

# BORDELLO

SYNERGETIC GENTRIFICATION OF PLACE AND INDUSTRY

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

MASTER OF INTERIOR DESIGN

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## ABSTRACT

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This practicum explores how design can be used to foster a renewed environment of safety for both an industry and a building, within the deterioration of independently entrenched stigmatization. Bordello is an adaptive reuse of the Woodbine Hotel in Winnipeg, Manitoba, into a supportive space for the operations of a cooperative sex work facility.

The methodology of this practicum includes a literature review focusing on the concepts of dignity and empowerment as catalytic agents in the reduction of stigma, followed by a detailed site analysis, relevant precedent studies, and conceptual experimentation. Together, these elements lead to conclusive design strategies that have informed the programming and design of Bordello.

The result is a spatial response whose design promotes safety and respect for sex workers, sex work, and the citizens of Winnipeg through facilitating processes of individual, organizational, and community empowerment, as well as the promotion of dignity within the humanization of space.

To my parents, who instilled in me a sense of curiosity about my own infinite potential within a limitless world, and for which I am eternally grateful.

Also, to the marginalized women of the world, I hope this work provides another tool in the journey towards equality for all.

## DEDICATION

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## ACKNOWLEDGEMENTS

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To my committee members, the dream team of intelligent and visionary women who's own academic journeys helped to focus and fine tune this project.

To my examiners, Katherine Isaac and Shawna Ferris, thank you for your invaluable guidance and thoughtful insights throughout this process that have helped to shape this project into one considerate of varied perspectives and backgrounds.

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To my friends and family, I am at a loss for words to explain the extent to which your overwhelming love, generosity, and belief in me have helped me achieve my dreams. Thank you.

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# CHAPTER ONE

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## INTRODUCTION

- 1.1 Introduction to Chapter
- 1.2 Key Terms
- 1.3 Context & Rationale
- 1.4 Questions of Inquiry
- 1.5 Methodology
- 1.6 Learning Objectives
- 1.7 Limits & Biases

### 1.1 INTRODUCTION TO CHAPTER

Chapter one serves as an introduction to this practicum project, which involves the hypothetical, adaptive reuse of Winnipeg's historic Woodbine Hotel (the Woodbine), at 466 Main St., into a space that facilitates the operations of, and support for, the sex work<sup>1</sup> industry. This chapter provides critical contextual background information on the site and sex work industry, an introduction to key theoretical underpinnings that informed the design, questions of inquiry, learning objectives of the project, and finally, an outline of the methodology followed to complete the project. This chapter also takes note of potential limits and biases, as well as, definitions of key terms relevant to this project.

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<sup>1</sup> Please refer to the Key Terms section of this chapter for a definitional interpretation of this term within this practicum project

## 1.2 KEY TERMS

### SEX WORK:

In agreeance with the definition outlined by the editors of *Selling Sex: Experience, Advocacy and Research on Sex Work in Canada*, the term *Sex Work* refers to “both a type of labour and an income-generating activity,” flexible in its scope relating to “the exchange of sexual services for remuneration.”<sup>1</sup>

### SEX WORKER:

*Sex Worker* refers to any person who provides sexual services for remuneration. While sex workers can identify with many genders, the sex workers in this project are understood to identify as female.

### GENTRIFICATION:

Throughout the years the term ‘Gentrification’ has been stretched to include a wider scope. Largely operating within the boundaries of place, it has shifted from a descriptive to explanatory function.<sup>2</sup> The Oxford Dictionary’s current definition of gentrification takes a wide view of the term to include “Make (someone or their way of life) more genteel”<sup>3</sup> for the derivative ‘gentrified’, extending the applicability of the term beyond the realm of place. As such, gentrification in this practicum project is understood to be a process of renewal and rebuilding.

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<sup>1</sup> Emily Van der Meulen, Elya M. Durisin, and Victoria Love, eds., *Selling Sex: Experience, Advocacy, and Research on Sex Work in Canada*, Sexuality Studies Series (Vancouver, B.C: UBC Press, 2013), 2.

<sup>2</sup> Atkinson and Bridge, eds., *Gentrification in a Global Context*, 4-6.

<sup>3</sup> “Gentrification,” *Oxford Dictionaries*, accessed March 5, 2014, <http://www.oxforddictionaries.com/definition/english/gentrify>.

## 1.3 CONTEXT & RATIONALE

After years of virtual desertion post 1950’s suburban migration, Winnipeg’s downtown, and particularly it’s historic Exchange District, are in the process of major revival initiatives. Having begun in the late 1990’s, with the development of action through such initiatives as The Centre Venture Development Corp., the Downtown Residential Development Strategy (DRDS), and the (re)location of major venues such as the MTS Centre or the Canadian Museum for Human Rights within the downtown area, Winnipeg has indeed witnessed a resurgence of people into its downtown core. The idea is to promote Winnipeg to Winnipeggers, as well as tourists, driving an increased level of safety through the increase in population.<sup>4</sup> Gentrification<sup>5</sup> is an inevitable process, and the gentrification of downtown Winnipeg is currently in full affect. Specifically, the gentrification of the 400 block of Main Street has left the rough Woodbine Hotel isolated at the block’s center. Originally constructed as a frontier saloon, the Woodbine has been a place for workingmen to get drunk since the formation of Winnipeg. Throughout its existence it has seen multiple renovations and additions, has been a billiard lounge, an oyster bar, and a hotel for the likes of Al Capone, complete with

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<sup>4</sup> Siri Agrell, “Winnipeg Rethinks Suburban Sprawl with Downtown Reinvention,” *Globe and Mail*, May 16, 2011, [http://www.residentsoftheexchangedistrict.ca/Resources/Documents/GandM\\_Winnipeg%20rethinks%20suburban%20spraw.pdf](http://www.residentsoftheexchangedistrict.ca/Resources/Documents/GandM_Winnipeg%20rethinks%20suburban%20spraw.pdf).

<sup>5</sup> Please refer to the Key Terms section of this chapter for a definitional interpretation of this term within this practicum project

speakeasy during prohibition. Currently, the Woodbine is still a place for a ‘rougher’ crowd of people to drink, in the bar or from the vendor, while renting the former hotel rooms at monthly rates to lower income residents. Holding a prominent place on Main St., as well as in the history of Winnipeg, the Woodbine Hotel has managed to survive for 136 years because of its ability to adapt to the times, a characteristic that this project calls on yet again.<sup>6</sup> Safety is of utmost concern in the area, and the stigma associated with the Woodbine Hotel clientele, as well as specific incidents, have left the residents and developers of the exchange district crying out for change.<sup>7</sup> This practicum project contextually addresses gentrification on a micro level, through the adaptive re-use of the Woodbine Hotel.

On a macro level, this practicum explores processes of gentrification in relation to the Canadian sex work industry. On December 20, 2013 the case known as Canada (Attorney General) v. Bedford saw the Supreme Court of Canada (SCC) abolish three laws related to sex work. The SCC ruled that existing sex work laws oppose the constitutional rights of sex workers.<sup>8</sup> Specifically, the

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<sup>6</sup> Historic Buildings Committee, “466 Main Street Woodbine Hotel,” July 15, 1985, <http://www.winnipeg.ca/ppd/historic/pdf-consv/Main%20466-long.pdf>, 7.

<sup>7</sup> “Woodbine Hotel Hurting Exchange District’s Changing Image: Residents,” *CBC News*, February 27, 2009, <http://www.cbc.ca/news/canada/manitoba/woodbine-hotel-hurting-exchange-district-s-changing-image-residents-1.791305>.

<sup>8</sup> Please refer to the Key Terms section of this chapter for a definitional interpretation of this term within this practicum project

SCC allowed one year for new legislation to be written in place of the following:

- The *living off the avails of law*, which is meant to prevent pimping yet prevents a worker from hiring a bodyguard or driver;
- the *keeping of a bawdy house* law, which criminalizes the operation of a brothel, and in turn pushes prostitution out into the danger of the streets
- the *communication* law, which makes solicitation for the purposes of sex work on the streets illegal, therefore making it next to impossible for a worker to talk with a client in order to negotiate and screen them, prior to getting in vehicles or moving to more remote spaces.<sup>9</sup>

### 1.3.1 A HISTORY OF CANADIAN SEX WORK LEGISLATION

In a young country such as Canada, with its frontier roots and colonial appropriation, it is explicable that the country would have an established market surrounding what is known as the world’s oldest profession, as well as inherited views from Britain in light of it. Upon confederation in 1867, the moral and social purity movement was in full effect in Britain, casting its belief in the prohibition of prostitution by way of law outwards in its colonial

<sup>9</sup> Emmett Macfarlane, “Prostitution Laws: Over to You, Parliament What the Supreme Court Ruling Means for the Future of Prostitution in Canada,” *Maclean’s*, December 20, 2013, <http://www2.macleans.ca/2013/12/20/prostitution-laws-over-to-you-parliament/>.

reach. In 1869 the *Act for Respecting Vagrants* was passed into law that criminalized both women for prostituting and men or women who lived off of its avails. In 1892, Canada’s first federal Criminal Code was established which included many revisions and additions towards the prohibition of prostitution, most notably, the lack of legal repercussion for the purchase of sexual services. With the spread of the moral reform movement across North America, prostitution began to be seen with a need for absolute abolishment, and so the *Criminal Code of Canada* was again revised to include harsher punishments for lawbreakers, then left basically untouched until 1972. At that point, similar to the 2013 case, the court found the out-dated laws from the turn of the century a violation of the 1960 *Bill of Rights*, and the *Vagrancy Act* was amended to create the legislative situation recently fought. In 1972, being a prostitute was legal but certain acts and situations associated with sexual transactions were criminalized. The formation and joint effort of many sex worker organizations questioned two of the three laws recently slashed in face of the *Charter of Rights and Freedoms*. The SCC upheld the communication and bawdy house laws as constitutional, ruling in 1990 that “prohibition against keeping a common bawdy house does not violate one’s Charter rights, and that although the communication section might indeed be an infringement, this infringement was within reasonable limits”<sup>10</sup> As the sex work environment became more treacherous to navigate, sex workers became increasingly marginalized and susceptible to exploitation, violence, and murder. It is reported that an average of seven sex workers were murdered each year between 1996 to 2006

<sup>10</sup> Van der Meulen, *Selling Sex*, 10.

versus the two per year from 1980-1985.<sup>11</sup> In the wake of the evident increase in danger facing the sex work industry, the Subcommittee on the Solicitations Law Review was formed and mandated to review current prostitution policy and make recommendations. Near the same time, Robert Pickton was arrested and subsequently charged in 2007 with the murder of six of the suspected twenty six women he picked up from Vancouver’s downtown east side. With this, the nation’s attention was turned towards the dangers of sex work. In 2009, the Ontario Superior Court heard the initial appeal for amendment of laws concerning sex workers by the three women who later fought and won the 2013 battle in the SCC. In light of the SCC ruling, Bill C-36 was passed on November 4, 2014.

### 1.3.2 THE PROTECTION OF COMMUNITIES AND EXPLOITED PERSONS ACT (BILL C-36)

The SCC’s 2013 decision regarding the unconstitutional nature of existing sex work laws, and their interest in the safety in the sex work industry created a climate of promise and a progressive future for Canadian sex workers. While the debate ignited across the country, the conservative government answered with *The Protection of Communities and Exploited Persons Act* (formerly Bill C-36), effective December 6, 2014. The Winnipeg Working Group (WWG), is a chapter of the Canadian Alliance for Sex Work Law Reform, a nation wide alliance of sex worker- lead/ allied groups and individuals, whose mandate is “to fight against criminalization regimes and instead promote full decriminalization” while ensuring that sex workers’ voices are the focal point within

<sup>11</sup> Ibid., 10.

legislation discussions.<sup>12</sup> The WWG is a coalition of Winnipeg sex workers, activists, researchers, health care professionals, and allies that seek to challenge the view of all sex work as exploitative.<sup>13</sup> The WWG outlines the reforms under this new act as follows:

- It is illegal to purchase or communicate about the purchase of sex
- It is illegal for digital or print sources to host advertisements for the sale of sex. Sex workers themselves cannot be charged for advertising.
- It is illegal to communicate in public about the sale of sex anywhere or near anywhere anyone under the age of 18 might be present.
- With some new exceptions, such as partners or dependents, it is illegal to receive money or “material gain” that originates from sex work.<sup>14</sup>

The 2013 SCC decision that previous laws jeopardized

<sup>12</sup> “Canadian Alliance for Sex Work Law Reform,” Social Media, *Facebook*, accessed April 11, 2016, [https://www.facebook.com/sexworklawreform/info/?tab=page\\_info](https://www.facebook.com/sexworklawreform/info/?tab=page_info).

<sup>13</sup> “Winnipeg Working Group,” Social Media, *Facebook*, accessed April 11, 2016, [https://www.facebook.com/WinnipegWG/info/?tab=page\\_info](https://www.facebook.com/WinnipegWG/info/?tab=page_info).

<sup>14</sup> “What to Expect from C-36: An Info Guide to New Sex Work Laws from the Winnipeg Working Group” (Winnipeg working group, December 2014).



## CANADIAN SEX WORK CLIENT PROFILE

- MALE
- CAUCASIAN
- HETEROSEXUAL
- AVERAGE AGE LATE 30'S TO EARLY 40'S
- EMPLOYED FULL TIME
- AVERAGE INCOME >\$60,000
- <50% MARRIED/COMMON LAW/DIVORCED/  
WIDOWED
- REASONS FOR ENGAGING WITH SEX WORK:
  - ADVENTURE
  - LONELINESS
  - SEXUAL INSECURITY
  - COMPANIONSHIP
  - SEXUAL/GENDER EXPLORATION

the safety of sex workers was clear, and with these new laws effectually disregarding the sentiment surrounding that decision, while adding yet another layer of obstacle, it is understandable that *The Protection of Communities and Exploited Persons Act* has become contentious. In directly opposing the fundamental point of abolishing the previous laws, this act emerges as a waste of time and taxpayer dollars, while raising concerns for sex work advocates and activists. In an article submitted to and published by the *National Post*, the Canadian Alliance for Sex Work Law Reform states,

The new legal regime not only fails to address the harms identified by Canada's highest court in *Bedford* but also fails to protect sex workers. Rather it supports the exclusion of sex workers from communities, and maintains the industry in isolated areas, increasing the potential for exploitation and violence.<sup>15</sup>

In light of the contention surrounding this act, and the hypothetical nature of this project, this project takes an alternative stance to the laws as they exist, to design for what could be. The following subsections of this chapter outline two established global perspectives of sex work legislation that will form the hybrid model at the heart of this practicum project. This hybrid will disregard the perspective of complete abolishment, as well as the structure of Bill C-36, on the general understanding that neither are realistically beneficial solutions for any party.

<sup>15</sup> "Canadian Alliance for Sex Work Law Reform: Help Keep Sex Workers Safe," *National Post*, accessed January 7, 2016, <http://news.nationalpost.com/full-comment/canadian-alliance-for-sex-work-law-reform-help-keep-sex-workers-safe>.

### 1.3.3 SEX WORK IN CANADA

In 2015, Benoit and Shumka produced a report outlining sex work in Canada. According to the report, specific statistical data on sex work is very limited, but within the Canadian context it has been found that the industry operates largely within private, indoor facilities including massage parlours, hotels, and client or sex worker residences. Furthermore, it has been suggested by researchers that the industry is strongly overrepresented by Indigenous Canadians, especially in street based sex work.<sup>16</sup> This is particularly true in Winnipeg, where 50percent of adult sex workers identify as being of Aboriginal descent.<sup>17</sup> The colonial history of the country and associated images of the Indigenous as violable, as well as the historic social and economic marginalization of Indigenous populations are understood to be at the root of this over representation.<sup>18</sup> Benoit and Shumka claim that entry into the sex work industry stems from poverty or financial need, the autonomy and flexibility of the work, as a part of exploring sexuality, validation of desirability, and becoming a part of something that defies societal expectations. Those involved in street based sex work are generally people who already face stigmatization due to other factors such as race, sexuality, mental health problems, and

<sup>16</sup> Cecilia Benoit and Leah Shumka, "Sex Work in Canada," 2015, <http://www.understandingsexwork.com/sex-work-canada>, 1-2.

<sup>17</sup> Anette Sikka, "Trafficking of Aboriginal Women and Girls in Canada," 2009, [http://iog.ca/wp-content/uploads/2013/01/May2009\\_trafficking\\_of\\_aboriginal\\_women.pdf](http://iog.ca/wp-content/uploads/2013/01/May2009_trafficking_of_aboriginal_women.pdf), 10.

<sup>18</sup> Benoit and Shumka, "Sex Work in Canada," 1-2.

poverty. Once involved in sex work, these people face even greater stigmatization due to interactions with the legal system, a lack of stable housing or a safe place to conduct their business, as well as a lack of access to resources such as washrooms, health clinics, and well lit areas in the low end areas of a city where street based sex work is most often conducted.<sup>19</sup> These specific needs must be considered in the programming and design of the facility.

Canadian clients of sex work are outlined as predominantly identifying as Caucasian, heterosexual males, with an average age of late thirties to early forties, who are employed full time and earn an average income of more than \$60,000 per year. Just under half of these clients are married or common law, divorced, or widowed. Benoit and Shumka stated that the primary reasons for engaging with sex work includes adventure, loneliness, sexual insecurity, companionship, and sexual or gender exploration. Furthermore, many push and pull factors exist that lead to the purchase of sexual services. Push factors include unmet emotional needs or a lack of intimacy in current relationships, the ability to select physical characteristics of the sex worker or specific sexual acts, and finally, the attainment of uncommitted and convenient sexual relations by avoidance of traditional courting rituals. Indoor sex workers report that the management of client emotions from clients seeking a confidant or the "girlfriend experience" entailing more intimacy as one of the most difficult aspects of their work in terms of the dissonance that occurs between helping and the common coping mechanism of separation between personal and private lives. Pull factors that lead to the purchase of sexual services include

<sup>19</sup> *Ibid.*, 2-3.

marketing of sex work as entertainment, the thrill of the taboo nature of sex work, and the opportunity to purchase sexual interactions that would otherwise not be attainable to the client. Clients of sex work also face stigmatization by association, often labelled as immoral or perverted. While many report the importance of consensual sexual services, others maintain society's stigmatized view of the sex industry despite their interactions with it.<sup>20</sup>

Sex work affects the physical, sexual, and mental health of sex workers. Benoit and Shumka refer to Day and Ward's research on sex work and health, stating that long-term health consequences associated with sex work includes pelvic inflammatory disease, pre-cancerous growths on the cervix, ectopic pregnancy, and chronic body pain including musculoskeletal problems. It is noted that while many sex workers would like access to care for these problems, few have extended benefits for treatment of issues not addressed within the scope of the health care system, such as massage therapy.<sup>21</sup> Notably, Benoit and Shumka state that research indicates there is "no direct correlation between sex work and sexually transmitted infections."<sup>22</sup> In terms of emotional and mental health, Benoit and Shumka reported that many sex workers consider this their most difficult health facet to maintain. Sex workers have reported PTSD, depression, anxiety, psychosis and eating disorders, whose primary triggers are noted as stigmatization and emotional labour. Stigma will be discussed in greater detail to follow, but the emotional labour of sex work results in high rates of burn out leading to emotional and physical exhaustion, as well as strong emotional dissonance when a sex worker breaches the divide between their personal and private lives. This could happen if they form an attachment to a client, or find they enjoy transactional sex. Furthermore, in entertaining clients who are seeking a confidant or counsellor, the emotional labour associated with the transaction is highly taxing.<sup>23</sup> While

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*Sex work affects the physical  
sexual and mental health of sex  
workers.*

some sex workers consider this an important part of their role, helping them to frame sex work as a "helping profession,"<sup>24</sup> others find their role significant in society as legitimate performers, service providers to the disabled, and/or as a mechanism of deflecting violence away from the general public in satisfying sexual urges.<sup>25</sup> These framings of sex work help to deflect and prevent the internalization of stigma, as well as legitimize the profession to not only the sex worker themselves, but to the general public.

#### 1.3.4 DECRIMINALIZATION

Supporters of decriminalization argue that this model leads to increased safety from violence and disease, as well as aiding to ratify stigmas associated with the sex work industry. Based on criminologist Roger Matthew's work, sociologist Ronald Weitzer outlines anticipated benefits from the decriminalization and government regulation of sex work, where brothels are licensed businesses and workers are licensed workers. Entirely based on the extent of what is regulated, Weitzer states that cost to the justice system can be reduced, as sex workers are no longer illegal figures from their daily lives. It is posited that through regulation, sex workers face reduced danger of exploitation, have access to medical exams, and can demand safe-sex practices. Through licensing, underage workers will be less likely to enter into the market. Licensed workers will likely be less harassed by third parties and have more access to seeking justice towards those who

abuse them. The exposure of the industry will allow for clarification, open negotiation, and security in the minds of the consumer.<sup>26</sup>

As outlined in the conclusive statements of *Taking the Crime out of Sex: New Zealand sex workers' fight for decriminalization*, New Zealand was the first to decriminalize, or rather legalize with regulation, all sectors of the sex work industry. In doing so, brothel management and sex workers have expressed that decriminalization has ensured safe sex with the ability to discuss it in front of others, distribute condoms and literature about condoms, as well as protect the worker by law if an attempt is made to proceed unsafely. Furthermore, with the establishment of work rights through decriminalization, workers are able to be more selective with clients and are more inclined to report violence in the workplace. Throughout all of this, it is recognized that social stigmas are slow to change, and that while sex workers do not quietly accept it, they actively avoid it by creating multiple identities.<sup>27</sup> Following decriminalization, sex workers in New Zealand have reported to perceive a reduced "felt" stigma.

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<sup>20</sup> Ibid., 5-7.

<sup>21</sup> Ibid., 21.

<sup>22</sup> Ibid., 19.

<sup>23</sup> Ibid., 22-23.

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<sup>24</sup> Ibid., 7.

<sup>25</sup> Ibid., 26.

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<sup>26</sup> Ronald John Weitzer, *Legalizing Prostitution: From Illicit Vice to Lawful Business* (New York: NYU Press, 2011), 85-86.

<sup>27</sup> Gillian Abel et al., eds., *Taking the Crime out of Sex Work: New Zealand Sex Workers' Fight for Decriminalization* (Bristol, UK ; Portland, OR: Policy Press, 2010), 261-262.

1.3.5 THE NORDIC MODEL

While the prostitution debate is often centered between decriminalization and abolition, an alternative to government regulations exists in a third approach, known as the Nordic model, or partial decriminalization. In 1999, Sweden adopted the *Sex Purchase Act*, essentially criminalizing the purchase of sex, while the selling of it remained legal, thus removing the criminality of sex workers, and instead punishing clients and third parties. In addition, the Nordic model seeks to empower sex workers to leave the sex trade through supportive exit services, as well as employment training, welfare, and an outreach education campaign to demystify the notion that a woman is an object to be bought and sold.<sup>28</sup> The overarching strategy rests in the idea that the threat of charge will deter clients, while exit services will empower sex workers to exit the trade, essentially drying up the market by cutting supply and demand from both sides of the economic relationship. By placing faith in more than legislation to eradicate sex work, and investing in sex workers, this model values and engages sex workers to believe value in themselves as well.<sup>29</sup>

Within the local context, Winnipeg is home to a supportive exiting service facility known as Sage House. Operated under the

<sup>28</sup> Meaghan Murphy, "On Prostitution, Can Canada Learn from the Nordic Model?," *The Tyee*, April 11, 2012, <http://thetyee.ca/News/2012/04/11/Nordic-Prostitution-Laws/>.

<sup>29</sup> Meaghan Murphy, "A Prostitution Solution: Outlaw the Customers, Not the Hookers," *The Globe and Mail*, June 3, 2013, <http://www.theglobeandmail.com/globe-debate/a-prostitution-solution-outlaw-the-customers-not-the-hookers/article12306020/>.

Mount Carmel Clinic, they offer drop in facilities and out reach programs for women involved in the sex trade. There is little information available about the program. The environment is part of a clinic and, in terms of interior design, has a rather sterile feel.<sup>30</sup> Dignity house is another support facility for the purpose of exiting the sex trade, which operates out of Kilcona Park Alliance Church and is Christian program for women to accept Christ as their saviour and turn to him in their departure from the sex trade. Again, this facility operates under the umbrella of a greater space, and proves yet again that this typology is lacking any dedicated space or focus within the context of Winnipeg.

1.3.6 A HYBRID MODEL OF SEX WORK

Through the examination of existing sex work models within the current climate of contention, this practicum provides a conceptual design for a new typology, a hybrid of existing global sex work models, that functions on the successes of both the Decriminalized and Nordic models of regulation. The adaptive re-use of the Woodbine Hotel into a legalized, cooperative sex work facility that is regulated by labour laws as well as workplace health and safety practices, while providing support and exit services for sex workers, situates the design solution in the meeting ground of the gentrification of place and of industry, as illustrated in Figure 1.

Under the contextual constraints of this project,

<sup>30</sup> Canadian centre for child protection, "Sage House, Winnipeg," *Stop Sex with Kids*, accessed March 27, 2017, <http://stopsexwithkids.ca/app/en/specialized>.

gentrification is addressed on the micro scale through its contribution to existing gentrification processes in the Exchange District of Winnipeg, and on the macro scale through a renewed idea of sex work that increases the safety for all involved, and further, encourages personal development through the provision of support and exiting services. Through the process of this project, the design solution explores and establishes notions of dignity and empowerment, lending them to the deterioration of entrenched stigmas of both place and industry. This in turn establishes an environment of safety and well-being for the building; the district; the city; sex workers; and sex work. In the respectful treatment of the sensitivities of both the building and the work through design, each helps to normalize the other. While acknowledging that it will take time to establish these positive associations, this practicum's design solution creates a mutually beneficial relationship between both the Woodbine Hotel and the sex work industry.

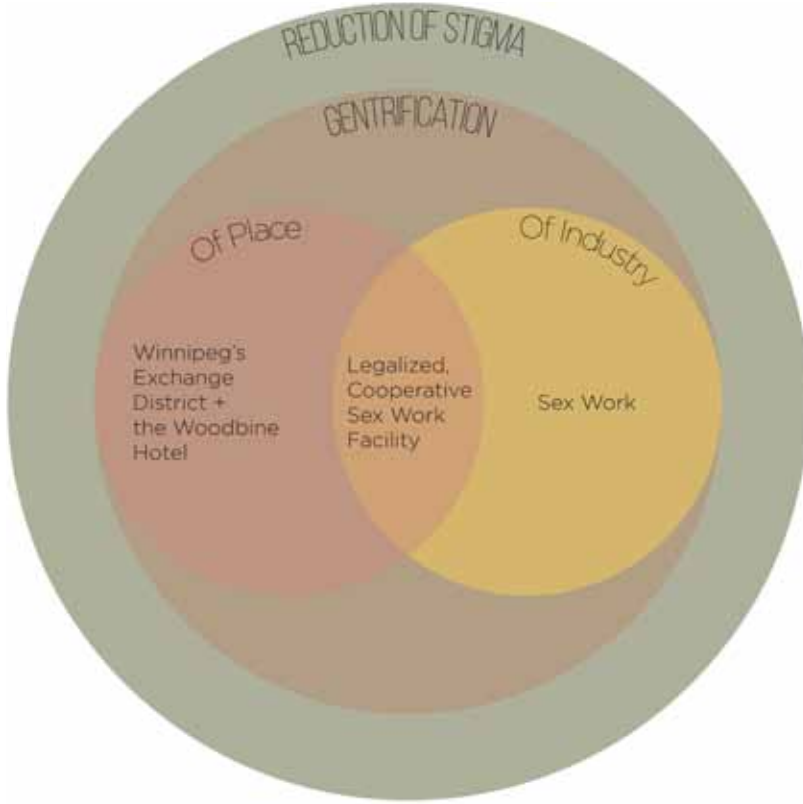


Figure 1 - Practicum Framework



#### 1.4 QUESTIONS OF INQUIRY

The following questions acted as catalyst for this project:

1. TO WHAT DEGREE, IF ANY, CAN INTERIOR DESIGN HELP IMPROVE LEGITIMACY, SAFETY AND WELL-BEING WITHIN AND AMONGST THE SEX WORK INDUSTRY BY COMBATting ASSOCIATED STIGMA THROUGH NOTIONS OF DIGNITY AND EMPOWERMENT?
2. HOW CAN THIS SPATIAL SOLUTION ENABLE SEX WORKERS TO EXPERIENCE INTENTIONAL, FULFILLED CAREERS, WHILE PROVIDING SUPPORT SHOULD THEY CHOOSE TO EXIT THE INDUSTRY?
3. HOW CAN THE SUCCESSES AND FAILURES OF ESTABLISHED MODELS OF SEX WORK LEGISLATION INFORM A SPATIAL SOLUTION THAT ENABLES CONSENSUAL, HEALTHY, SAFE SEX, WITHIN A CANADIAN CONTEXT?

#### 1.5 METHODOLOGY

The overall intent of this project is to contribute to the body of knowledge of interior design, and so through qualitative investigation, this practicum aims to provide valuable information for the development of meaningful interior spaces dedicated to the safety and well-being of all involved in sex work.

A literature review was undertaken, focusing on the concepts of stigma, empowerment, and dignity, to formulate a conceptual framework for the design of a safe and supportive facility for the purpose of sex work. In addition, precedent studies were analyzed to further explore existing sex work operations, as well as the concepts discussed in the literature review within a practical context. Finally, a detailed site analysis was completed to provide an in depth understanding of the specific implications of designing for that location. All of these elements provided the framework and foundation to support the creative pursuit of the design solution, in which a conceptual development process was utilized in informing the design.

## 1.6 LEARNING OBJECTIVES

- TO PROVIDE A SAFE, SECURE, AND UNPREJUDICED ENVIRONMENT FOR THE WORKERS, MANAGEMENT AND CLIENTS OF THE SEX WORK INDUSTRY
- TO FOSTER LEGITIMACY, DIGNITY AND RESPECT SURROUNDING THE SEX WORK INDUSTRY, ITS WORKERS, CLIENTS, AND CULTURE
- TO ENABLE SEX WORKERS TO EXPERIENCE INTENTIONAL, FULFILLED CAREERS IN THE SEX WORK INDUSTRY
- TO EMPOWER SEX WORKERS TO LIVE INTENTIONAL, FULFILLED LIVES, AND PROVIDE SUPPORT SHOULD THEY CHOOSE TO LEAVE THE INDUSTRY THROUGH THE FACILITATION OF EXIT SERVICES
- TO ENHANCE THE 400 BLOCK OF MAIN ST., THE SURROUNDING AREA, AND WINNIPEG IN ITS REJUVENATION OF DOWNTOWN BY OPERATING A SAFE, LEGITIMATE, AND RESPECTABLE BUSINESS THAT ACTS AS AN OPEN CONVERSATION SURROUNDING THE PURCHASE OF SEXUAL SERVICES.
- TO ACT AS A PILOT MODEL/FACILITY FOR A NEW AND REVOLUTIONARY APPROACH TO SEX WORK IN CANADA, AND HOPEFULLY A PRECEDENT FOR THE WORLD.

*One point of assertion that continually arises in literature and advocacy surrounding sex work is the emphasis on the agency and voice of sex workers themselves.*

## 1.7 LIMITS AND BIASES

One point of assertion that continually arises in literature and advocacy surrounding sex work is the emphasis on the agency and voice of sex workers themselves. While this practicum aims to explore spatial implications for the practice of sex work from the most supportive of stances, the limitations of the project restricted the ability to directly garner primary research, and thus, a first hand account of sex worker voice. In an effort to accommodate for this restriction, a variety of research was reviewed including academic literature, reports from various stakeholders, journalistic and online news, but most importantly, panel discussions that included sex worker panellists.





## CHAPTER TWO

### LITERATURE REVIEW

- 2.1 Introduction to Chapter
- 2.2 Stigma & Violence in Sex Work
- 2.3 Dignity
- 2.4 Empowerment
- 2.5 Chapter Conclusion

#### 2.1 INTRODUCTION TO CHAPTER

This chapter serves as the analytical literature review that results in a conceptual framework to guide and support the design of this project. Designing for social change regarding sex work requires an understanding of how current systems of control enact their force and what can be done to break down that control, in order to contribute to the development of a sex work environment based on safety and well-being. The concepts of stigma, dignity and empowerment will be reviewed for contextual understanding and the garnering of key design strategies with which to move forward into the design portion of this project. Tables summarizing this information are included at the end of the chapter for reference.

## 2.2 STIGMA & VIOLENCE IN SEX WORK

Society is the unification of various groups of individuals, coded through various forces of power. Understanding how these groups are interrelated helps an individual understand their identity and place, as well as how to navigate through the social and intellectual realms of everyday life. Within the social hierarchy, women's identities have been historically marginalized, particularly if associated with sex work. Sex workers operate within forced boundaries constructed by their stigmatization, a controlling force that ultimately results in the violence generally understood as inherently entwined with sex work.<sup>1</sup> Ratinthorn et al. state

the potential for violence against sex workers can be understood as related to the structural position of sex workers in society. Women who are sex workers already violate the norm of 'being a good woman' and this contributes to the normalization of implicit social condoning of physical violence.<sup>2</sup>

If we are to envision a site for the operation of the sex work industry that is anchored on notions of safety and well-being, then it is imperative to understand how stigma, and most importantly where stigma, result in its antithesis, and ultimately, how that can be combatted to achieve the desired environment.

<sup>1</sup> Ameporn Ratinthorn, Afaf Meleis, and Siriorn Sindhu, "Trapped in Circle of Threats: Violence Against Sex Workers in Thailand," *Health Care for Women International* 30, no. 3 (February 24, 2009): 249-69, doi:10.1080/07399330902733281, 250.

<sup>2</sup> Ibid., 251.

*the potential for violence against  
sex workers can be understood  
as related to the structural  
position of sex workers in  
society.*

## 2.2.1 VIOLENCE AND SEX WORK

In 2008, Ratinthorn et al. published the findings of their primary, qualitative research focusing on understanding women's experiences of violence as street based sex workers in Thailand. "Trapped in a circle of threats: violence against sex workers in Thailand" is significant in its approach that gives a direct voice and agency to sex workers themselves, but also in its contextual applicability. It is important to note here that this study is narrowed to violence in street based sex work, which paints a skewed picture of sex work in its entirety as an industry, highlighting the most visible and simultaneously disadvantaged portion of the sex worker population.<sup>3</sup> While the experience of violence varies greatly across the industry, recent research indicates that it is correlated directly to the work environment, where indoor sex workers experience less violence.<sup>4</sup> Since legitimate indoor spaces do not currently exist within the project context, this practicum project is seeking specifically to design for and accommodate the needs of transitioning a street based sex work demographic to an indoor environment, and so an understanding of the violence it currently faces is the focus of this section. While the findings of Ratinthorn et al.'s study align with those conducted in other geographic contexts, they are particularly useful in their ability to conclusively categorize the violence faced by street based sex workers into the following three categories.<sup>5</sup>

<sup>3</sup> Teela Sanders and Rosie Campbell, "Designing out Vulnerability, Building in Respect: Violence, Safety and Sex Work Policy," *The British Journal of Sociology* 58, no. 1 (March 2007): 1-19, doi:10.1111/j.1468-4446.2007.00136.x, 2.

<sup>4</sup> Ibid., 3.

<sup>5</sup> Ratinthorn, Meleis, and Sindhu, "Trapped in Circle of Threats", 266.

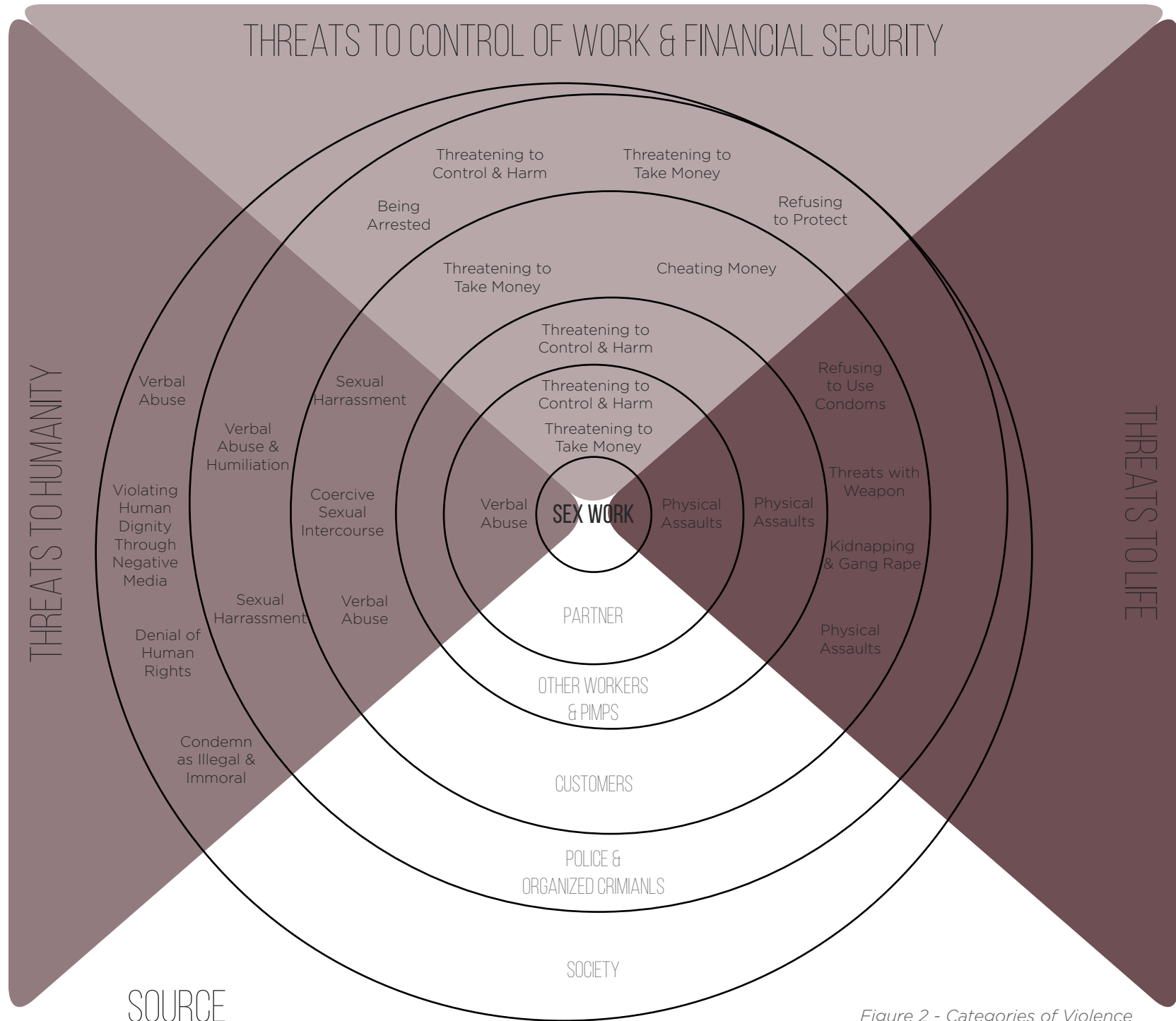


Figure 2 - Categories of Violence

Firstly, *Threats to life and health* refers to any action that results in danger to a sex worker's life, physical health, and well-being. Participants perceived physical assault by a customer as the most severe element of violence they face due to its immediacy. They also reported that customers primarily enact this category of violence, particularly when the financial exchange for services is due.

Secondly, *Threats to control of work and financial security* refers to any form of physical, emotional, or verbal behaviour that results in danger towards the sex workers' work and/or financial security. Such behaviour could include threats, cheating on payment, arrests, and exclusion from legal protection. Participants perceived the police to be the greatest threat within this category, where the consequences of arrest is missed income, and exclusion from legal protection acts as a strong factor in the normalization of violence and sex work.

Finally, *Threats to humanity* refers to actions or behaviour that results in danger towards sex workers' dignity and rights inherent in their being human. Examples of this could include verbal abuse and humiliation, coercive sexual acts, harassment, denial of human rights, and the condemnation perpetrated in negative media publicity. The participants perceived the most powerful threat within this category as the pervasive effects of negative media portrayals, expressing it as a threat to their dignity and rights as human beings through its power in perpetuating stigma, and ultimately all three categories of violence.<sup>6</sup>

These three categories, as illustrated in Figure 2, show that the violence sex workers face is complex, multifaceted, and propagative in nature. Most importantly, this research shows how the threats to the physical, emotional, and spiritual well-being of sex workers is inherently linked to the stigmatization of sex work. Understanding the stigmatization of sex work is then an important part of being able to disseminate it, which is the key to reducing the prevalence and consequences of violence in sex work.

<sup>6</sup> Ibid., 263-266.



## 2.2.2 STIGMATIZATION OF SEX WORK

### 2.2.2.1 Contextual History

The historical development of the language surrounding the sex work industry is revealing in its reflection of progressive meaning. From behaviour, to identity, to labour, the industry has slowly begun to earn legitimacy within the social economy and take steps away from stigmatization, due partly to the linguistic reform itself.

From the twelfth century BCE, the act of *whoring* refers simply to the immorality of sexual relations outside of marriage, without monetary connection. To be a *whore*, was to be a woman who had infringed upon the established boundaries of respectability, with the emphasis resting on her behaviour.<sup>7</sup> *Prostitute* initially emerged as a verb in sixteenth century English, meaning to set something up for sale. It was not until the nineteenth century that *prostitute* also became a noun, forming part of an identity, as the exiled whore became the victimized prostitute.<sup>8</sup> Most importantly in the transition towards identity signifier, lays the subsequent ability for a class to be assigned, located, and controlled.<sup>9</sup>

Since the 1970's, the language has slowly adapted towards

*sex work*, with strong economic inference.<sup>10</sup> Functionally, Eva Pendleton points out that this shift in language serves to reactivate “whore” from a stigmatized identity towards an employment role, meaning that sex workers are leading the reconfiguration of the constructions of their own identities.<sup>11</sup> It is imperative to stress here that this practicum project firmly takes the stance of sex work as a form of economic labour, and thereby, understands sex work as legitimate work.

Until the nineteenth century, gender, ethnicity and race were established signifiers of human typology. Alongside the emergence of the new bourgeois class, sexuality, both as an orientation and an activity, began to demarcate individuals and their bodies into defined spaces within the social hierarchy. In order to establish and maintain these social classes, conceptual boundaries are established to denote belonging, and to not belong is to be in the position of *other*.<sup>12</sup> Because an individual's identity, and subsequently, their social class, is composed of varying layers of determinants, it allows for flexible boundaries, transversive positioning, and the development of hierarchies within hierarchies.

### 2.2.2.2 (Whore) Stigma

Occupying the position of *other* instigates the stressful

effects of social stigma and the motivation to relocate positions within the society. Stemming from a sex worker feminism, *whore stigma* is a specific branch of social stigma that is applicable to all women.<sup>13</sup> Grant states that “whore stigma makes central the racial and class hierarchy reinforced in the dividing of women into the pure and the impure, the clean and the unclean...if woman is other, whore is other's other.”<sup>14</sup> Quoting Gail Pheterson's essay “the Prostitution Prism”, she explains that *whore stigma* “attaches not to femaleness alone, but to illegitimate or illicit femaleness.”<sup>15</sup> Since being a woman is it's precondition, all women negotiate whore stigma through the construction of their female identity within a good girl/bad girl binary.<sup>16</sup> Women walk the binary boundary line with caution so as to stay within, what Jill Nagle refers to as, *compulsory virtue*: a constricting requirement “to not only be virtuous, but also to appear virtuous.”<sup>17</sup> Grant charges compulsory virtue's aim within identity construction, not in “producing a set of behaviours...but producing a system of social control.”<sup>18</sup>

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<sup>13</sup> For the purposes of this practicum project, the term “woman” and “female” are used to refer to anyone who self identifies as those terms, regardless of biological determinants.

<sup>14</sup> Grant, *Playing the Whore*, 77.

<sup>15</sup> Ibid., 75-76..

<sup>16</sup> Ibid., 75-76.

<sup>17</sup> Jill Nagle, ed., *Whores and Other Feminists* (New York: Routledge, 1997), 5.

<sup>18</sup> Grant, *Playing the Whore*, 76.

Since stigma is applied to those who breach these norms, social stigma acts as an external force of control. Whore stigma, specifically, operates as a mechanism of controlling women through fear of the specific social consequences associated with its mark. The potential out-casting from society as a result of not conforming to compulsory virtue helps to ensure the expected behaviour of women, while condemning those who do not conform, regardless of other identity factors such as race.

Due to sex work's historical placement outside the boundaries of respectability, associated individuals are forced to reflect upon themselves and begin to internalize the external stigma. Once interiorized, an individual is controlled through self-discipline and self-surveillance. Without physical force, society's gaze bears enough weight to interiorize understood boundaries, so that an individual begins to evaluate and regulate themselves against themselves.<sup>19</sup>

### 2.2.2.3 Effects Of Stigma

As an individual is dissected and classified by the aforementioned categories of identity labelling, they are synthesized into hierarchical place based on the layering of such labels. This complex location formulates group affiliations, to which social stigmas are applied. As a divisive mechanism of power, stigma creates borderlines between these groups that are flexible, but are often hard to officially cross. For instance, a white woman would, hypothetically, be at an equal position as an aboriginal man

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<sup>19</sup> Tony Schirato, *Understanding Foucault: A Critical Introduction*, 2nd ed (Thousand Oaks, CA: SAGE Publications, 2012), 164-166.

based on race and gender, two non-negotiable identity labels.<sup>20</sup> However, if that woman were a sex worker, she would now assume a position beneath the aboriginal man, within flexible boundaries. Nevertheless, the position of this woman is problematic to adjust. Even if the woman vacates that role, the boundary created by whore stigma weakens, but is entrenched in her identity as a former sex worker.

As stigma is internalized, borders emerge within defined groups to create further boundaries, hierarchies within hierarchies. Sex workers for instance, situate themselves within a continuum, where, for example, escorts are positioned above streetwalkers, and strippers above both.<sup>21</sup>

One of the most common ways in which women internally cope with whore stigma is to create separation between two existences. By turning their role as sex workers into a performance<sup>22</sup> that psychologically exists outside of their reality, the labour is legitimized, thereby reinstating dignity within the self.<sup>23</sup>

Kristen Pullen interviewed thirteen sex workers, and confirms in her essay “Co-ed call girls” that “sex workers deal with

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<sup>20</sup> Cranny-Francis, *The Body in the Text*, 66.

<sup>21</sup> Grant, *Playing the Whore*, 80.

<sup>22</sup> See Pullen for an insightful explanation of Judith Butler’s “performativity.”

<sup>23</sup> Kristen Pullen, “Co-Ed Call Girls: The Whore Stigma Is Alive and Well in Madison, Wisconsin,” in *Jane Sexes It up: True Confessions of Feminist Desire*, ed. Merri Lisa Johnson (New York: Four Walls Eight Windows, 2002), 211.

the contradictions of their experience by treating prostitution as a performance.”<sup>24</sup> Abel et al. note that sex workers often fabricate a name and history for the character within the performance, and to create further separation.<sup>25</sup> Pullen concludes that the interview process became a performance in which she was the audience, and the interviewees were able to reiterate established internal boundaries between their roles in reality and in sex work.<sup>26</sup> These interiorizations, these spaces created within the self to house two separate identities of womanhood, are the product of coping with the effects of whore stigma as a means of social control.

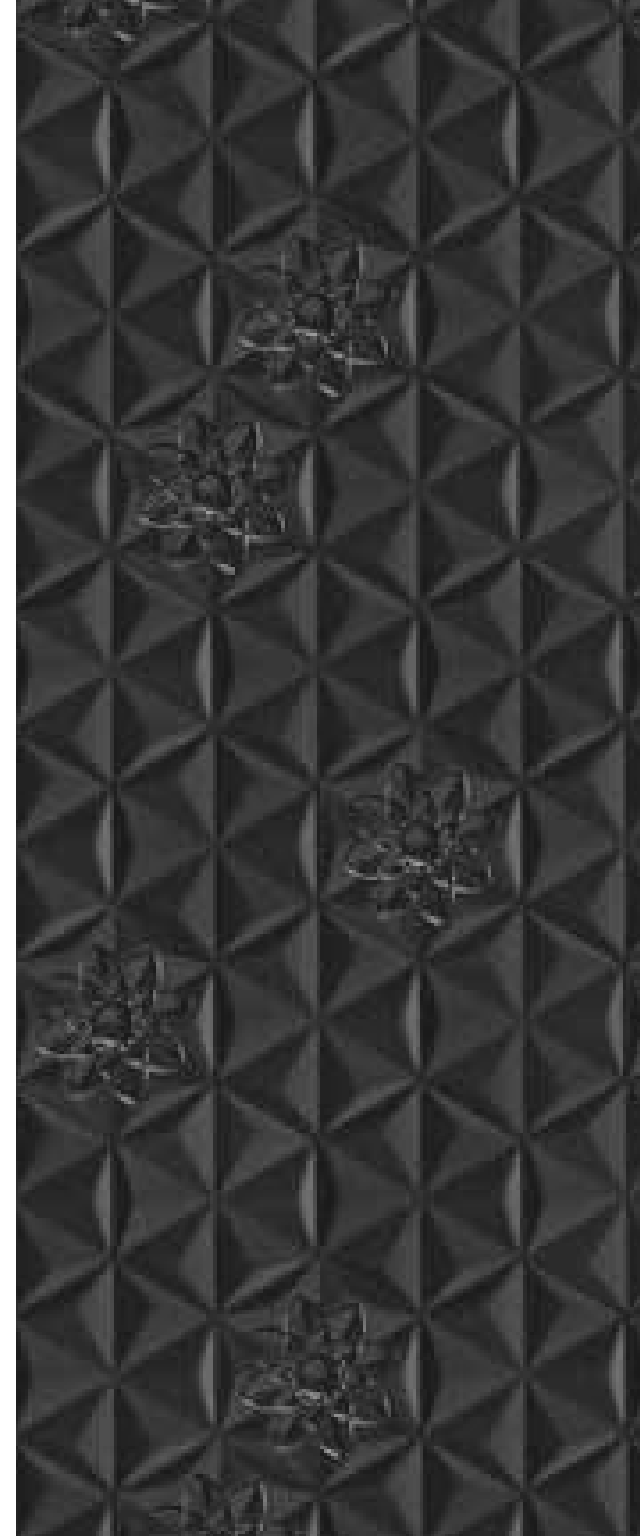
In honour of this separation and perspective of performance, the facility design must take into account circulation paths and spatial arrangements that allow for sex workers to transform into and out of character upon arrival and departure. The circulation paths of sex workers, clients, and other members of the public will need to intersect in a way that allows for a level of anonymity, and private thresholds of transformation to be met as the sex worker travels from arrival to character. Accommodating a main entrance as access to all areas of the building will allow greatly for anonymity amongst the gaze of the public outside. Furthermore, a multipurpose aspect to the building helps to conceal identities further, as there are many reasons someone could be seen entering or in the building. These components add to the discretion of all visitors to the facility, and help to enable the performance of sex work and the separation of selves.

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<sup>24</sup> Ibid., 210.

<sup>25</sup> Abel et al., *Taking the Crime out of Sex Work*, 249.

<sup>26</sup> Pullen, “Co-Ed Call Girls,” 211.



### 2.2.3 SAFETY AND WELL-BEING IN THE DETERIORATION OF STIGMA

Through the analysis of the three categories of violence sex workers face, and the established understanding of violence as the consequence of social stigmatization of sex work, specifically through the controlling forces of whore stigma, it is clear that a key strategy for achieving a sex work industry that rests upon a foundation of safety and well-being is the systematic deterioration of stigma. The following two sections of this chapter will examine the concepts of dignity and empowerment as mitigating forces of stigmatization. From their analysis, spatial design strategies will be drawn in order to determine how interior design can act as a tool within the process of social change surrounding the sex work industry.

## 2.3 DIGNITY

Since stigmatization and its consequential violence can be linked to the violation of the dignity of sex workers, which in itself reinforces these things in turn, understanding and increasing dignity is a fundamental strategy towards deteriorating the stigma that compromises the safety and well-being of sex workers and the sex work industry. This section will explore the meaning of dignity, its Canadian contextual understanding, and how it can be spatially interpreted within the built environment to act as a tool towards the promotion of dignity within sex work.

### 2.3.1 WHAT IS HUMAN DIGNITY?

From the standpoint of a Western perspective, human dignity, as a term and a notion, sits atop a vast historical foundation of philosophical, theological, and constitutional interpretations. With roots in theology and philosophy, the complexity of human dignity as a concept can be expressed through its long history. Of course, as with anything that has such a long history, the notion of human dignity has definitionally changed over time. Being inherently connected to humans, human dignity is a relative concept based on the contextual nuances of a society at a give time. As society changes, so does the concept of human dignity, and human dignity is therefore a relational concept. Where it was once based upon the religious perspective of god's image in man, it became related to the Kantian understanding of inextricable linkage to man's rationality and subsequent ability to self govern. The modern concept of human dignity emerged following the atrocities of World War II, where it adopted a constitutional value. In its new meaning, the theological and philosophical histories remain at its foundation; however, modern human dignity emerges as unique due to its secular constitutional quality.<sup>1</sup> Within this document, the words dignity and human dignity can be understood as interchangeable.

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<sup>1</sup> Aharon Barak, *Human Dignity: The Constitutional Value and the Constitutional Right* (Cambridge, United Kingdom: Cambridge University Press, 2015), 3-6.

#### 2.3.1.1 Dignity as a Multi-Layered Concept

Aside from its textured history, dignity as a concept is really one of layers, of scope, of direction, and ultimately, of perspective. That is to say that dignity is a multidimensional concept. Man Yee Karen Lee discusses Feldman's assertion that dignity works on a micro to macro scale of human implication where the dignity of individuals can be seen in interpersonal relations, the dignity of groups through intergroup relations, and the dignity of humanity in relation to the well-being of the human race.<sup>2</sup> This practicum project is concerned with promoting dignity within sex workers of the facility as individuals, within the sex work community as a group, and of the site as consequence.

