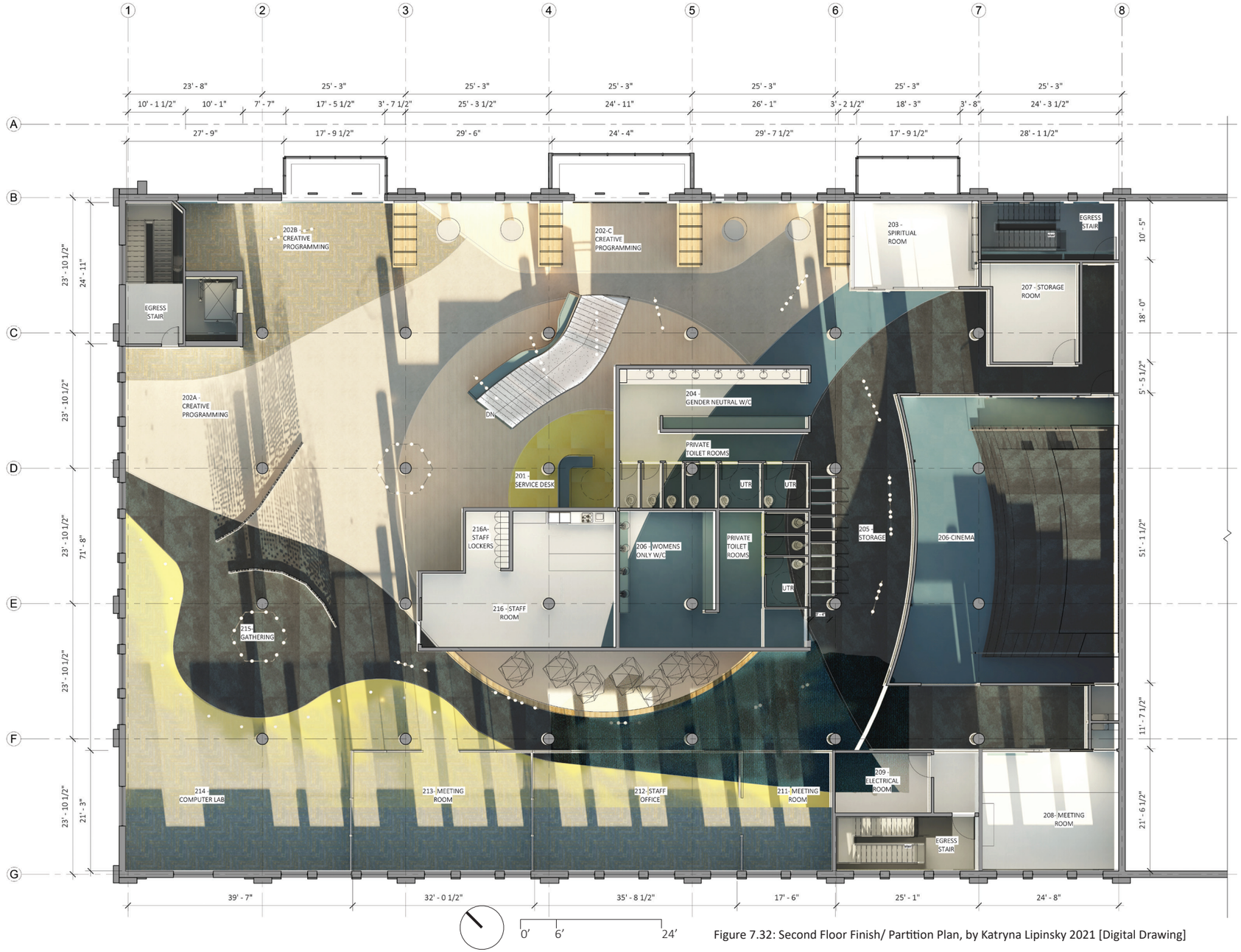


Figure 7.32: Second Floor Finish/ Partition Plan, by Katryna Lipinsky 2021 [Digital Drawing]

SECOND FLOOR
FURNITURE STRATEGY

The second floor furniture strategy maintains the key objectives as the first floor, however is geared towards more of a working environment than lounging environment. The creative programming space has a range of seating types including space for larger groups, smaller groups or individual making for people to participate in traditional cultural practices such as beading, sewing, knitting, carving etc. The computer lab accommodates a range of surfaces for people who have large amounts of documents with them and require the space or smaller desks for someone who needs to print a resume. The meeting room is arranged with multiple tables put together to create one big table, however can be utilized as smaller training tables. The cinema offers lounge seating as well as individual chairs to engage in the daily events. Modular lounge furniture is sprinkled throughout to accommodate for other flexible spatial needs.

