

CENTRAL FOLKLORAMA PAVILION IN WINNIPEG

BY
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A Practicum
Submitted to the Faculty of Graduate Studies
in Partial Fulfillment of the Requirements for the Degree of

MASTER OF INTERIOR DESIGN
(Professional)

Department of Interior Design
University of Manitoba
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**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University
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Abstract

Canadian multiculturalism is fundamental to our belief that all citizens are equal. Multiculturalism ensures that all citizens can keep their identities, can take pride in their ancestry and have a sense of belonging. Folklorama is one of the most important multicultural events in Canada. It's about exploring the cultures of the world. It is the highlight in Winnipeg's multiculturalism. This practicum explores the interior design opportunity for a Central Folklorama Pavilion in Winnipeg based on a context of Multiculturalism; the selection of this topic is due to the predominance of Multiculturalism in Canadian society, Folklorama's important role in Winnipeg's multicultural social life and my personal background and interest.

Based on these topics, the design question is formulated as:

Is it possible for the design professional to interpret and integrate the characteristics of multiculturalism into an interior environment?

This practicum formulated a design concept implying that elements from different contexts could coexist; therefore, cultural tolerance could be achieved. The concept was then reflected into each aspect of the design process.

The major effort of this practicum focused on the appropriate design solution that could clearly reflect the design concept and the theoretical research findings.

ACKNOWLEDGEMENTS

My greatest thanks go to my family for their love, encouragement and support.

To Faye Hellner, my advisor, Mr. Jim Yamashita and Professor Seiko Goto, committee members, my sincerest appreciation for your support, patience and commitment toward my efforts.

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1. Overview - topic and intentions of this project

This practicum explores the interior design opportunity for a Central Folklorama Pavilion in Winnipeg based on a context of Multiculturalism; the selection of this topic is due to the existence of Multiculturalism in Canadian society, Folklorama's important role in Winnipeg's multicultural social life and my personal background and interest.

The goal of this centre is to provide programs and facilities to promote an understanding and appreciation of folklorama, as well as multiculturalism.

Based on this goal, several design intentions are formulated as following:

In social and cultural aspects:

1. To provide a better physical and spiritual home for Winnipeg's folklorama through the promotion of multiculturalism.
2. To insert a vital and multicultural element into downtown business and cultural context by contributing to Winnipeg's downtown revitalization.

In design aspects:

1. To provide a series of physical programs and facilities, which could facilitate people to approach and familiarize themselves with other cultures, and to communicate to each other.
2. To explore a design methodology to express the interpretations of Multiculturalism into a comprehensive design language.

Based on these topics and design intentions, the design question is formulated as:

Is it possible for the design professional to interpret and integrate the characteristics of multiculturalism into an interior environment?

2. Research process

The research consists of two parts: the first part is to form the theoretical approach; and the second part is to develop the program requirements.

The purpose of this design research is to fully understand the key issues of this project: multiculturalism and folklorama. The methods used are content analysis and interviews.

The resources to gather secondary data include: publication, internet resources, archives, government documents, previous video record of the Metropolitan Theatre and Allen Theatre in Calgary. Interviews were held with FAC staff, city planners, and selected people from different cultural groups, building code specialists, structural engineers and a theatre specialist.

The theoretical research process is carried out in three phases:

To achieve a general understanding of multiculturalism and Folklorama, it is necessary to look for the key issues in multiculturalism and to look for precedents in related artistic fields. How was multiculturalism expressed in other art works? The research also examines design professions' attitude towards multiculturalism.

Finally, a design concept is created. The concept is based on the understanding of multiculturalism, Folklorama and the site context, while keeping a balance between conceptual and practical design.

3. Findings

3.1 Multiculturalism and its key issues

Canadian multiculturalism

Canadian multiculturalism is fundamental to our belief that all citizens are equal.

Multiculturalism ensures that all citizens can keep their identities, can take pride in their ancestry and have a sense of belonging. Canada was the first country in the world to adopt multiculturalism as an official policy.

‘Our 30 million inhabitants reflect a cultural, ethnic and linguistic makeup found nowhere else on earth. Approximately 200,000 immigrants a year from all parts of the globe continue to choose Canada, drawn by its quality of life and its reputation as an open, peaceful and caring society that welcomes newcomers and values diversity.’ (Heritage Canada, <http://www.canadianheritage.gc.ca/pc-ch/>)

‘As one of the most ethnically diverse provinces in Canada, Manitoba is always a destination for new immigrants, who consistently enrich our multicultural fabric. Today, more than 100 languages are spoken across the province, as Manitobans proudly maintain the traditions of their ancestors. This diverse resource assists Manitoba's entry into new global markets and helps to promote the province as a preferred immigration destination around the world.’ (Becky Barrett, Minister of Labour and Immigration, <http://www.gov.mb.ca/labour/immigrate/english/index.html>)

Most literature reviewed illustrate a very positive perspective about Canadian multiculturalism, but there is still something we should pay particular attention to, which is so-called cultural tension or cultural barrier.

Even though both Canadian government and public put great efforts to promote multiculturalism, it does not mean that there aren't tensions in Canada that flow from the differences between people. But as these tensions are addressed, Canadians learn to adapt and relate to one another despite their differences. Through practice, Canadians have come to understand that the differences between us do not have to divide us. This encourages citizens who face common challenges to step forward and claim their right to full participation in Canadian society. As a consequence, Canada's concept of what constitutes diversity is expanding. Diversity is moving beyond language, ethnicity, race and religion, to include crosscutting characteristics such as gender, sexual orientation, and range of ability and age. The same approaches that have helped Canadians develop into a multicultural society is now also helping to bring down other barriers that prevent individuals from reaching their full potential. (Heritage Canada, <http://www.canadianheritage.gc.ca/>)

The following demographics give us some evidence of the whole picture of Canadian multiculturalism.

The face of Canada, particularly in our larger urban centres, is changing dramatically.

Estimated by Statistic Canada:

“---By 2006, one in six Canadians will be a member of a visible minority.

---Toronto, the largest city in Canada's largest province, will be the world's most multicultural city, ahead of New York and London.

---Vancouver, with the fastest growing and most diverse immigrant population in Canada, will be among the world's most integrated cities.”

Key issues in multiculturalism

Identity & Diversity

Identity refers to people from different cultural groups in different cultural backgrounds, which include: religion, values, customs, cultural traditions and heritage. The fact that many cultural identities coexist in Canadian society benefits this society in many aspects, but we cannot ignore another issue caused by diversity: the cultural tension.

Cultural tensions and tolerance

Cultural tension refers to conflicts in communication due to the misunderstanding of other cultural identities. This issue requires that we have come to understand that the differences between us do not have to divide us, in other words; tolerance and integration are necessary to make our society work smoothly and properly.

Many multiculturalism promoters regard tolerance as one of the goals of an ideal society; a tolerant society results in harmony and peace for those who live there.

There are many programs and multicultural events in Canada to promote multiculturalism and to pursue tolerance; Folklorama is a unique one in Canadian multiculturalism for its richness of contents and large attendance. The goal of Folklorama, which celebrates identity, and promotes cultural understanding, is an effort to address the key issues and to pursue a cultural tolerance.

3.2 Precedents - the reflections of Multiculturalism on art

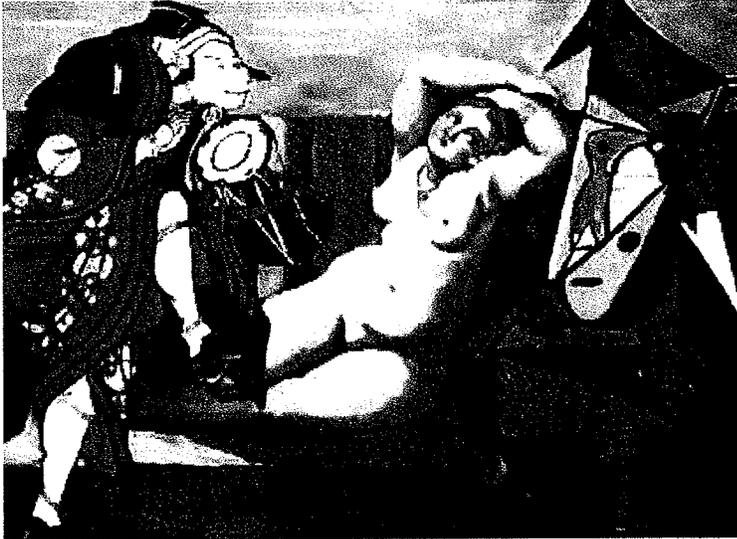
Artists are among the most sensitive group who always pay particular attention to the newest thoughts in a philosophical domain, and then arouse the general public by reflecting their interpretations in their artistic works. The following examines the artists' attitudes towards multiculturalism and more importantly, examines their methodologies. How do they reflect their interpretations in their art works?

1. Neo-Iconography, Dr. T. F. Chen, painter

Dr. T. F. Chen is a painter, art historian, writer, philosopher, and founder of the T. F. Chen Cultural Center in NYC, a non-profit organization focusing on international cultural exchange.

Neo-Iconography is a daring new form of communication. It unites East and West, past and present, by organizing and combining familiar "icons" in unfamiliar ways. Dr. Chen assembles images he treasures and places them together in contexts that defy time, space, and cultural barriers. The result is an eclectic composition, which may be startling, puzzling, joyful, sorrowful or humorous. "Neo-I" is a daring form of art because it

challenges both the artist and the viewer to be enchanted by new meanings for established images. Each painting has a visual impact with a philosophical underpinning.



This painting
(<http://www.tfchen.org/about>)
depicts a dancing figure
straight out of the popular
Kabuki Japanese theatre on
one side, and a Picasso-like
cubistic seated musician
playing the mandolin on the

other. Between them is a reclining figure taken from the French painter Ingres's "Turkish Bath". The work can be understood as a contest with the side figures representing Japanese and Western commercial productivity competing for the favours of a voluptuous woman symbolizing conspicuous consumption. Eastern and Western art forms also meet and merge in this picture. (By Lawrence Jeppson, T. F. Chen Cultural Centre)

2. The Gate Orchestral Theatre IV, Tan Dun, composer

The piece asks ageless questions about love, death and the afterlife. In its exploration of multimedia and multiculturalism, for the musical concept for the work, the composer unites three disparate musical and narrative traditions. Tan uniquely juxtaposes three figures of different dramatic styles and unites them as martyrs of sacrificial love: “Yu-Ji,” performed by a Peking Opera actress, portrays “Shi Min” from “Farewell My Concubine,” a Western-style soprano characterizes Shakespeare’s “Juliet,” and “Koharusan” from “The Love Suicides at Amijima” is portrayed by a Japanese joruri-style puppeteer. In Tan’s libretto, each figure tells her story in her own voice with respect for the original voices of the characters and their creators. The composer notes, “There is such a terrible lack of love today; resurrection for these three women seemed a very important symbolic task.” (www.tandun.com.cn/music/)

3. The Silk Road Project, Yo-Yo Ma, cellist

‘Yo-Yo Ma draws inspiration from a wide circle of collaborators, each fuelled by the artists’ interactions. One of Mr. Ma’s goals is the exploration of music as a means of communication, and as a vehicle for the migrations of ideas, across a range of cultures throughout the world.’ (<http://www.Yo-YoMa.org/silkroadproject/>)

Summary:

The precedents above indicate that these artists take multiculturalism as their fundamental philosophies. Their concerns about social and cultural issues expressed through their

works go beyond their aesthetic approach. To some extent, the appearances of their works are a conveyer to deliver their philosophical thinking. The beauty of the works and the joy of perceiving the works are secondary to the implied message.

Another important issue is the methodologies used to reflect artists' interpretations into their works. Interestingly, we find both Dr. Chen and Tan Dun shared a similar approach: exploring new artistic forms in a multicultural context. And their methodologies are also similar. The key issue implied in their works is tolerance, through juxtaposing elements from different contexts to reach a dramatic conflicting effect to arouse viewers' concerns about tolerance and peace.

3.3 Precedents - the reflections of multiculturalism on design profession

Designers are people among us who give physical form to the aspirations of a culture.

The research indicates that most designers take multiculturalism in a positive way.

Designers' own cultural background plays an important role in his/her perceiving and applying issues regarding multiculturalism.

In the methodological aspect, some designers admitted that outer cultural influences are one of their inspiration resources. And the multicultural benefits are not only suggesting "forms", they also inspire innovation.

3.4 Folklorama

Folklorama is one of the most important multicultural events in Canada. It's about exploring the cultures of the world. It is the highlight in Winnipeg's multiculturalism. The goal of folklorama is celebrating cultural diversity, encouraging racial and ethnic harmony and cross-cultural understanding.

Started in 1970, Folklorama is a two-week multicultural event every summer. The Festival is spread throughout the entire city of Winnipeg that each pavilion represents a culture from around the world. Over 40 cultures are showcased each year with half in the first week of the Festival, and an entire new half in the second week.