Lee furthers the layering of dignity in describing it as binary between subject and objective perspectives. Lee states,

What dignity means to a group or a person varies depending on the aspect from which it is being considered. Subjectively, dignity reflects a person's sense of self-worth, usually associated with the forms of behaviour through which an individual relates with others. The starting point is either an individual's or group's own perception as opposed to that of an outsider. On the contrary, dignity in the objective sense invites assessment on a macro scale. It includes looking at how the state and society respond to individuals or groups under the prevalent social norms or moral expectations.<sup>3</sup>

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<sup>2</sup> Man Yee Karen Lee, *Equality, Dignity, and Same-Sex Marriage: A Rights Disagreement in Democratic Societies* (Leiden ; Boston: Martinus Nijhoff Publishers, 2010), 148.

<sup>3</sup> Ibid., 148.

The perspective dignity of sex work and sex workers can be understood as both objective, from the prevalence of social stigma against it, and subjective, from the tendency to internalize the social stigma and absorb its weight. The perspective construction of the dignity of sex work is conclusively one of multiple layers.

#### 2.3.1.2 Inherent Dignity/Earned Dignity

In his book, *Dignity at Work*, Randy Hodson refers to Castel (1996)'s idea that two distinct types of dignity underlie the concept of dignity. *Inherent dignity* is the dignity in each human being as a consequence of simply existing as a human. *Earned dignity* however, is a conditional form of dignity that a human can earn through their actions.<sup>4</sup> Alan Gewirth extends these ideas into human rights discourse, claiming that inherent dignity forms the basis for the existence of human rights, which are contingent on its undisputable existence, and evident in the preamble of the United Nations Universal Declaration of Human Rights which states "recognition of the inherent dignity and the equal and inalienable rights of all members of the human family."<sup>5</sup> Gewirth describes earned dignity as often signified by its adjective, dignified, meaning that this type of dignity exists on a scale that allows for the

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<sup>4</sup> Randy. Hodson, *Dignity at Work* (Cambridge: Cambridge University Press, 2001), 4.

<sup>5</sup> Alan Gewirth, "Human Dignity as the Basis of Rights," in *The Constitution of Rights: Human Dignity and American Values*, ed. Michael J. Meyer and William A. Parent (Ithaca: Cornell University Press, 1992), 12-13.

hierarchical ordering of humans against each other.<sup>6</sup> Meyer and Parent stated,

It is against this grand backdrop of differences separating persons from one another that the idea of human dignity must be elevated. The notion of human dignity is both vitally important and somewhat obscure, because to considerable extent it mitigates this seemingly natural tendency to accentuate the many differences between others and ourselves. The idea of human dignity is especially important in the face of pressure to put these differences at the service of the inclination to dominate or degrade others, at times simply because they are different.<sup>7</sup>

Sex workers, as human beings, operate within these two categories of dignity. The stigmatization of their identity as sex worker, as *different* and *other*, erodes their earned dignity from society's moral judgment towards their work actions. As human beings they have inherent dignity, but the stigmatization of their actions in earning income can be so great that their inherent dignity as humans is also disregarded. This is evidenced by many things, but namely exhibited within the three categories of violence previously discussed. Social change is important here in altering the view of earned dignity in sex work, and this project aims to use interior design as a catalyst tool towards the change in perception. Ultimately, a new perception of the earned dignity of sex work will help in affirming inherent dignity, and help break down the

<sup>6</sup> Ibid., 12.

<sup>7</sup> Michael J. Meyer and William A. Parent, eds., *The Constitution of Rights: Human Dignity and American Values* (Ithaca: Cornell University Press, 1992), 8.

stigma surrounding the industry, instigating the development of an environment of safety and well-being.

### 2.3.1.3 The Modern Meaning of Dignity

Ahron Barak outlines the modern meaning of dignity to include three aspects. Firstly, the social value of dignity that honours the historic intellectual significance of the term, in addition to expressing the state of dignity's situation within the collective values of a society at a given time. The second aspect is the constitutional value of dignity where dignity as a social value has been either explicitly or implicitly declared within the constitution of the state. The final aspect is of constitutional right, which is the formal insistence of the constitutional value of dignity. In many cases, a constitution may not directly express the value as a right, but rather implicitly or directly allude to the value alone.<sup>8</sup> Such is the case in Canada.

It is important here to unpack a perspective of dignity that is contextually relevant to this project in order to formulate how to positively affect the dignity of the concerned parties within this project, and thereby, gain an entry into understanding how design can be used as a tool to do so.

<sup>8</sup> Barak, *Human Dignity*, 12-13.

### 2.3.2 THE PERSPECTIVE OF HUMAN DIGNITY WITHIN THE CANADIAN CONTEXT

Within the Canadian context, human dignity is not a constitutional right but rather a value upon which constitutional rights rest. Lee explains,

Although the Canadian Charter of Rights and Freedoms does not explicitly refer to dignity, its precursor, a federal statute called the Canadian Bill of Rights of 1960 mentions it. Its Preamble reads, "The Parliament of Canada, affirming that the Canadian Nation is founded upon principles that acknowledge the supremacy of God, the dignity and worth of the human person and the position of the family in society of free men and free institutions." Hence, the idea of dignity is not alien to the nation's human right discourse.<sup>9</sup>

Barak discusses that amongst many interpretations of the multi-layered concept of human dignity, the Canadian Charter has attempted to incorporate the essence of human dignity, and that that essence is inherent to a person irrelevant of their status in Canadian society.<sup>10</sup>

Amongst others, the Canadian value of human dignity forms the foundation of the Charter right to equality. Justice Iacobucci of the Supreme Court of Canada (SCC) stresses the function of the right to equality in Canada is

to prevent the violation of essential human dignity and freedom through the imposition of disadvantage, stereotyping, or political or social prejudice, and to promote a society in which all persons enjoy equal recognition at law as human beings or as member of Canadian society, equally capable and deserving of concern, respect and consideration.<sup>11</sup>

<sup>9</sup> Lee, *Equality, Dignity, and Same-Sex Marriage*, 159.

<sup>10</sup> Barak, *Human Dignity*, 217.

<sup>11</sup> Lee, *Equality, Dignity, and Same-Sex Marriage*, 173.



Human dignity is harmed  
when individuals and groups  
are marginalized, ignored, or  
devalued

Furthermore, Justice Iacobucci provided a description of dignity where it means:

an individual or group feels self-respect and self-worth. It is concerned with physical and psychological integrity and empowerment. Human dignity is harmed by unfair treatment premised upon personal traits or circumstances, which do not relate to individual needs, capacities, and merits of different individuals, taking into account the context underlying their differences. Human dignity is harmed when individuals and groups are marginalized, ignored, or devalued, and is enhanced when laws recognize the full place of all individuals and groups within Canadian society.<sup>12</sup>

As per the earlier discussion of inherent and earned dignity of sex workers, it is possible to see that Iacobucci's statements are idealistic at best. Forces of stigma, violence and marginalization flowing through the sex work environment validate E.A. Maclaren's statement that "we do constantly dehumanize one another; and the fiction of intrinsic dignity should perhaps not be allowed to save us from facing our power actually to make or unmake one another as persons of dignity."<sup>13</sup> Human dignity is indeed harmed by unfair treatment, by stigmatization, by othering, but that does not make it occur any less. In order to increase the overall dignity of sex work, it is then imperative to look at changing the view of its earned dignity. In support of Iacobucci's idea of recognition of place, in an effort to fight stigma and change the view of earned dignity amongst sex work, the facility has purposefully been located in heart of the city, on Main St., for all to see and be exposed to: visibility in the name of recognition; recognition in the name of dignity; dignity in the name of equality.

In a collection of essays on dignity as the basis of human rights, Frederick Schauer speaks to the relation of equality and dignity as essentially comparative terms where a denial of dignity equates to a denial of equality amongst other human beings. Inequitable, or 'dehumanizing' conduct towards another shows the victim of the conduct less respect

<sup>12</sup> Ibid., 173

<sup>13</sup> E. A. Maclaren, "Dignity," *Journal of Medical Ethics* 3, no. 1 (1977): 40, doi:10.1136/jme.3.1.40, 41.

than other human beings, or allows less access of something to the victim, marking them below a level of baseline demands.<sup>14</sup> Schauer asserts "To deprive persons of their human status and reduce them to the status of tool, instrument, or weapon is the essence of what a deprivation of dignity is all about."<sup>15</sup> We can begin to see here how intimately dignity and humanity are linked to each other, where to dehumanize equates to the denial of dignity, and the denial of dignity is dehumanizing.

### 2.3.3 TO HUMANIZE IS TO DIGNIFY

Barak states "human dignity as a constitutional value is the humanity of the person as a human being; it is the protection of the humanity of a person."<sup>16</sup> This sentiment can be enforced through Barak's following examples of global legislative declarations that evidently construct the intricate entanglement of human dignity with humanization.

The Supreme Court of Israel expressed "Human dignity rests upon the recognition of the physical and spiritual wholeness of the individual, his humanity and his value as a human being, all irrespective of the extent of utility he provides for others."<sup>17</sup> Justice

<sup>14</sup> Frederick Schauer, "Speaking of Dignity," in *The Constitution of Rights: Human Dignity and American Values*, ed. Michael J. Meyer and William A. Parent (Ithaca: Cornell University Press, 1992), 183.

<sup>15</sup> Ibid., 184.

<sup>16</sup> Barak, *Human Dignity*, 124.

<sup>17</sup> Ibid., 125.

Laurie Ackermann noted in a South African Constitutional Court case

Human dignity cannot be fully valued or respected unless individuals are able to develop their humanity, their "humanness", to the full extent of its potential ... An individual's human dignity cannot be fully respected or valued unless the individual is permitted to develop his or her unique talents optimally.<sup>18</sup>

Sex workers possess varied and unique talents, should they choose to continue to develop those abilities, and/or develop new ones within the facility, its existence adds value and respect to the profession in allowing for a dedicated and safe space for those and other talents to flourish. This idea is emulated in the work of Dr. Charles Foster who wrote, "Dignity...is objective human flourishing... Dignity-enhancement is the process of humanization."<sup>19</sup>

While dignity, as a rather large, relative, and abstract idea can be spoken of in many ways, this practicum project anchors its understanding of the notion in relation to humanization. In a double-sided argument that has emerged from the literature, to dehumanize is to deny dignity, and thus the reverse, to humanize is to increase dignity can also be accepted as true. In terms of design, this idea will be utilized within the project by seeking to employ strategies that humanize space.

<sup>18</sup> Ibid., 126.

<sup>19</sup> Ibid., 126.



### 2.3.4 HUMANIZING SPACE

If to humanize is to promote dignity, and promoting dignity is a fundamental goal of this practicum project in design, then design strategies must focus on how to humanize space to help produce dignity. It seems only natural that if space is for human use, then it should be humanized, but this is not always the case.

In the seminal book, *Tight spaces: hard architecture and how to humanize it*, author Robert Sommer writes about “hard” and “soft” architecture. Sommer advocates the softening of “hard”, institutional, bureaucratic spaces in which people so often work and/or live, in an effort to improve the well-being of their human occupants, in lieu of emphasis being placed on the importance of the inanimate building. *Soft architecture* is then a human centric approach to the design of buildings; it is the humanization of space. Sommer states,

If experience has shown that hard architecture isn't working from the standpoint of economics, aesthetics, or human dignity, what then is the answer? The solution, I believe, is to reverse the course and make buildings more rather than less responsive to their users. Instead of hardening things to resist human imprint, let us design buildings, parks, and cities to welcome and reflect the presence of human beings.<sup>20</sup>

Referencing Oscar Newman's *Defensible Space*, a study of public housing projects advocating security through greater

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<sup>20</sup> Robert Sommer, *Tight Spaces : Hard Architecture and How to Humanize It.*, Spectrum Book (Englewood Cliffs, NJ: Prentice-Hall, 1974), 12.

visibility of public spaces and territoriality of tenants, Sommer notes

Defensible space is defined by real and symbolic barriers that combine to bring an environment under the control of its occupants. This is basically the goal of the soft architecture approach...in the process of design as well as in form, hard architecture denies occupants control over their surroundings.<sup>21</sup>

A key component of soft architecture in the name of humanizing space then, is to design for user control and personalization.<sup>22</sup> This strategy is in direct opposition to that of hard architecture, where no one can claim territory over a space as their own; instead they operate within spaces of uniformity, internally segregated by hierarchical status, externally controlled, and lacking in permeability to the surrounding world.<sup>23</sup> Upon reflection, this description of hard architecture rather mimics elements of a concentration camp in my mind, the ultimate dehumanizing environment, and should be avoided entirely.

Sommer asserts “there must be buildings and rooms that provide occupants with the feeling that they have had some stake in their surroundings and that there is the possibility of altering things when they are unsuitable.”<sup>24</sup> Through the lens of soft

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<sup>21</sup> Ibid., 22.

<sup>22</sup> Ibid., 19.

<sup>23</sup> Ibid., 25.

<sup>24</sup> Ibid., 107.



architecture, users can be allotted the right to control and personalize their environment through environmental controls and layout. Environmental controls include the ability to adjust thermal, acoustic, and visual systems to suit the individual users needs, to allow for comfort and well-being. Examples of these controls can be found in rooms with adjustable thermostats and window shading for individual climate control, soundproofing considerations and volume control on electronics, and finally, adjustable light switches on layered lighting systems consisting of ambient, accent, and task lighting. Visual elements of the environment further include furniture selection and arrangement. Sommer suggests that best practice would avoid guessing user needs and instead, provide users with a pool of furniture from which they can select and arrange their environment according to their own needs and desires.<sup>25</sup> Finally, visual elements also refer to the décor of the space, the perhaps unnecessary but desired additional elements, such as artwork and objects that make the space personal and unique to the individual user. Personalization additionally can be accommodated through the idea of flexibility in how one uses the space, which will be carried forward as a design strategy.

Another great distinction between hard and soft architecture lies in the development of security and community as by-product of permeability. Sommer cites this permeability as a key emphasis of defensible and soft architecture, where the increased visibility and user involvement results in increased levels of security and ownership of space.<sup>26</sup> This relational idea of connection to the surrounding world is of utmost importance to the context of this project as one that is seeking to provide safety within its walls, but also for the overall sex work community in its fight against stigma. The less stigma surrounding the industry, the less violence it entails. Permeability of the inside to outside within the context of this project addresses safety and stigma from the viewpoint of normalization and recognition. The more the outside world is able to see inside the world of sex work, and experience a first hand account of its dignity and respectability, the more

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<sup>25</sup> Ibid., 112.

<sup>26</sup> Ibid., 22-25.

recognized and normalized sex work will be, ultimately leading to a reduction in stigma, and therefore, increasing safety. Permeability of the building is therefore a key design strategy for consideration within this project. Due to the sensitive nature of the subject of sex work, as well as the necessity to protect the identities of both sex workers and clients, permeability will have to be carried out in a discrete and respectful manner. Any fenestration that allows for views in will have to be veiled or treated in such a way that privacy is still respected and sexual content is not overt. The overarching goal of the permeability is to hint at a sensuality and presence of activity within the facility, gently opening up and furthering the dialogue of legitimization between sex work and the city.

In understanding dignity as a fundamental aspect of social change regarding sex work, and then understanding dignity's equation to humanization, I have concluded that key design strategies of this project surround the humanization of space. Sommer has provided the framework for understanding how to humanize space, namely through designing for user control and incorporating permeability to the building envelope. Sommer states,

If one does not attempt to humanize spaces over which one exercises some control, it seems irresponsible to venture into a larger arena. In this complex and changing society there is no point in talking about the sequence of horses and carts. There are many ways to haul a load, many sequences for social change. All problems cannot be solved through the existence of humane buildings, but it is a beginning – and for the designers and managers of spaces it is a logical beginning.<sup>27</sup>

<sup>27</sup> Ibid., 140.

To further the understanding of dignity and how to accommodate its promotion within the design of this facility for sex work operations, it is important to now examine the implications of the dignity of work, and most specifically, sex work.

### 2.3.5 THE DIGNITY OF SEX WORK

The differentiation of sex workers, as less dignified than other members of society, stems from the differentiation of their work actions from those of other human beings. It is sex workers' earned dignity that compromises their inherent and overall dignity in the eyes of others. In his March 18, 1968 speech made to the American Federation of State, County and Municipal Employees (AFSCME) in Memphis, Tennessee, Dr. Martin Luther King proclaimed,

So often we overlook the work and the significance of those who are not in professional jobs, (Yeah) of those who are not in the so-called big jobs. But let me say to you tonight, that whenever you are engaged in work that serves humanity and is for the building of humanity, it has dignity, and it has worth.<sup>28</sup>

In essence, all labour has dignity.

With the established view of this project being that sex work is work, that it is a service-based form of labour, and a thread within the economic fabric of our society, it is necessary to

<sup>28</sup> Martin Luther King and Michael K. Honey, *All Labor Has Dignity* (Boston: Beacon Press, 2011), 171.

review the associations of dignity and work in order to expand our understanding of how we can help to encourage dignity within the facility: a workplace of sex work, and ultimately affect the sense of earned dignity of sex workers.

#### 2.3.5.1 Dignity at Work

Hodson asserts that

life demands dignity and meaningful work is essential for dignity...In the economic sphere, [dignity] is realized in the demand for a living wage and equal opportunity. In the workplace, dignity is realized through countless small acts of resistance against abuse and an equally strong drive to take pride in one's daily work. Even where abuse is commonplace and chaos and mismanagement make pride in accomplishment difficult, workers still find ways to create meaning in work and to work with dignity.<sup>29</sup>

He further describes that working with dignity “entails both defending one's inherent human rights and taking actions that are worthy of respect by oneself and others.”<sup>30</sup> Dignity and work are inextricably linked.

In studying the strategies and challenges to working with dignity, Hodson came to many conclusions, two of which will be focused on in this project. The most significant of these

<sup>29</sup> Randy. Hodson, *Dignity at Work* (Cambridge: Cambridge University Press, 2001), 3.

<sup>30</sup> Ibid., 4.

conclusions surrounds production management models. Unilateral systems of control, where employees are not actively part of the discussion of how production operates or is executed, are most likely to violate employees' dignity and induce employee resistance as a strategy in defending dignity.<sup>31</sup> Conversely, two chief challenges to working with dignity; disorganized and abusive workplaces, as well as overwork and exploitation, are most likely to occur under a unilateral system of control.<sup>32</sup> Bilateral systems of control incorporate employee input with management input to inform decision-making. This environment ultimately creates a sense of citizenship, trust, equity, and justice, creating a foundation of employee commitment, satisfaction, production quality and a dignified work experience for all.<sup>33</sup> Hodson concludes “the central opportunity for increasing dignity at work rests squarely on the necessity for modern systems of production to incorporate greater employee participation in order to run efficiently. This necessity sets the stage for greater worker power and for increased dignity at work.”<sup>34</sup> Hodson's research into dignity at work, and the emphasis sex workers place on the necessity of agency in having their own voices heard, makes it clear that the facility in this project will be run based on a bilateral system of control. Managers and sex workers will actively participate together to achieve a professional, informed, and safe operating space for sex work.

<sup>31</sup> Ibid., 34.

<sup>32</sup> Ibid., 42.

<sup>33</sup> Ibid., 46.

<sup>34</sup> Ibid., 259.

The second conclusion relates to co-worker relations as part of the social climate of any workplace. Friendships, cliques, work teams, and interest groups are all informal groups that naturally emerge within any workplace. Informal groups allow for a sense of solidarity to be formulated. Solidarity is formed based off of shared experiences, at work and/or in life.<sup>35</sup> Sex work and sex workers already have a strong sense of solidarity amongst their community stemming from their shared experiences of work and social stigma, and use this as a strategy to fight for dignity amongst other things, just as Hodson concludes is a strategy found within the workplace.<sup>36</sup> He states that informal groups “serve important functions for humanizing the workplace and for the pursuit of dignity at work.”<sup>37</sup> Since this phenomenon will inevitably occur in the workplace, and we are working with the design strategy to humanize the space, Hodson’s conclusion supports the idea of allowing for spaces that encourage social encounters and moments of informal relations to develop outside of formal programmatic support programs. This can be achieved through including social spaces, lounge spaces, and circulation paths throughout the facility that allow for people to meet.

#### 2.3.5.2 Dignity and Sex Work

In their Serbian based research into the risk management

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<sup>35</sup> Ibid., 47-48.

<sup>36</sup> Amber Dawn, “Sex Work Solidarity as Healing: In Four Parts,” in *The Remedy: Queer and Trans Voices on Health and Health Care*, ed. Zena Sharman (Vancouver, BC: Arsenal Pulp Press, 2016).

<sup>37</sup> Hodson, *Dignity at Work*, 49.

and search for dignity within street-based sex work, Milena Simic and Tim Rhodes found that sex work was a process of managing competing risk factors within the realm of physical, emotional, and social forms of violence, perpetuated from authoritative and client risk agents.<sup>38</sup> Each form of violence, independently or conjointly enacted, institutes an assault on the dignity and self worth of the sex worker. Simic and Rhodes concluded that managing risk and preserving their dignity was amongst sex workers’ top priorities, and most notably was accomplished through the separation of work and private lives, as well as work identity from other identities of the self. These carefully constructed boundaries are transgressed through forms of violence, often deemed as acceptable in the face of sex work’s “unacceptable” nature, causing denials of dignity and the reinforcement of social marginalization as the embodiment of the ‘inhuman.’ Ultimately, this perpetuates dehumanizing and discrediting conditions amongst sex work.<sup>39</sup> Within this research, street based sex workers told narratives that emphasized the importance of boundaries, both artificial and material, that lead to the preservation of dignity and stigma management. As a method of protecting the separation initiatives between public and private lives of sex workers, as well asserting the stance that sex work is work, the structure of operations within the facility of this practicum project will deviate from a ‘traditional’ brothel atmosphere by limiting the workspaces to just that, spaces for work. Each sex worker will be allocated a workspace, and has access to programs

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<sup>38</sup> Milena Simić and Tim Rhodes, “Violence, Dignity and HIV Vulnerability: Street Sex Work in Serbia.” *Sociology of Health & Illness* 31, no. 1 (January 1, 2009): 1-16. doi:10.1111/j.1467-9566.2008.01112.x, 4.

<sup>39</sup> Ibid., 12.

and amenities offered at the facility to support their well-being and development. While there will be no permanent residential aspect, sex workers will have access to transitional housing units at the facility. These units provide temporary accommodation for sex workers transitioning into the facility under such circumstances as escaping from a pimp or a lack of access to stable housing. They also provide temporary accommodation for sex workers in the process of exiting the sex trade, as a place of familiarity and stability while they establish their new life. Supportive exiting services and facilities help to align this project within the contextual constraints of gentrification.

Another boundary that is enacted as a differentiation and defense mechanism relates to hygiene and ideas of cleanliness. Simic and Rhodes reported strong and repeated emphasis from sex workers on hygiene as a mitigating element of risk management. In terms of client selection, unhygienic clients were avoided as a defensive strategy against all three categories of violence. Furthermore, good hygiene was a point of pride and dignity preservation in the sex workers’ sense of self. From their view of internalized stigma as “other,” cleanliness was seen as a gateway to associations with “normal,” with health, and most significantly, as a differentiation factor amongst sex workers themselves in organizing hierarchical levels within the sex work community.<sup>40</sup>

What can be harvested from Simic and Rhodes research is that the idea of cleanliness and hygiene is of utmost importance to the success of the facility in fighting stigma and encouraging dignity within sex work. Sexually transmitted infections are a serious health risk to everyone who participates in sexual activity,

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<sup>40</sup> Ibid., 9-10.

within sex work or not, and strict enforcement of safe sex practices, including mandatory condom use as a physical boundary, is of the utmost importance. The facility will provide protective supplies such as condoms and dental dams, and will enforce mandatory protection. Furthermore, opportunities for maintaining personal hygiene are important for personal health, as well as for the dignity surrounding sex work, as evidenced by this research. As another layer of protection, prior to receiving sexual services, each client will be visually scanned for personal hygiene and signs of disease prior to receiving services. The screening space will be equipped with a shower should a client need to wash. Personal hygiene must therefore be emphasized within the design by ensuring each sex work space is equipped with a washroom that includes a toilet, sink, bidet, and shower fixtures. Finally, cleanliness must be apparent in the immediate impressions of the facility, so regular and thorough cleaning schedules, as well as durable and appropriate materials will be applied. These materials must include elements of antimicrobial and antibacterial properties, be considered “easy clean”, while not being overly textured in order to eliminate dirt being trapped in crevices. Much like hospital and hotel strategies of cleanliness in white linens, full time cleaning staff will clean the room and change the white towel linens after each client.



### 2.3.6 SPATIAL IMPLICATIONS & DESIGN STRATEGIES

The literature review on the concept of dignity has produced a deeper understanding of what dignity is, how it can be promoted in relation to humanization, and how these ideas can be conveyed within the spatial sphere. We have concluded that the key spatial implication stemming from this analysis is the idea of humanizing space, and have drawn specific design strategies from the work of Robert Sommer in his writing on soft architecture. The emphasis of soft architecture is to design for the comfort and unique needs of the users of the space, advocating for personalization and user-control over the thermal, acoustic, and visual systems which affect them. In analyzing Hodson's work on how dignity and work are connected, we have drawn both programmatic and design conclusions. Operating with a bilateral system of control contributes to dignity through sex worker agency, and requires the inclusion of a meeting space. Informal work groups form naturally and help to contribute to community development, as such, social spaces need to be allocated for informal interactions. Specific to dignity in sex work, Simic and Rhodes' research lead to the understanding of perceptions of cleanliness in preserving and promoting dignity of sex workers. From this, the design must strategically make use of durable and appropriate material selection in order to maintain a visibly clean environment. Furthermore, their research on dignity preservation in the separation of personal and professional lives, along with our established stance that sex work is work, has lead to the programmatic conclusion that the facility will be a place of work only, where each sex worker has a dedicated work space, but there is no permanent residential aspect to the project.

Upper Topic	DIGNITY					
Writer	Various	Sommer	Hodson		Simic and Rhodes	
Topic	Dignity as humanization	Humanizing Space	Dignity at Work		Dignity in sex work	
Concept	Dignity as humanization	Soft Architecture	Production Control Systems	Citizenship	Personal/private separation	Cleanliness
Design Implications	<ul style="list-style-type: none"> <li>Humanize Space</li> </ul>	<ul style="list-style-type: none"> <li>Design for user control:</li> <li>Acoustic control through switching</li> <li>Thermal control through individual thermostats</li> <li>Visual control of lighting and daylighting through switching and smart glass fenestration</li> <li>Personalization through flexibility in how to use space.</li> <li>Permeability of building to outside through fenestration and openings that are veiled to maintain discretion and protection of identity.</li> </ul>		<ul style="list-style-type: none"> <li>Soft seating</li> <li>Group formations</li> <li>Games room</li> <li>Kitchen</li> <li>Lounge</li> </ul>		<ul style="list-style-type: none"> <li>Durable, easy clean materials</li> <li>Antimicrobial/antibacterial surfaces</li> <li>Textured materials used with caution where dirt can easily be trapped in crevices, specifically floors</li> <li>White linens</li> </ul>
Programming Implications			<ul style="list-style-type: none"> <li>Cooperative Structure</li> <li>Bilateral control system</li> <li>Meeting space needed</li> </ul>	<ul style="list-style-type: none"> <li>Social spaces that encourage informal groups to develop</li> </ul>	<ul style="list-style-type: none"> <li>Facility as workspace, no permanent residential component</li> </ul>	<ul style="list-style-type: none"> <li>Mandatory condom use</li> <li>Full time cleaning staff</li> <li>Rooms cleaned after each client</li> <li>Private space for screening clients is needed</li> <li>Access to washrooms with wash facilities are needed in each sex work room</li> <li>Access to bathing facility in WWG</li> </ul>

Table 1 - Dignity Summary

## 2.4 EMPOWERMENT

As established, the building and the sex work community currently face great stigmatization, systematically resulting in an environment imbued with struggles of violence and disempowerment from mechanisms of social control. Empowerment then, acts as both a vital catalytic process and a desired outcome of the micro and macro levels of gentrification in this practicum project. In order to examine the notion of empowerment, the work of Marc Zimmerman and Elesheva Sadan were examined. Zimmerman is an associate professor in the School of Education at the University of Michigan, where his research focuses on resiliency and empowerment theory. Sadan's research also focuses on empowerment theory, as well as community organization. She is a senior professor of social work at the Paul Baerwald School of Social Work at the Hebrew University in Jerusalem.

Sadan states "Societies are saturated with disempowerment—with discrimination, with prejudices, with the casting of stigmas."<sup>1</sup> She speaks directly to the contextual arena of this project when she describes that the disempowerment of groups is not restricted to the impoverished areas of the world, but are equally found in the "humanly degrading social solutions in the ostensibly enlightened portions of democratic society"<sup>2</sup> It is here that we can begin to see that empowerment is anchored and

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<sup>1</sup> Elisheva Sadan, *Empowerment and Community Planning*, 2004, www.mpow.org., 16.

<sup>2</sup> Ibid., 13

defined within social relations, thereby rendering empowerment as an active, rather than static, notion with the potential to affect society at large. In its most positive enactment, Sadan insists on a win-win outcome of empowerment as a natural process of gaining control over one's life and environment through active participation and influence on the environment, contributing to society and its resources as a whole.<sup>3</sup> In understanding empowerment as a dynamic that exists within social relations, it is possible to see that "As a term, empowerment contributes to the discourse on social problems, since it exposes the extent of oppression, discrimination and stigma in the lives of vulnerable populations, especially in a society with an egalitarian democratic vision."<sup>4</sup>

The sex work community is considered to be a vulnerable, marginalized group as a whole, but must be understood to exist as a continuum, whereby some members are operating as empowered individuals forging ground for group empowerment, while others are members of the community due to survival based needs, operating with little choice, control or access to resources. These individuals are the primary demographic this practicum project is seeking to accommodate, while simultaneously addressing the empowerment of the sex work community at large. Empowerment of individuals within a group ultimately affects the empowerment of the group, and again of society as a whole, and so in a project whose aim is to help induce social change surrounding a disempowered physical structure and niche of society through interior design, the notion of empowerment is of great analytic

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<sup>3</sup> Ibid., 15

<sup>4</sup> Ibid., 19

importance in establishing design strategy. This section will explore empowerment as a value orientation and a theory, look at how empowerment operates on a micro to macro scale, and harvest design strategies for the built environment to help facilitate the empowerment process of sex workers and sex work against stigmatization and consequential violence.

### 2.4.1 POWER AND EMPOWERMENT CONSTRUCTS

Evident by the very structure of the word, empowerment operates in conjunction with the construct of power, whereby the power relations within society are constantly in a state of flux. In the English language, empowerment's origins are found in the term "power of attorney", meaning the "authorization to act on behalf of society, a kind of delegation of authority on the social and personal planes."<sup>5</sup> Of course, as with anything, the term has evolved and in its modern sense mainly refers to the development and acquisition of power, acting as both a process and an outcome to garner some amount of control and influence.<sup>6</sup> Zimmerman notes the importance of understanding the connection between power and empowerment, but asserts that they are, in fact, two distinct constructs.<sup>7</sup>

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<sup>5</sup> Ibid., 15.

<sup>6</sup> Ibid., 73.

<sup>7</sup> Marc A. Zimmerman, "Empowerment Theory: Psychological, Organizational and Community Levels of Analysis," in *Handbook of Community Psychology*, ed. Julian Rappaport and Edward Seidman (New York: Kluwer Academic/Plenum, 2000). 57.

### 2.4.2 DEFINITION

The concept of empowerment is perspectively transitive, having been written about and examined within the context of many disciplines, namely psychology, education, and other social sciences, rendering it a multi-disciplinary construct.<sup>8</sup> Both Zimmerman and Sadan offer an overview of established definitions of empowerment, and emphasize its multi-levelled nature of analysis. Empowerment operates interdependently between individual, organizational, and community levels, where each level of empowerment is simultaneously contributing to another.<sup>9</sup> Much like the concept of dignity, empowerment is a multileveled construct, acting from the micro to macro scale. Each of these levels of empowerment will be discussed in greater detail to follow.

In arriving at an understanding of empowerment in relation to this project it is useful to review some definitions formulated from a variety of perspectives, and those that consider a variety of levels of analysis. Zimmerman refers to Mechanic's 1991 definition of empowerment at the individual level where "empowerment may be seen as a process where individuals learn to see a closer correspondence between their goals and a sense of how to achieve them, and a relationship between their efforts and life outcomes."<sup>10</sup> Of more contextual relevance to this practicum project as one that

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<sup>8</sup> Douglas D. Perkins and Marc A. Zimmerman, "Empowerment Theory, Research, and Application," *American Journal of Community Psychology* 23, no. 5 (1995): 569-79, doi:10.1007/BF02506982.

<sup>9</sup> Zimmerman, "Empowerment Theory", 46.

<sup>10</sup> Ibid., 43.

is focused on the physical environment, Zimmerman quotes the Cornell Empowerment Group's 1989 definition which emphasizes the person-environment interaction within empowerment where

empowerment is an intentional, ongoing process centered in the local community, involving mutual respect, critical reflection, caring, and group participation, through which people lacking an equal share of valued resources gain greater access to and control over those resources<sup>11</sup>

Finally, both Zimmerman and Sadan point to Julian Rappaport as the exponent of empowerment as a democratic world-view.<sup>12</sup> Rappaport (1984) in Zimmerman provided a definition of empowerment that has led to the majority of modern interpretations of the concept where "empowerment is viewed as a process: the mechanism by which people, organizations, and communities gain mastery over their lives."<sup>13</sup>

Following her extensive study of multi-disciplinary conceptions of empowerment, including that of Zimmerman and Rappaport, Sadan's work attempts to formulate a meta-theory of empowerment for cross disciplinary use, wherein she defines empowerment as

a process of transition from a state of powerlessness to a state of relative control over one's life, destiny, and environment. This transition can manifest itself in an improvement in the perceived ability to control, as well as in an improvement in the actual ability to control.<sup>14</sup>

What is of importance to this project is not to resolve a singular definition of

*empowerment is viewed as a process the mechanism by which people organizations and communities gain mastery over their lives*

empowerment, but to harvest its essence where emphasis is placed on empowerment as an active process, wherein efforts to exert control are central. Furthermore, they "suggest that participation with others to achieve goals, efforts to gain access to resources, and some critical understanding of the socio-political environment are basic components of the construct."<sup>15</sup>

#### 2.4.3 THEORY VS. VALUE ORIENTATION

In Zimmerman's individual and collaborative work on empowerment, he asserts that "empowerment is both a value orientation for working in the community and a theoretical model for understanding the process and consequences of efforts to exert control and influence over decisions that affect one's life, organizational functioning, and the quality of community life (Perkins & Zimmerman, 1995; Rappaport, 1981; Zimmerman & Warschausky, 1998)."<sup>16</sup> As a value orientation, empowerment looks to provide goals, strategies and interventions for inducing change. Empowerment theory, however, formulates the principles and framework through which the knowledge of empowerment is organized.<sup>17</sup>

This differentiation is important in understanding how to situate this practicum project within the realm of empowerment. The adaptive re-use of the Woodbine Hotel into a space for the

operation and empowerment of sex work is thus an intervention for the facilitation of empowerment and change, whose formulation, in terms of both programming and design strategy, has been based on work in empowerment theory, specifically that of Zimmerman and Sadan.

#### 2.4.3.1 Empowerment as Theory

Zimmerman explains that empowerment theory consists of both processes and outcomes wherein "actions, activities, and structures may be empowering, and that the outcome of such processes result in a level of being empowered."<sup>18</sup> This practicum takes the stance and hopes to exemplify that empowering structures can include those of the built environment, which operate as the playing field upon which processes and outcomes of actions, activities and social structures play out. Having already established that empowerment is a contextual construct; Zimmerman notes that the actual form of empowerment processes and outcomes will vary because no single expression of either is capable of determining empowerment within all contexts.<sup>19</sup> This project hopes to provide a contextually relevant expression of an empowerment approach and expression of empowerment processes and outcomes through interior design, It is by no means attempting to suggest that it is an all-encompassing solution to the social issues facing sex work at large, or across worldwide contexts. It is simply offering a conceptualization of what could be, and what could be a starting point for sex work elsewhere.

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<sup>11</sup> Ibid., 43.

<sup>12</sup> Sadan, *Empowerment and Community Planning*, 74.

<sup>13</sup> Zimmerman, "Empowerment Theory" 43.

<sup>14</sup> Sadan, *Empowerment and Community Planning*, 144.

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<sup>15</sup> Zimmerman, "Empowerment Theory", 44.

<sup>16</sup> Ibid., 43.

<sup>17</sup> Ibid., 43.

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<sup>18</sup> Ibid., 45.

<sup>19</sup> Ibid., 45.

#### 2.4.3.2 Levels of Analysis

Further to this notion of contextual relevancy, empowerment processes and outcomes will vary across various levels of analysis. Zimmerman describes empowering processes as those that make an effort to gain control, acquire relatively valued resources, and help people to gain an understanding of their social environment. He explains empowered outcomes as the effective results of “interventions designed to empower participants.”<sup>20</sup> Empowerment processes that lead to empowered outcomes is not the end of empowerment, but rather, according to Sadan, equates to a climactic stance within new understandings of powerlessness, ultimately reinitiating the empowerment process again in order to achieve new empowerment outcomes, and so the cycle continues.<sup>21</sup> The complexity of empowerment lies not only in its saga, but also in its micro to macro scale, from the individual to the community at large. Sadan describes this scale and its connectedness by urging us to “conceptualize empowerment processes as three interwoven processes which complement and contribute to one another.”<sup>22</sup> Since these processes are inherently connected, it is important to analyze each level in order to harvest design strategies that can be implemented within the built environment that will help to promote respective empowerment processes and outcomes for individual sex workers and for sex work.

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<sup>20</sup> Ibid., 46.

<sup>21</sup> Sadan, *Empowerment and Community Planning*, 229.

<sup>22</sup> Ibid., 145.

#### 2.4.3.2.1 INDIVIDUAL EMPOWERMENT

Zimmerman and Rappaport termed empowerment at the individual level *Psychological Empowerment* (PE), referring to a very personal and internal expression of empowerment processes and outcomes.<sup>23</sup> Zimmerman claims that PE process results in three key outcomes that he calls the intrapersonal, interactional, and behavioural components of PE. So an empowered individual can reasonably be expected to display the following. Please refer to Table 2 for a summary of the following information.<sup>24</sup>

The intrapersonal component of PE relates to the degree of personal control of the individual and their belief of their own competence and ability to assert control. This perceived control is broken down into three further areas; the personality, cognitive, and motivational aspects of perceived control, which (Paulhaus, 1983) in Zimmerman claims operate within the realms of personal, interpersonal, or socio-political relations. The personality aspect of perceived control is sometimes referred to as the locus of control, or rather the expectancy between a person’s actions and the achievement of the desired outcome of those actions. The cognitive aspect refers to self-efficacy, or the degree to which one believes they are capable of enacting behaviour to achieve a goal. Finally, the motivational aspect refers to satisfying a person’s innate need to influence his or her own environment through its mastery.<sup>25</sup>

In addition to programmatic elements such as educational

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<sup>23</sup> Zimmerman, “Empowerment Theory”, 46.

<sup>24</sup> Ibid., 47.

<sup>25</sup> Ibid., 47.

and therapeutic programs, the physical environment can be a tool in which to help nurture a sense of personal control within an individual. Designing the built environment in which individuals operate in such a way that each user has a maximum degree of control over the space they inhabit is a key design strategy to complement other practices contributing to the facilitation of PE within the facility. In allocating each sex worker (user) an individual room as their workspace, rather like an office, it is possible to enable personal control over the individual environment, while further legitimizing sex work as work. Key areas of design consideration in reference to this idea have been established in the previous section on dignity, and include user control of the thermal, acoustic and visual components of space. The emphasis on the importance of user control as a design strategy is further emphasized through this analysis of the intrapersonal component of PE.

The interactional component of PE refers to the level of critical awareness a person has in regards to their socio-political environment, and further, how to use problem-solving skills to influence that environment. This includes but is not limited to the ability to analyze and comprehend one’s position within the relations of their socio-political dynamic, identify those within the dynamic who exert power, how they are connected to the issue, what resources they have at hand, and what would influence their decision making processes. Furthermore, critical awareness includes the discretionary understanding of when to engage in conflict and when not.<sup>26</sup> Arguably, the presence of established sex work activist organizations indicates an existing critical awareness level within sex work. While this level of critical awareness may

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<sup>26</sup> Ibid., 47.

not transcend itself to all individual sex workers, Sanders and Campbell’s research into the correlation between safety and sex work policy indicates that sex workers are constantly on guard for potential triggers of violence, and employ specific strategies to prevent and manage that violence.<sup>27</sup> This indicates an acute awareness of when to engage in conflict and when not.

Sadan cites Freire (1970)’s in claiming, “the development of critical awareness is, without doubt, the most significant personal experience in the empowerment process.”<sup>28</sup> It is then conclusive that import rests in allowing for and opening up opportunities for individual sex workers of the facility to further develop critical awareness. Programmatically, incorporating space for an established sex work organization to operate within the facility will allow for this, as a large part of organizational work involves advocacy, essential resource access, exit services and skills training. This will be further elaborated in the following section on organization empowerment.

The behavioural component of PE refers to the actions that an individual takes by participating in community organizations and/or activities in an effort to exert control. Zimmerman makes special note of the fact that in regards to the effects of these efforts on PE, the importance lies not in the specific actions taken or their success, but rather in the attempt at taking action.<sup>29</sup> Again, this component of PE can be encouraged by allocating space for existing sex work organizations within the facility, providing

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<sup>27</sup> Sanders and Campbell, “Designing out Vulnerability,” 10-11.

<sup>28</sup> Sadan, *Empowerment and Community Planning*, 82.

<sup>29</sup> Zimmerman, “Empowerment Theory”, 47.

increased access and familiarity with opportunities for participation within the sex work community.

Each component of PE is equally important and exists on a continuum where their expression or influence is personal to the individual. They are not hierarchically ordered, and act in symbiosis with each other. For example, Zimmerman cites Neuhaus (1977) suggestion that opportunity for participation in organizations (behavioural component) is an excellent way to develop critical awareness (interactional component), and overarchingly aids in reducing a sense of powerlessness and alienation.<sup>30</sup>

In summary, the individual level of empowerment is marked by the idea of exerting control over one's own environment, through the belief in one's own ability to achieve outcomes, by a level of critical awareness, and by efforts to exert control. In terms of the built environment, these aspects towards PE can be nurtured and accommodated through designing for user control within the space in an effort to physically emulate the enactment of a sense of perceived control of the environment. Furthermore, allocating space for the operation of important sex work organizations within the facility can help to foster opportunities for participation in and gaining critical awareness of the socio-political dynamics of the environment, thereby engaging the facility in promoting all three aspects of PE.

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<sup>30</sup> Ibid., 47.

#### 2.4.3.2.2 ORGANIZATIONAL EMPOWERMENT

Established national and regional sex work organizations exist in force across Canada. Within Winnipeg, the context of this project, 2-3 organizations are in operation, working to advocate, provide resources, and improve conditions for sex work and sex workers. As previously noted, organizational empowerment is a key element, and a second track, within an empowerment process. In relation to sex work, sex work organizations are a key element within sex work(er) empowerment. Zimmerman explains that organizations may be empowering, empowered, or both. He describes empowering organizations as those that provide opportunity for people to gain control over their own lives.<sup>31</sup> Sunshine House is an example of such an organization within the context of Winnipeg. While not exclusive to sex workers, Sunshine House acts as community drop-in and resource centre that focuses on harm reduction, population health promotion, and social inclusion.<sup>32</sup>

Zimmerman describes an empowered organization as one that “successfully develop, influence policy decisions, or offer effective alternatives for service provision.”<sup>33</sup> Winnipeg Working Group is an empowered organization as it is the only organization in Winnipeg run by sex workers for sex workers, that fights to ensure a sex worker voice is included in legislation discussions.

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<sup>31</sup> Ibid., 51.

<sup>32</sup> “Sunshine House,” *Sunshine House Wpg*, accessed April 12, 2016, <https://sunshinehousewpg.org/about/>.

<sup>33</sup> Zimmerman, “Empowerment Theory”, 51.

Zimmerman turns to Maton and Salem (1995) who identified four characteristics of empowering organizations to further our understanding of such. Firstly, the organization centers on a “culture of growth and community building.”<sup>34</sup> This can be seen within the facility of this practicum project through its programming, which will include exit services, therapy and wellness programs, and the accommodation of an existing sex work organization on site, all aimed at individual growth and community development. Secondly, empowering organizations provide “opportunities for members to take on meaningful and multiple roles.”<sup>35</sup> With the support of advisory board appointed managers, each Sex worker will work in a rotational job week, wherein everyone participates in the operations of the facility, including but not limited to reception, administration, cleaning, and sex work duties. As a cooperative, this operations structure allows for shared duties amongst all with a vested interest. Furthermore, a rotational workweek allows for the mitigation of proven long term health concerns of sex workers by reducing their exposure to sexual contact, as well as the development of skills and a team based, community minded work environment. Further to this, the third characteristic of empowering organizations is “a peer based support system that helps members develop social identity.”<sup>36</sup> Finally, empowering organizations operate through “shared leadership with commitment to both members and the

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<sup>34</sup> Ibid., 51.

<sup>35</sup> Ibid., 51.

<sup>36</sup> Ibid., 51.

organization.”<sup>37</sup> With this in mind, as well as the previous discussion of the dignity at work, the operations of this facility will be based on a decentralized management model, wherein qualified, appointed professionals guide an inclusive, bilateral control system in which the sex workers are active contributing agents in determining best practices for the operations of the facility. This idea is furthered by Maton's 1988 findings that “members from groups with shared roles and responsibilities reported more well-being and self-esteem than members in groups where control was concentrated in a single leader.”<sup>38</sup>

As a dedicated space for the operation of sex work, in locating a sex work organization within the space, and in detailing operations and offering programmatic elements to foster individual and community development, this practicum project exists as an empowering organization itself, with the aim of becoming an empowered organization within Zimmerman's descriptions. While organizational empowerment is of great import to the empowerment process, in understanding that the project itself encapsulates organizational empowerment within the process, and further accommodating space within the facility for existing sex work organization, this track of empowerment affects this project primarily programmatically and schematically within design strategy.

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<sup>37</sup> Ibid., 51.

<sup>38</sup> Ibid., 53.

Table 2 - Empowerment

EMPOWERMENT THEORY						
	Individual			Organizational	Community	
Empowering Process	<ul style="list-style-type: none"> <li>• Learning decision making skills</li> <li>• Managing resources</li> <li>• Working with others</li> </ul>			<ul style="list-style-type: none"> <li>• Culture of growth and community building</li> <li>• Opportunities for meaningful and multiple roles</li> <li>• Helps develop social identity</li> <li>• Shared leadership</li> </ul>	<ul style="list-style-type: none"> <li>• Access to resources</li> <li>• Open government structure</li> <li>• Tolerance for diversity</li> </ul>	
Empowered Outcomes	Intrapersonal		Interpersonal	Behavioural	<ul style="list-style-type: none"> <li>• Influence Policy</li> <li>• Effectively compete for resources</li> <li>• Networking with other organizations</li> </ul>	<ul style="list-style-type: none"> <li>• Organizational Coalitions</li> <li>• Pluralistic Leadership</li> <li>• Members' participatory skills</li> </ul>
	Personality	Cognitive	Motivational			
Design Implications	<ul style="list-style-type: none"> <li>• Design for User Control of environmental systems and how to use space</li> <li>• Allocate each individual a workspace</li> </ul>					
Programming Implications	<ul style="list-style-type: none"> <li>• Wellness and therapeutic programs</li> <li>• Exit Services</li> </ul>		<ul style="list-style-type: none"> <li>• Allocate space for existing sex work organization</li> </ul>	<ul style="list-style-type: none"> <li>• Allocate space for existing sex work organization</li> </ul>	<ul style="list-style-type: none"> <li>• Exit Services</li> <li>• Wellness and therapeutic programs</li> <li>• Allocate space for existing sex work organization</li> <li>• Rotational Work Week</li> </ul>	<ul style="list-style-type: none"> <li>• Allocate space for existing sex work organization, allow access to all sex workers not just those employed at facility, so adjacency to separate entrance</li> </ul>

#### 2.4.3.2.3 COMMUNITY EMPOWERMENT

Community empowerment lays at the most macro level within the empowerment process, which acts in tandem with individual and organizational empowerment. Sadan states "community empowerment is the increased control of people as a collective over outcomes important to their lives."<sup>39</sup> So what provides this collectivity? According to Sadan, community definition is provided in relation to a common critical characteristic, and therefore an individual is part of many partial communities based on many distinguishing commonalities that create the foundation of a community.<sup>40</sup> Within the scope of this practicum project, community membership can be seen as operating within two primary communities: the sex work community, and the Exchange District community.

Both Sadan and Zimmerman discuss the notion that organizations and organizational empowerment are at the heart of both individual and community empowerment. Zimmerman points to Speer and Huhgey (1995)'s suggestion that organizations are the means by which marginalized people achieve more social power.<sup>41</sup> The organization is a catalyst to community empowerment wherein

Community empowerment is realized through organizations, and may be defined and identified by them...The level and the sophistication of the organizations certainly have an important role in empowerment, but the very existence of community organizations, their number and their deployment over the various life domains point to the realization of community empowerment.<sup>42</sup>

Zimmerman describes an empowered community as one that is comprised of empowered and empowering organizations that provide opportunity for citizen

<sup>39</sup> Sadan, *Empowerment and Community Planning*, 85.

<sup>40</sup> Ibid., 85.

<sup>41</sup> Zimmerman, "Empowerment Theory", 57.

<sup>42</sup> Sadan, *Empowerment and Community Planning*, 105.



participation and access to resources for all community members.<sup>43</sup> With this understanding, and our previous discussion of organizational empowerment, again it is important for this facility to accommodate existing sex work organizations within its space, that is accessible to all sex workers in need of access to resources, whether they operate from the facility or not. In terms of participation and empowerment within the Exchange District, it seems important for the further empowerment of the sex work community, and of the building, to assume that programs that allow for participation within the Exchange District community shall be included within the organizational space and programming. Further to this, Exchange District community based associations will be enlisted to conduct health, wellness, development and exiting programs offered by the facility such as art therapy or skills training.

#### 2.4.3.3 Empowerment as a Value Orientation

Empowerment as a value orientation translates into an empowerment approach for creating social change through interventions aimed at “health, adaptation, competence, and natural helping systems.”<sup>44</sup> Natural helping systems are described by Frisch and Gerrard as pre-existing resources, perhaps in the form of organizations or groups, that provide a myriad of services in the promotion of well-being within a community.<sup>45</sup>

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<sup>43</sup> Zimmerman, “Empowerment Theory”, 54-55.

<sup>44</sup> Ibid., 44.

<sup>45</sup> Michael Frisch and Meg Gerrard, “Natural Helping Systems: A Survey of Red Cross Volunteers,” *American Journal of Community Psychology* 9, no. 5 (1981): 567-79, doi:10.1007/BF00896477. 568.

Within the context of this practicum project, the proposed facility acts as a resource, a natural helping system in and of itself, while simultaneously becoming an empowerment intervention in being a structure that supports and accommodates other natural helping systems such as sex work organizations, whilst taking aim at health, adaptation, and competence of its primary users through its programming and design

From a community psychology perspective, Zimmerman’s discussion surrounds the idea that it is a professional psychologist who guides, implements and evaluates an intervention of an empowerment approach. He states that “the professional’s role becomes one of collaborator and facilitator rather than expert and counsellor...the professional’s skills, interests, or plans are not imposed on the community; rather, professional’s become a resource for the community.”<sup>46</sup> In taking the view that within this project, the building is the intervention which allows for the facilitation of an empowerment approach directed towards the sex work community, sex workers, and the site itself, it is useful to equate the role of “professional” within the literature to the role of the proposed design intervention, whereby the building is paralleling the role of the “professional.”

In relation to our understanding of control at the core essence of empowerment, Sadan notes Rappaport’s (1987) contention of an empowerment approach’s preferential interventions being those that have been planned and executed for people to achieve the greatest level of real and perceptual control

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<sup>46</sup> Zimmerman, “Empowerment Theory”, 44.

over their life, future, and environment.<sup>47</sup> It is then imperative that the design of this facility as an intervention is intentional in using design strategies that contribute to a real and perceived sense of control for the user.

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<sup>47</sup> Sadan, *Empowerment and Community Planning*, 249.