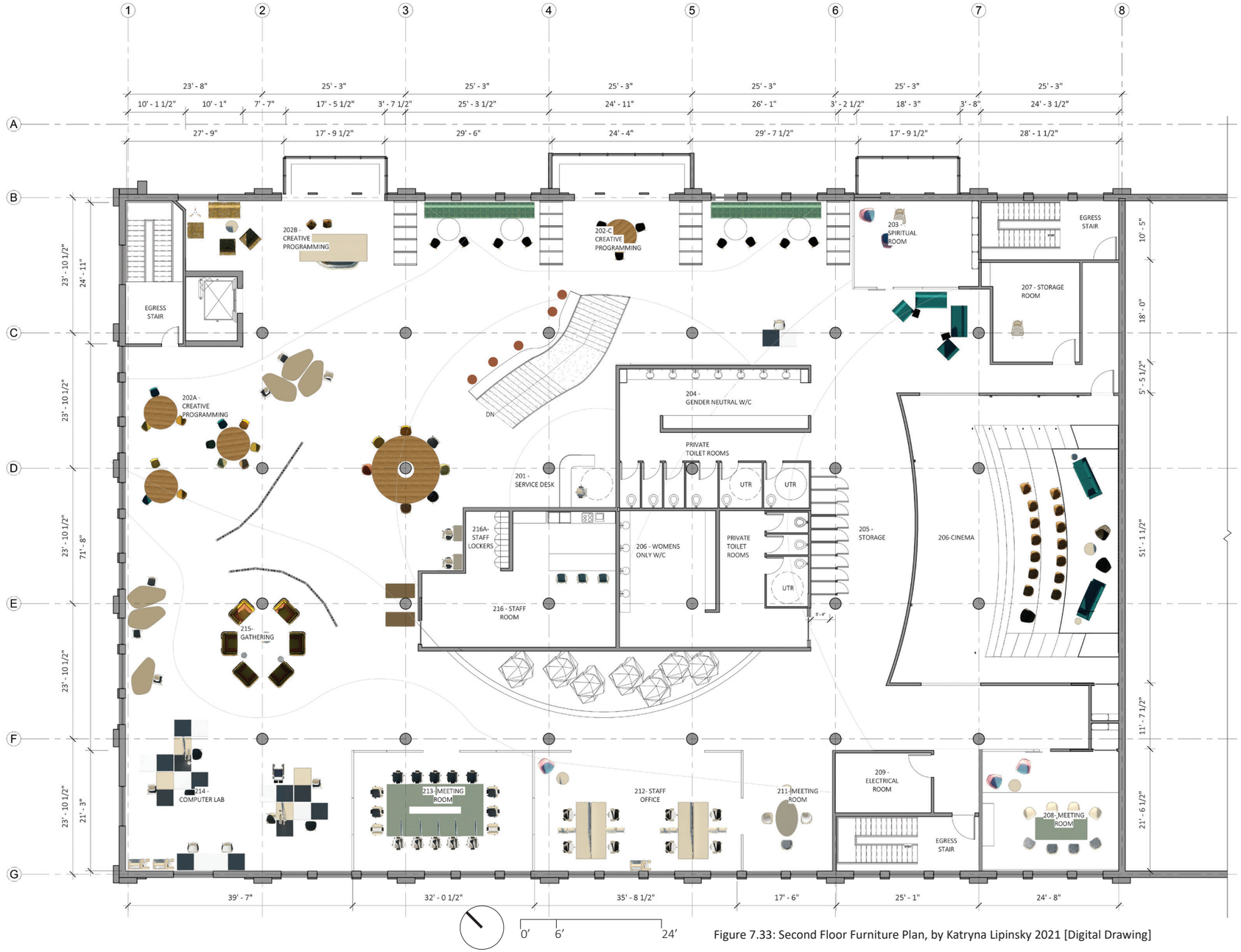


Figure 7.33: Second Floor Furniture Plan, by Katryna Lipinsky 2021 [Digital Drawing]

SECOND FLOOR
CEILING STRATEGY

The second floor ceiling strategy is to follow the structure of the floor plan, similar to the first floor by structuring the space based on regions. Baffles are integrated in the cinema and computer area to reduce sound transmission in the open space. Dropped wood ceilings indicate working areas and provide wayfinding.

A central ring of light, follow the meandering path of the floor plan. Seeking inspiration from the constellations, the pendants sprinkle drops of light through the entire space.

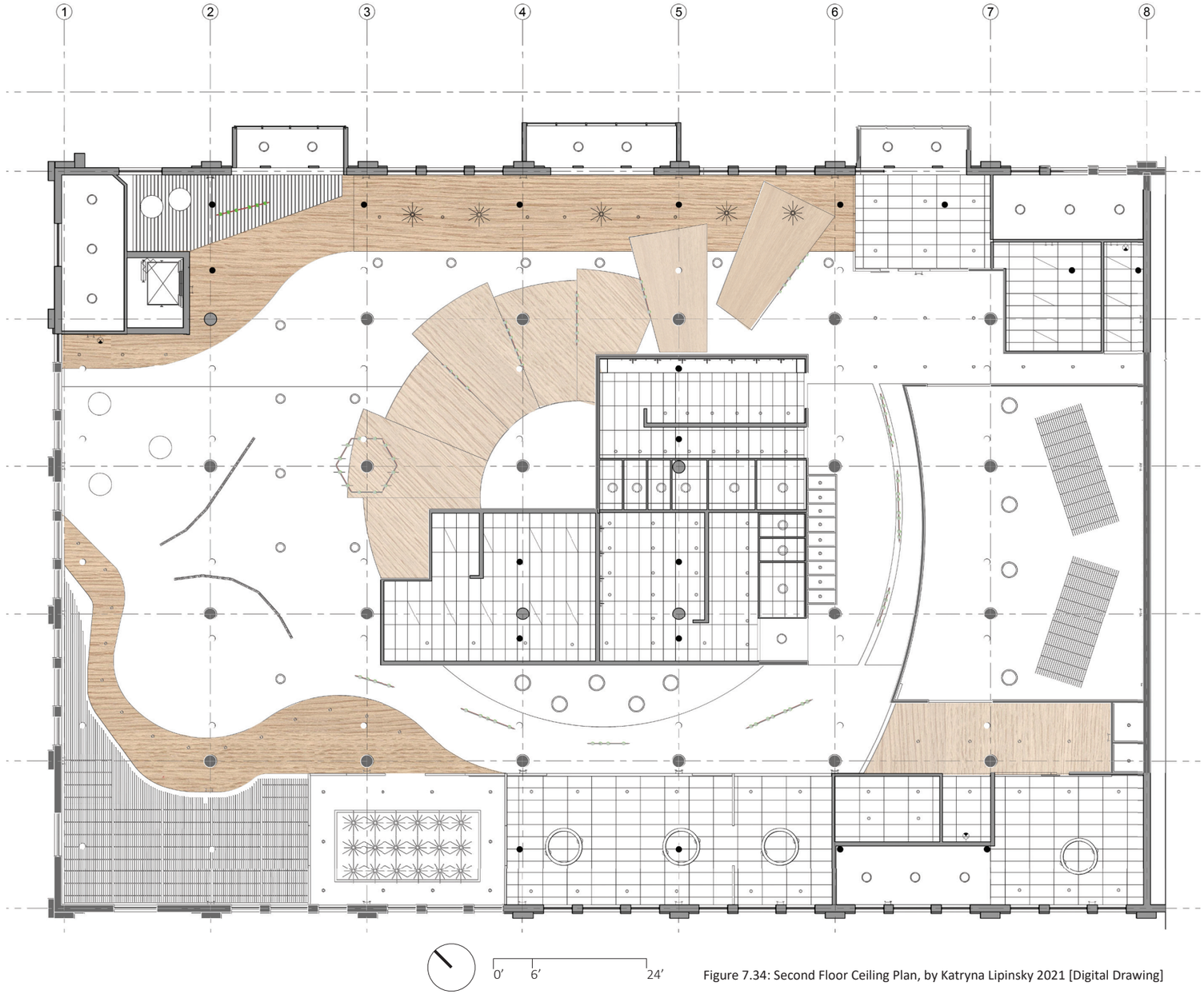


Figure 7.34: Second Floor Ceiling Plan, by Katryna Lipinsky 2021 [Digital Drawing]

CINEMA

The cinema is designed as a semi open space that day to day provides an environment for individuals to watch the news, sports games etc. It is also designed to accommodate specific events and public viewings of film. Providing this capacity is intended to offer a resource to organizations to rent the space for various uses, whether it is a training opportunity or screening of a new and relevant film.

Figure 7.35: Elevation of Cinema, by Katryna Lipinsky 2021 [Digital Drawing]

Figure 7.36: View of Cinema, by Katryna Lipinsky 2021 [Digital Drawing]

CREATIVE PROGRAMMING

Figure 7.37: View of Second Floor Creative Programming, by Katryna Lipinsky 2021 [Digital Drawing]

The creative workshop area provides space for volunteers and staff to facilitate public workshops that range from cultural practices to artistic endeavors to resume writing tutorials. There are a number of seating arrangements that allow participants to create in a manner that they feel comfortable. A central round meeting table is available for instruction, with a series of smaller tables that provide more space and a smaller group environment. The stairway acts as a rail seating for shorter and more casual visits that can accommodate a laptop or notepad. Moving beyond desk space is a huddle circle that provides opportunity for gathering, knitting, meeting or catching a snooze.