Take 2001 folklorama for instance, every pavilion has a 35-45 minute show at 6:45pm, 8:15pm and 9:45pm. People visit the cultural displays, grab a bite to eat, experience the cultural performance, and meet some fantastic people. Folklorama welcomed 433,000 pavilion visits to the 2001 festival, and generally can expect over 400,000 pavilion visits each summer.

The organizer

The organizer and client will be Folk Arts Council (F.A.C.). The Folk Arts Council of Winnipeg Inc., best known for its role as organizing body of Folklorama, runs culturally diverse programs year-round supported by its members including F.A.C.E.S. entertainment booking agency and The Stage for Learning education program.

The Folk Arts Council currently locates at 2nd Fl - 183 Kennedy Street, Winnipeg and occupies approximately 2,000 square feet office space. The Council currently employs 13 full-time staff. Volunteers from different cultural societies play important roles in Folklorama events. In every year's two-week Folklorama event, about 20,000 volunteers' efforts make Folklorama successful.

4. Design concept

The concept is formed based on the understandings of multiculturalism, folklorama, the site context and functional design considerations. It also focuses on the goal of celebration and promoting Multiculturalism and Folklorama.

The concept reflects this goal in two aspects:

1. The first aspect is providing a series of physical programs and facilities, which could facilitate people to approach and familiarize other cultures. A typical individual folklorama pavilion contains three major components, performance, foodshow and display. In this central pavilion, people can access the selected programs all year. It provides further opportunities for the public to have a deeper and broader access to understand multiculturalism and folklorama through proposed programs.

2. The second aspect is implying the essence of tolerance by an appropriate design language. And the methodology is creating a spatial perception of tolerance by juxtaposing new forms with old forms. In this view, the old form as rigorous geometric order and detailed ornaments, is contrasted with new forms as free order, structural expression.

There are symbolic meanings implied:

1. Since the old ornaments and new structural expression have totally different identity in terms of design context, (general classic vs. new technology), they could represent different cultural identities.
2. The open, flowing and penetrating spatial composition represents the complex and mutual influence in cultural evolution.
3. Such a strong visual impact indicates a diversity of design vocabularies; the juxtaposition of the old and new implies and informs the users of the ultimate message: **that elements from different contexts could coexist very well; therefore, cultural tolerance could be achieved.**

Other design considerations are also taken into account to incorporate with the design concept:

1. According to Historical Buildings By-law, the selected site is in the list of Grade II historical buildings, this informs design that some original building element should be restored for their historical value.
2. The design avoids negative symbolism.
3. There is built in flexibility to allow user groups to create a strong identity within a determined space.

5. Site, program and design description

5.1 Site selection and site context

The selected site for this project the Metropolitan Theater, for the following reasons:

1. It is an effort to contribute to Winnipeg downtown's revitalization;

"The City seeks to make downtown an attractive, distinctive, and vibrant place for Winnipeggers and visitors alike." Also, it is to insert a vital and multicultural element into downtown business and cultural context. This site provides easy access for proposed users: pedestrian access, public transportation and parking.

2. Financial Benefit

City provides Tax Credit Program for new development in downtown area.

The Metropolitan Theater is located in downtown Winnipeg, just south of Portage Avenue on 281 Donald Street across from the old Eaton's building where the new arena is being built. The location is central to the downtown retail and business sector. The site is very accessible in the way of public transportation, and there is plenty of parking around the immediate area. The Public Library is located just south of the Metropolitan Theater, beside the Holy Trinity Church. It is propose to connect to City Walkway System for a convenient access.

Building history

The Metropolitan Theater was built in 1919 designed by Howard Crane, and was originally named as the Allen Theater. Some major relevant events in its history are as following:

- The interiors were designed by Theodore Jagmin in 1919, which interestingly indicates that at that time the architect was involved in only the exterior of the building.
- The ownership was taken over in 1923 by famous players and renamed the Metropolitan.
- In 1930, it was redecorated by local contractors.
- Front lobby was altered from original plan in 1948.
- Since then, there were several small renovations. It is believed that it is hard to trace the original color scheme.

Existing conditions

The city conducted a building inspection report on Metropolitan in 1996, which give us some evidences about the building condition:

- The building has been vacant since 1990.
- In 1996, the city took the ownership, and later, it was listed as Grade II in the historical building list.
- The existing building is generally in fair to good repair.
- The building is sound and if economics permit, is well within the realm of rehabilitation.

- There are six temporary furnaces for winter heating. The report indicates major problems resulting from high humidity and moisture penetration. This includes plaster disintegration from the moisture and freeze/thaw action.
- The drainage system is connected to the Donald Street.
- Plumbing fixtures and equipment/heating system/ventilation system/electrical system are to be replaced.
- A cost of full restoration was estimated as \$ 8 million.
- This report suggests locating a new bus stop at the northern lane, allowing a better public access.

5.2 Programs & capacity

The program and capacity are proposed and determined by the following factors:

- Examining several individual pavilions;
- Consulting with FAC staff;
- Site allowance and potential;
- Flexibility for further development and rearrangement;

Each functional component and its capacity will be discussed in 5.4 Design descriptions.

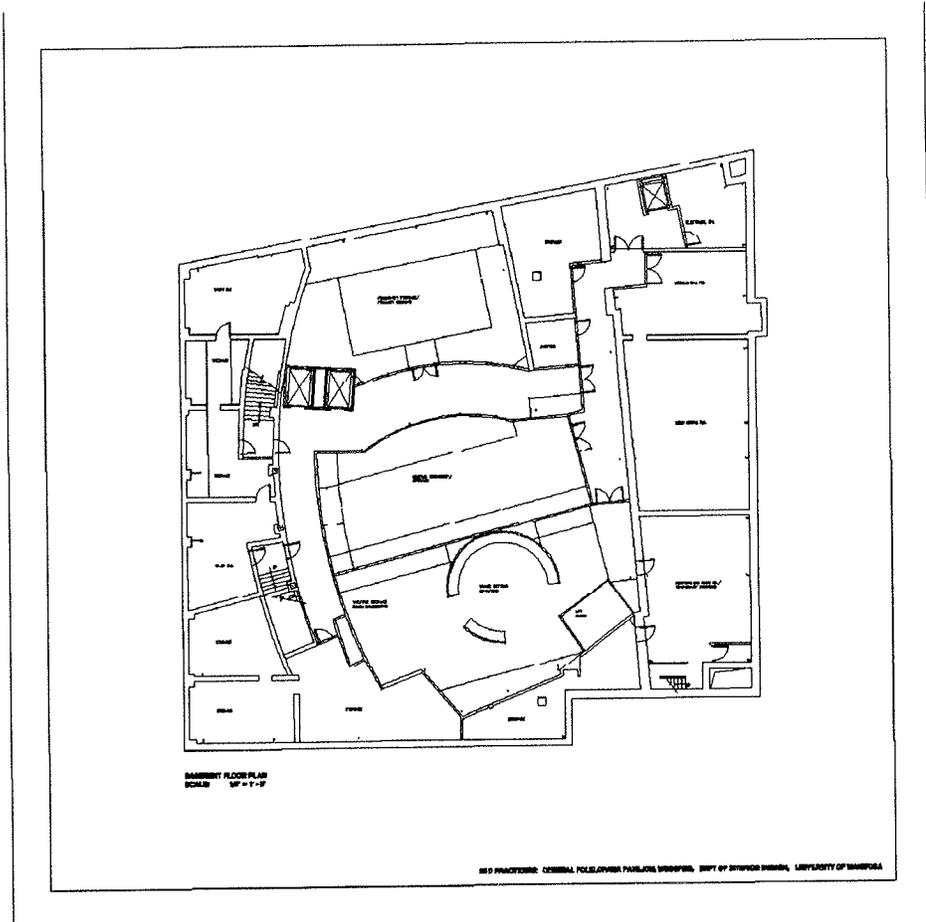
5.3 Spatial order and general layout

This general spatial order is a synthetic result suggested by the design concept, site context and proposed programs. This new spatial order consists of characteristics as free

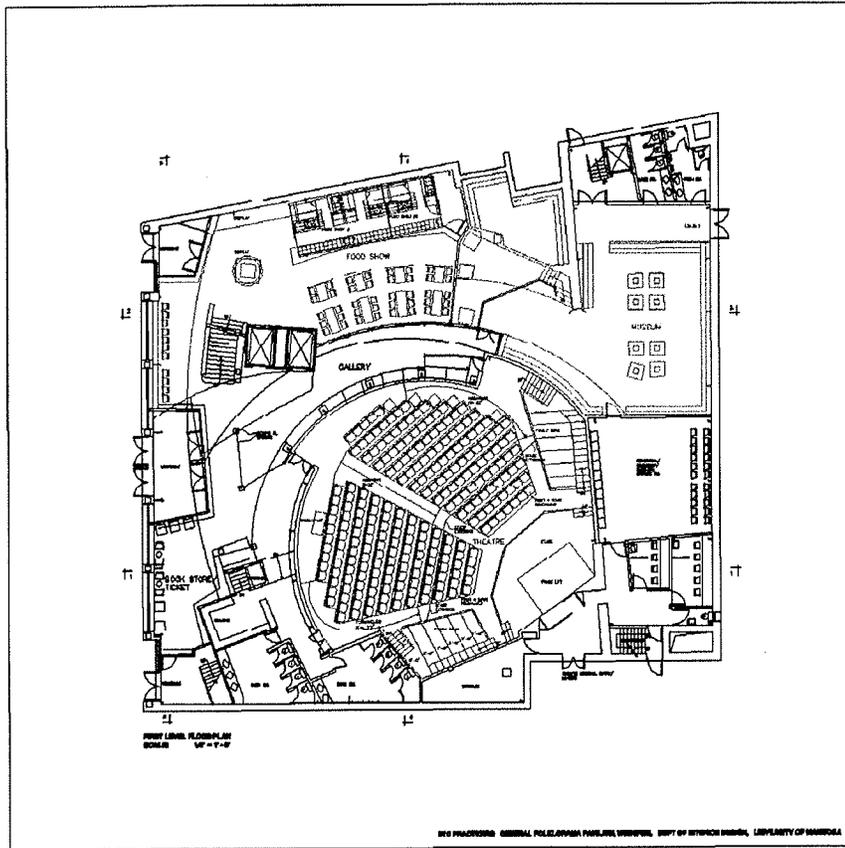
and flowing, which dominates the following design process. General layout is the interpretation of spatial order and design concept.

5.4 Design solution - drawings

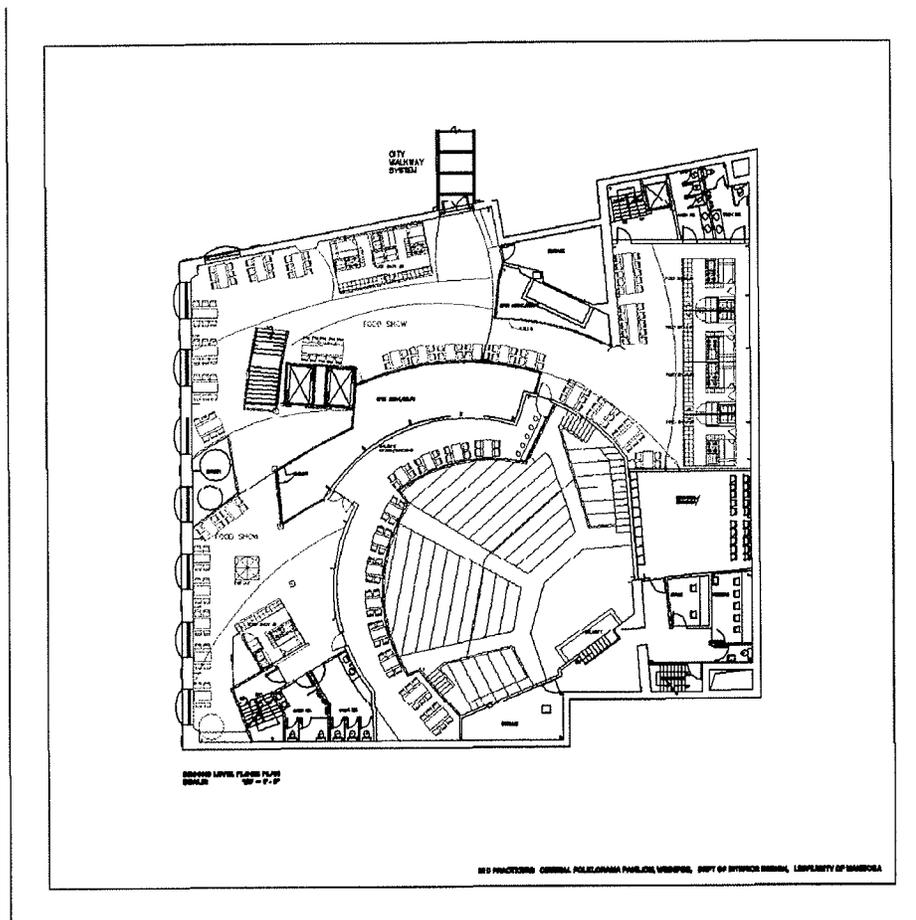
Drawing 01- Basement Floor Plan (Not to scale)



