

INTERIOR DESIGN FOR TRAVELLING DANCE PROFESSIONALS:
A SHORT TERM RESIDENCE AND PERFORMANCE SPACE

by
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INTERIOR DESIGN^{FOR} *design*

TRAVELLING DANCE PROFESSIONALS

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IV. ABSTRACT

Several dancers travel to different cities as their careers performing ballets for audiences nationally and internationally. However, their constant travelling does not allow the dancers to gain a sense of place or form a connection with the cities they visit. The objective of this practicum project is to address this issue by producing an ideal environment that is designed for the dancers needs. This will be achieved by analyzing the role of interior design by proposing a Short Term Residence for Travelling Dance Professionals visiting the city of Winnipeg. The design project is a new typology where dancers coming to Winnipeg have the opportunity to stay in one location that will provide housing, dance rehearsal space, and most importantly an opportunity for collaboration and creative synergy to occur. The theories I will investigate are, the Significance of Place and Community, Collaborative Social Environments, and Performance and the Body in Space.

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1.0 CHAPTER DESCRIPTION

This chapter will present the context and rationale behind the meaning of the practicum project. The typology of a Short-Term Residence will be discussed as an introductory background for the practicum. Finally, the three project objectives will be stated, which will further be acknowledged through this project.



CHAPTER

1

project overview

project overview

- 1.0 chapter description
- 1.1 introduction
- 1.2 context and rationale
- 1.3 project objectives

1.1 INTRODUCTION

Winnipeg's Exchange District is a thriving arts and cultural community known for its cosmopolitan neighbourhood. It preserves historical connections through its architectural heritage, while embracing contemporary additions of fine dining restaurants, retail amenities, arts and entertainment. There are approximately one hundred and fifty heritage buildings located within the thirty block district. The Exchange District is particularly associated to the arts and entertainment and is recognized for festivals, visual and performing arts talents. The District is home to several

performance venues which include the Centennial Concert Hall, Pantages Playhouse Theatre, Manitoba Theatre Centre, and the Artspace Building. There are several dance and performing arts studios located throughout the Downtown and Exchange District which further showcase Winnipeg's connection to the performing arts community.

Old Market Square is the focal point of the Exchange District. The square was utilized by Winnipeg's earlier commercial trading, when retailers would set up stands inside the market. It was commonly used for ceremonies, social events and community gatherings. Today, the square still operates as a meeting and

gathering space; however, contemporary additions have enhanced the environment in becoming a vibrant and current locale within the historical context. In 1990, the first permanent stage was built in the park of Old Market Square to house a venue for local performances and festivals to take place. It has become an oasis within the context of historical buildings since visitors and surrounding neighbourhoods gather to watch performances and local talent.

Old Market Square celebrates local community talent and invites participants to engage in annual festivals. The site hosts Jazz Winnipeg, the Winnipeg Fringe Theatre Festival, and the Manitoba Electric

Music Exhibition during summer months. Jazz Winnipeg celebrates a variety of talent from Canadian to International artists who perform in several related jazz genres. The Winnipeg Fringe Theatre Festival is currently the second largest North American Festival which showcases a variety of talents typically spanning twelve days. The festival celebrates live theatre in an informal environment where audiences are encouraged to engage with performers. The Manitoba Electric Music Exhibition features concerts of techno and house music along with digital arts performances.

The Exchange District is locally identified as an art and cultural hub of the city; however it is missing a

location for visiting and travelling dance performers to reside. The project will address this need by proposing a hybrid space of a Short Term Residence with a collaborative arts environment. The space will allow performing dancers with the opportunity to collaborate in a creative environment while pursuing their talents and mentoring each other. I am trying to show how dancers require a sense of place and belonging while travelling through different cities. Dancers use inspiration through their surrounding environments to live, connect, work, create and perform. The fusion of a Short Term Residence with performing spaces will strive to bring dancers together in order for collaboration and expansion on innovative work to occur. This new

place that I am designing for travelling dancers will increase their performance and ability to feel a sense of place and connection. I have great belief that their performance will advance because I will produce an ideal environment which is designed for their needs. The project proposal will be strengthened through a literature review on the Significance of Place and the Community, Collaborative Social Environments, and Performance and the Body in Space.

1.2 CONTEXT AND RATIONALE

The definition of a short term residence is a temporary living accommodation that can be

occupied by a user for a period of time. Architecturally, it is an establishment that symbolizes the feeling of a home away from home. A residence offers travellers an impermanent location that serves to be a dwelling symbolizing comfort, refuge and a homely feeling. The Short Term Residence for Travelling Dance Professionals allows guests to occupy a room for a minimum of two weeks, and a maximum of three months. The design program includes a front desk where staff and security ensure safety for all visitors. The main entrance to the Short Term Residence faces onto King Street overlooking Old Market Square, in Winnipeg's Exchange District. All guests staying at the residence will have security swipe cards to access the second floor, where their private

rooms are housed. Short term residencies must provide security for their guests, and the design proposal for this facility accommodates all safety issues for visitors to feel protected.

In the Short Term Residence all visitors will share in an established community of interaction, conceptual development and intense production of work. The program is designed to foster creativity, inspiration and personal growth in a collaborative learning environment. The residency is targeted towards dancers in pursuit of advancing their work while generating new ideas and mentoring other visual and performing artists. The residence is geared towards individuals who thrive

in collaborative working environments. The facility will allow visitors to elaborate on their work in a motivational and resourceful atmosphere.

This design project will be exploring the theory of ballet dancing through the methodological language of body movement to spatial expression. The language of dance will generate a technique used throughout the interior spaces of the residency. This design forms the foundation of the project in two distinct attributes. Firstly, it is represented through the physical body movements of a ballet dancer. This quality will guide the architectural compositions and interior volumes based on dancers movements through space. Secondly,

the phenomenological expressions of a dancer will characterize design elements and principles embodied in the interior spaces. These features will be distinguished through fluidity, organic lines, soft curves, motion, unity, balance and rhythm. All of these characteristics symbolize a ballet dancer.

1.3 PROJECT OBJECTIVES

1 To explore the language and expression of ballet dancing in order to generate creative interior spaces that reflects the communicative qualities of dance

2 To investigate the relationship between the fluidity and movement of a ballet dancers body, and the built environment through body gestures and reflective qualities of balance, harmony, structure, unity and rhythm

3 How can design elements that are informed by the language of dance create adaptable and flexible environments in order to meet the dancer's needs of an interdisciplinary atmosphere?

2.0 CHAPTER DESCRIPTION

The following chapter provides a theoretical basis that will establish the framework for the final design. The first section discusses the significance of placemaking, and how the practicum design can strengthen a connection to the surrounding neighbourhoods. The second topic looks at collaborative social environments and the importance of collective learning in grouped settings. The latter part of the chapter discusses performance and the body through looking at dance and the human figure in motion in relation to interior design. The inquiry process guides the final interior design proposal with support from the theoretical framework. The information obtained provides design methods which are implied through spatial arrangements and visual communications.

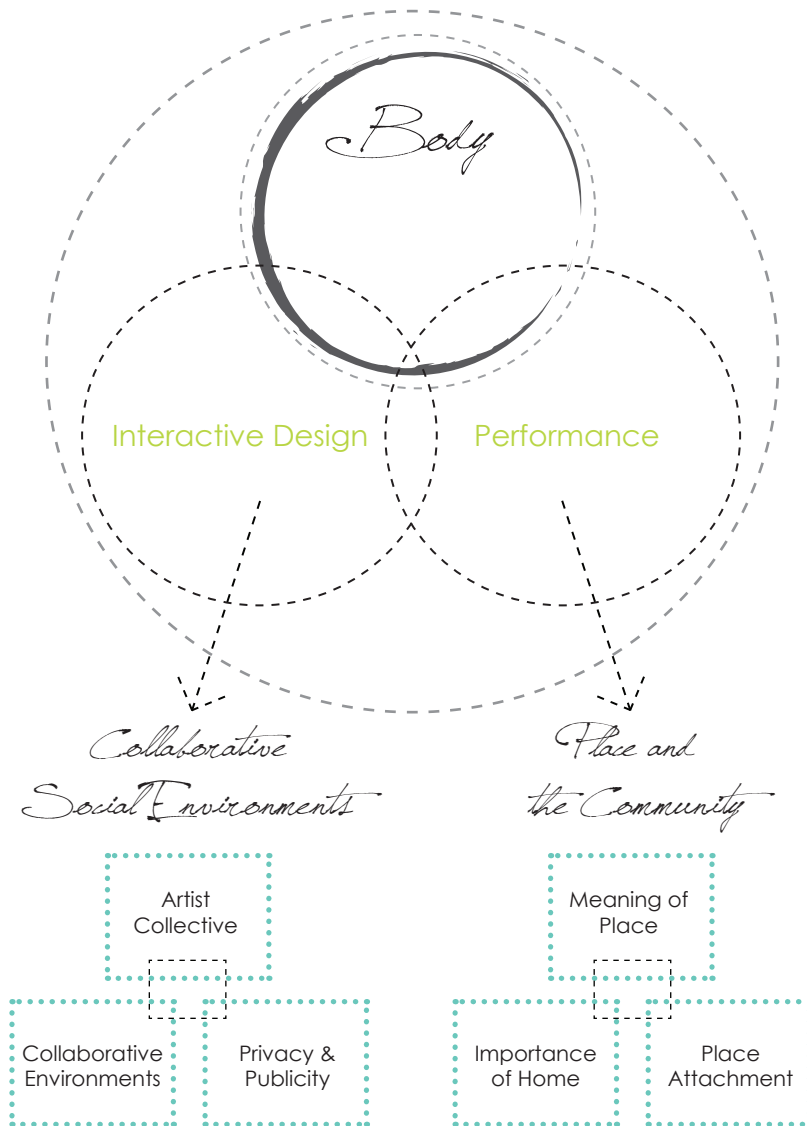


CHAPTER 2

inquiry process

inquiry process

- 2.0 chapter description
- 2.1 significance of place and community
- 2.2 collaborative social environments
- 2.3 performance and the body
- 2.4 overview of section



2.1

significance of place and community

- 2.1.1 introduction
- 2.1.2 the meaning of place
- 2.1.3 place attachment
- 2.1.4 the importance of home
- 2.1.5 design implications

Table 1: Relationship between Inquiry Process Topics.

2.1.1 INTRODUCTION

The concept of placemaking calls for a new way of thinking about relationships between people and the constructed environment. The significance of placemaking is to take a space not being utilized to its fullest potential and reshape it into becoming a meaningful environment that expresses culture, arts, identity and civic pride. A space becomes a place with attachment and meaning (Cresswell 5). There are no specific set of rules to follow in order to create a fundamental place; however, certain methods can be followed in order to have positive outcomes. The physical environment, the social structure of a community, and the cultural profile are significant factors when defining a place.

A sense of place is created by historical, emotional, and personal attachments to a specific

environment. Edward Charles Relph, a Canadian geographer explains:

Official public places and those which are communally experienced are only particular forms of the phenomenon of place, and although a common experience is unquestionably an important element in understanding place it does not suffice to define its essence. All places and landscapes are individually experienced, for we alone see them through the lens of our attitudes, experiences, and intentions, and from our unique circumstances (36).

The work of Relph, Cresswell, Julier, Rice, Hummon, Borden, McDowell and Schneekloth and Shibley, all explain how place is comprised of social practice in the environment. Places are settings for creativity to

occur, they are never finished but they are produced through the recurrence of practices. Meaningful places have the ability to reshape communities by making memorable landmarks for the people who inhabit the neighbourhood. As Relph explains, "... places themselves are the present expressions of past experiences and events and of hopes for the future" (33). Place attachment is primarily concerned with the relationship of individuals to their physical environment. The importance of place emphasizes the significance of the residence for travelling dancers since forming a place attachment to the physical environment is imperative. A group setting must create a comfortable atmosphere, ultimately making the dancers engage in performance while learning from one another. Having a place to call their own, even though it is a temporary space is imperative to their stay at the residency. The dancers will reach their fullest potential if they feel a connection and meaning to the space.

2.1.2 THE MEANING OF PLACE

Iain Borden, an architectural historian and urban commentator proposed that, "Architecture has too often been conceived solely as the product of design intention, from which social effects simply follow" (50). Space defines people just as greatly as people define a space. Architecture is created for people to inhabit, learn, study and enjoy, and it is the people who congregate within a space that makes it become a meaningful place. Space refers to the structural and geometric qualities of the physical environment, but places are the notion where experiences transpire. City squares, significant landmarks and central points of focus are all characteristics that emphasize the meaning of place. There needs to be a quality which adds to the magnitude of place, making specific landmarks and city hubs stand out among communities. Various distinctions among landmarks may be, centrality

of the place, the form and size, associations with historical events, or even natural features making the place a significant focal point (Relph 35). As Relph explains, the catalyst which converts a specific location into a place is entirely based upon experiencing the place on a physical, psychological and emotional attachment (141).

People form emotional attachments with meaningful places in their lives for different reasons. Each place is experienced and performed differently by every user who occupies the space. A place may be momentous or even iconic for a community as a whole, yet every user who participates in experiencing that place will come away with a different perspective. Relph believes that places are made up entirely of the users who occupy the space more so than the built environment itself and he stresses:

The relationship between community and place is indeed a very powerful one in which each reinforces the identity of the other, and in which the landscape is very much an expression of communally held beliefs and values and of interpersonal involvements (34).

As Tim Cresswell describes space he associates this concept as a realm without meaning; however, when an individual inhabits a space and dedicates time in that environment, it ultimately becomes transformed into a meaningful place for that individual (11). The concept of place allows individuals with the opportunity to re-shape their community by claiming ownership and a sense of belonging (Cresswell 1).

We are most aware of the characteristics when change is introduced or when we encounter an unfamiliar setting. Environments can trigger different

emotions in each person. Places have the ability to create diverse feelings through several spatial characteristics presented in a given area. Many feelings such as happiness, depression, relaxation and serenity can be brought upon by a specific place. Relph describes the association between space and place by explaining:

Space is amorphous and intangible and not an entity that can be directly described and analysed. Yet, however we feel or know or explain space, there is nearly always some associated sense or concept of place. In general it seems that space provides the context for places but derives its meaning from particular places (8).

Sensorial features are an additional extension to the essence of place. Cresswell mentions the importance of sight, sound, touch, taste and smell since they largely influence the spirit of place (85). The human body and its movements through spatial environments adapt to the surroundings based on the qualities present in the space. The materiality of a place becomes symbolic for an individual since memories are formed based on the individual's perception and experience of the space.

2.1.3 PLACE ATTACHMENT

Placemaking is a multifaceted approach to designing and planning public spaces. It is a process that capitalizes on a community's potential by re-examining the everyday setting and experiences that take place within a specific locale. Hummon describes the significance of placemaking through the phrase place attachment by stating:

The term *place attachment* implies that the primary target of affective bonding of people is to environmental settings themselves. Thus many authors refer to places as satisfying because they permit control, creativity, and mastery, and they provide opportunities for privacy, personal displays, security, and serenity (6-7).

Community attachment is driven by the objective of the built environment and peoples observations of the environment as a whole. Attachment to a specific place has been affiliated with local landmarks (Hummon 257). Placemaking involves looking at the specific environment, listening to the people who visit the space, and asking the public questions about positive and negative qualities regarding the place. This process educates designers and helps them in understanding what the community needs. The

foundation of placemaking is based on several qualities, but most importantly it is community-driven, visionary and focused on creating meaningful destinations that attract the public to come and experience. It is important for designers to work with the users of a given space, in order to design specifically for the individuals who will occupy the place. For a positive outcome and successful design, it is crucial to format an environment by addressing all issues of social problems which could possibly occur within that area. There must be a strong affiliation with the newly designed space, as well as a feeling of comfort. This is to ensure that all occupants form a connection with the place rather than a sense of seclusion.

Places are utilized by people each day. They are never finished but instead constantly evolving and modifying for the user's needs (Cresswell 33). Place is connected with memories and past occasions which

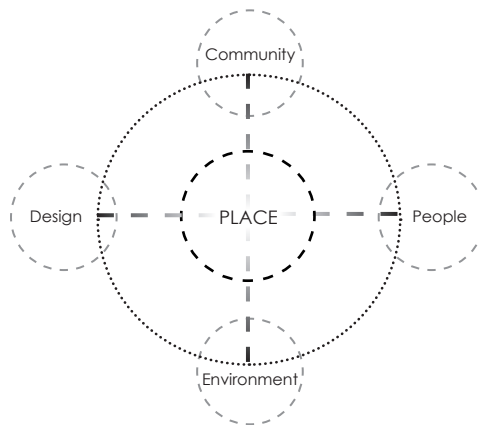
makes the environment unforgettable and therefore rooted in the users minds. When a user inhabits a new environment, there is typically a physical or psychological connection made. Cresswell describes two methods in which place becomes significant for an individual. Firstly, a user may add personal possessions to a new space in order to create a sense of ownership. Secondly, an individual may capture the essence of a space by being surrounded by the atmospheric qualities leaving an emotional memory in mind (5).

Hummon states "...research on community and identity illuminates the way various social identities can become embedded in and communicated through the local environment, reinforcing the sentimental bonds for people and places" (259). Placemaking provides communities with a catalyst to revitalize their neighbourhood by integrating diverse opinions into a vision in order to benefit the environment. Designers

must be culturally aware of any significant historical events which may have a connection to the site, since maintaining these facts are critical to the location. Community input is essential to the placemaking process since it fosters social networking, and brings neighbourhoods together.

Lynda Schneekloth and Robert Shibley are both architects and the authors of, "Placemaking: The Art and Practice of Building Communities." The writing discusses four stories where community involvement and placemaking is emphasized. One case study which strongly relates to the topic of placemaking is the First Baptist Church in the city of Roanoke. The church represented a symbol of heritage, community, and family generations who contributed to the church and attended the ceremonies over numerous years. The building had reached its maximum lifespan requiring several repairs, and the structure was no longer meeting

Table 2: Relationship between people and their environment.



the needs of the congregation (Schneekloth and Shibley 19). The church was not universally accessible which made it extremely difficult for elderly patrons to attend services. There was a lack of gathering spaces, and meeting spaces which made town meeting and councils a difficult task to organize. The city of Roanoke had outgrown the church facility, and was requiring an upgrade to meet their new desires.

The First Baptist Church was proud of its lineage and wanted to maintain the values instilled within the original church structure (Schneekloth and Shibley 20). The church congregants felt it was imperative to maintain the historical significance that the building served for the community. The reverend also wanted the congregants to participate in the transformation that the church was undergoing, in order for them to maintain a connection with their heritage and memories of the old structure (Schneekloth and Shibley 22). Ultimately, the congregation decided to keep the original site, and reconstruct the new church in order to meet the needs of the community. The reverend stressed how imperative it was for the new design to bring unity within the communities of Roanoke, rather than create conflict among his congregation (Schneekloth and Shibley 21).

The architects for this project worked with the community by acting as program facilitators and educators. Their intention was to find ways to give voice to the congregation about past stories, historical events, significant occasions and their aspirations for a new building. "Stories are the adhesive that hold groups together; they are the narratives that remind us of who we have been and what we might become" (Schneekloth and Shibley 62). The church congregation maintained an ongoing commitment to place, and wanted to create a new facility that met their requirements while keeping the historical memories at the forefront. The architects and congregation were able to use "place" as a point of departure which ultimately helped the project become a success.

Guy Julier, writes about Branded Places as he emphasizes that, branding is a method of wayfinding implemented through architectural details which

communicates graphic elements to a city (118). Branding adds visual interest and character to a neighbourhood through redefining identity. Julier believes that experiences are created for users in a place by connecting objects to memory which would ultimately radiate different expressions (121). Branding is a successful method when dealing with the issue of environmental perception, cognition and wayfinding. It can be difficult to adjust to a new environment and be able to navigate through a city which is unfamiliar. Kevin Lynch, a city planner coined the term 'wayfinding' where he stated the definition being, the consistent use of organization of definite sensory cues which is collected from the external environment. Wayfinding is an organizational challenge which designers encounter while creating the idea of place. Landmarks are helpful to individuals because they trigger memory signals which assist people in locating where they are. This is done through their cognitive perception by

remembering a landmark; since it links a person back to the place where they once were before.

The issue of environmental perception, cognition and wayfinding is significant to the meaning of place. These attributes are processed and coded into memories by exploring the location, atmosphere and overall surrounding. How is an environment understood and how much information is easily obtainable for a person to guide themselves through a new city? These questions frequently arise when discussing wayfinding. Branding is a useful technique when trying to implement wayfinding throughout a society. Cities commonly have specific landmarks which help orientate and associate places with connections to architectural details.

Placemaking is a process which is being implemented globally because of its high success rate in revitalizing neighbourhoods and communities. Several

examples of placemaking can be seen through the renovation of historical buildings being transformed on the exterior as well as the interior. By restoring the aged exterior and modernizing the interior, this process regenerates downtown regions adding character and life back into the heritage of the neighbourhood. Numerous buildings stand vacant without function or a purpose to serve, but placemaking allows the 'spirit of place' to stimulate the neighbourhoods where excitement once occurred (Cresswell 5).

2.1.4 THE IMPORTANCE OF HOME

In the article, Rethinking Histories of the Interior, Charles Rice examines the connection between domestic interiors and the domestic environment. The notion of the home becomes the main topic discussed, since its relationship to domestic life is in conjunction with the domestic interior. When the word 'interior' first

came into understanding by society, it was explained as being the division of spaces between the inside and outside. The term 'interior' has developed overtime gaining more recognition concerning the importance of its purpose. An interior space is a sense of territory, a safeguarding, and a place where personal possessions are kept. Rice describes his definition of interior spaces by stating, "It is not simply architectural, but it borrows on the enclosure provided by architecture to be articulated through decoration, the literal covering of the inside of an architectural 'shell'" (285).

A home is an interior space which is commonly regarded as a place of refuge and safety (Cresswell 83). The surrounding chaos of the outside environment no longer poses a threat once an individual is embraced by the shelter of their milieu. Without a home and place to retreat, life is fragmented and unprotected. A home encompasses life experiences, feelings and memories.

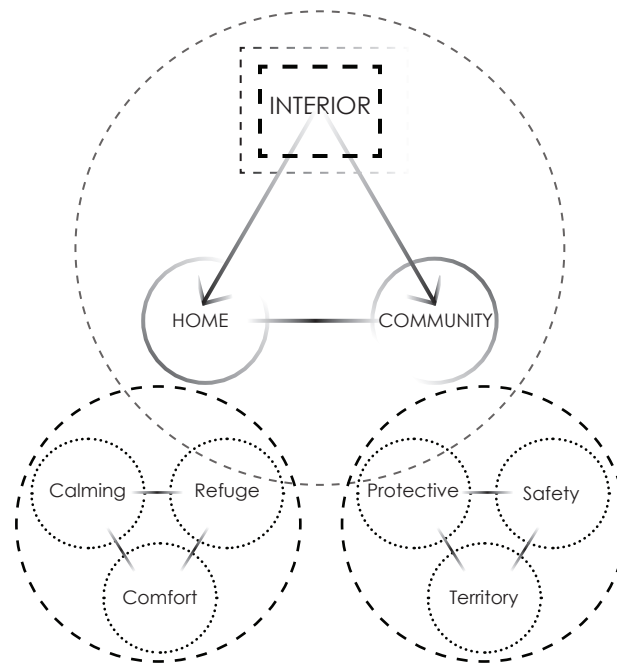


Table 3: Diagram expressing the importance between people and their communities.

Home is related to memory since family heritage, identities and past occurrences have all taken place overtime within an interior space of the dwelling. Home is powerful because it links us to everyday rituals which people become accustomed to doing. The home being a protective environment assists in regulating daily tasks and patterns since different times of the day stimulate activities to reoccur on a continual basis. For instance, cooking, eating and sleeping are all collective experiences completed in the home.

Several interior spaces try to recreate the feeling of a home in order to establish security and protection, since these qualities are reassuring and calming to individuals. It is comforting to be in your own dwelling since you are protected from harm's way, and you are familiarized with the space. When a person creates a space it becomes a place of comfort since the surrounding materials, forms and objects are

significant and valuable possessions. A home must exude the feeling of a haven, the center of the world, and establish an identity. Each individual will create a place attachment with their personal environment, since the home ultimately reflects how an individual views themselves. In order to inhabit a space and make the home feel connected to the user, it must be furnished with personal possessions related to honour the home owner. The dwelling should communicate the identity of the individual, the character and the personality which embodies the owner. Each home should have a quality of distinction and uniqueness which sets it apart from other dwellings.

The most familiar example of 'place' is primarily the idea of home (Cresswell 24). There is an immediate sense of rootedness and history to the residence since it represents a person's life and gives meaning to their role in the world. The home is the centre of important

human connections and their accompanying domestic roles, daily routines and formal practices. In Gaston Bachelard's book, *The Poetics of Space*, the home is described as the primal space which frames an individual's acceptance from the outside environment that encapsulates the home (30). Relph emphasizes that a sense of place is formulated through the existence of the home. "It is the point of departure from which we orient ourselves and take possession of the world" (40).

Relph expresses, "Home is the foundation of our identity as individuals and as members of a community, the dwelling-place of being. Home is not just the house you happen to live in, it is not something that can be anywhere, that can be exchanged, but an irreplaceable centre of significance" (39). Home is a foundation and a point of orientation since it is where an individual's origins begin. Relph describes the meaning of home by mentioning that the physical state

of the dwelling is publicly known and recognized by the community; however, the uniqueness of the home is expressed within the interior space exclusively for the owners (37). Linda McDowell further emphasizes the personal qualities of a home by declaring:

Just like cities, houses are often thought of as bodies, sharing common features and fates which affect the sense of self. If people construct houses and make them in their own image, so also do they use these houses and house images to construct themselves as individuals and as groups (93).

Without a home and place to call your own, life is fragmented and disjointed. Home symbolizes the interface between public and private worlds, because it is a place where societal norms are juxtaposed by individual characteristics.

Our home is the most cherished space we inhabit because it is at the core of our daily existence. To lose this place would be an overwhelming impact since the home physically and psychologically provides a sense of belonging in the world. It is a place that represents love, comfort and nurture and is a shelter from the dangers and uncertainties of the environment at large. Life events both joyful and sorrow, learning experiences, and celebrations all occur within the home. These formulate the memories which families and individuals treasure and they instill the notion with a sense of permanence and ownership over time.

2.1.5 DESIGN IMPLICATIONS

The main concepts outlined in this literature section discussed the significance of place and community. This subject was separated into categories which further emphasized the meaning of place, place attachment, and the importance of home. Spaces become meaningful places for individuals when there is a sense of attachment and belonging. Each individual will form different attachments with places based on their personal experiences. Place attachment is further explored through the topic of placemaking, since this term implies a bonding that people feel toward their environment. Placemaking is a versatile approach to designing and planning spaces since it benefits from community involvement. It creates relationships among people, which facilitates an additional kinship to the place. Lastly, the importance of the home was discussed since a place of refuge is commonly

associated with the idea of home. This topic was most significant for the Short Term Residence since creating interior spaces with a feeling of protection, security and comfort are at the forefront of the design proposal.

The theoretical topics of place and community are further analyzed in the Design Implications chart. This summary examines design and spatial considerations for the Short Term Residence based on the concepts of place in connection to the design proposal.

CONCEPT	WRITER	SUMMARY	DESIGN CONSIDERATIONS	SPATIAL CONSIDERATIONS
The Meaning of Place	Borden, Cresswell, Relph	People form emotional attachments to places in their lives. Places are never complete but rather, they are constantly changing and being modified for different user's needs.	<p>Incorporate significant elements with the residency that allows the users to form a meaningful connection with the home.</p> <p>Create intimate and personal spaces where the dancers will be able to connect with their temporal home.</p>	<p>Keep the integrity of both the Carruthers Building, as well as Maw's Garage in order to relate to the meaning of place. For Maw's garage keep the exterior archway roofline, and set back the second floor allowing for outdoor patio space.</p> <p>In the Carruthers Building accentuate the architectural details of the arched windows throughout interior curved walls and curvilinear soft seating.</p>
Place Attachment	Cresswell, Hummon, Julier, Schneekloth + Shibley	<p>Placemaking involves the process of studying the environment and learning what the users require, regarding positive and negative qualities of the established place.</p> <p>Placemaking is community-driven and is focused on creating a meaningful destination that attracts the public.</p>	<p>Create a connection to the surrounding environment, in order to attract the public and notify the neighbourhood about what the residency is.</p> <p>Allow the space to be opened to the public so that the neighbourhood can form a significant place attachment with the concept of the residency.</p>	<p>Maw's Garage will have large glass windows creating a seamless facade between the dance studios and the interior spaces, as well as the King street sidewalk. This will create a connection between the neighbourhood and the Short Term Residence.</p>
Importance of the Home	Cresswell, McDowell, Relph, Rice	An interior space, particularly the home, is seen as a place of refuge and safety. Home is a foundation of individuality and identity, and it is at the core of our daily existence.	<p>Create intimate spaces that allow the travelling dancers to form a connection within the residency.</p> <p>Incorporate elements that allow the users to manipulate and interact with the environment in order for them to feel more comfortable, as if it were their home.</p>	<p>In each of the bedrooms created for the visitors, there will be different materiality and furniture choices so that each room exudes different qualities of individuality.</p> <p>Each room will appear different from another, creating the feeling of a home through personality and uniqueness.</p>

Table 4: Summary of the Significance of Place and Community corresponding to design considerations.