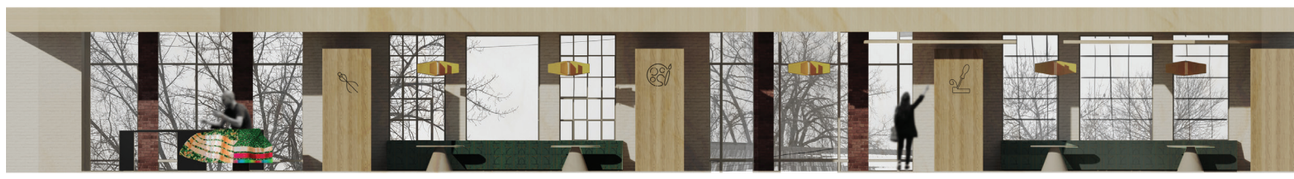


Figure 7.38: Elevation of Second Floor Creative Programming, by Katryna Lipinsky 2021 [Digital Drawing]

WORK ZONE

Access to computers is a major barrier for people experiencing homelessness and is required for basic everyday tasks. The computer lab is able to accommodate 12 computers with a few different seating options. Outside of the computer area are 4 other computers that are available to users in other areas of the space. The desks are wheelchair accessible and, in some cases, offer more desk space than others. The computer lab is situated towards the south side of the building alongside quieter programming such as meeting rooms and staff areas. To reduce noise levels in the area are felt acoustic ceiling baffles offering a quiet space to think and work.

The meeting room is a space that is meant to accommodate large groups. The facility is a central hub for both people experiencing homelessness and organizations that work with communities to provide support. Programming such as the large meeting room is open to community organizations to book or use as open when they need a space larger than what their current facilities can offer.

Figure 7.40: View of Second Floor Work Area, by Katryna Lipinsky 2021 [Digital Drawing]

MATERIAL STRATEGY

The materials chosen for this practicum project consider concerns surrounding ecologically friendly design, including where the materials are coming from, what they are made of and how they feel in the space. Choosing sustainable and renewable materials intend to reflect and respect the cultural values of local Indigenous cultures.

Linoleum was chosen as a primary flooring material because of its natural properties. Linoleum is not only made from natural materials, it is antimicrobial, anti static and easily cleanable (Winchip, 2011). Secondary flooring materials include carpet, safety resilient flooring, rubber and cement tile.

The cement tile is designed and manufactured in Canada, reducing emissions in transportation costs and supports a smaller local company. The rubber chosen for the area surrounding the laundry machines is from the Nora eco line and eliminates some of the harmful chemicals in regular rubber. The rubber was chosen for its increased water resilience and acoustic properties to reduce noise from laundry equipment.

Carpet tile is used sparingly throughout the project due to its negative effect on the environment. Carpet is only used in select areas where extra comfort and noise reduction is required. Carpet is also used for its ability to soften a space physically and mentally, by reducing the sterility of the space.

Fabrics are chosen to promote Indigenous traditions and artists. The project intends to source fabrics and designs from local designer Indigo Arrows.

Wood is a material that threads through the entire space providing a natural warmth. The materials are chosen to reflect a natural palette that is calming while also vibrant.

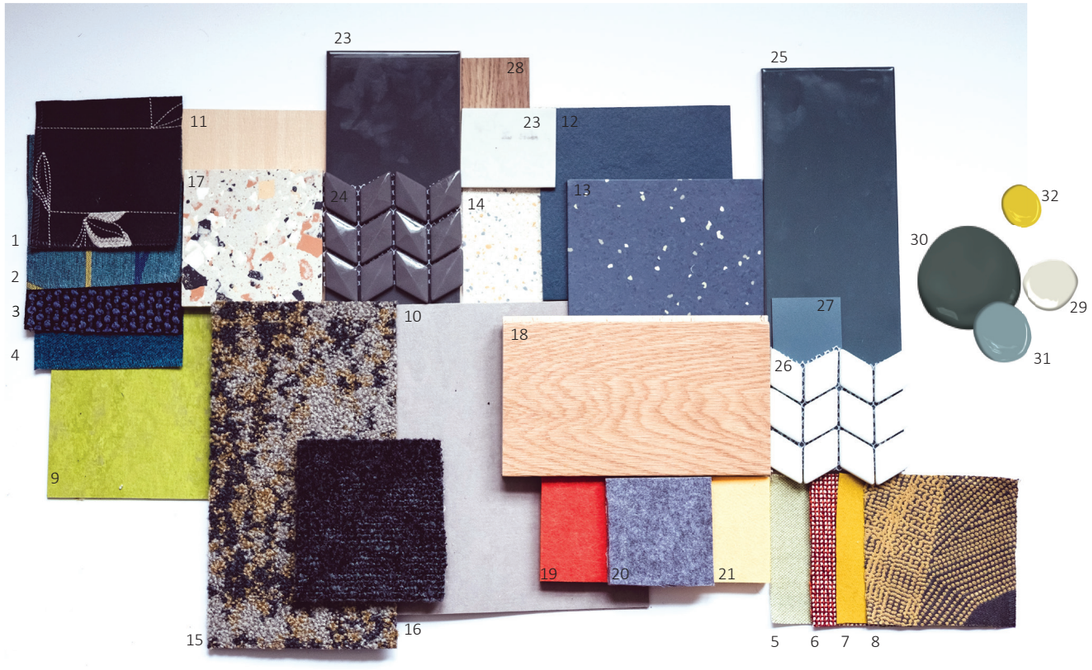


Figure 7.41: Material Board, by Katryna Lipinsky 2021 [Photograph]

1. FAB-1	7. FAB-7	13. RB-1	19. ACB-1	25. CT-3	30. PT-3
2. FAB-2	8. FAB-8	14. SRF-1	20. ACB-2	26. CT-4	31. PT-4
3. FAB-3	9. LIN-1	15. CPT-1	21. ACB-3	27. PLAM-1	
4. FAB-4	10. LIN-2	16. CPT-2	22. SSC-1	28. PLAM-2	
5. FAB-5	11. LIN-3	17. CONC-1	23. CT-1	29. PT-1	
6. FAB-6	12. LIN-4	18. WD-1	24. CT-2	29. PT-2	

CONCLUSION

The document presented here, represents a wide breadth of investigation into theories, the site, user needs and of course design issues. Peer reviewed literature and locally produced reports cited in the literature review indicated the need for a public space typology that is geared towards relationship building and capacity building. This space should offer alternative approaches to safety and security to provide a place that is free of oppression and fosters connection.

Leading up to the decision to embark on this journey was a series of personal experiences that inspired me to question how we think about public interior space, who it is for, and what kind of impacts it has on marginalized communities. During my undergraduate degree and post graduation I was involved with a not-for-profit organization that provides art programming and studio space for people who have lived experience with mental illness. One of my coworkers once said to me that the facility was like a pearl in darkness, a place of hope for people in the community and that sentiment has stuck with me everyday since.

Throughout my time working with Artbeat, I met and worked alongside many artists with various life experiences, including those who were currently experiencing homelessness or had in their past. Their stories, experiences and courage moved me tremendously and I gained a greater understanding of the realities of life in our city, Winnipeg.

The experience allowed me to see interior spaces in an entirely new capacity and inspired the impetus of this practicum project. The idea was solidified when the news released a story surrounding The Millennium Public Library in downtown Winnipeg, introducing an airport like security system that in return became a harmful and exclusive tactic against marginalized communities such as people experiencing homelessness.

From this point on, I thought about safety and inclusion in interior public space and the opportunity for social infrastructures that eventually formed the research of this practicum project. Over the past two years, I have explored the relationship between those who experience homelessness and public interior spaces, the potential impact that interior designers can have within this relationship, and how public interior spaces can provide more inclusive spaces for all. The driving theme was a sense of belonging.