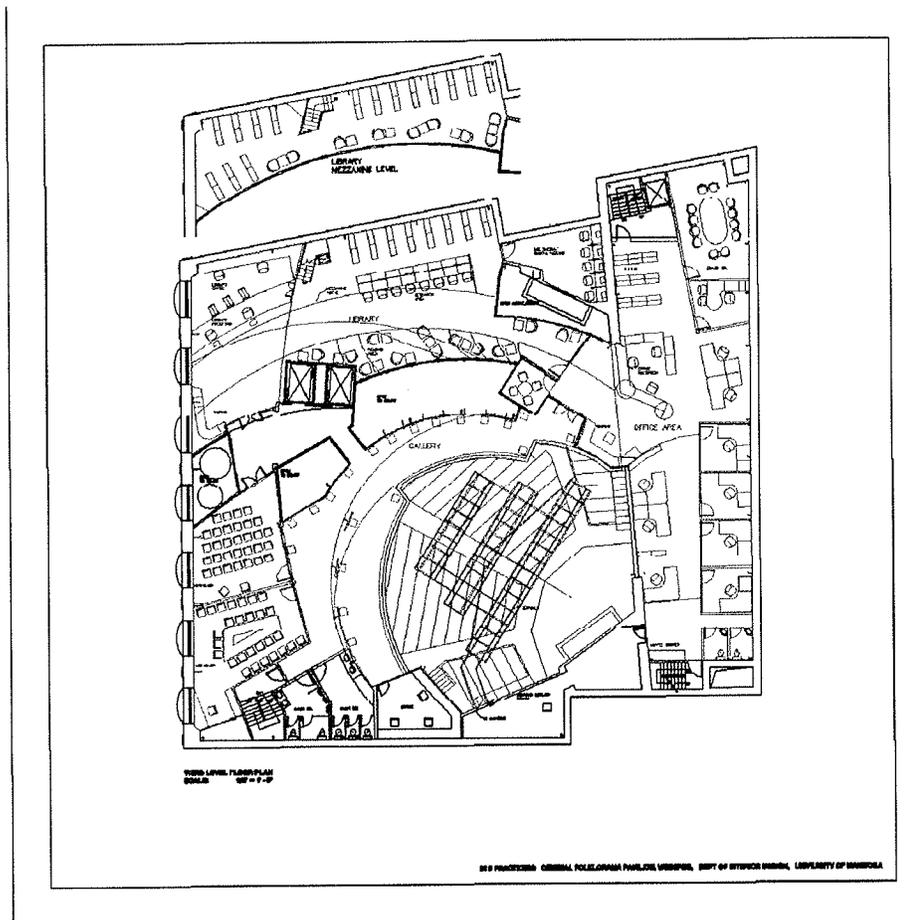
Drawing 02 - 1st Floor Plan (Not to scale)



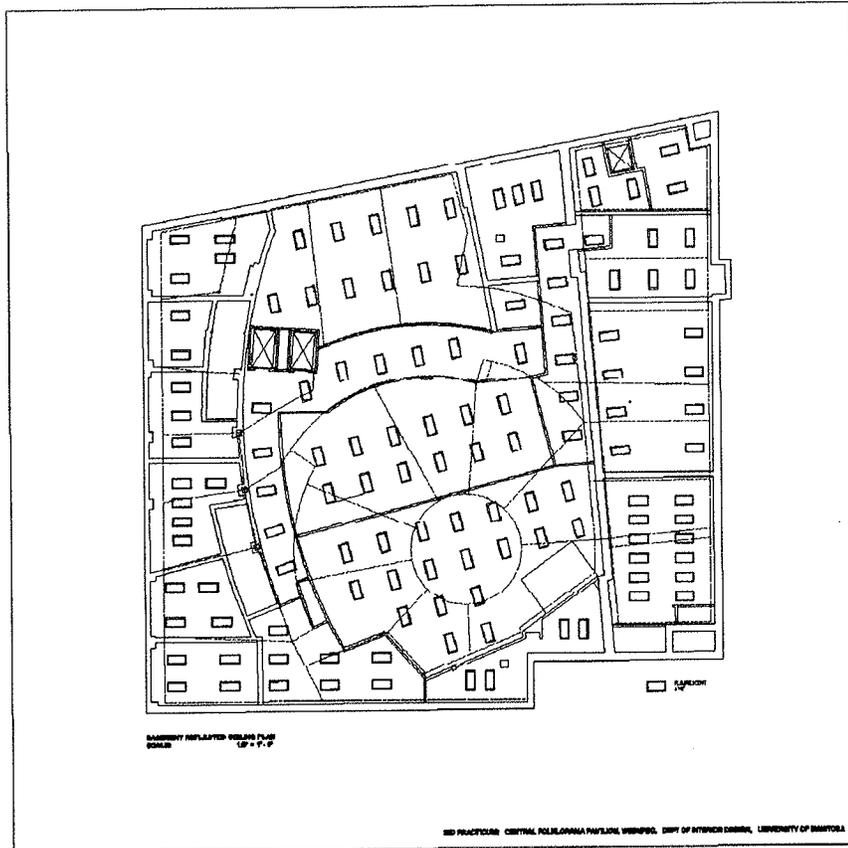
Drawing 03 - 2nd Floor Plan (Not to scale)



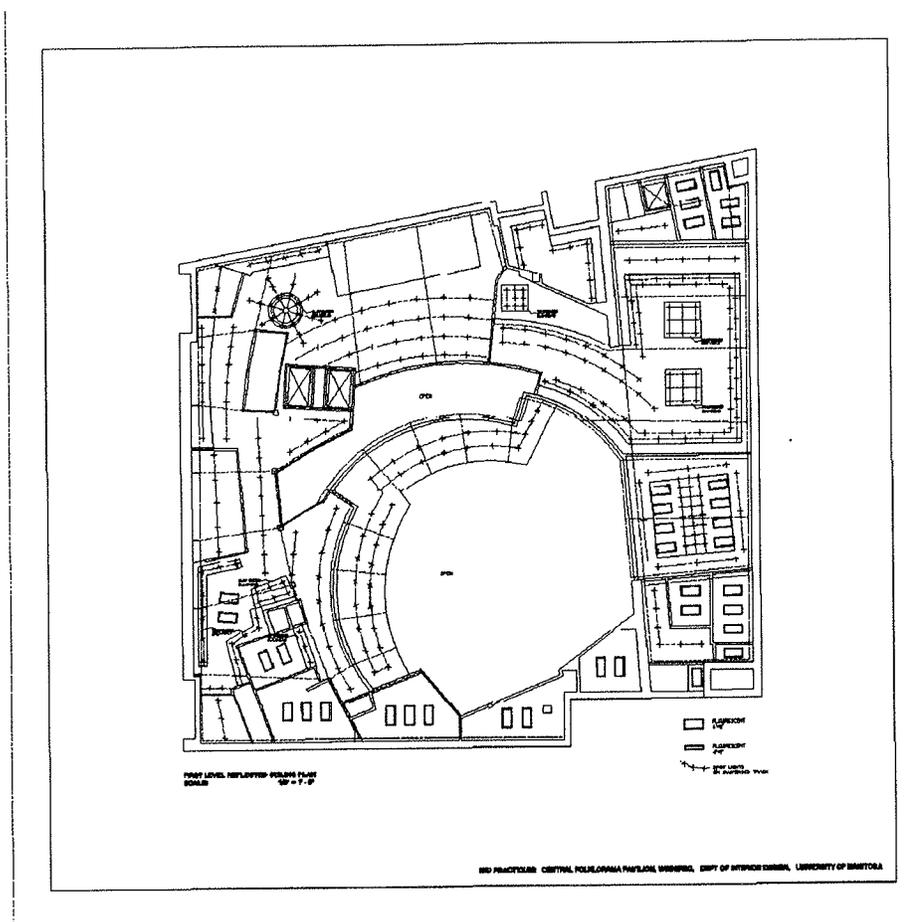
Drawing 04 - 3rd Floor Plan (Not to scale)



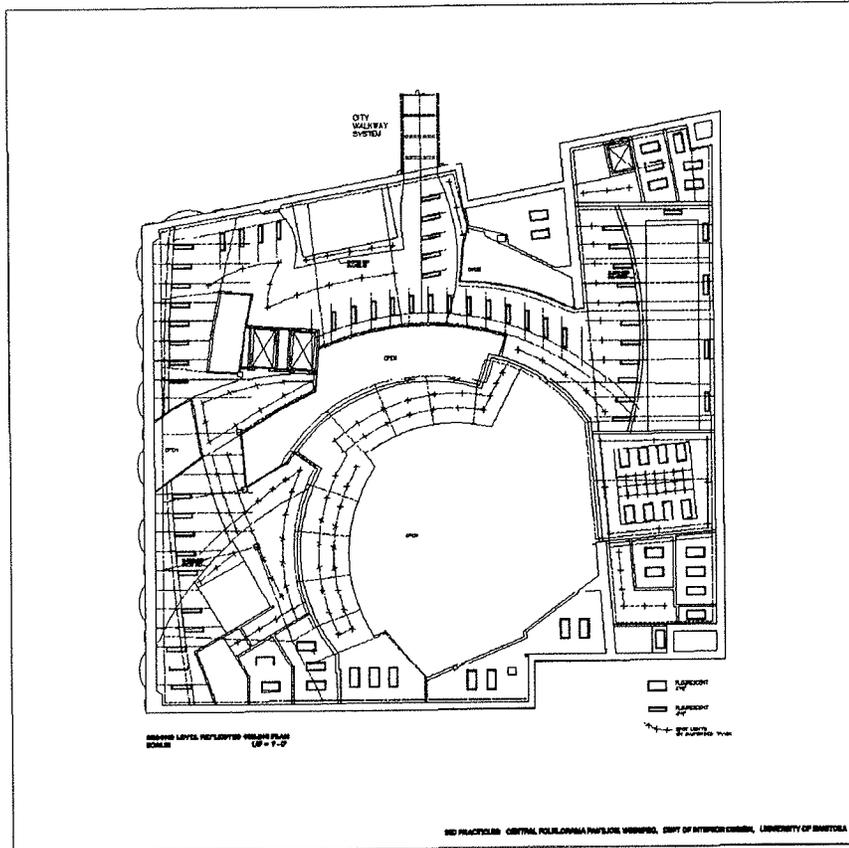
Drawing 05 - Basement Reflected Ceiling Plan (Not to scale)



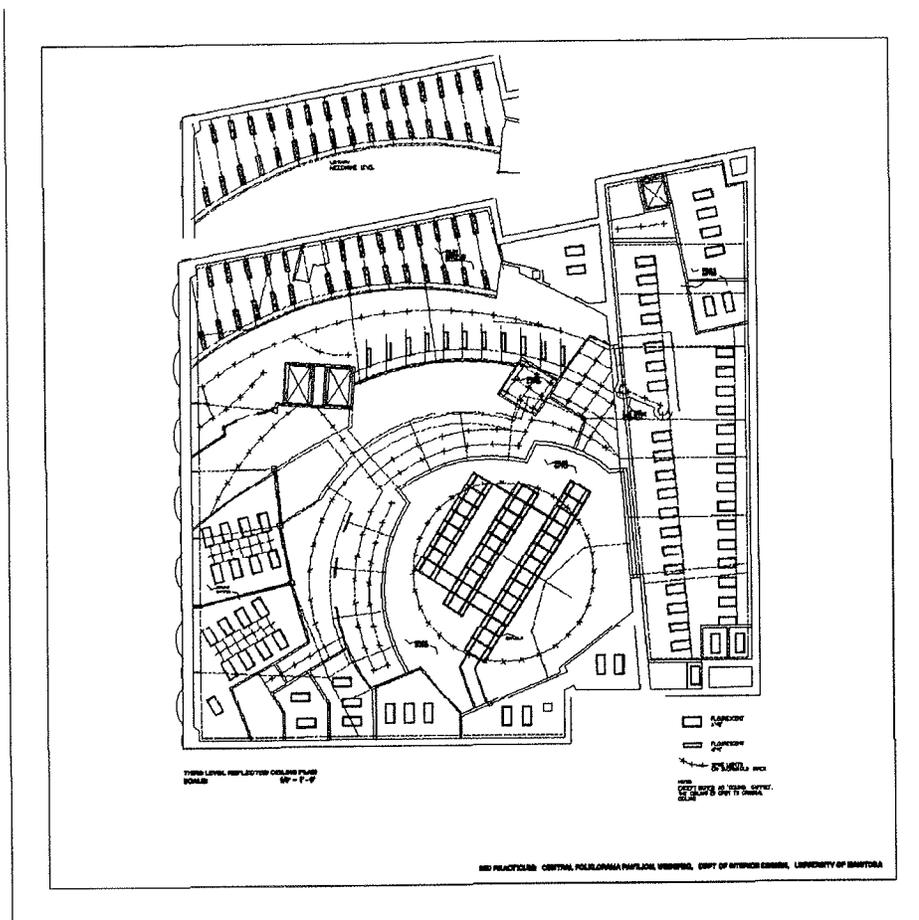
Drawing 06 - 1st Reflected Ceiling Plan (Not to scale)