2.2

collaborative social environments

- 2.2.1 introduction
- 2.2.2 artist collective and artist colony
- 2.2.3 collaborative learning environments
- 2.2.4 privacy and publicity
- 2.2.5 design implications

2.2.1 INTRODUCTION

A collaborative learning environment provides the opportunity for individuals to assimilate their ideas and information through the interaction with others. In a setting for collaborative learning, all members are challenged with listening to different perspectives, as well as sharing their past experiences. This ultimately creates a framework of information that improves all participants in the collective environment. Learning flourishes in a social environment since conversation between members takes place (Golub 21). The theory on Artist Collective and Artist Colonies elaborates on the significance of learning in a collaborative environment. Students excel when being challenged by each other, and their abilities increase on a faster learning curve when they share knowledge with each other. Students are able to create new ideologies and experiences when being placed in groups where all members share

the same interests and goals. With the residency for travelling dancers, all users of this space are coming to Winnipeg with the same ambition and objectives. The act of intellectual processing and sharing awareness about dance, creates a collaborative occurrence for all dancers at the residency. Collaborative social environments maximize all participants' interpersonal skills by emphasizing the importance of learning and building awareness through a community based setting.

2.2.2 ARTIST COLLECTIVE AND ARTIST COLONY

Artist collectives are collaborative social environments which are targeted towards learning and pursuing artistic talents in group settings. This amalgamation increases collective intelligence among all participants through a cross-combination of talents being fused together. Ultimately, this process of learning

and expanding knowledge produces a stronger networking of all practitioners involved. Artist Collective is an initiative that results in a group setting where sharing spaces, equipment, ideologies and aesthetic views are discussed amongst artists'. Typically, these collective settings are targeted towards smaller groups of individuals ranging from two to eight; however, larger groups are common. Artist collectives also promote their work through exhibition spaces where their collaborative progress and final work can be displayed to the public and shared with surrounding neighbourhoods.

Art colonies initially evolved in the late 19th century as a result to urbanization and industrialization taking over. Art communities preferred slow pace environments with rural settings in order to focus on their practices and expand their creative aptitudes. Artist Colonies were primarily seen in Europe; however, they have now flourished throughout America and Australia

as being popular retreats away from city life. The focus of an Artist Colony is associated with collaborative learning where artists from different locations are able to congregate and share principles of design and artistic capabilities. Even though professional artists' desire a mass movement away from urban centres and fast paced lifestyles, I am proposing that the hybrid between a short term residence and performing arts environment should be set within an urban context. The site location is in the heart of the performing district of Winnipeg with neighbouring communities supporting the city's cultural diversity. The typology being placed in an urban environment will promote partnerships to be cultivated among surrounding typologies in the Exchange District.

This project will provide short term residence units for the travelling dancers to occupy individually; however, kitchen and dining areas will be shared through common space. The living quarters will be

individual spaces providing a private retreat for dancers while allowing them to reflect on their progress. The communal living will enhance the dancer's abilities to converse with each other while learning and mentoring.

2.2.3 COLLABORATIVE LEARNING ENVIRONMENTS

Learning is an active and constructive process which occurs in all educational environments. Society is compounded by the traditional arrangement of a teacher-centered model where students are lectured in a typical classroom setting. However, Bruffee argues that collaborative learning is a more effective style of educating which ultimately creates interactive and productive group learning (10). Shared learning environments allow students with the opportunity to engage in discussion with peers who share the same interest and knowledge about a subject. Collaborative

learning environments is a social construct where people capitalize on one another's resources and skills in order to better their own strengths. Collaborative learning is based on the model where members of a group actively network with one another by sharing previous experiences and lessons which offer familiarity in a common focus. This allows all group participants to become fully engaged in an interdependent setting which overall, contributes to the achievement of a similar goal. Bruffee explains his rationale on collaborative learning by communicating:

This transitional process of translation, this willingness to learn the elements of new languages and gain new expertise, is the most important skill in the craft of interdependence. It is a willingness to become members of communities we have not belonged to before, by engaging in constructive conversation with

others whose background and needs are similar to our own but also different (12).

The ability for people to share their knowledge of a common topic allows all members of a group to contribute to a common subject. The focus on a mutual theme permits each affiliate to learn something valuable while sharing new information with each other. This joint intellectual effort ultimately allows colleagues to flourish when exposed to diverse viewpoints from people with similar backgrounds in their field of interest. Thus, in a collaborative learning environment, members have the possibility to converse with peers while they exchange ideologies.

Collaborative learning is an inherent social nature where relationships form between people. The partnership of learning depends on the accountability of each group member since fusing their ideologies

ultimately produces an accomplishment and mastery of talents (Bruffee 82). Students and educators are able to learn through communities where people amalgamate their knowledge by talking together and therefore reaching higher potentials. Bruffee mentions the work of Edwin Mason, a British educator who studied collaborative learning by stating, "I cannot think of any part or moment of life in which we are not reacting to the presence of other people, or carrying over into relationship with everything else, what we have learned...from collaborating with other people while exploring the world with them" (80). In order to learn valuable information and new skills people have to work actively with each other in purposeful ways. Integrating previous information with new material is the ultimate equation for successful collaborative environments. This fundamental technique is targeted towards restructuring old and new information by forming a redesigned conclusion of material. The

process of formulating innovative knowledge is vital to the collaborative learning exposure.

The residence for travelling dancers will allow all participants to bring multiple perspectives to the home with diverse backgrounds, learning experiences and multiple aspirations. The residence will be a place where all individuals staying for a period of time will interact through social encouragement with others and gain knowledge from their personal experiences in the dance field. It will produce intellectual synergy between all members by maximizing their own potential through learning and sharing with others. This interdependent community will enrich the users knowledge by forming connections and friendships with others staying in the residence. Golub states, "Collaborative learning has its main feature a structure that allows for student talk: students are supposed to talk with each other as they work together on various activities, and it is in this talking

that much of the learning occurs" (1). Socializing with individuals who share in the same interest commences relationships, and therefore initializes collaborative environments to be made. The dancers are responsible for one another's learning as well as their own. The residence will provide the visitors with an environment suitable for practising dance, as well as rehearsing, training, choreographing and performing with various members staying in the residency.

2.2.4 PRIVACY AND PUBLICITY

People interact differently in environments and the examination of this behaviour can be studied through the course of social interaction. These categories of behaviour can be observed by the topics of privacy, personal space and territoriality (Altman 2). People's behaviours in different environments can be monitored by their social interaction with other people.

The process of understanding the relationship between human behaviour and the built environment is vital for comprehending privacy and publicity.

The definition of privacy can be described as avoiding interaction and intrusion by others in the means of visual and auditory discount (Altman 17). There are two critical aspects to understanding privacy which are, desired privacy and achieved privacy. Desired privacy is the level of interaction between one individual and another. Both individuals are choosing to interact with each other which ultimately results in a level of 'ideal' interaction. The second, achieved privacy is described as the actual degree of contact which results from both individuals interacting with each other (Altman 10). Privacy is an interpersonal experience which engages in relationships amongst people in society. Privacy can also be explained as personal space since it is a mechanism that individuals use in

social behaviour when interacting in the environment (Altman 54).

Privacy denotes to a place of seclusion with freedom from unauthorized intrusion. It offers the user a place of solitude where the surrounding environment removes the element of being observed. "The entire life of societies in which modern conditions of production prevail, heralds itself as an immense accumulation of spectacles" (Debord 61).

The Josephine Baker House was designed in 1928 by Adolf Loos with the intention of both the observer and the spectacle being aware of one another. Loos was an informative of modernism and an advocate of functionality, rationalism and masculine modernity in architecture. He believed that architectural design was an entire experience that could not exist solely through representational drawings (Colomina

270). Ironically, the Baker House was never constructed and the plans for the home remain in drawn form. Loos's design aimed to enclose and exhibit the femininity of Baker in a domestic environment for people to seek voyeuristic pleasure. Baker became the primary object of focus and the visitor became the observer. Architectural historian, Beatriz Colomina explains that in Loos's architecture, "the classical distinction between inside and outside, private and public, object and subject, becomes convoluted" (Colomina 244). The house frames its occupant and ultimately becomes a mechanism for viewing.

Josephine became an object of curiosity and a spectacle in the privacy of her own home, where each room became an extension of her body. As Colomina explains, "The spaces of Loos's interiors cover the occupants as clothes cover the body (each occasion has its appropriate "fit")" (Colomina 265). Loos strongly

believed that architecture was a form of covering. As an individual removes their clothing, an architectural structure is required to support the body. Every room in the house was intended to react to the occupant's activities performed in the appropriate spaces. As Colomina explains, "the inhabitant is both "covered" by the space and "detached" from it. The tension between sensation of comfort and comfort as control disrupts the role of the house as a traditional form of representation" (Colomina 269). Josephine Baker was intended to be an actress on stage in the comfort of her home.

This example of the Josephine Baker home creates a strong distinction between privacy and publicity. It emphasizes the importance of privacy in the home because seclusion and separation from others is often required. In the residency, all occupants will have individual living quarters in order to meet their needs of reclusiveness. The dancers can relate to Josephine

Baker because performing is their careers; however, detachment from this lifestyle is necessary. Dancers are constantly being observed on stage, in rehearsal and as they perform for audiences, but their personal space will reflect a peaceful sanctuary away from the public spectacle.

In New Canaan Connecticut, the Glass House designed by Philip Johnson is a modernist example of architecture and interior design that shares similar characteristics to the Baker House. The Glass House was designed in 1949 as a residence for Johnson himself. It was highly recognized as a masterpiece in the use of glass and modern materials. The structure represents a minimal floor plan with attention to geometry and proportion. The exterior of the home is smooth in appearance since its rectilinear form radiates transparency and reflection from the plate glass walls. The home embodies the highest ideals of modernism

with its complete 360-degree view of the property outside. Johnson intended that the architectural masterpiece exemplify a pure language of true design by becoming environmental art. It was critical that mess and clutter did not take over the design since the house had to maintain its integrity. The original composition and arrangement of the home had to stay in its unique condition. Ultimately, Johnson chose to live in a work of art where domesticity was replaced by practicing the maintenance of a disciplined lifestyle. Order had to be enforced, and preserving the visual beauty of the home became habitual.

Johnson did not envision the Glass House as a place to reside, but rather as a stage on which to perform as an architectural statement. The house was mainly used as a viewing platform for those inside to observe the landscape. The occupant of the home is enclosed by glass walls and becomes a spectacle to

outside visitors. The glass walls render the occupant in a perpetual state of observation resulting in a condition where the inhabitant never truly feels at home. The dwelling rejects principles of enclosure, relaxation and privacy but embraces those of transparency and free expression. One critique that has been made several times about Johnson's design is that the house lacks domestic familiarity, comfort and casualness, and is negatively labelled as unlivable. The house represents the manifestation of a stage, more so than a concealed home. Ultimately, the attractiveness of the interior space depends not only on the concept of spectacle but also on perceived livability.

An observer is able to obtain a complete view into the interior space. The occupant who resides in the home lives their life on display through everyday domestic actions that take place within, and therefore the barrier between privacy and publicity is demolished

since the occupant can view outwards, and visitors can view inwards. The glass walls both frame and exhibit the intimate details of private interior life. The occupant will never be hidden from the landscape or from the visitors who glance inside the interior of the space. The translucency of the glass walls invites observers to see what the interior environment entails. This voyeuristic aspect provokes an attractiveness and appeal to observers, which ultimately creates a scenario of being an audience of a performance. The house allows observers to become a part of the residence without having to physically participate, and it provides the means for understanding the unfamiliar language of interior design.

The residency for travelling dancers must be a place of privacy and publicity. Certain qualities of the Johnson home relate to the residency since it is a venue for performance. The transparency of the glass walls

allow observers to view what is taking place within the interior, and this visual quality is appealing for the dance studios and rehearsal environments. Transparency will allow the surrounding neighbourhoods to become engaged with the dancers and their abilities, which will ultimately make the residency flourish. Having the public become connected with the residency through dance and performance will add another element to the Exchange District by celebrating dance and the cultural arts within the surrounding environment.

2.2.5 DESIGN IMPLICATIONS

The topics discussed in this section analyzed the artist colony, collaborative learning environments and privacy and publicity. The theory of an artist colony closely relates with the concept of collaborative learning environments since both promote sharing information and learning through interaction.

Collaborative social environments produce an intellectual partnership between all participants engaged in the educational process. Collaborative environments maximize interpersonal skills by emphasizing the importance of shared knowledge in a community setting. In conclusion, the concept of privacy and publicity was analyzed through two case studies of the Josephine Baker House, as well as The Glass House. Both studies demonstrate the importance of privacy in the setting of a home, since seclusion and separation from others is often required. The Short Term Residence emphasizes the magnitude of learning through collaboration, and the design proposal facilitates several spaces which allow for this type of learning. Optional seating arrangements, as well as versatile places for interaction are seen throughout the design proposal.

CONCEPT	WRITER	SUMMARY	DESIGN CONSIDERATIONS	SPATIAL CONSIDERATIONS
Artist Collective and Artist Colony	Golub	Artist collectives are collaborative social environments where learning in group settings takes place. Sharing spaces, ideologies, and knowledge is strongly encouraged among all participants.	<p>Incorporate public learning areas where dancers will be able to engage with each other and learn from a collaborative setting.</p> <p>Have their common spaces, kitchen, rehearsal room, family living quarters in an open space where all members share and interact with each other.</p>	<p>Integrate soft seating areas among the resident units, surrounding the bedrooms to promote discussion and creativity to occur.</p> <p>Comfortable seating in a relaxed and tranquil setting will allow for choreography to be produced.</p>
Collective Learning Environments	Bruffee, Golub	<p>Collaborative learning is based on the model where members of a group actively network with one another by sharing past experiences.</p> <p>In order to learn valuable information and new skills, all members have to work actively in a social environment.</p>	<p>Integrate spaces where collaborative learning is encouraged (through larger spaces of rehearsal rooms, to smaller intimate spaces where quieter conversations can occur).</p>	<p>Incorporating comfortable seating areas with televisions will allow the dancers to gain inspiration from other choreographed pieces.</p> <p>They can discuss techniques that they wish to teach dance students coming to the facility to take workshops.</p>
Privacy and Publicity	Altman, Colomina, Debord	<p>Privacy is described as avoiding interaction and intrusion by others in the means of visual and auditory discount. Privacy is personal space, and it is a mechanism that every individual uses through social interaction.</p>	<p>Incorporate large opened spaces where interaction and learning can take place. High volumes and bright colors.</p> <p>Provide more intimate and quiet spaces (personal bedrooms) where dancers can reflect on personal thoughts. Calming colors to relax the body and mind.</p>	<p>In every bedroom there will be a quality of privacy where each individual staying at the residence will have their own private retreat. The rooms will provide a feeling of home where they can personalize the space and move furniture around to suit their individual needs.</p>

Table 5: Summary of the Significance of Collaborative Social Environments corresponding to design considerations.

2.3

performance and the body

- 2.3.1 introduction
- 2.3.2 dance and the human figure in motion
- 2.3.3 interactive architecture and portable architecture
- 2.3.4 the parallel between dance and interior design
- 2.3.5 design implications

2.3.1 INTRODUCTION

Dance allows individuals to express themselves through interpretative body movements in space. Dance can be participatory, social or performed in front of a live audience. Dancers move with care and grace as they create fluid motions and extend and contract their bodies. "Dance is embedded in our being. Even when not physically manifest, the concept and vision of dance merge in our thinking. The dynamics of dance, culture, and society are inseparable" (Kraus, Hilsendager, Dixon 11). Dance is an art form of rhythmic bodily movements which connects with observers in an audience (Laws 9). The instrument of dance is the human body since it ultimately becomes an expressive form of communicating art.

Interactive environments and portable architecture relate with movement and the human

body since dancers interact with their environments through rhythm, fluidity and organic motions. Portable architecture allows space to be manipulated in order to conform to the user's needs. Characteristics of interactive architecture emphasize flexibility, movement, adaptation to new surroundings, and multifunctional design qualities. With society constantly changing and transforming into a nomadic culture, architecture and the buildings we live in must adapt to these modifications. Making architecture and interior spaces a changeable backdrop to our everyday lives strongly represents the current transformation of society today. Multifunctional design is an imperative quality to incorporate in today's architectural elements, since designing spaces where several tasks can occur is becoming more demanding.

2.3.2 DANCE AND THE HUMAN FIGURE IN MOTION

Dancing is the act of moving the body in rhythm in order to deliver emotion through complicated movements and choreography, usually accompanied by music (Laws 4). The human body and movement is an important parallel to consider when designing interior spaces. The body in space relates to dance, music and design since these three fundamentals help in forming the ideal space for movement to occur. Dancing is an art form which is a nonverbal communication between individuals as they intricately move through space with precision, grace and flexibility. Graham Livesey describes the important connection between gestures and body movement in space as he explains:

Gestures, as significant and often symbolic movements of the body, belong to both

language and space; gesture is an essential part of human communication. Gestures range from the posture assumed by the entire body, through a wide range of movements of hands and limbs, to the subtlest movements of the face" (72).

Dance has the ability to connect with other people by moving through space and creating a story that touches the human spirit. Certain dance movements are executed through partnership and collaboration with other dancers. This adds more of a visual for the audience to watch and understand the narrative of spatial movement unfold. Movement through dance, movement through space, and interactive architecture will be explored as the core elements for creating interior environments which relate to human experiences.

As Kenneth Laws expresses, "Dance is an art form intended to communicate images that appeal to the aesthetic sensibilities of observers" (4). The spectators become vital elements in the communicative event since they are the ones watching the story line unfold. Gay McAuley makes reference to the use of space by stressing that a dancer's presence on stage while performing energizes the audience in the same way that movement has the ability to activate space (92). McAuley's research investigates the importance of the theatre and stage in connection to the observer watching the dancer. The word theatre originated from the Greek word *theatron* meaning a place for seeing (McAuley 36). The theatre is believed to frame the performance event, and the organization of the audience. McAuley states:

I prefer to see the theatrical event as a dynamic process of communication in which the spectators are vitally implicated, one that forms part of a series of interconnected processes of socially situated signification and communication, for theatre exists within a culture that it helps to construct, and it is the product of a specific work process (7).

The theatre provides an appropriate space for dancing and body movement to occur. It is equally as important for the spectators since the theatre allows them to witness the performance and dance narrative unfold. The theatre represents a place and an art form for dance to occur by generating a fundamental connection between physical space and the artistic communication of body movement (McAuley 2).

Dance has a dynamic quality of fluidity and grace which performers radiate on stage. It is an art form communicated through a visual language where the human body activates the spatial environment through organic movements. Marta Mendonca, an architect who has her masters in urban planning researched in-Between spaces in Evora, Portugal. When she visited the city she noticed that the relationships between spaces were geographically laid out in a matrix pattern. Mendonca summarized her findings by expressing that the city had many architectural scaled buildings with several mobility modes. This geographical layout is common to see in historical European cities (Mendonca 325). Mendonca ultimately felt that the city was disjointed and lacked continuity because of the fragmentation amongst significant places. She came up with a project called, in-Between spaces which focussed on rebuilding urban hubs and transforming the unused and abandoned spaces into

new experiences with lively and fresh identities. This idea of refurbishing deserted spaces is similar to the residency for travelling dancers in Winnipeg because the residency will be adding an element of culture and arts to the Exchange District. The historical building which the residency will inhabit will maintain its historical past; however, it will enhance the environment and connect all surrounding arts centers by creating an innovative space. "In-Between spaces explores the potentials and overlaps of space configurations, rhythms and speeds by uncovering patterns of social use and physical connectivity in relation to city network positions (Mendonca 327). Through the process of linking places together, the residency ultimately turns social spaces of collective use into a networking system for adjacent arts and cultural centers in Winnipeg.

In Istanbul, Turkey there was a project studied by Eric Havadi called, Experimental Dance House: A

Study on Human Motion. The project established a relationship between the human body and motion and focussed its central theme on dance motion and movement in space (Mendonca 338). "Dance is generally regarded as a set of bodily responses to certain external stimuli where the mode and the time of reaction play a role-but the body itself is still regarded as the sole mediator of the narrative" (Mendonca 337). The site for the Dance House was located in a heavily trafficked intersection where various modes of transportation linked together. The site was purposely chosen because it divided two sectors of the urban environment in Istanbul. Since the site was so profoundly traveled, the study of human motion in space was greatly observed. Dance is inherently related to transformation, since movement in the spatial environment will ultimately cause a reaction and change. The dance residency will create a diverse networked collection of places by branching out to

its surrounding arts and cultural buildings. It will be a new space for dance, culture and movement to occur and this will generate a unity in Old Market Square by facilitating education and collaboration amongst the community regarding the performing arts.

2.3.3 INTERACTIVE ARCHITECTURE AND PORTABLE ARCHITECTURE

The term portable architecture describes the movement and impermanent characteristics of an architectural structure. Society today is advancing into a technological world where many people are adapting to nomadic lifestyles. Kronenburg draws attention to this matter by stating,

There can be no doubt that society is passing through a period of great change.

Technological, economic, and political shifts

across the world are dramatically altering the way our built environment is shaped. There are many predictions of how the future will develop – few envision utopia, many foresee distopia” (Kronenburg, *Portable Architecture* 10).

Portable architecture is a genre of building that is becoming more popular in our society. There are several reasons for the popularity and recognition that portable architecture is now attaining. In many cases it is more economically viable to build portable architecture as opposed to the traditional static building archetype. Building with recyclable materials, renewable resources and selecting materials with a life cycle plan ultimately reinforces the positive characteristics of constructing portable architecture (Kronenburg, *Portable Architecture* 10). Aside from an economical standpoint, informal architecture explores the possibilities for flexible, organic, and expressive interior spaces which are often

unobtainable when constructing permanent buildings (Kiendl 176). For many people in today's culture, living and working in a minimal built environment is more appealing since the structure leaves a low impact on its location (Kiendl 174). Portable architecture unfolds numerous possibilities for movement and mobility in the architectural framework, as well as interior structure, and it also is easily transported through its flexible and reusable materials.

Portable buildings generally use light weight materials in order for transportation and construction on site to be an easier process. Ecological considerations are vital to the building procedure with notion to recyclable components, and renewable resources (Kronenburg, *Flexible Architecture* 13). By using lightweight and durable materials that are prefabricated, it reduces site work time and also lowers the cost of transportation. Many portable buildings

are composed of modular parts since this allows for adaptation to different sites. The most common building types for portable architecture are membranes being used in tension or compression, as well as air supported structures since the performance time and overall life span is extensive (Kronenburg, *Portable Architecture* 12). Portable architecture has become a more popular style of construction since the advancements in control systems have highly sophisticated. Self monitoring and responsive envelopes have become incorporated into the building systems so that users are more involved through the interaction and movement with the structure. Hydraulics and pneumatically operated modules have also become integrated into the construction process (Kronenburg, *Portable Architecture* 12). It is important to amalgamate the human figure with the built environment, especially in the case with dancers, since the users of the residence will be interacting with their spatial surroundings at all times

through dancing, performing and educating.

Fox and Kemp speak about interactive architecture through their definition of kinetics. They describe this in two ways of being, transformable objects that dynamically engage with the environment, or by moving objects in different configurations to ultimately create adaptable formations (26). Fox and Kemp break down kinetics into four categories which are spatial optimization, multifunctional design, contextual adaptability and mobility (31). Through their description of space in the environment they use an example of a common place by stating, "Walk into any coffee shop today, and you witness a resurgence of the culture that once existed in the nineteenth century, fuelled by a "connect anywhere" culture" (29). The concept of the coffee shop has transformed today into becoming a multifunctional space. It is not merely a place for getting coffee, but rather a library, meeting

space, study area and gathering point. The coffee shop has blurred the distinction between one function and another. It has become a multi use space in order for various tasks to occur (Fox and Kemp 30).

Fox and Kemp provide a description for multifunctional environments by explaining, "Multifunctional design can be defined as how moveable physical architectural objects can share a common physical space to provide the means for a plurality of uses" (34). Fox and Kemp stress the importance of how interior environments should be designed. Functionality is of utmost priority in order to create spaces suitable for all demands. The activities being performed within a given space should establish the configuration to fully accommodate all purposes (37). For example, the use of a kitchen is no longer a singular function. The kitchen space is typically used for cooking; however, gathering, eating, discussing,

socializing and watching television have become additional tasks. Each situation has completely different spatial, visual, and acoustic needs. In architectural design these needs can be addressed by creating a multifunctional space that is suitable for all purposes. By rethinking conventional static architecture, and creating dynamic rooms where walls or partitions can expand or contract, this will ultimately help address spatial demands (Fox and Kemp 28). The Schroder House designed by Gerrit Rietveld of the De Stijl movement was completed in 1924. It is a two-storey home which spatially designed all the bedrooms to be located on the top floor. Rietveld divided each bedroom by portable partitions in order to create an open concept home where the children could play during the day, and then close the walls in the evening to provide quiet bedrooms. The Schroeder House emphasizes the importance of multifunctional spaces through dynamic configurations which constantly change according to

the user's needs (Fox and Kemp 28).

Interactive architecture is an important feature to the residency for travelling dancers since their discipline is established by the body, motion and the human figure in space. Creating an environment where the dancers can interact with their temporary home is a critical component. The environment should be responsive to change, and able to accommodate the individual, but also foster the establishment of a community setting. It should not simply be a place of shelter, but an architectural setting that radiates creativity and expression.

2.3.4 THE PARALLEL BETWEEN DANCE AND INTERIOR DESIGN

Throughout the history of dance, classical ballet is the longest established form of theatrical dance

in Western culture. Dance is a form of performing arts where body movements and stylistic elements join together in pronounced choreographic styles. Dance and architecture share much in common. Both are concerned with the concept of space, and how the body interacts with the built environment. For an architect, space is created through volumetric studies which ultimately transforms into a place of occupancy and social experience. For a dancer, the body becomes a tool for engaging with space through choreography. The body performs as an extension of space through the movements and fluidity of a ballet dancer's technique and ability. Most architectural spaces are generally designed from past examples where practicality and durability are of utmost importance. However, the concept of dynamics in relation to the human body has been overlooked, and designers have ignored the importance of creating innovative proposals that embody movement. The goal

of this project is to investigate the parallel between interior design and ballet dancing through the medium of dance and the body in space. By challenging interior spaces through the concept of dynamics and ballet dancing, the goal is to explore new possibilities derived from movement. I would like to address the prospect of hybridizing interior design with ballet dancing and the choreography of movement in order to form a new concept for design.

Valerie A. Briginshaw, an experienced writer on the art of dance wrote, 'Dance, Space and Subjectivity,' which demonstrates the relationship between the body and space in dancing. One element which Briginshaw investigates in great length is the concept of in-between spaces through the representation of inside and outside relationships (Briginshaw 4). Briginshaw looks at the choreography by Anne Teresa de Keermaeker through a dance

piece created in 1983 called Rosas Danst Rosas. This choreographical routine blurs the distinction between inside and outside, ultimately creating in-between spaces.