*Within the context of this practicum project the proposed facility acts as a resource a natural helping system in and of itself*

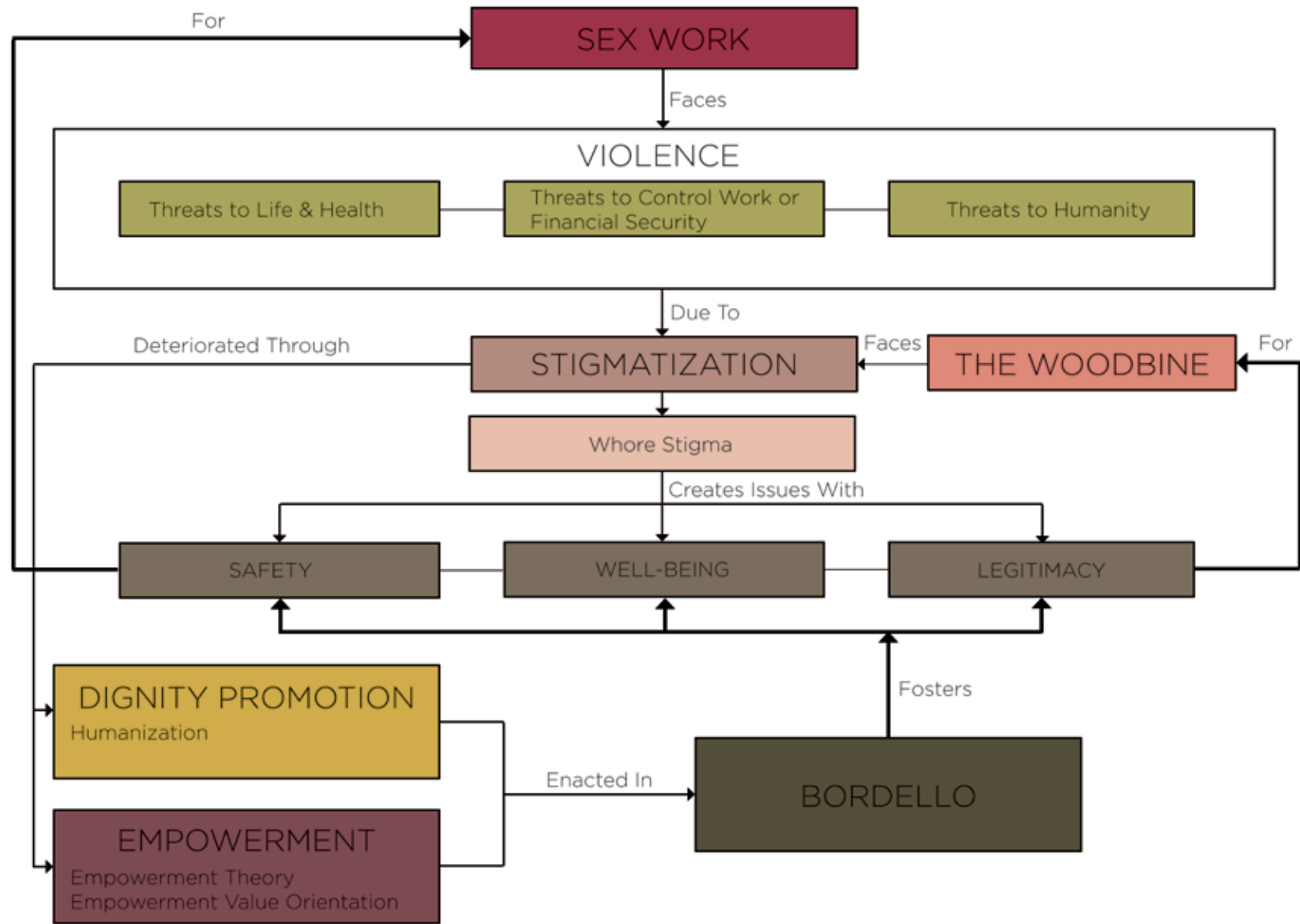
#### 2.4.4 DESIGN STRATEGY IMPLICATIONS

From the analysis of empowerment as a theory and a value orientation, we can conclude that within this practicum project, acknowledging the importance of existing sex work organizations and allocating space for one within the facility, which itself becomes an empowering organization, is vital to the processes of individual and community empowerment. Organizational and community empowerment is thus a strong programmatic influence to this project. Individual empowerment, however, becomes the main influence and focus of design strategy for the built environment, wherein the key strategy is to design for a user sense of control over their physical space.

Upper Topic	EMPOWERMENT							
Writer	Zimmerman							
Topic	Individual Empowerment Processes			Organizational Empowerment Processes			Community Empowerment Processes	Value Orientation
Concept	Perceived Control	Critical Awareness	Participatory Behaviours	Culture of Growth and Community Building	Opportunities for meaningful and multiple roles	Shared leadership	Access to resources, open government structure, tolerance for diversity	Natural Helping Systems
Design Implications	<ul style="list-style-type: none"> <li>• Design for user control</li> <li>• Acoustic control through switching</li> <li>• Thermal control through individual thermostats</li> <li>• Visual control of lighting and daylighting through switching and smart glass fenestration</li> <li>• Personalization through flexibility in how to use space.</li> </ul>							
Programming Implications	<ul style="list-style-type: none"> <li>• Wellness and therapeutic programs</li> <li>• Exit services</li> <li>• Allocate each sex worker a workspace as an "office"</li> </ul>	<ul style="list-style-type: none"> <li>• Allocate space for an existing sex work organization to operate</li> </ul>	<ul style="list-style-type: none"> <li>• Allocate space for an existing sex work organization to operate</li> </ul>	<ul style="list-style-type: none"> <li>• Wellness and therapeutic programs</li> <li>• Exit services</li> <li>• Allocate space for an existing sex work organization to operate</li> </ul>	<ul style="list-style-type: none"> <li>• Rotational work week</li> </ul>	<ul style="list-style-type: none"> <li>• Cooperative structure</li> <li>• Bilateral system of control</li> <li>• Meeting space needed</li> </ul>	<ul style="list-style-type: none"> <li>• Allocate space for existing sex work organization to operate</li> <li>• Allow access to this organization for all sex workers so adjacency to a separate entrance from main entrance</li> </ul>	<ul style="list-style-type: none"> <li>• Allocate space for an existing sex work organization to operate</li> </ul>

Table 3 - Empowerment Summary





## 2.5 CHAPTER CONCLUSION

The literature review as investigation has provided a conceptual framework with which to move forward in designing the adaptive reuse of the Woodbine Hotel. This framework is mapped graphically in Figure 3. Examination of the concepts of stigma, dignity, and empowerment has led to a deeper understanding of mechanisms of social change. From this understanding, spatial implications in the form of design strategies have been formulated to guide the design process of this project in order to create a space for sex work operations that is anchored as an environment of safety and well-being.

Figure 3 - Conceptual Framework Map



## CHAPTER THREE

### SITE INVESTIGATION

- 3.1 Introduction to Chapter
- 3.2 Site & Building Rationale
- 3.3 District Context & Analysis
- 3.4 Context & Analysis
- 3.5 Building Analysis

#### 3.1 INTRODUCTION TO CHAPTER

Chapter three serves as a situational analysis of the physical context of the site of this project. Completed in hierarchical succession, this analysis is comprised of an introduction to the site and its selection rationale, an overview of the site in context, the history and current state of its contextual district. The site itself is then examined including its movement and circulation patterns, sight lines and climate. Honing in deeper, the building analysis examines a brief history of the building, its conditions, the structural and mechanical systems in place, and takes inventory of the materiality of its fabrication. This comprehensive analysis serves to inform the opportunities and constraints of the site, and acts as guideline for the design development.

### 3.2 SITE AND BUILDING RATIONALE

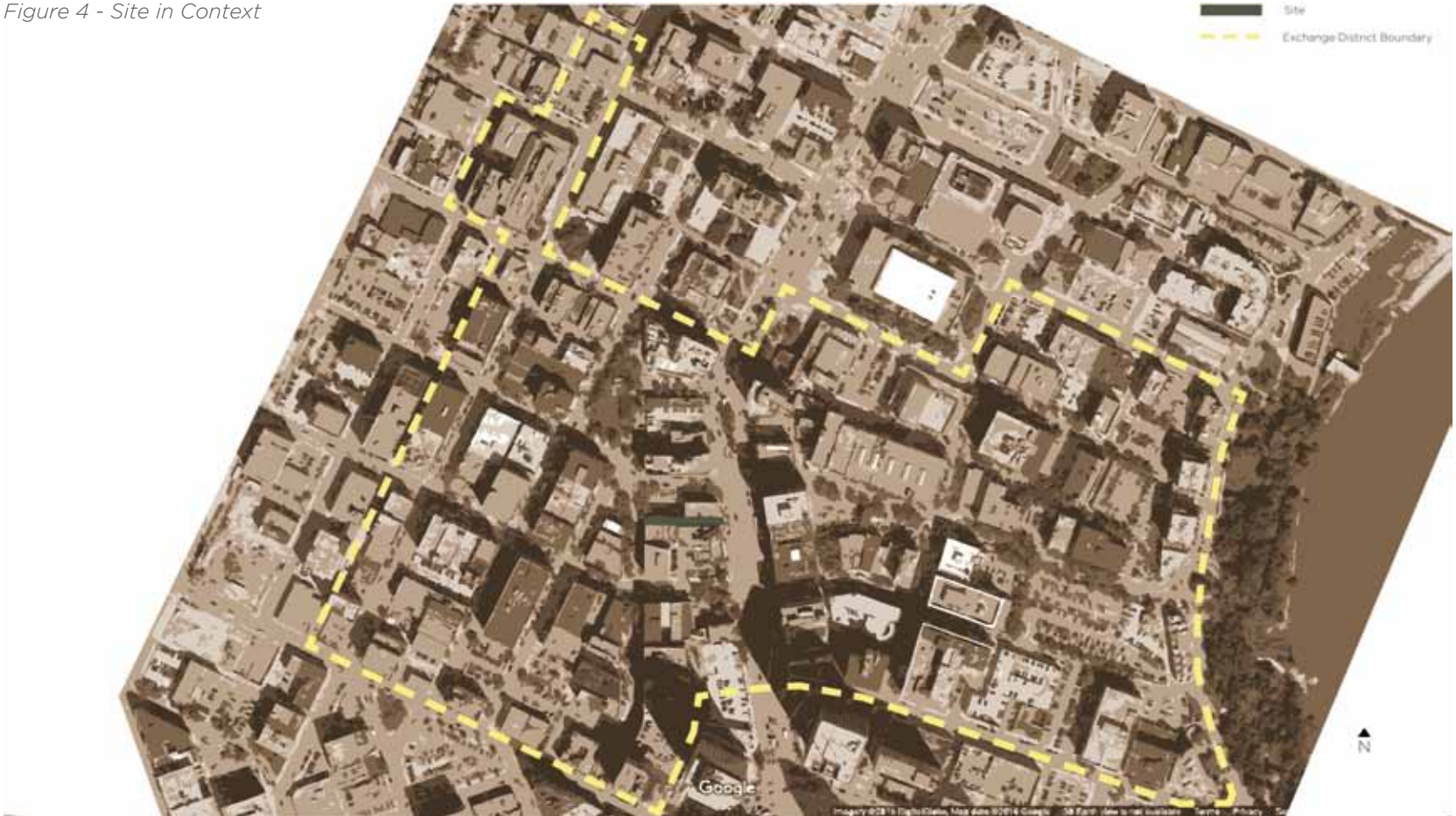
As previously described, the site for this project will be the Woodbine Hotel, located at 466 Main Street, Winnipeg, Manitoba (466 Main). This site was selected based on its prominent urban location, and its physical configuration as a multi-story building, with existing small rooms and a large main floor space. Furthermore, it was selected because of its deterioration amid the burgeoning development immediately surrounding it. Utilizing this historic space in combination with the issue of sex worker safety, this project takes a multi-faceted approach to the subject of gentrification, wherein the concepts of dignity and empowerment are used to fight the stigma surrounding both the building and the industry that will be located within it. In doing so, gentrification is enacted in a mutually beneficial relationship between the building at a micro level and its occupants at the macro level.

### 3.3 DISTRICT CONTEXT AND ANALYSIS

#### 3.3.1 SITE IN CONTEXT

The site, 466 Main, rests at the geographic coordinates of 49.897605 North and 97.139711 West, 232 meters above sea level, in the core of Winnipeg's Exchange District (the Exchange), located downtown. The Exchange is directly north adjacent to the main intersection of the city, Portage Avenue and Main Street (Portage and Main). Figure 4 shows the site in context.

Figure 4 - Site in Context





### 3.3.2 DISTRICT HISTORY

Once the crossing of two fur trading trails, the intersection of Portage and Main has forever been the heart of the “heart of the continent”<sup>1</sup>. The village of Winnipeg began a general store at this intersection in 1862, and was only a small settlement amongst others such as Point Douglas to the North and Upper Fort Garry to the south, in the larger Red River Colony. It was not until Manitoba entered into Confederation in 1870 that Winnipeg began to distinguish itself as a community, incorporating as a city in 1873<sup>2</sup>. Despite the initial population growth at this time, Winnipeg remained a relatively unknown, shack-like, frontier village<sup>3</sup>.

In 1873 The *Manitoba Free Press* proclaimed, “The two great wants of this country are railroads and settlers. The former is necessary for the latter”<sup>4</sup>. With virtually no transportation infrastructure, Winnipeg lacked immigrant attraction and remained isolated from established settlements in the country. The people of Winnipeg were quite aware of these conditions, and were dependent on the Canadian Pacific Railway (CPR) to establish its route through the city to attract westward bound settlers and

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<sup>1</sup> Alan F. J. Artibise, *Winnipeg: A Social History of Urban Growth, 1874-1914* (Montreal: McGill-Queen’s University Press, 1975), 284.

<sup>2</sup> Alan F. J. Artibise and National Museum of Man (Canada), *Winnipeg: An Illustrated History*, The History of Canadian Cities (Toronto: J. Lorimer, 1977), 16.

<sup>3</sup> Ibid., 23.

<sup>4</sup> Artibise, *Winnipeg: An Illustrated History*, 24.

for “the exportation of the staple products of the west and the importation of commodities from the east and abroad”<sup>5</sup>. Until Prime Minister MacDonald’s re-election in 1878, the proposed route was debated and was to potentially cross the area via Selkirk. With the goal of growth in mind, Winnipeg can justify its decision to contribute \$300,000 to construct a bridge over the Red River, \$200,000 cash, granting CPR property tax exemption forever, and donating land for a passenger station, which lead to confirmation in 1881, of a Winnipeg stop on the CPR mainline route. This assurance caused a real-estate boom and the population grew exponentially<sup>6</sup>.

Supported by the railway, low interest rates, development capital and farming technology, Winnipeg’s largest expansion period happened in the first decade of the twentieth century. In 1871 the village of Winnipeg “ranked sixty-second among all urban centres in the country, by 1891 it had risen dramatically to eighth place and by 1911 to third”<sup>7</sup>. Artibise states “from 1886 to 1913, the sub-metropolitan centre of Winnipeg evolved into a full-fledged metropolis as it established the complex and delicate network that enabled it to control the hinterland stretching from north-western Ontario to British Columbia”<sup>8</sup>.

As Winnipeg abandoned its raw frontier roots, a record high number of building permits were issued, and buildings

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<sup>5</sup> Ibid., 24.

<sup>6</sup> Ibid., 24-26.

<sup>7</sup> Artibise, *Winnipeg: a Social History of Urban Growth*, 131-133.

<sup>8</sup> Artibise, *Winnipeg: An Illustrated History*, 30.

were erected permeating from its heart at Portage and Main<sup>9</sup>. Architecturally, Winnipeg drew on established styles to support its own establishment<sup>10</sup>. The turn of the century was a period of extravagance, eclectically expressed with a mixture of commercial warehouses, banks, office buildings, hotels, and public sector buildings that were presented in Victorian, Chicago School, and Neoclassical styles.<sup>11</sup> This period of growth ended by 1914<sup>12</sup>, but the dense concentration of its relics are what formulate what is now referred to as the Exchange.

In 1979 Alan Artibise concluded one of his many books about Winnipeg’s rich history stating:

Of the future of Winnipeg little need be added to a narrative which indicates the certainty of greatness. Geographically it is the heart of the continent and of Canada; it is the gateway of a West which must grow to splendid proportions in production, population and wealth...so the importance of Winnipeg must grow and the fundamental resources of Winnipeg expand.<sup>13</sup>

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<sup>9</sup> Kip Park, *Historic Winnipeg Restoration Area: An Illustrated Guide to Winnipeg’s Historic Warehouse District*, 1983, 7.

<sup>10</sup> W.P. Thompson, *Winnipeg Architecture: 100 Years* (Winnipeg: Queenston House, 1975), 5.

<sup>11</sup> Heritage Winnipeg, “Historic Sites Index,” *Historic Sites Index*, 2013, <http://www.heritagewinnipeg.com/historicsites/>.

<sup>12</sup> Serena Keshavjee and Herbert Enns, *Winnipeg Modern Architecture, 1945 to 1975*. (Winnipeg: University of Manitoba Press, 2014), <http://public.eblib.com/choice/publicfullrecord.aspx?p=3255540>, 29.

<sup>13</sup> Alan Artibise, *Gateway City* (Winnipeg: The University of

Manitoba Press, 1979), 288. Expand they did, far out into the surrounding farmland, as a new utopic, suburban frontier. From the 1940s to the 1970s, embedded with eagerness of family and seeking a renewed prosperity in the banal, Winnipeg pushed it boundaries outwards into the surrounding prairie in a second wave of boomtown expansion.<sup>14</sup> As residents moved to the suburbs, so did the activity, translating downtown into a ghost town outside of business hours. A period of approximately twenty years would pass before momentum turned into action towards revitalizing the virtually abandoned, decaying downtown core. Armed with the new global understanding that density is key to sustainability, as well as the lonely experience of Portage Avenue after five p.m., the city realized it was time to bring the people back to the heart of the “heart of the continent.” Various programs and strategies were formulated to generate a new perception of downtown Winnipeg, infamous for being dirty, lifeless, and unsafe. The Centre Venture Development Corp. (Centre Venture) and the Downtown Residential Development Strategy (DRDS), for example, function based on “The idea [is] to build up communities around existing draws like the MTS Centre...condos and retail projects are planned for the historic Exchange District and The Forks will be home to the Canadian Museum for Human Rights”<sup>15</sup> that is expected to draw

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<sup>14</sup> Keshavjee and Enns, *Winnipeg Modern Architecture*, 29.

<sup>15</sup> Siri Agrell, “Winnipeg Rethinks Suburban Sprawl with Downtown Reinvention,” *Globe and Mail*, May 16, 2011,[http://www.residentsoftheexchangedistrict.ca/Resources/Documents/GandM\\_Winnipeg%20rethinks%20suburban%20spraw.pdf](http://www.residentsoftheexchangedistrict.ca/Resources/Documents/GandM_Winnipeg%20rethinks%20suburban%20spraw.pdf).

visitors from around the world. Safety is understood to be one of the most influential challenges facing the resurgence of people into downtown Winnipeg. With the increased flow of residents and visitors to the area, sustainability principles become more viable, and “more people allow for more eyes on the street which increases community safety.”<sup>16</sup> Conclusively, traffic and safety function in a co-dependent relationship, and act as a very important key in the success of the downtown revitalization that exists, not only to promote Winnipeg to Winnipeggers, but also to stimulate tourism. As Winnipeg’s reputation continues to be enhanced and word of its attractions and core atmosphere spreads, it continues towards the greatness Artibise described with such certainty.

Bartley Kives, a local journalist, wrote “The Exchange is the Winnipeg neighbourhood with the most potential for transforming the entire city,”<sup>17</sup> understandably, it was one of the initial focuses of Winnipeg’s renaissance. In 2000 the Centre Venture Waterfront Committee released its visionary proposal for the development of Waterfront Drive into a scenic drive capable of defining the city; full of shops, residences, park area, but most importantly, livelihood. Formerly one of the most vacant, disenfranchised, and intimidating

<sup>16</sup> Housing Development Division of the Planning, Property and Development Department of the City of Winnipeg, “Downtown Residential Development Strategy” (City of Winnipeg, 2011), [http://www.winnipeg.ca/ppd/planning/Planning\\_downtown/PDF/Residential%20Development%20Strategy.pdf?DocId=11218&SectionId=298498&InitUrl=/CLKDMIS/Documents/c/2011/m11218/ddhrm%2007%2004%20no.%2002.pdf](http://www.winnipeg.ca/ppd/planning/Planning_downtown/PDF/Residential%20Development%20Strategy.pdf?DocId=11218&SectionId=298498&InitUrl=/CLKDMIS/Documents/c/2011/m11218/ddhrm%2007%2004%20no.%2002.pdf).

<sup>17</sup> Bartley Kives, “District in Need of Direction,” *Winnipeg Free Press*, March 7, 2009, [http://www.residentsoftheexchangedistrict.ca/resources/Documents/WFP\\_district\\_in\\_need\\_of\\_direction.pdf](http://www.residentsoftheexchangedistrict.ca/resources/Documents/WFP_district_in_need_of_direction.pdf).

parts of The Exchange, this area, located on it’s fringe, is a prime example of the kind of dangerous isolation that characterized Winnipeg’s downtown. Under its aspirations for Waterfront Drive, the Centre Venture proposal describes how to build great streets, and as part, addresses their safety by saying “safety demands crowds of people, visual connection to shops, and separation of pedestrians from vehicles.”<sup>18</sup>

While other parts of The Exchange have been “civilized” for years, the zones are small and scattered, making safety a concern across the entire district. The 400 block of Main Street has seen major gentrification within the last few years, transforming it into a primarily safe zone, one full of ‘civilized’ activities, with the exception of the small island of roughness in the middle, the Woodbine Hotel. With a renewed value in the architectural gem that is the Exchange, this site holds great potential in helping to transform the micro and macro-scope of the area. Gentrification of space often results in the displacement of a marginalized population, but in the case of this project, the process of renewal actually involves officially resituating a marginalized group into the site, embedding it into the cultural vibrancy of the Exchange, while simultaneously enacting its own gentrification process.

<sup>18</sup> Centre Venture Waterfront Committee, *The Revival of Winnipeg’s Historic Waterfront*, February 2000, 5.

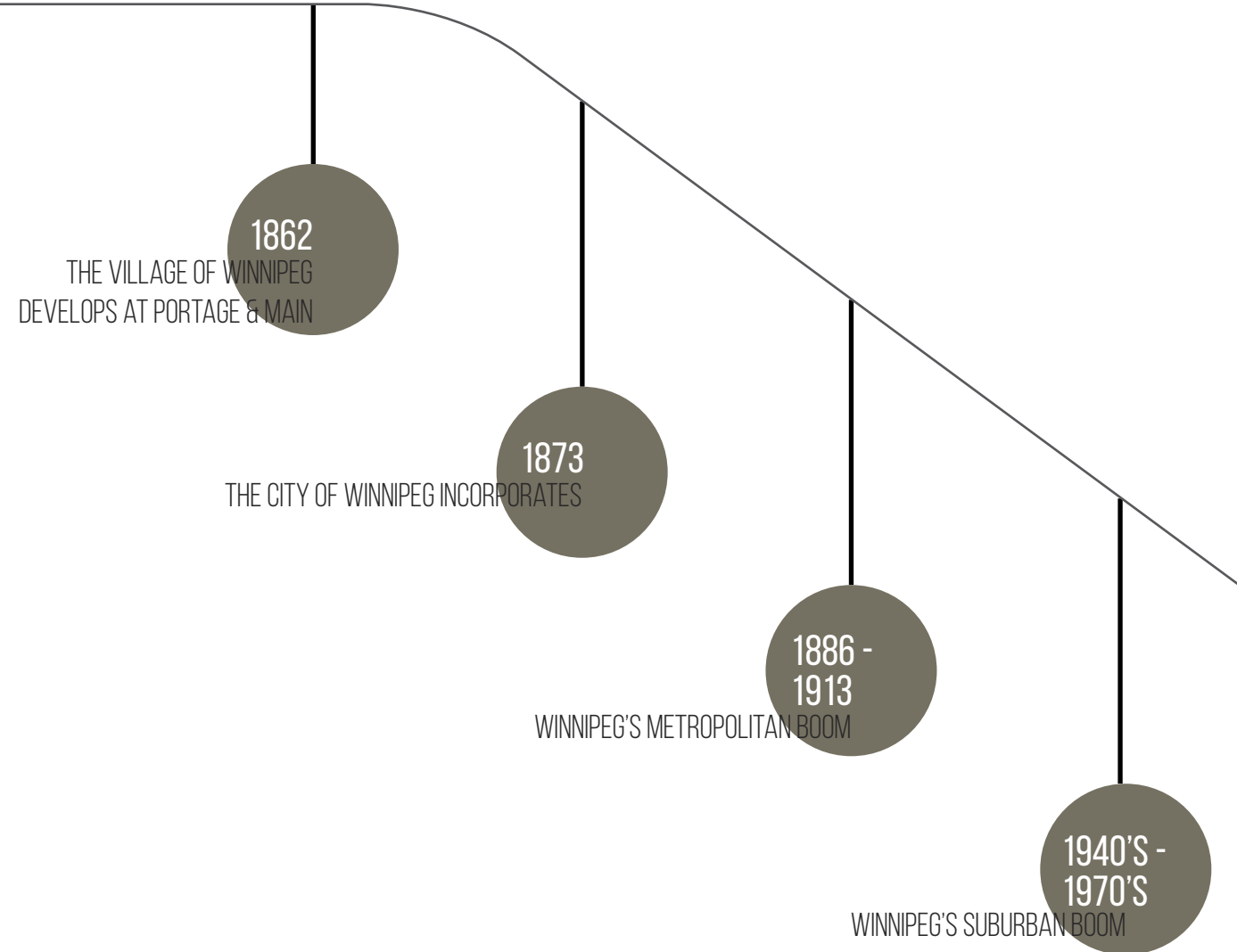
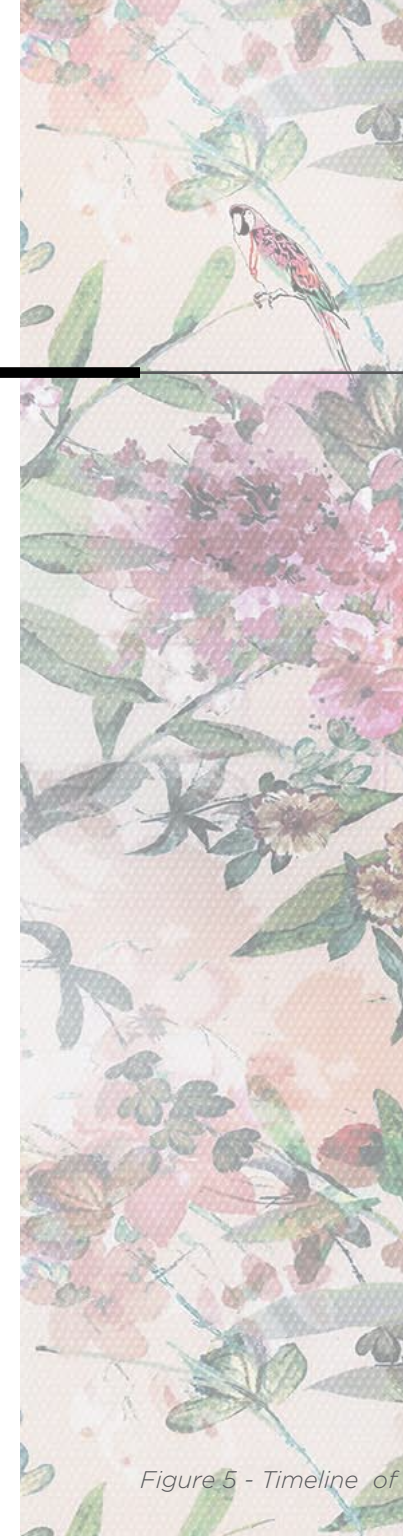


Figure 5 - Timeline of Winnipeg Development





Figure 6 - Exchange District Land Use

### BUSINESSES WITH IMMEDIATE ADJACENCY TO SITE

- Antiques and Funk
- Berns & Black Salon & Spa
- Parlour Coffee
- G.T. Roswell Realty
- Ted Motyka Dance Studio
- The Fox and Fiddle Pub
- Albert Street Cocktail Company
- Natural Cycle Courier
- Tiny Feast Stationary
- Marketing Designed
- Shawarma Khan

### 3.3.3 SURROUNDING DISTRICT AT PRESENT

The Exchange was, and arguably still is, at the heart of Winnipeg. Declared a National Historic Site in 1997, the Exchange is comprised of approximately one hundred and fifty heritage buildings encompassing twenty city blocks. The Exchange remains distinctive in character, and a significant collection of turn of the century architecture within the North American context. As an energetic district in the revival of downtown Winnipeg, the Exchange offers restaurants, nightlife venues, retail boutiques, artistic studios and galleries, residential, industrial, and commercial spaces. The Exchange is a heavily populated area during all times of the day due to the variety of services and amenities it offers, as well as the aggressive residential development it has witnessed. Figure 6 illustrates the breadth of activity in the Exchange.



E



N



W



### 3.4 SITE CONTEXT AND ANALYSIS

#### 3.4.1 VIEWS AND ACCESS

Figure 7 illustrates views from the north, west, and east sides of the site. There are no views to the south due to adjacent buildings, and so, it would be beneficial to keep circulation paths to the south side of the floor plans on the upper floors to allow for day lighting in partitioned spaces. Access points to the site correspond to these facades as well, and are marked in Figure 6.

The West façade features two single doorways as access points flanking large picture windows overlooking Albert Street. The upper two levels have three windows each overlooking Albert Street. Views on the west side overlook retail and restaurant spaces of Albert Street, as well as those on Arthur Street, in the background. In the mid ground and foreground, views are of vehicular traffic and street parking on the east side of Albert Street. Albert Street provides a steady stream of foot traffic along its sidewalks that punctuates the views from the west side of the site in both the foreground and mid ground.

The North side of the building is partially covered in the lower eastern portion of the façade by adjacent buildings. The north side is the largest exposed façade of the building in terms of surface area, and features windows from the hotel rooms and the main floor of the Albert Street commercial space. These windows overlook a surface parking lot immediately adjacent to the north side of the site, as well as the foot and vehicular traffic of Bannatyne Street in the mid ground, and the Crocus building in the background. The north side of the building also provides an access point to the site for both foot and vehicular traffic. This access point is regarded as a type of back door, and currently provides a delivery access point.

The East side of the building is the main entrance to the building, which features two separate doorways flanking a large picture window on the ground floor, and windows on the upper levels. The views from this façade overlook Main Street, which include heavy levels of pedestrian and vehicular traffic, as well as street parking in the fore and mid ground. The background is composed of three commercial business high-rise buildings

Figure 7 - Views from the W, N, E Facades



directly across Main Street, and perspective views of other buildings on the eastern side of Main Street, to the North and South. Two of the three buildings directly across Main Street are historic, belonging to the Canadian Wheat Board, and one is a modern high-rise with multiple tenants. The eastern views are also partially penetrated by the neon glow of the notorious Woodbine Hotel sign that hangs from the base of the second level.

3.4.2 NODES AND PATHS

Located within the Exchange, the site is immediately positioned on Main Street, which is one of the busiest streets in the city with an estimated volume of 63 600 to 68 500 vehicles per day.<sup>1</sup> The site can be easily accessed via foot, bike, public transit, or vehicle methods. Figure 9 shows a representation of the various methods of transport surrounding the site. While there is no parking on site, Figure 6 shows that the Exchange provides many parking opportunities such as street, parkades and surface lots, including the one immediately adjacent to the north side of the site. Limited street parking is available directly outside the main entrance on the east side of the site, on Main Street, as well as on Albert Street, on the west side.

Due to the site being occupied entirely by the building, limited nodes exist surrounding access points on site. Figure 8 shows the location of these nodes on site. Outside the main entrance on Main Street, and to a somewhat lesser degree the entrance on Albert Street, constitute two nodes of gathering or pause, often revolving around smoking. The north access point also forms a node of pause surrounding deliveries, rather than congregations of patrons.

<sup>1</sup> Urban edge consulting, "Downtown North Pre-Plan Assessment," November 20, 2008, [http://www.winnipeg.ca/ppd/planning/Secondary\\_Plans/Warehouse/EDPPA\\_Report.pdf](http://www.winnipeg.ca/ppd/planning/Secondary_Plans/Warehouse/EDPPA_Report.pdf), 19.



Figure 9 - Paths and Nodes

3.4.3 CLIMATE, WATER, WIND, SUN

Winnipeg experiences a continental climate, with characteristically extreme weather conditions where winters are long and very cold, and summers are short and very hot.<sup>1</sup>

Prevailing winds in the Winnipeg area flow from the north, with average speeds between 9 to 12 knots.<sup>2</sup> Due to the open prairie landscape, these speeds equate to a very windy city. The site is located approximately one block north of the intersection of Portage Ave and Main St, in the heart of downtown. This intersection is infamously known as the windiest corner in Canada from the tunnel-like channel that the high-rise buildings create of these wide streets.<sup>3</sup> The front façade of the site then would experience strong cross winds, and the north side of the building experiences strong direct winds.

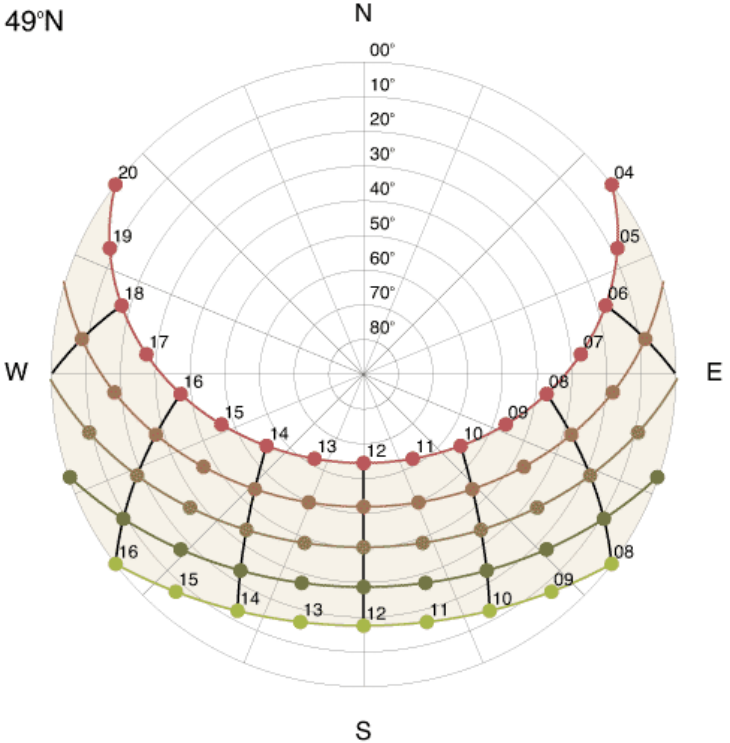
<sup>1</sup> “Quality of Life: Climate,” government, Manitoba Government, (March 18, 2016), [http://www.gov.mb.ca/jec/invest/busfacts/qu\\_oflife/ql\\_climate1.html](http://www.gov.mb.ca/jec/invest/busfacts/qu_oflife/ql_climate1.html)

<sup>2</sup> Windfinder.com, “Windfinder.com - Wind and Weather Statistic Winnipeg Airport,” *Windfinder.com*, accessed March 18, 2016, [http://www.windfinder.com/windstats/windstatistic\\_winnipeg\\_airport.htm](http://www.windfinder.com/windstats/windstatistic_winnipeg_airport.htm).

<sup>3</sup> “Things You Might Not Know about Portage and Main,” accessed March 18, 2016, <http://www.cbc.ca/news/canada/manitoba/things-you-might-not-know-about-portage-and-main-1.1262369>.

WINNIPEG AVERAGE TEMPERATURE AND PRECIPITATION			
MONTH	AVERAGE MIN/MAX TEMPERATURE (°C)	RAINFALL (mm)	SNOWFALL (cm)
January	-21.4 / -11.3	0.2	23.7
February	-18.3 / -8.3	2.7	12.5
March	-10.7 / -0.8	9.7	16.5
April	-2 / -10.9	19.2	10.6
May	4.5 / 18.6	54.1	2.6
June	10.7 / 23.2	90	0
July	13.5 / 25.9	79.5	0
August	12.1 / 25.4	77	0
September	6.4 / 19	45.5	0.3
October	-0.5 / 10.5	32.7	4.8
November	-9.2 / -0.5	6.9	19.9
December	-17.8 / -8.5	1.5	23

Table 4 - Winnipeg Average Temperatures & Precipitation



- Solstice ● Jun 21
- Apr 19 / Aug 23
- Equinoxes ● Mar 20 / Sep 22
- Feb 18 / Oct 22
- Solstice ● Dec 22

Figure 10 - Sun Path Diagram for 466 Main St, Winnipeg

While facing extreme weather, Winnipeg experiences relatively high levels of sun hours, averaging 2192 hours, of a possible 4383, per year, which equates to an average of 6 hours per day.<sup>4</sup> Figure 10 shows the sun path diagram for the site, based in its geographical coordinates. With the entire south façade unexposed to the outside, and the west and east facades being relatively small, the site does not experience a lot of direct sunlight.

<sup>4</sup> “Sunshine & Daylight Hours in Winnipeg, Manitoba, Canada,” *Climatemps.com*, accessed March 18, 2016, <http://www.winnipeg.climatemps.com/sunlight.php>.

### 3.4.4 SWOT ANALYSIS OF SITE

#### STRENGTHS

- Prime, central location in the heart of Winnipeg
- Direct access and visibility of main façade to foot and vehicle traffic on busy Main St.
- Direct access and visibility of west façade to foot and vehicle traffic on Albert St.
- Existing delivery access
- Located in a district that has already seen the benefits and renewal from existing downtown gentrification processes.

#### WEAKNESSES

- Despite multiple access points to the site, it has limited parking and vehicular drop off access.
- The site is 100percent occupied by a building, there is no green space.
- Limited room for expansion as adjacent buildings surrounding the site are built immediately against the site

#### OPPORTUNITIES

- Perhaps the rooftop could be utilized.
- The adjacent surface parking lot on the north side of the building could be appropriated.

#### THREATS

- The neighbouring businesses and the liquor board have tried to shut down and overtake the building many times, to make it a part of an adjacent business.

### 3.5 BUILDING ANALYSIS

#### 3.5.1 BUILDING HISTORY

The Woodbine Hotel, a three story, 17,888 square foot, municipally designated heritage building occupies a historic place in the development of the city, both physically and symbolically. The Woodbine has operated as a saloon at 466 Main Street since it was built in 1878. Peter Sutherland built the original wood framed building at twenty-two feet wide and about forty-four feet deep on a lot facing Main Street that extends west through to Albert Street<sup>1</sup>. Originally known as Dufferin Hall, no rooms were available, only a saloon whose sole purpose was for frontier men to get drunk. There were no chairs and tables to rest, no décor, just a long bar with a foot rail and a few spittoons<sup>2</sup>.

The 1881 Dufferin Hall was purchased and renamed the Woodbine in an effort to attract eastern expats familiar with the Woodbine Racetrack in Toronto. The Woodbine was one of sixty-four busy saloons along Main Street from Higgins to Broadway, and certainly helped to create the Wild West chaos experienced from the rapid growth combined with a lack of formal structure in the frontier town<sup>3</sup>.

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<sup>1</sup> “The Exchange District,” *Virtual Heritage Winnipeg*, October 28, 2013, [http://www.virtual.heritagewinnipeg.com/vignettes/vignettes\\_071.htm](http://www.virtual.heritagewinnipeg.com/vignettes/vignettes_071.htm).

<sup>2</sup> Historic Buildings Committee, *466 Main Street Woodbine Hotel*, July 15, 1985, <http://www.winnipeg.ca/ppd/historic/pdf-consv/Main%20466-long.pdf>, 7.

<sup>3</sup> *Ibid.*, 7.

Located only one block north of the epicentre of the turn of the century architectural growth, the Woodbine has a long history of physical transformation, and its ability to morph through the ages by referencing its more refined surroundings has been cited as the key to its ability to have endured to this day<sup>4</sup>. Finally offering hotel rooms, the city’s two most prominent hoteliers purchased The Woodbine in 1882, and a dining room is suspected to have been developed around this time. Selling in 1883 to Melville Wood, the son of Manitoba’s Chief Justice, it was announced in 1884 that the lodging and restaurant were under the direction of a Mrs. Douglas. Mrs. Douglas had a gentrifying effect on the establishment; she offered oysters and seasonal delicacies in the restaurant, which were the epitome of gastronomic status symbols at the time. Mrs. Douglas also established a billiard hall and kept a well stocked supply of liquor, making the Woodbine “the rendezvous of the leading businessmen”<sup>5</sup>. In 1889 “improvements” helped to sell the hotel to its first long term owner, Edward H. Webb who operated the Woodbine for thirty years, through many changes including prohibition.

Between 1880 and 1899, the wood framed building had a “light coloured brick veneer added to the façade and the two story structure was extended back on its lot to open onto Albert Street...A dark brick veneer was applied in the summer of 1899, with heavy limestone trim, a stone parapet

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<sup>4</sup> *Ibid.*, 7.

<sup>5</sup> *Ibid.*, 3.



# WOODBINE HOTEL TIMELINE

1862

Dufferin Hall Built as Wood-framed Saloon

1881

Renamed the Woodbine

1884

Mrs Douglas offered Oysters & Billiard Hall

1904

Fire - 3rd Story Added to Albert St Side

1923

Fire - 3rd Floor extended to Main St. Modern Store Front on Main St.

1985

Women Permitted to Enter & Drink

1880-1889

Light Brick Facade Added

1882

Hotel Rooms & Dining Room Offered

1899

Dark Brick Veneer Added

1916- 1927

Prohibition & Addition of Barber, Bowling, & Temperance Bar

1927

End of Prohibition Longbar Reestablished

and a scrolled datestone displaying “1899” in the centre”<sup>6</sup>. At this time the Woodbine toted a saloon, billiards, a restaurant and hotel rooms. The first of two fires causing damage and renewal to the Woodbine occurred in 1904. The extensive damage was used to expand in rebuilding. J.H. Cadham was hired to revive and add a third story to the Albert Street end of the building. This extension oddly stretched from Albert Street to within thirty feet of the Main Street façade. The inside of the hotel also experienced changes and due to its early diversification of facilities, managed to survive prohibition that lasted from June 1, 1916 through to 1927. Where the long bar once stood, “eight of the finest Brunswick billiard tables were installed”<sup>7</sup> and the bar was shortened into a “temperance bar where soft drinks, coffee and a special prohibition concoction called “temperance beer” were enjoyed”<sup>8</sup>. A barber shop was also located there.<sup>9</sup> In the rear, Albert street section, two bowling lanes were installed. In these years it is noted in the City Directory that the Woodbine did not operate rooms but rather focused on its recreational offerings. A second fire happened in 1923 and E.W. Crayston was hired to extend that odd third floor forward to the front of the building, and furthermore, revitalize the Main Street façade yet again. He altered the upper floor windows from three to two bays of double windows and created a storefront entrance on

<sup>6</sup> Ibid., 3.

<sup>7</sup> Ibid., 4.

<sup>8</sup> Ibid., 4.

<sup>9</sup> Ibid., 4.

Main Street. The front façade donned a modern look with almost 22 feet of windows across it. Furthermore,

prism glass squares set in copper ran above the doorways and below the second floor for an interior ceiling of 16 feet. Below was a bay window of plate glass with two side doors each with two glazed panels. Concrete formed the trim and prism glass was again used in a border below the bay window...the storefront on the ground floor at 93 Albert Street, which is the rear section of the Woodbine, probably dates from 1927 or early in the 1930s.<sup>10</sup>

It is also suspected that bootlegging was a part of the Woodbine during prohibition. Many small hotels participated to avoid bankruptcy, and they were secured from fines by the breweries that would pay them to keep their product supply chain going. Since Hebb sold at the end of prohibition to Shea, Winnipeg’s largest brewery, it is deducible that he was indebted to them for the fines accrued from bootlegging. Labatt, who sold in 1965, bought out Shea. The renovations that occurred in 1923 and again at the end of prohibition in 1927 outlay basically what the Woodbine is today.

The longbar was re-established at this time, and retained its uncomfortable environment for male patrons until 1985 when women were finally allowed to drink at the Woodbine. The bar is much shorter now than it once was, and much of the ground floor has been allocated to the Albert Street commercial space, currently occupied by Across the Board Cafe. The Woodbine has primarily been a humble hotel through its many reincarnations, and its

<sup>10</sup> Ibid., 5.

success can be contributed to its aptitude to adapt<sup>11</sup>.

As an original establishment of frontier Winnipeg, The Woodbine Hotel’s history is infused with sex work from a time when the long bar provided hard-working men, including Al Capone, with a place to drink, unwind, and experience pleasure. Although the Woodbine Hotel has reinterpreted itself many times, it has recently been described as possessing “a thick, rugged urgency; a sense that some fight or anguished outburst is being temporarily avoided by the fact everyone is having too much of a good time—for now. It is, unabashedly and unpretentiously, a place of sin.”<sup>12</sup> In understanding that both sex work and the Woodbine Hotel currently face stigma that is generally based on a moralistic perspective of sin, this site is an appropriate location for the gentrification of the ‘sinful.’ As an element of adaptive re-use and historic preservation, this project aims to acknowledge the historic roots of sex work and the Woodbine Hotel, by celebrating them within the design solution, rather than concealing them. In outwardly acknowledging and authentically celebrating these histories, the spatial design will help to evoke dignity and legitimacy in unabashed presence.

<sup>11</sup> Ibid., 4-6.

<sup>12</sup> Ethan Cabel, “Routing out Seedy Hotel Bars Shows Disdain for Winnipeg (and All Cities),” *Spectator Tribune*, January 31, 2013, Online edition, <http://spectatortribune.com/article/routing-out-seedy-hotel-bars-shows-disdain-for-winnipeg-and-all-cities/>.

3.5.2 STRUCTURAL SYSTEMS

As previously described, the original building assembly is structurally composed of a wood frame. Having been through many additions and renovations over the years, no one is completely sure of the exact formulation of the exterior wall assembly at this time. Structural wooden columns are partially jutting out from the exterior wall assembly and have been treated with paint to become part of the wall. This is most likely due to the narrow width of the building, and allows for great flexibility in terms of space planning. There is a single fully exposed wooden column on the main level which supports the mezzanine floor over the bar area. This mezzanine currently is enclosed and forms an office for management purposes. With the exception of the picture windows on the west and east sides of the main level, all of the windows are sash style, most likely not original but also not modern. The interior partitions are painted plaster on lathe. Currently, there are multiple vertical circulation paths via stairways, most significantly, is the main staircase running up the north east corner of the building, which is suspected to be original. There is currently no elevator installed in the building, and so the design will need to accommodate one in order to bring the building up to current code. In terms of space planning, it is understandable that through the many renovations, the interior has become rather maze like. While the building is long a narrow and this would seem unlikely, the upper floor circulation paths twist and turn in a somewhat disorienting way. Since the hotel rooms are now occupied by residents as opposed to guests, this is perhaps of no current concern, but will have to be streamlined in the design process for the purposes of the proposed space for both safety concerns, and patron comfort. There is a

distinct segregation between the original Main Street section, and the Albert Street commercial space.

3.5.3 MECHANICAL SYSTEMS

Mechanical systems include exposed ductwork and ventilation on the main floor to provide air conditioning. Each floor has exposed sprinkler and fire alarms systems hanging below the ceiling. Electrical systems include exposed conduit running along walls and ceilings for lighting, some switching, and fire detection systems. One of the upper floors does not show signs of exposed electrical systems, but this is most likely due to the gypsum board ceiling finish that is most likely covering up the original tin ceiling and concealing the electrical wiring. Emergency lighting and signage are also present on all floors. Plumbing systems are also exposed aside walls and ceilings. The building is heated through a boiler system with radiators.

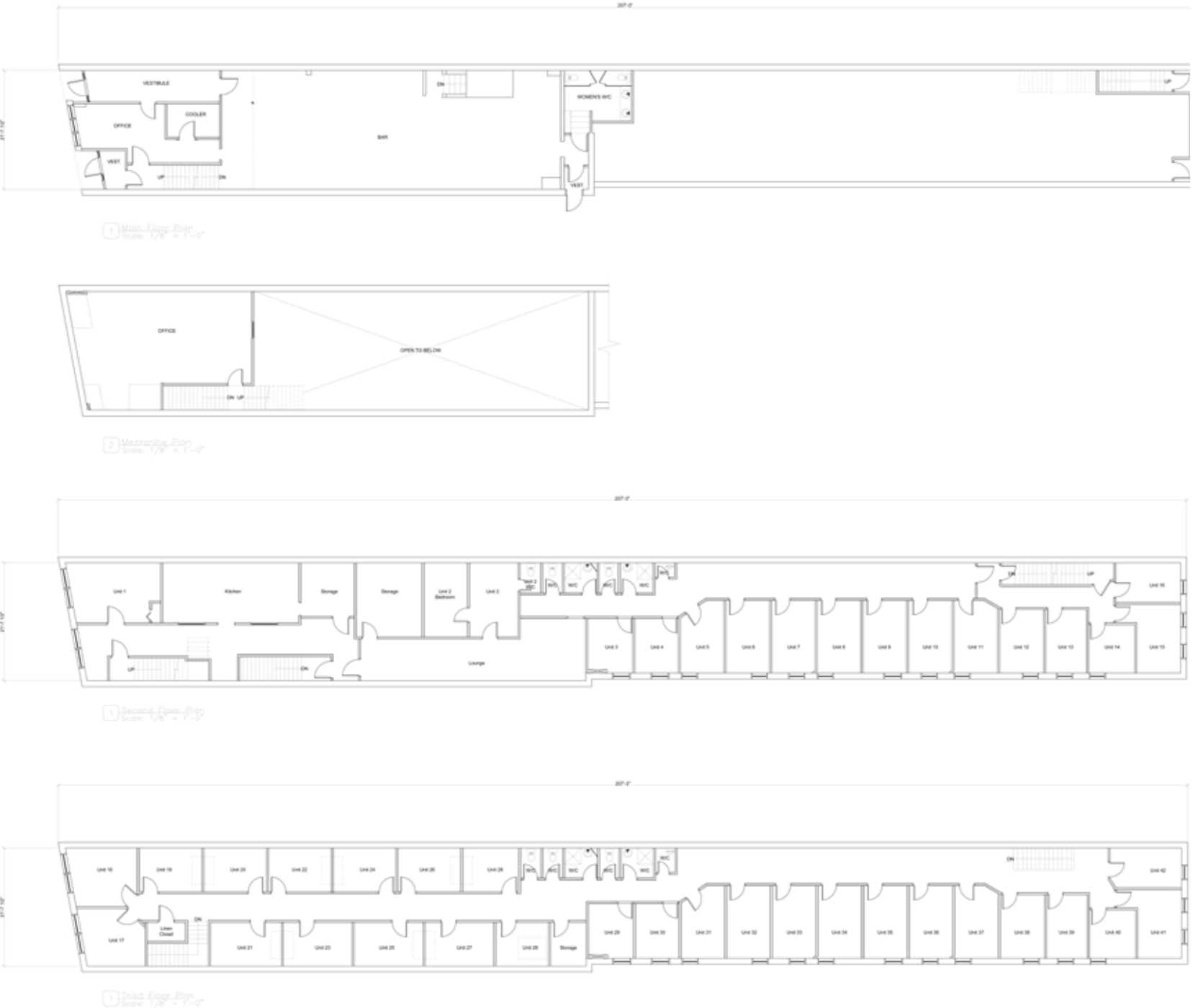


Figure 11 - Existing Floor Plans

### 3.5.4 MATERIAL AND FABRIC

In terms of interior finishes, the flooring is carpeted throughout with the exception of tile in the communal kitchens and bathrooms on the upper levels, and hardwood in the Albert street space. It is unknown if this carpet is covering original wood flooring. Almost all of the wood trim in the space has been painted, with the exception of the main staircase and the oak bar top, which is not the original longbar. Original pressed tin ceiling finishes were revealed in 2014, and are intact almost throughout, with the exception of some of the upper floors. The exterior of the building varies in finishes. The main eastern façade was covered in a dark brick veneer with limestone trim and a stone parapet in 1899. Some of this stone has been painted green. It also features a thick horizontal band of small opaque glass squares above the main entrance. The north façade appears to be constructed of a light brick, however this is most likely partially veneer from the renovations in the late 1880s, when the Albert street extension was added on and the Main street façade was veneered in light coloured brick. The west façade is then constructed of this light coloured brick and features minimal limestone trim. Part of the trim has been painted burgundy. Figure 12 graphically represents the essence of materiality of the Woodbine.

### 3.5.5 DETAILS TO RETAIN

As a municipally designated heritage building, the pressed tin ceiling that adorns the main floor bar area, and part of the upper floors, is the sole interior element that is listed and protected by the designation.<sup>1</sup> Therefore, it must be retained in the design solution, and I plan to add it to other areas where it is currently missing for consistency. In the bar area it is a copper colour, and on the upper floors has been painted a cream colour. The large wooden staircase is perhaps not original, but would be worth considering retaining if possible.

<sup>1</sup> City of Winnipeg Planning Development Property & and City of Winnipeg, "Heritage Conservation - Planning, Property & Development Department- City of Winnipeg," accessed March 22, 2016, [http://www.winnipeg.ca/ppd/historic/historic\\_conservlist.stm#m](http://www.winnipeg.ca/ppd/historic/historic_conservlist.stm#m).