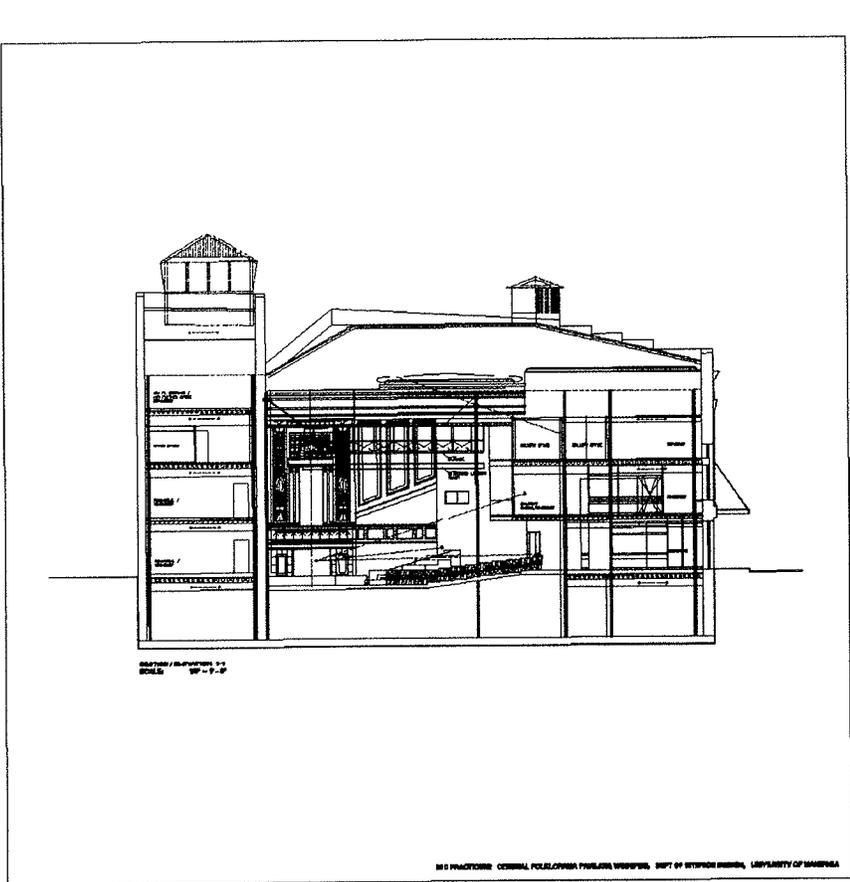
Drawing 07 - 2nd Reflected Ceiling Plan (Not to scale)



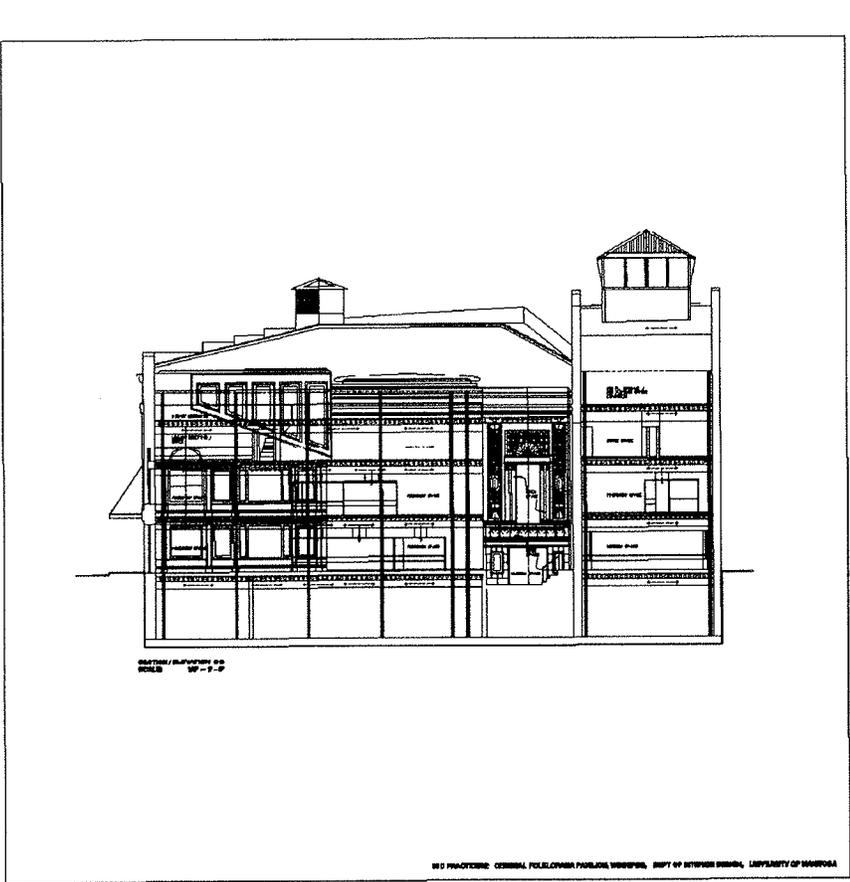
Drawing 08 - 3rd Reflected Ceiling Plan (Not to scale)



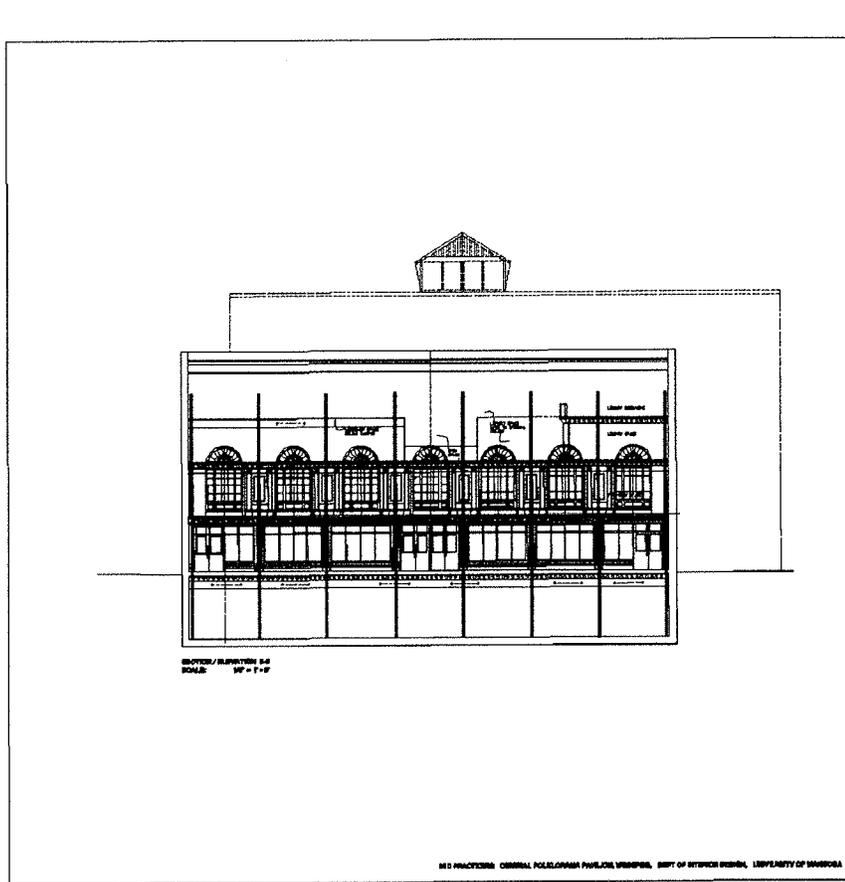
Drawing 09 - Section I-I (Not to scale)



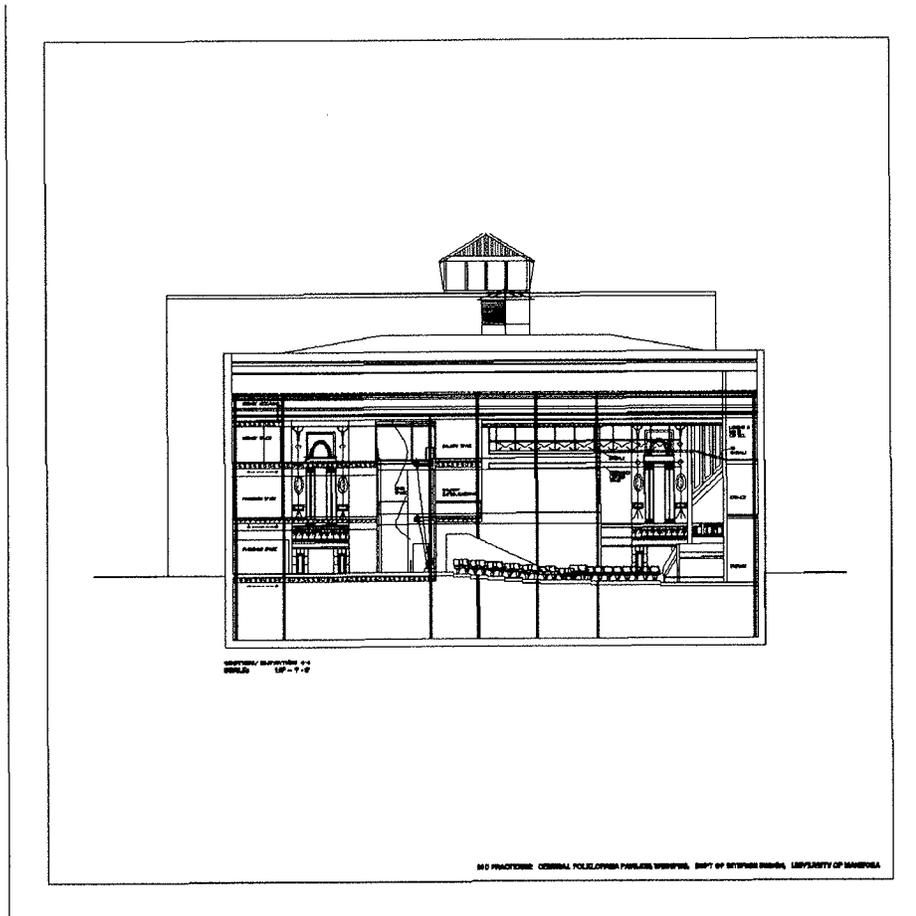
Drawing 10 - Section II-II (Not to scale)



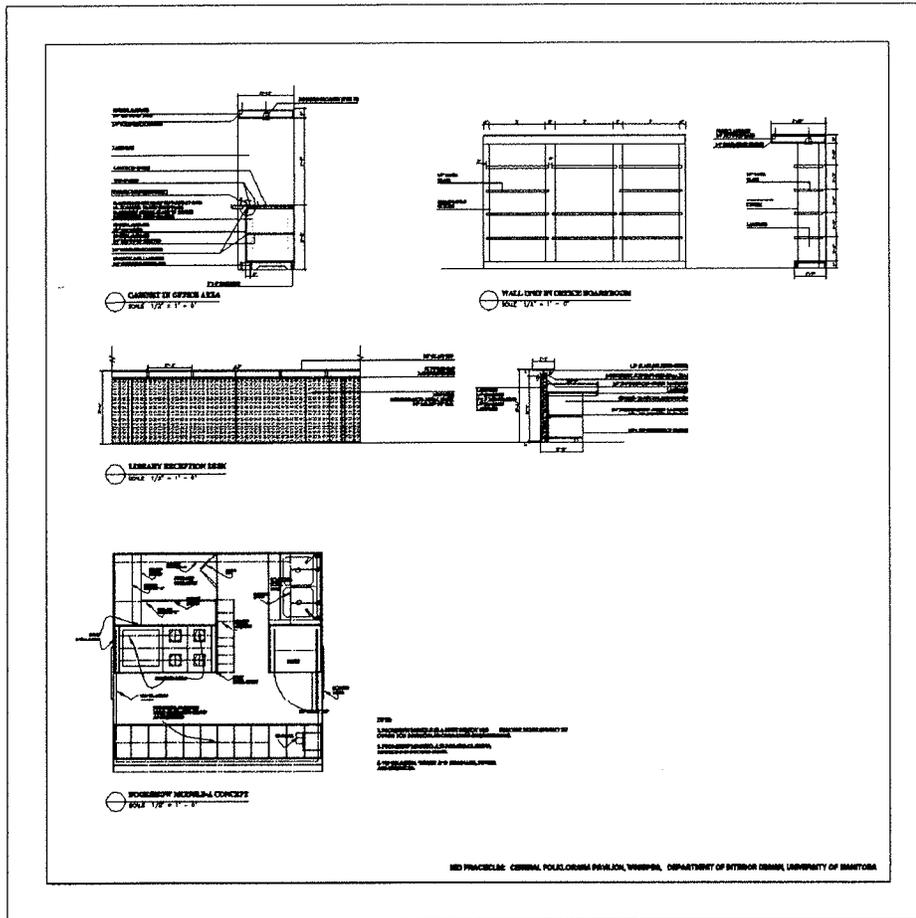
Drawing 11 - Section III-III (Not to scale)