Several choreographers and dance studios have recently been moving away from the conventional rectilinear stage for practicing the art of ballet. By broadening the architectural boundaries and looking towards a more natural and dynamic volume, the choreography of ballet has almost no limitations. Performing ballet pieces in an architectural setting or outdoor atmosphere allows the exploration of spatial and structural values to be studied. A dancer's body has less constraints and the movement through space ultimately produces innovative results creating parallels between dance and architecture. The body is our physical presence in the environment, and by utilizing our bodies as extensions through space, this allows

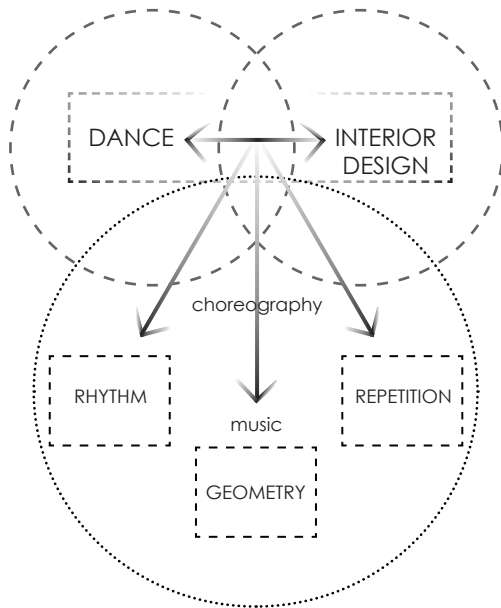


Table 6: Relationship between dance, choreography and interior design.

endless possibilities to emerge from the parallel between interior design and the body. Blurring boundaries between the interdisciplinary development of interior design, ballet and body movement, allow designers with the opportunity to develop new architectural methods of building.

Valerie A. Briginshaw writes about the relationship between the body and space through the theory of dance. She creates parallels between site specific locations and choreographic dance routines (Briginshaw 5). Briginshaw describes the importance of space, since it ultimately sets the backdrop for dance and the body to flourish and become expressive through the means of choreography. "Dance and architecture as spatial texts structure ways of seeing the world. Dances and architecture can be seen to organize space" (Briginshaw 184). Through Briginshaw's discovery on dance, space and subjectivity, she

investigates the notion of architectural space in relation to the choreography by Anne Teresa de Keermaeker.

De Keermaeker, born in Belgium, launched her dance company in 1983 and became well known for her minimalist style of choreography which was inspired through architectural settings and geometric proportions. De Keermaeker's choreography is influenced by mathematical proportions, and achieving harmonious balance through dance movements. Classical ballet assimilates closest with the vocabulary of balance and arithmetic proportions (Briginshaw 185). De Keermaeker uses geometrical grids in her choreography when she spatially and artistically plans a dance piece. Through structuring her choreography in a measurable framework, Briginshaw ultimately makes her dancers extensions of space through repetitiveness and mathematical proportioning (Briginshaw 185).

Briginshaw examines the choreography of De Keermaeker through her well known dance piece. By observing this routine, Briginshaw demonstrates how dance parallels with architecture (186). Rosas Danst Rosas was originally choreographed for stage performance in 1983, however; in 1997 Thierry de Mey produced a fifty seven minute short film depicting a similar version to De Keermaeker's original piece. The film was shot in the RITO School located in Leuven, Belgium whereby the architect of the building was Henry van de Velde (Briginshaw 188). There are several relationships between the dancing and architecture which are demonstrated throughout the film. For instance, a strong emphasis is directed towards geometrical patterns highlighting linear repetition. De Keermaeker's choreography represents a linear framework since the dancer's movements are persistent with sharp musical beats. The music and the dance movements represents linear geometry since

the perceptive movements are emphasized by a repetitive rhythm in the music. The architecture in RITO compliments De Keermaeker's choreography since the vertical lines of pillars, windows, tiled floors and walls are all pronounced in the space. "The dancers merge with each other and with the architecture; they become part of the space. They do not appear separate from each other or from the building..." (Briginshaw 192). Throughout the short film each dancer is in unison by stepping, twirling, bending and spinning through repetitive choreography that compliments the quick beats of the music.

De Keermaeker is concerned with blurring the boundaries between space and subjectivity. In Rosas Danst Rosas, the dancers are filmed inside the architectural confines as well as outside the RITO School. By visualizing the performers through windows and doorways from inside and outside, it blurs the

distinction between both places creating a continuous spatial relationship (Briginshaw 189). Combining bodies, spaces and subjects as one consistent entity allows the in-between metaphor to be conveyed. This type of site specific performance attempts to explore human movement in an architectural environment different from the conventional stage. It ultimately creates a new language that hinges on dance and body movement through space in relation to interior design and the built environment (Briginshaw 204). The parallel between dance and the built environment creates a perspective where interacting with the site location and audience can generate new possibilities for interior design.

2.3.5 DESIGN IMPLICATIONS

The three topics outlined in this section of the literature review discussed dance and the human figure in motion, interactive architecture, and the parallel between dance and interior design. Dance is the driving force behind the design proposal for the Short Term Residence since its visual language of rhythm, fluidity and geometry are characteristics filtered in the overall design. Dance is a tool where the human body becomes an expressive form for communicating art. Dance and architecture share much in common since both are associated with space. From an architectural standpoint, space is created through volumetric studies where human bodies manipulate an environment. However, for a dancer, the body becomes an apparatus for engaging with space through body movements and choreographed routines. Looking at the writing of Valerie A. Briginshaw helped to draw the

correlation between the body and space through the theory of dance. Briginshaw specifically analyzed the choreography by de Keermaeker, since the dance routine was composed from repetitive movements, rhythm from music and geometric patterns. The qualities that de Keermaeker instilled within her choreography are strong qualities implied to the design proposal for the Short Term Residence.

CONCEPT	WRITER	SUMMARY	DESIGN CONSIDERATIONS	SPATIAL CONSIDERATIONS
Dance and the Human Figure in Motion	Mendonca, Havadi, Laws, Livesey, McAuley, Mendonca	Dance has the ability to connect with an audience by moving through space to create a story. It is an art form communicated through a visual language where the human body activates the spatial environment.	Incorporate flexible spaces that extend and compress in order to express the art of dance. Have the interior spaces become an extension to the human body. Key words: rhythm, extension, compression, movement, fluidity, organic, interaction.	Creating different ceiling heights and wall heights will simulate the feeling of movement. As one moves throughout the interior space, the different sightlines and variations of heights will produce a dynamic space creating a feeling of motion. The interior glass staircase will constantly have people walking up and down, and this creates a visual connection of motion for people standing below.
Interactive Architecture and Portable Architecture	Fox + Kemp, Kiendl, Kronenburg	Interactive architecture explores the possibilities for flexible, organic and expressive interior spaces. Portable architecture can be more economically viable than static buildings since using recycled material, renewable material, and materials with a life cycle plan reduces costs and builds smarter for the future of society.	Include multifunctional spaces where rooms can expand or contract to suit the user's needs.	Each bedroom will have furniture that the residents can manipulate and move in order to suit their needs. The soft seating touch down spaces will also incorporate moveable furniture where users can freely create their own ideal lounging area to meet their functional requirements.
The Parallel between Dance and Interior Design	Briginshaw	The body performs as an extension of space through movement and fluidity of a ballet dancer's technique and ability. Dancer's move through space by repetition and mathematical proportioning.	Incorporate interior spaces that accentuate the curvilinear forms that a dancer's body creates while moving through space. The curvilinear walls and different ceiling heights will relate to the bending, jumping, and turning that a ballet dancer creates.	Spaces will emphasize the rhythm, repetition and expressive qualities of dance. The interior spaces have a repetitive quality since the soft seating lounges and touch down spaces are located at the same point of reference on all three floors. This creates a sense of familiarity and helps with wayfinding.

Table 7: Summary of the Significance of Performance and the Body corresponding to design considerations.

2.4

overview of section

2.4.1 synthesis of theory

2.4.1 SYNTHESIS OF THEORY

The theoretical analysis has confirmed the need for a place where travelling dance professionals can come together in one domain. This is strengthened by the concept of collaboration where all individuals sharing the same passion for creativity and dance can amalgamate and form a meaning of place to the city of Winnipeg. Placemaking is the way that all individuals transform spaces into places. The three concepts explored in the inquiry process were Place and Community, Collaborative Social Environments and Performance and the Body. The literature provides relevance and strategies for design concepts to expand, and these were implemented into the final proposal. Additional studies are completed by design implication charts that ultimately applied the literature context into spatially formed considerations.

The underlying commonality stressed in the final design proposal is de Keermaker's concepts of choreography and movements of dance. The key elements imposed through her compositions are rhythm, repetition and geometry. These concepts are applied in the final design through soft flowing lines, curvilinear walls, height changes and geometric curves which highlight de Keermaker's concepts. The inquiry process has provided a framework of knowledge which has become a final design project fundamentally supporting the literature.

3.0 CHAPTER DESCRIPTION

This chapter discusses various interior design projects which exemplify spatial, programmatic and aesthetic qualities that inform a design framework for the Short Term Residence. The precedent analysis examines design elements and principles for the House Before House project, Dupli Casa house, and The Banff Centre. Many experiential qualities seen in these precedents informed the design of my project. The final part of this chapter includes a conceptual exploration which observes the concept of dance and movement. This design investigation provides an understanding of how the body interacts with space through the expressive geometrical patterns. The conceptual exploration helped to create a new language that hinged dance and body movement through space in relation to interior design and the built environment.



CHAPTER 3

design approach

design approach

- 3.0 chapter description
- 3.1 introduction
- 3.2 house before house
- 3.3 dupli casa
- 3.4 the banff centre
- 3.5 conceptual design exploration
- 3.6 overview of section

3.1 INTRODUCTION

The House Before House, Dupli Casa and The Banff Centre are three precedents purposely selected for analysis. The study of these projects adds further depth to the Short Term Residence by examining architectural frameworks based on programmatic qualities and design elements. Programmatic features relate to the overall space through floor plan, layout, location of site, and the users of the interior environment. Design principles share similar qualities between project and precedent through characteristics of line, shape, texture, color, balance, proportion and rhythm. Several components seen in these precedents exemplify the characteristics which will guide the design process for the Short Term Residence.

precedent



3.2 HOUSE BEFORE HOUSE



F.1

DESCRIPTION

Architect- Sou Fujimoto Architects

Location- Utsunomiya, Japan

Date- 2008

Size- approximately 1750 sq ft

The House Before House development is situated within the residential area of Utsunomiya in Japan. Fujimoto's inspiration for this project came from his upbringing in Hokkaido, which is Japan's second largest island. He was surrounded by the outdoors, and his passion for designing projects with an indoor-outdoor experience originates from his childhood. In Japanese tradition the house and garden form a spatial continuum, where harmony is achieved through man-made environments interacting with the natural environment. Fujimoto is constantly inspired by people

House Before House

reflection process

interacting with their built environments since there is an inherent parallel between interior space and outdoor living. This concept is at the forefront for Fujimoto's design inspiration, and it effortlessly comes across in his project House Before House.

The design concept is based on a village structure with opened spaces that leads from one room to another. The individual rooms are joined together by an outdoor framework that links all rooms together by ladders. The overall floor plan of House Before House consists of ten metal prisms which are conceived to accommodate two to four people. The ten individual prisms all serve specific functions of living space, kitchen, bathroom and bedrooms. Fujimoto enforces the element of nature into this project by planting native trees within the surrounding context. The trees are planted throughout the prisms representing the feeling of an exterior forest.

ANALYSIS

House Before House is arranged in a dispersed like pattern. The rectilinear shaped prisms are sporadically placed to form individual housing functions. Lines are a vivid design element which is incorporated into the project. The ten rectilinear housing cubes represent strong linear patterns with a modern and minimalist aesthetic. The impression of a natural environment is implied through planting tall trees among the community of prisms. Since the trees extend past the prism rooftops, they accentuate the verticality and sightlines of the built environment. The ten individual living units are spaced independently from one another, and only attached by ladders and terraces. The ladders add a sense of playfulness to the site while stimulating various dimensions and heights. The overall site plan is positioned on a long and narrow



F.2



F.3

grid which strongly emphasizes the horizontality of the environment.

The texture represented on the site is smooth, since the rectilinear shaped prisms have a sheen outer skin. The materiality of the structures consists of steel sheeting welded to steel framed construction. The exterior and interior of the prisms are colored white with the exception of the floors finished in a light maple hardwood, and small punches of color on specific furniture pieces. The color of the overall project is predominantly white symbolizing a minimal fresh aesthetic. Lighting is another key design element which is strongly incorporated into the House Before House plan. Each prism has at least one floor to ceiling wall of glazing. The windows from each prism are strategically placed for privacy purposes as well as sightlines emphasizing connections between two or more spaces. Natural light is the dominant feature in every prism

since indoor and outdoor living is highly significant to Fujimoto. He wanted the living spaces to feel as if they were encapsulated with nature. This was accomplished by integrating large windows in each prism producing the effect of outdoor living. The boundary between inside and outside becomes blurred through Fujimoto's passion of embracing the natural atmosphere. Verticality and horizontality is strongly enforced through sharp edges of the prisms, however; the overall space still exudes a sense of tranquility and harmony. Placing modern rectilinear forms in a natural surrounding of trees, helped soften the overall appearance making the space feel inviting and peaceful.

The scale of the site is comfortable without being overwhelming in size for a living space. The various heights produce visual interest that is appealing and stimulating to the occupants. No two boxes are the same, however; there is still a sense of

balance represented. Since the prisms share the same materiality, this ultimately produces a visual stability and symmetry throughout.

RELEVANCE

House Before House was selected as a precedent based on programmatic qualities as well as certain design elements and principles. This precedent features dispersed living spaces which allows independent living, mixed with collaborative qualities. While the design proposal of the Short Term Residence will not feature ladders joining different living quarters, the intention is to create individual living spaces for the ballet dancers to reside while they visit. An emphasis on communal living and collaborative learning is a critical element to the Short Term Residence, however; privacy remains a key feature which needs to be designed respectfully for the users.



F.4

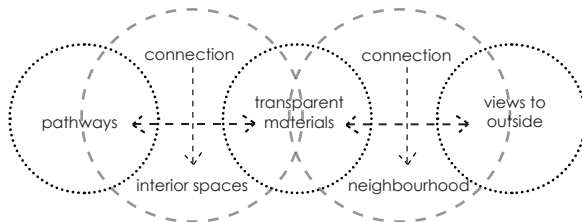


Table 8: Connected spaces through sightlines and the use of transparent materials.

Natural lighting is an essential feature in Fujimoto's design. Incorporating floor to ceiling glazing is a characteristic which can be carried into the design for the Residence since it creates a feeling of tranquility. This design element can be carried into the Short Term Residence since it provides a sense of comfort and peacefulness to the occupants. Natural lighting is more desirable than artificial, so incorporating this element into the design program is essential.

Lastly, Fujimoto designed House Before House with the intention of blurring the boundaries between inside and outside environments. While the Short Term Residence will not be as concerned with blurring the distinction between indoor and outdoor living, there will be an emphasis on incorporation with surrounding neighbourhoods. The proposed space for the Residence is going to expand south from the Carruthers Building into Maw's Garage, which will allow for a connection to

the natural environment to be explored. Maw's Garage will house the dance studios showcasing talent and performance. This constant movement and display of performing arts will draw attention from surrounding neighbourhoods generating an outreach to the public.

STRENGTHS

- Natural light and views to outside
- Playfulness with different heights and sightlines
- Indoor and outdoor living is blurred
- Feels like you are not living in the city
- Specific areas for individual living quarters and communal areas
- Garden space for relaxing-bringing exterior qualities to the interior
- Living spaces have terraces attached to the rooms which add another element of the outdoors within

WEAKNESSES

- Minimal furniture in all the prisms
- Extremely modern with minimalist features
- Not as warm and comforting as the space could feel
- You have to be agile in order to experience the entire space, since there are only ladders to move from one level to the next

Table 9: Strengths and Weaknesses shown in the House Before House project.

precedent 2

3.3 DUPLI CASA



F.5

organic form

DESCRIPTION

Architect- J. Mayer H. Architekten

Location- Ludwigsburg, Germany

Date- 2008

Size- approximately 6900 sq ft

Dupli Casa is a private residence located along the Neckar River near the old town of Marbach in Germany. Directly across the Neckar River is the Museum of Modern Literature, which is a highlighted sightline by J. Mayer H. for the Dupli Casa. The home was originally constructed in 1984 but with several extensions and a newly renovated design plan, it has now become one of the world's most admired modern homes. Jurgen Mayer H., developed an innovative concept of duplication and rotation. The theory originated from the inspiration of a family archaeology structure. Through the concepts of extension and

Dupli Casa

rotation the ground floor and upper level of the home was rotated on a 225° pivot. The house maintained its original floor plan, however; the new addition modernized the home by mimicking its original profile on the upper levels in a pivoted fashion. The upper storey cantilevers in a fluid organic form that wraps around the entire house. The design extends its curvilinear presence around the base of the house and onto the landscape.



F.6

Dupli Casa is situated on a steep bank which hugs the hillside as the lower half of the house smoothly descends along the hill. The design language on the exterior of the home is carried throughout the interior spaces. The top floor of Dupli Casa houses the bedroom suites, office space and guest room. As you move down to the lower levels the family spa, kitchen and dining, garden, grand master suite and indoor pool welcomes you. The center of the house features a large volumetric space allowing natural daylight to cascade into the interior of the home.

ANALYSIS

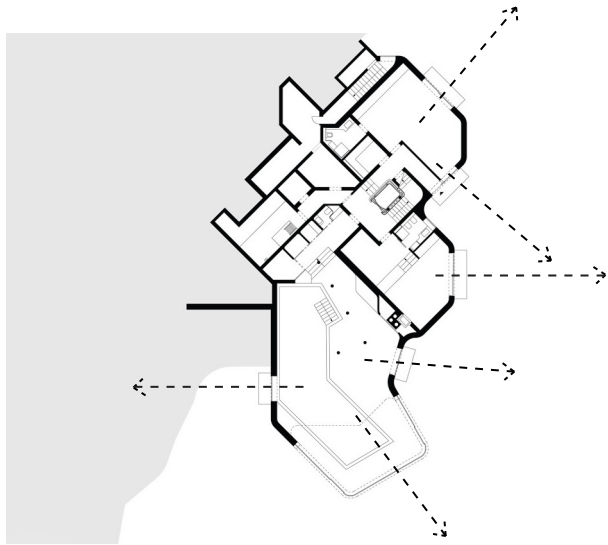
Dupli Casa has a unique labyrinth of rooms with a radial floor plan. The center of the home seems to be more prevalent where all family members congregate. The bedrooms and other functions of the home are situated towards the exterior spaces,

ultimately providing every room with immaculate views of the exterior landscape. Since the home is designed with minimalist aesthetics and a modern appearance, lines are vivid design elements which can be seen throughout the home. The lines in Dupli Casa are voluptuous curves that intricately blend with each other creating round edged walls. The spacious home is consumed with organic forms and curvilinear lines that create the overall form of the space.

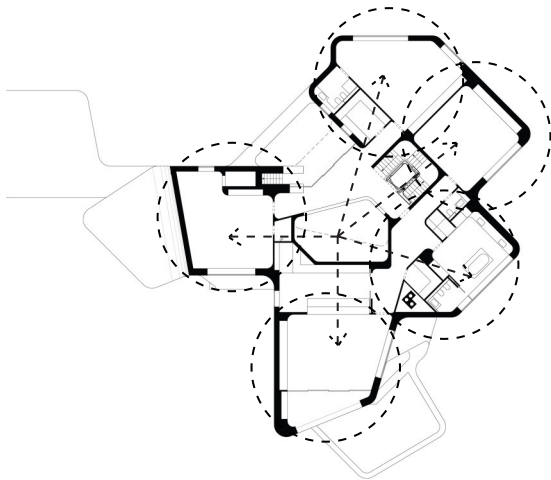
The envelope of the building is a smooth skin of white concrete covering from top to bottom, extending out past the home onto the landscaped grounds. The exterior of the home is surrounded by concrete which visually anchors the building on the hillside. This ultimately creates a visual connection between the inside and outside by continuing the material and form throughout. White is the dominant color seen throughout the home. White concrete on the exterior



F.7



F.8 Sightlines to nature and the exterior of the home

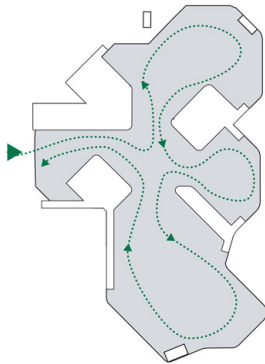


F.9 Separate living spaces with a community/gathering area at the center

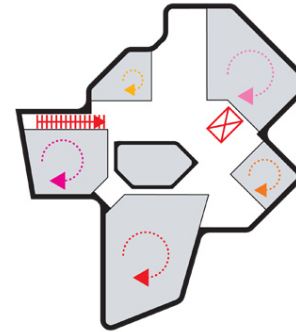
walls contrast with the dark green grass of the hillside. Similarly, the interior white walls contrast with the dark polished hardwood floors. White represents a minimalist and bold modern aesthetic for Dupli Casa.

Light is a prominent design element showcased throughout the house. Every room in the home has bright opened spaces since glazing is a major feature exhibited. The indoor swimming pool is surrounded by floor to ceiling windows, however; the upper floors have smaller windows enclosed for privacy. The windows are framed with black borders that highlight the bright white walls. Each view is critically selected since framing the exterior landscape from the interior windows is vital to the overall design.

The scale of the home is grand with oversized rooms of luxury. The furniture in each room is specifically chosen to imitate the organic forms created in the

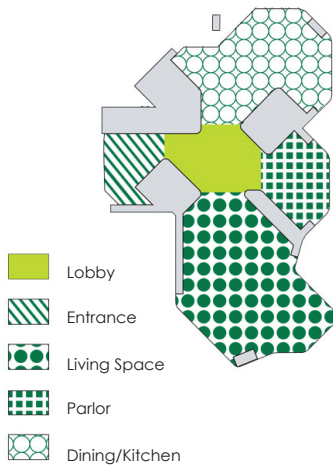


F.10 Circulation path throughout the Dupli Casa Home

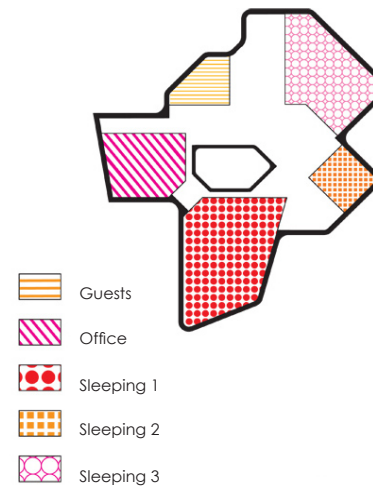


F.11 Circulation within each room

Movement and Circulation



F.12 Spatial quadrants among the main floor plan



F.13 Spatial quadrants among the second floor plan

home. The dining room accommodates a long rectilinear white table with twelve chairs, however; the chairs emphasize the architectural details and organic nature of the home. Every detail of Dupli Casa is carefully considered which compliments each aspect of the overall space.

RELEVANCE

Programmatically, Dupli Casa shares multiple comparisons with the Short Term Residence design proposal. In Dupli Casa the challenges of privacy and publicity are tackled. The first and second floors of the villa are exposed with floor to ceiling windows ultimately creating a spectacle to the exterior environment. Contrary to the openness and publicity of the first two floors, the third floor showcasing the bedrooms is designed for privacy and retreat. Each bedroom is a private refuge for the occupant, where the individual

can relax and feel at ease. The third floor incorporates another characteristic which can be carried into the design for the Short Term Residence. The radial plan divides all bedrooms into separate quadrants providing personal space and privacy for each occupant.

Several design elements and principles closely relate to the design proposal for the Short Term Residence. The curvilinear organic forms of the walls and furniture is a feature which will be incorporated into the design proposal. The art of ballet dancing creates soft flowing lines with constant body movement of leaping, jumping, bending and turning. The design language in Dupli Casa is similar to the representation of organic forms and smooth curvilinear lines that will be incorporated within the design proposal.

Lastly, natural light is an essential design element integrated throughout Dupli Casa. Natural light

is a vital component to the design proposal since local neighbourhoods in downtown Market Square need to be drawn to the new site. If local neighbourhoods can visually connect to the residence, this can be a solution for facilitating placemaking through connectivity of local and travelling ballet dancers.



F.14 Furniture selection relates to the interior and exterior architecture



F.15

STRENGTHS

- Natural light and views to outside
- Indoor and outdoor living is blurred
- Specific areas for individual living quarters and communal areas
- Radial floor plan separates all occupant bedrooms creating privacy
- Privacy and publicity are both incorporated in the home
- Organic flowing lines radiates throughout the entire space from interior to exterior
- Views and sightlines are well planned

WEAKNESSES

- Minimal furniture throughout the space
- Extremely modern with minimalist features
- Lacks warmth and comfort of a true home
- Seems difficult to get comfortable on the furniture selections
- Does not seem child friendly, very mature design
- Spaces lack furniture

Table 10: Strengths and Weaknesses shown in the Dupli Casa home.

precedent 3

3.4 THE BANFF CENTRE



F.16

Next form

DESCRIPTION

Architect- Jack Diamond

Location- Banff, Alberta

Date- 1933, expanded in 2010

Size- 43 acres

The Banff Centre first opened in 1933, in the serene setting of the Canadian Rocky Mountains set within the heart of Banff National Park. The facility offers hundreds of artists from around the world with an opportunity to participate in collaborative programs while staying in residencies. The Banff Centres mission is to inspire creativity to all performing artists who attend their programs. Art programs are the core of The Banff Centre while they promote collaboration and individual applied work. The work produced is then showcased in public performances and events throughout the year. The centre offers flexible learning and creative

The Banff Centre

development in an environment surrounded by nature. The tranquility and peacefulness on site offers a much different experience than typical academic structures.

The residencies at The Banff Centre provide work spaces suitable for the user's needs, as well as the possibility to interact with different artists visiting the centre. The program allows artists to collaborate in a community setting while also concentrating on work in the retreat atmosphere. The Leighton Artists' Colony formally opened in 1985, which consists of small individual niches located in secluded wooded areas. There are nine distinct studios which appeal to a variety of disciplines, and therefore the artists attending The Banff Centre are able to work independently while being inspired through their surroundings. Each studio (private niche) was designed by a different architect, so no two spaces are alike. The amenities within each studio are specifically designed for the performing



F.17 Sightlines accentuated through linear building form



F.18

artists' abilities (painter, composer, and writer). The secluded studios offer artists' a solitary retreat to compose work while having the option to engage within a larger artistic community setting in the Banff Centre.

In 2010, the latest addition to The Banff Centre was completed. Jack Diamond was the architect of The Kinnear Centre for Creativity and Innovation which received LEED silver status after being completed. The multidisciplinary centre has three floors amalgamating banquet spaces, classrooms, and dance studios in one building. The top floor houses large dance studios that have floor to ceiling windows, providing the dancers with panoramic views of the mountains.

ANALYSIS

The Kinnear Centre is a large building with grand volumes represented throughout the interior environment. The space represents a linear layout with serene views of mountains framed at all passageways. The high ceilings accentuate the verticality of the Kinnear Centre and the horizontality is emphasized by the exterior shaped windows and interior material selections. The first and second floors are connected through a vertical fenestration by an interior wall which is faced with thin slats of dark hardwood planks. The richness of the material creates a connection between the interior and exterior environments. Light is the most prominent design element in The Kinnear Centre since panoramic views to the exterior environment can be seen from almost every view within. The natural light cascades throughout the entire building blurring the boundaries between the inside and outside.

The scale of the building is grand when compared to human proportions, however; the views from the interior spaces create feelings of warmth and tranquility which counteract the immense architectural structure. Balance and rhythm are two significant design principles that are seen throughout the interior setting. Both principles are executed simultaneously through the repetition of concrete columns running along the linear hallway of the centre. The regularity and recurrence of these design principles produces an overall feeling of symmetrical balance.

RELEVANCE

The Banff Centre was chosen as a precedent based on its programmatic layout. Several architectural details and design elements can also be carried into the design for the Short Term Residence. The program at the Banff Centre is comparable to the Residence

design in that both programs offer artists from around the world with the opportunity to participate in an environment that supports professional development while encouraging the creation of new work and ideas. Both programs facilitate a community setting where collaboration and learning from others is at the forefront. The Short Term Residence is an interdisciplinary environment offering an ideal space for intense productivity and creativity.

Another aspect of the Banff Centre which relates to the design proposal for the Short Term Residence in Winnipeg, is the outreach and awareness of local and travelling artists joining together to learn and participate with each other. The objective of the Short Term Residence is to promote placemaking through connectivity of local and travelling dancers, and this is similar to the programmatic goals of The Banff Centre.