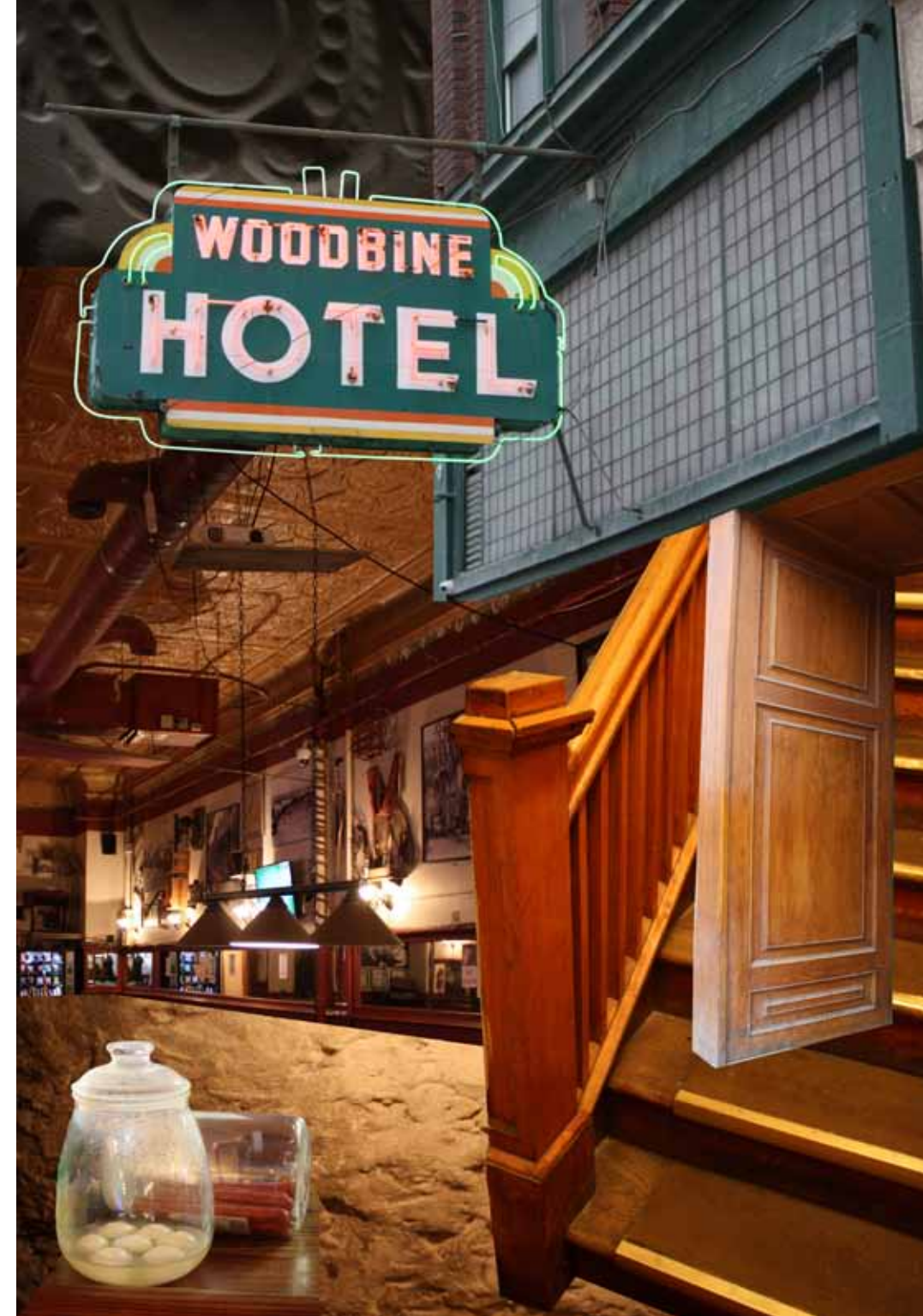


Figure 12 - Materiality of the Woodbine Hotel



### 3.5.6 SWOT ANALYSIS OF BUILDING

#### STRENGTHS

- Historic relevance to the city, the district, and sex work
- Already partitioned into small rooms
- “Structural” columns are unobtrusive and not actually structural, this allows for flexibility in space planning
- Has characteristic elements related to the era associated with burlesque.
- Building has an intimate scale
- The limited views to the outside are appropriate in terms of privacy in regards to sex work, also potentially of the atmospheric quality desired.

#### WEAKNESSES

- Unknown variables of construction. No one really knows how the building has been constructed; there is no documentation and many additions.
- Out-dated building conventions that need to be brought up to code.
- The long narrow structure of the building envelope can be limiting in terms of space planning.

#### OPPORTUNITIES

- The building is ripe for renewal.
- Perhaps the rooftop could be utilized.
- There is a lot of room in the basement that could be utilized.

#### THREATS

- Deteriorating, very old wood framed building at core.

Figure 13 - Historic Woodbine Advertisements







## CHAPTER FOUR

### PRECEDENT STUDIES

- 4.1 Introduction to Chapter
- 4.2 Paradise
- 4.3 Window Brothel
- 4.4 The Julliard School  
Renovation & Expansion
- 4.5 Chapter Conclusion

#### 4.1 INTRODUCTION TO CHAPTER

These precedent studies were selected based on their typology and/or possession of comparable or desired attributes, to contribute to the adaptive re-use design of the selected site, the Woodbine Hotel. These precedents act as exemplary projects and insights into theoretical principles discussed in the literature review, operational and programmatic features of existing legislative models of sex work, design features and innovations, as well as spatial configurations, and aesthetic appeals. The first project, *Paradise*, provides insight into successes and failures of the programming and design aesthetic of a current decriminalized sex work workspace. The second project, *Window Brothel*, focuses on aesthetics and highlights unique and flexible design strategies as inspiration for the design of this practicum project. Lastly, the *Julliard School* renovation and expansion proves the power of the theory of soft architecture in humanizing space and the entity within as a method of combatting stigma, while illustrating specific techniques to employ this theory.





## 4.2 PARADISE

### CLIENT:

Paradise Island Entertainment

### DESIGNER

Planungsstudio Friebe

### LOCATION

Stuttgart, Germany

### DATE OF CONSTRUCTION

2008

### AREA

5000 sq. M

Figure 14 - Interior Image of the Club at Paradise

This precedent study seeks to identify and analyze elements of the programmatic and theoretical relevance of a modern brothel, having been manifested, at least in part, by a design professional.

Operating under a decriminalized model of sex work legislation, *Paradise*, the flagship location in a chain of “mega-brothels” operated by Paradise Island Entertainment, opened in 2008. Paradise is located in the urban centre of Stuttgart, Germany, with four other locations in urban centres across central Europe.<sup>1</sup> Its newest location is set to open in Saarbrücken, Germany. The new brothel, to be based off of the flagship Paradise location, will be an estimated 6000 square meters, employing ninety full-time sex workers and 45 full time support staff.<sup>2</sup> Paradise interiors portray a strong Moroccan theme, designed by Nuremberg based, *Planungsstudio Friebe*.

While the interiors maintain an air of kitsch, they certainly are lavish, clean, and purposefully designed. The flattering and romantic lighting patterning the room creates an intentional ambience and a level of discretion that could be beneficial in the public areas of the brothel that attracts over 55,000 men each year. The multileveled lighting strategy of Paradise creates an intimate

<sup>1</sup> Jim Reed, “Mega-Brothels: Has Germany Become ‘Bordello of Europe’?,” *BBC News*, February 20, 2014, Europe edition, <http://www.bbc.com/news/world-europe-26261221>.

<sup>2</sup> Tony Paterson, “Europe’s Biggest Brothel: It Will Cost €4.5m and Will Boast 90 Prostitutes,” *The Independent*, December 5, 2013, <http://www.independent.co.uk/news/world/europe/europes-biggest-brothel-it-will-cost-45m-and-will-boast-90-prostitutes-8986921.html>.



Figure 15 - Cigar Lounge at Paradise



Figure 16 - Sex Work Room at Paradise



atmosphere that would be useful for the facility, particularly by incorporating the user control element discussed in chapter two. While a particular theme or motif, such as the Moroccan one of Paradise is not within the aim of this project, patterning in light is an elegant way of conveying décor and ambiance in what could be an otherwise neutral space, and could be considered in the design solution.

#### 4.2.1 PRECEDENT ANALYSIS – PROGRAMMATIC FEATURES

The six-story facility is rather like an erotic amusement park, within an all-inclusive resort. The company website coins itself a “wellness brothel” because of its extensive spa and relaxation-marketed facilities.<sup>3</sup> A patron pays an entry fee of seventy-nine Euros, which includes a buffet, non-alcoholic beverages, a porn cinema, lounges, and a naked feast for the eyes. Facilities include the Oriental salon, a hammam, steam room, Finnish saunas, massage therapy, smoking salons, a bar, limousine services, and of course sexual services. Most services are included with the entry fee, save the hammam and sex. Sexual services are a negotiation between the sex worker and the patron, in which the sex worker keeps all of the money. The average rate for sexual services is 100 Euros per hour, and the sex worker has paid the same seventy-nine Euros as a rental fee for the rooms. In this instance, rooms is pluralized because the entry fee does not pertain to the rental of one exclusive room but rather the use of service room facilities. Once a service room has been used, the cleaning staff

<sup>3</sup> “The Paradise,” corporate, *The Paradise*, accessed April 16, 2014, <http://www.the-paradise.de/>.

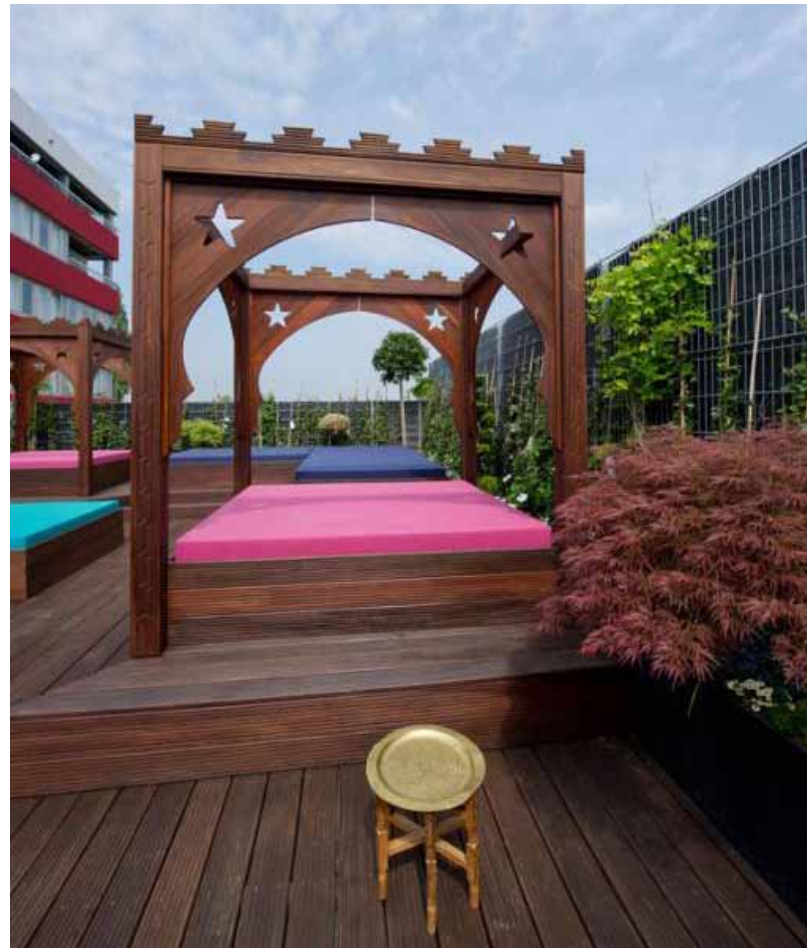


Figure 18 - Paradise Light Fixture

Figure 17 - Paradise Rooftop Terrace

goes in to sanitize and prepare it for the next guest. Maintaining a clean environment is a key strategy to maintaining the quality of reputation, respectability, and legitimacy of a sex work facility, while breaking down stigmas attached to associations between “dirty” and sex work, and a strict cleaning program is an excellent element to take forward into the facility. This operational structure is also a successful aspect of the Paradise program in separating the sex workers personal and work environments. As discussed in the stigma section of chapter two, many sex workers compartmentalize their lives in order to cope with societal stigma.<sup>4</sup> At Paradise, a client only sees professional, generic, clean facilities that belong to no one individual who resides there. In relation to this practicum project, separation of the personal and private realms is relevant in designing for this vulnerable population, but rather than rotating between generic rooms, the investigation in chapter two has led to combining this strategy with the ability for personalization, and to the strategy of assigning each sex worker a dedicated workspace, where they are in control of its qualities. Combined, this information concludes that each of these rooms will feature user control measures, and the ability to personalize with suitable personal items, should the sex worker choose to include them in her space. Suitable is emphasized here in an understanding that the aesthetic of the space must fit in with that of the overall space in order to maintain the impressions of professionalism and legitimacy it is attempting to achieve. Most importantly, personalization through flexibility of use will be considered in the design of the space, implementing elements and features that allow the sex worker to operate in a personalised fashion, accommodating the

<sup>4</sup> Abel et al., *Taking the Crime out of Sex Work*, 239.

services they see fit.

The programmatic activities offered at Paradise are beneficial to the establishment because they allow for a personalized experience. A patron can enter simply to watch the beautiful women, have a good meal, and a relaxing spa experience, without having anything to do with sexual services. This possibility acts as a softening technique for the normalization of sex work within a diverse population. This in turn helps to increase the transparency of the sex work industry, and open the conversation surrounding it. The more people that are exposed to the professional, respectable, clean environment of a sex work establishment such as Paradise, the more opening of the subject and closing of the stigma surrounding the industry. This notion is of importance to this practicum project, as it will take place in Canada, a location that has not witnessed the open, legal, respectable, explicit brothel in many years. It will be of utmost importance within this context to design for, and include, the community at large, as a softening technique for the open visibility of a brothel, in the face of established stigma. The inclusion of programmatic activities separate from the sale of sex is relevant to this practicum as a method of normalising sex work and this new typology, especially within the context of the Woodbine Hotel's prominent site. The greatest opportunity for this lies in the reinterpretation of existing bar space, where it will be reinvented into a supper club atmosphere with entertainment such as burlesque dancing. This will allow for the community at large to participate in the facility without necessarily accessing sexual services, permitting a softening towards and an experience of the facility that opens an intersection between sex work and the general public.

The safety and security that aligns with sex work within a facility such as Paradise is integral to all those participating in the industry. Facilities such as this ensure security guards help protect against violence and disrespectful behaviour from clients, as well as health regulations such as mandatory condom use and the right to health care and other social services. This curtain of protection and visibility is one of the most successful attributes of the Decriminalized model of sex work regulation, and all of these elements are essential to incorporate into the design and operations of the facility.

#### 4.2.2 PRECEDENT ANALYSIS - PROJECT GOALS

In understanding the theoretical relevance of this precedent it is useful to cross-examine it in relation to the following project goals, which have been outlined for this practicum:

- TO PROVIDE A SAFE, SECURE, AND OBJECTIVE ENVIRONMENT FOR THE WORKERS, MANAGEMENT AND CLIENTS OF THE SEX WORK INDUSTRY

By taking sex work off of the street and into a controlled, monitored, open environment, Paradise has effectively created a space that aligns with this practicum project goal. The most successful aspect of this is perhaps the character of the environment; where the professionalism, cleanliness, and atmosphere evoke a sense of legitimacy and respect surrounding sex work. Furthermore, the added security team in the facility provides a level of intervention and physical protection against violence in all its forms. These aspects are of vital importance to include within the design of the facility.

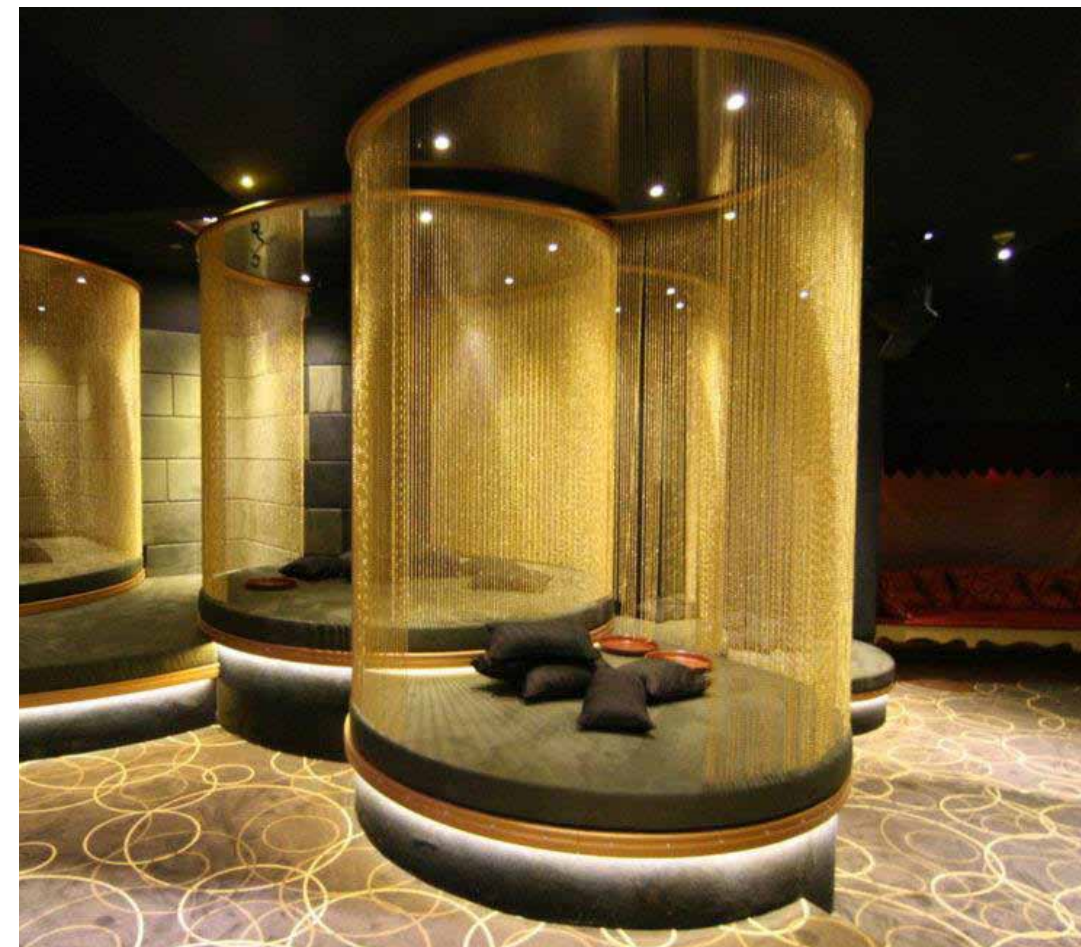


Figure 19 - Exotic Dancing Room

The failure of the Paradise model lies in its operations within German laws. By simply renting service room facilities to sex workers rather than employing them, Paradise Island Entertainment does not offer any sort of protection from or prevention against sex trafficking or forced prostitution. Nisha Lilia Diu writes, "When a journalist asked Paradise's Jürgen Rudloff if the women at his clubs are working voluntarily, Rudloff...answered, "That's not my business." Strictly speaking, he was right. As long as they're just renting rooms, the brothels have no real accountability towards the prostitutes."<sup>5</sup> Because the laws in Germany draw a fine line between employing and exploiting a sex worker, facilities such as Paradise prefer to operate based on a contractual arrangement so as to avoid any potential exploitation charges. Diu continues to quote Paradise's Michael Beretin saying, "People don't employ prostitutes in Germany because it's complicated... You can't give orders to your employees. It's not allowed... The problem is making sure you don't cross the line

<sup>5</sup> Nisha Lilia Diu, "Welcome to Paradise," *The Telegraph*, 2013, <http://s.telegraph.co.uk/graphics/projects/welcome-to-paradise/>.



between “managing” them and “exploiting” them.”<sup>6</sup>

Not employing the sex workers also diminishes administrative burdens and skirts the company’s social services contribution. Under German law, sex workers are able to enter into employment contracts, sue for payment and register for health benefits and other social services such as pension plans. Because of the nature of the job, and optional registration, insurance premiums are high and only 44 sex workers, out of the estimated 400 000 in Germany, have registered.<sup>7</sup> This oversight is a failure within the German decriminalized model of legislation, and is a relevant lesson for new Canadian legislation. Within the Canadian health care system, sex workers are currently eligible for provincial health care based on citizenship. However, extended health care premiums would most likely be high as well due to the inherent risk within the profession. If however, those risks were being properly managed through mandatory condom use, access to physical and mental healthcare services, and the mitigation of violence sex workers face, perhaps the premiums could be negotiated to a viable sum. In the view of sex work as legitimate work, from the discussion of empowering organizations from chapter two, and from the evident loophole for exploitation in the operating system of the Paradise, we can conclude that sex workers of the facility will be cooperative members of the facility, who are protected by Canadian labour laws. Owning and employing, rather than renting the facility out on contract can help to diminish the risk of sex workers’ forced participation in sex work by pimps or traffickers.

- TO FOSTER LEGITIMACY, DIGNITY, AND RESPECT SURROUNDING THE SEX WORK INDUSTRY, ITS WORKERS, AND CULTURE

Paradise successfully emulates this project goal by conducting its operations and managing its facilities with professionalism, and intentional efforts to provide a clean, aesthetically designed, secured, and open environment. The facilities have been



Figure 20 - Key Board for Rentable Sex Work Rooms

professionally designed and are well taken care of. However, it is unclear as to whether there is any criteria or discrimination, for example drug addiction or personal hygiene, with which the sex workers are screened in order to access the facility, and this is a relevant concern with regards to this particular project goal. In order to maintain the respectability of the facility and its operations, it is imperative to require, encourage, and foster a level of personal respect in the sex workers themselves. In order for the entire industry to fight stigma and gain respect, the individuals, as well as the establishments involved, must conduct themselves with the respect they deserve. In regards to this practicum, this is relevant to its programmatic activities, and further points to a need for support services, such as counselling, to be offered within the facility in order to fully foster notions of dignity and respect within such a vulnerable population. These support services would include programs for healing as well as programs for growing and empowerment, perhaps beyond the profession as related to the next project goal.

- TO ENABLE SEX WORKERS TO EXPERIENCE INTENTIONAL, FULFILLED CAREERS IN THE SEX WORK INDUSTRY

In theory, Paradise operates based on renting service facilities to sex workers who are liberated, recognized, and operate based on free will within the German sex work laws. However, as discussed earlier, this is an assumption with exceptions woven into the structure of the German legislation, where a “don’t ask, don’t tell” approach is the outcome. While Paradise does offer a recognized, respectable facility for sex workers to operate in, with

less inherent risks than other venues, in order for a sex worker to experience an intentional and fulfilled career, it is imperative that they are participating in the sex work industry of their own free will. Paradise provides a good example of operations within the failures of the German decriminalized model, and relevant areas on which to improve within this practicum project in order to meet this project goal. Again, the facility will operate in a cooperative model where sex workers are owner/employees in order to help achieve this, and will offer exit services to help those who no longer wish to participate in the industry to transition towards their next step.

- TO ACT AS A PILOT MODEL/FACILITY FOR A NEW AND REVOLUTIONARY APPROACH TO SEX WORK IN CANADA, AND HOPEFULLY A PRECEDENT FOR THE WORLD.

Lessons from the successes and failures of German sex work laws as well as the operations and aesthetics of Paradise are relevant to this practicum project as they can help to formulate a more successful solution to this issue. By improving on known failures within this precedent, as well as examining others, the proposed design solution has a greater chance of fulfilling this project goal.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

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#### 4.2.3 SUMMARY OF FINDINGS

The examination of Paradise, by Paradise Island Entertainment, has highlighted both successes and failures of its operations as a legal brothel, as well as those of the German Decriminalized model of sex work legislation. Issues that have been brought up are relevant and valuable to this practicum project in providing guidance to the formulation of a revised and improved solution based on accentuating the successes and amending the failures.

1. SEPARATION OF PUBLIC AND PRIVATE LIVES HELPS SEX WORKERS COPE WITH MANAGING STIGMA, AND WILL BE IMPLEMENTED IN THE FACILITY THROUGH A LACK OF A PERMANENT RESIDENTIAL COMPONENT.
2. INTENTIONAL LIGHTING TECHNIQUES CAN HELP TO CREATE AMBIANCE, DÉCOR, AND A LEVEL OF DISCRETION AND LIGHTING DESIGN WILL BE A KEY ELEMENT OF THE DESIGN OF THIS PROJECT.
3. VISUALLY AND PHYSICALLY CLEAN, AESTHETICALLY APPEALING, PROFESSIONAL SPACES HELP TO ASSERT A PROFESSIONAL, CLEAN, AND RESPECTABLE AURA SURROUNDING THE SEX WORK INDUSTRY, SO ENSURING A CLEAN AESTHETIC, AND EASILY MAINTAINED MATERIALS IS AN IMPORTANT DESIGN STRATEGY TO GUIDE THE DESIGN OF THE FACILITY.
4. ACCOMMODATING OTHER OPPORTUNITIES FOR ENTERTAINMENT OR PLEASURE ALONGSIDE SEXUAL SERVICES HELPS TO DRAW IN A WIDER CLIENTELE, HELPING TO NORMALIZE AND SOFTEN THE BARRIER SURROUNDING THE SEX WORK INDUSTRY. THE MAIN FLOOR BAR AREA SPACE WILL BE UTILIZED FOR THE PROGRAMMING OF NON SEX WORK ENTERTAINMENT.
5. PHYSICAL SECURITY MEASURES, AS WELL AS PREVENTATIVE HEALTH TACTICS AND ACCESS TO SERVICES ARE KEY TO THE SAFETY OF SEX WORKERS AND CLIENTS ALIKE. A SECURITY TEAM WILL BE PRESENT AND DESIGNED FOR, AS WELL AS SPACES THAT ALLOW FLEXIBLE ACCESS TO A VARIETY OF HEALTH AND WELLNESS SERVICES.
6. A COOPERATIVE STRUCTURE WHERE SEX WORKERS ARE OWNER/EMPLOYEES RATHER THAN RENTING FACILITIES TO THEM AS INDEPENDENT CONTRACTORS IS AN IMPORTANT TACTIC TO CURTAILING TRAFFICKING AND EXPLOITATION. FURTHERMORE, THIS HELPS TO EMBED SEX WORK AS A FORM OF LABOUR DEMANDING LABOUR LAWS, AND LEGITIMIZING THE WORK. SEX WORKERS OF THE FACILITY WILL BE COOPERATIVE MEMBERS OF THE FACILITY.
7. ENSURE FACILITIES AND SERVICES FOR SELF-CARE, INCLUDING PERSONAL HYGIENE, WELLNESS INITIATIVES, AND PERSONAL GROWTH. THIS WILL INCLUDE SUFFICIENT ACCESS TO WASHROOMS WITH BATHING FIXTURES, AS WELL AS SPACES FOR A VARIETY OF WELLNESS AND EDUCATIONAL SERVICES





## 4.3 WINDOW BROTHEL

CLIENT:  
n/a

DESIGNER  
Concrete Design Studios

LOCATION  
Amsterdam, Netherlands

DATE OF CONSTRUCTION  
n/a

AREA  
72 M<sup>2</sup>

Figure 21 - Interior of Window Brothel Showing Light Projections

### 4.3.1 PRECEDENT ANALYSIS

*Window Brothel* is a conceptual design project from the Amsterdam-based firm Concrete Design Studios (Concrete). As a highly conceptual firm, Concrete sought to redesign the bare bordello rooms that make up the window brothels of Amsterdam's Wallen District in light of the twenty-first century. Through discussion with sex workers, brothel owners, clients, and local sex work organizations, the aim of the project was to formulate a design solution for a modern understanding of sex work in the infamous red light district. The overall concept statement rests in the idea that "the woman's working environment should enhance her beauty."<sup>1</sup> While this statement can be read as noble, it also can be taken as superficial and objectifying in deeper reading, where the sex worker and her beauty become the ornamentation of the space. Bearing this in mind, and the established directions of this practicum project towards humanization, dignity, and empowerment, this precedent study provides an excellent guiding principle of avoidance within the design solution of the space. The design solution will, therefore, make every effort not to manifest as a space where the sex worker becomes its ornamentation and beauty.

Loosely following traditional window brothel structure, *Window Brothel* is a single room with a double set of windowed doors that open onto the street. The interior of the space is organized into two areas by curtaining and the organic form of the partition walls.

The front area forms the waiting room where the sex worker sits in her window to attract clients. The back area of the space is for the enactment of sexual services and sectioned off by the inward sweep of curved walls to create a doorway, which can then be closed off with a curtain for privacy. The back area is comprised mainly of a large circular bed with a mirrored ceiling. The use of organic form to divide the single room is strategic in its practicality and sensual reference to the curves of the human body, and is then a useful design element to consider within the design solution. Furthermore, this softness of

<sup>1</sup> Concrete, "Window Brothel," *Concrete*, accessed December 20, 2013, <http://www.concreteamsterdam.nl/projects/window-brothel/>.



Figure 22 - Doorway of Window Brothel

form also plays into the idea of softening hard architecture as an established design strategy from chapter two.

Additionally relating to the element of personalization from soft architecture, the white partition walls, floor, and bed are “painted” with glowing lights and projections. Concrete asserts that this allows for a historical reference to the red light district while adding a varied and personal element to the space. The room becomes a blank canvas on which sex workers and clients alike can paint their own picture of atmosphere and fantasy.<sup>2</sup>

As demonstrated by the Paradise precedent, as well as Window Brothel, the artistic use of light is a successful design strategy in creating atmosphere and décor. Furthermore, through the use of projection it is possible to add a further layer of personalization in terms of image and colour. This could easily be tailored to the sex worker or client’s preferences. Concrete’s strategy of the room as a blank canvas with easily customizable décor, colour, and atmosphere created through the use of light and projections is a viable design strategy for a space

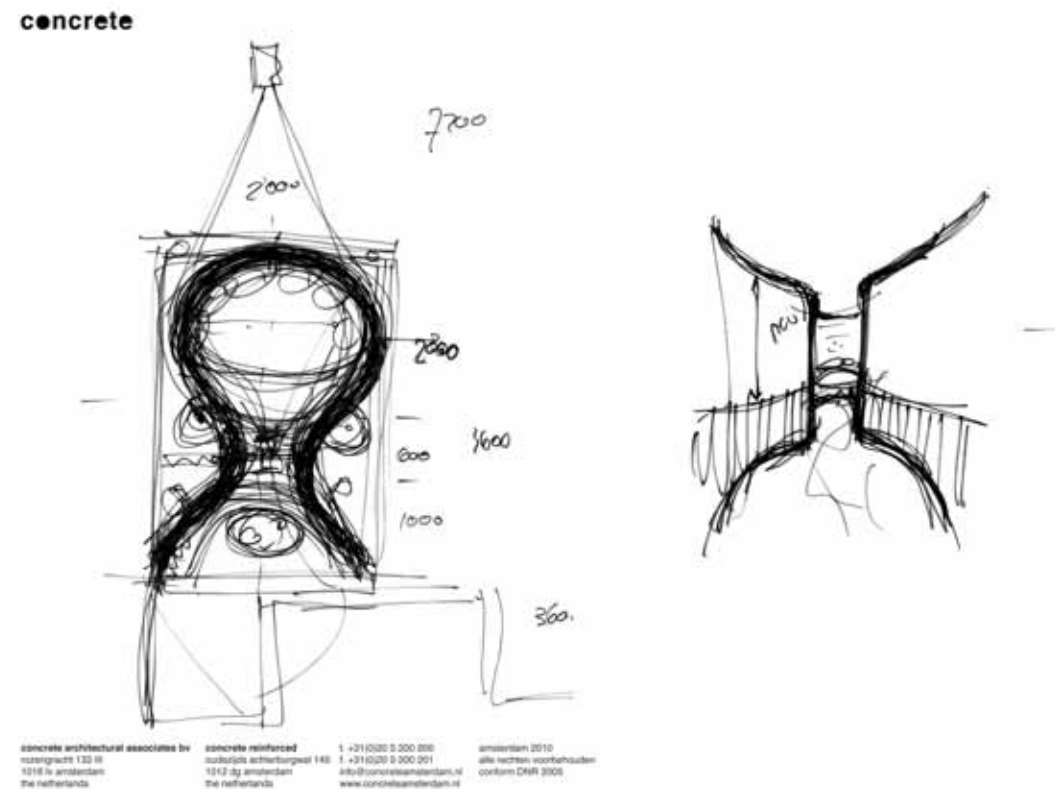


Figure 23 - Sketch of Floor Plan and Perspective from Entrance of Window Brothel



Figure 24 - Foyer and Bed Area

that will ultimately be used by numerous sex workers over time, such as those dedicated to the work of sex workers within this practicum project. The flexibility of such a strategy adds to the personalization of space from a soft architecture perspective, the endurance of the design and its environmental impact, over time.

#### 4.3.2 PRECEDENT ANALYSIS - PROJECT GOALS

In cross-examination of the project goals, this precedent study contributes the following:

- TO FOSTER LEGITIMACY, DIGNITY AND RESPECT SURROUNDING THE SEX WORK INDUSTRY, ITS WORKERS, CLIENTS, AND CULTURE

The design strategies garnered from this precedent study will help to contribute to this practicum goal in being contributing design elements within the overall design of the space. Legitimacy of any space is increased by its professional and purposeful design. Furthermore, some of the strategies speak directly to principles of soft architecture and therefore the humanization and dignity of the space. Operating from a professionally designed space, that speaks theoretically through its design language, contributes to the image of its occupants or organizations, in this case, it speaks to the image of sex work. Overarchingly, this contributes to the following practicum goal.

<sup>2</sup> Ibid.



Figure 25 - Entrance of Window Brothel



Figure 26 - Entrance of Window Brothel

- TO ENHANCE THE 400 BLOCK OF MAIN ST., THE SURROUNDING AREA, AND WINNIPEG IN ITS REJUVENATION OF DOWNTOWN BY OPERATING A SAFE, LEGITIMATE, AND RESPECTABLE BUSINESS THAT ACTS AS AN OPEN CONVERSATION SURROUNDING THE PURCHASE OF SEXUAL SERVICES.



Figure 28 - Mirrored Ceiling

Figure 27 - Foyer Area with Curved Wall

#### 4.3.3 SUMMARY OF FINDINGS

While it did not contribute to programming implications, the analysis of Window Brothel by Concrete has been helpful to the guidance of this practicum project from a design strategy perspective. Aesthetically, this project is one of the most forward thinking and modern conceptions of a space for sex work, and while it is merely conceptual, it has illuminated some successful strategies to include and avoid.

1. DESIGNING THE SPACE TO SHOWCASE THE SEX WORKER AS ITS BEAUTY, ITS ORNAMENTATION, GOES DIRECTLY AGAINST THE THEORETICAL PRINCIPLES GUIDING THIS PROJECT, AND SO THIS FORM OF OBJECTIFICATION NEEDS TO BE AVOIDED IN THE DESIGN SOLUTION.
2. UTILIZATION OF ORGANIC FORMS IN PARTITIONING OR ELSEWHERE ALLUDES TO THE SENSUALITY OF THE HUMAN BODY, AS WELL AS ENACTING A DEGREE OF SOFTENING OF ARCHITECTURE.
3. THE INTENTIONAL USAGE OF LIGHT AND PROJECTION TO "PAINT" THE ROOM, ACKNOWLEDGE THE HISTORIC SYMBOLISM OF THE RED LIGHT, AND CREATE ATMOSPHERE THAT IS CUSTOMIZABLE PROVIDES AN ENDURING, ENVIRONMENTAL, AND FLEXIBLE STRATEGY IN REGARDS TO PERSONALIZATION.





## 4.4 THE JULLIARD SCHOOL RENOVATION & EXPANSION

### CLIENT:

The Julliard School

### DESIGNER

FXFOWLE Architects & Diller Scofidio + Renfrew

### LOCATION

Lincoln Centre, New York City, N.Y.

### DATE OF CONSTRUCTION

2005-2010

### AREA

39 000 Sq. Ft.

Figure 29 - Julliard School & Alice Tully Hall Post-Renovation

This precedent study seeks to examine the theoretical relevance of soft architecture, or rather the softening of hard architecture, a key design strategy derived from the literature review.

Established in 1905, *the Julliard School* (Julliard) is a world-renowned private conservatory for the study of dance, drama, and music. Through their vigorous programs, the school offers degrees and diplomas in these disciplines to only the most talented of candidates as understood by their 2013 acceptance rate of 6.7percent.<sup>1</sup> As a part of the Lincoln Center for the Performing Arts (Lincoln Center) in New York City, Julliard's mission statement is "to provide the highest caliber of artistic education for gifted musicians, dancers, and actors from around the world, so that they may achieve their fullest potential as artists, leaders, and global citizens." Located at the corner of Broadway and West 65<sup>th</sup> Street, the Julliard facility offers dance studios, practice rooms, six performance halls, recording studios, an extensive collection of manuscripts and musical instruments, as well as a residence hall.<sup>2</sup>

#### 4.4.1 PRECEDENT ANALYSIS - THEORETICAL IMPLICATIONS

Julliard became a focal point of the 1999 Lincoln Center redevelopment plan. According to their website,

<sup>1</sup> "Julliard School: Acceptance Rate, Tuition, Requirements, and More," *Music School Central*, March 3, 2015, <http://musicschoolcentral.com/julliard-school-acceptance-rate-tuition-requirements/>.

<sup>2</sup> Julliard, "Julliard." Corporate, *Julliard*, accessed April 1, 2016, <http://www.julliard.edu/about>.



Figure 30 - Julliard School & Alice Tully Hall Pre-Renovation

Lincoln Center is the world's leading performing arts center, uniting 11 key arts organizations on one campus. Following five decades of artistic excellence and service, Lincoln Center completed an award-winning major transformation in October 2012 to fully modernize its concert halls and public spaces, renew its 16-acre campus, and reinforce its vitality for decades to come.<sup>3</sup>

Approaching the twenty first century, artistic institutions worldwide recognized the need to appeal to a new generation of patrons for their continued existence. Read as fortresses of highbrow cultural production directly through their typically concealing architectural styles, as well as indirectly through an invisible barrier between high and low brow societal divisions, artistic institutions needed to let down their guard and open up to welcome a new wave of diverse patrons. This idea of accessibility and openness is at the heart of a worldwide surge of renovations where hard architecture is literally being opened up to allow the general public visibility and accessibility into institutions of the arts.<sup>4</sup>

Julliard is a prime example of such renovations. Completed in 1969, Pietro Belluschi's iconic brutalist design for the school was the last addition to Lincoln Center, and has remained largely intact since it was built. At the time, the geometric mass of the brutalism was covered in travertine to assimilate it amongst the

<sup>3</sup> "Transforming Lincoln Center," corporate, *Lincoln Center*, accessed March 31, 2016, <http://www.aboutlincolncenter.org/destination/transforming-lincoln-center/transforming-lc-ext-overview>.

<sup>4</sup> Lynn Chalmers, "Transforming the Arts" (Lecture, New York, NY, September 9, 2014).

existing classical buildings on campus, nevertheless it stood proud as a contemporary expression of the times. Facing the new millennium, not only had the arts outgrown its guardedness, but Julliard had also grown beyond the physical restrictions of the building itself.<sup>5</sup> The goals of the renovation were to add 39000 sq. ft. of classrooms, practice rooms, rehearsal spaces, and two new performance venues. More informal social spaces and greater access to daylight were also desired, but most importantly was the need to open up the public entrance to the streetscape outside to become more inviting and easily accessible.<sup>6</sup> The public entrance to what is known as Alice Tully Hall was practically hidden by an outdoor staircase, and the entrance to Julliard School itself was difficult to locate on the second story of Belluschi's design.<sup>7</sup>

The challenge for the new design was to seamlessly integrate an expression of these goals with the architectural heritage of the existing building. Numerous teams were involved in the renovation, but FXFOWLE Architects and Diller Scofidio + Renfro achieved a solution whereby increasing the permeability of the building, softening its architecture, acted to humanize the space and the artistic institution of Julliard. In its humanization, the building and Julliard became more accessible, open, inviting, and visible to the general public, helping to break down the barriers of its own stigmatization of highbrow snobbery. This humanization

<sup>5</sup> Paul Goldberger, "Center Stage," *The New Yorker*, February 2, 2009, <http://www.newyorker.com/magazine/2009/02/02/center-stage-2>.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

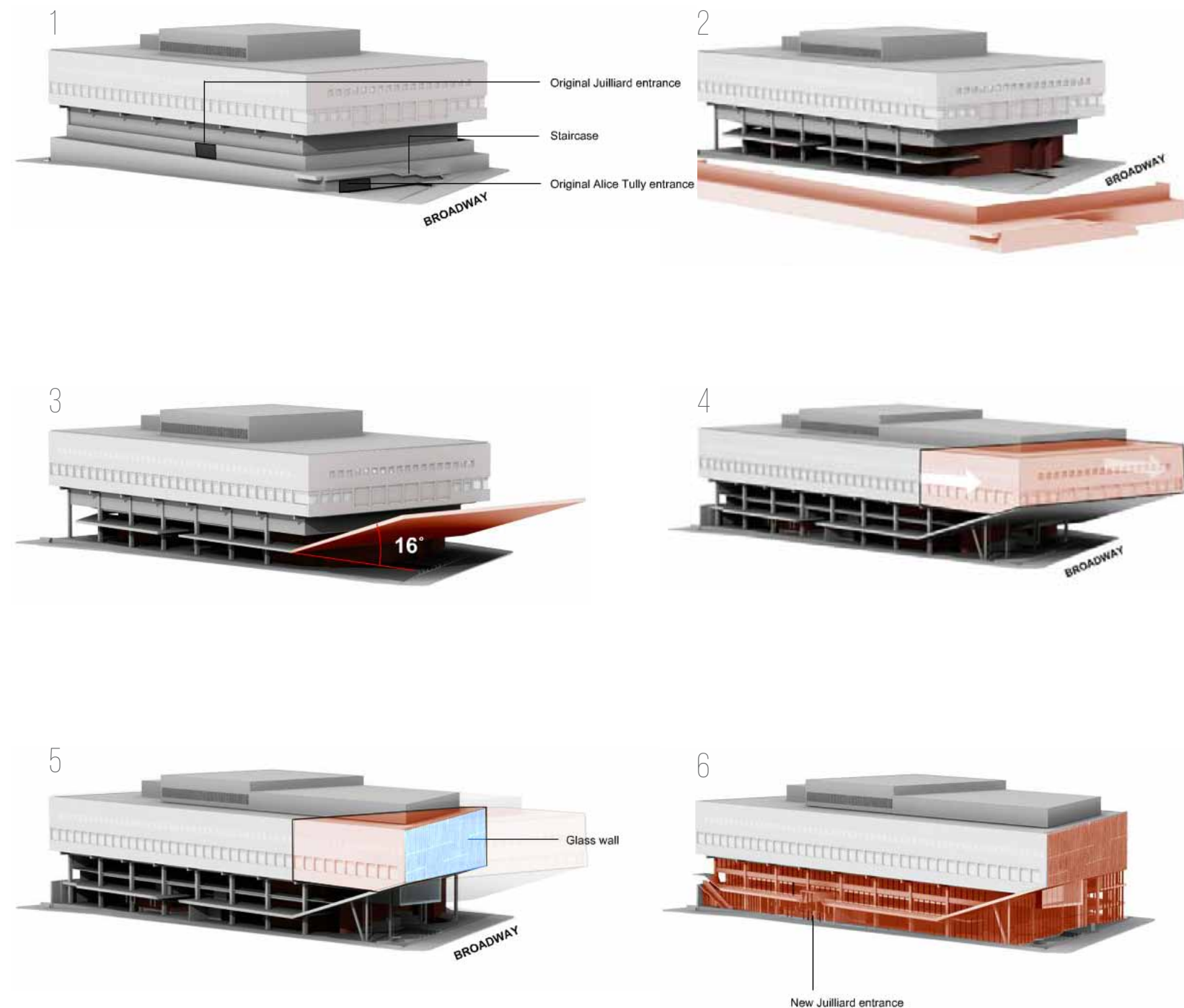


Figure 31 - 3D Model of Renovation Process

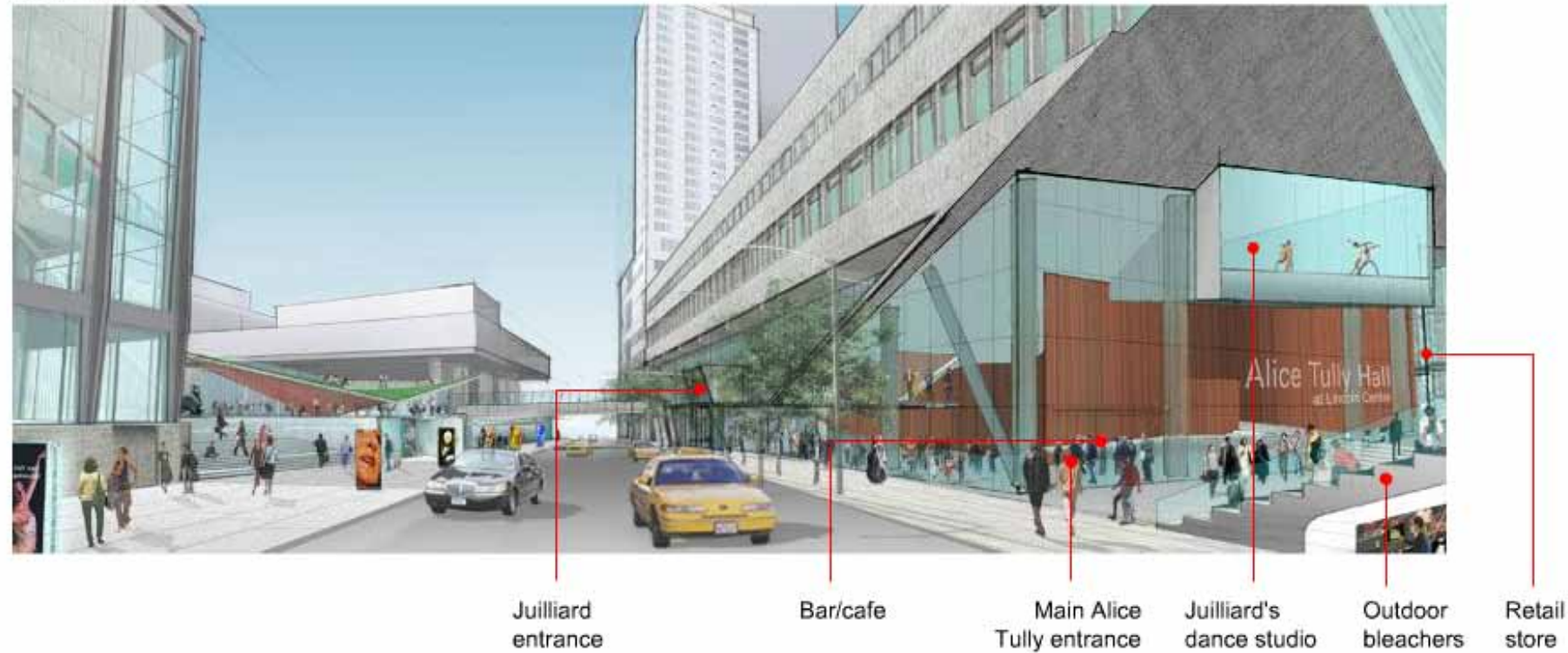


of space and industry through the softening of architecture speaks directly to the theoretical relevance of this practicum project in its desire to fight stigma and foster dignity within sex work through design.

To achieve this transparency between the institution and the public, the architects began by stripping the south and east facades of their travertine walls and the staircase above the original entrance to Alice Tully Hall. With Alice Tully Hall now exposed to the Broadway streetscape, a sloped canopy was added to separate it from the private educational components of Julliard. On the upper levels, the east façade was extruded out to meet the canopy top, and then sliced at an angle to mimic the direction of Broadway. Glass curtain walls were added to the south and east facades to expose the inner workings of Julliard and Alice Tully Hall at the human scale of the first and second levels. The entrance to Julliard was resituated on the main level of the south side.<sup>8</sup>

The resulting permeability, and softening of existing hard architecture is successful in deteriorating the physical and metaphorical barriers between Julliard, as an artistic institution, and the public. The transparency of the building lends well to a welcoming and accessible sense of interaction between the inner workings of the institution, and the outer workings in situ. Raissa Rocha writes,

### New Features



the glass lobby connects spaces at street level, where many public programs are offered, to the student lounge on the second level and administration offices on the third. LED information boards, computer terminals, and a coffee bar invite more opportunities for students to meet and socialize; a glass box office is easily accessible to visitors and patrons. The lobby's new grand staircase contains specially cut sections that provide communal spaces for those in transit from one floor to another..The façade, with its three-story glass curtain walls along Broadway, entices neighbors and passersby to look in, while at the same time projecting the school's energy out into the community. The glass wall brings much more natural daylight into the school's once dark, labyrinthine interiors.<sup>9</sup>

<sup>9</sup> Raissa Rocha, "Shedding Light on the Arts," *Building Design + Construction*, August 21, 2012, <http://www.bdcnetwork.com/shedding-light-arts>.

<sup>8</sup> Graham Roberts and Haeyoun Park, "Reconstructing Alice Tully Hall," *The New York Times*, April 30, 2007, Online edition, sec. Arts, [http://www.nytimes.com/ref/arts/20070501\\_TULLY\\_GRAPHIC.html](http://www.nytimes.com/ref/arts/20070501_TULLY_GRAPHIC.html).

Figure 32 - Rendering of Julliard Renovation Design

One of the most tangible examples of the success of this revealing is the dance studio that extrudes out above the entrance to Alice Tully Hall, opening up the opportunity for practice and rehearsal to become an accessible performance to the city. This exchange of energy allows the dancers to inspire passersby, while infusing their practice with the energy of the city and the thrill of performance. This idea of mutual energy exchange has been reinforced by the design of the plaza area outside Alice Tully Hall entrance, where a set of bleachers facing the building has been integrated at the same angle as the canopy above. Elements such as this offer the public at large an opportunity for pause and interaction with the arts, exclusive of financial burden or even having to enter the building. Perhaps this is the most poignant display of accessibility to all.

In relation to this practicum project, the Julliard renovation instills lessons of success in reducing stigmatization through visibility in the permeability of softening hard architecture. While this strategy is of merit, it is applicable to the spatial implications of this project in an indirect way. While the idea of public visibility into the inner workings of the facility is notable, the subject matter of the sex work industry requires that this strategy be employed within the facility in an indirect way. The performance of sex work requires a level of privacy and intimacy that the performance of the arts does not. Permeability of the facility then, will most significantly affect the Main St public façade, and has potential to affect the north façade of the facility, but it will have to be done in a discreet and sensitive manner. Transparent glass curtain walls are not the answer, but perhaps a semi opaque transparency could be achieved where silhouettes or glimpses of movement within the facility are showcased. The main consideration is to achieve this in a way that can still protect the identities of sex workers and patrons alike, while exuding an air of sexuality without directly displaying sexual acts. Furthermore, like the seamless integration of historic and modern architecture within the Julliard renovation, any addition to or stripping of the existing envelope of the site will need to meld with the existing architectural style.

*One of the most tangible examples of the success of this revealing is the dance studio that extrudes out above the entrance to Alice Tully Hall opening up the opportunity for practice and rehearsal to become an accessible performance to the city.*



Figure 33 - Julliard Dance Studio Showing View to Streetscape





Figure 34 - Alice Tully Performance Hall After Renovation

Within the Julliard interior, material reconsiderations were also made in view of softening Brulleschi's hardness. Rather than conveying a sense of grandiosity or romanticism like other buildings of Lincoln Center, Alice Tully Hall and spaces within Julliard have been treated with a degree of simplicity and warmth. The new lobby features a wall clad in Brazilian muirapiranga wood, and a café bar sculpted from Portuguese limestone fitting with the form and materiality of the building exterior. In Alice Tully Hall, the seats have been upholstered in lush but minimalistic grey suede, and the walls are acoustically paneled in African moabi wood veneer with rounded contours, softening the space into an intimately warm atmosphere. This warmth radiates from the colour palette, the softening of edges, and the texture of the materiality itself. In softening and normalizing sex work to decrease stigmatization, the atmosphere is of great import. As a performance of intimacy itself, sex work, and the facility as a space of sex work, will want to exude an atmosphere of warmth, intimacy, but above all cleanliness. The examples of how this has been achieved in the Julliard renovation are applicable to this practicum project, bearing in mind colour palette, texture, and softening of contours, which can be additionally understood as contributing to an atmosphere of softness and sexuality in its relation to the human body. These qualities of the Julliard renovation are successful in their spatial implications for the design of this practicum project, while conjointly being taken into consideration with an ease of cleanliness necessary for reasons of hygiene and immediate visual impression, as discussed in chapter two.



Figure 35 - View of Interior of Alice Tully Hall After Renovation



Figure 36 - Feature Wall in Alice Tully Hall After Renovation



Figure 37 - Wood Cafe Bar in Alice Tully Hall After

#### 4.4.2 PRECEDENT ANALYSIS – PROJECT GOALS

- TO FOSTER LEGITIMACY, DIGNITY AND RESPECT SURROUNDING THE SEX WORK INDUSTRY, ITS WORKERS, CLIENTS, AND CULTURE

The Julliard renovation successfully speaks to this goal in relation to the theoretical idea of using soft architecture principles to humanize space and the artistic institution itself. As previously discussed in chapter two, soft architecture is a design strategy of this practicum project in regards to fostering dignity and respect in order to help contribute towards the legitimacy of sex work. The Julliard renovation has been a particularly relevant precedent study in terms of the permeability aspect of soft architecture. It has provided a level of proof in terms of the success of visibility through permeability towards the deterioration of stigma. From this precedent, in combination with information garnished from previous investigations of this practicum, we have concluded that opening the building is a viable tool but that it must be done in a discreet manner in order to acknowledge the sensitivities of the subject matter of sex work. Nonetheless, this precedent study has provided insights into manipulating the built environment towards this practicum goal.

- TO ENHANCE THE 400 BLOCK OF MAIN ST., THE SURROUNDING AREA, AND WINNIPEG IN ITS REJUVENATION OF DOWNTOWN BY OPERATING A SAFE, LEGITIMATE, AND RESPECTABLE BUSINESS THAT ACTS AS AN OPEN CONVERSATION SURROUNDING THE PURCHASE OF SEXUAL SERVICES.

As an extension of the previous goal's discussion, in the visibility produced from the permeability within soft architecture principles, particularly through the example of the dance studio in the Julliard renovation, this precedent study has contributed to the evidentiary holding concerning the dialogue that is created between the internal and external. When something is visible, it is less intimidating and foreign. Again, due to the subject matter inherent to sex work, direct visibility is not appropriate, but creating permeability of the facility and its operations in a veiled manner will help to open up this dialogue towards normalization and legitimacy.

#### 4.4.3 SUMMARY OF FINDINGS

The examination of the Julliard renovation has highlighted successes of softening hard architecture to achieve a sense of interaction between institution and society, through notions of humanizing space and the arts itself. Soft architecture then proves itself to be a valid tool in the deterioration of stigma, and is an applicable strategy pointing to spatial implications and guiding the design of this practicum project. The following is a summary of the findings from the analysis of this precedent.

1. PERMEABILITY OF THE BUILDING ENVELOPE BETWEEN INSIDE AND OUTSIDE IS IMPORTANT TO CREATE A MUTUAL DIALOGUE IN THE EFFORTS TO FIGHT STIGMATIZATION. DUE TO THE SENSITIVE NATURE OF THE PERFORMANCE OF SEX WORK, THIS PERMEABILITY WILL HAVE TO BE ACHIEVED THROUGH VARYING DEGREES OF OPAQUENESS OR VEILING TO MAINTAIN PRIVACY AND DISCRETION.
2. MATERIAL SELECTION SHOULD CONVEY A SENSE OF WARMTH AND INTIMACY THROUGH COLOUR PALETTE, TEXTURE, AND SOFTENING OF FORM, WHILE REMAINING CLEANABLE FOR THE PURPOSES OF HYGIENE AND IMMEDIATE VISUAL IMPRESSIONS.