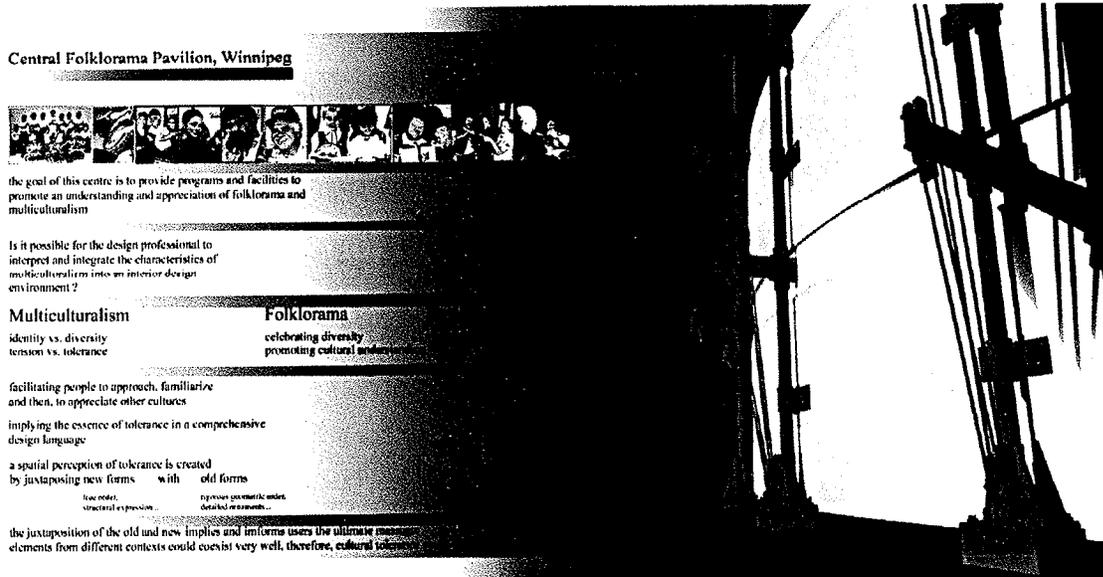
Drawing 12 - Section IV-IV (Not to scale)



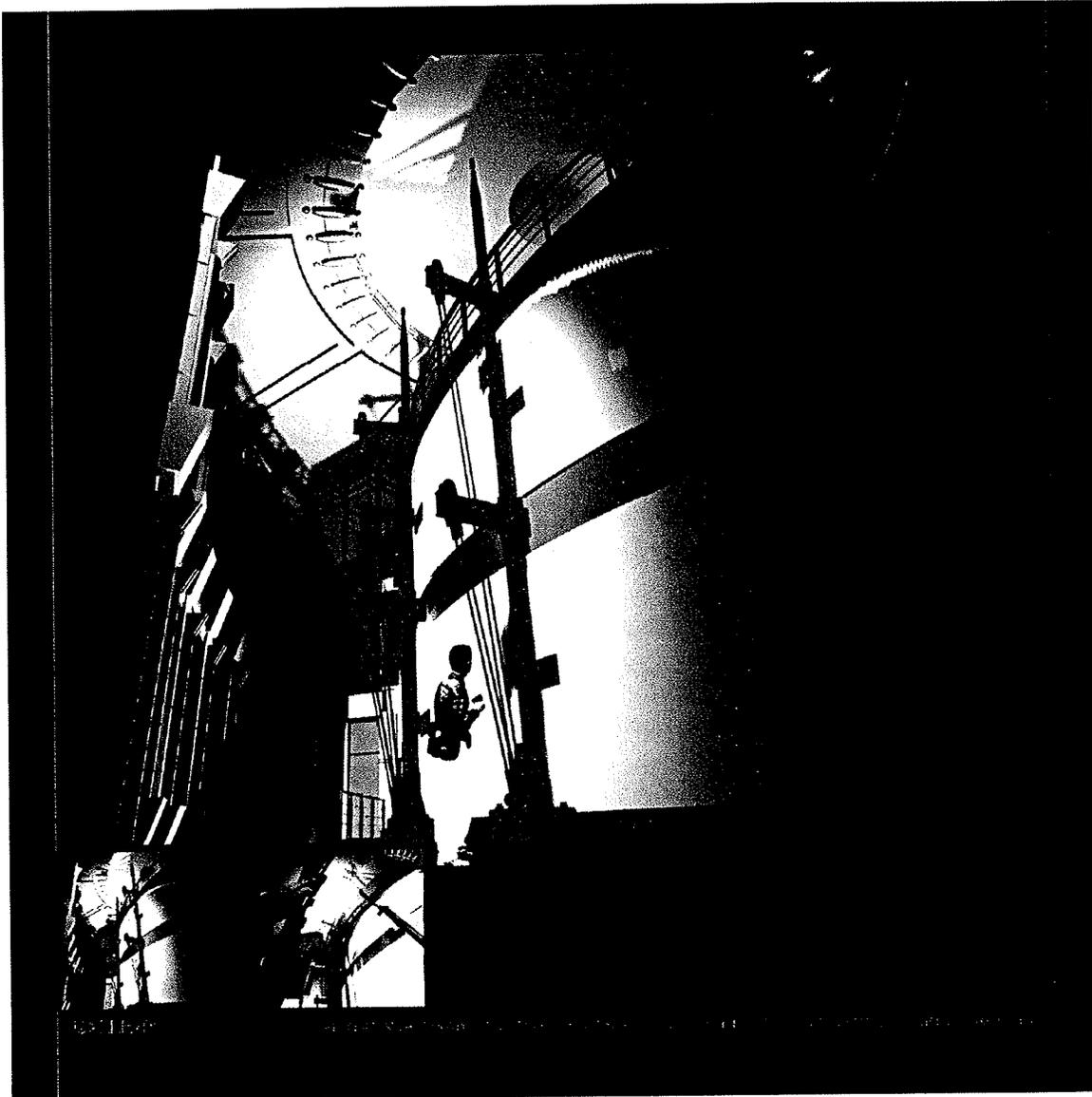
Drawing 13 - Working Drawing (Not to scale)



Drawing 14 – Concept Board



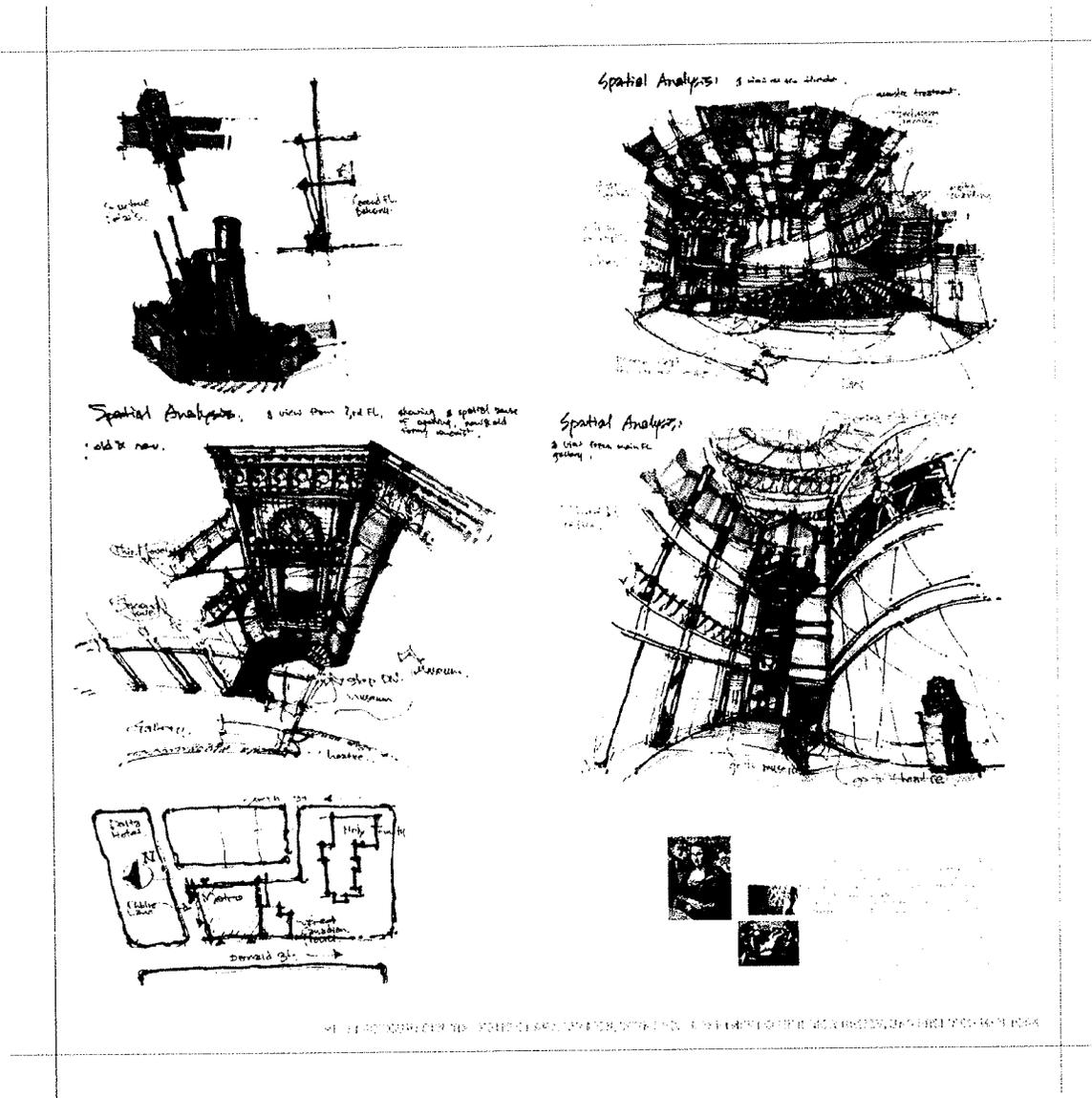
Drawing 15 – 1st Floor Gallery



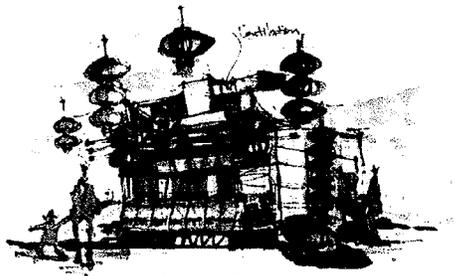
Drawing 16 – Theatre



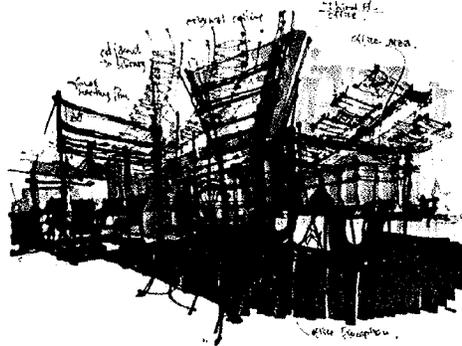
Drawing 17 – Sketch 01



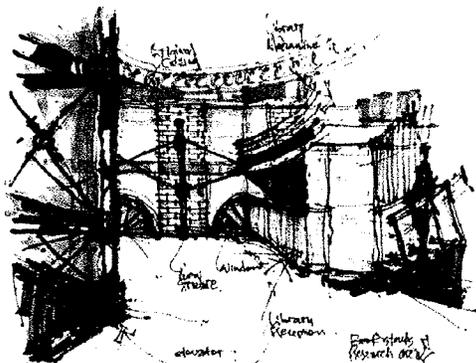
Drawing 18 – Sketch 02



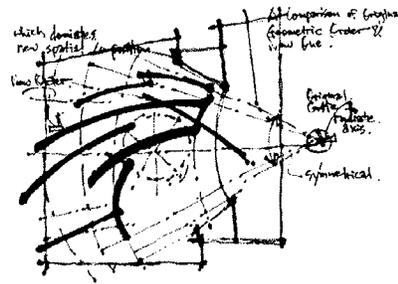
Expansion Module developed by individual cultural groups in Chinese.



More Expansion



Expansion Module developed by individual cultural groups in Chinese.