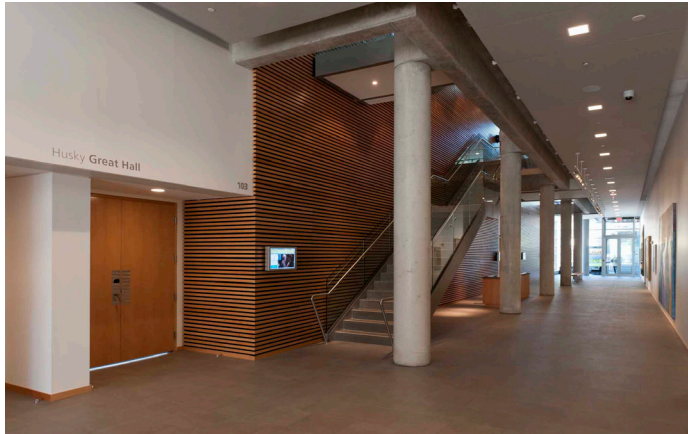


F.19

- | | |
|-------------------|---------------------------------|
| Parking | Public Road |
| Wheelchair Access | Service Road (service vehicles) |
| Information | Stairs |
| Dining Facilities | Path |

Natural lighting is a prominent element incorporated throughout The Kinnear Centre's architectural design. Capturing the mountains and outdoor elements is a driving factor for the overall experience. Blurring the boundaries between the exterior and interior atmospheric elements helps to create a feeling of being one with the outdoors. This calm and tranquil feeling is prevalent through the Kinnear Centre, as well as the Leighton Artists' Colony structures. Gathering inspiration from the natural environment is The Banff's Centre's motivation, and this quality of nature and the outdoors is demonstrated throughout the architectural structures on site.

F.20



F.21



STRENGTHS

- Natural light and views to outside
- Indoor and outdoor living is blurred
- Specific areas for individual living quarters and communal areas
- Privacy and publicity are both incorporated
- Views to the outdoors are framed perfectly
- Third floor is designated to dance studios so that dancers have panoramic views of mountains and natural elements

WEAKNESSES

- Lacks soft seating in Kinnear Centre
- Kinnear Centre is designated for gathering and meeting but the interior could be more inviting for people to come and collaborate
- Minimal furniture throughout the space

Table 11: Strengths and Weaknesses shown in The Banff Centre.

3.5 CONCEPTUAL DESIGN EXPLORATION

The conceptual design inspiration for this practicum project stems from the analysis of dance. All choreographed dance is formed around three components of movement, poses and transitions through space. The conceptual framework for the design proposal came from studying the body in space. The analysis of a dancer's body while creating complex positions in space was studied. Four main images were chosen to analyze a dancer's body. These categories of movements are examined through the descriptive words being: bend, leap, turn and jump. Each image depicts a different movement and position of dance, as well as a different use of space. Furthermore, the dancer's arm positions and leg positions are examined separately in order to see the expansion of space

manipulated by the dancer's bodies.

Bend is the first position observed. The dancer keeps both legs on the ground which allows her body to stretch backwards creating a curvilinear arch through her back. One arm placed on her leg keeps the individual balanced for support, while the other arm acts as an extension of the body's position through accentuating the arched form. The dancer keeps her head tilted back looking directly at her outstretched arm which draws the viewer's eye line to the artistic form she creates. Out of all four positions analyzed, this one in particular is the only movement where both legs remain grounded on the dance floor. The dancer relies on rhythm, repetition and balance in order to hold her position.

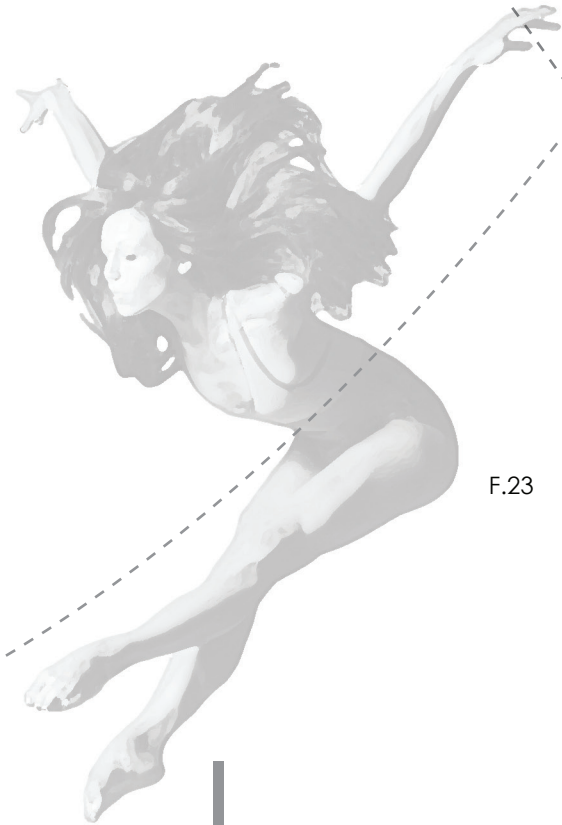
The second position reviewed is leap. In this pose, the dancer leaps off both legs at the same time



F.22

bend

and springs from the floor pushing her body backwards through space. Her legs crossed over create a 'v' placement which is emphasized through her arms. The 'v' pattern created by her arms serve two purposes of balance, and recurrence. The movement of her legs highlight the position of her arms creating unity and overall symmetry. As the dancer pushes off the floor and



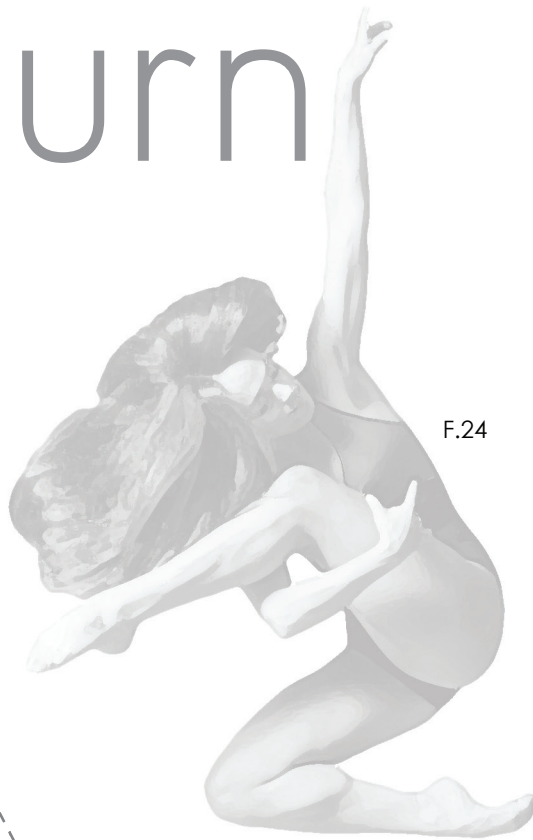
F.23

leap

springs backwards, she keeps her eye line looking over her feet stressing the 'v' position that her body creates by leaning over her legs.

The third dance position examined is turn. For the purpose of turning, only a section of the overall movement can be captured. The complexity of this turn

turn



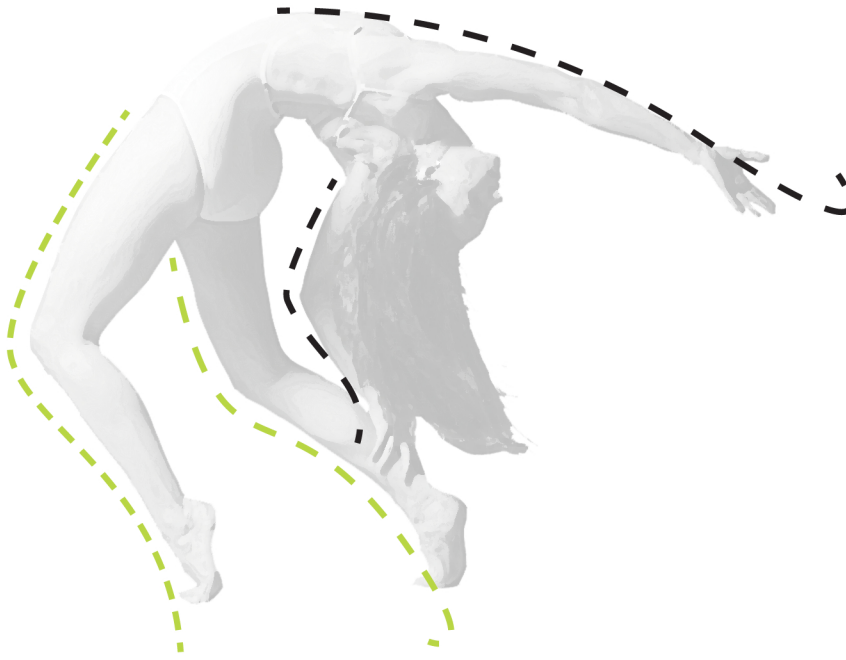
starts with both legs firmly on the floor in a bent position. By jumping into the air, and rotating the body with both legs and arms going in the same direction, the dancer is able to tuck her legs underneath her body, and rotate her position while moving through space. The dancer uses force and power from her arms in order to rotate her body in the direction desired. This movement

jump



ultimately creates a 360 degree rotation, allowing the dancer to fully rotate and manipulate the space around her.

Lastly the concept of jump is analyzed. Vertical jumps are common movements in all dance styles, especially ballet. In this jumping picture, the ballet



F.26 Body positions accentuating the dancers arms and legs

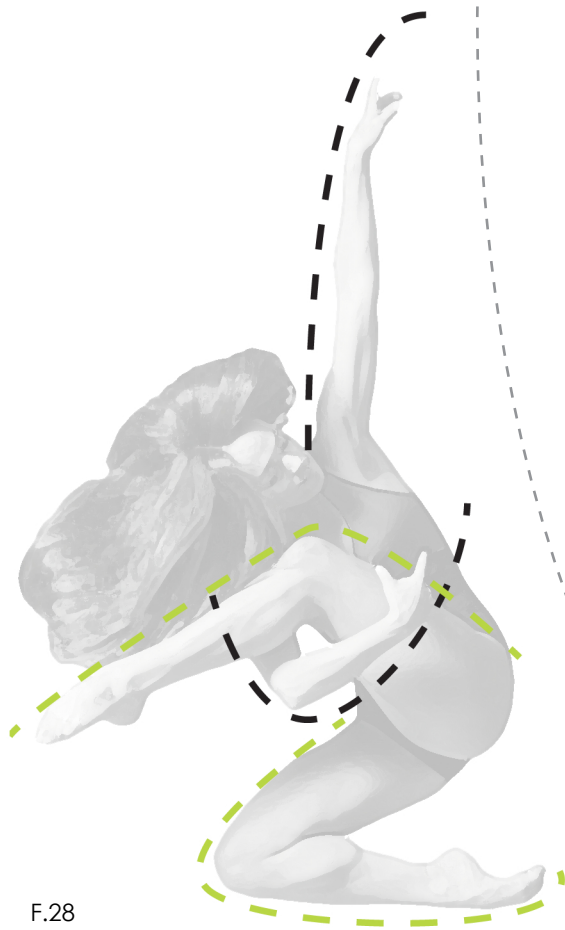
dancer uses both legs to exert a force downward against the floor so that she can achieve an upward velocity. Her body extends straight in the air, and returns to the surface where she departed from. The dancer's body is able to change form in the air while she reaches the peak of her jump, by outstretching her arms in a vertical manner, looking down at the surface she



F.27

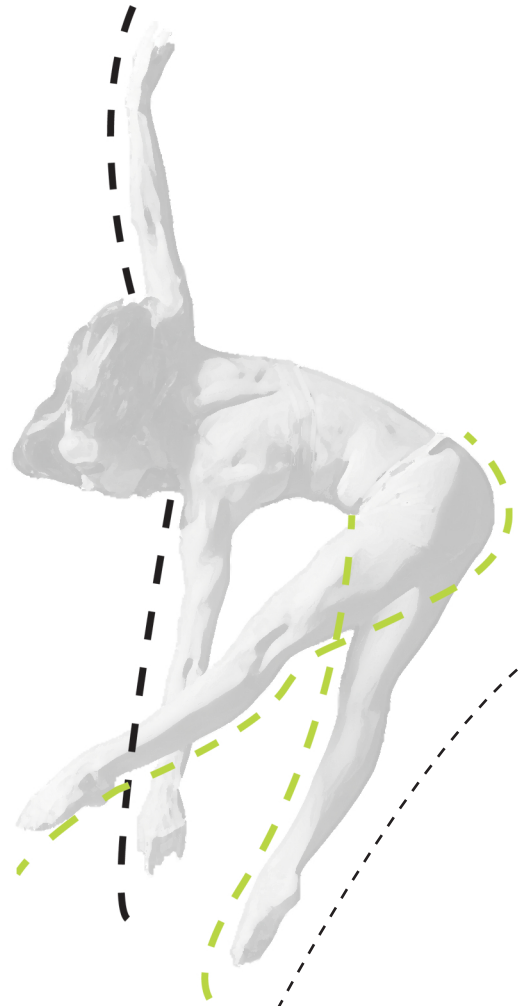
jumped off from. All jumps require the physics behind acceleration and force, in order for the body to take shape and form a position in midair.

Analyzing these dance positions in a conceptual method guided the design proposal to reflect balance, harmony, rhythm and overall symmetry.



F.28

This analysis provided a structural framework which helped to produce spatial considerations implemented into the final design. All four dance positions capture a fragment of each movement; however, the positions frozen in time allow a thorough analysis to be completed. The lines, curvilinear forms, arches, and body gestures are all characteristics of dance that



F.29

become executed in the final design for the Short Term Residence.

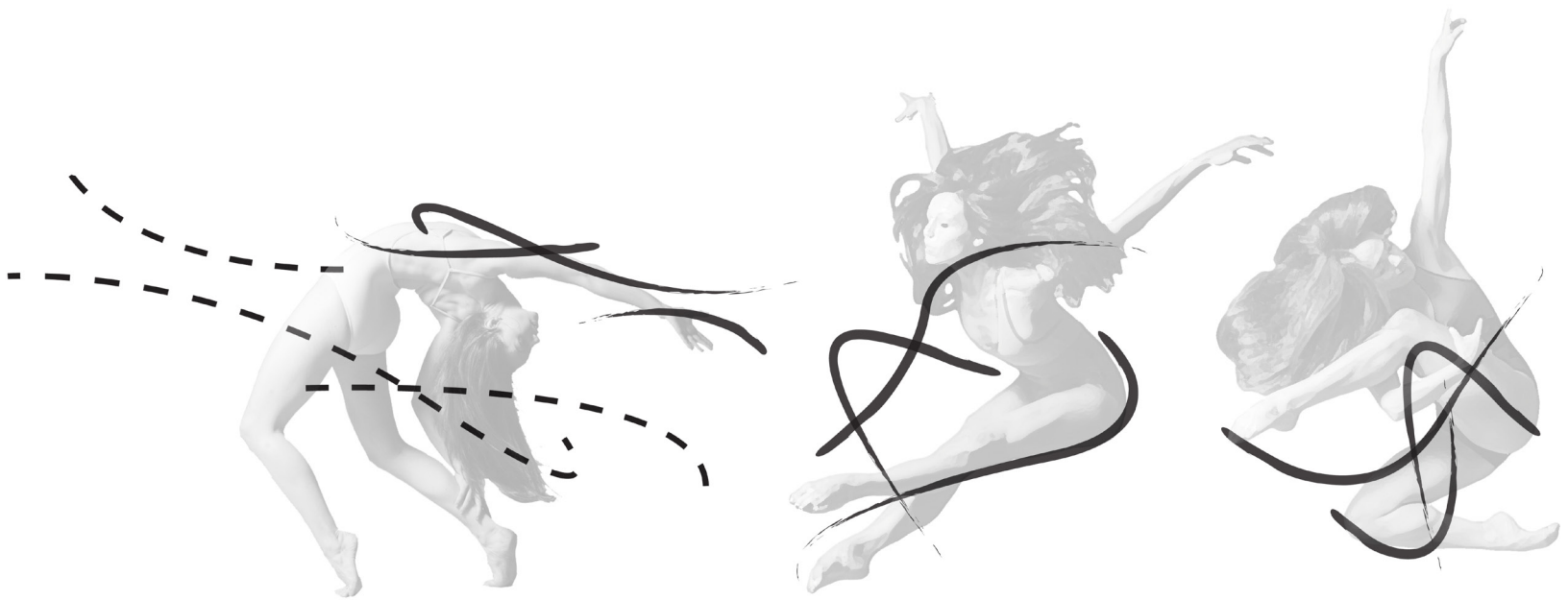
3.6 OVERVIEW OF SECTION

Analyzing these three case studies provided insight to programmatic qualities, design elements and architectural features which helped towards the final design proposal for the Short Term Residence. Each precedent examined has multiple qualities which relates to the program for the residence, as well as architectural and interior details. House Before House relates programmatic to the Short Term Residence since its overall spaces are spread out in different prisms where each serve specific functions. This layout is a feature showcased in the Short Term Residence, since sleeping quarters need to be separate from eating, dancing, and collaborative spaces. In House Before House there are vertical height changes which visually simulate the idea of movement through space. This concept relates to the dancer's bodies moving through space, which is another element incorporated into the

design proposal.

Dupli Casa is a valuable precedent to study since its typology is a large home with several bedrooms. The layout is a radial pattern where all of the bedrooms branch out from the centre point of the home. Separating the bedrooms from communal spaces provide occupants with private and public spaces. The bedrooms are situated along the exterior of the building for opportune views, and the communal gathering areas are situated in the center, or hearth of the home's interior. This is a quality also incorporated into the Short Term Residence, since all bedrooms for the visitors are placed along windows for optimum natural light and views to the courtyard and downtown of Winnipeg.

The Banff Centre was the third precedent chosen since its program relates closely to the Short



F.30 Fluidity of dancers bodies in relation to curvilinear organic lines

Term Residence. The Banff Centre provides housing residencies and work spaces for artists to expand on their talents while collaborating with others who share the same passion for creativity. Another parallel between the Banff Centre and the Short Term Residence is the outreach and awareness of local and travelling professionals to join together and expand their knowledge.

Lastly, the conceptual design exploration provided another tool in understanding a dancer's body and how they engage with space. By analyzing a dancer's body movements through studying their arm and leg positions provided insight to the qualities of dance they exude. Fluidity, rhythm, repetition and geometry are all common factors each dancer embodies. These characteristics helped inform the final design proposal.

4.0 CHAPTER DESCRIPTION

In this chapter a site and building analysis for The Short Term Residence is observed. The site for the design project is Old Market Square in the heart of Winnipeg's Exchange District. The site information provides the rationale for the design program of the Short Term Residence. The two buildings selected are the Carruthers Building and Maw's garage. Historical milestones, construction and materials, and important interior features are analyzed, in order to keep the integrity of the heritage buildings. Lastly, building code requirements are reviewed in order to make the necessary upgrades to the design project for all additions to meet Manitoba building laws.



CHAPTER 4

site and building analysis

site and building analysis


- 4.0 chapter description
- 4.1 site analysis
- 4.2 building analysis
- 4.3 building code requirements



F.31

4.1 SITE ANALYSIS

The project proposal will focus on a residency for travelling dancers visiting the city of Winnipeg to stay at while pursuing their creative processes. The Short Term Residence will be a contemporary dance facility which will host a variety of performing spaces mixed with residence units. The hybrid typology will provide a hub for art and cultural activities in the heart of the Exchange District. Throughout the residency program, new and established dancers can utilize the unique resources of the facility while developing and



expanding upon innovative work. The users will have the ability to explore ideas and perform new works of art while sharing knowledge and collaborating in an interdisciplinary environment. The Short Term Residence will provide the opportunity to expand the user's abilities while encouraging the creative, intellectual and personal growth of their talents.

From both an urban and architectural perspective, the Exchange District is truly unique. Old Market Square will provide a charming backdrop for the hybrid typology since its set within a culturally diverse environment geared towards performing artists. The typology can also cultivate partnerships with key cultural organizations to build an even stronger sector for an arts development in the proposed neighbourhood. The Artspace Building celebrates local talent and supports Manitoba's arts and cultural community providing production and exhibition space.

Another addition to the neighbourhood is the Red River College addition in the historical Union Bank Tower located on Main Street and William Avenue. Union Bank Tower is Winnipeg's oldest downtown building of 104 years, and this restoration project will bring new life to the area. The restoration is proposing to have seven floors of student housing units affiliated with the college, which will house 100 rooms. The Short Term Residence will showcase travelling dancer's talents in performance spaces, and this may be able to encourage students staying in the Union Bank Tower to engage and participate within this proposed residency. Ultimately, with the increase of students living downtown this will impact the neighbourhood by supporting local amenities and bringing new life to the Exchange District.



McDermott Ave

F.32

Heritage Building



-  120 King St.
-  Green space
-  Roadways
-  Surrounding blocks

0' 100' 300' 800'

F.33


Paths and Edges

F.34





F.35

-  120 King St.
 -  Green space
 -  Primary Roads
 -  Secondary Roads
 -  Tertiary Roads
 -  Surrounding blocks
 -  Bus stops
- 0' 100' 300' 800'

The Exchange District is one of North America's most celebrated cosmopolitan neighbourhoods since its vibrancy and heritage still encompass a strong affiliation to the past. The Exchange District's name originated from the Winnipeg Grain Exchange since trading and the grain industry were prominently known in downtown Winnipeg. Many of the historical buildings

within downtown have been restored or are currently undergoing renovations. Many heritage buildings are being transformed into condominiums, restaurants, pubs, entertainment venues and commercial shopping boutiques. It has thrived in becoming an attractive neighbourhood for all ages to visit. The revitalization of the Exchange District is most invigorating since several

primary

secondary

tertiary

- 1 Manitoba Museum
- 2 Centennial Concert Hall
- 3 Pantages Playhouse Theatre
- 4 Manitoba Theatre Centre
- 5 Manitoba Opera
- 6 Night Club Venues

F.36

Nodes and Landmarks



people in different neighbourhoods are being drawn to the newly modernized location.

The Exchange District is most widely known for Old Market Square which is a pivotal destination and landmark in Winnipeg. The overall space is small; however, the mood is always relaxed and the location is

regularly booming with people. The site has cobblestone streets which draws connection to the historical past, and the overall environment is friendly and welcoming to all pedestrian traffic. The site is surrounded by warehouses from the early 1900's which have been transformed into housing apartments and office towers for local businesses. China Town is located to the north

and Downtown Portage and Main are to the south. Old Market Square is also the starting point to the Historical Walking Tours that take place in the city. On June 17, 2010 the Cube stage was the newest addition to Old Market Square. The rectilinear two level concrete and aluminum stage juxtapose the historical atmosphere of the Exchange District, by adding a modern flare to

the heart of Downtown. The Cube stage hosts several downtown events including the popular summer festivals.









The site is surrounded by the arts community in Winnipeg and by its diverse range of entertainment facilities. The Centennial Concert Hall, Pantages

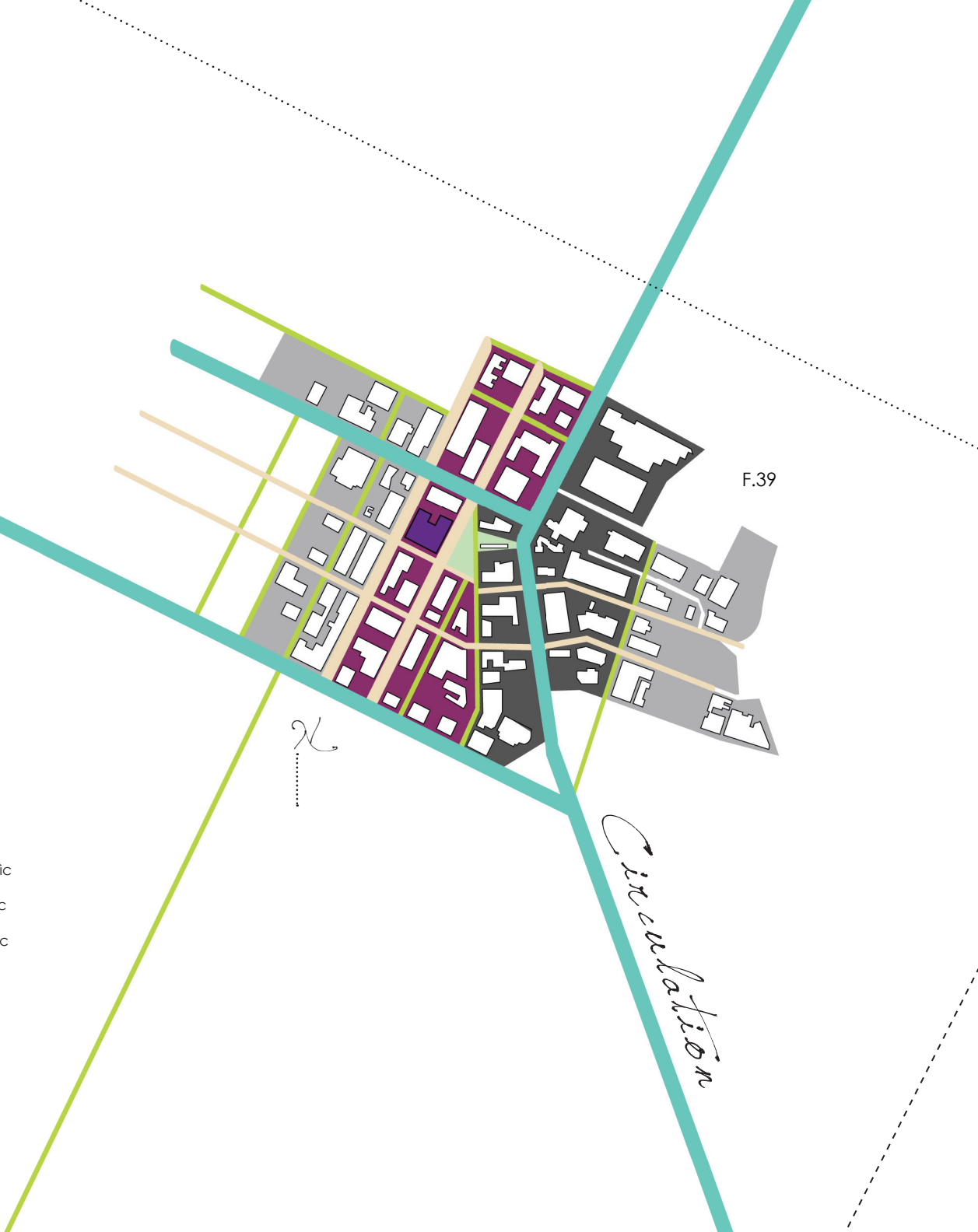


F.37



F.38

-  120 King St.
-  Green space
-  High density vehicular traffic
-  Mid density vehicular traffic
-  Low density vehicular traffic
-  High density of people
-  Mid density of people
-  Low density of people



Districts










Playhouse Theatre, Manitoba Theatre Centre, and the Manitoba Museum are all situated within walking distance from Old Market Square. These facilities celebrate local artists' talents as well national and international talents varying from a wide range of dance, music, opera, comedy and acting. Old Market Square annually hosts a number of festivals being the

Jazz Winnipeg Festival, the Winnipeg Fringe Festival and the Manitoba Electric Music Exhibition.

The Jazz Winnipeg Festival takes place each June where the event features live performances from local, national and international jazz artists. The Winnipeg Fringe Festival invites over 150 companies

Density

F.41

-  120 King St.
-  Green space
-  Roadways
-  High-rise structures
-  Mid-rise structures
-  Low-rise structures
-  Surrounding blocks



N

F.42

High Medium Low

locally to internationally to perform live for audiences here in the city. The performers who join the festival get the opportunity to engage with other acts and talents who share the same passion. The Fringe festival offers a unique opportunity for performers and audience members to engage with each other in open dialogue during the acts. This festival has been taking place in Winnipeg since 1987 and is one the Exchange Districts most popular events. The Manitoba Electric Music Exhibition began in 2010 and features various concerts, workshops and free outdoor concerts which take place at the Cube stage. The music and digital arts festival encourages creativity, experimentation and brings techno, dubstep and house music to the streets of Winnipeg. The Exchange District hosts these festivals annually bringing people together creating life and vibrancy to Old Market Square.