Returning to the questions asked at the beginning of this practicum project, I understand that anti-oppressive practice is an ongoing journey of listening and learning from those who experience oppression. It is relevant to interior design because through spatial justice, we as designers can provide physical and psychological space to other world views and ways of creating that are outside of our own. Coming from a white colonial background and education, this challenged me in ways that I did not expect. However, with much gratitude, I am thankful for the guidance through various conversations and literature provided by the community, to help guide me on this journey.

I have also learned that there are many ways to approach safe and secure spaces, as each individual experiences them so differently. There were key strategies provided within the literature that I implemented in the design that avoid a highly secured, sterile environment. To name a few, key strategies included providing autonomy and control in spaces, offering different washroom options, allowing for visual access from many points in the space and providing culturally appropriate programming. In hindsight, focusing in on providing safety for one or two target groups would have offered a more specialized approach. However, the design offers an approach that goes beyond how we see safety approached in many spaces today.

Lastly, based on the research, sense of place is largely based on culture and past experiences. Providing opportunity for people to connect with their culture and traditional ways of being offers opportunity to create a greater sense of place. Sense of place goes beyond the physical walls of the building and beyond the self. It is the moments within, whether that is planned through programming, through spontaneous engagements or representation through art; sense of place is a way of being in the space.

As I close this chapter and return to the realities that exist in our world, I leave with an understanding of the challenges that our society, specifically those experiencing homelessness and Indigenous homelessness face. Issues such as the housing crisis, colonization and discrimination are very real and require a far greater breakdown of existing structures to overcome. I understand that interior design practices do not solve policy issues within our city, nor our society as a whole. I also understand that the alternative spatial response pro within this practicum project will not result in more individuals being housed.

It is my hope that the design strategies that I propose help to encourage different ways of thinking about how we inhabit and build public spaces for all.

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APPENDIX

FINISH SCHEDULE

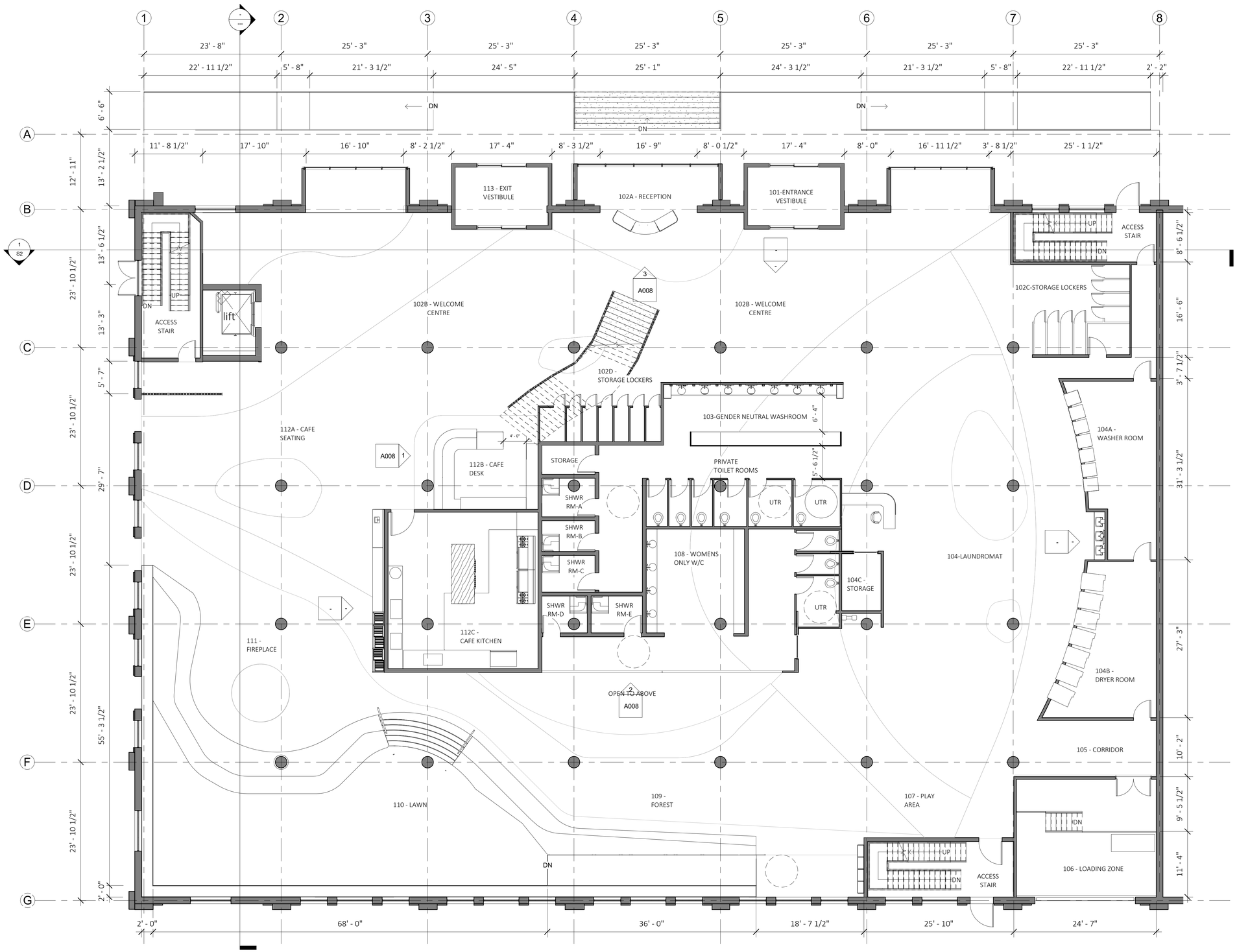
FINISH CODE	DESCRIPTION		INFORMATION
FAB-1	Fabric/ Upholstery	*Manufacturer:*	Luum
		Collection:	Second Nature
		Colour/ No:	Peppervine 4049-08
FAB-2	Fabric/ Upholstery	*Manufacturer:*	Luum
		Collection:	Outpress
		Colour/ No:	Caribbean 4049-08
FAB-3	Fabric/ Upholstery	*Manufacturer:*	Luum
		Collection:	Knurl
		Colour/ No:	Module 4050-06
FAB-4	Fabric/ Upholstery	*Manufacturer:*	Arc|Com
		Collection:	Emerson
		Colour/ No:	Turquoise AC63393
FAB-5	Fabric/ Upholstery	*Manufacturer:*	Arc|Com
		Collection:	Emerson
		Colour/ No:	Sweet pea- AC63381
FAB-6	Fabric/ Upholstery	*Manufacturer:*	Lumm
		Collection:	Twisted Tweed
		Colour/ No:	Sundial 4096-10
FAB-7	Fabric/ Upholstery	*Manufacturer:*	Luum
		Collection:	Construct
		Colour/ No:	Turmeric 4079-14
FAB-8	Fabric/ Upholstery	*Manufacturer:*	Arc|Com
		Collection:	Sonic
		Colour/ No:	Sunflower AC63462
LIN-1	Linoleum Flooring	*Manufacturer:*	Tarkett
		Collection:	LinoFloor Veneto
		Colour/ No:	Marsh 14872 695
LIN-2	Linoleum Flooring	Manufacturer:	Tarkett
		Collection:	Lino Floor Tonali
		Colour/ No:	Aged Concrete WG 14835 202