#### 4.5 CHAPTER CONCLUSION

Table 3 summarizes the three precedent studies presented above and design strategy and programmatic implications to the design of the facility.

*Table 5 - Summary of Design and Programmatic Strategies from Precedent Analysis*

PRECEDENT ANALYSIS SUMMARY OF FINDINGS		
Precedent	Design Implications	Programmatic Implications
Paradise	<ul style="list-style-type: none"> <li>Lighting techniques are a viable method of creating flexible décor and an intimate ambiance, as well as a level of discretion. This can be done through multilevel lighting, dimmer switches, and patterning.</li> <li>The overall space must be visibly clean and aesthetically appealing to maintain a level of professionalism and respectability. Specification of low maintenance and easily cleanable materials is very important to maintaining this atmosphere both visually and hygienically.</li> </ul>	<ul style="list-style-type: none"> <li>The facility will be a space for work of sex work; there will be no permanent residential component, to help maintain the separation of public and private lives of the sex workers.</li> <li>The existing bar area will be utilized as a space for alternative entertainment opportunities aside from sexual services to help normalize sex work within the general public.</li> <li>A security staff is needed</li> <li>Spaces will be allocated for health and well-being services such as medical visits, alternative medical visits, as well as therapeutic and well-being programming.</li> <li>Spaces will be allocated for health and well-being services such as medical visits, alternative medical visits, as well as therapeutic and well-being programming.</li> <li>Sex workers will be cooperative members/employees of the facility</li> <li>Sex workers must have access to washroom facilities with bathing fixtures</li> </ul>
Window Brothel	<ul style="list-style-type: none"> <li>Avoid designing so that the sex worker becomes the ornamentation of the space</li> <li>Organic form in partitioning to gently reference the sensuality of the human body, while contributing to the softening of architecture.</li> <li>Lighting and projection as a method of “painting” the walls, creating ambiance, and a high degree of flexibility and personalization.</li> </ul>	
The Julliard School Renovation	<ul style="list-style-type: none"> <li>A degree of soft architecture’s permeability through the opening of the building envelope will be utilized to create visibility and the engagement of a dual dialogue between sex work and the general public as a method of fighting stigma. This opening will need to be done in a veiled manner in order to protect identities and remain sensitive to the subject of sex work.</li> <li>Softening of the architecture will also be achieved through material selection. The space should convey a sense of warmth and intimacy through colour palette, texture.</li> <li>Softening will also be considered through form where edges are softened into contour. This both visibly reads as soft and mimics the natural curves of the human body, adding to the sensuality of the space.</li> </ul>	



## CHAPTER FIVE

### PROGRAMMING

- 5.1 Introduction to Chapter
- 5.2 Client Profile
- 5.3 User Profile
- 5.4 Spatial Requirements

#### 5.1 INTRODUCTION TO CHAPTER

The program detailed in this chapter provides an in depth analysis of both the client and the users that operate and occupy the design solution. Ultimately this information provides guiding framework to the design of the facility in terms of functionality with regard to spatial planning, Furniture, fixtures and equipment needed, as well as aesthetic considerations.

## 5.2 CLIENT PROFILE

The client is a collective of sex workers, sex work organizations, groups and allies, who have a vested interest in safety within the sex work industry and have formed a cooperative model based on private investments. An advisory board guides the cooperative. The mission of the cooperative is to establish a safe, open, welcoming place for the operations of the sex work industry to conduct business in a legitimate, fulfilling, and profitable manner. Furthermore, the cooperative's goal is to provide support systems for sex workers to lead meaningful lives within the industry, of their own free will, and with the opportunity to exit the industry through the facilitation of on-site exiting services. The client values include:

- Safety
- Legitimate Business Conduct
- Revolutionary Thought and Action
- Supporting and improving the working conditions and lives of sex workers
- Respect
- Harm reduction
- Social change
- Profit

## 5.3 USER PROFILE

### PRIMARY USERS

- Administration and Operations Staff
- Sex Workers
- Entertainment Staff (bartenders, dancers, wait staff)
- Clients
- Sex Work Organization Staff
- Security Staff

### SECONDARY USERS

- Medical Doctors
- Therapists/Counsellors
- Teachers/Instructors

### TERTIARY USERS

- Supply Delivery drivers
- Maintenance Workers
- Driver

Table 6 through Table 9 outline the primary, secondary, and tertiary user needs.

PRIMARY USERS

Behavioural Needs						Psychological Needs				Special Needs		
User	Demographics	Quantity	Activities	Frequency	Duration of Activities	Values	Sensory Needs	Need for Privacy	Socialization Needs	Visual	Cognitive	Mobility
Operations Manager	F / 30-65	1	<ul style="list-style-type: none"> <li>Managing Operations of the facility</li> <li>Strategic Planning</li> </ul>	40 hours a week	8 hour shifts	<ul style="list-style-type: none"> <li>Respect</li> <li>Customer Service</li> <li>Safety/Security</li> <li>Business/Profits</li> <li>Organization/Efficiency</li> </ul>	<ul style="list-style-type: none"> <li>Daylight</li> <li>Views to the Outside</li> <li>Lines of Sight to Service Area and Greeting Area</li> <li>Ergonomic Work Area</li> </ul>	<ul style="list-style-type: none"> <li>Administration Area needs privacy as well as lines of sight to other areas including the greeting area and the services area</li> </ul>	<ul style="list-style-type: none"> <li>This person is highly social and very good at talking to strangers, they enjoy entertaining and meeting new people, they have superior hospitality skills</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient day and artificial lighting for detail oriented tasks</li> <li>High degree of lighting control to create atmospheres</li> </ul>	<ul style="list-style-type: none"> <li>Acoustic privacy in Administrative Area</li> <li>Highly organized and efficient</li> </ul>	<ul style="list-style-type: none"> <li>Clear circulation paths</li> <li>Ease of access to all areas of the facility</li> </ul>
Facilities Manager	M or F / 25-65	1	<ul style="list-style-type: none"> <li>Managing the maintenance of the property including cleaning services and repairs</li> </ul>	40 hours a week	8 hour shifts	<ul style="list-style-type: none"> <li>Respect</li> <li>Customer Service</li> <li>Safety/Security</li> <li>Business/Profits</li> <li>Cleanliness</li> </ul>	<ul style="list-style-type: none"> <li>Daylight</li> <li>Views to the Outside</li> <li>Lines of Sight to Service Area and Greeting Area</li> <li>Ergonomic Work Area</li> </ul>	<ul style="list-style-type: none"> <li>Administration Area needs privacy</li> <li>The areas that house supplies for this position need to be visually concealed/private</li> </ul>	<ul style="list-style-type: none"> <li>This person must have a social personality as they will be working with many others, but they do not need to socialize as part of their job, the aspects that they manage are less involved in customer relations, although they will need to be hospitable and customer service oriented</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient day and artificial lighting for detail oriented tasks</li> </ul>	<ul style="list-style-type: none"> <li>Acoustic privacy in Administrative Area</li> <li>Highly organized and efficient</li> </ul>	<ul style="list-style-type: none"> <li>Clear circulation paths</li> <li>Ease of access to all areas of the facility</li> </ul>
Sex Workers	F / 18-45	10	<ul style="list-style-type: none"> <li>Sexual Services</li> <li>Cleaning Services</li> <li>Reception Services</li> <li>Group Activities such as yoga</li> <li>Therapy/Counselling</li> <li>Exit Services</li> <li>Healthcare Activities</li> <li>Meal preparation</li> </ul>	40 hours a week	8 hour shifts	<ul style="list-style-type: none"> <li>Financial security</li> <li>Safety</li> <li>Respect</li> <li>Customer Service</li> <li>Health and wellness</li> </ul>	<ul style="list-style-type: none"> <li>Daylight</li> <li>Ergonomic reception work area</li> </ul>	<ul style="list-style-type: none"> <li>Work space for sexual services should be very private, but in the line of sight of the admin/security area</li> <li>Private bathroom</li> <li>High need for privacy of identity</li> </ul>	<ul style="list-style-type: none"> <li>Sex workers could be either social or unsocial in their personal lives, but will need to be comfortable socializing with new people and making them feel at ease while working. Furthermore, they will need opportunities for creating informal bonds with coworkers as part of the community atmosphere of the facility.</li> </ul>	<ul style="list-style-type: none"> <li>High degree of lighting control over their work space for flexibility in atmosphere and task</li> <li>Ability to personalize their work space in layout and décor</li> <li>High degree of daylight control over their work space for flexibility in atmosphere</li> </ul>	<ul style="list-style-type: none"> <li>High degree of acoustic privacy is needed in the sexual service workspace</li> </ul>	<ul style="list-style-type: none"> <li>Clear circulation paths</li> <li>Clear access to all areas applicable</li> </ul>

Table 6 - Primary Users Profile & Needs



PRIMARY USERS

Behavioural Needs						Psychological Needs				Special Needs		
User	Demographics	Quantity	Activities	Frequency	Duration of Activities	Values	Sensory Needs	Need for Privacy	Socialization Needs	Visual	Cognitive	Mobility
Security Personnel	M / 18-50	2	<ul style="list-style-type: none"> <li>Provide protection for the staff and clients against any of each other, as well from the general public</li> </ul>	5 days per week	8 Hour Shifts	<ul style="list-style-type: none"> <li>Respect</li> <li>Safety</li> <li>Security</li> <li>Protection</li> </ul>	<ul style="list-style-type: none"> <li>Ergonomic work area</li> <li>Views to greeting area and sexual services area</li> <li>Views to the outside</li> <li>Daylight</li> </ul>	<ul style="list-style-type: none"> <li>Low level need for privacy, they should be highly visible in order to provide a first level of security</li> </ul>	<ul style="list-style-type: none"> <li>Low levels of socialization needed</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient lighting for detail oriented tasks</li> </ul>	<ul style="list-style-type: none"> <li>Aural access to greeting and screening areas</li> </ul>	<ul style="list-style-type: none"> <li>Clear circulation paths</li> <li>Ease of access to all areas of the facility establishment</li> </ul>
Bartender	M or F / 18-50	2	<ul style="list-style-type: none"> <li>Hospitality customer service</li> <li>Mix drinks</li> <li>Stock bar</li> <li>Settle transactions</li> </ul>	5 days per week	8 Hour Shifts	<ul style="list-style-type: none"> <li>Respect</li> <li>Customer service</li> <li>Hospitality industry</li> <li>Safety</li> <li>Food and beverage standards</li> <li>Creativity</li> <li>Organization</li> </ul>	<ul style="list-style-type: none"> <li>Ergonomic work area</li> </ul>	<ul style="list-style-type: none"> <li>Low level need for privacy, only a staff area to do cashouts etc.</li> </ul>	<ul style="list-style-type: none"> <li>High levels of socialization, this person must be social, outgoing, friendly, and hospitable.</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient lighting for detail oriented tasks</li> <li>Lines of sight to the overall bar area to ensure good customer service</li> </ul>	<ul style="list-style-type: none"> <li>Low levels of acoustic privacy needs</li> </ul>	<ul style="list-style-type: none"> <li>Clear circulation paths</li> <li>Ease of access to all areas of the facility entertainment area</li> <li>Clear and ergonomic access to stock area</li> </ul>
Servers	M or F / 18-40	2-4	<ul style="list-style-type: none"> <li>Hospitality customer service</li> <li>Serve drinks</li> <li>Stock supplies</li> <li>Settle transactions</li> </ul>	5 days per week	8 Hour Shifts	<ul style="list-style-type: none"> <li>Respect</li> <li>Customer service</li> <li>Hospitality industry</li> <li>Safety</li> <li>Food and beverage standards</li> <li>Organization</li> <li>Multitasking abilities</li> </ul>	<ul style="list-style-type: none"> <li>Ergonomic work area</li> </ul>	<ul style="list-style-type: none"> <li>Low level need for privacy, only a staff area to do cashouts etc.</li> </ul>	<ul style="list-style-type: none"> <li>High levels of socialization, this person must be social, outgoing, friendly, and hospitable.</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient lighting for detail oriented tasks</li> <li>Lines of sight to the overall bar area to ensure good customer service</li> </ul>	<ul style="list-style-type: none"> <li>Low levels of acoustic privacy needs</li> </ul>	<ul style="list-style-type: none"> <li>Clear circulation paths adhering to universal design guidelines</li> <li>Clear and ergonomic access to supplies</li> </ul>
Entertainers	M or F / 18-60	1-5	<ul style="list-style-type: none"> <li>Stage performance entertainment such as dance, music, etc.</li> </ul>	One off gigs to regular weekly appearances	15 min - 6 Hours	<ul style="list-style-type: none"> <li>Performance arts</li> <li>Entertainment</li> <li>Hospitality</li> <li>Safety</li> <li>Respect</li> </ul>	<ul style="list-style-type: none"> <li>Ergonomic dressing area</li> </ul>	<ul style="list-style-type: none"> <li>Low level need for privacy, only in the dressing room area</li> </ul>	<ul style="list-style-type: none"> <li>High levels of socialization, this person must be social, outgoing, friendly, and hospitable.</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient lighting for detail oriented tasks</li> <li>Lines of sight to the overall entertainment area in order to connect with the audience</li> </ul>	<ul style="list-style-type: none"> <li>Low levels of acoustic privacy needs, only in the dressing room area</li> </ul>	<ul style="list-style-type: none"> <li>Clear circulation paths adhering to universal design guidelines</li> </ul>
Sex Work Organization Staff	M or F / 18-65	2-6	<ul style="list-style-type: none"> <li>Carrying out the operations of the sex work organization</li> </ul>	Full Time Work Hours (40 hours a week)	8 hour shifts	<ul style="list-style-type: none"> <li>Sex work</li> <li>Respect</li> <li>Organization</li> <li>Safety/Security</li> <li>Well-being</li> <li>Social justice</li> </ul>	<ul style="list-style-type: none"> <li>Daylight</li> <li>Views to the Outside</li> <li>Ergonomic Work Area</li> </ul>	<ul style="list-style-type: none"> <li>High level need for an area of their overall work area to be private for sensitive discussions</li> </ul>	<ul style="list-style-type: none"> <li>This person must have a social personality in order to make sex workers and others seeking advice/ services welcome and comfortable.</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient day and artificial lighting for detail oriented tasks</li> </ul>	<ul style="list-style-type: none"> <li>Acoustic privacy in private area</li> </ul>	<ul style="list-style-type: none"> <li>Clear circulation paths adhering to universal design guidelines</li> </ul>

Table 7 - Primary Users Profile & Needs

SECONDARY USERS

User	Demographics	Quantity	Behavioural Needs			Psychological Needs				Special Needs		
			Activities	Frequency	Duration of Activities	Values	Sensory Needs	Need for Privacy	Socialization Needs	Visual	Cognitive	Mobility
Medical Doctors	M/F, 25-65	1-5	<ul style="list-style-type: none"> <li>Physical examination of sex workers</li> </ul>	Weekly	2+ hours	<ul style="list-style-type: none"> <li>Health</li> <li>Wellness</li> <li>Security</li> <li>Safety</li> <li>Sanitation</li> <li>Respect</li> <li>Confidentiality</li> </ul>	<ul style="list-style-type: none"> <li>Daylight</li> <li>Ergonomic Work Area</li> </ul>	<ul style="list-style-type: none"> <li>High need for privacy in the examination area</li> </ul>	<ul style="list-style-type: none"> <li>Low level of socialization needs, although should be socialized with good bedside manners</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient lighting needed for detail oriented tasks</li> </ul>	<ul style="list-style-type: none"> <li>Acoustic privacy needed in the examination area</li> </ul>	<ul style="list-style-type: none"> <li>Clear circulation paths</li> </ul>
Therapists	M/F, 25-65	1-3	<ul style="list-style-type: none"> <li>Counselling therapy</li> <li>Exit services, both in group and individual scenarios</li> </ul>	Daily	3+ hours	<ul style="list-style-type: none"> <li>Peace</li> <li>Respect</li> <li>Honesty</li> <li>Vulnerability</li> <li>Resilience</li> <li>Personal Growth</li> <li>Confidentiality</li> <li>Well-being</li> </ul>	<ul style="list-style-type: none"> <li>Views to the outside</li> <li>Daylight</li> <li>Welcoming and ergonomic work area</li> </ul>	<ul style="list-style-type: none"> <li>High levels of privacy needed in the therapy area for confidentiality</li> </ul>	<ul style="list-style-type: none"> <li>Moderate levels of socialization, where the person must be friendly, warm and welcoming, yet personal socialization is not appropriate</li> </ul>	<ul style="list-style-type: none"> <li>Day light</li> <li>High level of lighting control to be flexible for atmospheres and tasks</li> </ul>	<ul style="list-style-type: none"> <li>High degree of acoustic privacy is needed in the group area to maintain confidentiality</li> </ul>	<ul style="list-style-type: none"> <li>Clear circulation paths</li> </ul>
Instructors	M/F, 20-65	1+	<ul style="list-style-type: none"> <li>Physical fitness instruction/indfullness guidance</li> <li>Educational instruction</li> <li>Skills training</li> </ul>	Weekly	2+ hours	<ul style="list-style-type: none"> <li>Health</li> <li>Wellness</li> <li>Security</li> <li>Safety</li> <li>Personal growth</li> <li>Respect</li> <li>Confidentiality</li> </ul>	<ul style="list-style-type: none"> <li>Daylight</li> <li>Views to the outside</li> </ul>	<ul style="list-style-type: none"> <li>Moderate need for privacy in the instruction areas is needed</li> </ul>	<ul style="list-style-type: none"> <li>Moderate level of socialization needs, where the person will need to be sociable, warm, and friendly, while socializing with the facility staff on a personal level is not needed.</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient lighting needed for detail oriented tasks</li> <li>Flexible lighting plan needed to allow for flexibility of atmosphere</li> </ul>	<ul style="list-style-type: none"> <li>Aural privacy needed in the instruction areas</li> </ul>	<ul style="list-style-type: none"> <li>Clear circulation paths adhering to universal design guidelines</li> </ul>

Table 8 - Secondary Users Profile & Needs

TERTIARY USERS

Behavioural Needs						Psychological Needs				Special Needs		
User	Demographics	Quantity	Activities	Frequency	Duration of Activities	Values	Sensory Needs	Need for Privacy	Socialization Needs	Visual	Cognitive	Mobility
Supply Delivery Drivers	M/F, 18-65	1+	<ul style="list-style-type: none"> <li>Delivery of goods and supplies to the establishment</li> </ul>	Once daily	10 min - 1 hr	<ul style="list-style-type: none"> <li>Safety</li> <li>Comfort</li> </ul>				<ul style="list-style-type: none"> <li>Sufficient lighting needed for detail oriented tasks</li> </ul>		<ul style="list-style-type: none"> <li>Clear access of delivery circulation path</li> </ul>
Maintenance Workers	M/F, 18-65	1+	<ul style="list-style-type: none"> <li>Repairs and service of equipment and facilities</li> </ul>	Irregular service calls	1- 8 hours	<ul style="list-style-type: none"> <li>Safety</li> <li>Comfort</li> </ul>				<ul style="list-style-type: none"> <li>Sufficient lighting needed for detail oriented tasks</li> </ul>		<ul style="list-style-type: none"> <li>Clear access to equipment that needs repair/service</li> </ul>
Chauffeur	M/F, 18-65	2	<ul style="list-style-type: none"> <li>Chauffeur guests to the establishment</li> <li>Provide safe rides for sex workers to and from work if needed</li> </ul>	5 days a week	8 hour shifts	<ul style="list-style-type: none"> <li>Respect</li> <li>Financial Security</li> <li>Discretion</li> <li>Safety</li> </ul>	<ul style="list-style-type: none"> <li>Ergonomic work area</li> </ul>	<ul style="list-style-type: none"> <li>High privacy needed for drop off area at the establishment</li> </ul>	<ul style="list-style-type: none"> <li>High level of socialization needed to welcome guests. Driver should have great customer service and be able to read the customer to know when to be very social, and when to not</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient lighting in drop off area to safely manoeuvre around it</li> </ul>		<ul style="list-style-type: none"> <li>Clear, accessible circulation paths at drop off area</li> </ul>

Table 9 - Tertiary Users Profile & Needs

## 5.4 SPATIAL REQUIREMENTS

### 5.4.1 AREA NEEDED

Table 10 summarizes the type and size of spaces needed within facility, as well as the rationale for their inclusion.

### 5.4.2 ADJACENCY

Table 11 explores the primary, secondary, and non-essential adjacencies of the spaces needed.

### 5.4.3 AESTHETIC, FUNCTIONAL, AND TECHNOLOGY REQUIREMENTS

Table 12 through Table 16 summarizes the necessary atmospheric qualities, furniture, fixtures, and equipment needed within each space.

## REQUIRED SQUARE FOOTAGE

Space	Rationale	Size (sq. ft.)
Administration Area	To house the operational/administrative functions/storage for the establishment for business to occur	200
Greeting Area	To welcome guests, facilitate their menu selection, host their experience, and settle transactions	300
Security hub	An area to base the security operations from	150
Screening area	An area where a quick visual scan is done of the clients genitals to ensure the health and safety for all involved in sexual services	150
Sex Work area	An area for sexual services to be performed as per the terms of the negotiated transaction and rules of the facility	300
Laundry Room	An area to house dirty laundry for pick up and to receive clean linens	200
Cleaning/Maintenance Storage	An area to house cleaning supplies and maintenance supplies	100
Sex work supply area	A storage area for sex work supplies	150
Group Area	An area for the facilitation of group activities such as counselling, therapy, yoga, fitness, and other activities to help sex workers grow as people and professionals	800
Individual Area	An area for the facilitation of individual counselling to help sex workers heal from previous experiences and grow as people and professionals	150
Lounge Area	An area for the facility staff to lounge and be social during personal time, much like a family room, also serves as a staff room	500
Food Prep Area	An area for the facility staff to prepare food	300
Food Enjoyment Area	An area for the enjoyment (eating) of food, most likely part of the lounge area	200
Fitness Area	An area for exercising and promoting physical fitness	250
Learning Area	An area for the facilitation of educational training and programs, more like a classroom setting	700
Entertainment Area	An area for socializing and experiencing entertainment and performances	2000
Sex Work Organization Work Area	An area for the operations of an existing sex work organization	1000
Medical Area	An area for sex workers to access medical services by a physician	120
Child Care Area	An area for the children of sex workers and staff to receive supervised care while their parents are working	1000
Transitional Housing	An area for sex workers to reside in safely while transitioning in or out of the facility should they need stable housing during the transition (2 units at 600 sq. ft. each)	1200

Subtotal Square Footage	9770
Circulation at 15%	1465.5
Total Square Footage	11235.5

Table 10 - Rationale & Required Square Footage by Space



Table 11 - Adjacency Matrix

	Entertainment Area	Sex Work Organization	Furnishings Inventory	Laundry Room	Administration Area	Greeting Area	Security Hub	Screening Area	Sex Work Area	Cleaning/Maintenance Storage	Sex Work Supply Area	Medical Area	Group Area	Individual Area	Lounge Area	Food Prep Area	Food Enjoyment Area	Fitness Area	Learning Area
Entertainment Area	■			■	■		■												
Sex Work Organization		■									■								
Furnishings Inventory			■																
Laundry Room	■			■						■									
Administration Area	■				■	■	■	■	■										
Greeting Area					■	■	■	■	■										
Security Hub	■				■	■	■	■	■										
Screening Area					■	■	■	■	■										
Sex Work Area				■	■	■	■	■	■	■	■								
Cleaning/Maintenance Storage								■	■	■									
Sex Work Supply Area									■	■	■								
Medical Area		■									■	■							
Group Area												■	■						
Individual Area													■	■					
Lounge Area														■	■	■	■	■	■
Food Prep Area														■	■	■	■	■	■
Food Enjoyment Area														■	■	■	■	■	■
Fitness Area														■				■	■
Learning Area																			■

Primary Adjacency	■
Secondary Adjacency	■
Non Essential Adjacency	

REQUIRED ATMOSPHERIC AND MATERIAL QUALITIES

Level	Design Concept and Atmosphere	Material, Colour, and Maintenance Requirements
Level 1 - Entertainment Area	<ul style="list-style-type: none"> <li>Open</li> <li>Welcoming</li> <li>Vintage or Nostalgic</li> <li>IntimateSexyClassy</li> </ul>	<ul style="list-style-type: none"> <li>Materials are rich and warm to accent the existing copper ceiling that must remain in tact. Patterning in upholstery could be bold. Materials need to convey an element of luxury</li> <li>Colours are deep and rich</li> </ul>
Level 1 - Sex Work Organization Operations	<ul style="list-style-type: none"> <li>Bright</li> <li>Warm</li> <li>Welcoming</li> <li>Modern</li> </ul>	<ul style="list-style-type: none"> <li>Materials are neutral, with accents of bright colour to create a modern, fun, welcoming atmosphere</li> <li>Colours are neutral, with bold/bright accents</li> </ul>
Level 2	<ul style="list-style-type: none"> <li>Intimate</li> <li>Warm</li> <li>Nooks</li> <li>Sexy</li> <li>Clean</li> <li>Classy</li> </ul>	<ul style="list-style-type: none"> <li>Materials are rich and warm, with rich texture, softness, and strong tactility</li> <li>Colours are warm and deep</li> <li>Maintenance of materials is extremely important in this area to maintain a visual cleanliness. Materials need to be durable and easy to clean; textured surfaces need to be considered carefully, especially on flooring and surfaces. Upholstered surfaces need to be cleanable and WS or WS Bleach rated.</li> </ul>
Level 3	<ul style="list-style-type: none"> <li>Open</li> <li>Light</li> <li>Peaceful</li> <li>Natural</li> </ul>	<ul style="list-style-type: none"> <li>Materials are light and natural to create a serene atmosphere for rest, relaxation, healing and learning promotion.</li> <li>Colours are light and earthy</li> <li>Maintenance of high traffic areas requires durable materials, especially flooring.</li> </ul>
Level 4 - Temporary Housing Units	<ul style="list-style-type: none"> <li>Light</li> <li>Peaceful</li> <li>Natural</li> <li>Home like</li> <li>Open</li> <li>Soothing</li> </ul>	<ul style="list-style-type: none"> <li>Materials are durable and warm to create home like atmosphere with a soothing, peaceful feel to help facilitate respite and rejuvenation. the ability to hold up to heavy usage of children</li> <li>Colours are neutral, yet warm and fun</li> </ul>
Level 4 - Child Care Area	<ul style="list-style-type: none"> <li>Light</li> <li>Bright</li> <li>Playful</li> <li>Natural</li> <li>Fun</li> <li>Clean</li> <li>Child Friendly</li> </ul>	<ul style="list-style-type: none"> <li>Materials are light and neutral with punctuations of bright, fun colors</li> <li>Materials are durable to withstand heavy child use and deep cleaning</li> <li>Materials and features of natural origin to help bring in nature to a childs area in the heart of downtown.</li> </ul>

Table 12 - Aesthetic Requirements by Level

REQUIRED FF&E

Level	Space	Required Items	Quantity	Electrical Requirements	User Control Requirements	Plumbing Requirements
Lower Level	Dressing Room for Performers	<ul style="list-style-type: none"> <li>• Closet</li> <li>• Couch</li> <li>• Coffee table</li> <li>• Vanity table</li> <li>• Washroom with toilet and sink</li> </ul>	<ul style="list-style-type: none"> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 2</li> <li>• 1</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches</li> <li>• Ceiling lighting</li> <li>• Task lighting</li> <li>• Telephone</li> <li>• Security alert button</li> </ul>	<ul style="list-style-type: none"> <li>• Thermostat</li> </ul>	<ul style="list-style-type: none"> <li>• Sink</li> <li>• Toilet</li> <li>• Shower</li> </ul>
	Storage Area	<ul style="list-style-type: none"> <li>• Open space with access to elevator</li> <li>• Mechanical Room</li> </ul>	<ul style="list-style-type: none"> <li>• 1</li> <li>• 1</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches</li> <li>• Ceiling lighting</li> </ul>		
	Laundry Room	<ul style="list-style-type: none"> <li>• Laundry bins for dirty and clean storage</li> </ul>	<ul style="list-style-type: none"> <li>• 4</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches</li> <li>• Ceiling lighting</li> </ul>		
Level 1	Entertainment Area	<ul style="list-style-type: none"> <li>• Bar</li> <li>• Bar fridge</li> <li>• Ice well</li> <li>• Ice machine</li> <li>• Soda gun</li> <li>• Server station</li> <li>• Tables</li> <li>• Chairs</li> <li>• Stage</li> <li>• Storage area for extra barstock</li> <li>• Public washrooms</li> </ul>	<ul style="list-style-type: none"> <li>• 1</li> <li>• 4+</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 2</li> <li>• 20+</li> <li>• 80+</li> <li>• 1+</li> <li>• N/A</li> <li>• 2</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches and outlets</li> <li>• Ceiling lighting</li> <li>• Wall lighting</li> <li>• POS station/internet</li> <li>• Audio system</li> <li>• Stage lighting</li> <li>• Dressing room vanity lighting</li> <li>• Telephone</li> </ul>	<ul style="list-style-type: none"> <li>• Thermostat</li> <li>• Dimmer light switches</li> <li>• Volume control of audio system</li> </ul>	<ul style="list-style-type: none"> <li>• Washrooms with stalls and sinks</li> <li>• Bar sink</li> <li>• Ice well with drainage</li> <li>• Ice maker</li> </ul>
	Sex Work Organization	<ul style="list-style-type: none"> <li>• Work surface</li> <li>• Task chair</li> <li>• Guest chair</li> <li>• Lounge seating</li> <li>• Storage for files and paperwork</li> <li>• Computer</li> <li>• Photocopier/printer/scanner/fax</li> <li>• Telephones</li> <li>• Board table</li> <li>• Board chairs</li> <li>• Smart board</li> <li>• Partitioned Quiet Space</li> </ul>	<ul style="list-style-type: none"> <li>• 4+</li> <li>• 4+</li> <li>• 8+</li> <li>• 8+</li> <li>• N/A</li> <li>• 4+</li> <li>• 1</li> <li>• 4+</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches and outlets</li> <li>• Computer/internet</li> <li>• Photocopier/printer/scanner/fax</li> <li>• Telephone</li> <li>• Ceiling and task lighting</li> <li>• Audio system</li> <li>• Smart board</li> </ul>	<ul style="list-style-type: none"> <li>• Thermostat</li> <li>• Dimmer light switches</li> <li>• Volume control of audio system</li> </ul>	<ul style="list-style-type: none"> <li>• Individual washroom with toilet and sink</li> </ul>
	Medical Area	<ul style="list-style-type: none"> <li>• Examination table</li> <li>• Work surface</li> <li>• Task chair</li> <li>• Guest chair</li> <li>• Computer</li> <li>• Printer</li> <li>• Small sink</li> <li>• Lockable cabinets for medical supplies</li> </ul>	<ul style="list-style-type: none"> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 2</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches and outlets</li> <li>• Ceiling and task lighting</li> <li>• Computer/internet</li> <li>• Printer/scanner/fax</li> <li>• Telephone</li> </ul>	<ul style="list-style-type: none"> <li>• Thermostat</li> </ul>	<ul style="list-style-type: none"> <li>• Sink</li> </ul>

Table 13 - Required Furniture, Fixtures, and Equipment by Space

REQUIRED FF&E

Level	Space	Required Items	Quantity	Electrical Requirements	User Control Requirements	Plumbing Requirements
Level 2	Administration Area	<ul style="list-style-type: none"> <li>• Work surface</li> <li>• Safe</li> <li>• Filing cabinets</li> <li>• Task chair</li> <li>• Guest chair</li> <li>• Shelves for storage</li> <li>• Printer/photocopier/scanner/fax</li> <li>• Computer</li> <li>• Telephone</li> </ul>	<ul style="list-style-type: none"> <li>• 2</li> <li>• 1</li> <li>• 2</li> <li>• 2</li> <li>• 2</li> <li>• 4+</li> <li>• 1</li> <li>• 2</li> <li>• 2</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches and outlets</li> <li>• Ceiling lighting</li> <li>• Computer/internet</li> <li>• Photocopier/printer/scanner/fax</li> <li>• Telephone</li> <li>• Task lighting</li> <li>• Security alert button</li> <li>• Internet</li> </ul>	<ul style="list-style-type: none"> <li>• Thermostat</li> <li>• Dimmer light switches</li> <li>• Volume control of audio system</li> </ul>	
	Greeting Area	<ul style="list-style-type: none"> <li>• Work surface</li> <li>• Task chair</li> <li>• Printer/scanner/photocopier/fax</li> <li>• Computer</li> <li>• Cash register</li> <li>• Guest seating</li> <li>• Coffee table</li> <li>• Telephone</li> </ul>	<ul style="list-style-type: none"> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 2</li> <li>• 1</li> <li>• 1</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches and outlets</li> <li>• Computer/internet</li> <li>• Photocopier/printer/scanner/fax</li> <li>• Telephone</li> <li>• Ceiling and task lighting</li> <li>• Audio system</li> <li>• Security alert button</li> <li>• Internet</li> </ul>	<ul style="list-style-type: none"> <li>• Thermostat</li> <li>• Dimmer light switches</li> <li>• Volume control of audio system</li> </ul>	<ul style="list-style-type: none"> <li>• Accessible washrooms with toilet and sink</li> </ul>
	Security hub	<ul style="list-style-type: none"> <li>• Work surface</li> <li>• Task chair</li> <li>• Security monitor</li> <li>• Personal effects storage</li> </ul>	<ul style="list-style-type: none"> <li>• 1</li> <li>• 1</li> <li>• 2</li> <li>• 10</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches and outlets</li> <li>• Ceiling lighting</li> <li>• Card access point Internet</li> </ul>		
	Screening area	<ul style="list-style-type: none"> <li>• Shower</li> <li>• Storage unit</li> <li>• Seating</li> </ul>	<ul style="list-style-type: none"> <li>• 1</li> <li>• 1</li> <li>• 2</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches</li> <li>• Ceiling lighting</li> </ul>		<ul style="list-style-type: none"> <li>• Shower</li> </ul>
	Sex Work area	<ul style="list-style-type: none"> <li>• Sexual service surface</li> <li>• Supply Closet</li> <li>• Bedside table</li> <li>• Storage unit</li> <li>• Accessible washroom with sink, toilet, shower, bidet</li> <li>• Telephone</li> <li>• Security alarm trigger</li> </ul>	<ul style="list-style-type: none"> <li>• 1</li> <li>• 1</li> <li>• 2</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches and outlets</li> <li>• Ceiling lighting</li> <li>• Accent lighting</li> <li>• Security alert button</li> <li>• Telephone</li> <li>• Card access point</li> <li>• 3D LED light projector</li> <li>• Internet</li> </ul>	<ul style="list-style-type: none"> <li>• Individual Thermostat</li> <li>• Dimmer light switches for multilevel lighting plan</li> <li>• Volume control of audio system in area</li> <li>• Daylighting control through smart glass</li> </ul>	<ul style="list-style-type: none"> <li>• Accessible washroom with toilet, sink, shower, and bidet</li> </ul>
	Cleaning/Maintenance Storage	<ul style="list-style-type: none"> <li>• Shelving for supply storage</li> <li>• Cabinets for supply storage</li> <li>• Ground level utility sink for mopping etc.</li> <li>• Shelving for linen/towel storage</li> </ul>	<ul style="list-style-type: none"> <li>• N/A</li> <li>• N/A</li> <li>• 1</li> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches</li> <li>• Ceiling lighting</li> </ul>		<ul style="list-style-type: none"> <li>• Utility sink for mop</li> </ul>

Table 14 - Required Furniture, Fixtures, and Equipment by Space



REQUIRED FF&E

Level	Space	Required Items	Quantity	Electrical Requirements	User Control Requirements	Plumbing Requirements
Level 3	Group Area	<ul style="list-style-type: none"> <li>Stackable chairs</li> <li>Storage shelves/cabinets for Yoga/Pilates props</li> </ul>	<ul style="list-style-type: none"> <li>20</li> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>Smoke detector</li> <li>Emergency Lighting</li> <li>Ceiling and task lighting</li> <li>Audio system</li> <li>Internet</li> <li>Security alert button</li> </ul>	<ul style="list-style-type: none"> <li>Thermostat</li> <li>Dimmer light switches</li> <li>Volume control of audio system</li> </ul>	
	Individual Area	<ul style="list-style-type: none"> <li>Lounge seating</li> <li>Work surface</li> <li>Task chair</li> <li>Coffee or end tables</li> <li>Plants</li> </ul>	<ul style="list-style-type: none"> <li>2</li> <li>1</li> <li>1</li> <li>2+</li> <li>1+</li> </ul>	<ul style="list-style-type: none"> <li>Smoke detector</li> <li>Emergency Lighting</li> <li>Ceiling lighting</li> <li>Internet</li> <li>Security alert button</li> <li>Telephone</li> <li>Printer/scanner</li> <li>Audio system</li> </ul>	<ul style="list-style-type: none"> <li>Thermostat</li> <li>Dimmer light switches</li> <li>Volume control of audio system</li> </ul>	
	Lounge Area	<ul style="list-style-type: none"> <li>Lounge seating</li> <li>Coffee table</li> <li>End table</li> <li>Games</li> <li>TV</li> <li>DVD player</li> <li>Gaming console</li> </ul>	<ul style="list-style-type: none"> <li>For 10+</li> <li>2+</li> <li>2+</li> <li>8+</li> <li>1</li> <li>1</li> <li>1</li> </ul>	<ul style="list-style-type: none"> <li>Smoke detector</li> <li>Emergency Lighting</li> <li>Ceiling, accent, and task lighting</li> <li>Internet</li> <li>TV / DVD / Game Console</li> <li>Audio system</li> <li>Security alert button</li> </ul>	<ul style="list-style-type: none"> <li>Thermostat</li> <li>Dimmer light switches</li> <li>Volume control of audio system</li> </ul>	<ul style="list-style-type: none"> <li>Accessible washroom with toilet and sink</li> </ul>
	Food Prep Area	<ul style="list-style-type: none"> <li>Fridge</li> <li>Stove/oven</li> <li>Microwave</li> <li>Storage cabinets for cooking and eating supplies</li> <li>Counter surface</li> <li>Coffee Station</li> <li>Dishwasher</li> </ul>	<ul style="list-style-type: none"> <li>2</li> <li>2</li> <li>1</li> <li>N/A</li> <li>N/A</li> <li>1</li> <li>1</li> </ul>	<ul style="list-style-type: none"> <li>Smoke detector</li> <li>Emergency Lighting</li> <li>Ceiling lighting</li> <li>Fridge</li> <li>Stove/oven</li> <li>Speakers</li> <li>Microwave</li> </ul>		<ul style="list-style-type: none"> <li>Sink</li> </ul>
	Food Enjoyment Area	<ul style="list-style-type: none"> <li>Dining Table</li> <li>Dining chairs</li> <li>Projection / presentation surface</li> </ul>	<ul style="list-style-type: none"> <li>1-2</li> <li>20+</li> <li>1</li> </ul>	<ul style="list-style-type: none"> <li>Smoke detector</li> <li>Emergency Lighting</li> <li>Ceiling lighting</li> <li>Speakers</li> <li>Conference telephone</li> <li>Projector or Smartboard</li> </ul>		
	Fitness Area	<ul style="list-style-type: none"> <li>Treadmill</li> <li>Elliptical machine</li> <li>Stationary Bike</li> <li>Free weights on stand</li> <li>Mirrors</li> <li>Stability balls</li> <li>Bench</li> </ul>	<ul style="list-style-type: none"> <li>1</li> <li>1</li> <li>1</li> <li>N/A</li> <li>2</li> <li>2</li> <li>1</li> </ul>	<ul style="list-style-type: none"> <li>Smoke detector</li> <li>Emergency Lighting</li> <li>Ceiling lighting</li> <li>Internet</li> </ul>	<ul style="list-style-type: none"> <li>Thermostat</li> <li>Dimmer light switches</li> <li>Volume control of audio system</li> </ul>	
	Learning Area	<ul style="list-style-type: none"> <li>Table</li> <li>Task chair</li> <li>Smart board</li> <li>Audio equipment</li> <li>Shelving or storage for books</li> </ul>	<ul style="list-style-type: none"> <li>3</li> <li>9</li> <li>2</li> <li>1</li> <li>N/A</li> </ul>	<ul style="list-style-type: none"> <li>Smoke detector</li> <li>Emergency Lighting</li> <li>Ceiling lighting</li> <li>Smart board</li> <li>Audio system</li> <li>Internet</li> </ul>	<ul style="list-style-type: none"> <li>Thermostat</li> <li>Dimmer light switches</li> <li>Volume control of AV system</li> </ul>	

Table 15 - Required Furniture, Fixtures, and Equipment by Space

Level	Space	Required Items	Quantity	Electrical Requirements	User Control Requirements	Plumbing Requirements
Level 4	Transitional Housing Unit (per unit with shared washroom)	<ul style="list-style-type: none"> <li>• Bed</li> <li>• Lounge seating</li> <li>• Desk surface</li> <li>• Work chair</li> <li>• Shelves for storage</li> <li>• Fridge</li> <li>• Stove/oven</li> <li>• Sink</li> <li>• Storage cabinets</li> <li>• Dining surface</li> <li>• Dining seating</li> <li>• DVD Player</li> <li>• TV</li> <li>• Closet</li> </ul>	<ul style="list-style-type: none"> <li>• 1-4</li> <li>• 1-4</li> <li>• 1</li> <li>• 1</li> <li>• N/A</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• N/A</li> <li>• 1</li> <li>• 4</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches and outlets</li> <li>• Ceiling and task lighting</li> <li>• Audio system</li> <li>• Internet</li> <li>• Security alert button</li> </ul>	<ul style="list-style-type: none"> <li>• Thermostat</li> <li>• Dimmer light switches</li> <li>• Volume control of audio system</li> </ul>	<ul style="list-style-type: none"> <li>• Washer/dryer</li> <li>• Toilet</li> <li>• Sink</li> <li>• Shower</li> <li>• Mirror</li> </ul>
	Child Care Area	<ul style="list-style-type: none"> <li>• Kids Table</li> <li>• Kids Chairs</li> <li>• Toy Storage</li> <li>• Wash-up sink area and Kitchenette</li> <li>• Smart Board</li> <li>• Cubbies/Coat area for Children</li> <li>• Open Play Area</li> <li>• Storage for books</li> <li>• Washroom with change table</li> <li>• Janitor Closet</li> </ul>	<ul style="list-style-type: none"> <li>• 4</li> <li>• 16</li> <li>• N/A</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• 1</li> <li>• N/A</li> <li>• 1</li> <li>• 1</li> </ul>	<ul style="list-style-type: none"> <li>• Smoke detector</li> <li>• Emergency Lighting</li> <li>• Light switches and outlets</li> <li>• Ceiling lighting and task lighting</li> <li>• Internet</li> <li>• Security alert button</li> </ul>	<ul style="list-style-type: none"> <li>• Thermostat</li> <li>• Dimmer light switches</li> </ul>	<ul style="list-style-type: none"> <li>• Washroom with toilet, sink, and shower</li> </ul>
	Outdoor Space	<ul style="list-style-type: none"> <li>• Playstructure</li> <li>• Outdoor table area</li> <li>• Meditation Sand Circle/Sandpit for children</li> </ul>	<ul style="list-style-type: none"> <li>• 1</li> <li>• 1</li> <li>• 1</li> </ul>			

Table 16 - Required Furniture, Fixtures, and Equipment by Space



## CHAPTER SIX

### DESIGN INTERVENTION

- 6.1 Introduction to Chapter
- 6.2 Conceptual Development
- 6.3 Materiality
- 6.4 Spatial Organization
- 6.5 Exterior Approach
- 6.6 Level 1
- 6.7 Lower Level
- 6.8 Level 2
- 6.9 Level 3
- 6.10 Level 4

#### 6.1 INTRODUCTION TO CHAPTER

Resting upon the analysis of relevant histories and current affairs, literature and peer-reviewed research from a multi-disciplinary collection of experts, as well as innovative precedent studies, the design intervention presented in this chapter is the culminating result of an evidence based design process into the forces of dignity and empowerment in relation to stigma and sex work, specifically within the context of Winnipeg, Canada. The design intervention, *Bordello*, provides a possibility of what could be, one imagining of an environment in which safety, legitimacy, dignity and sex work co-exist. Furthermore, it acts as a platform and basis for further research, within the context of Canada and beyond.

*Bordello* emerged from this process as a multi-use, commercial building, through the adaptive re-use of the Woodbine Hotel, in the heart of downtown Winnipeg. *Bordello* exists as a semi-public space centered around the sex work industry. It provides safe, convenient, and respectable space for public entertainment, sex work operations, the operations of a sex work organization (WWG), and the facilitation of supportive services for sex workers and their families. Most importantly, *Bordello* acts as a facilitator within a larger dialogue between sex work and the general public. As a mitigating force against stigma, it is a starting point in its deterioration process, and ultimately the beginning of a safer and healthier sex work industry, and therefore, general public.

The following sections of this chapter outline in detail my proposed design intervention as a response to the information analyzed in the previous chapters of this document. Level by level, discussions of the design language, spatial organization, programming, and design feature strategies will help to orient, contextualize, and create a cohesive understanding of the space as a design intervention. Visual representations of the application of design strategies garnered from the conceptual framework are provided via annotated floor plans to map, specifically, how and where the design is anchored in the research.





## 6.2 CONCEPTUAL DEVELOPMENT

Conceptual experimentation provides a foundational direction for the visual expression of research in an evidence based design process. Specifically, within this project, the conceptual experimentation provided a vantage point from which to view and formulate the design language and the essence of circulatory strategies of the space.

Within my research, I discovered sociologist Klaus Theweleit's article "Streams / all that flows and Woman: territory of desire", in the *Feminism and Visual Culture Reader*. Theweleit writes about the vast historical use of water as metaphor for human pleasure within literature, art and cultural production. Within his discussion of this notion as it relates to Freud, Moby Dick, Deleuze and beyond, Theweleit states

"The streams of desire flow in real streams, real physical processes: in the stream of sperm, the stream of tears, the stream of warmth that autogenic training teaches us to direct toward our various extremities; and the streams that flood through our musculature during orgasm."<sup>1</sup>

Aside from this statement's direct correlation to sex, an underlying belief of this practicum project all along has been that there is no reason why two consenting adults should not be able to engage in safe and responsible sexual acts of pleasure in exchange for remuneration; that sex, sexual pleasure, and sexual desire should

<sup>1</sup> Klaus Theweleit, "Streams / All That Flows and Woman: Territory of Desire," in *The Feminism and Visual Culture Reader*, ed. Amelia Jones, Reprinted, In Sight: Visual Culture (London: Routledge, 2008), 378.

be celebrated rather than shamed. And so, this writing was a natural starting point for the conceptual experimentation in regards to this practicum project and its subject matter.

Studying the movement and mark, the response and behaviour of liquids of various viscosities, through the observation and manipulation of natural and artificial environments, established a visual language through which to organize and express the concepts and design strategies gleaned from previous chapters. The emphasis of what was drawn from these experiments was not so much the overt inclusion of and reference to liquidity as necessity within the space, although there are nods to it throughout, but rather, the essence of its movement in relation to its own journey. Whether naturally by glacier to ocean, or manipulated by dropper to surface, the ebbs and flows, the drips and gushes that occur as liquid encounters its path were equated to the journeys of those who enter the space, and thus became the basis of the design language, both visually and expressly in the movement within the circulation paths. Whether a guest in the pursuit of pleasure, be it by entertainment or sexual service, or a sex worker in the pursuit of remuneration through the performance of sex work, most everyone who enters this space is on a transformative journey.

As one moves through the space on their individual journeys, they are intentionally met with subtle and deliberate expressions of this design language rooted in liquidity. Circulation routes, punctuated by thresholds that become portals, overarchingly act as fostering agents of a spatial rhythm based on pause and release, ebb and flow. This reference is also subtly expressed in some of the textile patterning and furniture, fixtures, and equipment (FFE) form throughout.

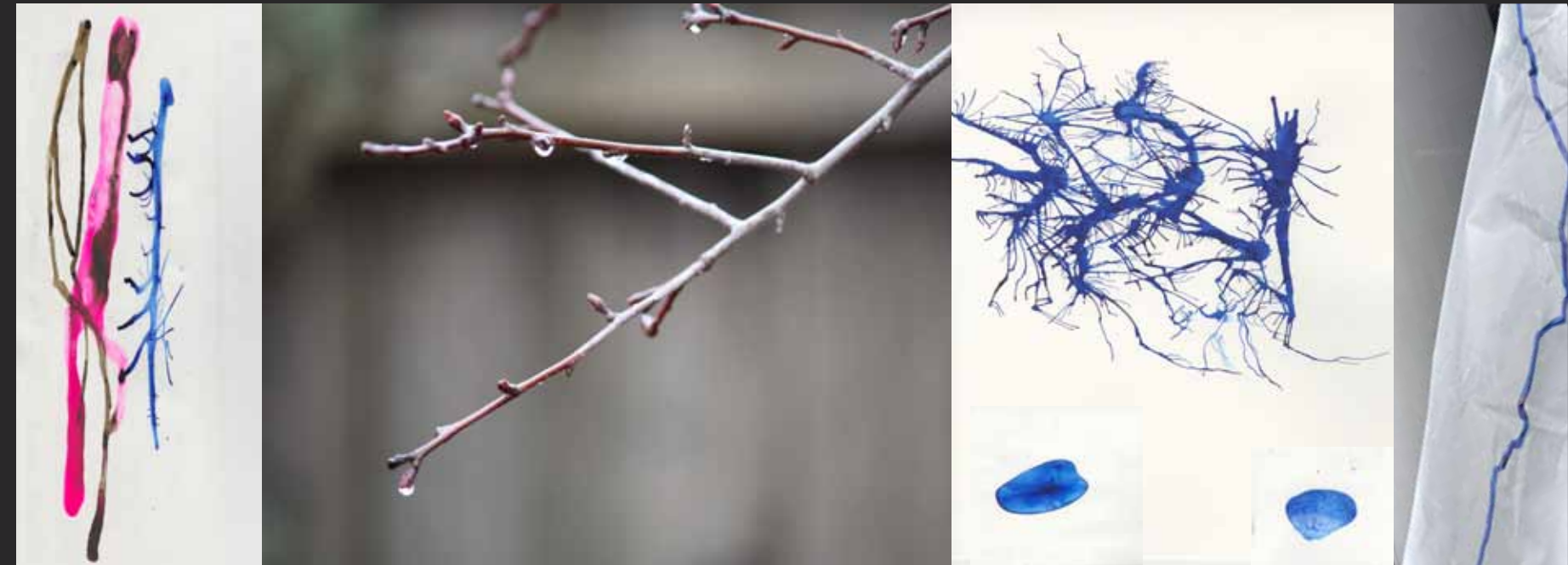


Figure 38 - Conceptual Experimentation



The materiality of the space also subtly references liquidity through the inclusion of materials that allude to decay from weathering, water, and the journey of time, while simultaneously acknowledging the historic nature of the site. *Cor-ten* steel, shou-sugi ban, and local limestone most predominantly convey this message throughout the space. These and other materials provide a sense of warmth, comfort, and familiarity in their textures and color palette, contributing also to a softening of architecture as discussed in Chapter two. Thus, the design language applied throughout the space is a fusion of play between liquidity and soft architecture.

In an effort to avoid overt expressions of liquidity, as well as to evoke direct expressions of the concept of soft architecture, the expression of form throughout the space and its FFE eludes a curvature of meandering organic nature to take on one of geometric expression. This can be seen most predominantly in the curved edges and corners of partitions, as well as the angled and softened forms of furniture throughout.

Through this layered approach to the expression of design language, the users and viewers of the space are cheekily and constantly, consciously and subconsciously, connected to their own journeys, the historical metaphorical interpretation of liquidity and pleasure, and the concepts of dignity, empowerment, and stigma underpinning this project.

### 6.3 MATERIALITY

Beyond the materiality drawn from the conceptual experimentation discussed above, that sense of celebration and of pleasure lead me to develop more of an essence with which it was complimented. This essence is captured in Figure 39, a mood board of images related to a sense of lusciousness and joy.