4.2 BUILDING ANALYSIS

The building I am proposing to establish the hybrid typology in is the, Carruthers Building located at 120 King Street. The site location is in the center of the Exchange District which draws connection to the heritage of Winnipeg. The communities surrounding this location have a strong affiliation to the historical

value of place; therefore, the Carruthers Building will adapt a new remodel within the existing space in order to celebrate the relationship to historical context. The site is easily accessible by public transportation routes, automobile or on foot, since it is centralized within Winnipeg.

The Carruthers Building was built in 1896 by a local Winnipeg architect, Joseph Greenfield. Andrew Carruthers contracted the building to be built by Greenfield for his company A. Carruthers and Co. to become established in the city of Winnipeg. The Carruthers Company flourished in selling hides, wool, and fur and this type of business quickly prospered since Winnipeg was a major hub for trades in the late 1800's. The building was situated directly across from the Central Firehall, and was within walking distance from Market Square. It was the ideal location for Carruthers and Co. because the city of Winnipeg was flourishing in

F.43 Panoramic view of site selection for design proposal





F.44

the trades industry which was taking place in the same vicinity.

In 1906, the upper floor of the Carruthers Building was rented to Der Nordwestern Publishing Co. Ltd, which was the first German news printing company in Western Canada. In the 1940's, the Canadian Pacific Airlines occupied the building with offices for their employees. By 1951 the building had changed ownership once again, and was housing the Sparling Sales radio and television business until 1983. From that date on, the building was renovated and taken over by office spaces and a restaurant. When the Carruthers Building was initially constructed, the entrance was located in the central bay; however, with updates and modifications, the entrance has now shifted to the far left bay. Aside from the entrance being relocated, there have not been any other architectural modifications to the building, aside from a restoration stone cleaning.



F.45

The Carruthers building was built with heavy masonry construction. The exterior of the building has an attractive stone and brick facade, which is set upon a limestone foundation. The building is two storeys in height with a basement level as well. The ground floor has three bays which are expressively detailed by stone finished arches. On the second floor, the windows are surrounded by curvilinear elements that are ornately detailed with brickwork and radiating arches. The flat roof of the building is disguised by a triangular pediment which is capped and detailed at all three corners. The center cap sits at the highest point of the Carruthers Building, and it is engraved with the date 1896 to mark its commencement in Winnipeg. Each floor of the building is approximately 2,500 sq ft, therefore the overall space for the residence will occupy 7,500 sq ft total. The residence will house private living quarters, communal living areas, an exhibition space for local performances, and training studios for practices.

Maw's Garage was originally built in 1890 by architect Charles H. Wheeler, and then modified in 1906 by architect W.H. Stone. The 1906 modification was constructed for Joseph Maw, a Winnipeg businessman interested in the motor vehicle industry. The buildings original name was Maw and Company Garage since the tenancy housed automobiles. Joseph Maw was a travelling salesman, and at the age of seventeen worked for the Massey Manufacturing Company. The corporation produced agricultural equipment and carriages for field work. Maw always had a passion for vehicles since it stemmed from his earlier work with carriages.

Maw's Garage is situated between two main streets in Winnipeg's Exchange District. There are two entrances to the garage, one from King Street, and the other from Bannatyne Avenue. The garage lies between the Carruthers Building and The Travellers Building on

King Street, and is positioned by Republic Nightclub and Peasant Cookery restaurant on the adjacent Bannatyne Avenue. When the garage was constructed in 1906, there were hardly any vehicles within the city; however, Joseph Maw designed the garage to house 145 cars. His passion for vehicles was to create a showroom and have a warehouse for wholesale trade.

F.46



The building is one storey in height with a total square footage of 12,222. The original materials used to construct the building were steel girders and trusses as well as large plate glass windows. Joseph Maw was attracted to this building since there were no posts within the interior, allowing for an opened floor showroom to display his vehicles. The exterior walls were made of concrete with a facing of brick. Today the building is vacant; however, over the years it was used as a parking garage. The interior space still remains opened with high ceilings; however the exterior plate glass windows on the King Street side have been removed and left opened to the street. In 1979 Maw's garage was titled grade III by the heritage status of Manitoba.

The Short Term Residence design proposal is occupying the Carruthers Building, as well as part of Maw's garage. The design program uses 9216 sq ft of

Maw's Garage space on the first floor, and is adding an additional floor above the roof of the garage. On the exterior facade there is an archway feature which frames the building. In keeping with the value of placemaking, I am proposing to add an additional floor above the roof, but set back 12 feet from the roofline. This will allow an outdoor living space to be created on the top floor, providing views to Old Market Square and the Exchange District.

4.3 BUILDING CODE REQUIREMENTS

Division B Part 3:

Fire Protection, Occupant Safety Accessibility

Section 3.2. Building Fire Safety

3.2.7.1 MINIMUM LIGHTING REQUIREMENTS

An exit, a public corridor, or a corridor providing access to exit for the public or serving patients' sleeping rooms or classrooms shall be equipped to provide illumination to an average level not less than 50lx at floor or tread level and at angles and intersections at changes of level where there are stairs or ramps.

3.2.8.1. APPLICATION

The portions of a floor area of a mezzanine that do not terminate at an exterior wall, a firewall or a vertical shaft shall terminate at a vertical fire separation having a

fire-resistance rating not less than that required for the floor assembly and extending from the floor assembly to the underside of the floor or roof assembly above, or be protected in conformance with the requirements of (articles 3.2.8.3. to 3.2.8.9.).

3.2.4.10. SMOKE DETECTORS

Smoke detectors shall be installed in each public corridor in portions of a building classified as Group C major occupancy and each exit stair shaft.

Section 3.3. Safety within Floor Areas

3.3.1.1. SEPARATION OF SUITES

Residential suite separation shall have a fire-resistance rating of one hour in accordance with section 3.3.4.2.

3.3.1.3. MEANS OF EGRESS

Each suite in a floor area that contains more than one

suite shall have an exterior exit doorway, or a doorway into a public corridor, or to an exterior passageway.

3.3.1.11. DOOR SWING

A door is to swing in the direction of the exit if the door opens into a corridor or other facility providing access to exit from a room or suite that is used or intended for an occupant load more than 60.

3.3.1.14. RAMPS AND STAIRWAYS

Ramps and stairways that do not serve as exits shall conform to the dimensional, guard, handrail and slip-resistance requirements for exit ramps and stairways.

3.3.1.16. CURVED OR SPIRAL STAIRS

A curved or spiral stair is permitted in a stairway not required as an exit, provided the stair has treads with a minimum run not less than 150 mm, and an average run not less than 200 mm.

3.3.1.18. GUARDS

A guard not less than 1070 mm high shall be provided, around any roof to which access is provided for purposes other than maintenance, at each raised floor, mezzanine, balcony, gallery, interior or exterior vehicular ramp, and at other locations where the difference in level is more than 600 mm.

3.3.4.3. STORAGE ROOMS

Sprinklers shall be installed in a storage room provided for the use of tenants in a residential occupancy within a floor area but not contained within a suite.

3.3.4.4. EGRESS FROM DWELLING UNITS

In a building of residential occupancy not more than 3 storeys in building height, a doorway from a dwelling unit is permitted to open directly into an exit stairway provided the dwelling unit has a second and separate means of egress.

3.3.4.8. PROTECTION OF OPENABLE WINDOWS

Openable windows in suites of residential occupancy shall be protected by a guard with a minimum height of 1070 mm, or a mechanism capable of controlling the free swinging or sliding of the openable part of the window so as to limit any clear unobstructed opening to not more than 100 mm measured either vertically or horizontally where the other dimension is greater than 380 mm.

Section 3.4. Exits

3.4.2.1. MINIMUM NUMBER OF EXITS

Every floor area intended for occupancy shall be served by at least 2 exits.

3.4.2.3. DISTANCE BETWEEN EXITS

The distance between two exits shall be one half the maximum diagonal dimension of the floor area, but

need not be more than 9 m for a floor area having a public corridor, or one half the maximum diagonal dimension of the floor area, but not less than 9 m for all other floors.

3.4.2.4. TRAVEL DISTANCE

The travel distance from a suite or room not within a suite is permitted to be measured from an egress door of the room to the nearest exit provided.

3.4.5.1. EXIT SIGNS

Every exit of the building shall have an illumination exit sign placed over it or adjacent to it that is visible from the exit approach.

3.4.6.7. RAMP SLOPE

The maximum slope of a ramp shall be 1 in 10 in any assembly, care, treatment, detention or residential occupancy, and 1 in 10 for an exterior ramp.

3.4.6.8. TREADS AND RISERS

Steps for stairs have a run of not less than 280 mm between successive steps, with a rise between 125 mm and 180 mm.

Section 3.7. Health Requirements

3.7.2.2. WATER CLOSETS

Water closets shall be provided for each sex assuming that the occupant load is equally divided between males and females, unless the proportion of each sex expected in the building can be determined with reasonable accuracy.

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

Section 3.8. Barrier-Free Design

3.8.1.2. ENTRANCES

Not less than 50% of the pedestrian entrances of a building shall be barrier-free and shall lead from the outdoors at sidewalk level, or a ramp.

3.8.3.3. DOORWAYS AND DOORS

Every doorway that is located in a barrier-free path of travel shall have a clear width not less than 800 mm when the door is in the open position.

5.0 CHAPTER DESCRIPTION

The following chapter identifies the client and user profiles for the design project which examine the values, activities and needs for all occupants in the space. The activities and needs of the users assist in identifying the functional, technological and spatial requirements for the design program. An adjacency matrix diagram is provided in order to spatially organize the overall area. The spaces are analyzed by furniture requirements and quantities, as well as total square footage suitable for each area.



CHAPTER 5

design program

design program

- 5.0 chapter description
- 5.1 client profile
- 5.2 user profile
- 5.3 spatial requirements
- 5.4 overview of section

5.1 CLIENT PROFILE

The Short Term Residence is an all season retreat where dancers from around the world are encouraged to stay in a collaborative environment. This community network provides dancers with a work space suitable for their needs, and the opportunity to interact with other dancers associated in the same field. The dancers who stay at the residence will range in ability and experience from students developing their techniques, all the way to luminaries in the profession. The age demographic for the design program is 18 to 50. The Short Term Residence is a catalyst for creativity by providing an environment proper for exploring current ideas,

developing new choreography, and sharing techniques with one another. The residence is an ideal space for originality and intense production to commence, since the location is free from daily distractions with private amenities for the guests.

The Residence offers its users the ability to engage in communal spaces throughout the centre, however; it also provides quiet personal retreats for self reflection and development in individual living quarters. The Short Term Residence offers a concentrated serene environment to dancers engaged in creating new work, with the passion for developing advanced skills.

REASONS TO VISIT THE RESIDENCE

- As a Retreat to get inspiration for new choreography or dance productions
- Teaching dance workshops within Winnipeg's dance studios
- Teaching for a short term period
- Teaching a Winnipeg production
- Performing in The Fringe Festival, or on Rainbow Stage
- Performing at neighboring theatres- Concert Hall, Manitoba Theater Centre, Pantages Theater
- Giving speeches

mission statement

Share experience and expertise in a setting ideal for inspiring creativity

5.2 USER PROFILE

VALUES	ACTIVITIES	NEEDS
<ul style="list-style-type: none"> - Interior must feel safe and secure - Views to outside are important to connect with context and locality - Ease of circulation - Sound environment which will not disrupt private from public spaces - Public areas for different functions - Lighting should be conducive for work spaces - Proximity to transit - Proximity to amenities - Connectivity to neighbourhood 	<ul style="list-style-type: none"> - Practicing dance - Teaching - Performing - Studying and learning - Interacting - Listening to music - Socializing - Learning - Eating - Relaxing 	<ul style="list-style-type: none"> - Space for practicing dance in a studio - Areas for rehearsing - Private space for studying and reading - Social spaces for collaborating and interacting - Public spaces conducive for listening to music - Sound proof rooms (acoustic control) - Proper sprung floors for dance practice - Kitchen/dining area - Internet access - Views to Old Market Square - Ease of circulation - Space for relaxing and feeling comfortable - Natural lighting - Climate control - Attractive spaces to gather

Table 12: Primary User Profile chart.

primary users

Time - Morning, Afternoon, Evening

TRAVELLING BALLET DANCERS

VALUES	ACTIVITIES	NEEDS
<ul style="list-style-type: none"> - Safety and security for front lobby - Noise from the lounge and front desk cannot interrupt private spaces - Cleaning and maintenance - Materiality choice in front lobby for flooring and soft seating must be durable - Proximity to transit - Proximity to amenities - Lighting should be conducive for work spaces 	<ul style="list-style-type: none"> - Booking reservations for travelling dancers coming to the residence - Organizing public speakers to attend - Arranging dance workshops to take place - Making sure premise is safe and secure at all times - Maintaining a welcoming and inviting facility for the local neighbourhoods - Outreach to other cities publicizing the facility and its benefits - Giving guest lectures 	<ul style="list-style-type: none"> - Sound absorption from the lounge and front entrance - Front lobby area for guests to wait - Soft seating - Front desk - Internet access - Views to Old Market Square - Ease of circulation - Natural lighting - Climate control

Table 13: Secondary User Profile chart.

secondary users

Time - Morning, Afternoon, Evening for staff & security. Morning and Afternoon for students

STAFF & SECURITY & PERFORMING ARTS STUDENTS

VALUES	ACTIVITIES	NEEDS
<ul style="list-style-type: none"> - Interior must feel safe and secure - Lounge and front entrance easily accessible to the public off of King Street - Wayfinding is not a challenge - Landmarks around the residence - Proper signage on the exterior of the building - Well kept and clean atmosphere - Comfortable inviting space 	<ul style="list-style-type: none"> - Visiting the facility - Touring the dance studios - Learning 	<ul style="list-style-type: none"> - A welcoming an inviting space - A safe environment that the public feels comfortable approaching - To feel connected with the residence when they are visiting - A place that they would want to come and visit - Social spaces for collaborating and interacting - Ease of circulation - Attractive spaces to gather

Table 14: Tertiary User Profile chart.

tertiary users

Time - Morning and Afternoon

GENERAL PUBLIC & TOURISTS

5.3

spatial requirements

- 5.3.1 spatial requirements
- 5.3.2 technology requirements
- 5.3.3 design guidelines
- 5.3.4 adjacency matrix
- 5.3.5 list of overall spaces

5.3.1 SPATIAL REQUIREMENTS

- Single person housing units
- Spaces for social gathering and communal interaction
- Views to the outside
- Communal kitchen and dining area
- Food preparation station
- Front lobby
- Entrance space with soft seating
- Dance studios for practices and rehearsals
- Costume and props room
- Change rooms
- Mechanical room
- Private spaces separate from public spaces
- Multifunctional spaces
- A place for ideas and collaboration to occur
- A welcoming place where local neighbourhoods feel connected to the residence
- A place that will promote social interaction

5.3.2 TECHNOLOGY REQUIREMENTS

- Security systems required for all electronics within the space (computers, televisions, music players, internet)
- Lighting will be on a sensor system so that when rooms are vacant, all lights will automatically be turned off saving energy
- During optimum daylight no lights are required in certain spaces, saving energy
- Upgrade lighting to more energy efficient types
- Separate plumbing for washrooms and kitchen areas
- Building will be heated and ventilated through an all air system where extra insulation will be added to the exterior facade walls
- Windows are upgraded to the building envelope for better insulation and air circulation
- Use a compost in the kitchen and recycle
- Use low flow plumbing within washrooms
- Use separate return exhausts from washrooms

5.3.3 DESIGN GUIDELINES

1

Issue: lighting should be conducive to all work spaces
Objective: the overall design must have different lighting methods in order to supply proper illumination through the building
Concept: the building will have task lighting for the front desk computer/reception lounge, track lighting in lounges and smaller gathering areas for directional control, and pot lighting in the central hallways and large spaces in order to provide an overall luminance

2

Issue: cleaning and maintenance
Objective: the design must have durable furniture in order for cleaning and maintenance to be an easier task
Concept: the project design will have durable materials as well as easy to clean furniture pieces and floor selections

3

Issue: too much noise being produced in the dance studios might cause disturbance for private resident spaces
Objective: the design must have sound proofing materials to reduce and eliminate high levels of noise from the studio spaces
Concept: project design should protect all residents and staff from the noise of the dance studios and performance spaces

Table 15: Design Guidelines showing examples of three issues with resolutions.

5.3.4 ADJACENCY MATRIX

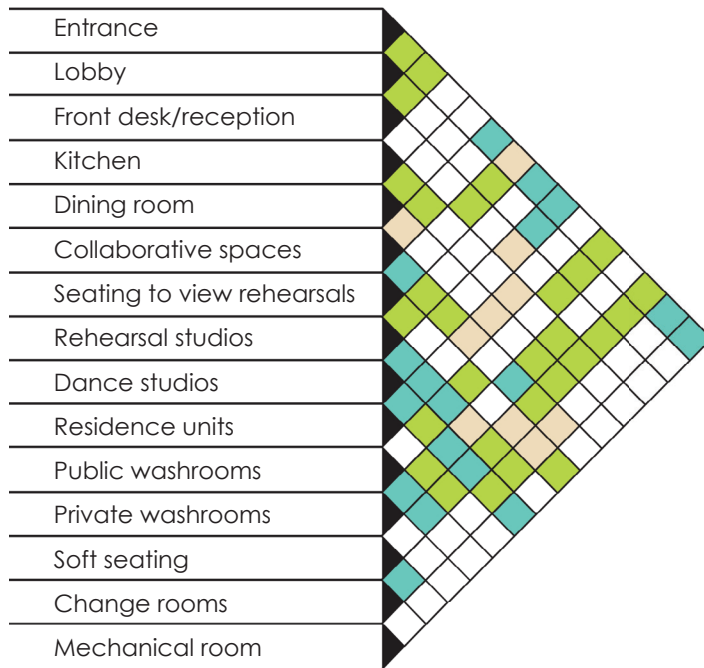


Table 16: Adjacency Matrix of all spaces in the design proposal.

5.3.5 LIST OF OVERALL SPACES

- 1 Entrance
- 2 Lobby for front entrance
- 3 Change rooms
- 4 Washrooms female
- 5 Washrooms male
- 6 Dance Studios
- 7 Communal areas
- 8 Dining room
- 9 Kitchen
- 10 Resident housing units

1 ENTRANCE

FURNITURE	QUANTITY
Front desk	1
Computer	2
Printer	1
Desk chair	2
Phone	1
Total	350 sq ft

Table 17: Furniture and Quantity chart for Entrance space.

2 LOBBY FOR FRONT ENTRANCE

FURNITURE	QUANTITY
Soft seat sofa	2
Soft seat chair	4
Side table	2
Coffee stand	1
Coffee maker	1
Total	272 sq ft

Table 18: Furniture and Quantity chart for Lobby and Front Entrance space.

3 CHANGE ROOMS PER MALE/FEMALE

FURNITURE	QUANTITY
Mirror (full length)	4
Shower	3
Bathroom	5
Lockable storage	50
Hooks for jackets	40
Total	1130 sq ft

Table 19: Furniture and Quantity chart for Change room spaces.

4 WASHROOMS FEMALE

FURNITURE	QUANTITY
Toilet	2
Universal	1
Sink	2
Paper towel	2
Soap dispenser	2
Mirror	1
Soft seating	2
Total	140 sq ft

Table 20: Furniture and Quantity chart for Female Washroom space.

5 WASHROOMS MALE

FURNITURE	QUANTITY
Toilet	1
Urinal	0
Universal	1
Sink	1
Paper towel	1
Soap	1
Mirror	1
Total	140 sq ft

Table 21: Furniture and Quantity chart for Male Washroom space.

6 DANCE STUDIOS

FURNITURE	QUANTITY
Mirror (8' height)	6
Fan	3
Ballet barre (around room)	2
Music system	1
Speakers	2
Chair	4
Total	4266 sq ft

Table 22: Furniture and Quantity chart for Dance Studio spaces.

7 COMMUNAL AREAS

FURNITURE	QUANTITY
Sofa	10
Soft seat chair	8
Coffee table	4
Side table	4
Tv	6
Music system	4
Phone	3
Total	2750 sq ft

Table 23: Furniture and Quantity chart for Communal Areas.

8 DINING ROOM

FURNITURE	QUANTITY
Table	2
Chair	8
Storage	2
Total	352 sq ft

Table 24: Furniture and Quantity chart for Dining Room space.

9 KITCHEN

FURNITURE	QUANTITY
Fridge	1
Stove	1
Dishwasher	1
Sink	1
Coffee maker	1
Microwave	1
Toaster	1
Counter space	15 linear ft
Total	315 sq ft

Table 25: Furniture and Quantity chart for Kitchen space.

10 RESIDENT HOUSING UNITS

FURNITURE	QUANTITY
Bed	8
Night tables	16
Tv	8
Phone	8
Soft seating	14
Mirror	8
Closet	8
Dresser	8
Toilet	8
Shower/tub	8
Sink	8
Total (per unit)	2800 sq ft

Table 26: Furniture and Quantity chart for Resident Housing units.

Other Spaces:

Stairs and Exits	1012 sq ft
Storage	642 sq ft
Courtyard and Balcony	2270 sq ft

5.4 OVERVIEW OF SECTION

The Short Term Residence is a place that promotes social interaction. The needs of primary, secondary and tertiary users were taken into account, in order to produce a successful design program. Multifunctional spaces with soft seating touchdown areas is one requirement needed through the residence, since promoting collaboration and social networking is a driving factor for the proposal. Views to the outside are another component being incorporated into the program since building a connection with the neighbourhood and surrounding communities is critical for the success of the residence. Building awareness and having the public notice the new facility will help it flourish and expand to allow more travelling dancers with the ability to stay in Winnipeg.

There are several reasons for visiting the Short Term Residence, and this makes the typology so diverse. Professionals can come to teach dance workshops in Winnipeg, or they can be performing in a local production. Dance students around the city can look forward to professionals coming to the residence, since they can sign up for classes and dance workshops. The public is also welcome to visit and learn what the facility offers, and this will strengthen the communities awareness about local talents.

6.0 CHAPTER DESCRIPTION

This chapter discusses the development of the design for the Short Term Residence in the Exchange District of Winnipeg. The final design proposal responds to the literature review and the information gathered through precedent investigations which guided the practicum project. This chapter further emphasizes the intention, context and rationale behind designing the Short Term Residence for Travelling Dancers.



CHAPTER

6

design proposal

design proposal

- 6.0 chapter description
- 6.1 inquiry process and design proposal
- 6.2 description of design

6.1

inquiry process and design proposal

- 6.1.1 connection between dance and the design proposal
- 6.1.2 connection between inquiry process and the design proposal



F.47 Diagram showing connections between theory and design

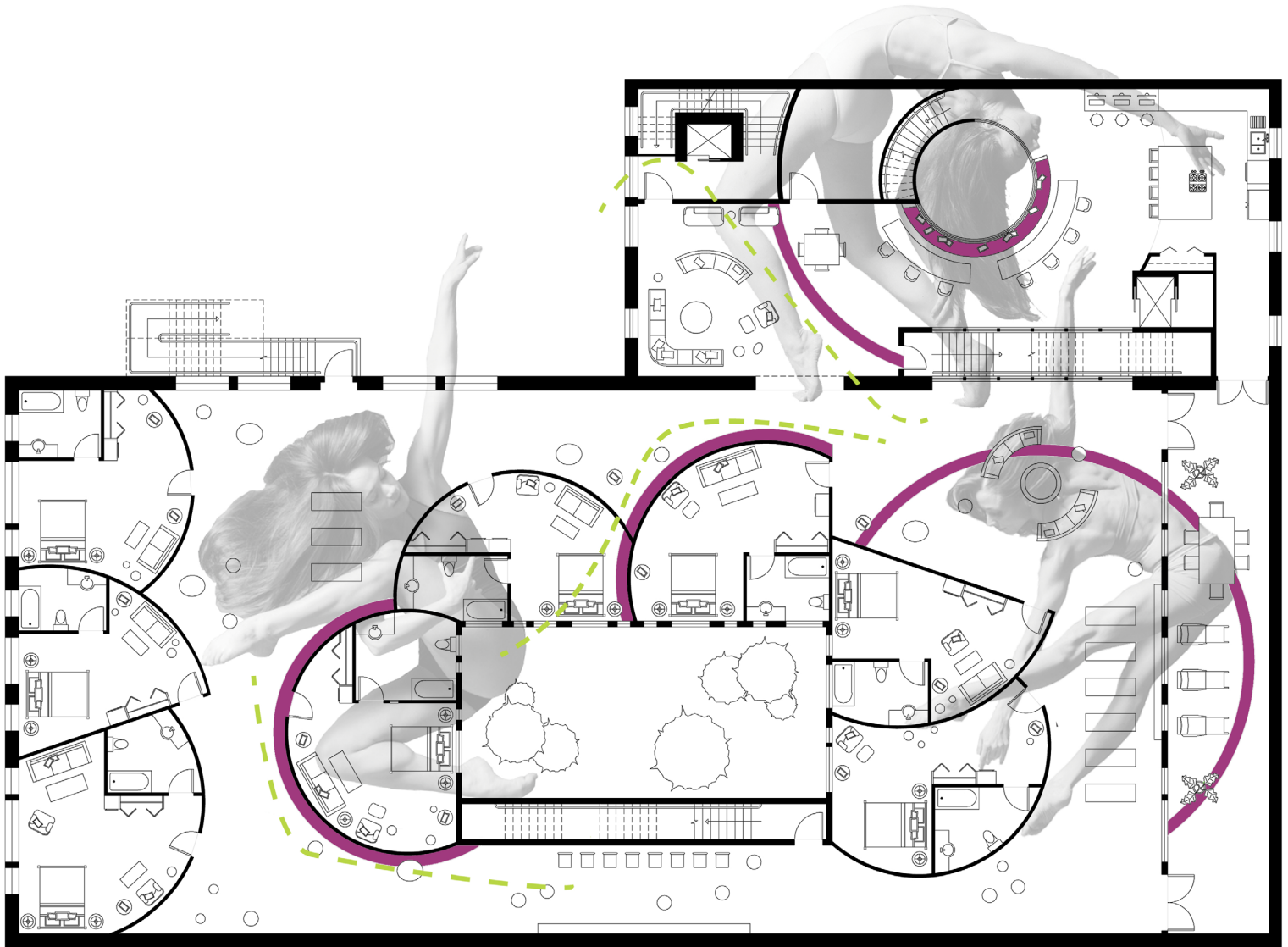
6.1.1 CONNECTION BETWEEN DANCE AND THE INTERIOR DESIGN PROPOSAL



F.48 Dance and body movement in relation to the design development

0' 1" 5' 10'





F.49 Dance and body movement in relation to the design development



6.1.2 CONNECTION BETWEEN INQUIRY PROCESS AND THE DESIGN PROPOSAL

- Dance and Motion
- Place Attachment
- Meaning of Place
- Artist Collective
- Importance of Home
- Collective Learning
- Interactive Architecture
- Dance and Interior Design
- Privacy and Publicity



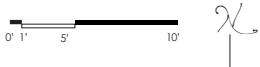
F.50 Inquiry Process in relation to the design development and spatial organization

0' 1' 5' 10'





F.51 Inquiry Process in relation to the design development and spatial organization



6.2

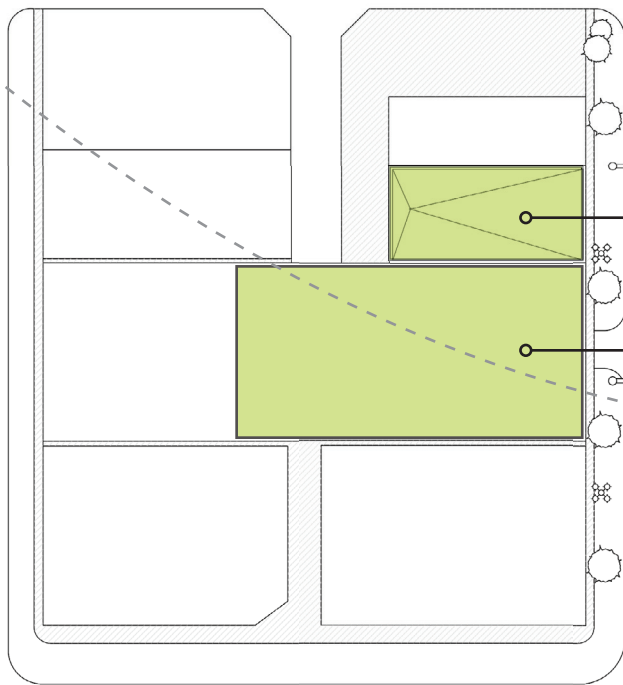
description of design

6.2 DESCRIPTION OF DESIGN

The Exchange District in Winnipeg is a flourishing arts and cultural hub for the city, since it houses theatre venues and performance amenities in the neighbourhood. The district is passionate about maintaining the heritage of the buildings, however; modern additions to historical sites are being welcomed. The revitalization of the Exchange District is attractive to other neighbourhoods since newly modernized expansions draw people downtown. Old Market Square is the central point of the Exchange District, since its connections to the past are still quite vivid. Its cobblestone streets and pedestrian friendly atmosphere has made the square become a central meeting and gathering point of the Exchange District. From an urban and architectural perspective, Old Market Square provides an attractive backdrop for the Short Term Residence.