FINISH SCHEDULE

FINISH CODE	DESCRIPTION		INFORMATION
LIN-3	Linoleum Flooring	*Manufacturer:*	Tarkett
		Collection:	Lino Floor Lenza
		Colour/ No:	Straw Hat WD 14825 30B
LIN-4	Linoleum Flooring	*Manufacturer:*	Forbo
		Collection:	Modular
		Colour/ No:	Petrol t3358
RB-1	Rubber Flooring	*Manufacturer:*	Nora Systems Inc
		Collection:	Noraplan Envirocare
		Colour/ No:	Drive in 7049
SRF-1	Slip Resistant Floor	*Manufacturer:*	Geflor
		Collection:	Tarasafe ultra H20
		Colour/ No:	Seashore 7325
CPT-1	Carpet Tile	*Manufacturer:*	Millikan
		Collection:	Grain + Bias Raw Edge
		Colour/ No:	Burnout BRN20
CPT-2	Carpet Tile	*Manufacturer:*	Millikan
		Collection:	Whale Sone
		Colour/ No:	HUM 166-45 Plankton
CONC.-1	Concrete tile	*Manufacturer:*	GeonTile
		Collection:	Terrzzo Cement Tile
		Colour/ No:	Halifax
WD-1	Wood Ceiling	*Manufacturer:*	Armstrong
		Wood:	Oak
		Stain:	to Match PLAM-2
ACB-1	Acoustic Baffle	*Manufacturer:*	Hush Acoustics
		Colour:	Sunflower
ACB-2	Acoustic Baffle	*Manufacturer:*	Hush Acoustics
		Colour:	Carrot
ACB-3	Acoustic Baffle	*Manufacturer:*	Hush Acoustics
			Fog

FINISH CODE	DESCRIPTION		INFORMATION
SSC-1	SOLID SURFACE	Manufacturer:	Ceaserstone
		Colour:	London Gray 5000
CT-1	Ceramic Tile	Manufacturer:	Ceratec
		Series:	Essential
		Colour:	Carbone
		Dimension:	4”x16”
CT-2	Ceramic Tile	Manufacturer:	Ceratec
		Series:	Tulip
		Colour:	Grigio
		Dimension	1”x2”
CT-3	Ceramic Tile	Manufacturer:	Ceratec
		Series:	Bick
		Colour:	R4GM Blue
		Dimension:	4” x 16”
CT-4	Ceramic Tile	Manufacturer:	Ceratec
		Series:	Tulip
		Colour:	Bianco
		Dimension:	1” x 2”
PLAM-1	Plastic Laminate	Manufacturer:	Formica
		Colour/ No:	Winter Sky 8792-58
		Finish:	Velvet
PLAM-2	Plastic Laminate	Manufacturer:	Formica
		Colour/ No:	Millennium Oak 5887 NT
		Finish	Textured
PT-1	Paint	Manufacturer:	Benjamin Moore
		Colour/ No:	Pewter Gray
		Finish:	Satin
PT-2	Paint	Manufacturer:	Benjamin Moore
		Colour/ No:	White River
		Finish	Satin

FINISH CODE	DESCRIPTION		INFORMATION
PT-3	Paint	Manufacturer:	Benjamin Moore
		Colour/ No:	Province Blue
		Finish	Satin
PT-4	Paint	Manufacturer:	Benjamin Moore
		Colour/ No:	Yellow Hibiscus 357
		Finish:	Satin



1 Level 1 Partition Plan

1/8" = 1'-0"

EMBERS	
LEVEL 1 PARTITION PLAN	
Date	NOVEMBER 19 2021
Drawn by	KATRYNA LIPINSKY
Checked by	CYNTHIA KARPAN
Sheet number	A101
Scale	1/8" = 1'-0"