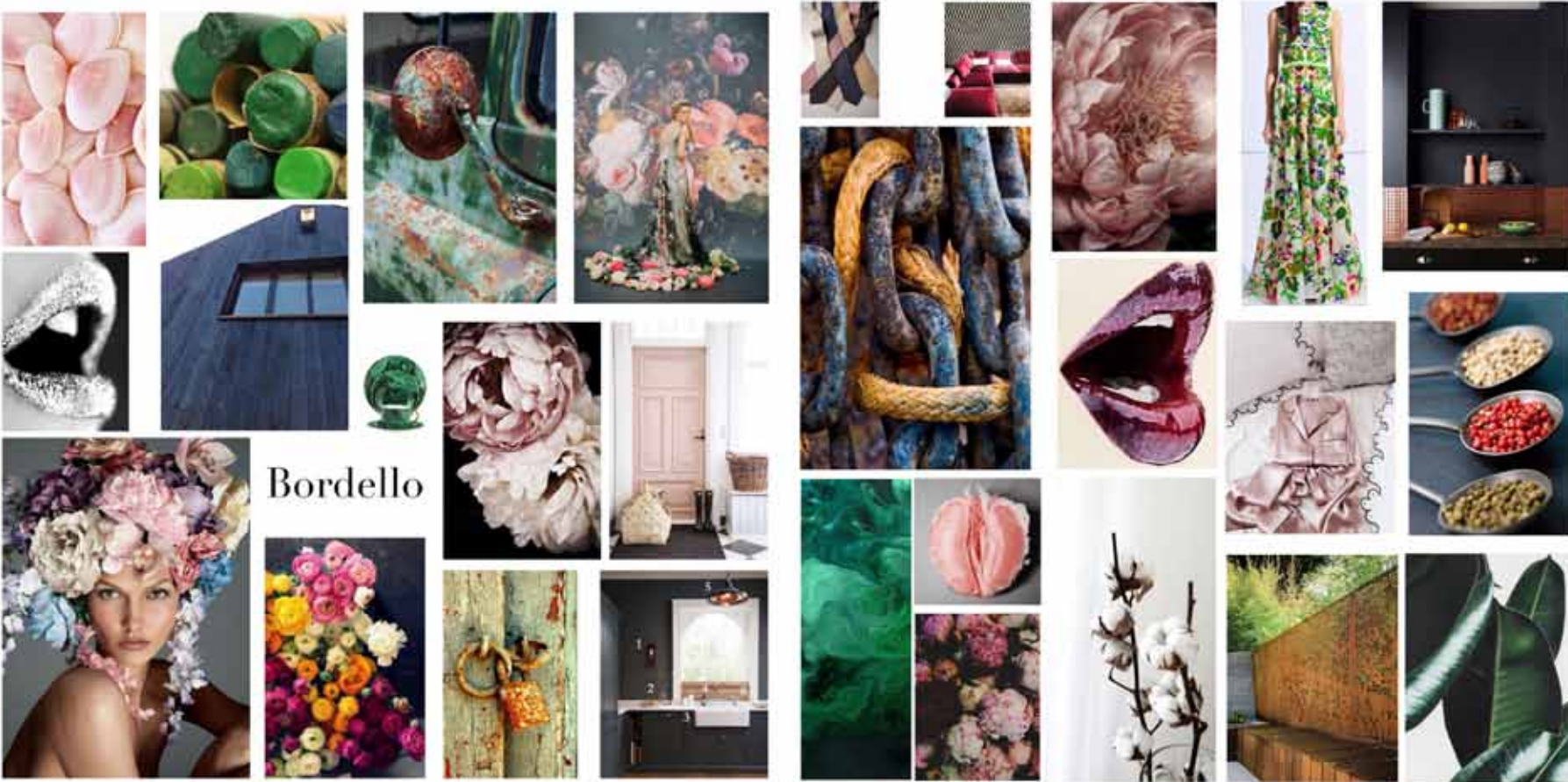


Figure 39 - Mood Board





Figure 40 - *The Swing* by Fragonard

This essence or mood began to emerge as both a color palette and motif related to a lush garden, to flora and fauna, to the sexual innuendo of the pollination process of such a garden, and finally, as a subtle nod to the lush and sexual nature of Fragonard's eighteenth century painting, *The Swing* (Figure 40).

This essence has been considered strongly in material selection, as well as the furnishings and fixtures of Level 2, and to some degree in that of the entertainment area and lobby. Due to the multi-use nature of the facility, the materials are vastly different between the needs of each individual space. Materiality will be discussed in further detail by area, within the following sections.

Important to note is the ceiling treatments. The original pressed tin ceilings of the main, second, and third levels are the only part of this building protected by heritage status, and have not only been left intact, but are a celebrated as decorative and character building elements throughout. If not revealed completely, all spaces on these levels make use of canopy elements that allow for the partial reveal of this historic ceiling finish via punctuations in their surface or form.



### 6.4 SPATIAL ORGANIZATION

The spatial organization of the building was strategically arranged according to public accessibility, programmatic needs, safety needs, anticipated acoustic levels, and daylighting needs. Public access dominated the vertical zoning of the facility. Spatial organization is illustrated in Figure 41. The main level provides open public access to the entertainment facility and the WWG. The second floor accommodates administrative offices for the facility, as well as sexual service operations with card-controlled access to sex work rooms. The third and fourth floor are card-control restricted from public access, providing space for exit services and respite, as well as childcare facilities, two transitional housing units, and a communal outdoor space. The lower level is also a restricted access zone, providing space for storage, mechanical rooms, laundry areas, and a dressing room for guest performers of the Woody.

As a historic building, any renovation to the site would require that it was brought up to standard with the current National Building Code of Canada.<sup>1</sup> In light of this, an elevator would need to be installed to provide vertical circulation. The elevator was strategically situated in the center of the building to act as a directionally divisive mechanism between west and east of the very long and narrow building, as well as to provide a centralized circulation route.

After vertical division, each floor was then further zoned according to acoustic levels and programmatic need. While an attempt was made to acoustically stack the programmatic activities vertically, as well as arrange them horizontally on each floor, this was not possible due to the restrictive nature of the long and narrow existing building when met with security needs. For example, in order to accommodate secure card access to sex work rooms, which is perhaps the most important area of the whole project, the sex work

<sup>1</sup> Please see Appendix C for a building code analysis specific to this project

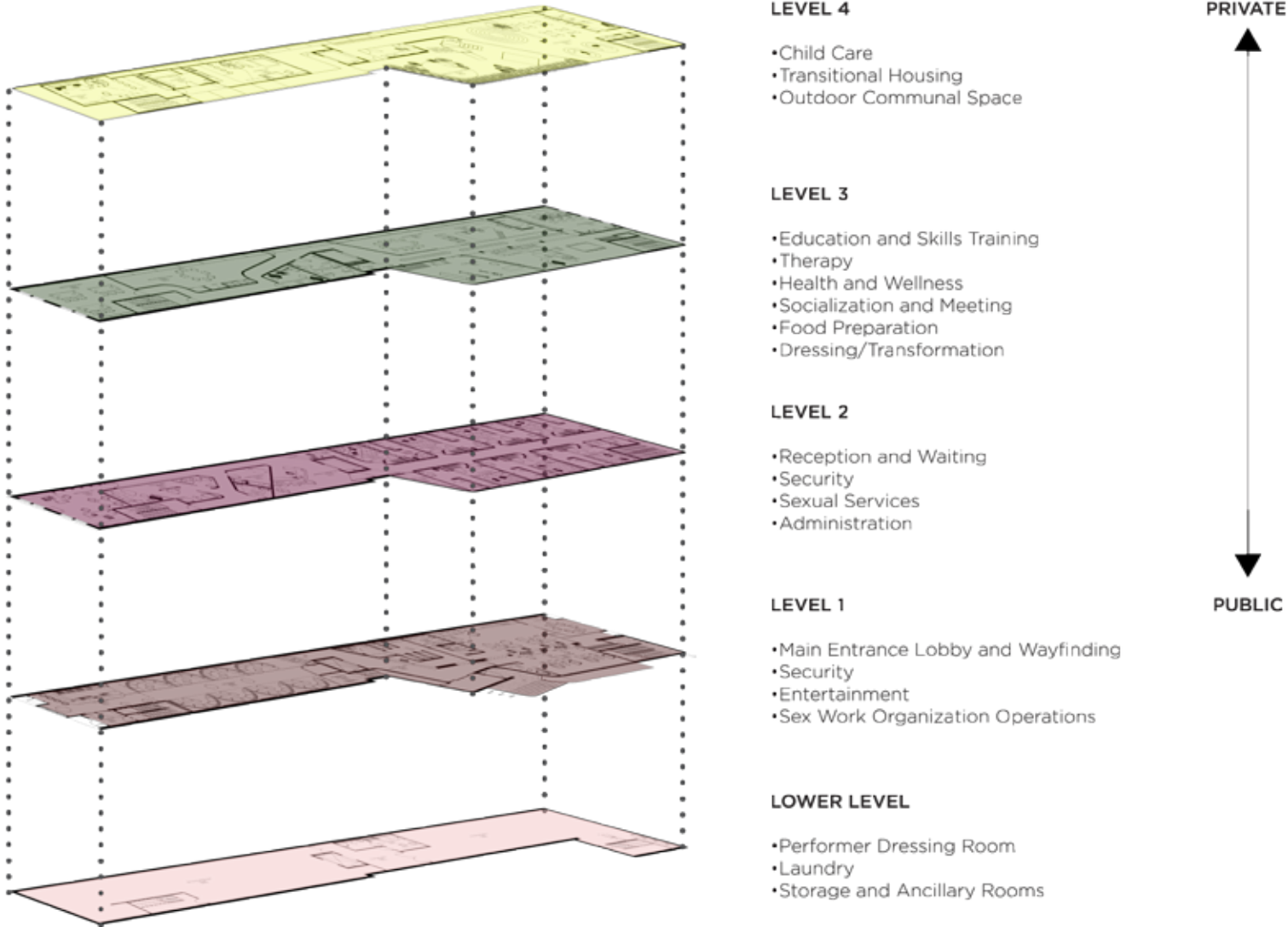


Figure 41 - Illustration of Vertical Spatial Zoning



rooms needed to be grouped together on one side of the elevator that provides public access to the floor. The existing space was simply not large enough to accommodate this, and so the west half of the building needed to be built out towards the north, situating (the perhaps noisier) sex work rooms above the WWG, rather than the acoustically noisier Woody, while it was vital that the Woody be located in the existing historic Woodbine Hotel bar. In order to accommodate this, all floors have been acoustically reinforced to prevent inter-floor disturbances, and organized horizontally by anticipated acoustic level, as shown in Figure 42.

Public accessibility and safety/security were fundamental forces of spatial organization in this building. Traffic is primarily guided through the central, card-controlled elevator, which has two key security points in its vicinity, the welcome/security desk in the main lobby, and the security point that bridges the reception and sex work sides of the second floor. Central security hubs signal to the public that security is present, but also allow a position of advantage for security personnel by providing central access all areas of the building. The east and west emergency stairwells do provide alternative vertical circulation, however, with the exception of personnel via card access, their traffic is restricted to outflow. This strategy helps to maintain safety by directing public access through the central elevator where it is more contained and visible by security and/or staff.

Finally, the existing building is sandwiched between two other buildings, severely restricting access to natural light, specifically the existing building receives none on the south side, and is half-covered on the north side. With the necessity of building out on the north side of the west end, this provided opportunity to increase the amount of light entering the building. Zoning has thus also been arranged according to need for daylight, where areas with limited need are placed on the east side of central, and those in need of great levels of daylight, on the north side of the east end. In order to draw in daylight into the inner areas, a two-foot-wide light well runs almost the entirety of the south exterior building wall, allowing light to be harvested from the roof into the second and third floors. This and other strategies will be discussed in greater detail in the following sub sections of this chapter.

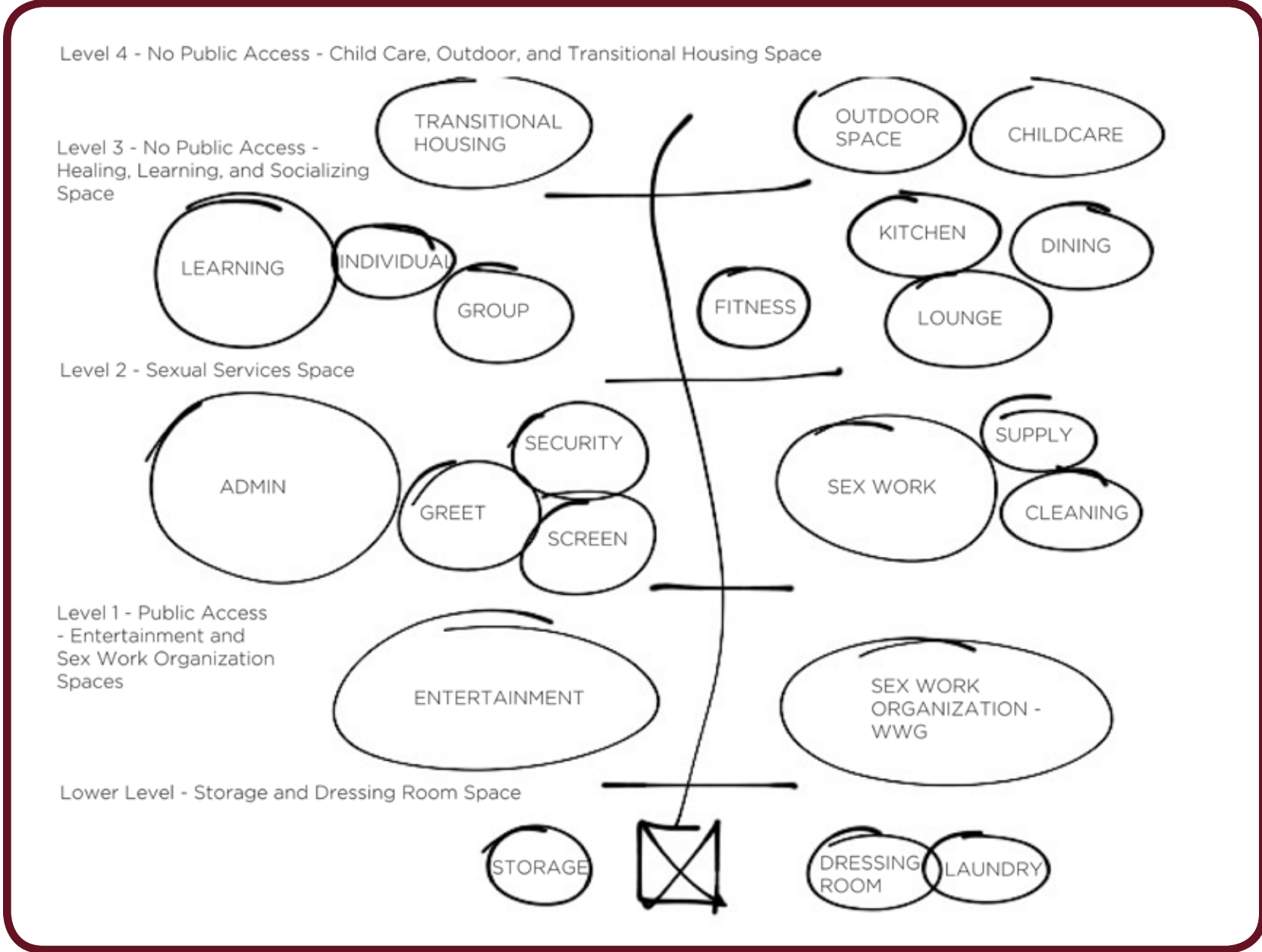


Figure 42 - Bubble Diagram of Vertical and Horizontal Spatial Zoning



Figure 43 - 1 / North South Longitudinal Section

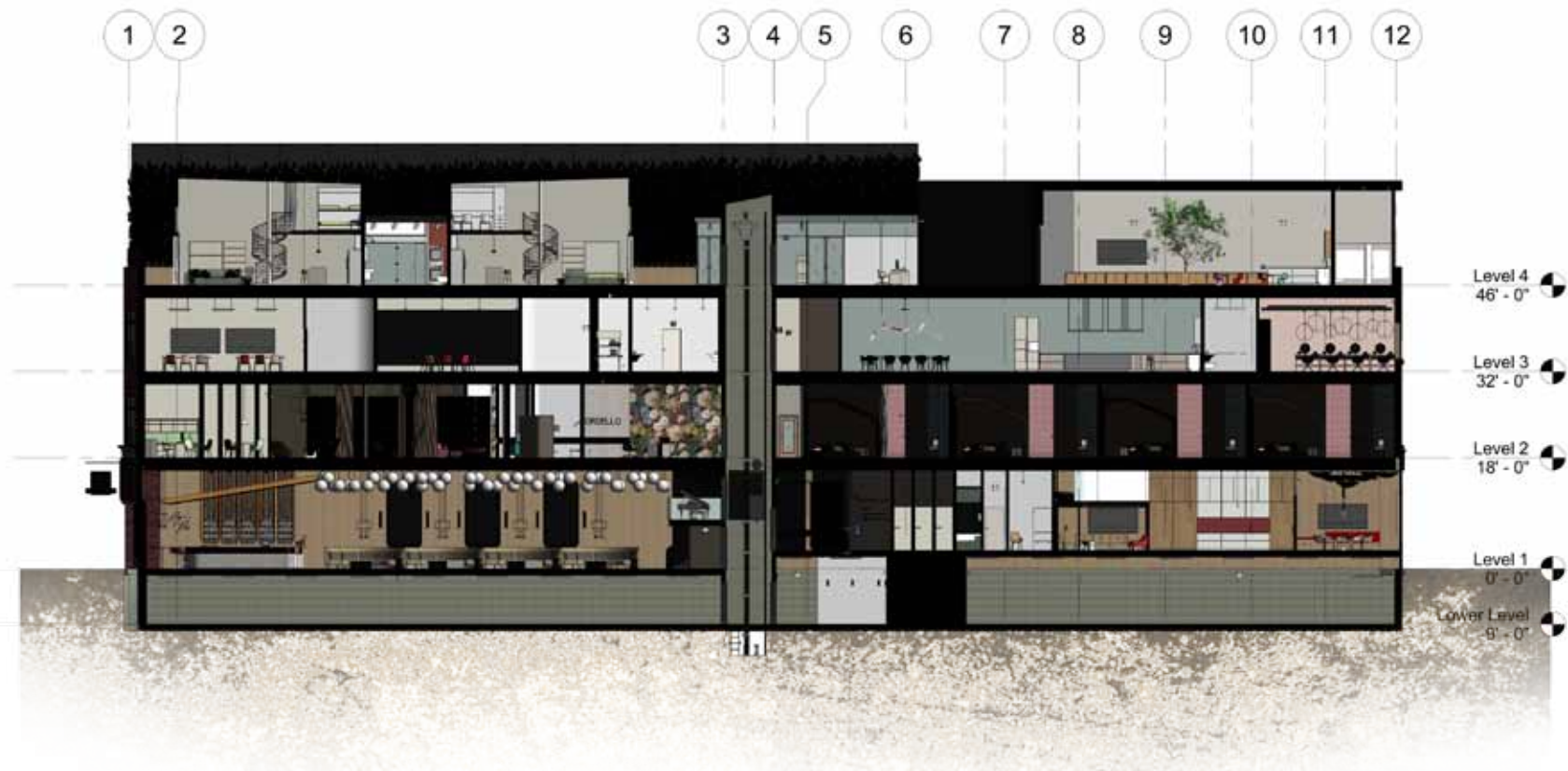


Figure 44 - 2 / East West Latitudinal Section

### 6.5 EXTERIOR APPROACH

Located in the heart of downtown Winnipeg, with access points from three prominent routes, Bordello has been designed to command a high degree of visual presence. While the existing Main St. and Albert St. doors have been preserved, offering independent access to the entertainment and WWG areas, a new, centralized, main entrance has been developed on the north side of the building, adjacent to the parking lot and Bannatyne Ave. This entrance provides access to the facility from the parking lot / drop off loop / bicycle parking area, thus encouraging patronage through the convenience of its accessibility.

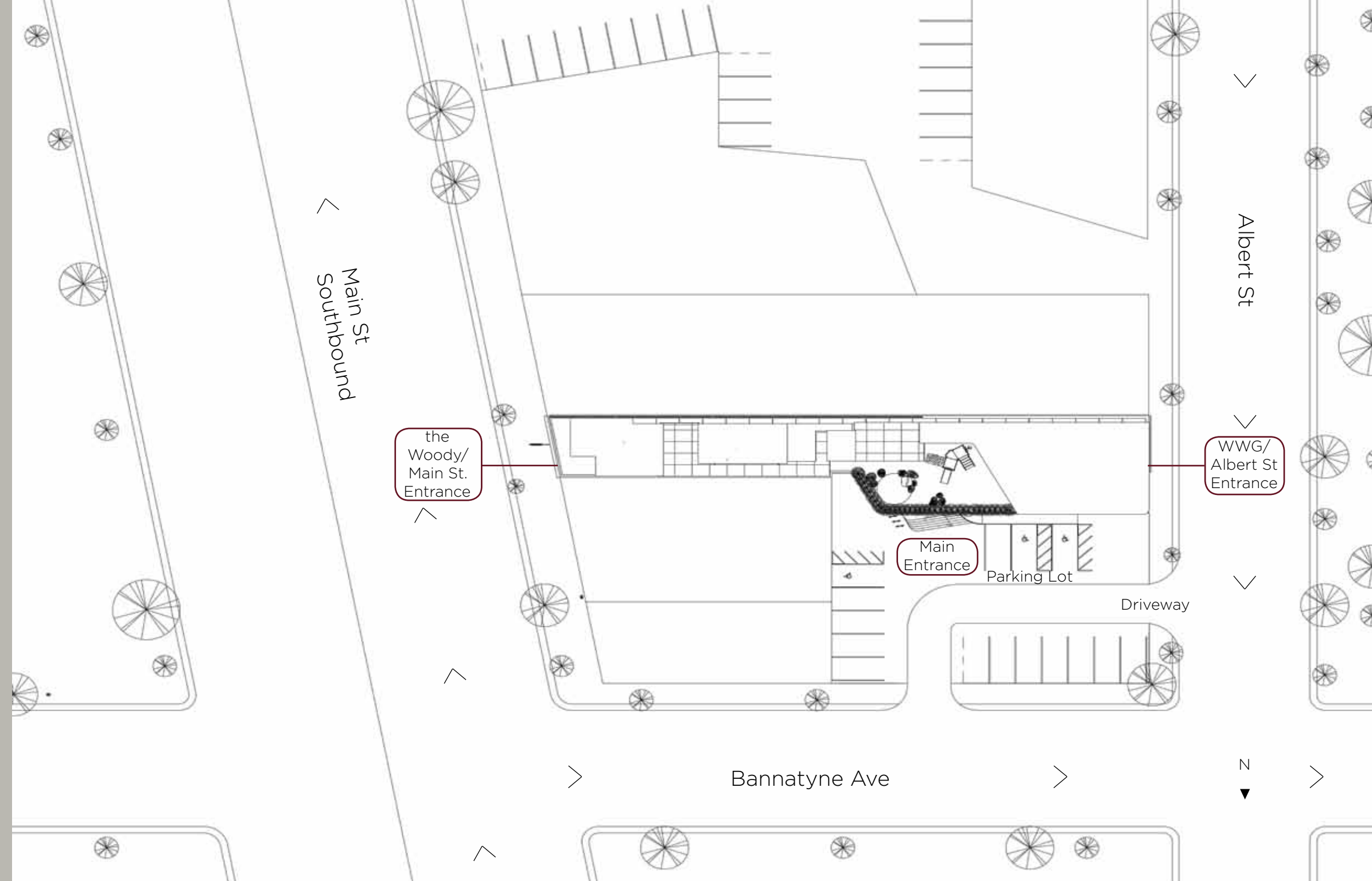


Figure 45 - Site Plan - NTS





Figure 46 - Perspective of Main St. Entrance to the Woody

As part of the newly built addition on the north side of the east end of the existing building, the main entrance is a statement in and of itself. Featuring a façade constructed of appealing, tactile, and dark shou-sugi ban siding punctuated with curtain wall openings made of optical glass block on the first and third levels that are draped in a Cor-ten steel mesh patterned with the building's historic pressed tin ceiling tile, the main entrance is an enticing and alluring play of textures between old and new. The transparency of the openings within the façade allow for natural light to pour into the space, as well as the sensitive opening of the inside of the building outwards, as per soft architecture principles. As discussed in chapter 4, the blurred nature of the glass block combined with the Cor-ten mesh veil has allowed for this permeability to be achieved in such a way that identities remain concealed. As an aspect of soft architectural form, the main entrance door is tucked behind a sweeping wrap gesture within the façade that becomes the first point of reference to the design language of the space. Elevated three feet above ground level in order to accommodate the existing floor structure, the main entrance can be accessed via stairs or an accessible ramp. The inclusion of a new main entrance was important not only in regards to the visibility of a statement façade, but also as a strategy of anonymity. When the majority of traffic is guided through this central point, faces are lost in the crowd. Since the building is multi use, people entering or exiting the building could be there for any number of reasons, and so this helps to protect the identity of sex workers and clients, therefore, a safety mechanism which also helps to prevent stigmatization.



Figure 47 - Perspective of Main Entranceway from Bannatyne Ave.



LEVEL 1

### EMPOWERMENT

- User control of indoor systems through Creston units
- Accommodate space for existing sex work organization to help increase critical awareness, participatory behaviours, and foster a culture of growth
- Provide access to vital resources for all sex workers
- Gender neutral main public w/c to foster tolerance for diversity
- Entertainment component acts as a normalizing agent

### DIGNITY

- User control of indoor systems through Creston units
- Softening of structure through form and materiality
- Permeability of building
- User control through flexible performance surfaces and furniture
- Access to bathing facilities for sex workers

### SAFETY

- Centralized traffic flow
- Private areas are restricted through card access
- Emergency call buttons provide direct line to security
- Centralized main entrance provides anonymity and guides traffic past security
- Veiling of permeability maintains anonymity
- Entertainment component acts as a normalizing agent

### 6.6 LEVEL 1

The main level consists of public spaces including the main entrance lobby and washrooms, the Woody @Bordello (the Woody) entertainment space, as well as the WWG Offices. While both the Woody and the WWG have their own independent entrances, the majority of their traffic will be channelled through the entrance lobby due to the signals conveyed by the design of the new entrance previously discussed, as well as its adjacency to the parking lot.

Figure 48 - Floor Plan - Level 1





Figure 49 - Perspective - Entrance Lobby from Main Entrance Doors



Figure 50 - 3 / Elevation - East Lobby Water Feature Wall and Security Desk

### 6.6.1. ENTRANCE LOBBY

Upon entrance into the lobby, the user is greeted by an open, yet directional volume of space. In the foreground, the seamlessly curvaceous welcome desk staffed by a security guard and clearly presented signage acts as guidance to the user as to their course of travel. While the security guard is there to greet and guide guests, his presence signals the command of appropriate behaviour, helping to increase safety of the overall space. The welcome desk features a band of I-beam that continues beyond its boundaries to become part of the facing south wall, acting as a directional gesture and wayfinding guide towards the entrance to the Woody.

Hanging adjacent to the elevator is a large art piece that has been produced by having sex in paint to become an abstracted physical mark of human pleasure, and a fitting piece to set the tone of the space.

Visible from the main entrance threshold, and passed by on the way towards the Woody, is a large water feature made of rusting chain that allows water to slowly trickle down each chain into the I beam trough below. As a point of visual interest in the lobby, the water feature not only references the association of liquidity and pleasure, but features materials weathered by the element. The chain and I beam become a design feature throughout the first two levels, and simultaneously play homage to the historic industrial context of the Exchange District and the Woodbine Hotel. The directional form of the chain water feature guides the user from the large volume of the lobby, around the elevator, and into the mouth of the compressed height entrance to the Woody.

From this entrance the user encounters a sense of arrival within the transition from compression to release as they arrive at the top of the stairs, elevated three feet above the bar, armed with sightlines that open up into the grand sixteen-foot volume of the bustling entertainment space. This sense of arrival is magnified by the gaze of the Woody's patrons as they look back towards the user, elevated and framed within the shou sugi ban compression tunnel. This is the first example of circulation routes punctuated by thresholds that become portals along the user's journey throughout the space, designed to evoke a spatial rhythm based on pause and release, ebb and flow, journey and arrival.

A primary function of maintaining an entertainment venue within the facility is to act as a normalization catalyst in an effort to fight stigma, and so the lobby also features gender-neutral washroom facilities for the use of the entertainment and WWG areas. As the WWG is open to all sex workers as well as the public, and especially as it provides a place of refuge for a vulnerable population, the concept of inclusive gender-neutral washrooms was of even greater import within the current climate of transgender recognition.



# the Woody

## 6.6.2 THE WOODY

In honour of the longevity and history of the Woodbine Hotel, affectionately nicknamed “the Woody”, and simply because of its tongue in cheek humour in relation to the typology of Bordello, the entertainment area has been named *the Woody @ Bordello* (the Woody). As the user descends from the entrance lobby into the Woody, the stairs wrap around an elevated stage featuring a piano and space for a singer or other performer. This stage is situated in front of the elevator shaft, and above the accessible elevator door below. Arriving by elevator also instigates a sense of arrival as the doors open and one exits the elevator via a compressed tunnel under the stage, to be released into that great volume of space previously described. This same technique of compression and release is employed to a degree at the Main St. entrance to the Woody as well, where the vestibule opens into *the Nutbar*, the bar area of the Woody. The Nutbar takes its name also in humour of the fact that the Woody’s food service offering is a variety of nuts. These nuts are contained within silo dispensers that run down the south wall of the Nutbar, acting as divisive supports for the alcohol display shelving, back-dropped in curtains of rusted chain. These silos are accessible for filling upstairs in the administration area. The Nutbar is enveloped on the north side in an angular shou sugi ban wall to ceiling wrap that simulates the compression of the smaller tunnels at its other entrance points. These elements of compression and release act as portals, cueing a transitional space, a moment of arrival as one progresses through their journey in the pursuit of entertainment, and ultimately, pleasure. This design feature is also used on the second level and



Figure 51 - 4 / Elevation - The Nutbar Barback



Figure 52 - Perspective - The Woody from Elevator Doors





Figure 53 - Perspective - The Woody from the Entrance Lobby



will be discussed further in the following sections. The journey is also emphasized by the long, narrow, linear nature of the space where movement around the room is overt and directional.

Overall, the entertainment space is intimate and warm, through its materiality and form. Performance platforms are situated in the center of the room to help exaggerate this sense of intimacy. Not only does this bring the performance closer to the audience, it brings the audience closer to each other. Elevated performance platforms are also built into the spaces between seating nooks, back dropped by large mirrors that frame the performance while reflecting it back to the audience in a multitude of alternative views. While it may be thought that the performance platforms are small, this was drawn from my experience of a burlesque bar in New York City. This site visit proved that burlesque is not only performed on impossibly tiny surfaces such as windowsills, it is also an extremely active and dynamic performance, where dancers constantly move between different surfaces as makeshift stages. This site visit was also a lesson in audience engagement, where standing on furniture is encouraged, and performers interact with the audience who are constantly moving themselves. Relaxed, dynamic, engaged, this is the spirit of burlesque.

The intimacy of the space can also be seen in the character of the bench nooks. Semi-circular in form, the bench seating remains open to the room (and engagement with others) but wraps in towards itself to create a nook. These nooks are able to accommodate larger parties of patrons, as well as act as catalyst for social engagement by accommodating multiple smaller groups. The low tables at each booth nook are moveable, and

double as steps up onto the raised performance platforms, while also providing alternative seating. *Vibia* "Wireflow" chandelier lights hang low in the center of each nook to further emphasize a transparent sense of intimacy. These lights were chosen specifically for their visual impact, but also due to their transparency so as not to obstruct sight lines towards performances from all viewpoints.

In keeping with soft architecture principles, the permeability of the space, of its' energy, is maintained through the original windows of the Main St façade. However, this has again been veiled to maintain privacy and anonymity. Allowing daylight to enter the space, clear glass bottles have been cut across their base and stacked within the window casing to create a sheet of miniature peep holes; an overall distorted view of the action within. Again a sense of tunnel is at play here, where the bottles create a tunnel vision and a distorted reality; a fun house; pleasure.

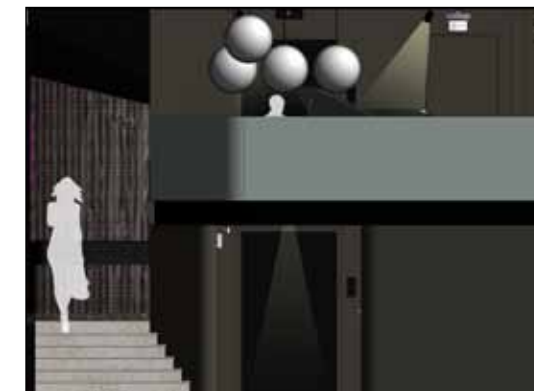


Figure 54 - 5 / Elevation - Elevated Piano Stage

Figure 55 - 6 / Elevation - Main St Facade from Inside the Nutbar





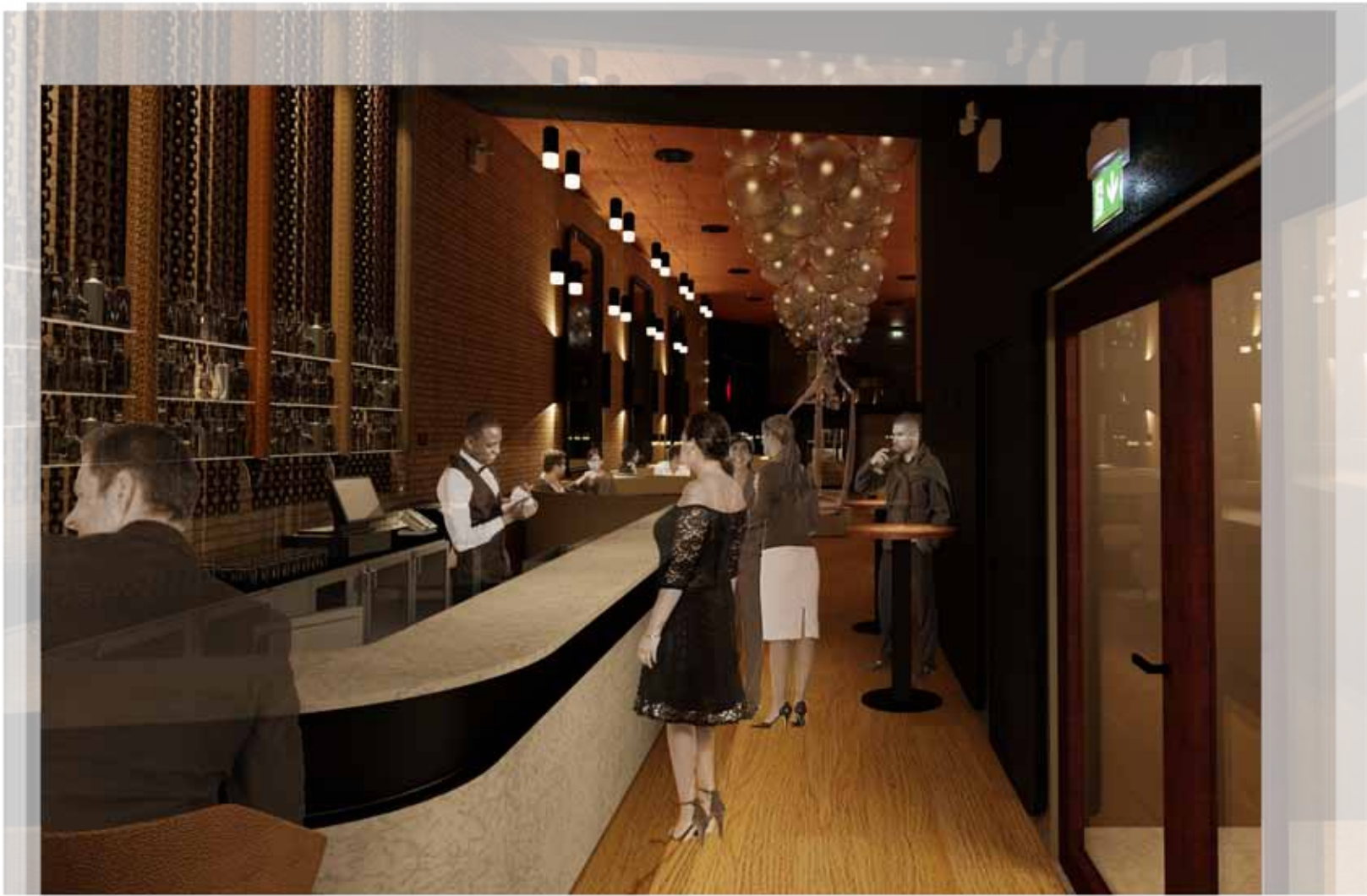


Figure 56 - Perspective - The Nutbar in The Woody from the Main St Facade Cocktail Table

*Nut Bar*



Figure 57 - Materiality of Entrance Lobby and The Woody

The materiality of the space is neutral, warm, and yet bold. The original copper pressed ceiling tile was the central figure around which everything else was selected. With tyndall stone and oak floors, neutrally upholstered benches, the drama in the performance of the room's poetics stems from the ceiling and its hanging lighting elements. A channel of multi-levelled glass globe pendant lights cascade down the center aisle of the room, directing the eye towards the elevated stage and emphasizing the linear nature of the room, while the dropped *Vibia* "Wireflow" chandeliers help to partition the booth spaces into smaller nooks of intimacy. Overall the space is warm, inviting, intimate, and dynamic. Through textures and lighting, the materiality and atmosphere of the Woody begin to communicate a sense of lushness that is expanded further on the second level.





Figure 59 - Proposed Logo Design



### 6.6.3 WINNIPEG WORKING GROUP (WWG)

Accessible from the west side of the main lobby, or by its independent entrance on Albert St, the WWG will occupy the space allocated for the operations of a sex work organization. These separate entrances, again, allow for an element of anonymity, especially valuable to a vulnerable population in search of help, and furthermore, the ability to schedule WWG operations independent of the Bordello facility. Locating access to the vital services and support of a sex work organization, such as the WWG within Bordello directly speaks to the efforts of the facility to fight stigmatization of sex work, but also, is important to encourage processes of individual, organizational, and community empowerment. The space has been designed programmatically by the needs of sex work organization operations and within ideals of safety, while aesthetically conceived of within the realm of refuge, vibrancy, professionalism, and flexibility. Overall, the atmosphere is fresh, light and fun, yet professional.

Featuring a round table to avoid any implied position of power, the boardroom has been situated strategically in the front window of the space for the purposes of legitimization. The front window is veiled in a decal of small WWG logos that maintain identity protection while communicating identifiably professional activities to the traffic outside. The upper windows showcase the canopy of red umbrellas that dresses the ceiling, the international symbol for sex worker rights.

The south wall features a linear kitchenette space to serve the staff, as well as meetings in the boardroom, and for refreshment at larger events. Adjacent to the kitchenette are the stacked lounge spaces. The sectional sofa creates a more formal, and semi-private

space for people to gather, or alternatively, to wait for medical services. Above this is an elevated stretched canopy pod to climb up to via the ladder on the east wall. This space offers a cozy, fun cocoon for meetings, lounging, refuge, or decompression. A smaller, private, quiet space is incorporated on the northeast corner of the WWG space for the purposes of individuals in need of a place to decompress, or for private conversations to occur. This quiet space features *Coalesse* "Hosu" connected lounge chairs with optional ottoman and a television with headphones. Furthermore, it is equipped with a 3D LED projector to wash the ceiling and walls with an infinite selection of dynamic imagery media, such as an orbit of the night sky, meant to add a pacifying, meditative, element to the space.

Figure 58 - Perspective - WWG Boardroom







Figure 60 - 7 / Elevation - South Wall WWG Lounge and Kitchenette Elevation

Four workstations are situated in the center of the space, offering the staff direct sight lines to both access points for safety. These workstations use the “Upstage” furniture system by *Teknion*, which is flexible, adaptable, and easily moveable in case of the need for open space for a large event etc., or reconfiguration in the future. In addition, all the other furniture in the space is non-fixed, and reconfigurable for this reason. The use of small side tables is purposeful in their ability to double as extra and flexible seating options. The configuration of the workstations allows for multiple small lounge nooks to be created on either side of them, offering a plethora of spatial options for small gatherings or semi-private individual needs. All of these micro spaces are met with the light that pours in from the glass block curtain wall on the north side of the space.

As a sex work organization, the WWG attempts to connect sex workers with needed resources, and so this space includes a medical office and shower room. The medical office contains all the necessary equipment for a GP and some specialist consultations, including an exam table, task lighting, and lockable storage for medical supplies. Ease of access to non-stigmatized medical care is a vital need of many sex workers, and so it was important to be able to offer this service within the facility. Accommodating access to medical care contributes to ideas of cleanliness in terms of dignity and the empowerment of self-care. All of the walls surrounding the medical and quiet spaces are acoustically sound proofed in their structure. The medical office features baffling and *Glamora* “Glamcoustic” acoustic wallcovering in order to ensure maximum confidentiality of medical consultations is maintained.

The shower room is adjacent to the medical office, offering a chance for street based sex workers to come in and access personal hygiene facilities they may otherwise not be able to easily access. Linens will be provided, and once soiled, can be deposited into the laundry chute near the Albert St. entrance.

Overall, the materiality of the space is neutral, with lots of bright white, warm oak, and fun punctuations of red (in honour of the red umbrella), vibrant pink, purple, and orange. These colors are mainly seen in furnishings, finishes, and millwork details, where a diverse range of textures is used to add depth to the space.



Figure 61 - Perspective - WWG Offices







Figure 62 - Materiality - WWG



Figure 63 - Furniture Sample WWG  
 - From Fat Left - Vitra cork Family,  
 Bla Station Dunder, Andreu World  
 Brandy SO 2999, Offecct Ezy Wood,  
 Knoll Saarinen Dining Table, Teknion  
 Upstage System, Jokjor Champ Stool,  
 Arflex Katrin Chair, Arflex Hillside







## LOWER LEVEL

### EMPOWERMENT

- Laundry storage for outside laundry service to support the opportunities for cleanliness throughout the facility.

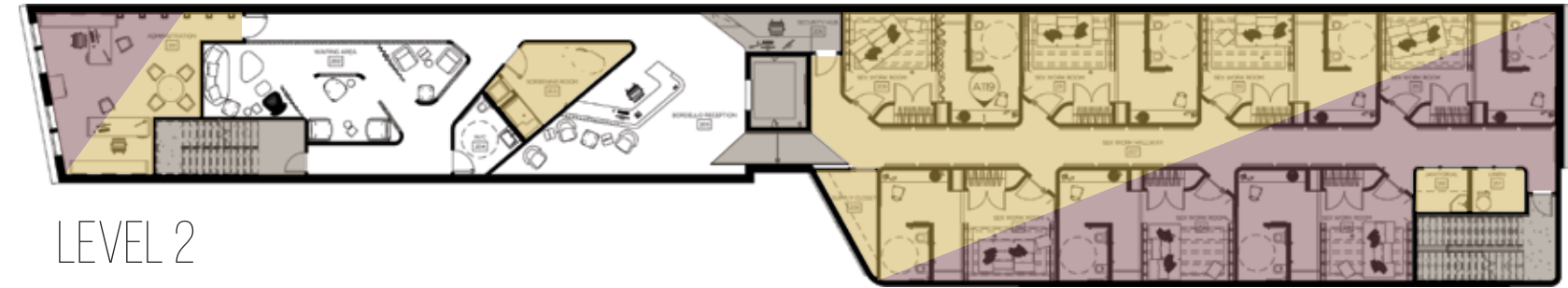
### DIGNITY

### SAFETY

- Centralized traffic flow
- Private areas are restricted through card access
- Emergency call buttons provide direct line to security in each sex work room

## 6.7 LOWER LEVEL

The lower level access is restricted to personnel of Bordello, guest performers, and laundry service. Outside operators will receive card access via the security guard at the welcome desk in the lobby. The lower level features a large open storage space, a laundry space for the storage of clean and gathering of dirty linens, and finally a private dressing room, complete with full bathroom for up to two performers. When performers are ready to make their debut, they will access the main level or elevated stage via the elevator that has stops at both of those levels.



LEVEL 2

## 6.8 LEVEL 2

As the elevator doors open, the guest is greeted by a staffed reception desk. To the viewers left is a small seating area for guests to use I pads highlighting available sex workers, their service offering, and their rates. Once a selection has been made, the user is escorted to the right of reception desk, past security, and down the hallway, into the screening room and waiting area beyond. Similar to the main level, visual presence of security helps to signal to the user that only respectful, safe behaviour will be tolerated. The security desk bridges the reception and the card accessible sex work areas to ensure ease of access to both. The screening room consists of a chaise longue used for a quick genital examination for cleanliness or signs of infections, as well as a shower and towel storage. This space and its function are necessary for the safety and security of all involved in sex work, helping to infuse sex work with notions of cleanliness related to dignity. When the sex worker is ready to receive her client, the user will be escorted from the waiting area, towards the elevator, and through the compression tunnel with card-access door to the sex work side of level 2.



### EMPOWERMENT

- User control of indoor systems through Creston units
- User control through personalization of how to use space
- Assign dedicated workspaces for each sex worker
- Administration space for advisory board appointed managers within cooperative structure



### DIGNITY

- User control of indoor systems through Creston units
- Softening of structure through form and materiality
- User control through personalization of how to use space
- Access to bathing facilities for personal hygiene
- Screening room to ensure personal hygiene
- Storage space for sex work supplies in each room and on floor
- Administration space for advisory board appointed managers within cooperative structure



### SAFETY

- Centralized traffic flow
- Private areas are restricted through card access
- Emergency call buttons provide direct line to security in each sex work room
- Security hub bridging unsecured and secured areas

6.8.1 RECEPTION

As a smooth extension of the tyndall stone clad wall behind it, the projecting form of the reception desk helps to enforce a sense of boundary, that the space to the right of the desk is inaccessible without permission. This helps to control the traffic flow and whereabouts of the public as an added mechanism of safety.

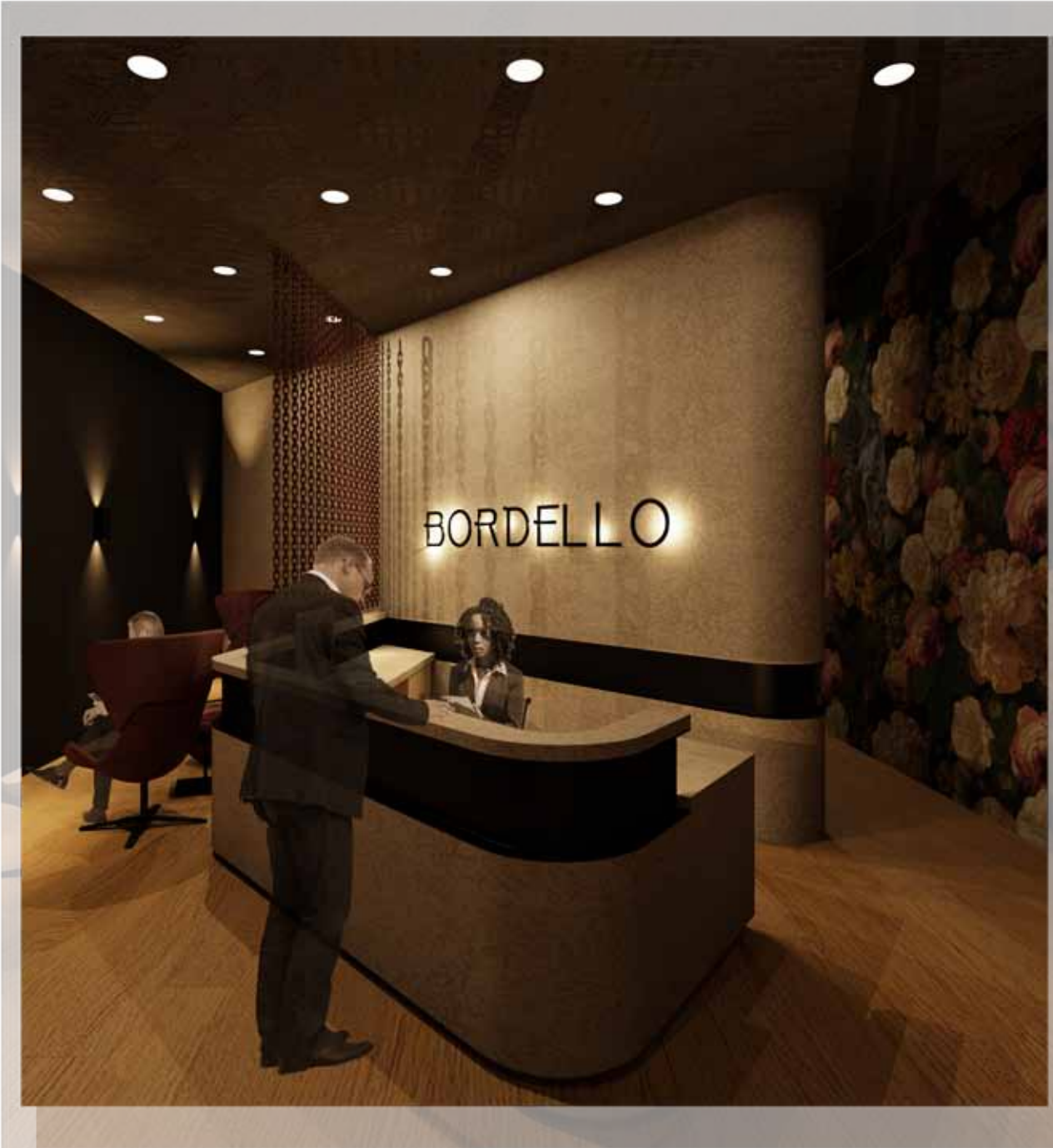
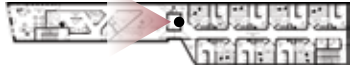
The seating area to the viewer's left of the desk maintains a level of privacy within the open reception area through its high back chairs and the vertical hanging chain feature that partitions it from the reception desk.

The long hallway that connects the screening and waiting areas with the reception area features a floral mosaic by *Bisazza* on the south wall, illuminated by day in the wash of light from the two-foot-wide light well above it. Considering the atmosphere of this level, the daylight drawn from above is essential in moving the darkness of its intimacy away from a den-like atmosphere often associated with illicit activities. The texture and geometric abstraction lend a tactile and masculine touch to feminine floral imagery. This delicate balance between masculine and feminine is at play throughout this level.

Within the screening room, a *Zanotta* "Lama 921" chaise longue has been specified for its masculine and sleek nature, making the exam easier to facilitate sans cushioning, as well as the client slightly more comfortable in the surroundings, lending the process' association closer to a spa treatment rather than a medical examination.



Figure 64 - Perspective - Bordello Reception





6.8.2 WAITING AREA

From this point, the user is escorted towards the waiting area, which is comprised of three semi-private coves made up of a variety of seating options. The waiting area is divided into three semi-private coves built with *Mutina* “Mistral 3D” blocks, and optionally closed off via curtaining in *Pollack* “Mixtape”, an intricately woven fabric reminiscent of lingerie. Both of these elements allow for a slightly perforated, yet veiled space to be created according to the user’s individual need for privacy, exuding an air of sexiness and anticipation within the idea of ‘just a peek.’ The area is situated in such a way that sight lines are restricted to those who have enlisted services, as well as a limited number of Bordello personnel.

Each cove features a dropped pendant fixture to lower the height of the space, and add to its level of intimacy. The furniture has been upholstered in leather and textiles within the deep color jewel tones from the lush florals of the mosaic wall, worn and rich like those you would imagine in a gentleman’s club. Again, here we see the delicate balance of masculine and feminine.

Overall the space is dimly lit, warm, and intimate, helping to provide a sense of anticipation along the user’s journey in search of pleasure. Since a significant percentage of sex work clients has been reported to be disabled to some degree, the waiting area, as with the entire building, is fully wheelchair accessible, and offers an accessible washroom.<sup>1</sup>

<sup>1</sup> Teela Sanders, “The Politics of Sexual Citizenship: Commercial Sex and Disability,” *Disability & Society* 22, no. 5 (August 2007): 439-55, doi:10.1080/09687590701427479.



Figure 66 - Materiality - Bordello Reception & Waiting Area

Figure 65 - Perspective - Waiting Area





### 6.8.3. SEX WORK HALLWAY

Emerging from the portal of the compressed tunnel threshold, similar to those described in the Woody, the user steps into the long hallway to access the sex work rooms. The hallway is simple in nature, but stunning in its tactility. Featuring linear skylights that allow for daylight to enter the space, the partitioning edges are softened in their curvature and are crowned with a clerestory banding of smart glass that allows some daylight to enter the rooms from the hallway. Smart glass is used here for its ability to transform from transparent to opaque at the touch of a (user-controlled) button.

The warmth of the oak floor is highlighted by the rich felt ceiling feature whose ripples provide a sense of directionality as they rhythmically lead the eye towards the entrance to each room, and a second abstracted sex painting highlighted at the end of the hallway.

The exterior of the doors to the rooms have been finished in succulent, cardinal coloured, hair-on hide, helping to arouse the senses, and emphasize the cusp of anticipation along the journey of seeking pleasure. The floor of the compression portal, and the wall base of the hallway are made of polished stainless steel, a highly reflective, yet slightly warped surface, which adds in a sense of that distorted reality previously discussed.

Figure 67 - Perspective - Sex Work Hallway



*The exterior of the doors to the rooms have been finished in succulent cardinal coloured hair on hide helping to arouse the senses and emphasize the cusp of anticipation along the journey of seeking pleasure.*



Figure 68 - Materiality - Sex Work Hallway



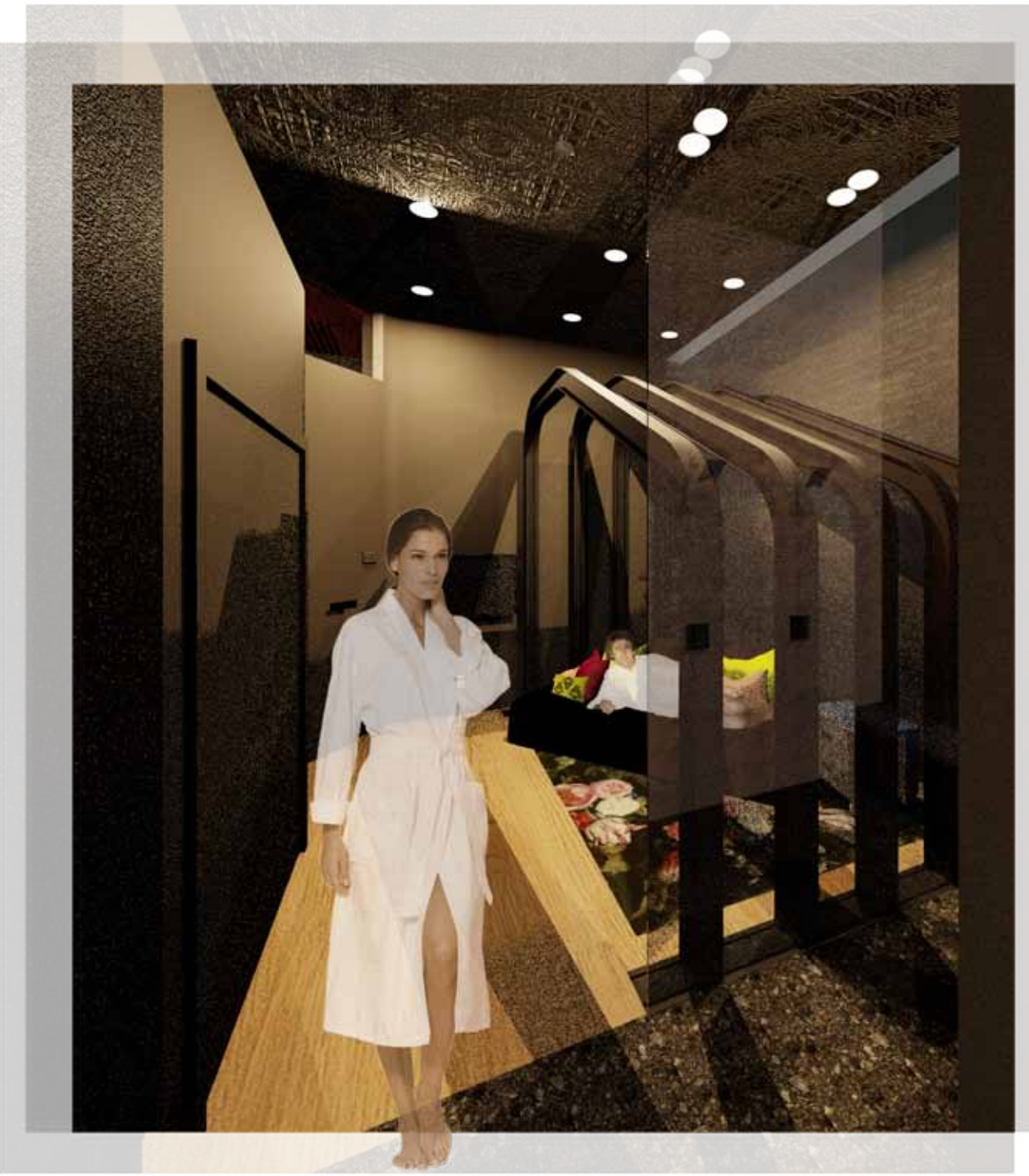
#### 6.8.4. SEX WORK ROOMS

Most predominantly, the sex work rooms are about flexibility of use, about personalization and user control, stemming from the concepts of soft architecture and perceived control in dignity and empowerment theory, respectively. The user has complete control over the environmental systems of the space through a *Creston* building management touch screen installed in each sex work room, and throughout the building. These units allow the user to control the thermal temperature and humidity, the lighting, the acoustics (volume / music selection), as well as the daylighting levels via the opacity of the smart glass clerestory windows. This one unit is able to provide the user the ability to suit her own needs and ultimately, control over her own space, adding to her perceived control within an individual empowerment process. While catering to her own needs, she is also able to cater to the individual needs of her client, which is a value added service within a service based product offering.