The Carruthers Building and Maw's Garage were selected as the building sites for this new typology. Both buildings face Old Market Squares parkway, and are close in proximity to entertainment venues, local dance companies, and educational facilities. The Exchange District celebrates local community talents by hosting Jazz Winnipeg, The Winnipeg Fringe Festival, and the Manitoba Electric Music Exhibition in summer months. The Short Term Residence for Travelling Dance Professionals will allow individuals from around the world with an opportunity to stay in one facility where all users share the same passion for dance and educating others.

The buildings are both considered historical sites for the city of Winnipeg therefore, maintaining the integrity and architectural features of the exterior was important. Due to the square footage required for dance studio space, an additional floor was added



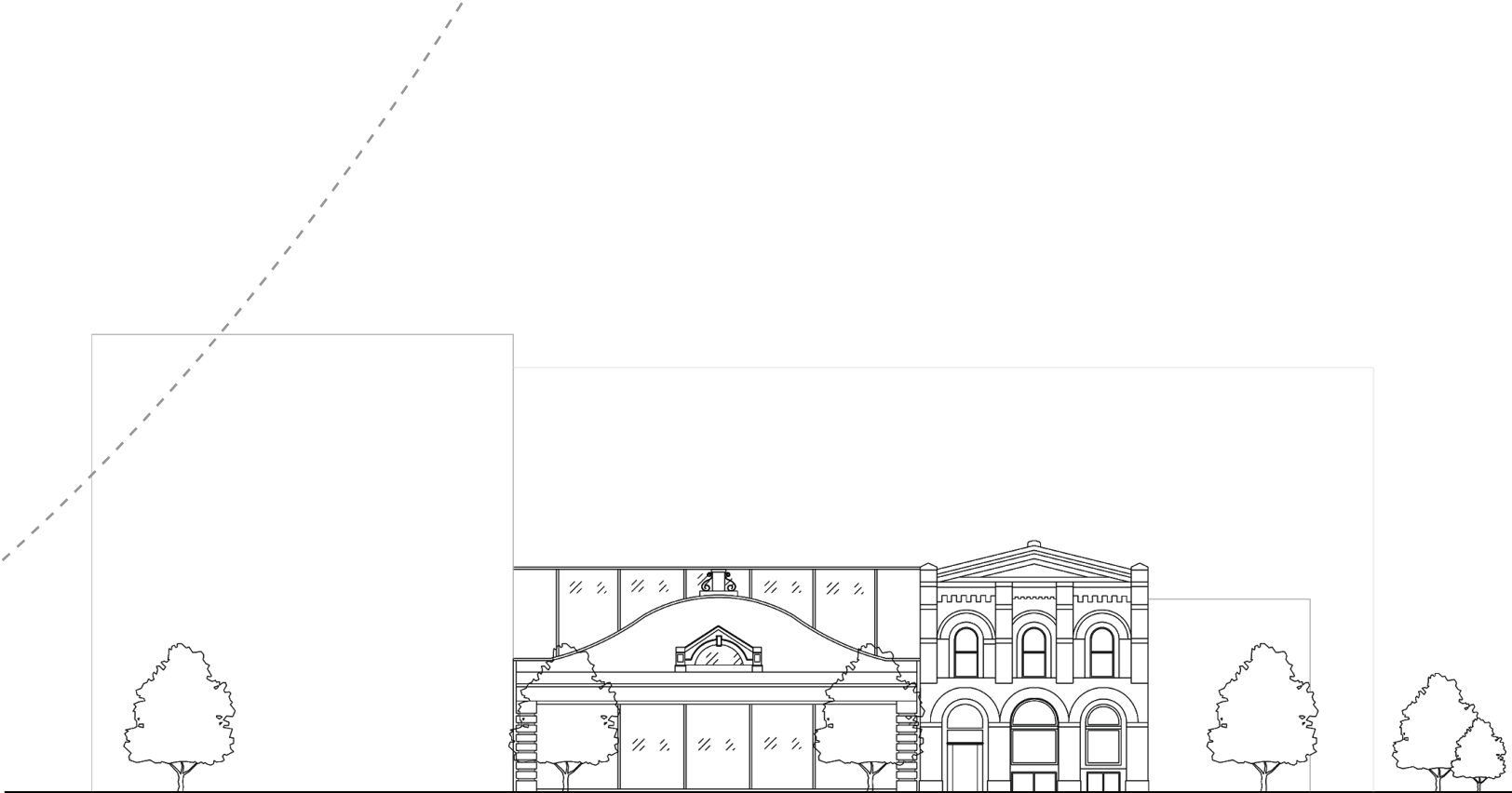
F.52 Site Plan showing Carruthers Building and Maw's Garage



CARRUTHERS BUILDING

MAW'S GARAGE

above Maw's Garage in order to provide housing units for the residents. Maw's Garage has a curvilinear arch on the exterior of the building which stands out among the other historical building sites. The architectural language in the Exchange District represents rectilinear building forms, so Maw's roofline is a characteristic that was intentionally preserved. The additional floor is set back 12' from the roofline, allowing for outdoor patio space and views to Old Market Square.



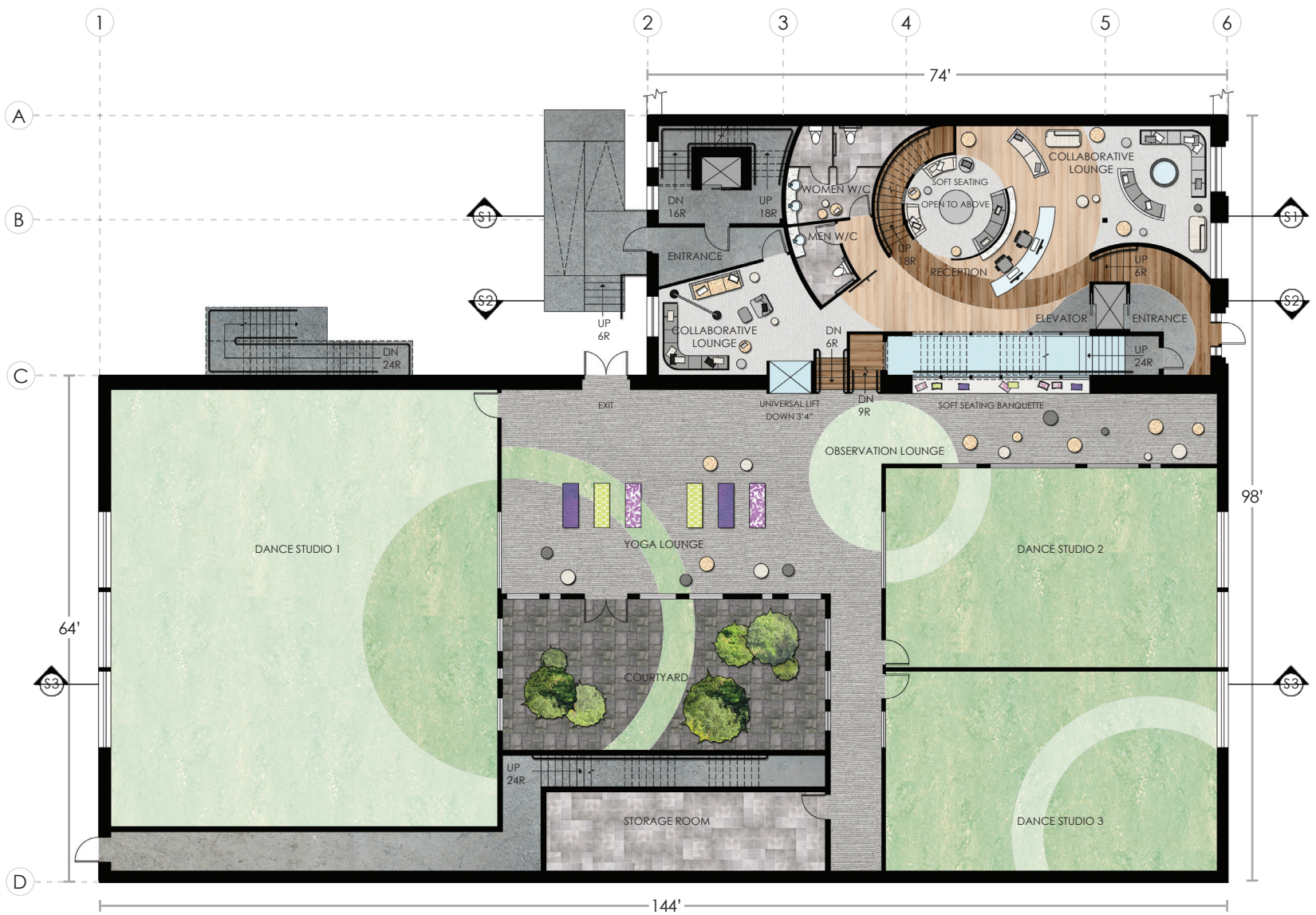
F.53 Front Elevation of East Facade



The spatial organization of the building is arranged in curvilinear geometric forms derived from the inquiry process, as well the conceptual design investigations studied. Privacy and publicity was another topic reviewed in the inquiry process. This subject had significant impact on the division of spaces throughout the Short Term Residence since dividing the floors by private, semi-private and public domains was executed. The first floor when you enter the building is for public

access, while the basement is semi-private, and the second floor is entirely private to the residents.

The Carruthers Building and Maw's Garage entrances are both on grade level, however; the Carruthers building is elevated 3'4" onto the main floor landing. In order for the entrance to be universally accessible, there is an elevator that can take patrons onto the first landing. The elevator is situated within



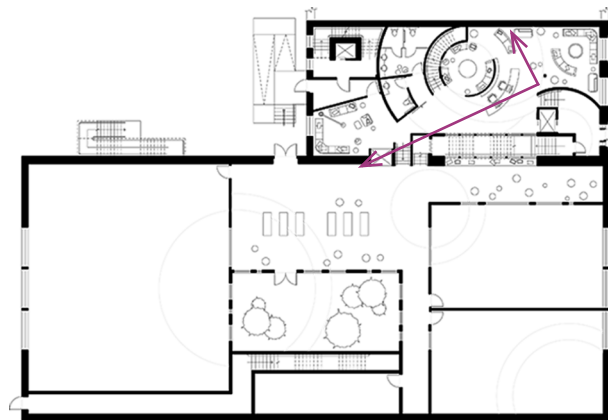
F.54 Main Floor Plan





F.55 Perspective of Main Entrance and Reception Space

F.56 Key legend for Main Entrance and Reception Space perspective

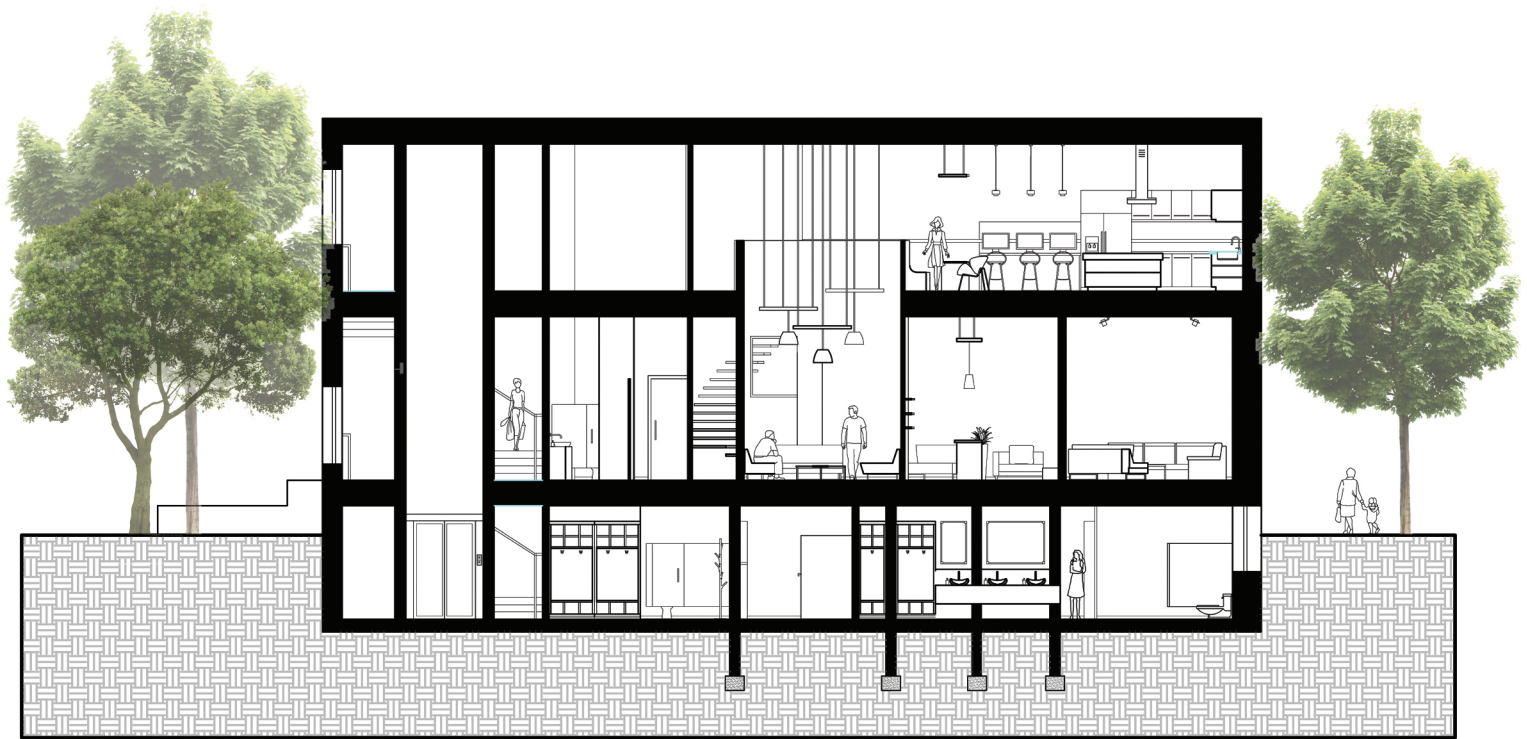


the middle of two staircases. The south staircase is a multipurpose space used by dance students as well as individuals staying at the residence. The stairs can be utilized by visitors as seating, in order to overlook both the Carruthers Building and Maw's Garage. A security door with swipe card protection is at the top of the staircase providing access only to visitors staying at the residence. The north set of stairs takes visitors from the main entrance doorway to the first floor landing which is six steps up.

As you enter the Carruthers Building, you are greeted by a front desk and lobby area. There are several options for soft seating that fluctuate around the first floor. The entrance is welcoming and warm with exterior tall windows facing directly onto King Street and Old Market Square. The windows provide an abundant amount of natural light to cascade into the interior spaces. The main floor has an overall neutral

color palette which keeps the atmosphere simple and fresh with a visual cleanliness. Soft whites, ivory, beige and warm greys tones are used on interior walls and soft seating throughout, with accents of dark oak wood flooring drawing attention. The floor patterns throughout the main floor help divide seating areas as well delineate the functional purposes of spaces. The materials provide visual interest and compliment the curvilinear wall forms through geometric oversized circles. Sleek frosted glass partitions add another visual element throughout, allowing the circulation to move freely while maintaining a welcoming and opened ambiance.

The two main focal points on the main floor are the vertical circulations that capture a sense of movement. The first staircase is fully made of glazing, with a curvilinear under body which accentuates the soft flowing visual lines found throughout the main



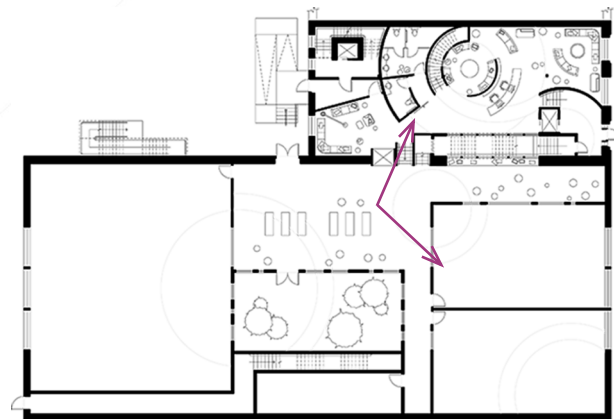
F.57 North Section S1





F.58 Perspective of the Observation Lounge

F.59 Key legend for Observation Lounge perspective



floor. Each tread is made of glass, with LED light strips at the face of each step. This highlights the staircase and creates a visual interest for the interior space. The staircase leads directly to the second floor from the front entrance on King Street. The stairs provide a vertical circulation as well as a visual connection into Maw's Garage where the dance studios are situated.

The second vertical circulation that highlights the beauty of the main floor is the curvilinear stairs that wrap around the central focal point. This double volume is opened to the second floor above where residents staying upstairs can look down below and see students who have come to take dance classes. The curved staircase has openings and glazed panels which create a visual connection to below.

Along the south wall of the Carruthers Building is a set of stairs that takes users down 3'4" to Maw's Garage floor level. For the space to be universally accessible there is a wheelchair lift located directly beside the set of stairs. As you enter Maw's Garage, there are three dance studios, as well as a double volume interior courtyard that brings natural light into the interior space. Two of the smaller dance studios are situated along the south east wall providing exposure to King Street. One of the practicum project goals was to

create a link with other arts and educational facilities, as well as performance venues. In order to accomplish this, Maw's Garage features exterior glazing with 11' high glass panels so that pedestrians walking past the building and vehicular traffic driving by can see dancers performing within the studios. This will ultimately create a sense of place and a stimulating visual interest for the neighbourhood because activity and movement will constantly be occurring. This will allow neighbourhoods to feel connected to the building, and gain an understanding of local performing arts.

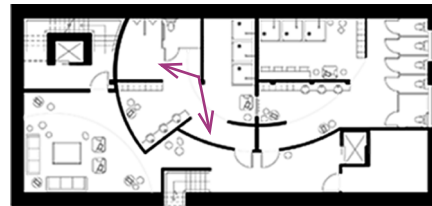
The circulation around the dance studios provide soft seating and touchdown places where students waiting for classes to commence can stretch and warm-up, or socialize with other students. The interior courtyard provides alternate seating where students during summer months can sit outside and practise dance routines or socialize while waiting



F.60 Perspective of Mens Change room

for their dance classes. The courtyard also presents a complementary backdrop for dancing, since the exterior space can be manipulated differently than the interior dance studios.

The larger dance studio on the west side of Maw's Garage faces Bannatyne Avenue. The exterior walls are also made of glazing to maintain building symmetry and repetition with the east side of the building facing King Street. The west side is set

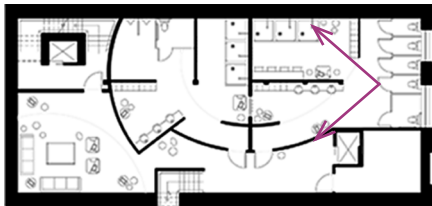


F.61 Key legend for Mens Change room perspective



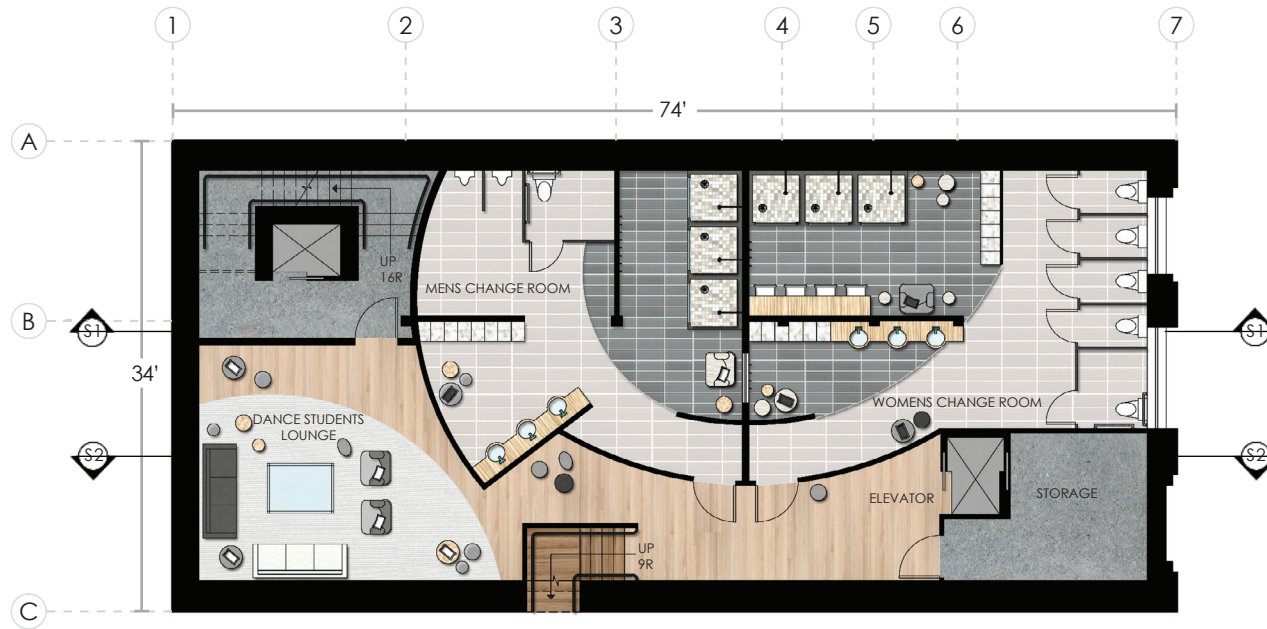
F.62 Perspective of Womens Change room

back 30' from Princess Street providing an exterior space landscaped for the neighbourhood and other communities to utilize and activate the space.



F.63 Key legend for Womens Change room perspective

When dancers arrive at the Short Term Residence, the change rooms are located in the basement of the Carruthers Building. Here students can leave their belongings in a safe location while they take their dance classes. This semi-private space can be entered by a staircase that leads directly from



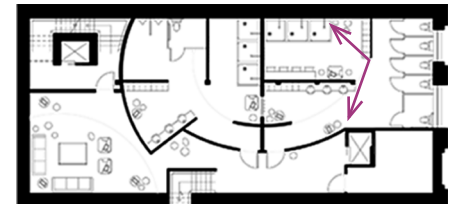
F.64 Basement Floor Plan



the dance studios into the basement, as well as an elevator for ease of access. The basement continues the soft, neutral color palette similar to the main floor, keeping a fresh and clean feeling in the change rooms. Both the men and women's change rooms have slight variations of material and color choices in order to create different atmospheres in the spaces. There is a Dance Students Lounge located outside both change rooms where students can gather to wait for their dance classes.



F.65 Perspective of Womens Change room



F.66 Key legend of Womens Change room perspective

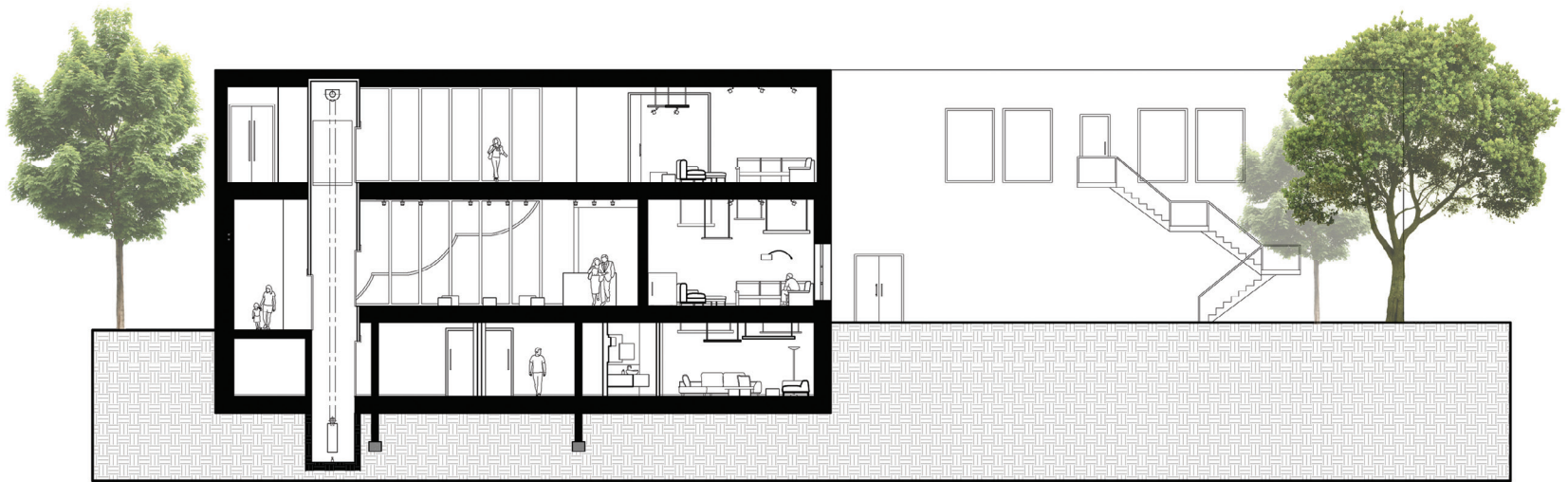


F.67 Perspective of Dance Students Lounge



F.68 Key legend of Dance Students Lounge perspective

Since there are several students who will be using the facility, it was imperative that the design accommodate different spatial arrangements. The students can fluctuate throughout the main floor and basement with multiple seating arrangements and views to the exterior, which helps eliminate overcrowding and congestion.



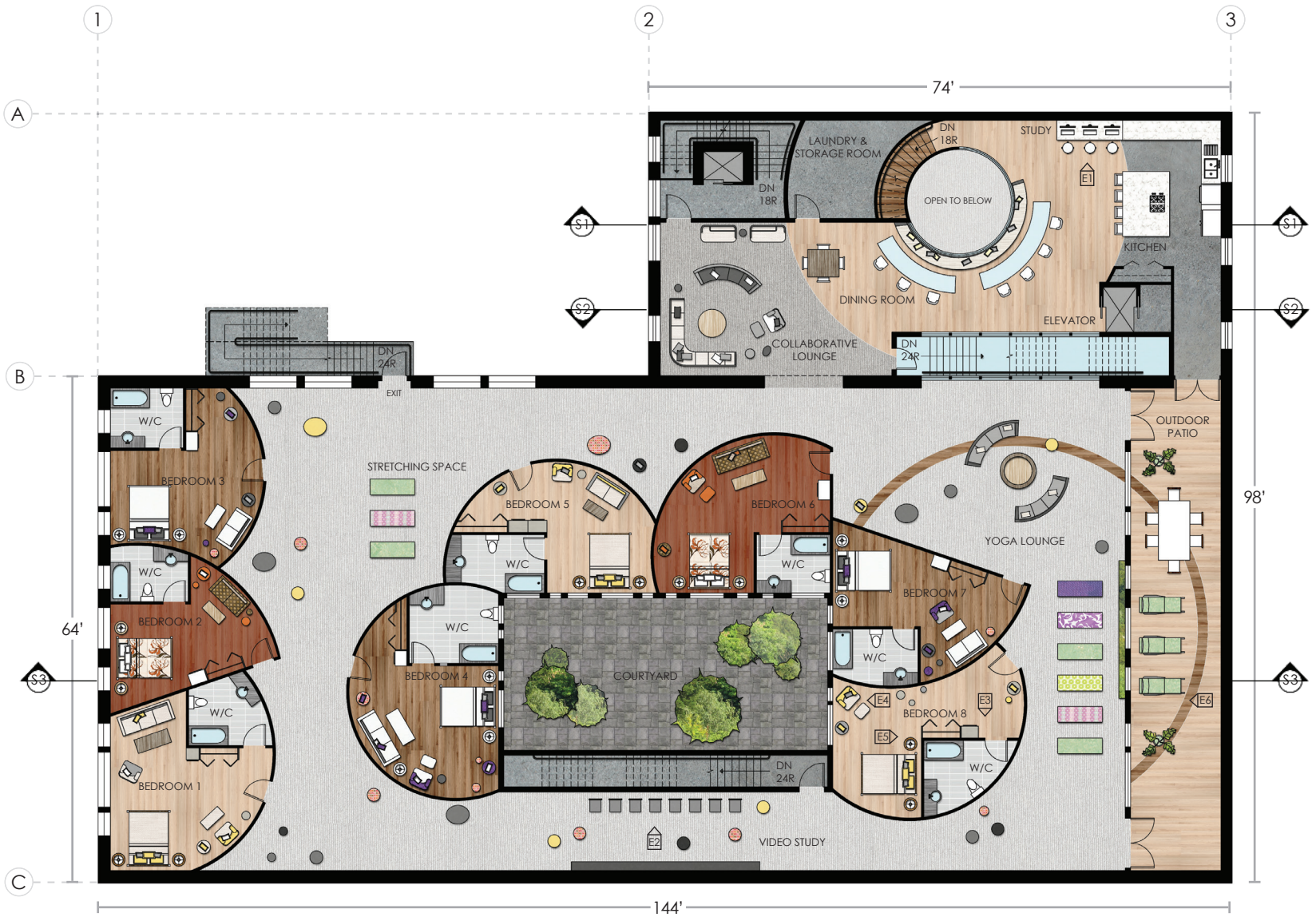
F.69 South Section S2



The second floor of the Carruthers Building is a private floor for the travelling dance professionals. There is a communal kitchen and dining area, laundry and storage space, eight bedrooms, and an exterior patio space. The kitchen is along the north east side of the second floor and its windows overlook Old Market Square facing King Street. The dining space is situated at the center of the floor plan, overlooking the opened double volume to below. The space is secured by a 4' glass panelled railing adding safety and a seamless

appearance to the form. The bench seating for the dining space wraps around the glass railing.