1 S1

1 S2

DN

DN

DN

113 - EXIT VESTIBULE

TREE

102A - RECEPTION

TREE

101-ENTRANCE VESTIBULE

ACCESS STAIR

102C-STORAGE LOCKERS

STORAGE

ACCESS STAIR

lift

102B - WELCOME CENTRE

UP

102B - WELCOME CENTRE

102D - STORAGE LOCKERS

103-GENDER NEUTRAL WASHROOM

WASHING ROOM

104A - WASHER ROOM

112A - CAFE SEATING

112B - CAFE DESK

STORAGE

PRIVATE TOILET ROOMS

SHWR RM-A

SHWR RM-B

SHWR RM-C

SHWR RM-D

SHWR RM-E

UTR

UTR

UTR

108 - WOMENS ONLY W/C

INFORMATION DESK

104C - GE STORAGE

104-LAUNDROMAT

112C - CAFE KITCHEN

SHOWER

111 - FIREPLACE

OPEN TO ABOVE

104B - DRYER ROOM

105 - CORRIDOR

110 - LAWN

109 - FOREST

PLAY

107 - PLAY AREA

LOADING | STORAGE

106 - LOADING ZONE

DN

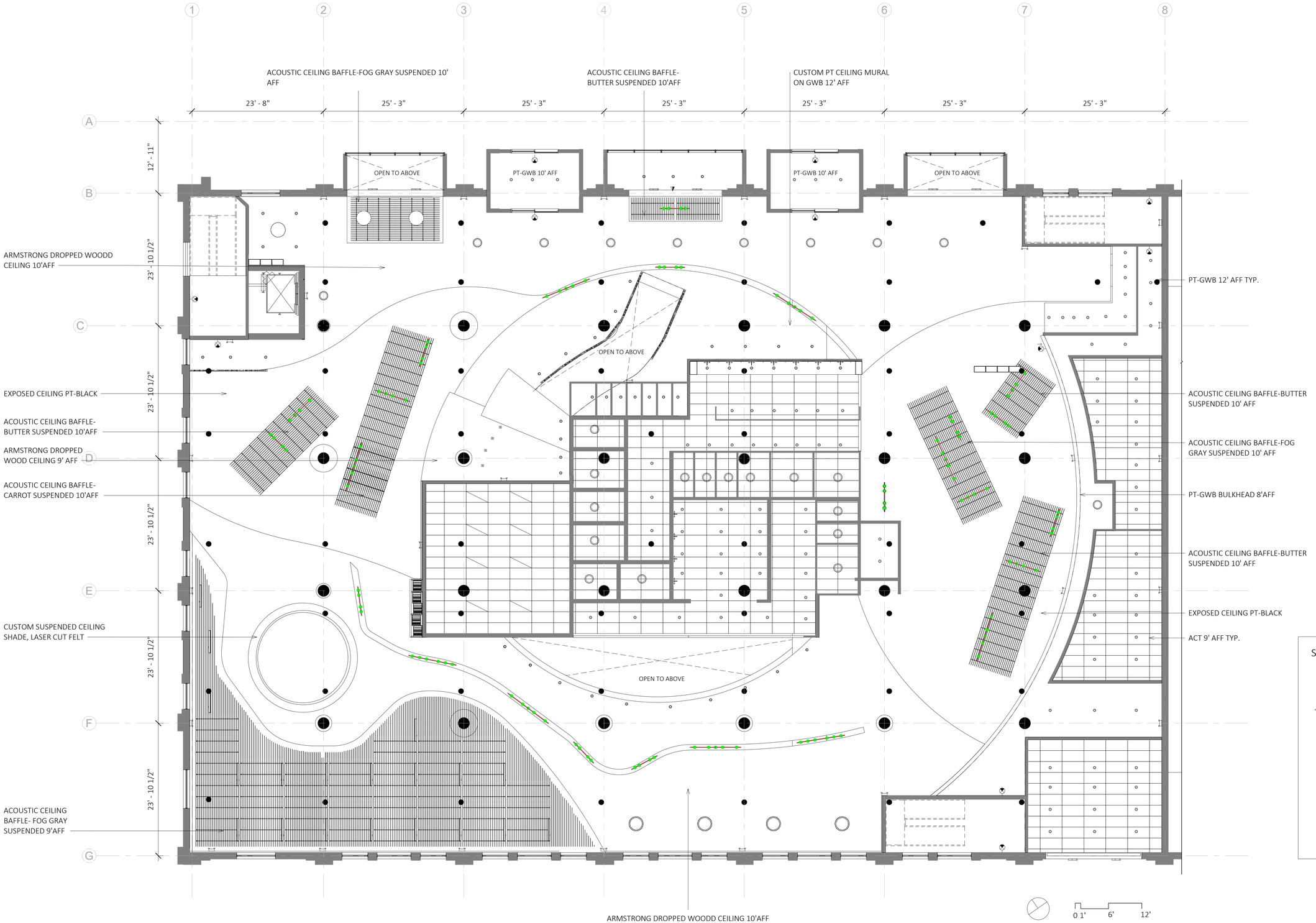
UP

ACCESS STAIR

1 Level 1 Furniture Plan

1/8" = 1'-0"

EMBERS	
FURNITURE PLAN	
Date	NOVEMBER 19 2021
Drawn by	KATRYNA LIPINSKY
Checked by	CYNTHIA KARPAN
Sheet number	A102
Scale	1/8" = 1'-0"



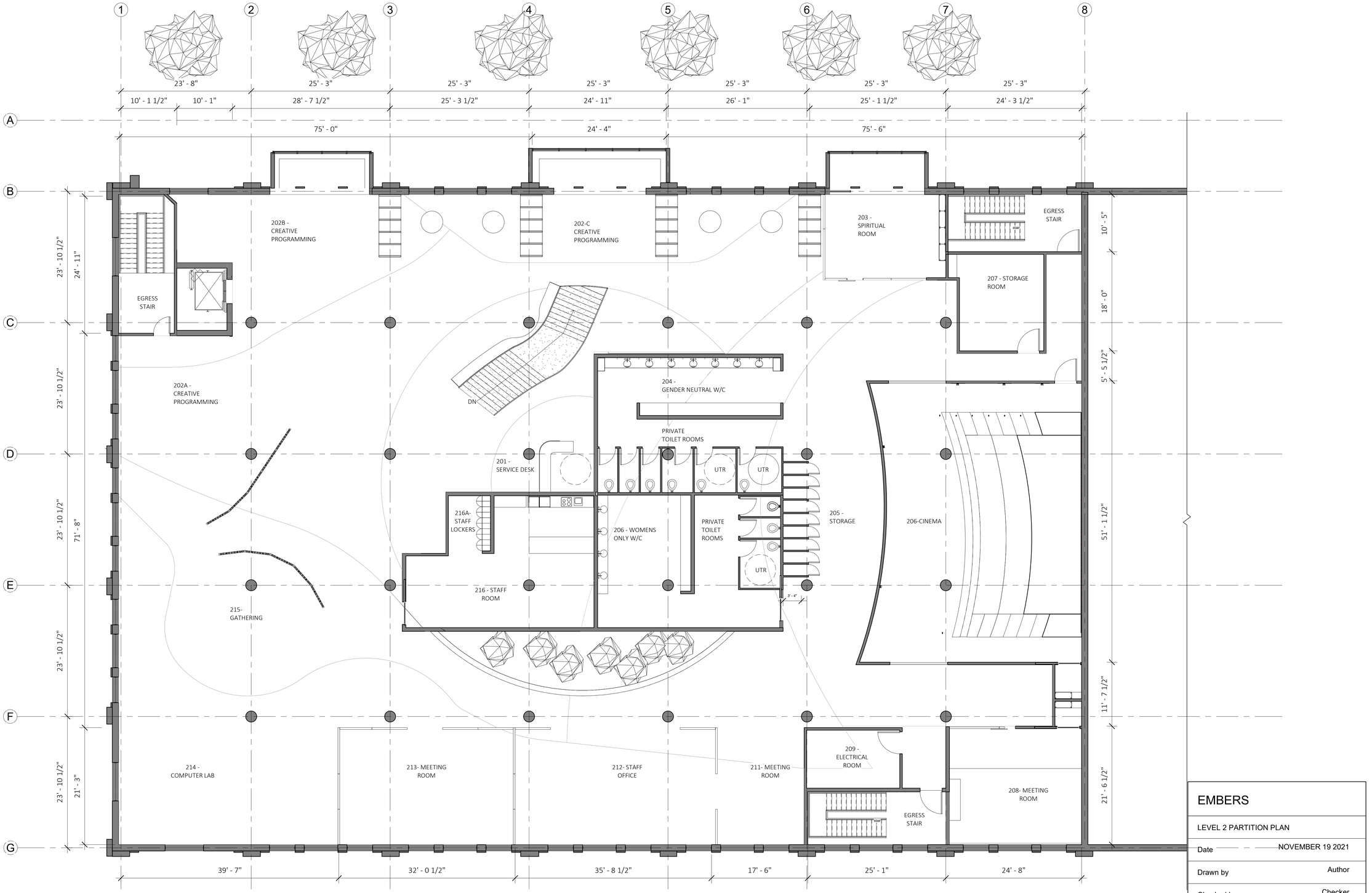
Level 1 Reflected Ceiling

1/8" = 1'-0"

SYMBOL LEGEND

- RECESSED LED DOWNLIGHT
- VIBIA SURFACE MOUNTED CEILING LIGHT
- EUREKA
- 2X4' LAY IN LED LIGHT TROFFER
- VIBIA PENDENT
- BUZZI SPACE DOME PENDENT
- EMERGENCY LIGHT WALL MOUNTED
- EXIT SIGN WITH DIRECTION