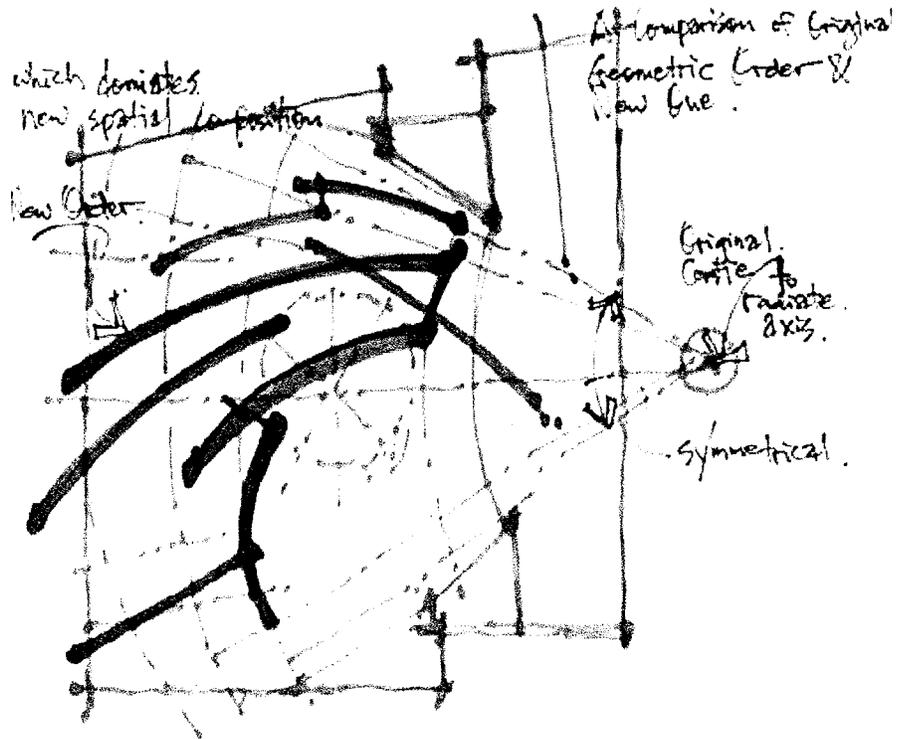
A comparison of Central Folklorama's roof line.

Folklorama! One, yet so very many

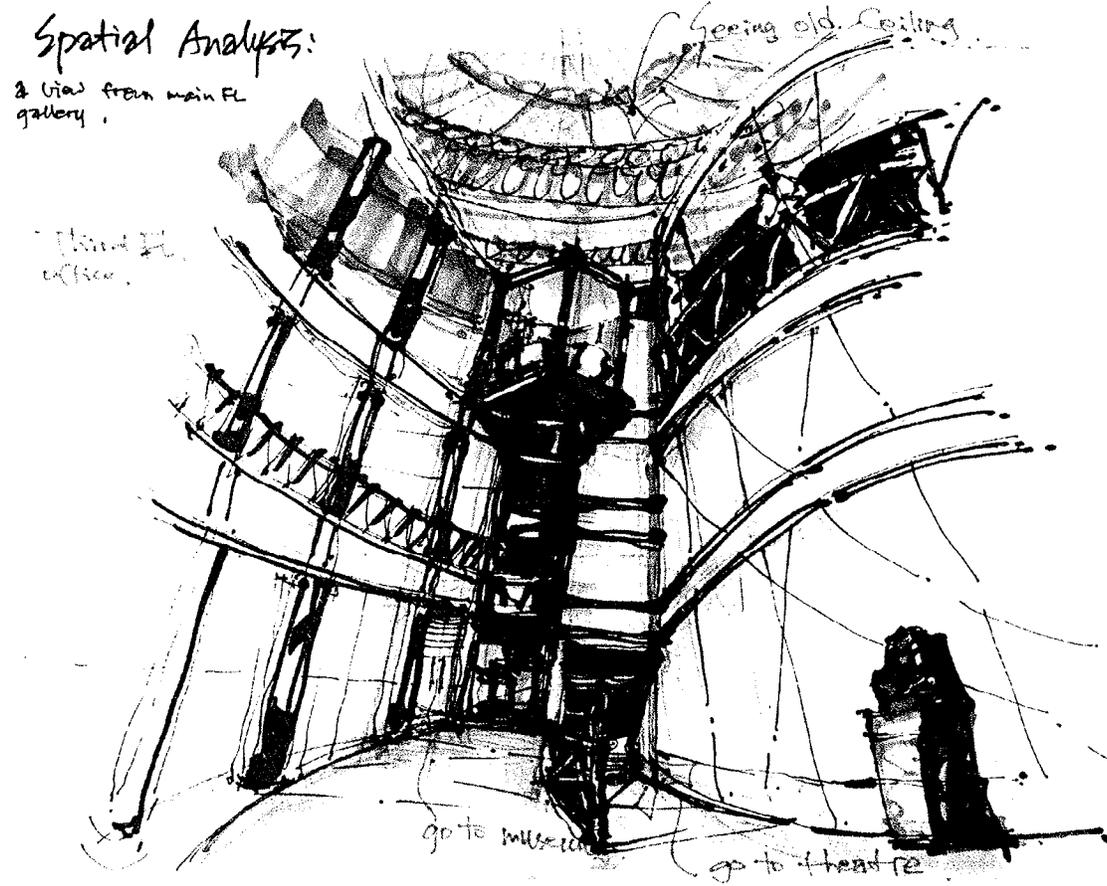
As the sun sets over the city of Winnipeg, the lights of the Folklorama Centre begin to glow. The building, a complex of many different structures, is a testament to the many cultures that have come together in this city. The building is a mix of traditional and modern architecture, and it is a true reflection of the city's diverse heritage.

The building is a mix of traditional and modern architecture, and it is a true reflection of the city's diverse heritage. The building is a mix of traditional and modern architecture, and it is a true reflection of the city's diverse heritage.

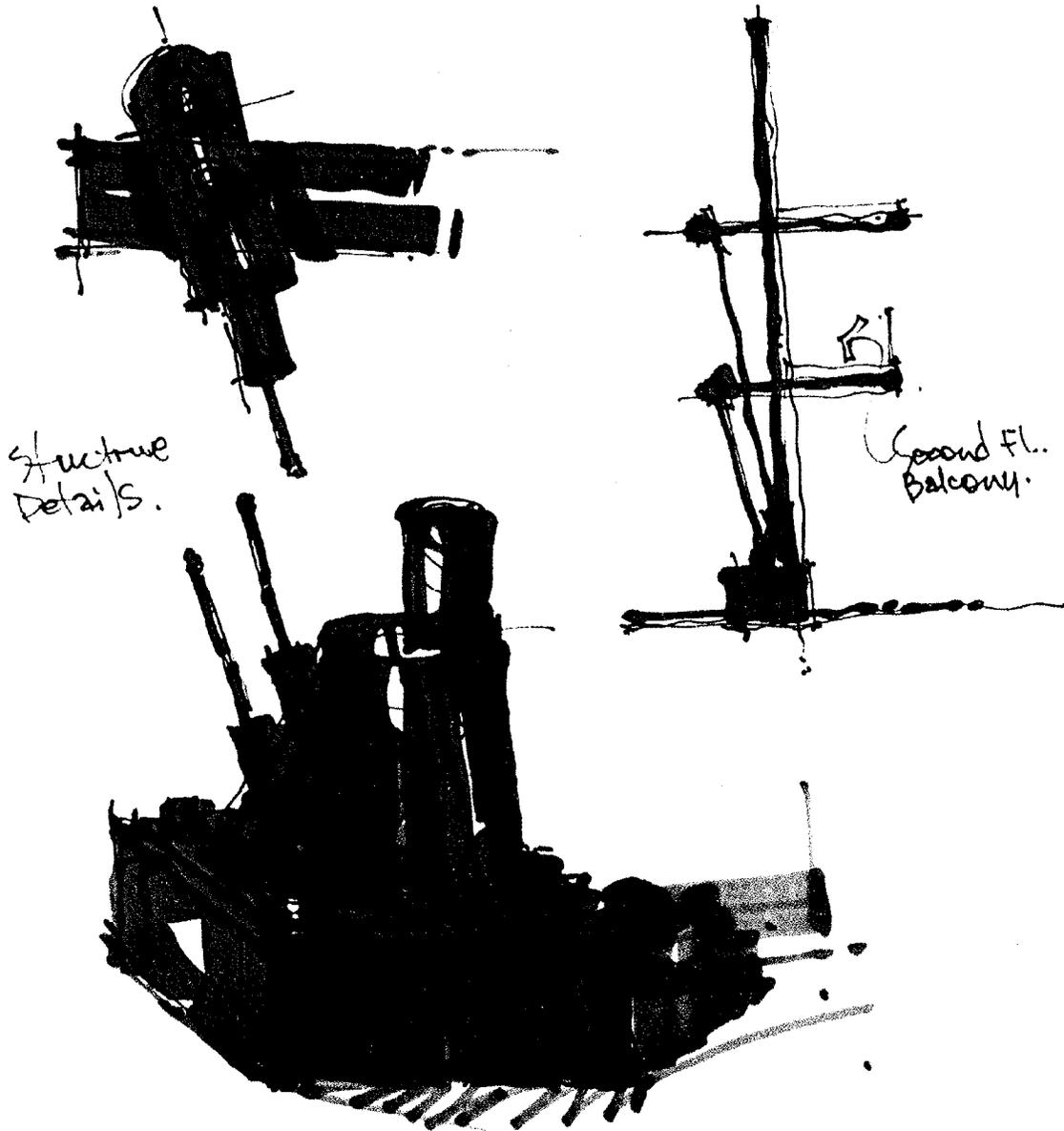
Drawing 19 – Spatial Order



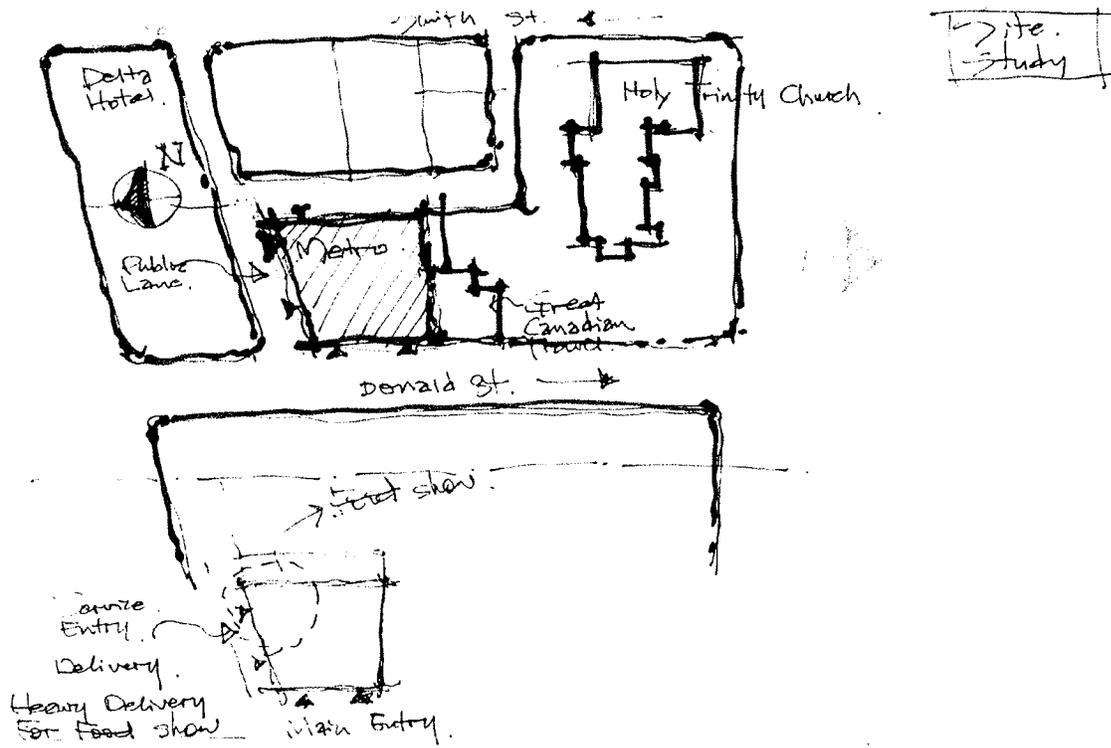
Drawing 20 – Spatial Analysis-1st Gallery