*Most predominantly the sex work rooms are about flexibility of use about personalization and user control*



Figure 69 - Perspective - Sex Work Room





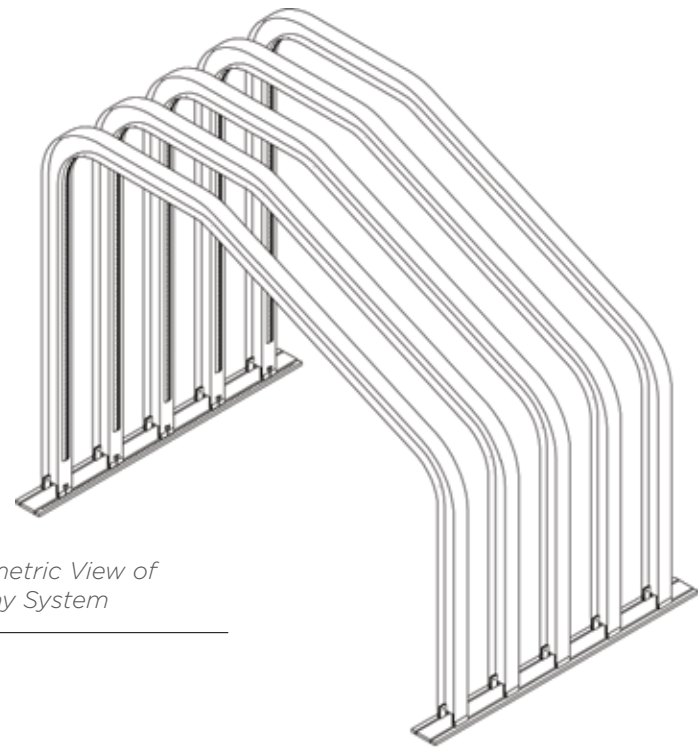


Figure 70 - Isometric View of Custom Archway System

1' = 1/2"

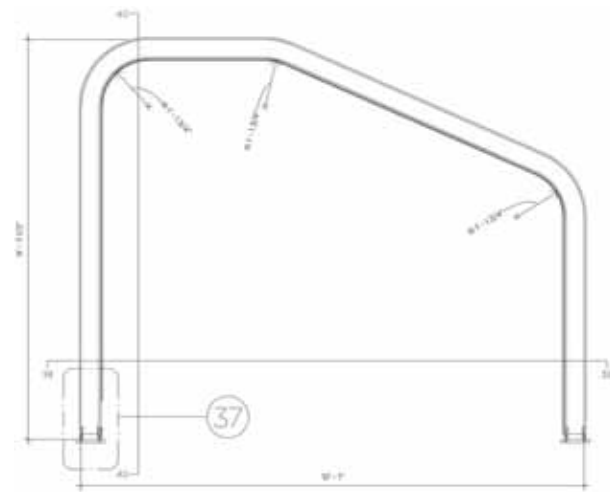


Figure 71 - Elevation - Custom Moveable Archway System on Recessed Floor Track

1/2" = 1'

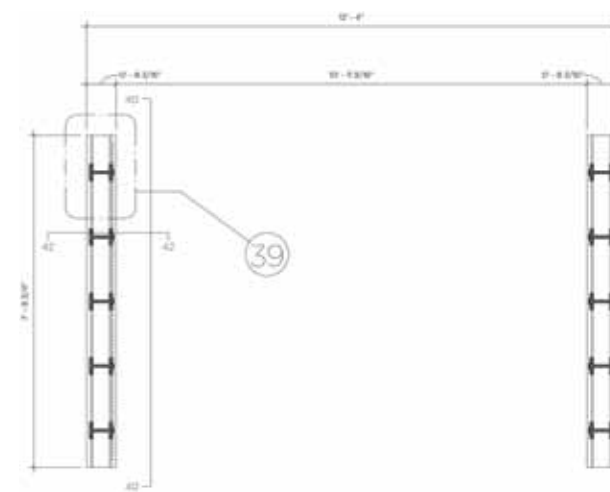


Figure 74 - Plan - Custom Moveable Archway System on Recessed Floor Track

1/2" = 1'

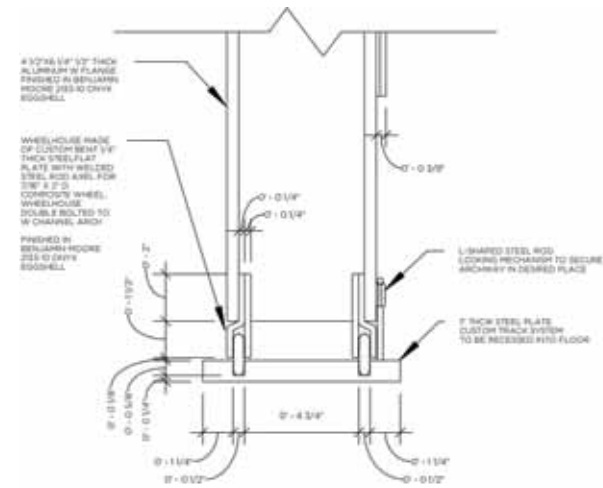


Figure 72 - Detail Elevation - Archway System and Wheelhouse Mechanism Assembly

1 1/2' = 1'

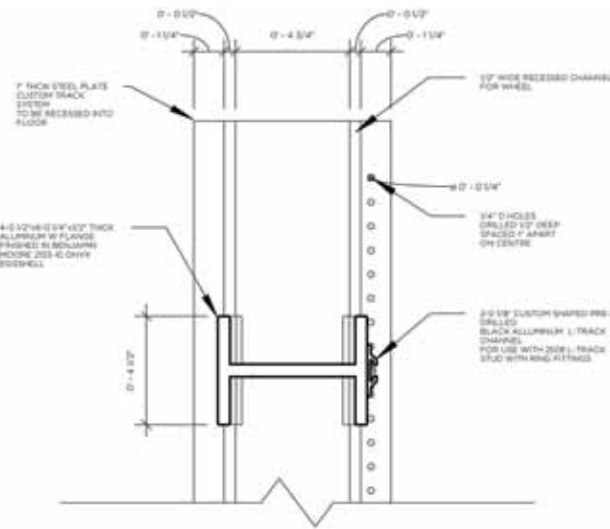


Figure 73 - Detail Plan - Track System

1 1/2" = 1'

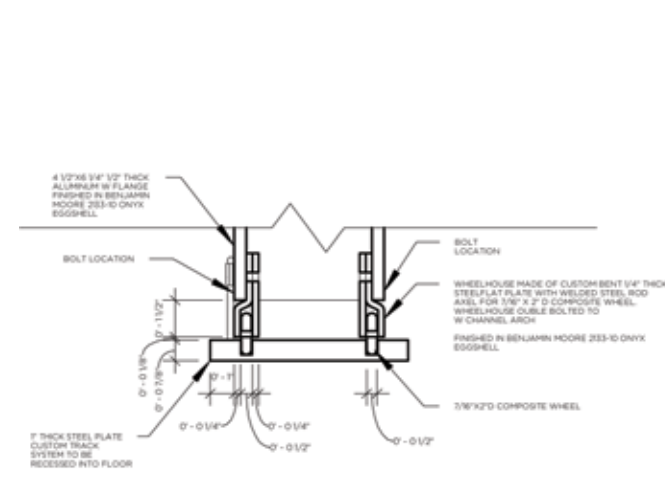


Figure 75 - Detail Section - Wheel House Assembly

1 1/2" = 1'

The room is divided into two zones, the lounge area and the washroom area. The user enters the space directly into the lounge zone. This area features a custom moveable arch system as an element of visual interest, an intimacy inducing spatial adaption, and finally, as a functional structure for sexual services. Acting as a canopy, this arch system is constructed from eight individual aluminum arches that slide along and lock into a recessed floor track. The underside of each arch features an L track tie down system used in the restraint and placement of cargo and seating in large vans and trucks. This structure allows for an extremely flexible way to support the hanging of various toys and props, such as sex swings, and is able to support the weight of more than one person. This structure allows the sex worker to offer a number of personalized sexual services as dictated by her own comfort levels. Furthermore, it is flexible in its visual aesthetic by reconfiguring the individual arches along the track according to personal preference

Underneath this canopy is a *Ligne Roset* "Downtown Sofa", selected specifically as an alternative to a traditional bed, for its ability to change and morph into many arrangements, some mimicking the form of sex chairs and sex furniture designed to assist in sexual services, particularly in the case of disability. The sofa is upholstered in a WS Bleach cleanable, non-porous material, which is soft to the touch. This allows for the cleaning between clients to consist of a disinfecting rather than using linen. All of the pillows adorning the sofa are made of easy clean, or removable and washable textiles that convey colors and patterns related to the floral garden and its pollination process. This motif can also be seen in the rug beneath the sofa. The *Jokjor* "Wild flower" rug portrays rich and lush floral patterns in a rather historic manner, while being made of easily cleanable, low-pile, indoor/outdoor velour. Adjacent to the sofa is the *Ligne Roset* "Travel studio" nightstand on castors, which provides a concealed, yet moveable and flexible storage for condoms and other supplies. The gloss finish also allows for easy cleaning between clients, while providing an opportunity to showcase the cleanliness of the Bordello facility. Again, cleanliness and pride of cleanliness within the facility help contribute to a dignified environment. The lounge area is equipped with a television and is adjacent to a lockable closet for the safe keeping of personal belongings and additional supply storage.



Figure 76 - Materiality of Sex Work Rooms



Figure 77 - Furniture Sample - Sex Work Room - Clockwise from top left: L-Track Tie Down System, Moooi Smoke Chair, Ligne Roset Downtown Sofa, Kohler Pallene Sink, Timorous Beasties Bee Cushions, Jokjor Tapit, Ligne Roset Travel Studio Nightstand.





Figure 78 - Perspective  
- Sex Work Room with  
Shower



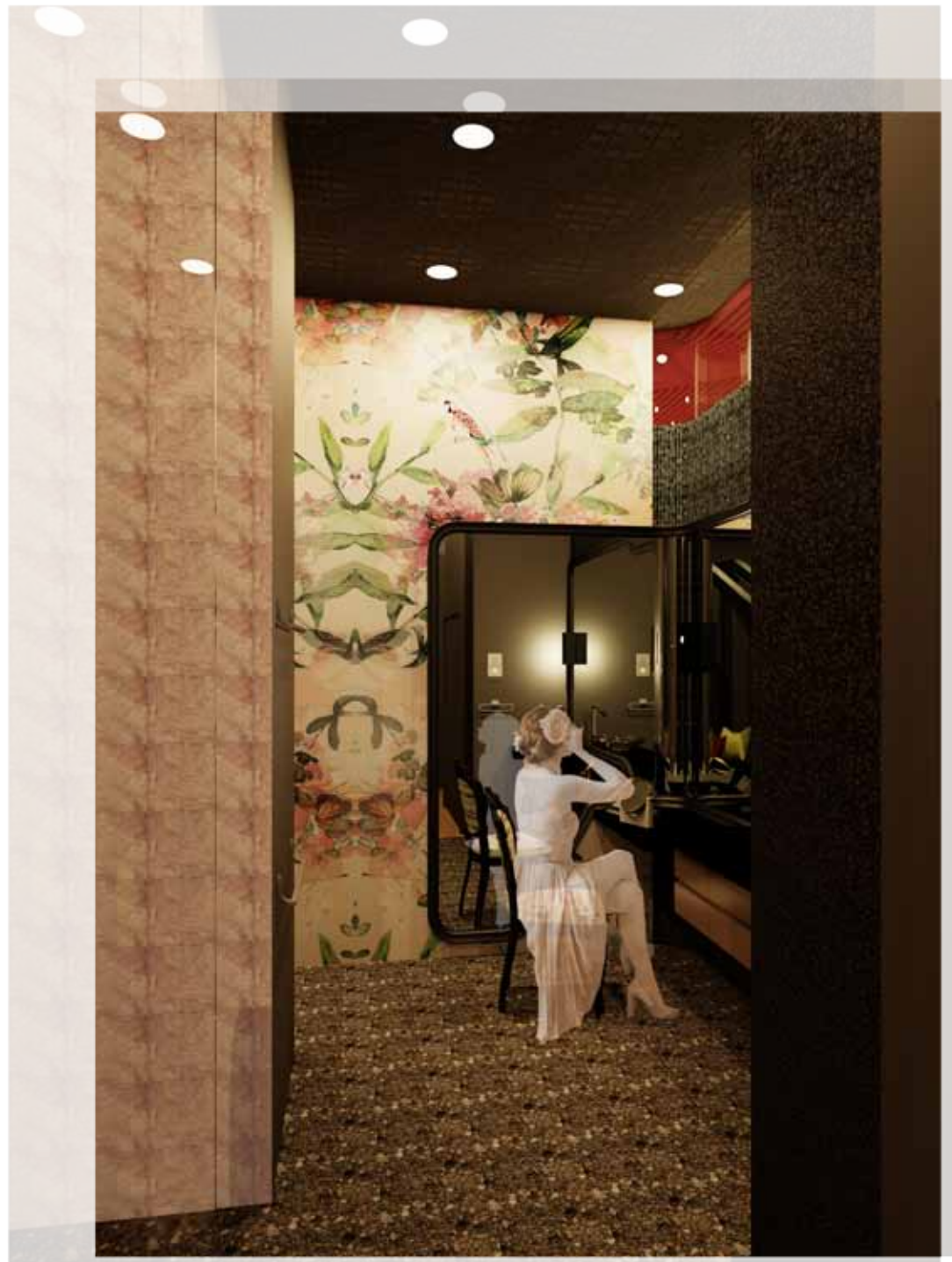
Dividing the lounge area from the luxurious and sensual washroom area is a glass wall with views into the shower. The wheelchair accessible shower has been designed for double occupancy, or to be a stage in which to perform for the viewing pleasure of the audience in the lounge area, highlighting the performer with its backlit *Cosentino* "Prexury" rose quartz wall. Again the arch structure can be arranged to allow for a full view into the shower, or dispersed so as to give linear glimpses into the show.

Beyond the shower is a concealed toilet and bidet for quick cleansing between clients instead of a full shower. Adjacent to these areas is a full makeup vanity and sink area. The *Kohler* "Pallene" vessel sink was selected for its intricate cut glass pattern and subtle femininity that also acknowledges the historic qualities of the building. The *Moooi* "Smoke chair" at the vanity also references the historic past, but is executed in a modern way by its' burnt finish similar to that of shou sugi ban featured throughout the building. The smoke chair is upholstered in a *Designtex* "Shibori stripe" technical fabric that compliments the lush, richly coloured, floral "Glamcoustic" wallcovering it stands proud of. *Glamora* "Glamcoustic" acoustic wallcovering has been specified to help prevent sound transmission between individual sex work rooms



Figure 79 - 8 / Elevation -  
Sex Work Room Vanity





Between the sink and the closet is a narrow but tall cupboard space that houses a retractable, textured, and transparent floor to ceiling curtain. This curtain is available for the sex worker to draw should she choose to discourage access to her personal washroom area, or services associate with it. In its accessibility allowance, this curtain, again, provides an element of user control.

The lighting of the room is varied, offering a multitude of layering abilities to create a pleasurable and comfortable lighting scheme. Most importantly, the rooms are equipped with a 3D LED projector to wash the whole space in any graphic, color, or imagery that the user or the client desires, providing the ultimate level of flexibility in personalization.

The other walls and ceilings within the space have been painted a monochromatic deep charcoal so as to highlight their textures and patterning, especially when awash with digital or natural light from the south wall window well. The materiality of the space is carefully composed of rich warm colors, a darkness that invites intimacy rather than danger, and most importantly, of textures that dare you to not want to touch them, only heightening the user's anticipation of, and sense of, touch.

Finally, each room, and many other rooms throughout the building, have been equipped with a security alert button. In the sex work rooms, this button is located on the wall, next to the sink, rather out of view of most clients. Furthermore, it has been designed to be concealed as an emergency button for safety reasons, and instead reads, "Press for Champagne." It is assumed that most clients will not see it, but should they notice it and want to push it, the sex worker will be able to distract them from doing so. In the rare event they do push it, no harm done.

*Figure 80 - Perspective -  
Sex Work Room Vanity*





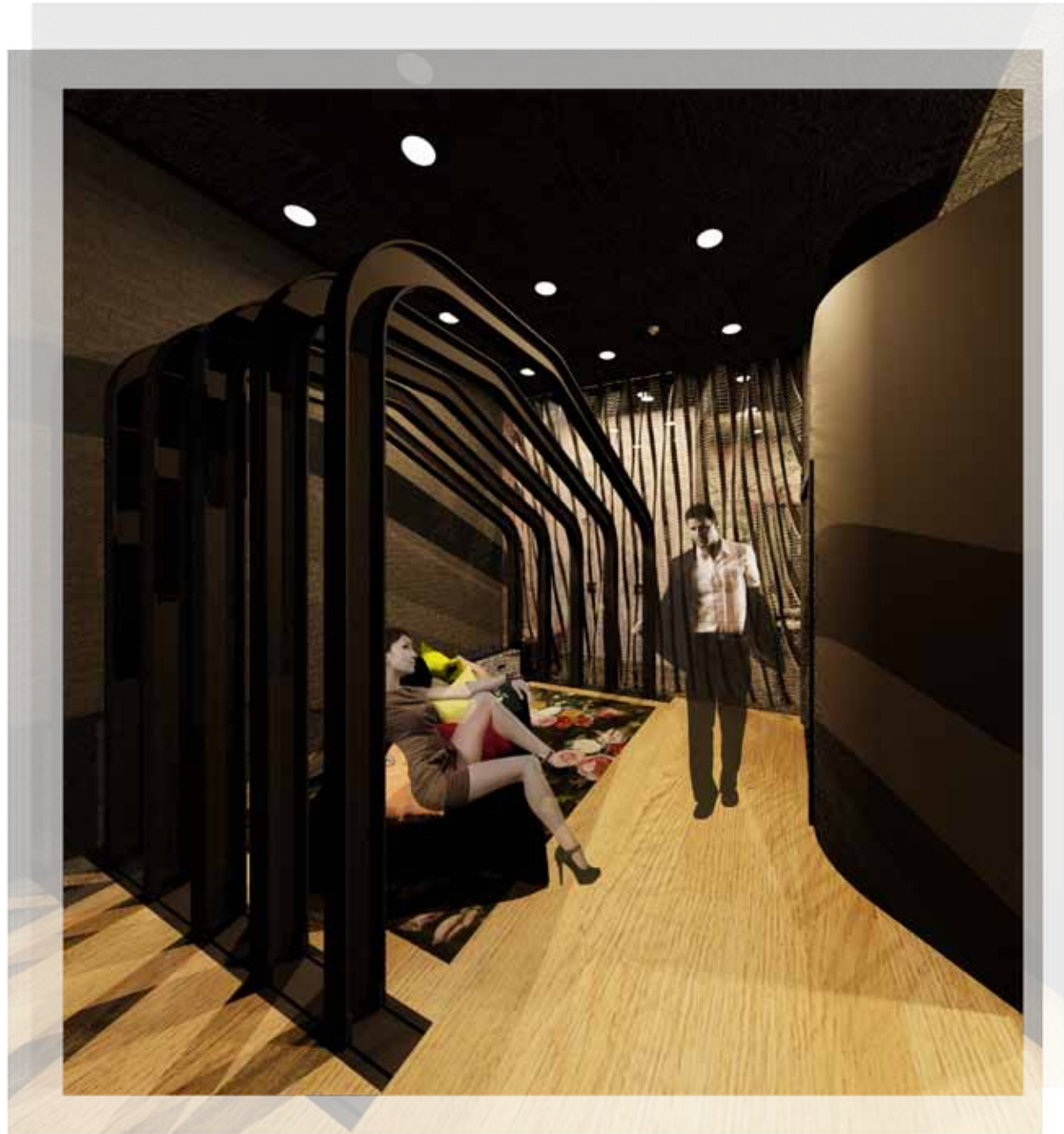


Figure 81 - Perspective - Sex Work Room with Curtain Drawn

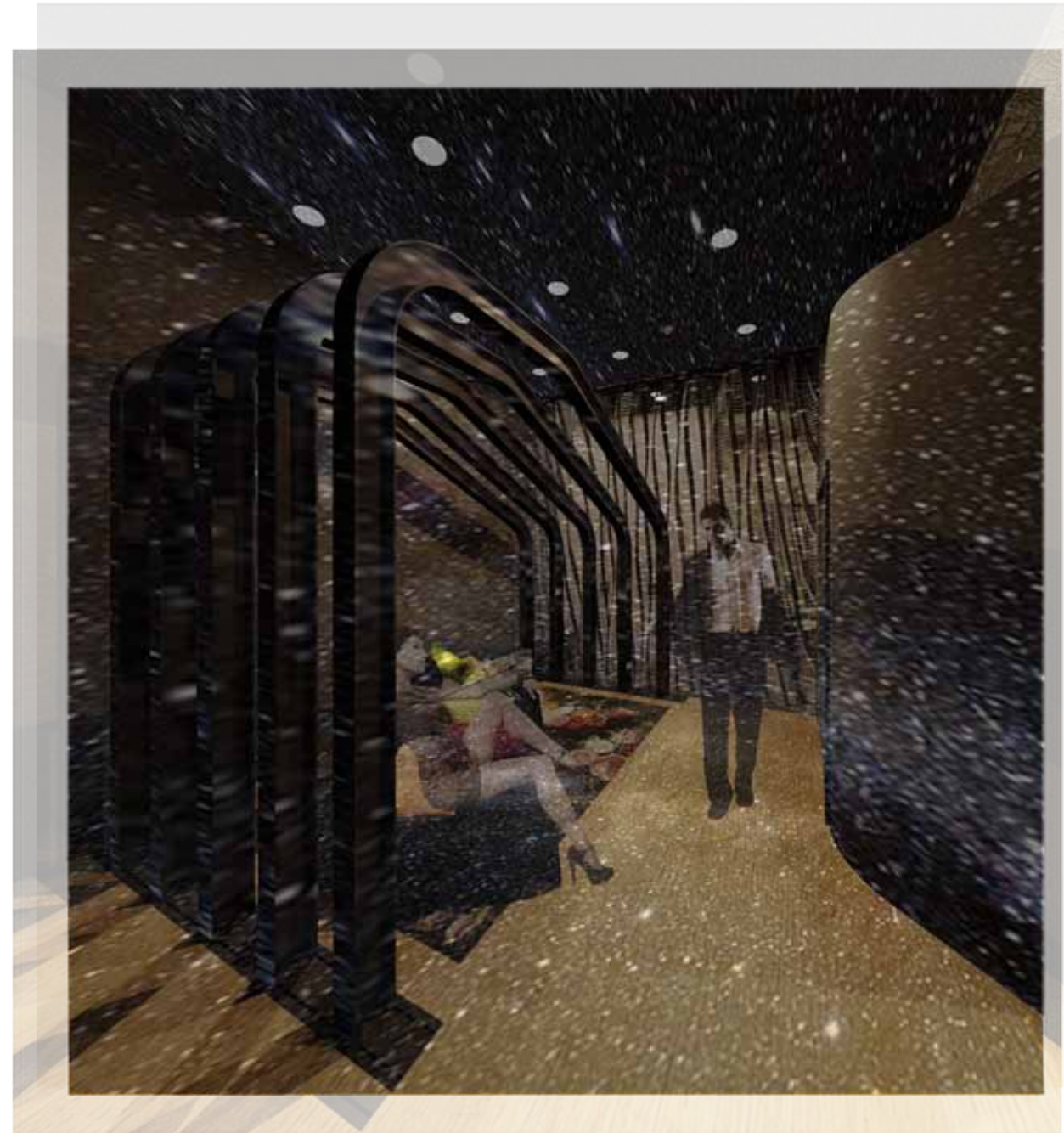
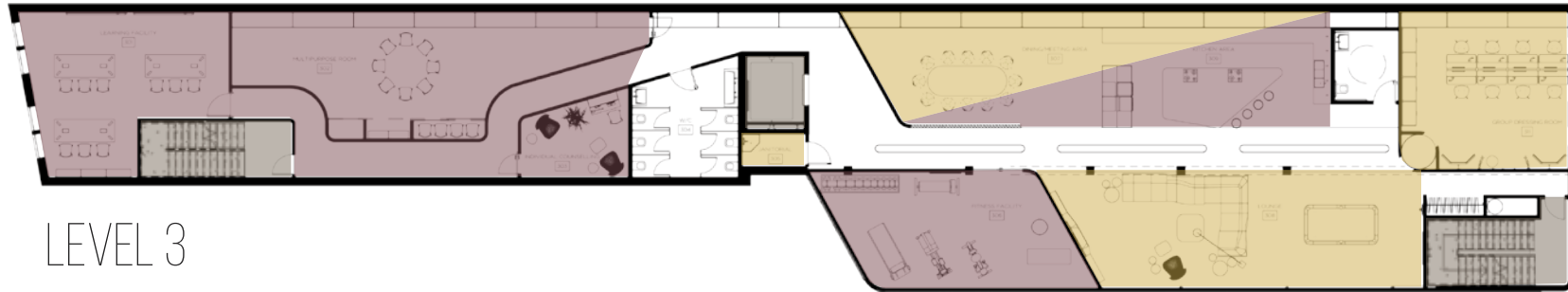


Figure 82 - Perspective - Sex Work Room with 3D Light Projection



## LEVEL 3



### EMPOWERMENT

- User control of indoor systems through Creston units
- Fitness facility and multipurpose room for physical well being and culture of growth
- Individual Counselling and multipurpose room for psychological well being
- Classroom and kitchen designed to accommodate skills training programs/ exit services
- Meeting space to facilitate shared leadership



### DIGNITY

- User control of indoor systems through Creston units
- Softening of structure through form and materiality
- Permeability of building
- Meeting space for bilateral system of control
- Social spaces that encourage informal group development
- Space for cleaning supplies to maintain high level of cleanliness within facility



### SAFETY

- Centralized traffic flow
- Private areas are restricted through card access
- Emergency call buttons provide direct line to security in each sex work room
- Veiling of permeability maintains anonymity

## 6.9 LEVEL 3

As the first in the restricted access levels, the focus of level 3 is on socialization, respite, and personal growth. The level consists of spaces for learning, health and wellness, socialization, as well as therapy.

The eastern half of the level contains a classroom for continuing education and skills training, an open multipurpose room for group fitness classes such as yoga or counselling, and finally a small individual room for private counselling sessions. The primary washrooms for the floor are also located here. These spaces accommodate exit service and other programming that enables personal development in a multitude of ways, leading to processes of individual and organizational empowerment.

The west side of the level offers a large open space that is subdivided into a lounge for respite and socializing, a kitchen for food preparation and skills training, and dining area that doubles as a meeting space for the operations of Bordello. This side also contains a fitness facility for health and wellness, a group dressing room for transformation and socialization, and an accessible, gender neutral washroom. These spaces facilitate respite and socialization, providing opportunity for informal groups and workplace citizenship to develop, as well as accommodate a bilateral control system for the operations of the facility, as important aspects of dignity at work.

Due to programming and the primary intention of the floor, the overall atmosphere and materiality of the space exude a feeling of calm, peaceful, lightness and brightness. Each space is discussed in detail in the sub sections to follow.

Thus far, this chapter has approached the understanding and discussion of the design of Bordello primarily from the perspective of a guest's journey throughout the space. However, it is here, within the discussion of the following private levels that it is useful to adopt primarily the perspective journey of a sex worker, amongst other personnel. Arriving for work, the sex worker enters the space via the main entrance, and will either first head to the top level to drop off children, or come straight to this level to begin her transformation from personal to professional self in the group dressing room. The entrance to the group dressing room accentuates the feeling of transformation by rotating as cylindrical unit to open onto the other side. Once the sex worker has prepared for her role, she can exit via the same portal, and go to her individual workspace on level 2 via the stairwell adjacent to the dressing room.





Figure 83 - Perspective - Group Dressing Room Closet



Figure 84 - Materiality of Group Dressing Room

### 6.9.1 GROUP DRESSING ROOM

The central corridor of the west half of this level connects the user to all areas of the space, from its mouth at the elevator threshold, straight through to the rounded tiled wall whose arched opening formulates the portal to transformation at its end. Passing through the archway, the user enters a cylindrical volume that rotates as a singular unit to open into the group dressing room on the other side. This room is intended to be a place of socialization, but more importantly, a place of transformation.

The group dressing room features eight individual vanity tables, a large closet area for shared costuming, a changing area, as well as two full-length mirrors. This space is feminine and plush, yet modern and masculine, exuding an essence of power in its femme fatale aesthetic. The north and east walls are upholstered in soft, suede-like pink textile, and the curtaining is done in heavy velvet, providing excellent acoustical soundproofing. The changing area is ephemeral, formed by drawing a thick velvet curtain, important in providing a space for the preservation of dignity through optional privacy. The illuminated mirrors and light fixtures, as well as the furnishings, allude to a mid-century boudoir. This space is designed to make the sex worker feel pampered and come alive.

The original windows on the west façade, as well as the light well that spans the south wall help to illuminate the space with natural daylight. The south wall becomes ornamentation in the texture that emerges from painted brick, especially when highlight by light. Through the softness of the materiality and form, this space is an extensive expression of soft architecture and the humanization of space.

This room has been intentionally located on level 3 so as to keep the process of transformation private, out of the public eye, yet another layer of self-preservation in anonymity.



Figure 85 - Perspective - Group Dressing Room Change Area







Figure 86 - Perspective - Lounge Area

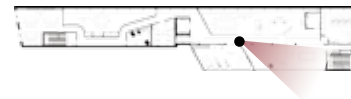
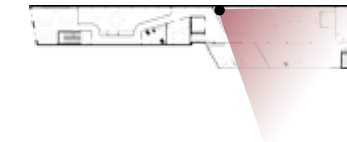


Figure 87 - Perspective - Dining & Meeting Area



### 6.9.2 LOUNGE, KITCHEN, AND DINING AREAS

The open volume of space between the elevator and group dressing room accommodates the kitchen, the lounge, and the dining areas. Delineated by a change in the floor finish, the lounge and gaming area provides a place of respite with a pool table and a large, reconfigurable, sectional oriented towards a television and gaming center. The entire area is bathed in patterned natural daylight from its large optical glass block fenestration. This space is intended to be cozy and relaxing, warm and inviting, and makes significant effort to encourage socialization and informal groups to develop, as per Hodson's writing on dignity at work.

The south side of this open volume contains the kitchen and dining areas, defined and separated by a fixed millwork unit. On the kitchen side, this unit contains two built in fridges, two ovens, and a microwave and coffee station. The kitchen features extensive storage for food, cooking utensils, and supplies. The central island offers two cooktop surfaces, which have specifically been selected to mimic those most people would have in their homes, so that skills learned in cooking classes here can be easily transferred to real life. Overarchingly, the kitchen has been planned to accommodate multiple people cooking, as well as ample space for cooking demonstrations and classes. The south wall is constructed of glass, sealing off the light well from above through to the second floor, which acts as a backsplash as well as a feature wall with its texture of highlighted brick. This wall stretches seamlessly beyond the south counters into the dining area.

The dining area has been designed to double as a meeting space for the operations of Bordello with its bilateral system of control and cooperative structure. The space is semi open, partitioned off by a perforated *Mutina* "Mistral 3D" wall, the south glass wall, and the fixed millwork unit which provides storage and meeting needs on this side. The dining table accommodates 12 people around its softened oval form, and is topped with an architectural *Avram Rasu Studio* "Continuum" pendant for lighting and visual interest. Several panels of the south glass wall have been made of smart glass on this end, capable of being opaque and used as a projection surface for meeting purposes. Furthermore, glass as a material, also doubles as a writing surface for erasable markers.



Figure 88 - Perspective - Lounge & Kitchen



Figure 90 - Furniture  
Sample Lounge/Kitchen/  
Dining - Clockwise from  
top left - B&B Italia Bend  
Sofa, Alias Taormina  
Wood Chair, Kristalia  
Mobius Table, Davis  
Furniture Ginko Highback  
Chair, Dom Italia Bouchon  
Stool Tall



Figure 89 - Materiality -  
Lounge, Kitchen, & Dining



6.9.3 MULTI-PURPOSE ROOM

The multipurpose room on the east side of level 3 provides a space to accommodate a wide range of programming and services, including but not limited to group counselling and group fitness classes. The programming accommodated in this space is a fundamental part of personal development, and thereby, all three levels of empowerment processes. The space is very bright due to the full length of the south wall being finished with mirror to facilitate fitness or dance classes, reflecting light from the light well above deeper into the space. On the north wall, clerestory windows help to bring in light from the glass floor hallway of the transitional housing corridor above. The east to north to west wall is a sweeping, soft curvature finished with Glamcoustic acoustic wallcovering printed with multicolour images of a stamp with Queen Elizabeth II. This image was chosen for colouring, as well as to remind all those who use the space that they are each a queen in their own right. The stackable chairs are upholstered in a color range drawn from this image and can be stored in the closet space on the north side. This closet wall also provides shelving for storage of fitness equipment, and a lockable side for the storage of electrical and audio equipment.

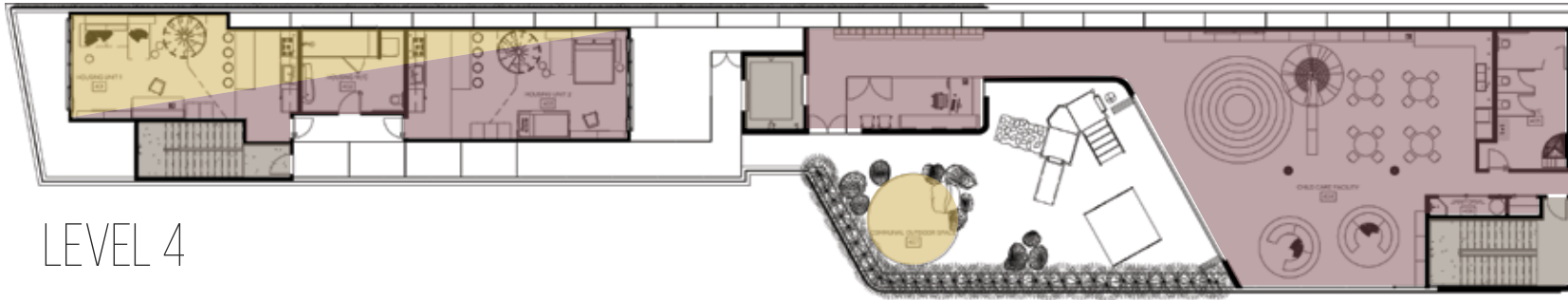


Figure 91 - Materiality - Multipurpose Room



Figure 92 - Perspective - Multipurpose Room





LEVEL 4



## EMPOWERMENT

- Temporary housing supports exit services and transitioning sex workers
- Meditation sand garden contributes to perceived control
- Access to resources such as child care



## DIGNITY

- User control of indoor systems through Creston units
- Softening of structure through form and materiality
- Permeability of building
- Space for cleaning supplies to maintain high level of cleanliness within facility
- No permanent residential component



## SAFETY

- Centralized traffic flow
- Private areas are restricted through card access
- Emergency call buttons provide direct line to security in each sex work room
- Veiling of permeability maintains anonymity

## 6.10 LEVEL 4

The uppermost level of Bordello is a newly built addition on top of the original roof. The level supports the intimate and unique needs of sex workers, attempting to meet sex workers and sex work where they are. The eastern half of level 4 consists of two transitional housing units with small outdoor courtyards, and a shared bathroom. These spaces are available for transitional and emergency shelter for those transitioning into or out of sex work and their children, as well as those in need of refuge from danger. The west half of level 4 consists of a childcare centre that opens up onto a communal outdoor space, featuring a meditative sand garden that doubles as a sandbox. These spaces are available for all Bordello personnel and their families.



### 6.10.1 TRANSITIONAL HOUSING

Each of the two transitional housing units is able to accommodate a sex worker and up to six children. A unit is a large open volume with loft, consisting of a small kitchen, a dining area, a lounge space, workstations, as well as closet storage, and a small private outdoor space. It is understood that the majority of the occupants of these units will be undergoing some degree of trauma or stress, and so the colors and finishes of the space are intentionally warm, natural, neutral, and calming. Furthermore, as each unit is relatively small, it has been highly fenestrated on either the east or west façade to provide ample daylight and to help the space feel larger than it is. These fenestrations feature sliding patio doors that open up onto a small, but private outdoor courtyard, which has been included to avoid feelings of claustrophobia that can sometimes occur when occupying a space without the ability to go outside, such as a high-rise apartment, and further extend the boundaries of the living space.

The kitchen is equipped with cooking utensils and fixtures, and the island doubles as a work surface and dining area.



Figure 93 - Materiality of Transitional Housing Unit



Figure 94 - Perspective - Transitional Housing Unit





Figure 95 - Perspective - Transitional Housing Unit



Figure 96 - Furniture Sample of Housing Units - Clockwise from bottom left - Resource Furniture Swing, Hightower Continental Pendant, Resource Furniture Kali Duo Board, Dom Italia Bouchon Stool tall, Swedese Happy Armchair Sled

Convertible *Resource Furniture*, specifically designed for small space living, has been selected to furnish the open lounge space. The sectional couch folds down into a queen sized bed, and the workstation becomes two twin bunks. The loft space offers an additional two workstations that convert into 4 more beds.

The shared bathroom between the two units provides laundry facilities, and a large shower designed to accommodate a mother and children if need be, all expressed with a spa like, warm, and neutral color palette and finishes. These units and their bathroom are accessible via a private glass corridor from the central elevator, and are attached to the emergency exit stairwell on the northeast corner of the building.



Figure 97 - Materiality of Transitional Housing Bathrooms



6.10.2 CHILDCARE AND OUTDOOR GARDEN

The childcare centre is accessed via a wide glass hallway lined with children’s coat cubbies, which has been made extra wide to allow for movement and circulation while adults are helping children get ready. Adjacent to this hallway is an administration office with sight lines to all areas of the children’s space. Beyond this is a large open volume space divided by Baltic birch storage furniture into an open flex space, an activity/eating area, and two reading nooks. All of these areas are accented within the great volume by a large live tree.

The open flex space can be used for running around, or early childhood learning. The floor is marked by concentric circles of varying bright finishes to help facilitate order when sitting in a circle, or within various physical education games. Two SMARTboards for teaching, and a vertical whiteboard coloring surface, are located adjacent to this circle formation, which is canopied by the foliage of the tree.

To the west side of the divisive storage furniture and circle, is a kitchen/clean up area that opens up onto small table groups. This area is meant for activity based and artistic learning, as well as for lunchtime dining, and is also canopied by the tree. Behind the kitchen wall is the washroom that includes a changing station.

To the north side of the open space, two circular bookshelf units create intimate reading nooks. Above these nooks hang large Green Furniture Concept abstracted felt leaf pendant lights. The ceiling of the entire space is finished in a fun Glamora “Glamcoustic” acoustic wallcovering, which combined with the felt carpet tile, rugs, and Gerflor “Taralay” sheet flooring, help to dampen the acoustic noise of the space. This is also where the colors of the space have been drawn from.

The northeast folding Nanawall partition of the childcare centre allows lots of natural light to enter, while adding the flexibility of transforming the space into an indoor/outdoor centre in the summer months. The greenery of the outdoor space, the climbing vines on the south exterior wall, and the indoor tree are important elements to help bring in nature for children who spend a significant portion of their time within the urban core. Overall the childcare centre is comprised of materials and FFE that are neutral, and bring in



Figure 98 - Perspective-Child Care Centre







natural elements, punctuated with bold and playful colors to appeal to children.

The communal outdoor space is intended to double as a recreational play area for children, and a place for Bordello personnel to get outside in privacy. The space features a play structure and canopied dining area. The circular sand pit doubles as a sandbox for children, and a meditative Zen sand garden for adults. The exterior wall has a deep planter that stretches its full length to provide an opportunity for added greenery and perhaps the gardening of usable produce, but also to help conceal the presence of children. The public as well as patrons of the space may be put-off by the presence of children in relation to the typology of the space, and so deepening this planter allows for the prevention of little faces peering over the edge, and the play structure is set back as deeply as possible. The sounds of children at play will be inevitable, but without a direct sightline to where it's coming from, it cannot be located.

Figure 99 - Perspective  
- Child Care Centre



Figure 100 - Materiality -  
Child Care Centre





Figure 101 - Materiality - Classroom



Figure 102 - Materiality - Fitness Facility



Figure 103 - Materiality - Individual Counselling room



Figure 104 - Materiality - Administration

## MATERIALITY OF OTHER SPACES



## CHAPTER SEVEN

### CONCLUSION

I was initially drawn to a practicum surrounding the subject of sex work due to my never-ending curiosity as to why? Or more importantly, why not? Why is sex work regarded with such stigma? Why, despite various models, has sex work not found a fully empowered position? Why should two consenting adults not be allowed to engage in safe sexual practices in exchange for money? Overarchingly, why are sex and sex work not celebrated? As a space maker, I could not help but begin to imagine what could be, and what it would look like. Shortly thereafter, on December 20, 2013, the SCC struck down existing sex work laws and gave the government one year to re-legislate, and with this, it was game on.

Timing on my side, the site I was interested in working with, the Woodbine Hotel, not only suited the project in its location, but paralleled sex work in its own stigmatization. I was intrigued with the micro to macro scale that emerged, as well as with how a project could simultaneously address similar issues amongst inanimate (building) and socially dependent (industry) structures. By locating one within the other, was it possible to use design to synergistically affect both?



While I have faced moments of doubt in my ability to complete an entire project on a subject related to a marginalized population, approaching the subject from a relative position of empowerment, I have reminded myself of my belief in evidence based design, of its process of building a rich foundation of expert knowledge and understanding derived from a multidisciplinary lens, which informs a design solution and project outcome that is purposeful, vetted, and beautiful. Beyond this, I remind myself of the opportunity I have to use my empowered position and the specialized skills I have developed throughout this education and process to really harness the power of design in adding good into the world, to make change, and to help fight for those whose voice may be dampened. Knowledge is power, design is powerful, and together, they are an unstoppable force.

By embarking on an evidence based design process, I have completed a literature review to garner understanding and knowledge of the intricate ways in which the forces at play, within the issues at hand, interact with each other. This allowed me to develop key design strategies that manipulate those forces into creating change through design. I have examined relevant precedent studies to glean valuable lessons from real-life scenarios to compliment these theoretical notions. Further design strategies were concluded from this information to relevantly mould the design intervention. A detailed site analysis lead to conclusive information to support a multifaceted design intervention that considered site-specific factors in its physical form. A thorough programming study lead to ensuring that the intervention was designed to suit the unique user needs of the space. Conceptual experimentation lead to the beginning of how to visually express

this information through a cohesive and translatable design language. From this process, these aspects of research came together to create a design intervention, Bordello. Bordello has been conceived to provide a framework of a legitimized, dignified, and empowered space, in which the operations of sex work can flourish through design. As a result of this transformation of space, of this process of renewal, Bordello is thus a gentrified space within the understanding of the term gentrification that I have previously established. While this gentrification has produced a renewal of sorts, it is vital to acknowledge the long established negative connotations and consequences of the gentrification process, rather than conveying it solely in a celebratory and positive tone. Bordello, as a gentrified space, has changed the socio economic structure of the existing space, which inevitably means that there will be implications of loss within this transformation, counteracting the positive elements encompassed within the gentrified space. Specifically within Bordello these positive attributes include the facilitation of exit strategies, grass roots strategies, and the creation of an immediate connection and response to the needs of street based sex workers. Whether the negative and positive sides to this gentrification process balance themselves equally across the tipping point is immeasurable, but to reiterate Sommer

In this complex and changing society there is no point in talking about the sequence of horses and carts. There are many ways to haul a load, many sequences for social change. All problems cannot be solved through the existence of humane buildings, but it is a beginning – and for the designers and managers of spaces it is a logical beginning.<sup>1</sup>

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<sup>1</sup> Sommer, *Tight Spaces*, 140.

As an outcome, it is not possible for Bordello to be all things to all people, but it is a beginning, a beginning of social change, and a beginning of a safer environment for both sex work and downtown Winnipeg.

The following reflexive discussion centers on how the work completed within this practicum project has answered the three primary questions of inquiry presented in chapter one.

1. TO WHAT DEGREE, IF ANY, CAN INTERIOR DESIGN HELP IMPROVE LEGITIMACY, SAFETY AND WELL-BEING WITHIN AND AMONGST THE SEX WORK INDUSTRY BY COMBATTING ASSOCIATED STIGMA THROUGH NOTIONS OF DIGNITY AND EMPOWERMENT?

While the degree is not quantifiably measurable, a detailed and in-depth understanding of the concepts and theories of dignity and empowerment, how they are affected, how they can be induced, and ultimately, how they affect stigma was gained through the literature review in this work. Moreover, Lessons of successes and failures from relevant precedent studies were analyzed. This research, combined with innate knowledge from my business background, lead me to resolve a spatial design that elicits legitimacy, safety and well-being to the greatest extent possible. As a historic method of communication, I believe the potential of this designed space rests in the reading of the space, of the semiotic understanding of its command of respectful, yet relaxed behaviour, communicated through its’ strategic and respectful design. Furthermore, I believe the built in functioning of processes of empowerment and dignity cultivation within the design can lead to a more empowered and dignified sex work community at large. As individual sex workers become familiar with Bordello and engage with all it has to offer, both physically and programmatically, these individuals will command a level of respect from others in line with their level of respect for themselves. For instance, a person can only be put down if they innately believe they are worthy of being put down. The greater the number of empowered sex workers, the greater the empowerment of sex work.

I would like to note that I am not implying Bordello as an end all be all solution,



and furthermore, It is previously acknowledged, and will be again here, that it takes time to break down entrenched stigmas and change its formulation, however, this project has provided a hypothetical starting place from which to begin the process, and one imagining of what could be.

## 2. HOW CAN THIS SPATIAL SOLUTION ENABLE SEX WORKERS TO EXPERIENCE INTENTIONAL, FULFILLED CAREERS, WHILE PROVIDING SUPPORT SHOULD THEY CHOOSE TO EXIT THE INDUSTRY?

This design intervention enables sex workers to experience intentional, fulfilled careers, while providing support should they choose to exit the industry in a multitude of ways. Firstly, sex workers are there only by their own free will. Within a cooperative structure, they are also owner operators, having a stake in the operations. Secondly, the intervention is designed to provide access to and space for vital services to help sex workers be successful in their work. Child care is available at the facility so that sex workers can go to work, spaces are allocated for overall health and well-being, socialization is encouraged to develop meaningful relationships, all the while safety and security is of the utmost concern within and around Bordello. Finally, exit service programming and support systems are in place to help sex workers transition to a new life beyond sex work, including temporary housing, learning spaces, and vocational or skills training programs. Bordello spatially and programmatically supports sex workers flourish and be fulfilled in their work as sex workers, and sex workers in their transition out of sex work should they choose to do so.

## 3. HOW CAN THE SUCCESSES AND FAILURES OF ESTABLISHED MODELS OF SEX WORK LEGISLATION INFORM A SPATIAL SOLUTION THAT ENABLES CONSENSUAL, HEALTHY, SAFE SEX, WITHIN A CANADIAN CONTEXT?

By thoroughly reviewing worldwide legislative models, consulting literature on the subject and reviewing positions expressed by sex work organizations, it was evident that none of the existing models offer a perfect solution. Due to the hypothetical nature of this practicum project, this was an opportunity to look at what could be, to take a utopic stance

*it takes time to break down  
entrenched stigmas and change  
its formulation however this project  
has provided a hypothetical  
starting place from which  
to begin the process and one  
imagining of what could be.*

on the subject, and attempt to formulate a new model based off of the successful aspects of other models and other operations. Combining this cross examination with the additional research into the concepts of dignity, empowerment, and stigma, as well as research into the unique contextual frame of the site, allowed for the design intervention to become a best case scenario contextual response.

As a new typological investigation, this project has contributed to the body of knowledge of interior design by establishing unprecedented peer-reviewed research into the interaction of design with sex work, stigma, dignity, empowerment, and safety. Again, Bordello is a beginning; here it is a starting point for research to be taken further in depth, perhaps towards primary sources such as personal interviews with sex workers. While the exact expression of Bordello in this practicum project is contextually dependent, what this work does is provide a legitimate framework for continued exploration and research into the de-stigmatization of a building, the de-stigmatization of sex work, of their renewal, and ultimately, of the synergetic gentrification of place and industry.