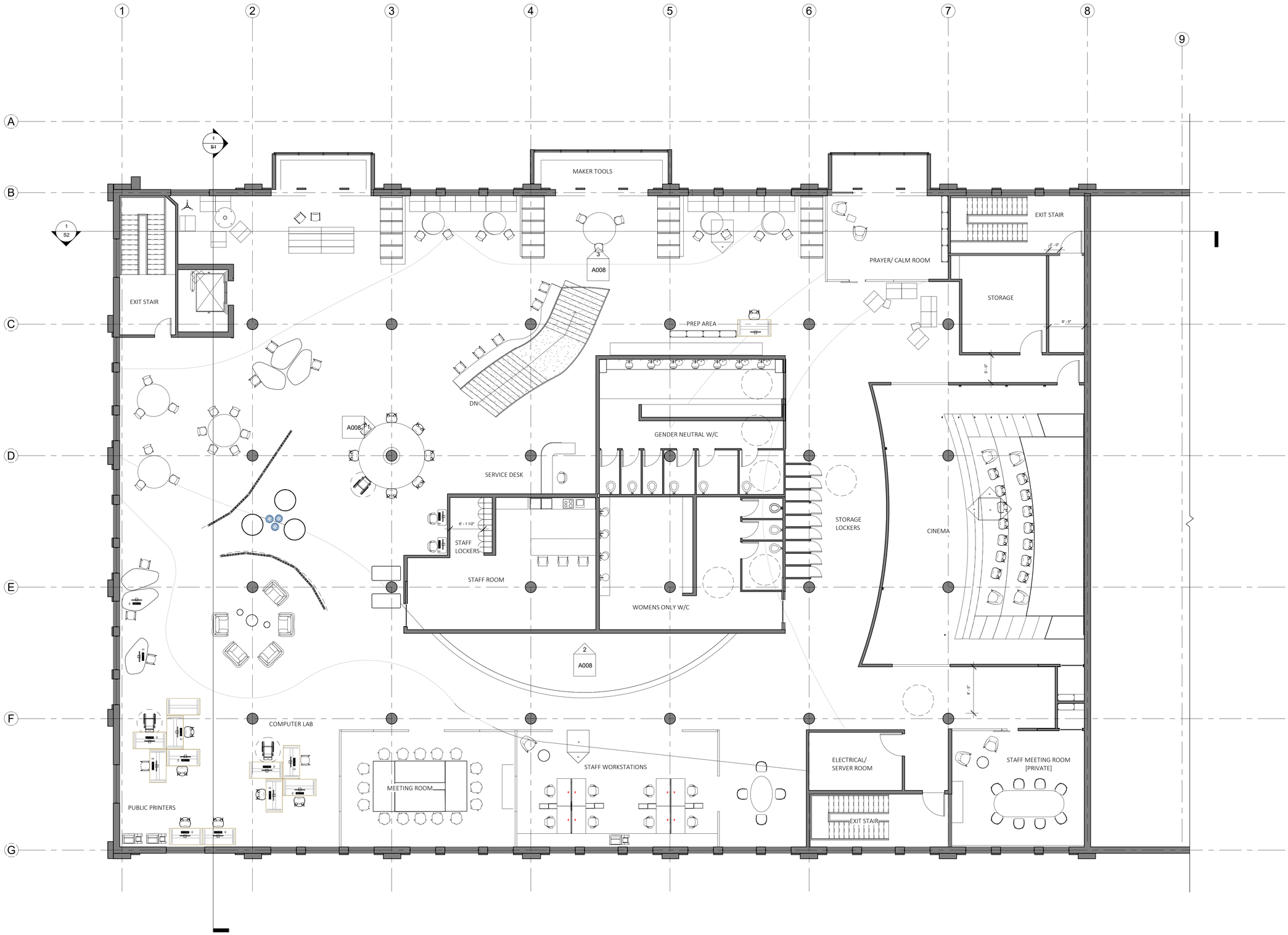
EMBERS	
RCP LEVEL 1	
Date	NOVEMBER 19 2021
Drawn by	Author
Checked by	Checker
Sheet number	A103
Scale	1/8" = 1'-0"



1 Level 2 Partition Plan

1/8" = 1'-0"

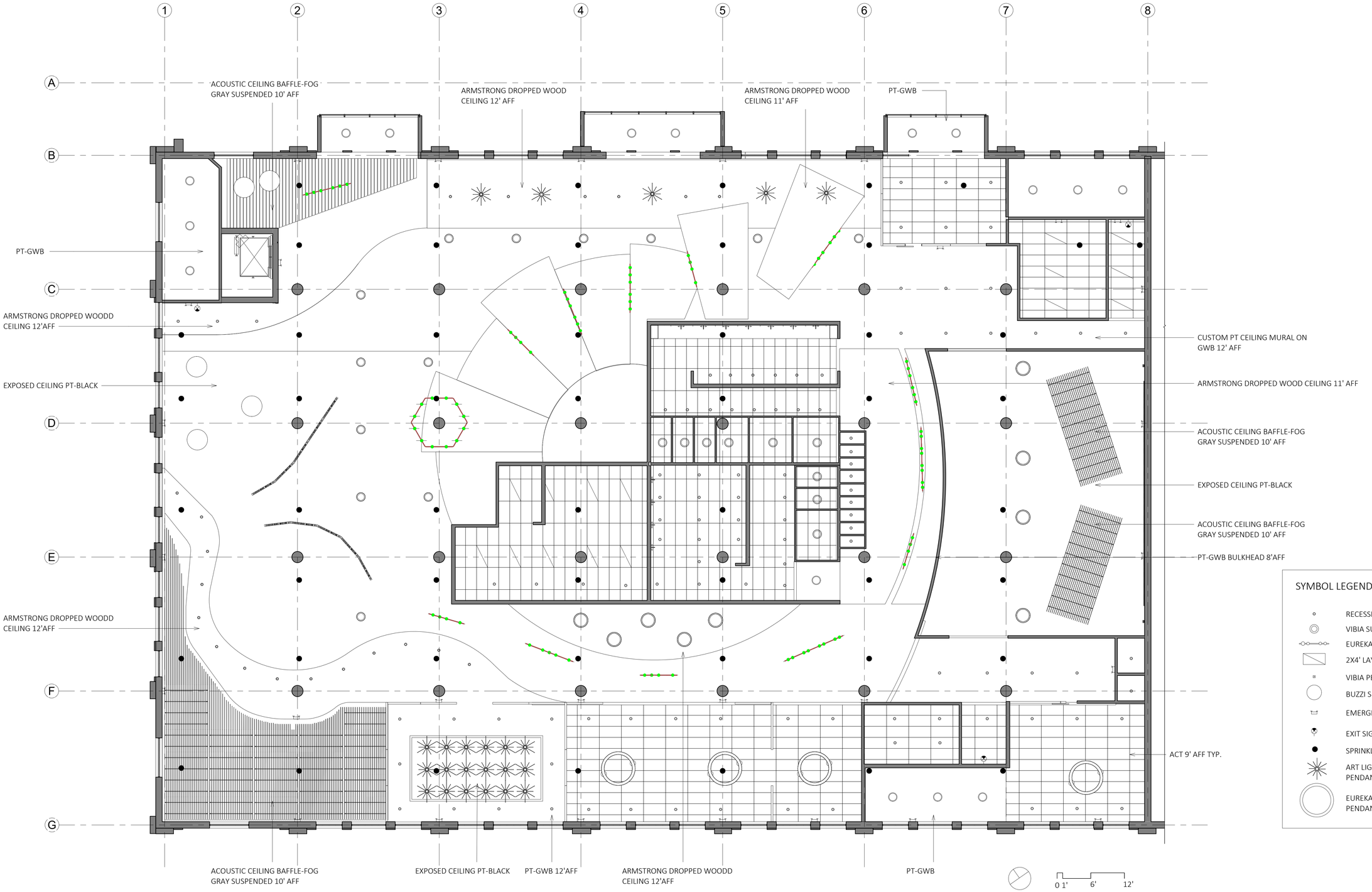
EMBERS	
LEVEL 2 PARTITION PLAN	
Date	NOVEMBER 19 2021
Drawn by	Author
Checked by	Checker
Sheet number	A201
Scale	1/8" = 1'-0"