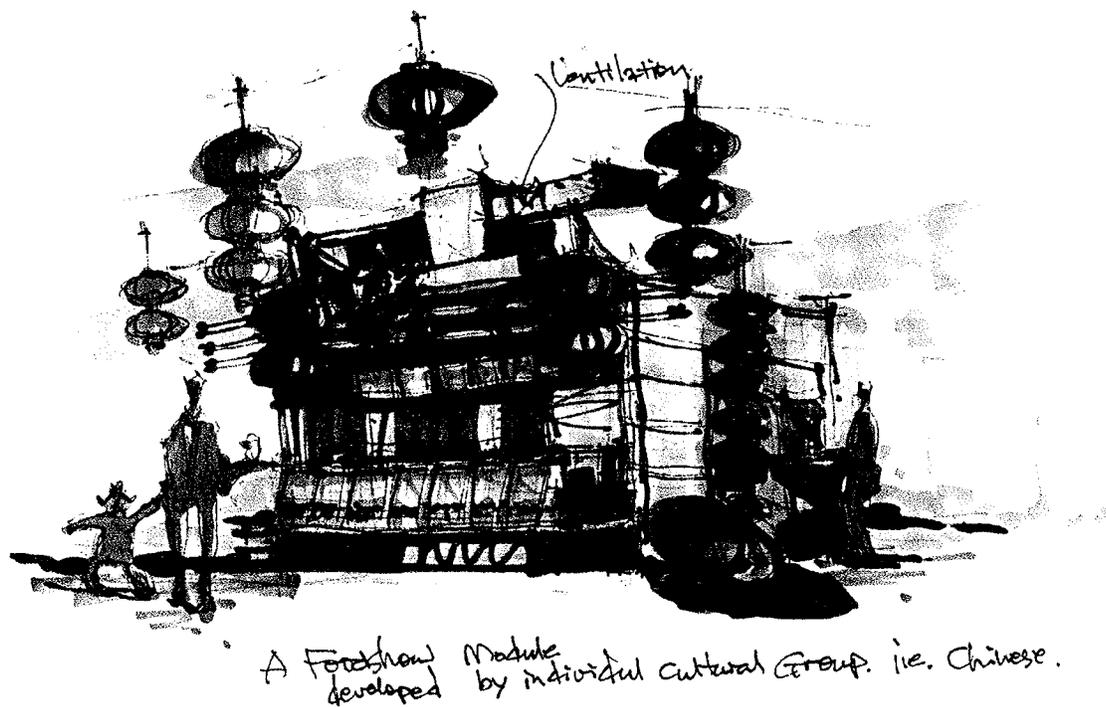
Drawing 21 – Structural Analysis



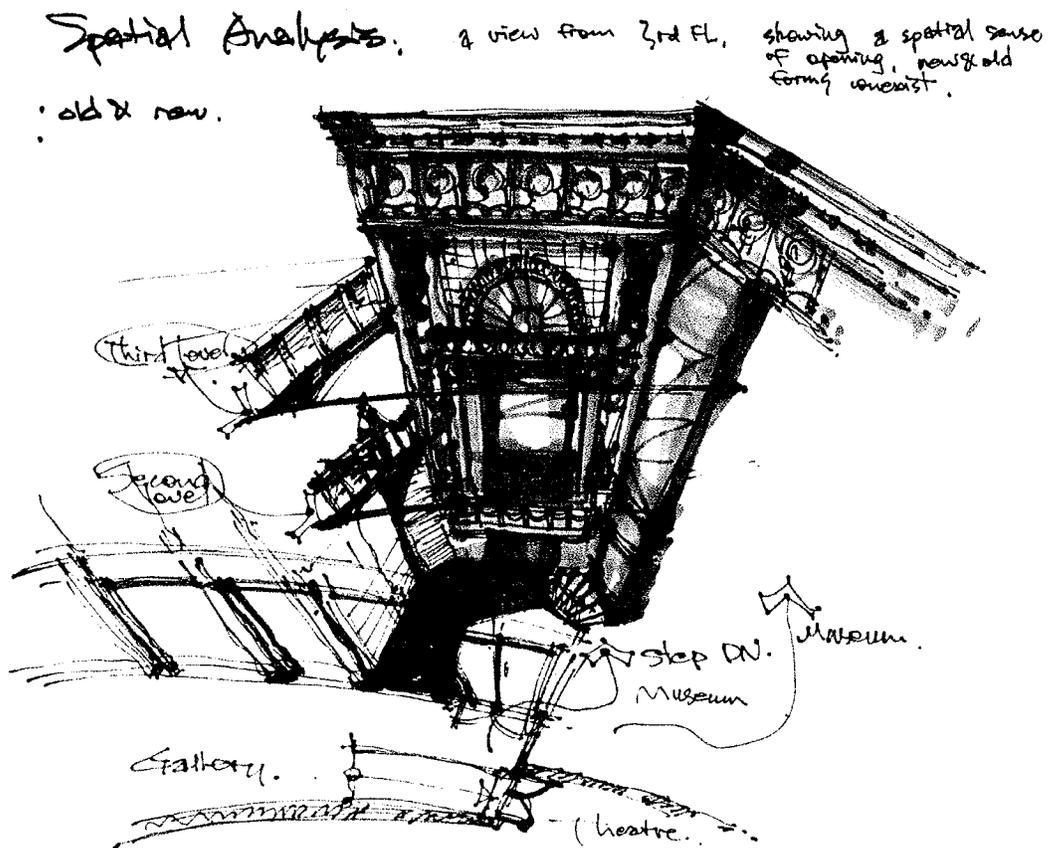
Drawing 22 – the site



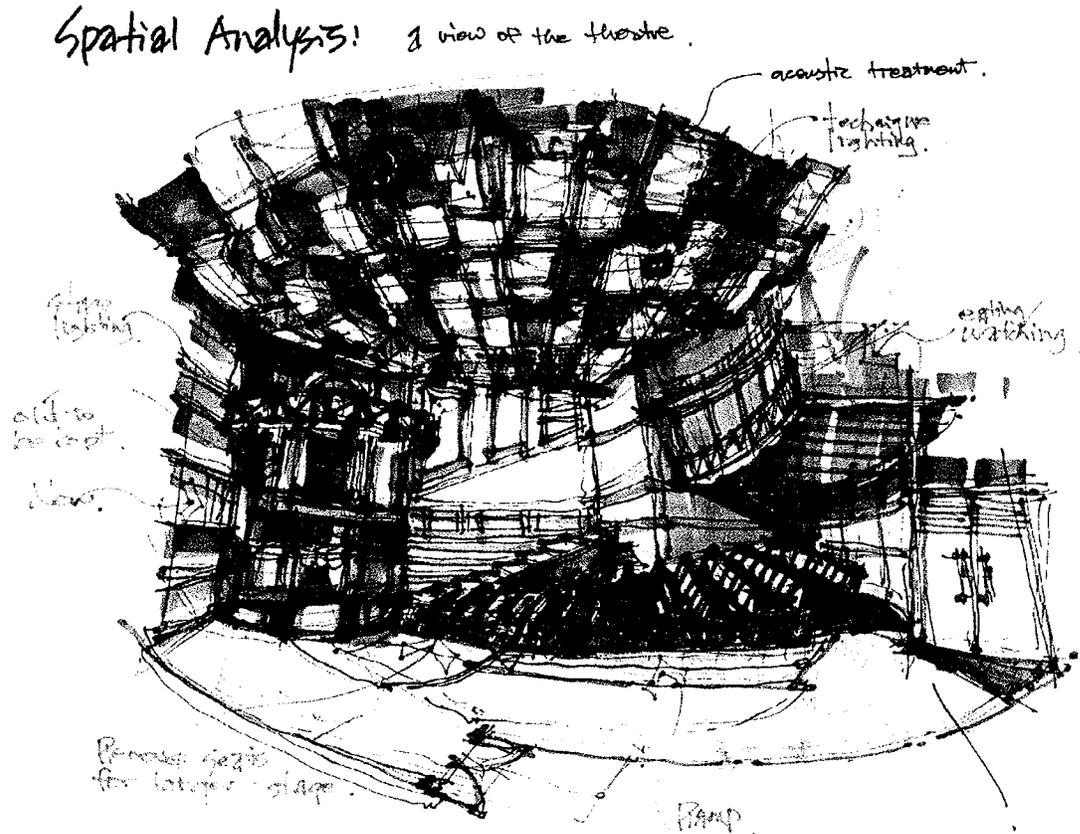
Drawing 23 – Spatial Analysis-An Chinese Foodshow



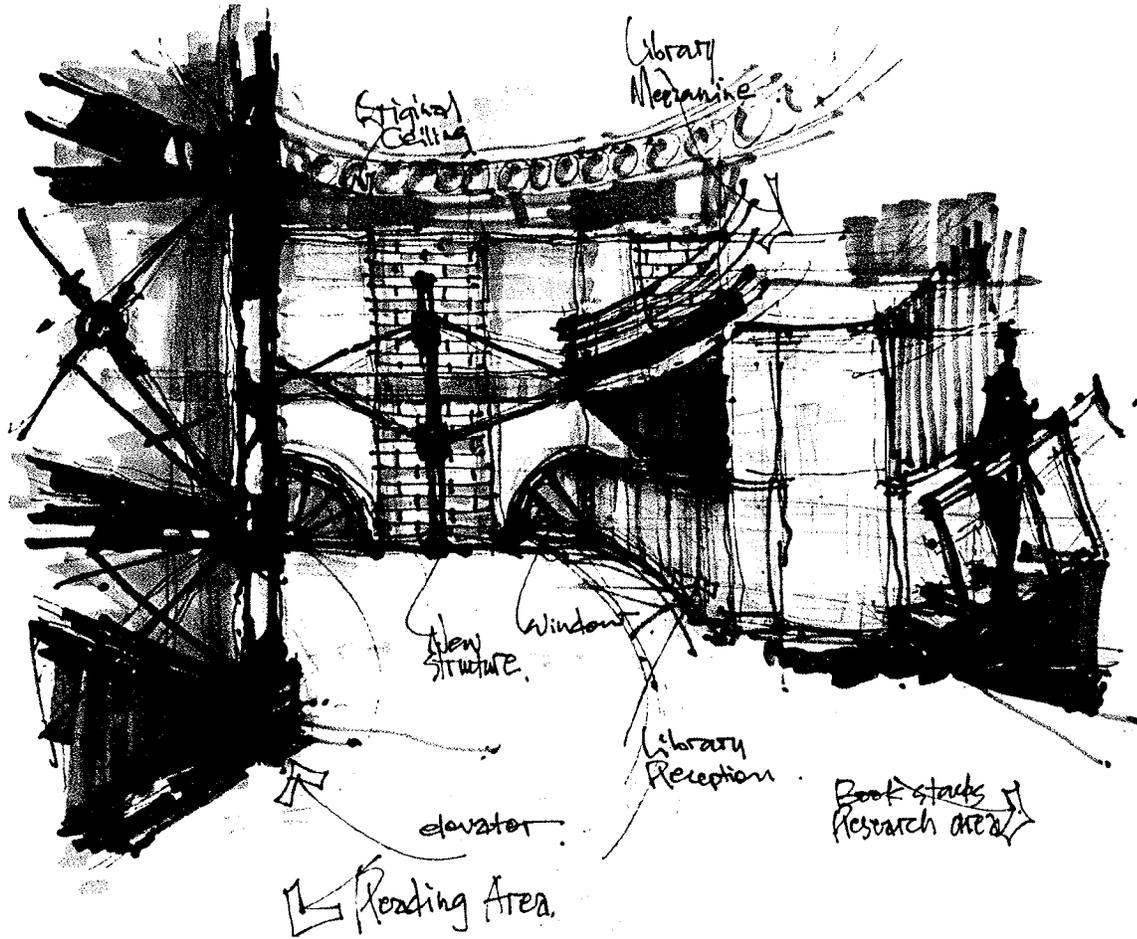
Drawing 24 – Spatial Analysis-An Open Space Links Museum, Foodshow and Gallery