Since the visitors staying at the residence will be travelling for different lengths of stays, the second floor is also equipped with a laundry room and storage space for luggage.



F.70 Second Floor Plan

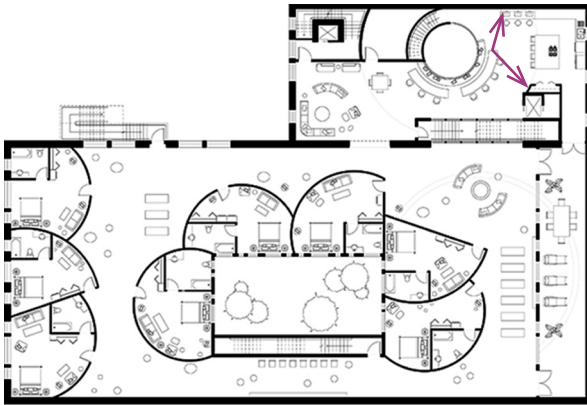


F.71 Perspective of Kitchen

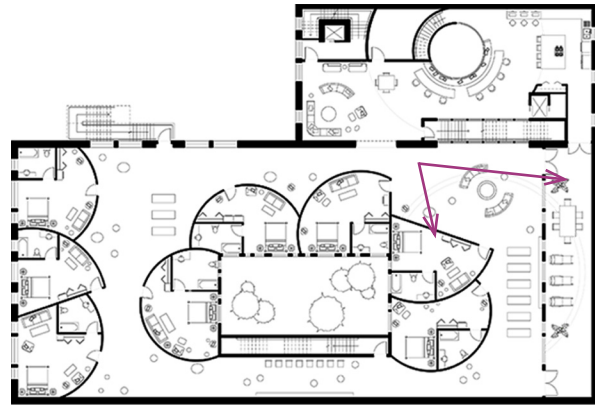


F.72 Elevation E1 North wall of Kitchen





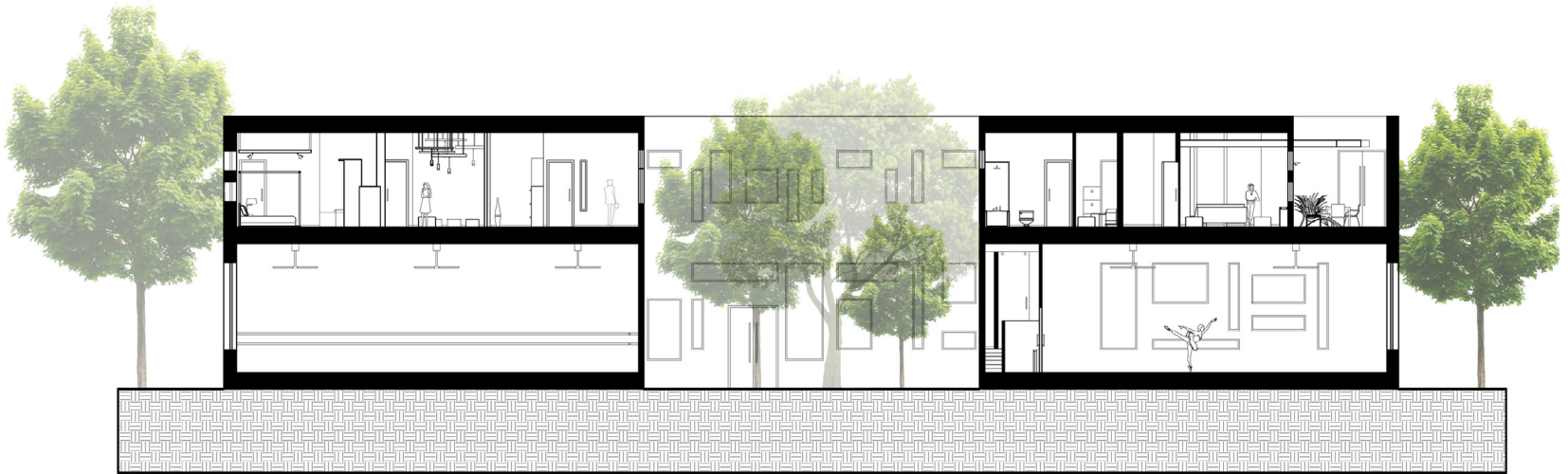
F.73 Key legend of Kitchen perspective



F.74 Key legend of Yoga Lounge



F.75 Perspective of Yoga Lounge



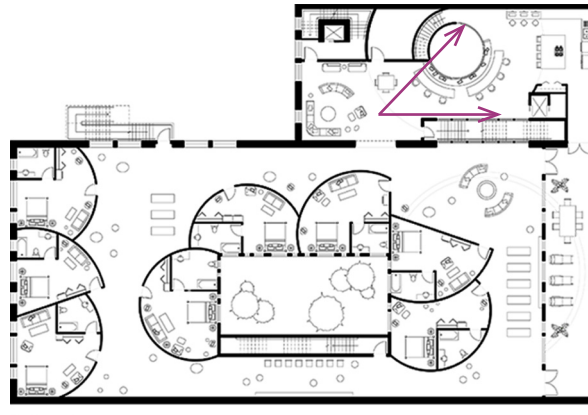
F.76 North Section S3



The eight bedrooms designed on the second floor are above the dance studios of Maw's Garage. Each room is a separate pod, designed with a curvilinear architectural language. The most important feature to be included for every bedroom was windows to the outside for optimum daylight. Three of the bedrooms are situated along the west side of the building which overlook Bannatyne Avenue. The other five bedrooms are placed along the vertical interior courtyard. Every bedroom has its own bathroom fully equipped with amenities required for a long term stay. Each bedroom also has different furniture arrangements, and the

material and color palettes vary throughout the living spaces. Creating a sense of place and meaning of home was critical for the Short Term Residence design proposal. A feeling of individuality and a connection to place was able to be created by designing each interior bedroom with a different overall atmosphere. Creating eight unique bedrooms allows all residents to feel a sense of distinctiveness, since no two bedrooms are alike. It also makes the experience at the Short Term Residence more stimulating, since visitors coming back for another visit have the opportunity to stay in a different room and experience a different atmosphere.

F.77 Key legend of Dining Room perspective



F.78 Perspective of Dining Room



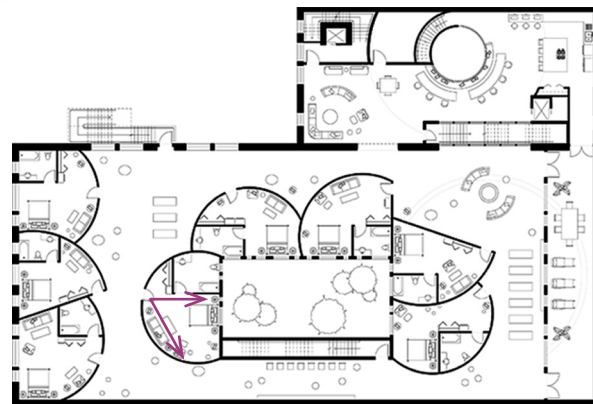


F.79 Axonometric View of Bedroom 4

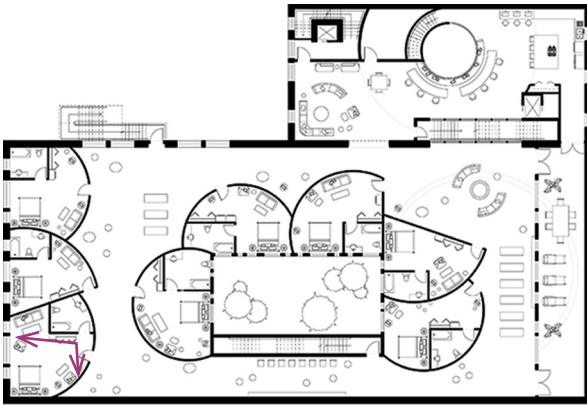


F.80 Axonometric View of Bedroom 1

F.81 Perspective of Bedroom 4



F.82 Key legend of Bedroom 4 perspective



F.83 Key legend of Bedroom 1 perspective



F.84 Elevation E2 South wall of Bedroom 8



F.85 Perspective of Bedroom 1



F.86 Elevation E3 West wall of Bedroom 8



F.87 Elevation E4 East wall of Bedroom 8



The circulation space around the bedrooms is multifunctional providing several activities to transpire. There are soft seating touchdown spaces where dancers can utilize the space for rehearsal, stretching or choreographing a routine. They can also mediate among each other and come together to share experiences and learn from one another in a collaborative setting.

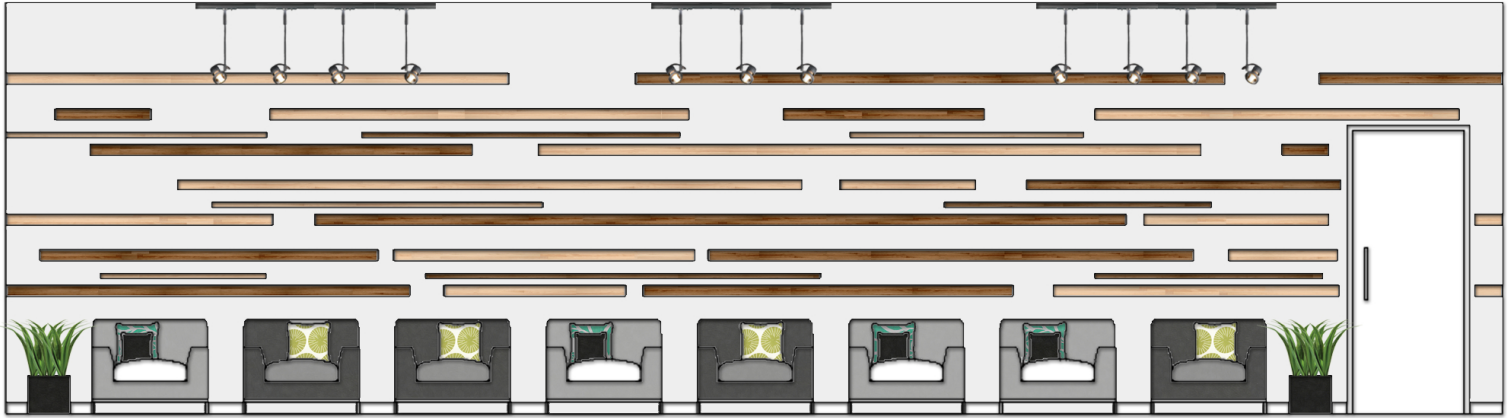
Along the south wall of Maw's Garage on the second floor is a Video Study space. This area is calm and inviting with soft seating and warm earth color

palette. The space invites professionals to watch dance videos to gain inspiration from choreography. The space can be utilized for educational purposes, or for congregating and socializing.

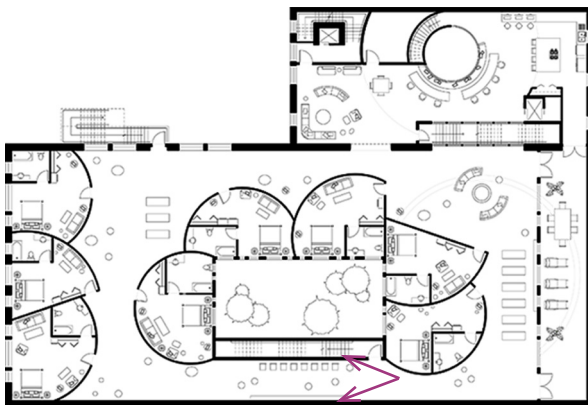
Lastly, there is a rooftop terrace that runs along the east facade overlooking King Street. This space provides users with patio furniture, casual seating for meeting and collaborating, and alternative dining tables for summer months. The space offers great views to Old Market Square, and can be utilized all year round as a private outdoor retreat.



F.88 Perspective of Video Study



F.89 Elevation E5 North wall of Video Study

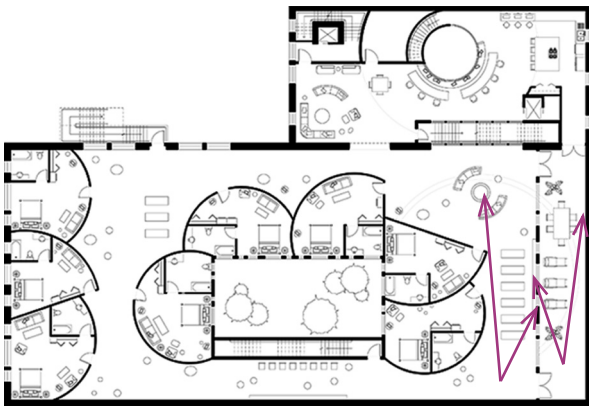


F.90 Key legend of Video Study perspective

The renovation to these buildings is a study of how juxtaposition between new and old relate to each other in creating an innovative design language. With an interest in investigating spatial relationships through dance and body movements, the Short Term Residence transforms the existing two buildings into one modified typology that relates to the literature review.



F.91 Perspective of Yoga Lounge



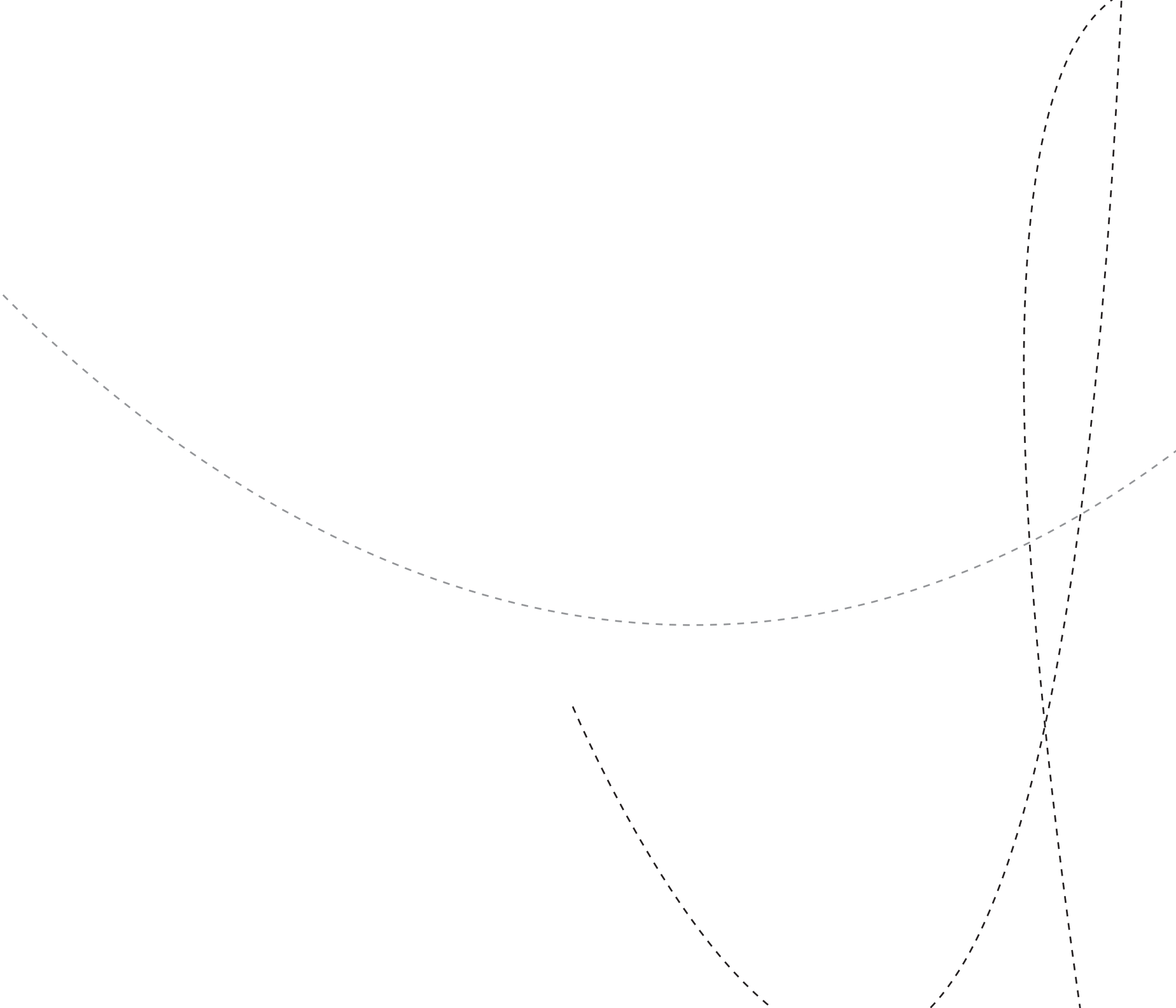
F.92 Key legend of Yoga Lounge perspective and Patio perspective



F.93 Elevation E6 West wall of Patio



F.94 Perspective of Patio





CHAPTER

7

conclusion

conclusion

7.1 reflection and summary

7.1 REFLECTION AND SUMMARY

The objective of this practicum project was to create a place by utilizing dance and body movement as a methodology to generate creative interior spaces. The project looked at exploring the language of dance which was applied in the interior environments, representing qualities of movement through spatial expressions. The main characteristics that emerged from conceptual design explorations were balance, harmony, rhythm and unity. These qualities are reflected within the interior environment designed. The overall goal was to demonstrate the parallel between dance and the built environment ultimately creating a prospective where interacting with a site location and surrounding communities could generate new possibilities for interior design.

The project addresses the potential for merging a Short Term Residence program with a collaborative learning environment where dancers have the ability to stay in one typology and combine their knowledge and experiences. The space provides users with the opportunity to expand their awareness about dance while teaching others through creating a place attachment to Winnipeg. Dancers require a sense of place and belonging while they are travelling through different cities performing for audiences. By creating a sense of place in the Short Term Residence this permits dancers to gain inspiration through their surrounding environments. Overall, the Short Term Residence fosters a place to live, connect, work, create, inspire and perform.

Through the inquiry process for this project, the significance of place and community, collaborative social environments and performance and the body

were explored. Each theoretical subject has provided influential support through functional and spatial qualities represented in the final design proposal. Winnipeg is known for its arts and cultural diversity specifically because of the performance district located Downtown. The city is recognized for its local talents and for hosting national and international festivals that invite participants to celebrate and perform their abilities in Old Mark Square. These events are held annually; however, the performers do not have a place where they can stay together and learn from each other in a creative environment. This new typology being introduced in Winnipeg provides the opportunity for social connections, and collaborative relationships to form.

The meaning of place can be clarified through delineating space and place. Space refers to the structural and geometric qualities of the physical

environment. As Tim Cresswell states, "A space becomes a place with attachment and meaning" (5). Therefore, a space does not have the significance or impact on an individual that a place would have. Conversely, places are the notion where experiences transpire, since they have the ability to reshape communities through making memories. Edward Relph further explains his description of place by stating, "The relationship between community and place is indeed a very powerful one in which each reinforces the identity of the other..." (34). Placemaking is stressed in this project since the travelling dancers visiting Winnipeg have the opportunity to teach local students which ultimately forms a connection to place.

The program uses a sense of place in order to stress the connectivity between users in the space and the surrounding site context. This design strategy is characterized within the dance studio spaces where

transforming the exterior facade of Maw's garage is glazed with expansive windows. The downtown environment can engage with the Short Term Residence drawing attention to passersby's ultimately evoking awareness about the new typology.

There are several ways that the dancers staying at the residence will engage with the surrounding communities and embrace a meaning of place. Local dance studios can encourage their students to take dance workshops at the residence where classes will be taught by professionals in the field. This allows young adults with the opportunity to engage with their role models and learn valuable lessons in dance. The Short Term Residence will also cultivate a new partnership with the addition of the Red River College building in the Union Bank Tower. The typology will promote an arts and cultural connection by inviting students staying at the campus residence to engage with the facility and take

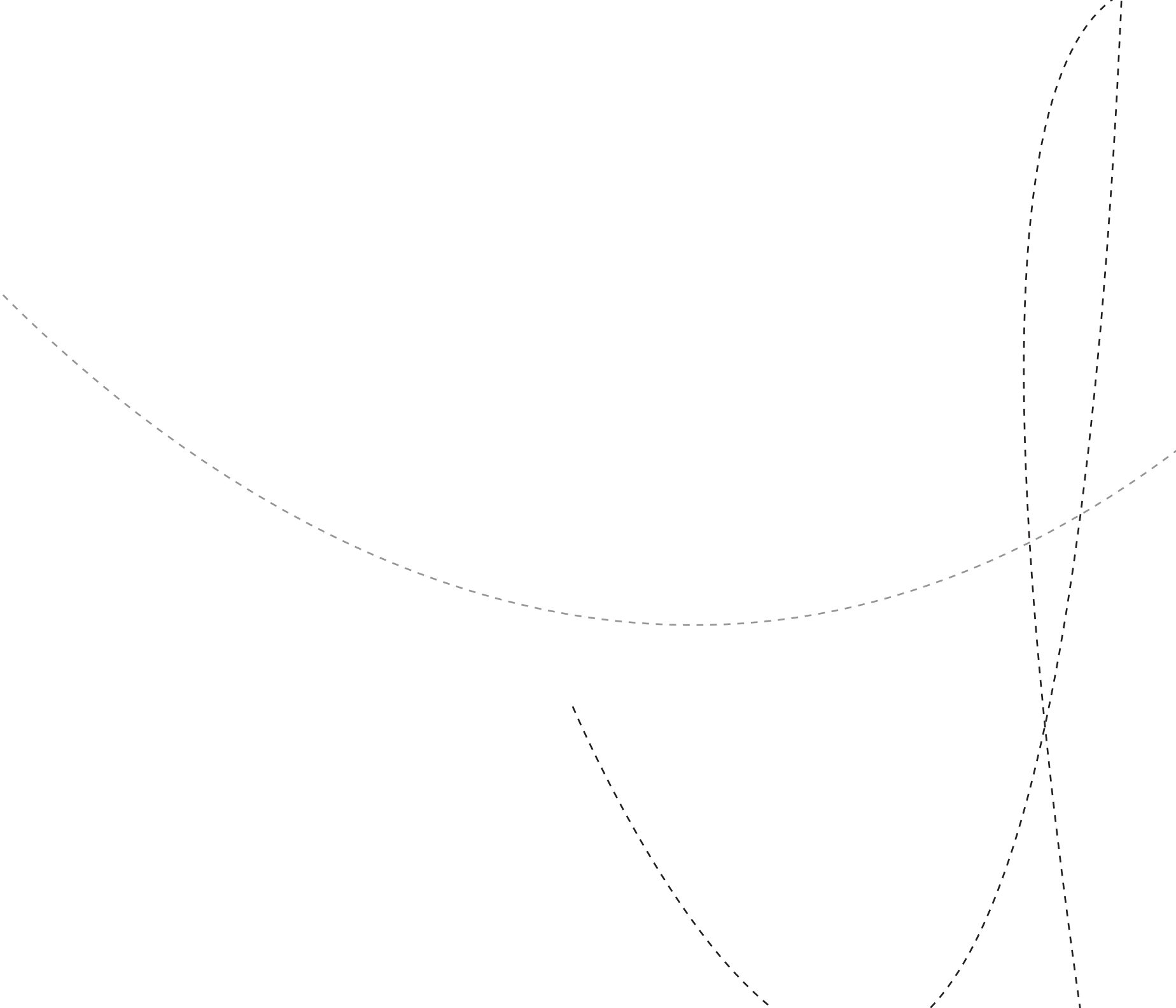
part in classes through dance education. The design program will strengthen community awareness about local talents within the Exchange District.

The spatial organization of the two buildings developed supports collaboration and social interaction. Each floor is designated by public, semi-public and private spaces, in order to accommodate the various functional needs. The main floor where a user enters the space is outlined for public access where social interaction and engaging with others is illustrated by touchdown seating arrangements. These collaborative spaces facilitate places to sit, interact, meet and socialize with others. As you move to the second floor, the space transitions from public to private where dance professionals staying at the residence have private access to this floor. The Short Term Residence was founded on the principle of creating an atmosphere that relates closely to the home in order to

strengthen the users connection to a meaning of place. The second floor encourages collaboration through a communal kitchen and dining space, and private bedrooms offer occupants individual retreats suggesting a sense of home.

This overall design project can be expanded upon by establishing a facility that accepts travelling artists in diverse fields, not specific to dance. The Short Term Residence can increase by accepting a number of talents and visionaries in artistic fields to stay at the residence and teach local students in Winnipeg. The project can flourish by accepting musicians, actors, singers, composers and authors to stay at the residence and offer classes to surrounding neighbourhoods. This would allow the program to branch out for different artistic pursuits, ultimately permitting a larger scaled program for the city.

In conclusion, the interior design proposal explored the relationship between the body and built environment. The design for the Short Term Residence provides a contemporary dance facility where travelling dance professionals have the opportunity to collaborate in a creative environment while pursuing their talents and mentoring each other. Through the synthesis of information gathered by the inquiry process, precedent studies, and conceptual design framework, a connection between interior design and dance movement through space was analyzed. Through examining interior spaces and its relevance to emerging needs of users, this allows interior designers with the opportunity to broaden their knowledge and constantly reinvent the foundation for design.