1 Level 2 Furniture Plan

1/8" = 1'-0"

EMBERS	
LEVEL 2 FURNITURE PLAN	
Date	NOVEMBER 19 2021
Drawn by	KATRYNA LIPINSKY
Checked by	CYNTHIA KARPAN
Sheet number	A202
Scale	1/8" = 1'-0"



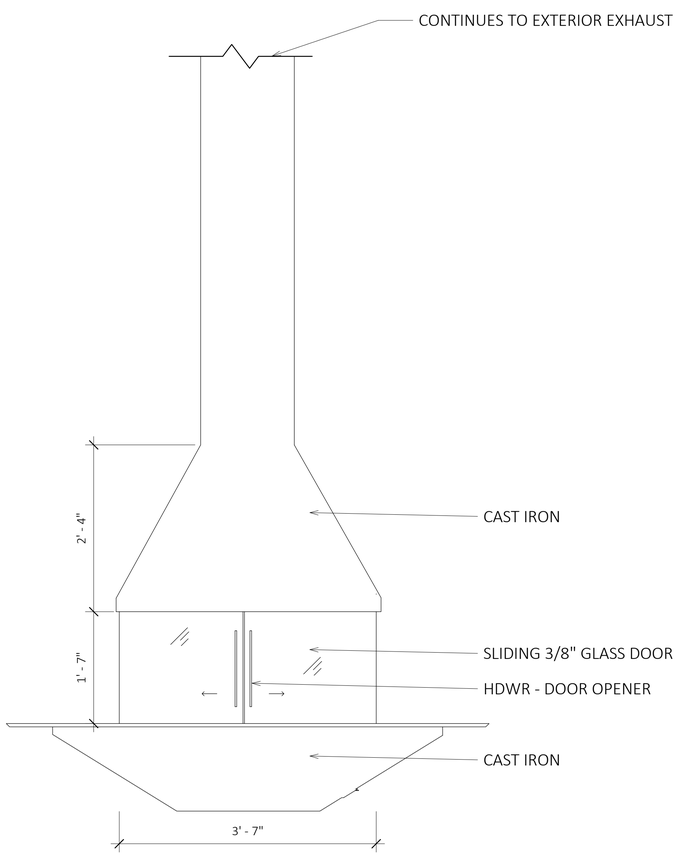
SYMBOL LEGEND

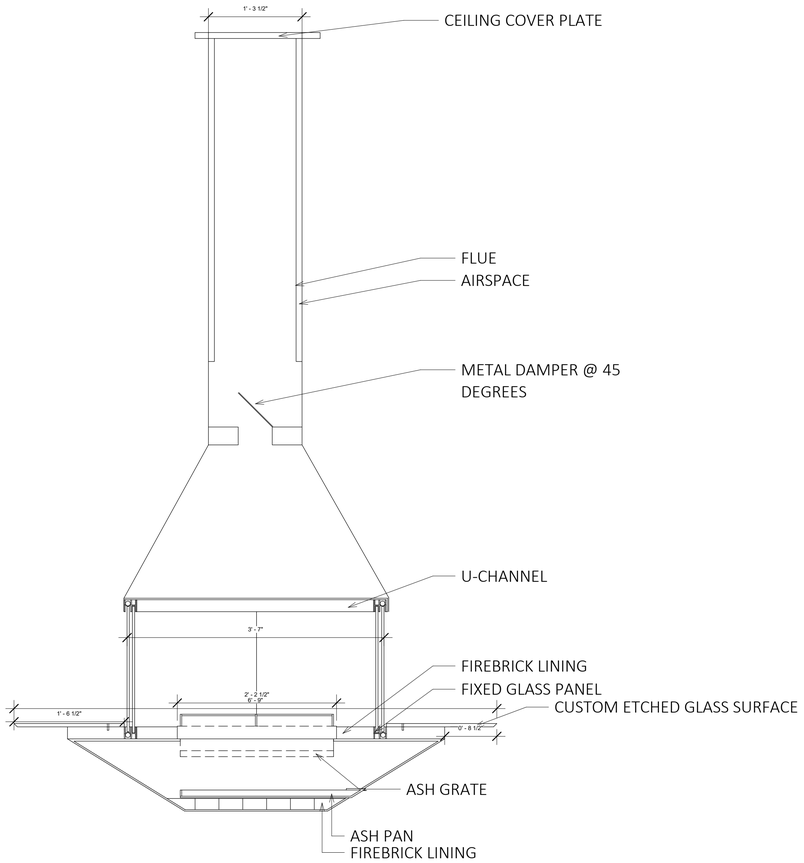
- RECESSED LED DOWNLIGHT
- VIBIA SURFACE MOUNTED CEILING LIGHT
- EUREKA
- 2X4' LAY IN LED LIGHT TROFFER
- VIBIA PENDENT
- BUZZI SPACE DOME PENDENT
- EMERGENCY LIGHT WALL MOUNTED
- EXIT SIGN WITH DIRECTION
- SPRINKLER
- ART LIGHT SUSPENDED PENDANT
- EUREKA SUSPENDED ROUND PENDANT

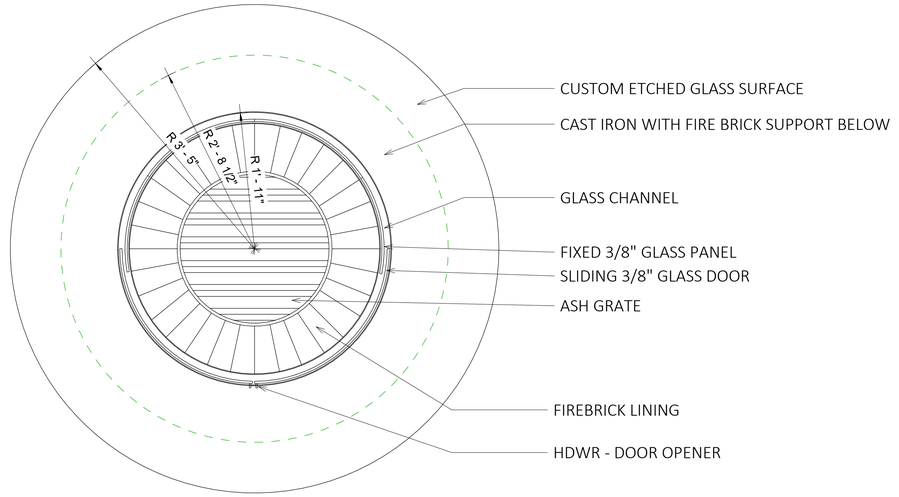
Level 2 Reflected Ceiling

1 — 1/8" = 1'-0"

EMBERS	
RCP LEVEVL 2	
Date	NOVEMBER 19 2021
Drawn by	Author
Checked by	Checker
Sheet number	A203
Scale	1/8" = 1'-0"







1 FIREPLACE DETAIL

1" = 1'-0"

EMBERS	
DETAILS	
Date	NOVEMBER 19 2021
Drawn by	KATRYNA LIPINSKY
Checked by	CYNTHIA KARPAN
Sheet number	A05
Scale	1" = 1'-0"