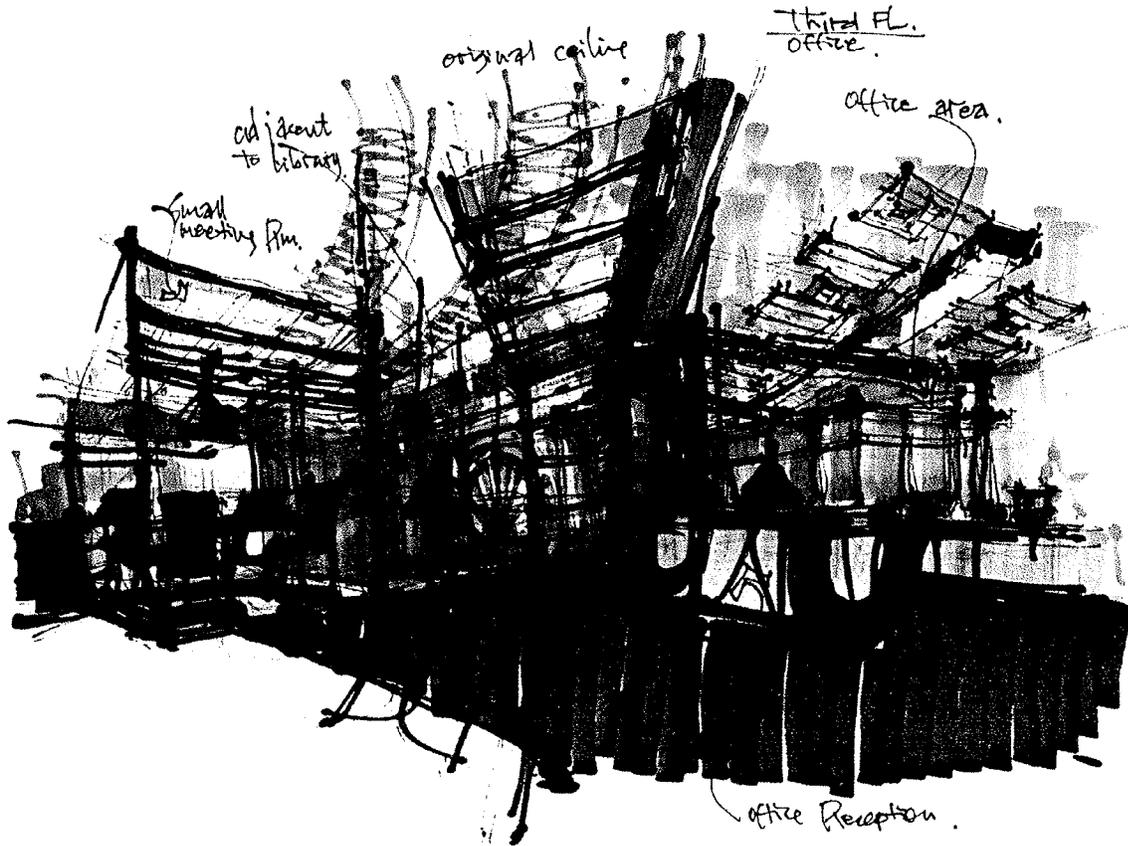
Drawing 25 – Spatial Analysis-Theatre



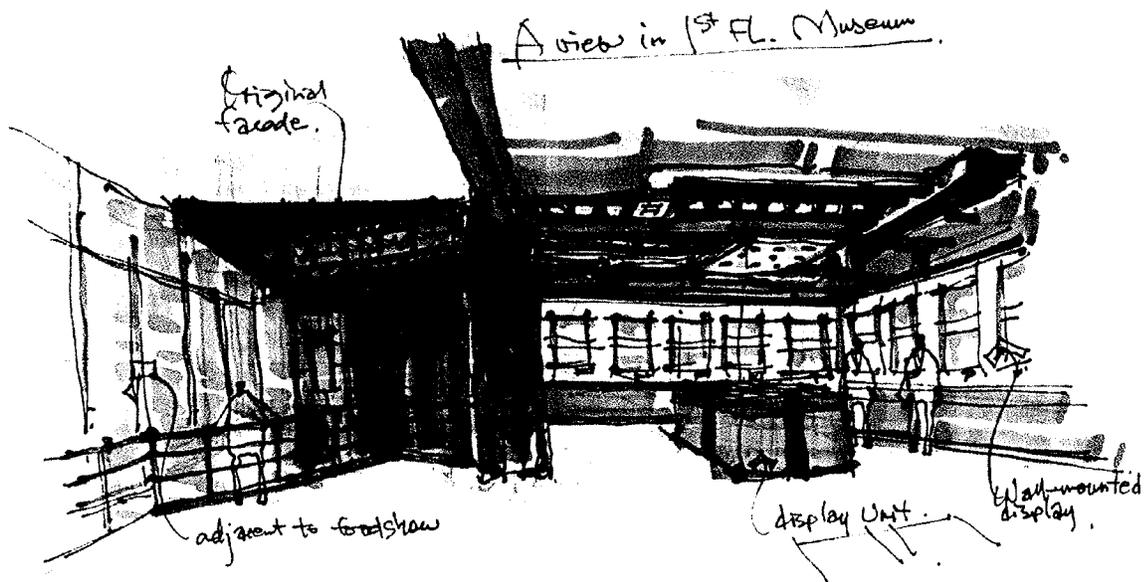
Drawing 26 – Spatial Analysis-Library



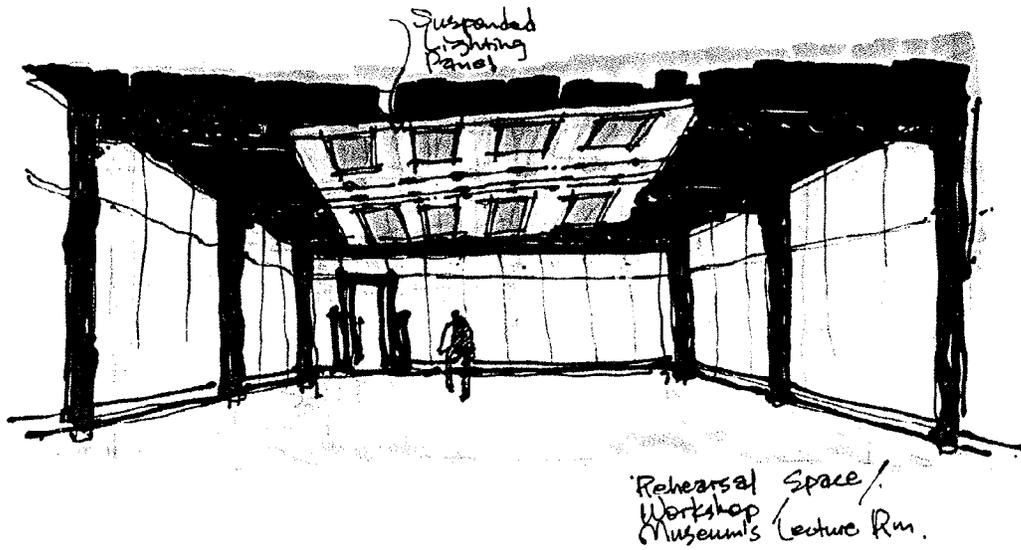
Drawing 27 – Spatial Analysis- 3rd Floor Office Area



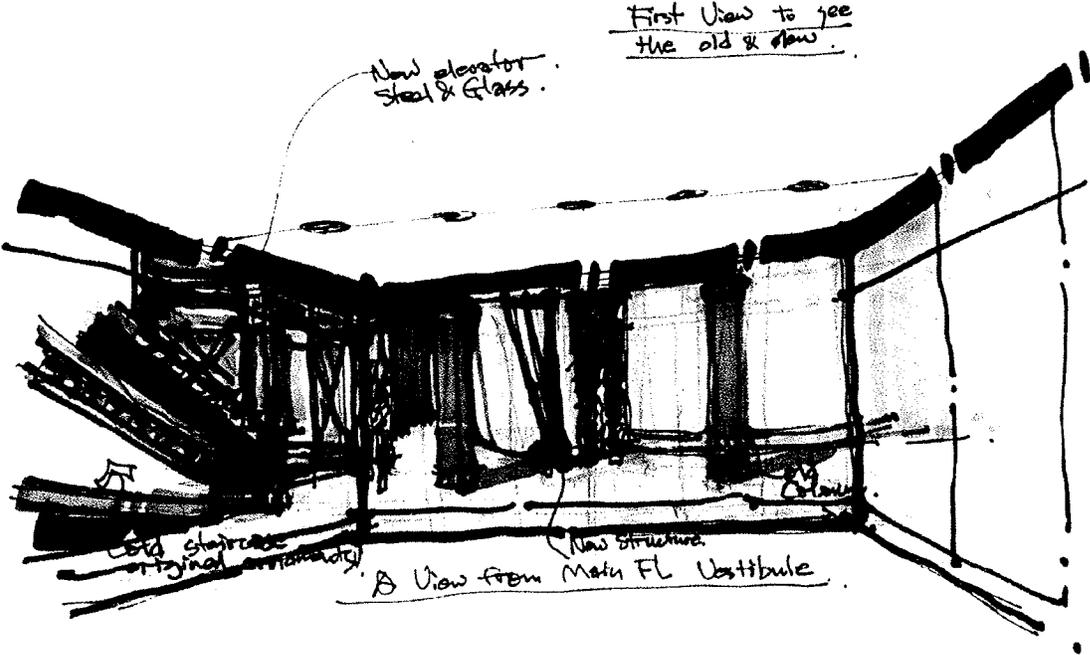
Drawing 28 – Spatial Analysis- 1st Floor Museum



Drawing 29 – Spatial Analysis- 1st Backstage Rehearsal Space



Drawing 30 – Spatial Analysis- 1st Floor Vestibule



5.5 Design descriptions

Building code and safety issues

- This is considered as Assembly Division 1 according to current Canadian Building Code.
- This building is fully sprinklered.
- Three new enclosed stairs and elevators at three corners are designed to satisfy the maximum travel distance.

Structure

- Structure is the major element to reflect design concept.
- Structure system used is 'steel frame with access floor', which is a welded and bolted connection. Steel decking is welded to frame with concrete topping, which is 4" thick; frame height is 16'-18", and the diameter of the steel column is 6".
- This system is good for flexible and asymmetry layout.
- New structural system is separated from old masonry bearing wall.

Foodshow, 6,030 s.f.

Foodshow is one of the major features of an individual pavilion--- "Tasting the traditional home-cooked meals".

- It is to showcase the traditional cooking and food.
- It also incorporates displaying the traditional cooking ware and dinner set.

- Foodshow is designed in a modular concept. This design provides basic water, power, storage, cooking/operating and display for further development.
- It also provides ventilation/ drainage for each module.
- Capacity: 1st floor: 51 seats; 2nd floor: 146 seats; it totally serves 200 people. For certain events, the maxim capacity will allow 400 people to enjoy the foodshow.
- It provides extra storage and pre-cooking space in basement with a 1,287 s.f. square footage.
- Each foodshow is operated by a family business.

Theatre, 4,104 s.f.

- The square footage features 3,100 s.f. on 1st floor and 1,007 s.f. on 2nd floor.
- The major use of this theatre is for folklorama performance, individual cultural group festival celebration and conferences.
- The theatre is in an ‘open stage’ concept for a closer audience/stage relationship. Open stage is also used for an arrangement in which performance and audience are contained within the same space.
- Capacity: 1st floor: 291 seats (incl. 4 wheelchairs); 2nd floor: 57 seats with table. Allowing standing audience, the total maxim capacity is 500.
- Stage is flexible, and it provides a lift to load the stage setting from basement.
- Acoustic issue: ceiling consists of suspended reflective elements; reverberation time is supposed to be 1.4-2.0 seconds, which is ideal for the general use. The preliminary design follows the general theatre design guidance to provide appropriate volume, shape for acoustics specialist’s further design.

- It provides a lighting/sound control room on 3rd floor, which is connected to catwalk. The catwalk contains 100 electrical circuits for different kind of stage lighting.
- It provides two dressing rooms and two rehearsal spaces behind the stage.
- It provides sound insulation walls to enclose the theatre.
- It provides two family zones on each side of the theatre for family with kids; it is a 'noisy zone' for less interruption to other audiences.
- The 2nd floor balcony over the stage could be used as upper stage.
- It provides theatre storage/stage setting space in basement of a square footage of 1,767 s.f.

Museum/display, 2,100 s.f.

It is one of the major features of an individual pavilion --- "Traveling the planet in one diverse city".

- The museum occupies part space on 1st floor, plus 2 galleries/open spaces on 1st and 3rd floor.
- The major use of this museum is to display multicultural art works and folkloric items.
- The design is in an open concept, exhibits are also displayed in other spaces;
- It provides storage and production/repair spaces in basement, which is 1, 276 s.f.

Workshops, 2,040s.f.

The workshops are mainly for The Stage for Learning Program, which is designed to help students and public appreciate the diversity of cultures and motivate them to take pride in their own cultural heritage through valuable, hands-on, multicultural workshops.

- There are 2 small spaces on 3rd floor, 370 s.f. and 470 s.f.; 2 large spaces on 1st floor and 3rd floor, 600 s.f. each.
- People could learn performance, painting and craft of different cultural themes through proposed programs.
- Rehearsal spaces on 1st and 2nd floor are multi-purpose, also used as workshop space.

Library, 3,400 s.f.

- The proposed capacity is for 45 users.
- This library is estimated to house a total of 26,000 volumes of publications.
- The purpose of this library is to facilitate public to access the information regarding multiculturalism and Folklorama. For people from different cultural background, they need such a facility to fulfill their spiritual thirst. Parents prefer to have such a place for their children 'looking for their roots'. Academic researchers can utilize the unique content of this library as well as other contents in this centre to benefit their research on multiculturalism. This facility is also to attract general public who have interests on multiculturalism and folklorama.
- For the general zoning, this library consists of a stack area (including mezzanine), reception/office, research area, reading area and a multimedia room.

Office space, 2,784 s.f.

- The office space on 3rd floor occupies a square footage of 2,784 s.f. and partial 4th floor could be used for future expansion.
- The capacity of the office area is designed for 13 persons.
- This office and administration area provides working space for both Folk Arts Council and staff administrating this centre.
- The design of this area is in an open space concept. The location is to be convenient for staff to access each facility in the building.

Lighting design strategy

The general light design is also in a free and flowing order, it's the further exploration of the design concept.

- Major light used are suspended 4'*2' and 4'*1' fluorescent lighting fixture and HID (high intensity discharge) lights on suspended track.
- The advantage of using track lighting is the flexibility; easy to adjust the lighting to reflect the flexible changes on the floor plan. (See ceiling plans)

Color/material design

General color and material scheme also follows design concept; focusing on contrast, showing the diversity in color/material.

- Throughout the entire design, the color/material scheme is based on both original and new context, relating to original color. For the theatre, for example, the selected carpet is in a preferred dark tone and provides a sense of interest in pattern; the pattern play would be also in the seating, using 2 types of materials,

leather and fabric; low contrast change in color and color intensity; higher contrast in pattern and texture. However, the historical elements remain their original materiality and color.

Summary

Based on the understanding of the contexts of multiculturalism, folklorama, relevant precedents and other design considerations, this practicum formulated a design concept implying that elements from different contexts could coexist well; therefore, cultural tolerance could be achieved. The concept was reflected into each aspect in the whole design process, from the general spatial order in the very beginning to the color/material scheme. Through these efforts, this practicum wishes to achieve the proposed goal.

- It's a place to promote multiculturalism and cultural tolerance.
- It's a place to celebrate cultural diversity.
- It's the permanent home for Winnipeg's Folklorama.

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