CHAPTER

references

8

references

8.1 reference list

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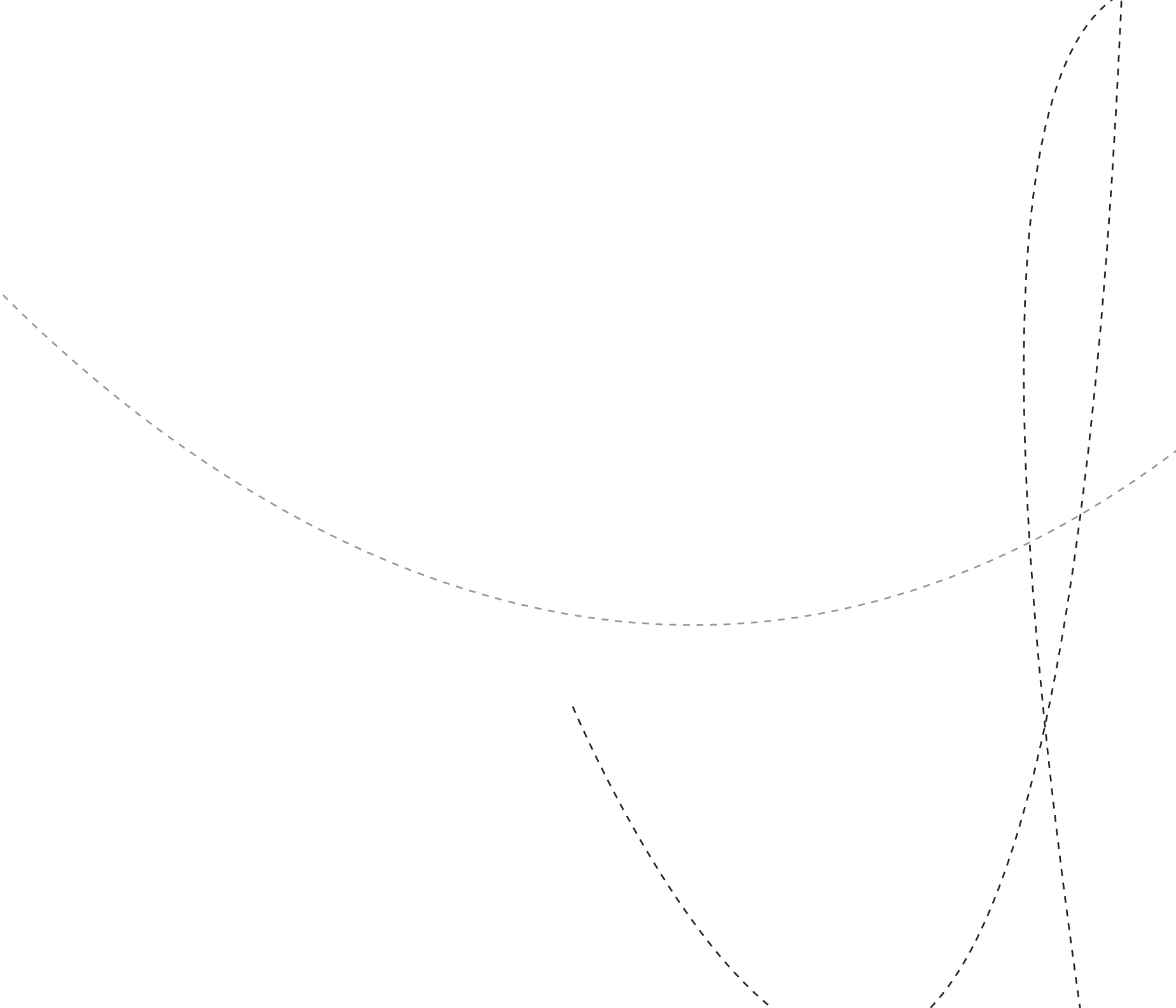
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CHAPTER

9

appendix

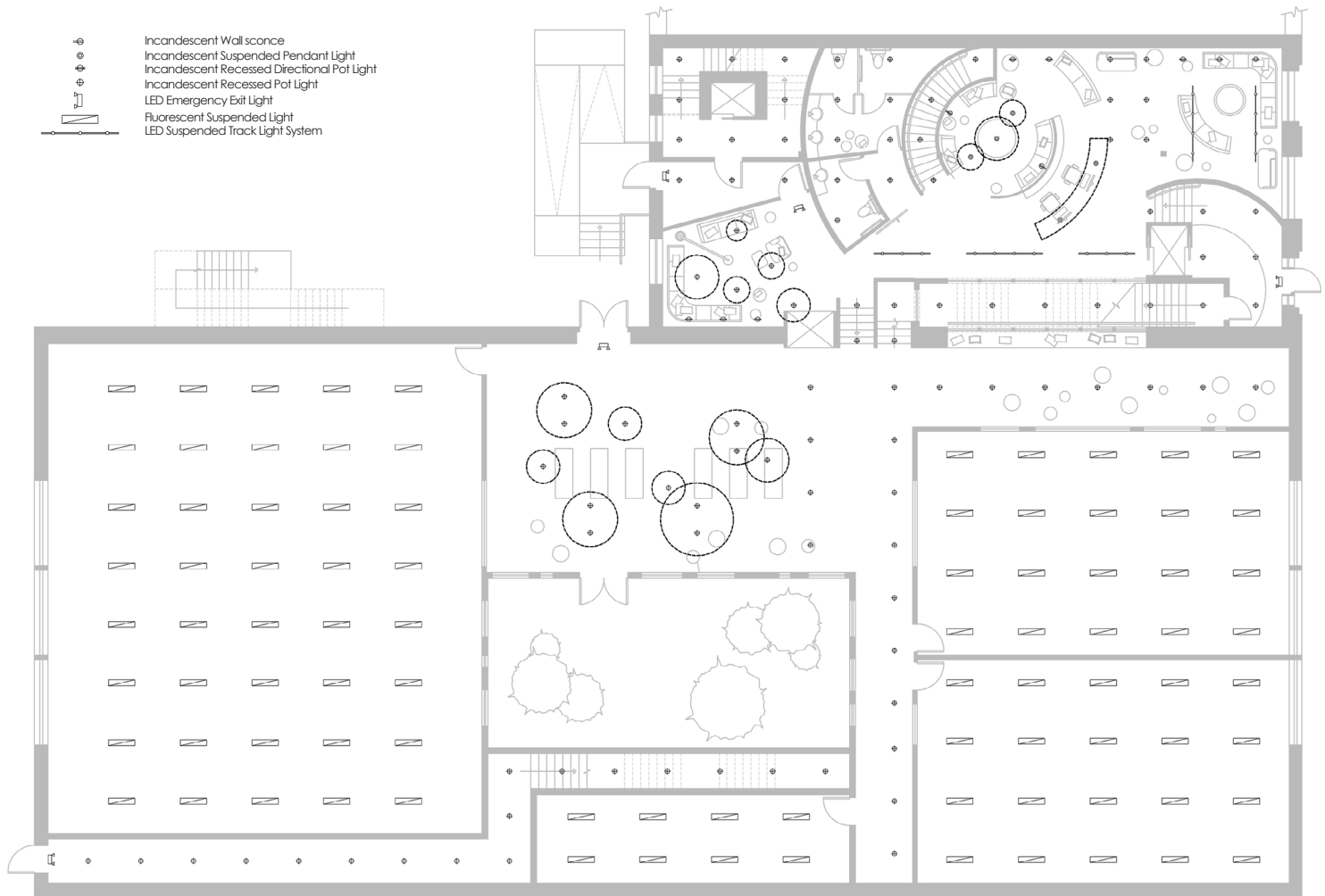
appendix

- 9.1 lighting plans
- 9.2 material schedule
- 9.3 room finish schedule
- 9.4 furniture, fixtures and equipment

9.1

lighting plans








9.1 LIGHTING PLANS

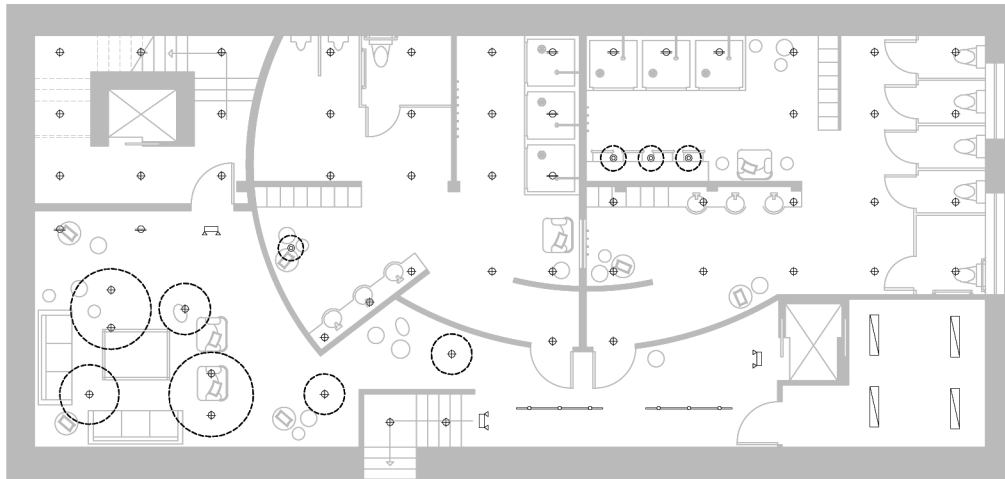


F.95 Main Floor Lighting Plan

0' 1" 5' 10'

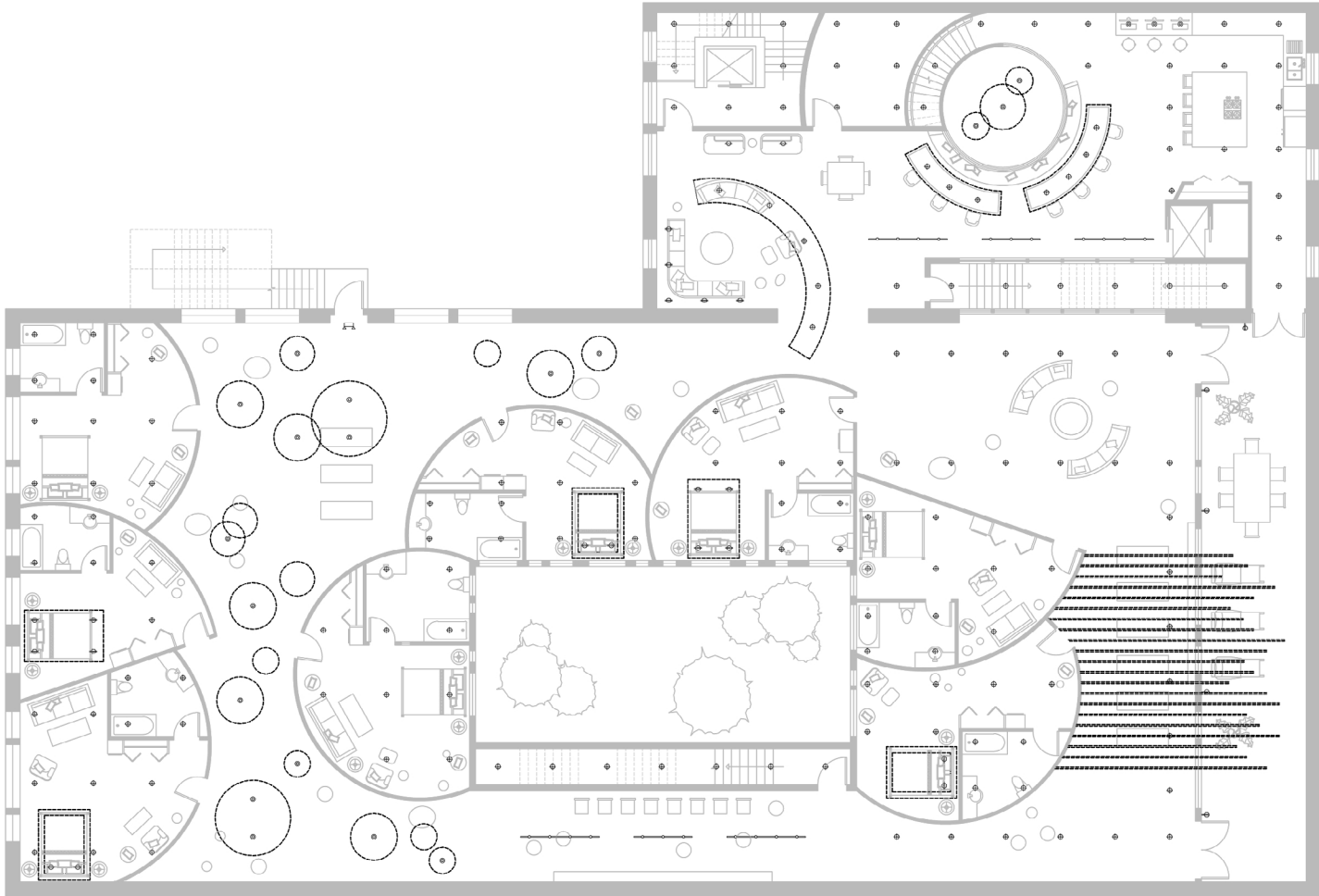


-  Incandescent Wall sconce
-  Incandescent Suspended Pendant Light
-  Incandescent Recessed Directional Pot Light
-  Incandescent Recessed Pot Light
-  LED Emergency Exit Light
-  Fluorescent Suspended Light
-  LED Suspended Track Light System



F.96 Basement Floor Lighting Plan





F.97 Second Floor Lighting Plan

9.2

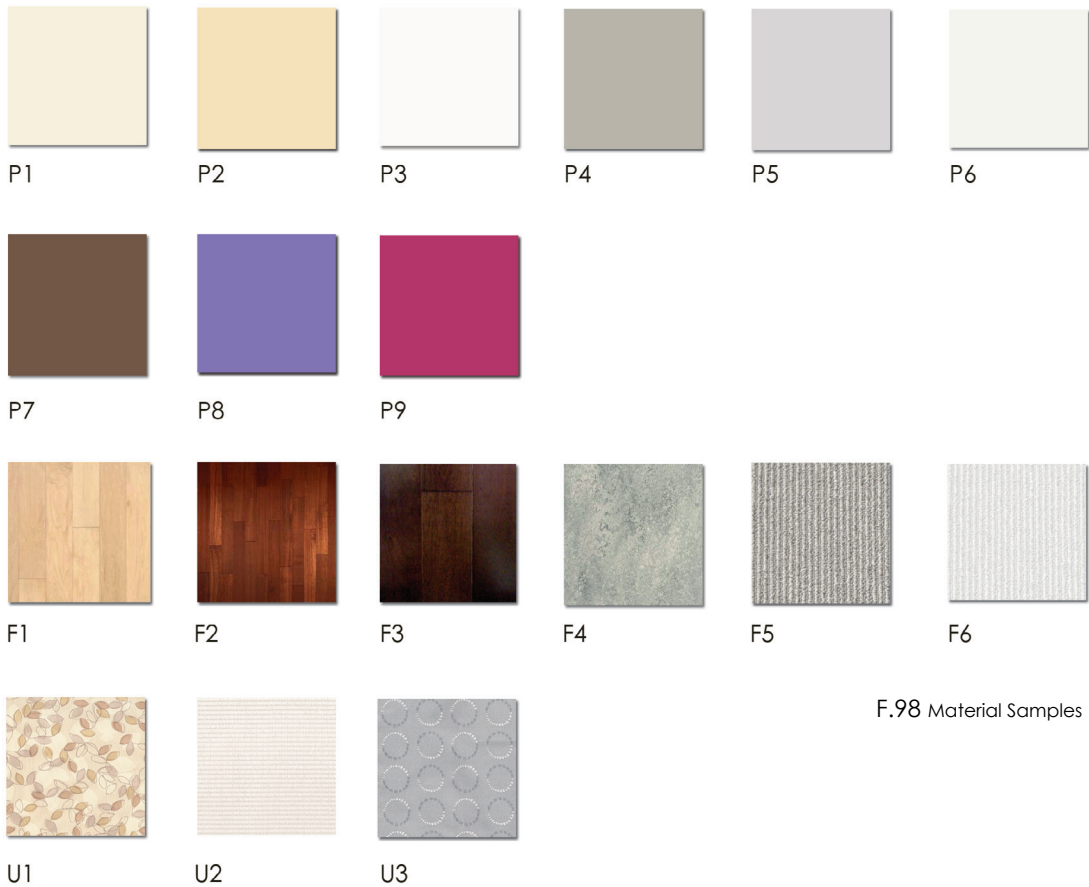
material schedule

9.2 MATERIAL SCHEDULE

	MATERIAL	MANUFACTURER	PATTERN NAME	CODE	COLOUR
P1	Paint	Benjamin Moore	Cream	CSP-1055	Beige
P2	Paint	Benjamin Moore	Desert Tan	2513-50	Beige
P3	Paint	Benjamin Moore	Oxford White	CC-30	White
P4	Paint	Benjamin Moore	Quicksand	CSP-200	Tan
P5	Paint	Benjamin Moore	London Fog	1541	Grey
P6	Paint	Benjamin Moore	White Dove	OC-17	Grey
P7	Paint	Benjamin Moore	Barista	AF-175	Brown
P8	Paint	Benjamin Moore	Mauve Bauhaus	1407	Purple
P9	Paint	Benjamin Moore	Royal Flush	2076-20	Pink
F1	Wood Flooring	Armstrong	Balance Plank	BCE1130 Natural	Light Wood
F2	Wood Flooring	Armstrong	Ridgecrest Oak	HC61012	Cherry
F3	Wood Flooring	Armstrong	Walnut Smoke Gray	EHP3012	Dark Brown
F4	Vinyl Flooring	Armstrong	Smoked Gray	33205	Grey
F5	Carpet Tile	Interface FLOR	Made You Look	Slate	Grey
F6	Carpet Tile	Interface FLOR	Full Bloom	Patina	Light Grey
U1	Fabric	Maharam	Reverie 463740	002 Almond	Cream
U2	Fabric	Maharam	Survey 464890	005 Coconut	Beige
U3	Fabric	Maharam	Timely 901873	007 Moment	Grey
U4	Fabric	Moda	Avril	153978	Burnt Orange
U5	Fabric	cf Stinson	PVC Seating	tnd 29 topaz	Orange
U6	Fabric	Interlock Fabric	Quill	161 Cloud	Grey
U7	Fabric	Robert Allen	Gemstone	Golden Pecan	Brown
U8	Fabric	Maharam	Repeat Dot Ring 462150	007 Gold Reverse	Grey and Yellow
U9	Fabric	Spinneybeck	-	SA 794	Yellow
U10	Fabric	Robert Allen	Piazza	Sesame	Tan
U11	Fabric	Maharam	Peep 464940	001 Glacier	Grey
U12	Fabric	Robert Allen	Battery	Chalk White	Cream
U13	Fabric	Maharam	Quatrefoil 459340	002 Pink	Pink Orange Brown

	MATERIAL	MANUFACTURER	PATTERN NAME	CODE	COLOUR
U14	Fabric	Maharam	Divina Melange 460830	631 Kvadrat	Purple
U15	Fabric	Maharam	Ditto 465993	012 Iron	Grey Black Red
U16	Fabric	Maharam	Mingle 901190	002 Satin	Beige
CO1	Concrete	Kalman Floor Company	Mixed Grey Black	-	Grey
WC1	Wall Covering	LightBlocks	Control L470-09	-	Gold Brown
WC2	Wall Covering	GBM	Glossy Super White	Matte Finish	White

Table 27: Material Schedule.



F.98 Material Samples



U4



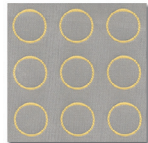
U5



U6



U7



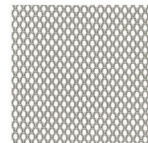
U8



U9



U10



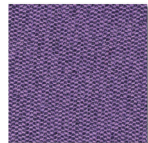
U11



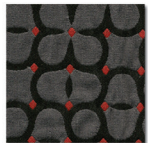
U12



U13



U14



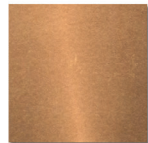
U15



U16



WC1



WC1



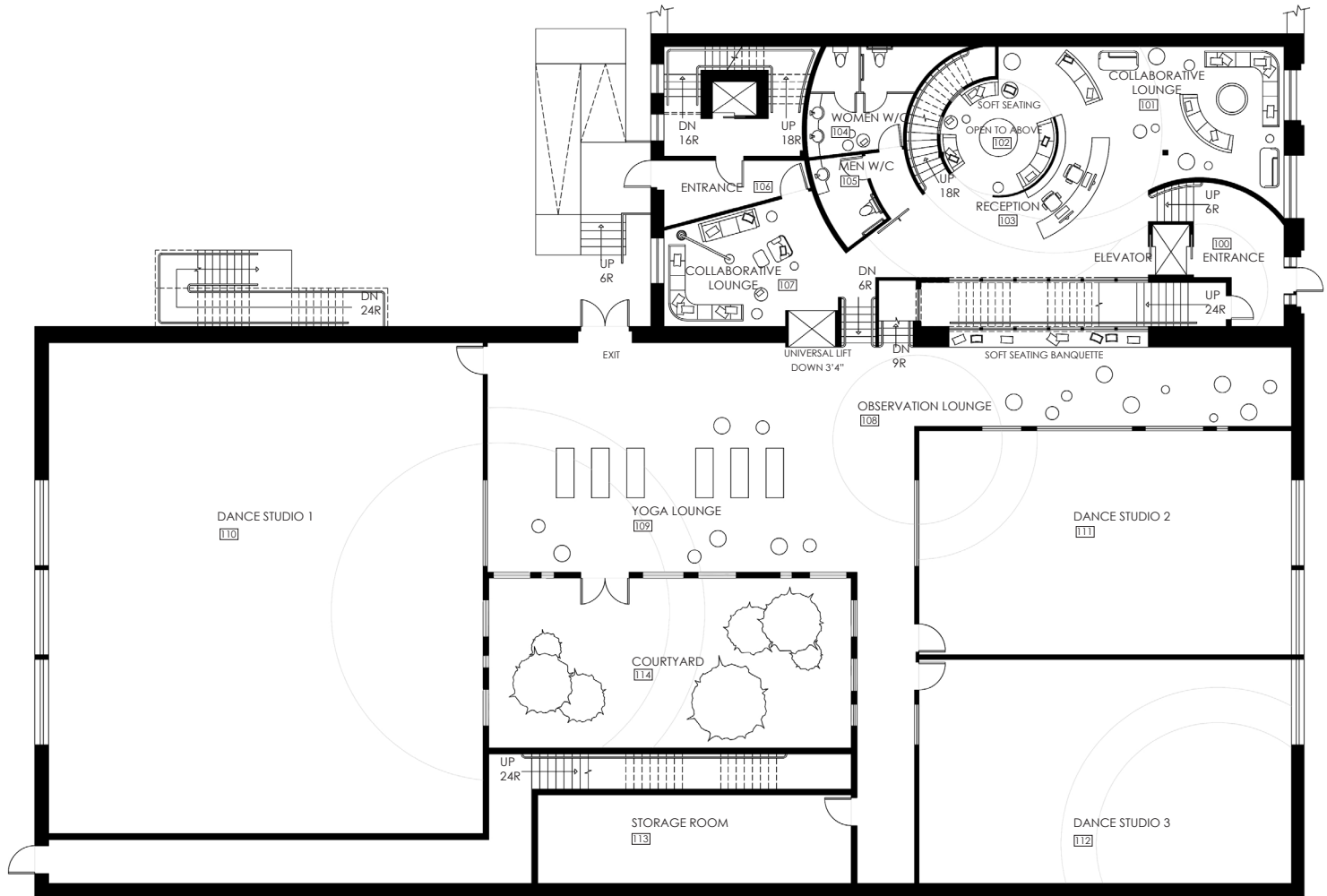
WC2

F.99 Material Samples

9.3

room finish schedule

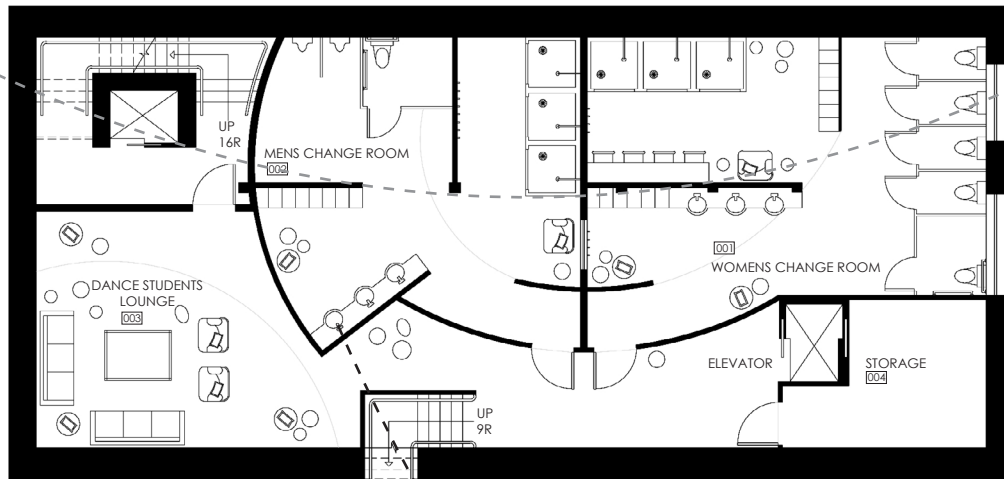
9.3 ROOM FINISH SCHEDULE



F.100 Main Floor Plan with room numbers corresponding to Finish Schedule

26





F.101 Basement Floor Plan with room numbers corresponding to Finish Schedule



Handwritten initials or signature.

ROOM NO.	ROOM NAME	FLOOR	NORTH WALL		EAST WALL		SOUTH WALL		WEST WALL	
			FIN	MATL	FIN	MATL	FIN	MATL	FIN	MATL
001	Womens Change room	T	GB	P	EX	B	GB	P	GB	P
002	Mens Change room	T	GB	P	GB	P	GB	P	GB	P
003	Dance Students Lounge	W	GB	P	GB	P	GB	P	EX	B
004	Storage	CO	GB	P	GB	P	GB	P	GB	P
100	Entrance	W	GB	P	EX	B	EX	B	GB	P
101	Collaborative Lounge	C	GB	P	EX	B	GB	P	GB	P
102	Soft Seating	C	GB	P	GB	P	GB	P	GB	P
103	Reception	W	GB	P	EX	B	EX	B	GB	P
104	Women W/C	T	GB	P	GB	P	GB	P	GB	P
105	Men W/C	T	GB	P	GB	P	GB	P	GB	P
106	Entrance	C	GB	P	GB	P	GB	P	EX	B
107	Collaborative Lounge	C	GB	P	GB	P	EX	B	EX	B
108	Observation Lounge	C	EX	B	EX	B	GB	P	EX	B
109	Yoga Lounge	C	EX	B	BG	P	GB	G	GB	P
110	Dance Studio 1	LI	EX	B	BG	P, G	GB	P	EX	B
111	Dance Studio 2	LI	GB	P	EX	B	GB	P	GB	P
112	Dance Studio 3	LI	GB	P	EX	B	EX	B	GB	P
113	Storage Room	T	GB	P	GB	P	GB	P	GB	P
114	Courtyard	SS	GB	G	GB	G	GB	G	GB	G
200	Kitchen	C	EX	B	EX	B	GB	P	GB	P
201	Dining Room	W	EX	B	EX	B	GB	P	EX	B
202	Collaborative Lounge	C	GB	P	EX	B	GB	P	EX	B
203	Yoga Lounge	C,W	GB	P	GB	G	EX	B	GB	P
204	Outdoor Patio	W	EX	B	-	-	EX	B	GB	G
205	Stretching Space	C	GB	P	GB	P	EX	B	GB	P

ROOM NO.	ROOM NAME	FLOOR	NORTH WALL		EAST WALL		SOUTH WALL		WEST WALL	
		FIN	MATL	FIN	MATL	FIN	MATL	FIN	MATL	FIN
206	Bedroom 1	W	GB	P	GB	P	EX	B	EX	B
206A	W/C	T	GB	P	GB	P	GB	P	GB	P
207	Bedroom 2	W	GB	P	GB	P	GB	P	EX	B
207A	W/C	T	GB	P	GB	P	GB	P	EX	B
208	Bedroom 3	W	GB	P	GB	P	GB	P	EX	B
208A	W/C	T	GB	P	GB	P	GB	P	EX	B
209	Bedroom 4	W	GB	P	GB	G	GB	P	GB	P
209A	W/C	T	GB	P	GB	G	GB	P	GB	P
210	Bedroom 5	W	GB	P	GB	P	GB	G	GB	P
210A	W/C	T	GB	P	GB	P	GB	G	GB	P
211	Bedroom 6	W	GB	P	GB	P	GB	G	GB	P
211	W/C	T	GB	P	GB	P	GB	G	GB	P
212	Bedroom 7	W	GB	P	GB	P	GB	P	GB	G
212A	W/C	T	GB	P	GB	P	GB	P	GB	G
213	Bedroom 8	W	GB	P	GB	P	GB	P	GB	G
213A	W/C	T	GB	P	GB	P	GB	P	GB	P
214	Video Study	C	GB	P	GB	G	EX	B	GB	P
215	Laundry & Storage Room	C	EX	B	GB	P	GB	P	GB	P

Table 28: Room Finish Schedule.

9.4

furniture, fixtures and equipment

- A Simpatico Sofa
- B Brown Canopy Bed
- C Borgo Table
- D Contemporary Cape Bed
- E Niels Bendtsen Chaise
- F Steelcase Campfire Ottoman
- G Cassina LC10 Rectangular Table
- H Herman Miller Nelson Coconut Chair



F.103 Furniture Fixtures and Equipment selection