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# APPENDIX A

## TECHNICAL DRAWINGS

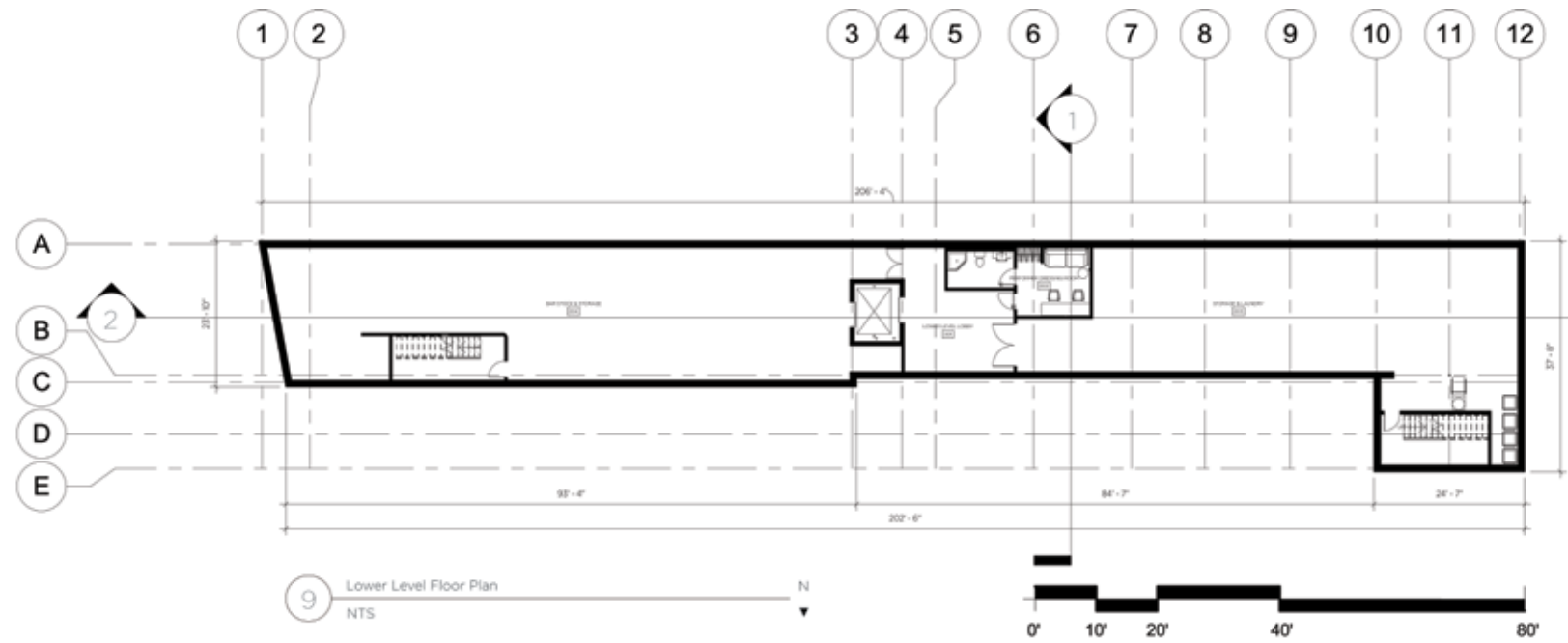


Figure 105 - 9 / Floor Plan - Lower Level



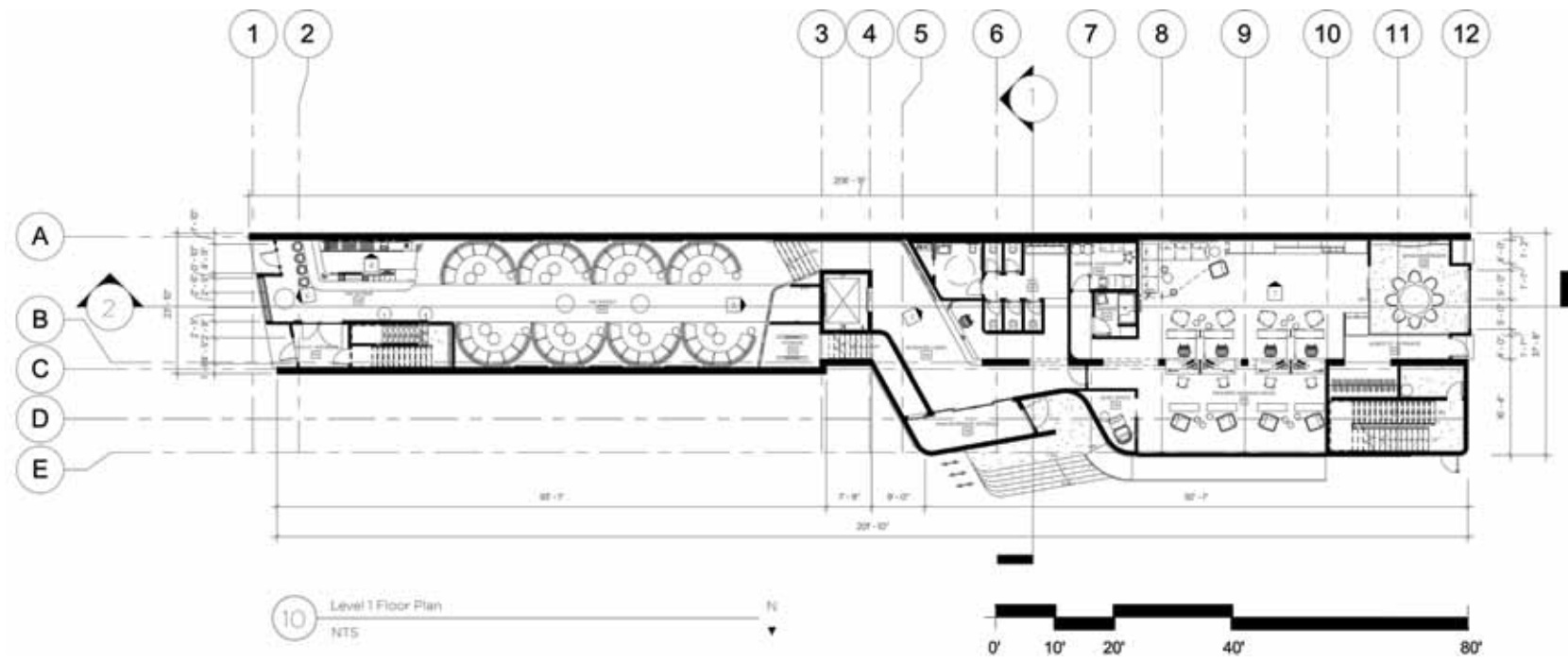


Figure 106 - 10 / Floor Plan - Level 1

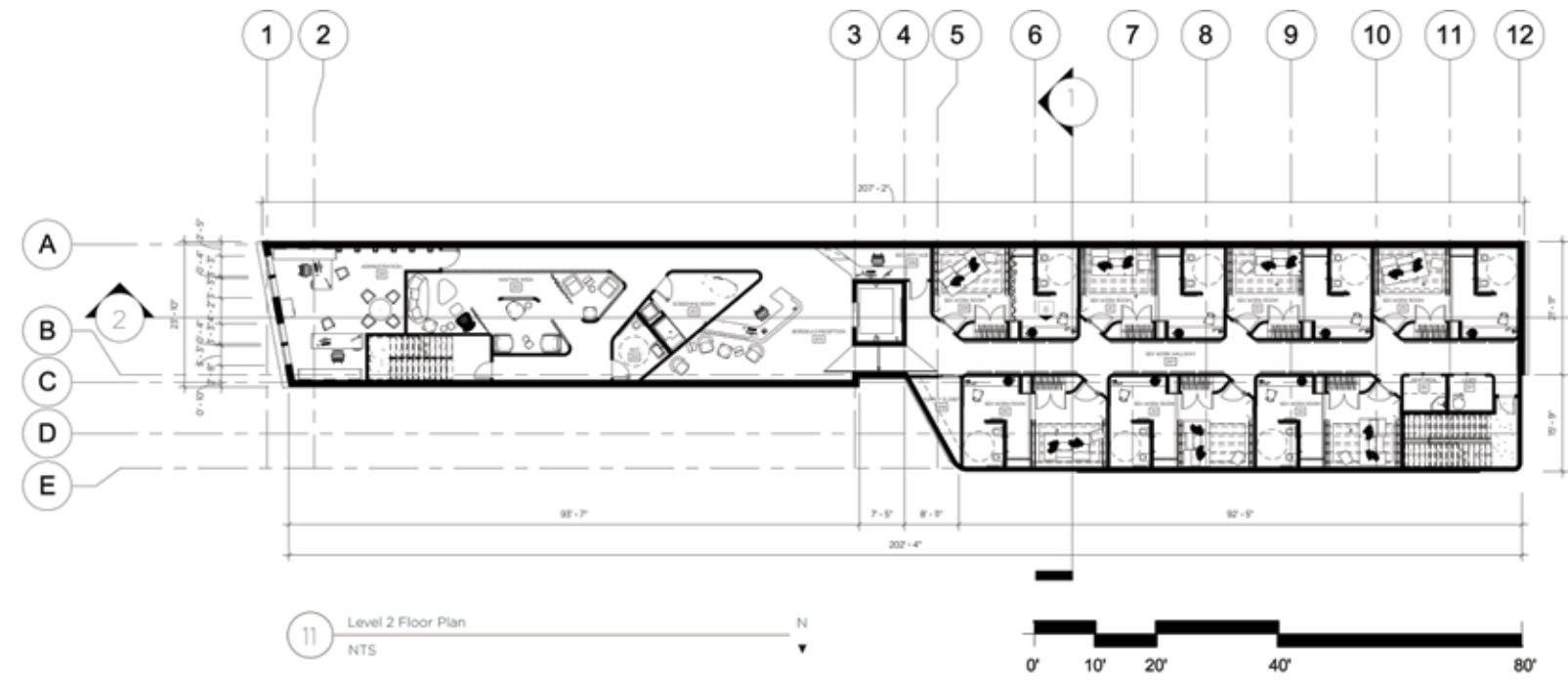


Figure 107 - 11 / Floor Plan - Level 2

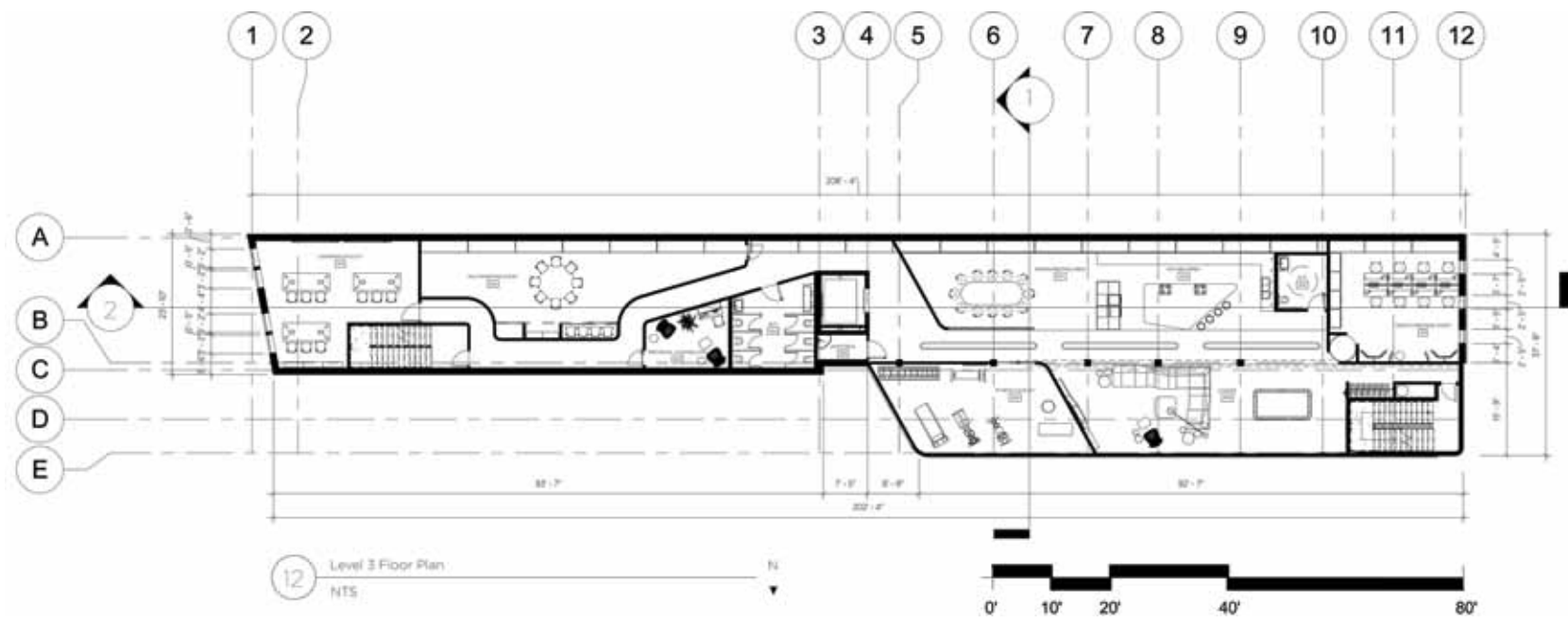


Figure 108 - 12 / Floor Plan - Level 3

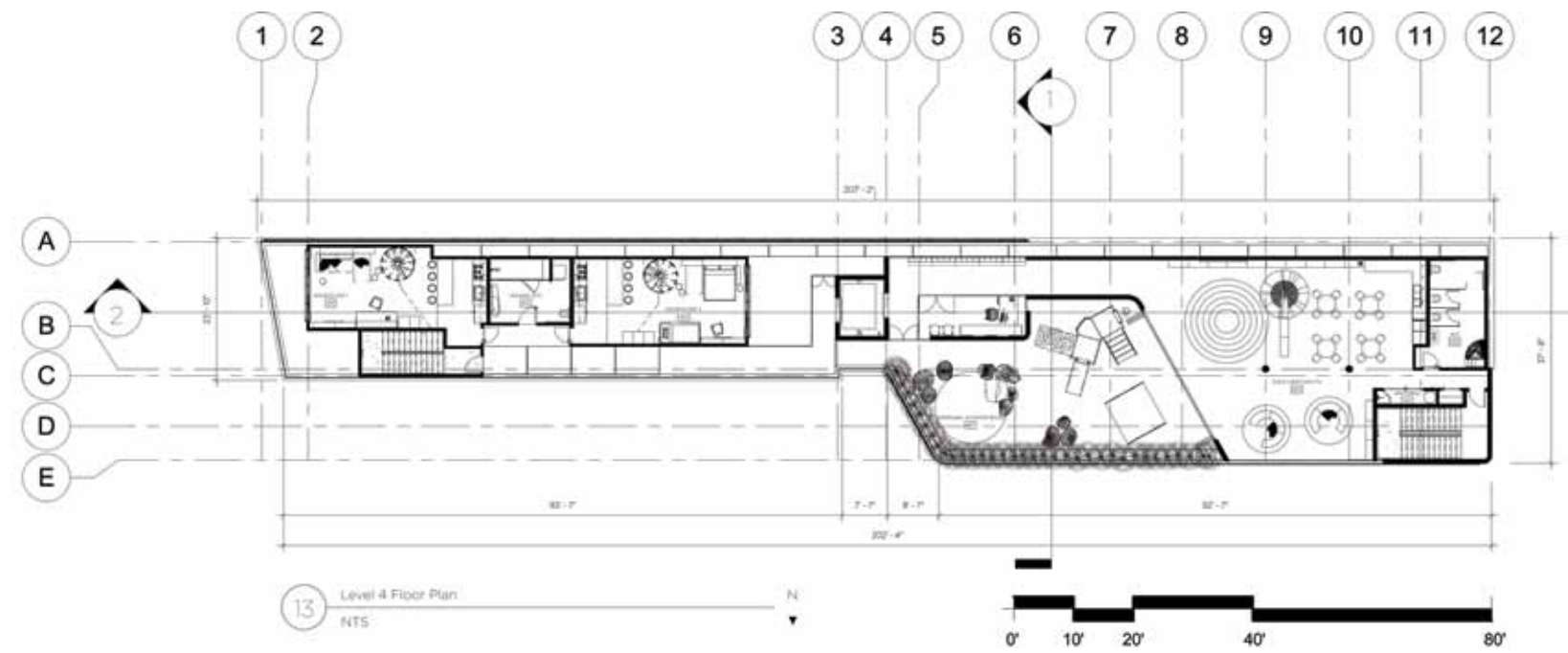


Figure 109 - 13 / Floor Plan - Level 4

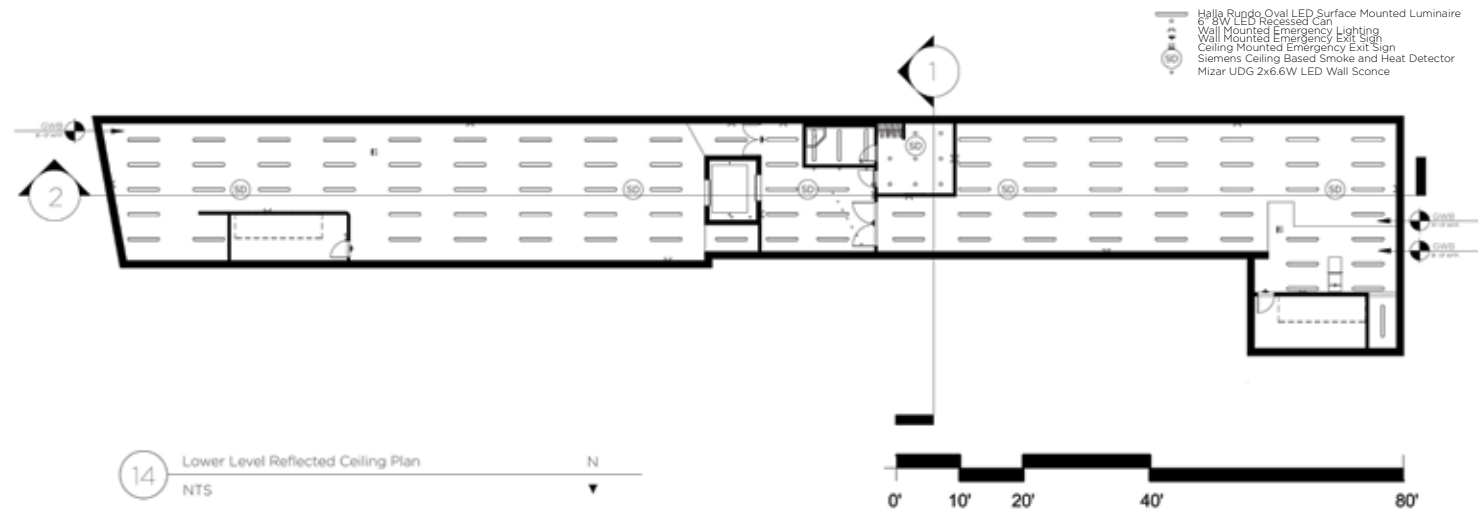


Figure 110 - Reflected Ceiling Plan - Lower Level

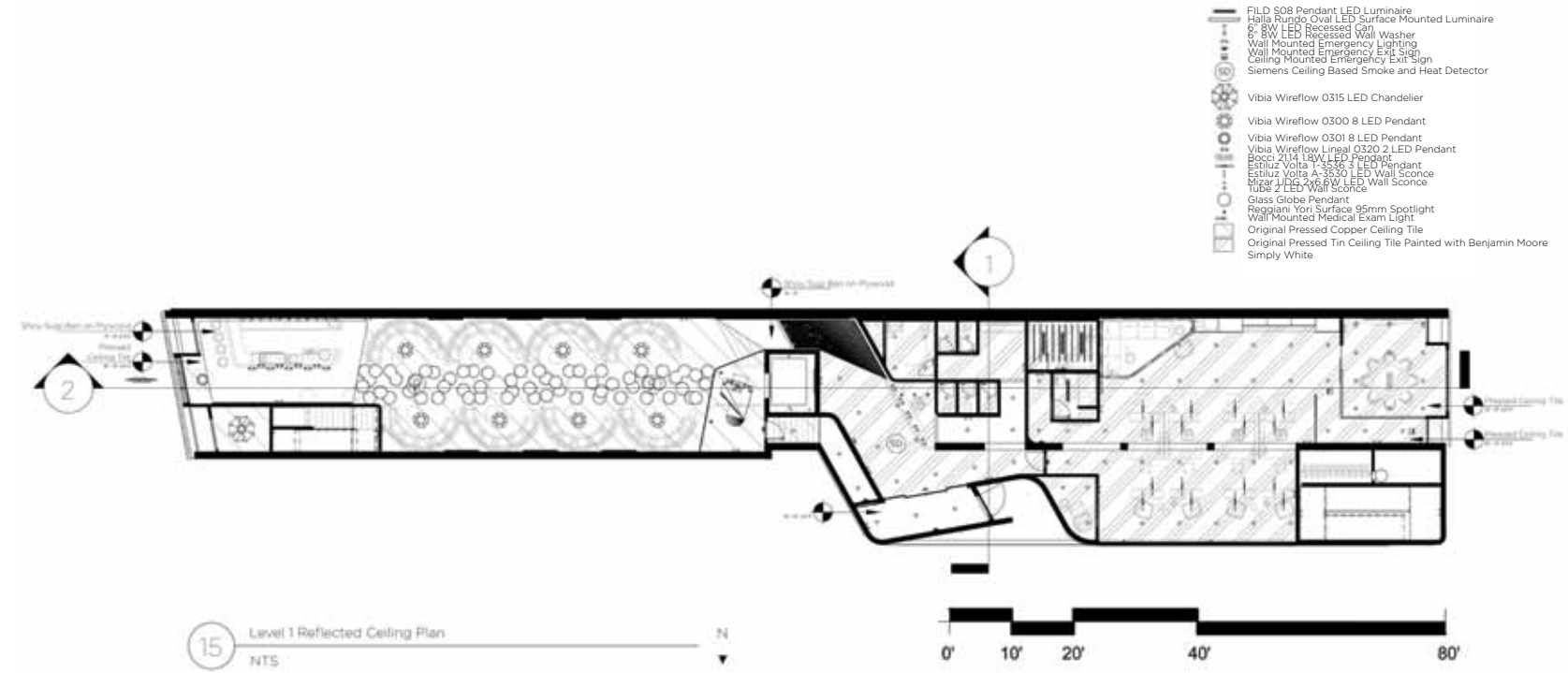


Figure 111 - Reflected Ceiling Plan - Level 1



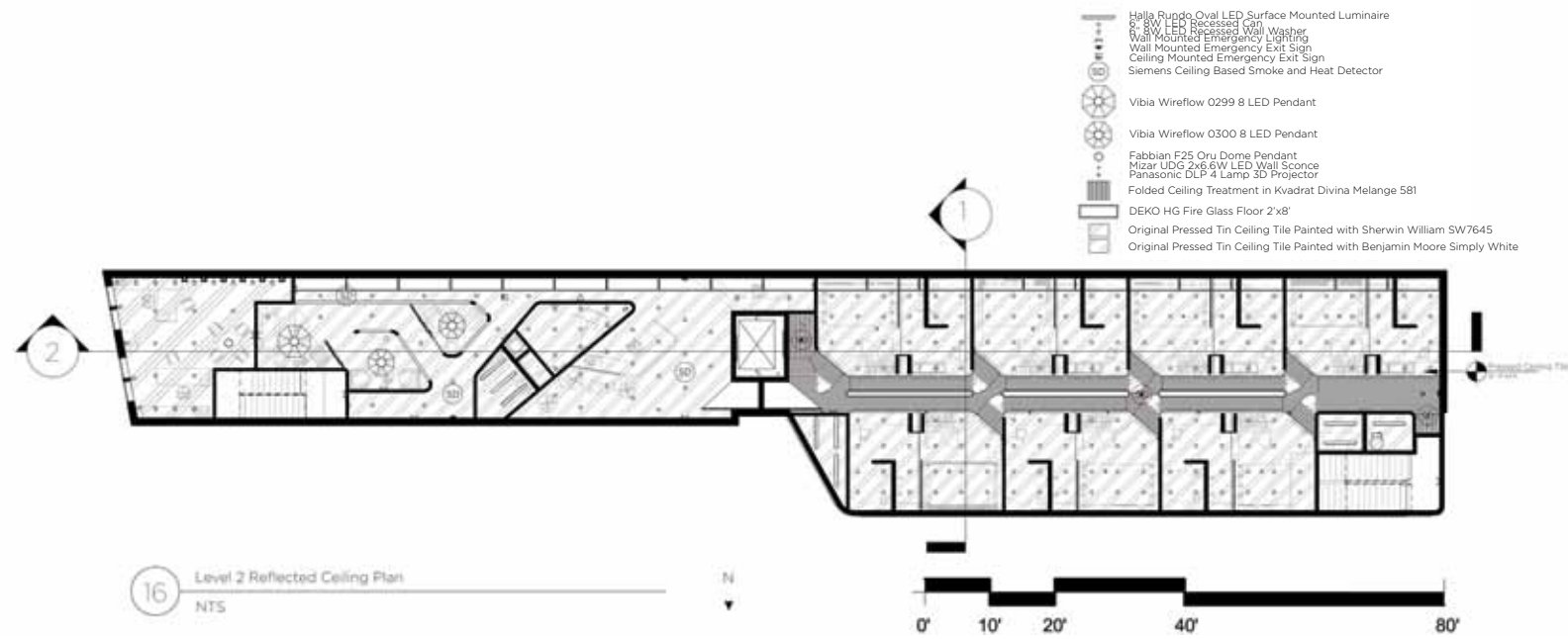


Figure 112 - Reflected Ceiling Plan - Level 2

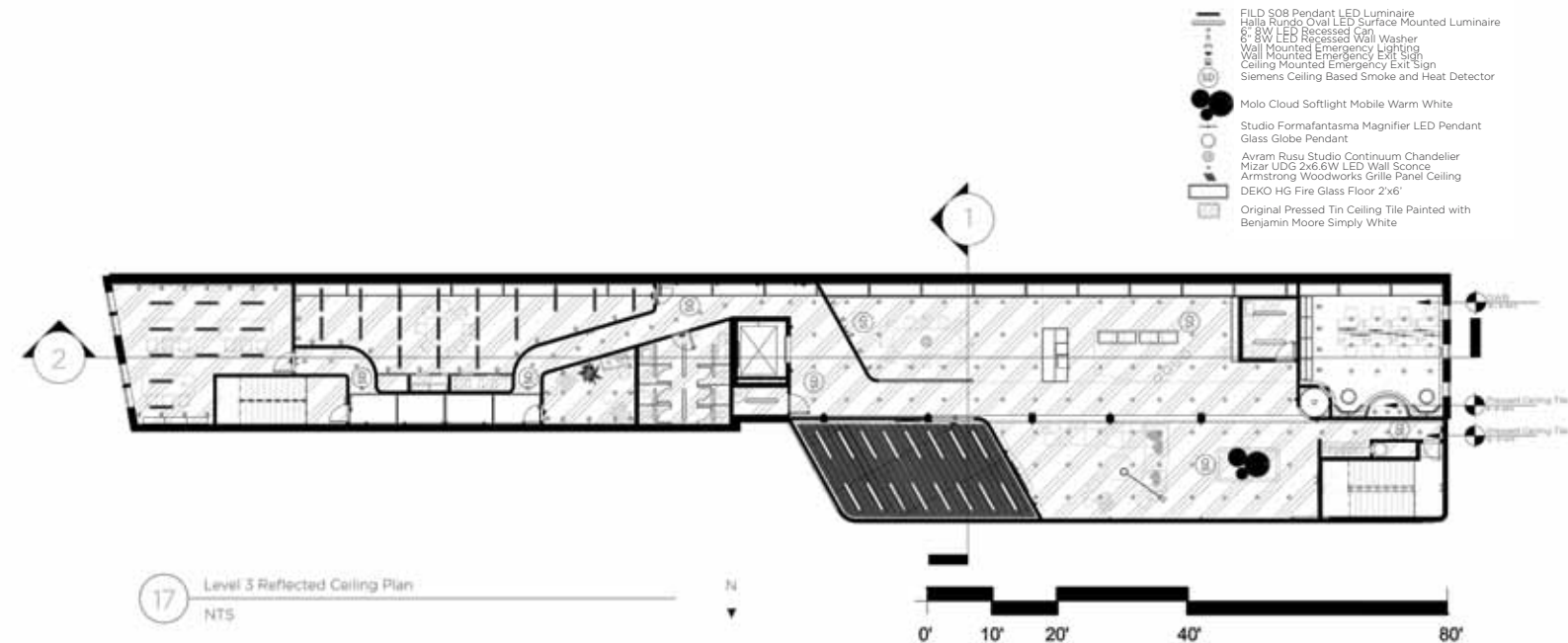


Figure 113 - Reflected Ceiling Plan - Level 3

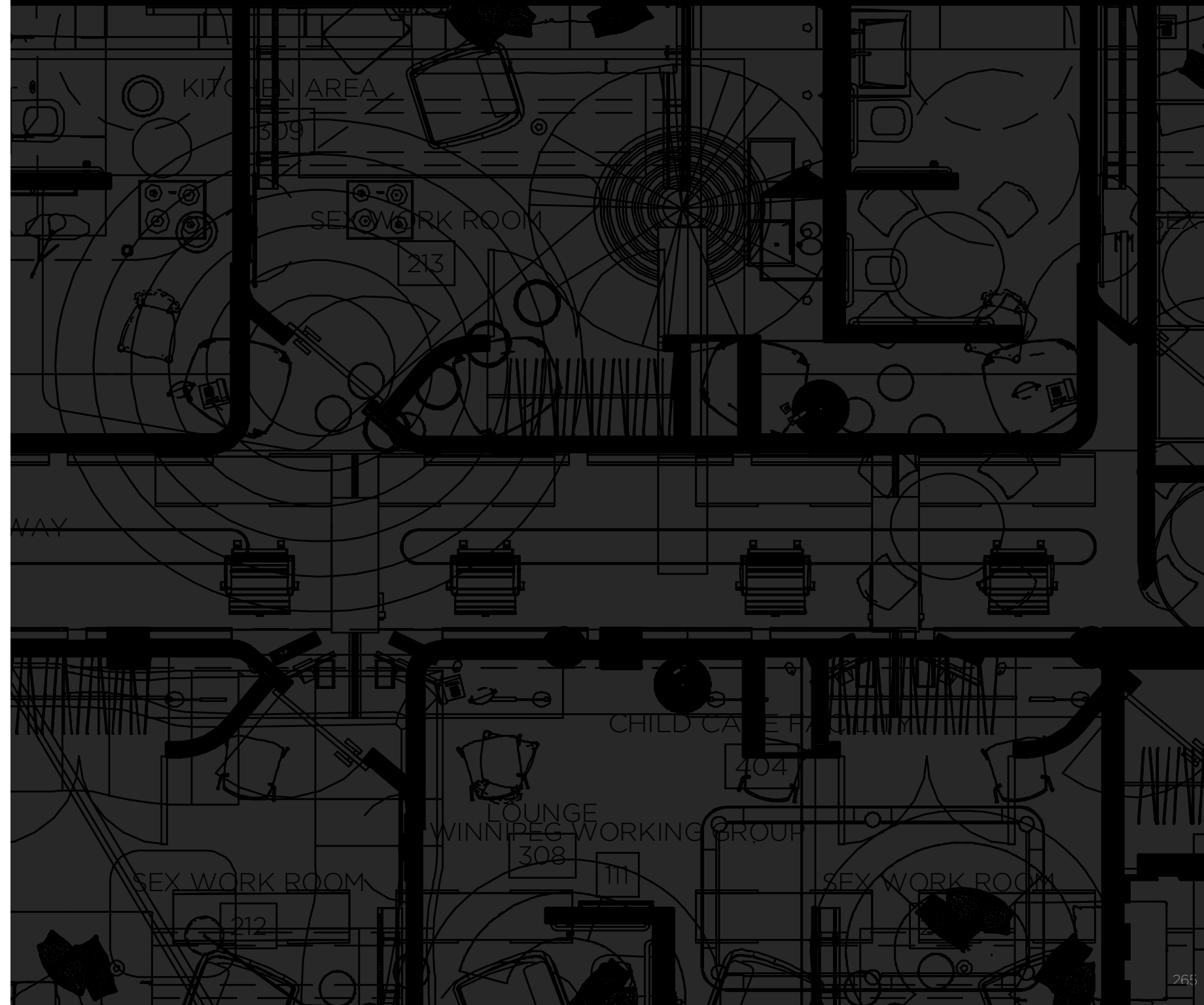
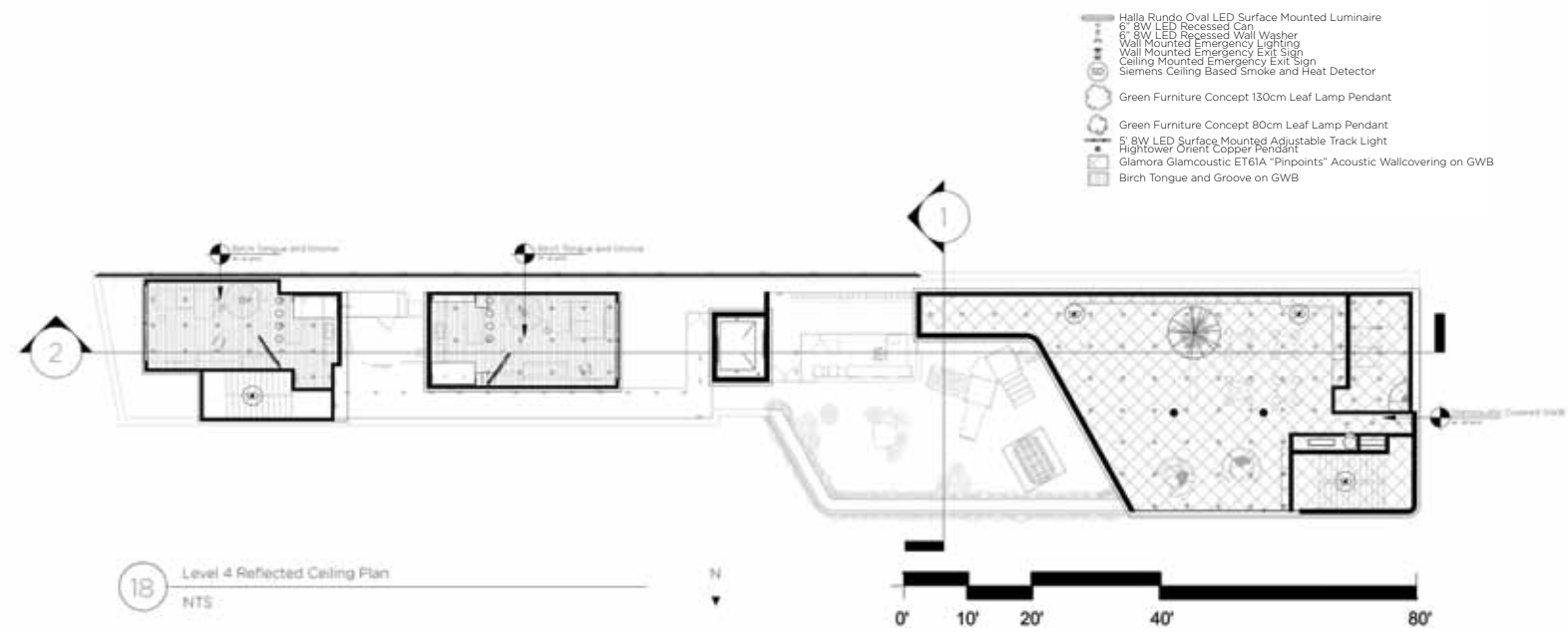


Figure 114 - Reflected Ceiling Plan - Level 4

# APPENDIX B

## SCHEDULES

Table 17 - Material Schedule

	MATERIAL	MANUFACTURER	MANUFACTURER CODE	PRODUCT	COLOUR/FINISH
CT1	Pressed Tin Ceiling Tile	Existing	Existing	Existing	---
CT2	Pressed Copper Ceiling Tile	Existing	Existing	Existing	Copper
ACT 1	Acoustic Suspension	Armstrong	7263DOGLC	Woodworks Grille	Light Cherry
ACT 2	Acoustic Suspension	Tectum	---	Hanging Baffles	Kvadrat Divina 460730-676
WC1	Wall Covering	Glamora	ET61A	Glamcoustic	Pin Points
WC2	Wall Covering	Glamora	GL11161A	Glamcoustic	Air Mail
WC3	Wall Covering	Glamora	GLJ71A	Glamcoustic	Kusa
WC4	Wall Covering	Glamora	GL6253	Glamcoustic	Mr. Blue Sky
WC5	Wall Covering	Bolyu	SVL51	Svelte Wall Covering	Thundersnow
WC6	Wall Covering	Jelinek	---	Cork wall tile	natural
WC7	Wall Covering	Smarter Surfaces	---	Smart Dry Erase Wallcovering	White
ST 1	Stone	Gillis Quarries	---	Floor Tile	Honed
ST 2	Stone	Gillis Quarries	---	Slab	Honed
FW1	Rubble Foundation	Existing	Existing	Existing	Unfinished
SF1	Sheet Flooring	Gerflor	6255	Taralay Uni Comfort	Uni Linen
SF2	Sheet Flooring	Gerflor	6243	Taralay Uni Comfort	Uni Bark
SF3	Sheet Flooring	Gerflor	O597	Taralay Impression Comfort	Diversion Atlantique
SF4	Sheet Flooring	Gerflor	6253	Taralay Uni Comfort	Uni Parme

Table 18 - Material Schedule Continued

	MATERIAL	MANUFACTURER	MANUFACTURER CODE	PRODUCT	COLOUR/FINISH
SF5	Sheet Flooring	Gerflor	O516	Taralay Impression Comfort	Diversion Bordeaux
SF6	Sheet Flooring	Gerflor	6252	Taralay Uni Comfort	Uni Red Currant
SF7	Sheet Flooring	Gerflor	O600	Taralay Impression Comfort	Diversion Clementine
SF8	Sheet Flooring	Gerflor	6250	Taralay Uni Comfort	Uni Jonquil
SF9	Sheet Flooring	Gerflor	9743	Taralay Premium Comfort Metallica	Energy
SF10	Sheet Flooring	Gerflor	8387	Taralay Premium Compact Costa Rica	Balsa
SF11	Sheet Flooring	Gerflor	4741	Taralay Premium Compact Fusion	Lanzarote
SF12	Sheet Flooring	Siena	SRC4021	Rubber Cork Hybrid	Zonkey
SF13	Sheet Flooring	Siena	SRC4044	Rubber Cork Hybrid	Brunch
LVT1	Vinyl Tile	Bolyu	BLVDC - 008	All That Jazz Plank	Lazy River
TZ1	Terrazzo	Marmi Scala	GV 0/25	Cement - marble	GV 0/25
W1	Wood	reSAWN TIMBER co	---	Shou Sugi Ban	MATSU
W2	Wood	Dinesen	---	GrandOak Classic	Natural Oil
W3	Wood	---	---	Baltic Birch	Natural
W4	Wood	Enterprise Wood Products	---	Tongue and Groove Panelling	Birch
MU1	Masonry Unit	Existing	---	Brick	Milwaukee Cream
MU2	Masonry Unit	Seves Glass Block Inc.	---	Vetropieno Rectangularre Optical Glass Brick	Neutro
MU3	Masonry Unit	Mutina	---	Mistral 3D	Coral
MU4	Masonry Unit	Mutina	---	Mistral 3D	Black



	MATERIAL	MANUFACTURER	MANUFACTURER CODE	PRODUCT	COLOUR/FINISH
MT1	Mosaic Tile	Waterworks	02-13094-43877	Mosaic Penny Tile	Haze
MT2	Mosaic Tile	Madarin Stone	---	Pebble Mosaic	Carribbean Candy
MT3	Mosaic Tile	Julian Tile	AMT4006	Appiani	Alluminio
MT4	Mosaic Tile	Bisazza	---	Mosaico Gloss	GL 13
MT5	Mosaic Tile	Bisazza	---	Opus Romano	12.09
MT6	Mosaic Tile	Bisazza	---	Mosaic Decorations 10	Bouquet
MT7	Mosaic Tile	Bisazza	---	Rubino 15 fillgel Plus	1104
MT8	Mosaic Tile	Bisazza	---	Opus Romano	Cronida 12
MT9	Mosaic Tile	Julian Tile	MEG5/8H	Marble Mosaic	Empress Honed
T1	Tile	Julian Tile	RR02-24N	Norr	GRA Natural
T2	Tile	Julian Tile	RR03-24N	Norr	Svart Natural
T3	Tile	Julian Tile	DMO004	Smooth	Ash
T4	Tile	Fireclay Tile	---	Glazed Thin Brick	Andromeda
T5	Tile	Bisazza	---	Frozen Garden	Black
SS1	Solid Surface	Quartzforms	800	---	Ashen Light Breeze
SS2	Solid Surface	Quartzforms	205	---	Whistler
SS3	Solid Surface	Quartzforms	100	---	Capri
SS4	Solid Surface	Okite	---	Translucent Collection	9004
SS5	Solid Surface	Okite	2003	---	Prisma Rosso
SS6	Solid Surface	Cosentino	---	Sensa	Red Travertine
SS7	Solid Surface	Cosentino	---	Prexury	Rose Quartz
SS8	Solid Surface	Ceasarstone	9141	---	Ice Snow
SS9	Solid Surface	Ceasarstone	5133	---	Symphony Grey
CPT1	Carpet Tile	Boluyu	SVL51	Svelte Carpet Tile	Thundersnow
CPT2	Carpet Tile	Interface	1380502500	Menagerie	4916 Brick
P1	Paint	Benjamin Moore	2141-10	Eggshell Latex	Artichoke
P2	Paint	Benjamin Moore	2133-10	Eggshell Latex	Onyx
P3	Paint	Sherwin Williams	SW 7645	Eggshell Latex	Thunder Grey
P4	Paint	Benjamin Moore	HC-168	Eggshell Latex	Chelsea Gray
P5	Paint	Benjamin Moore	OC-52	Eggshell Latex	Gray Owl
P6	Paint	Benjamin Moore	OC-26	Eggshell Latex	Silver Satin
P7	Paint	Benjamin Moore	OC-117	Eggshell Latex	Simply White
P8	Paint	Benjamin Moore	OC-17	Eggshell Latex	White Dove

Table 19 - Material Schedule Continued

	MATERIAL	MANUFACTURER	MANUFACTURER CODE	PRODUCT	COLOUR/FINISH
P9	Paint	Sherwin Williams	SW 7008	Eggshell Latex	Alabaster
P10	Paint	Benjamin Moore	2094-70	Eggshell Latex	Mellow Pink
P11	Paint	Benjamin Moore	2094-40	Eggshell Latex	Soft Cranberry
P12	Paint	Benjamin Moore	CC-32	Eggshell Latex	Radicchio
P13	Paint	Benjamin Moore	CC-542	Eggshell Latex	Willow
P14	Paint	Benjamin Moore	36800	Eggshell Latex	Red
WB1	Wall Base	Nora Systems Inc	6024	Nora Wall Base	Cobblestone
WB2	Wall Base	Nora Systems Inc	6263	Nora Wall Base	Peat
WB3	Wall Base	Nora Systems Inc	6223	Nora Wall Base	Wheat
WB4	Wall Base	---	---	Polished Stainless Steel	Silver
TX1	Textile	Kvadrat	460830	Divina Melange	581
TX2	Textile	Maharam	466097	Waterborn	603
TX3	Textile	Maharam	901892	Flock Wall Covering	O10 Froth
TX4	Textile	Designtex	3725-401	Shibori Stripe	Waterfall
G1	Glazing	Hayworth	---	Enclose	Clear
G2	Glazing	Dorma	10 22 19	Dorma REVEAL	Red
G3	Glazing	Smartglass International	---	Blackout Smartglass	Varies
G4	Glazing	Lite Glassless Mirrors	WMM6X8	Wall Mount Glassless Mirror (6'x8')	Mirror
G5	Glazing	Dorma	10 22 19	Dorma REVEAL	Clear

Table 20 - Material Schedule Continued

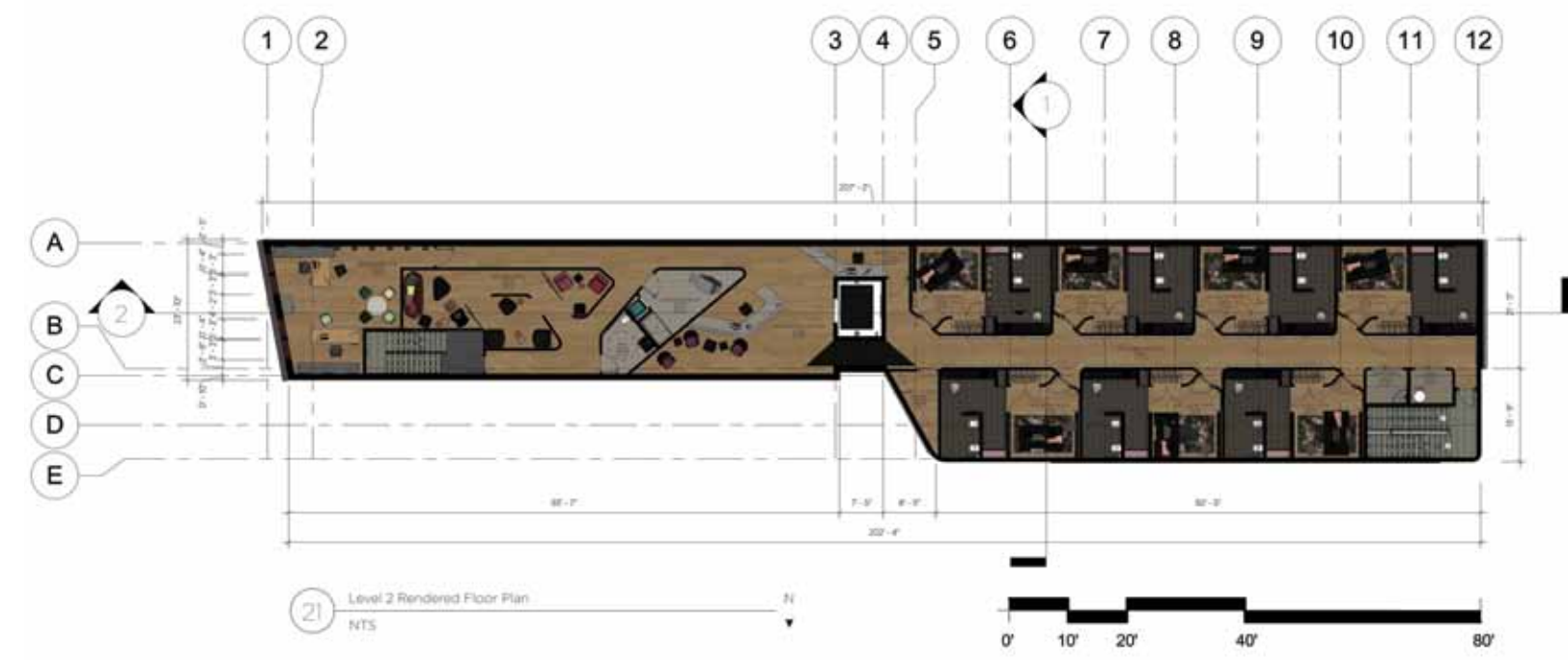
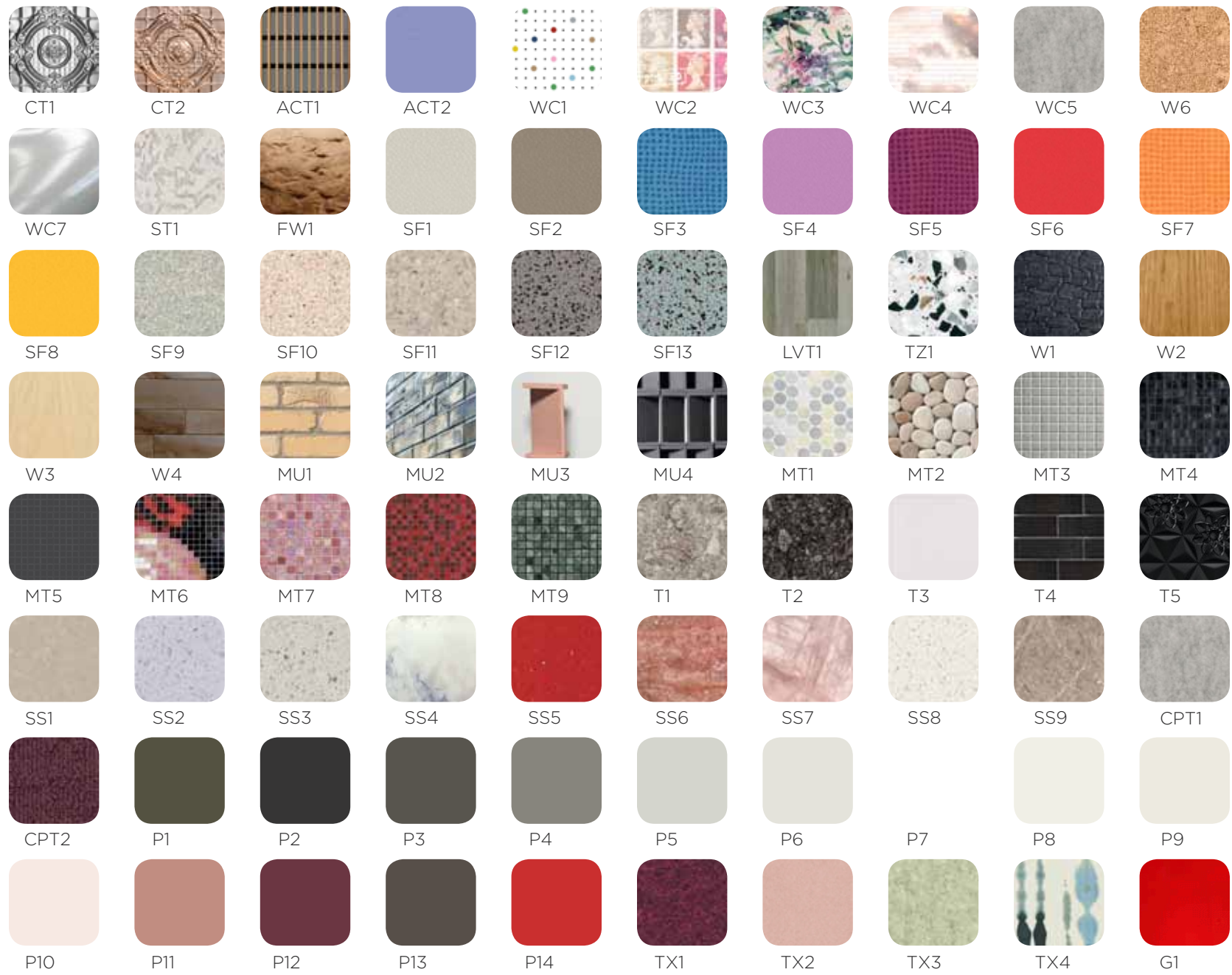
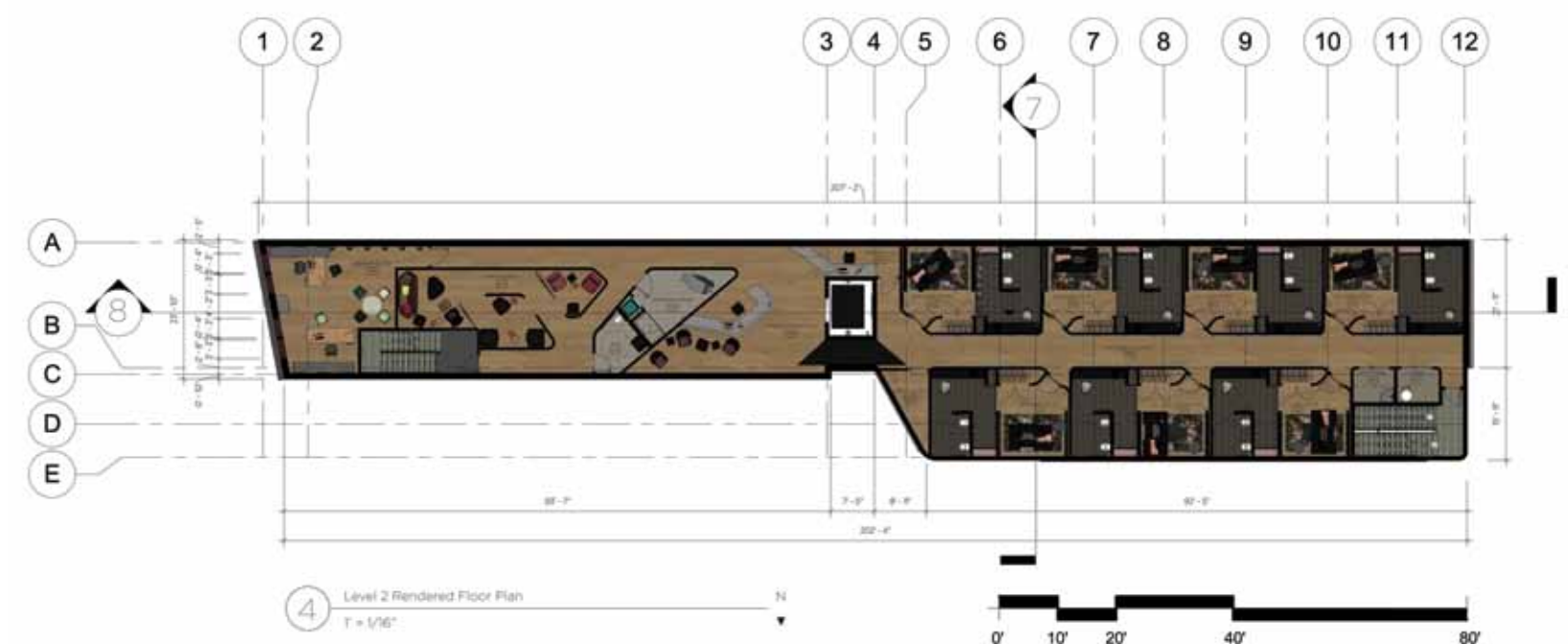
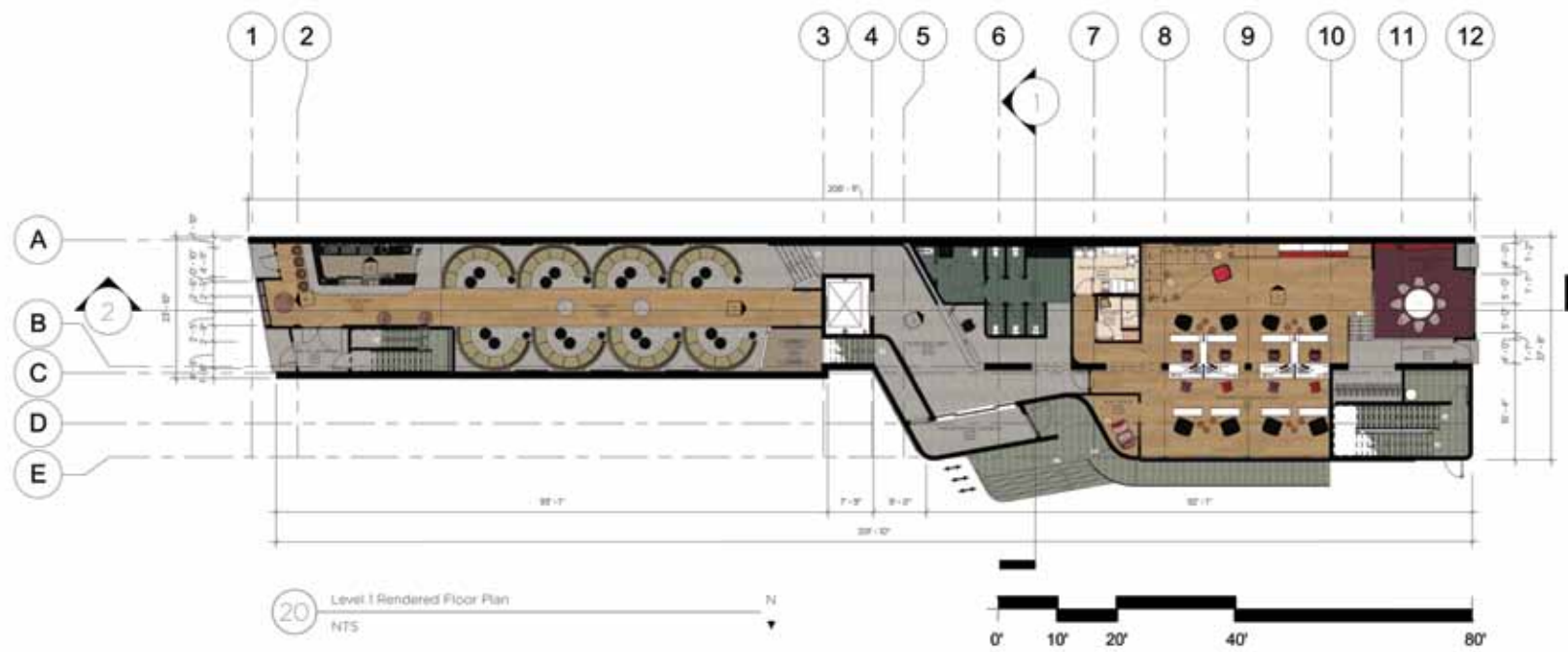
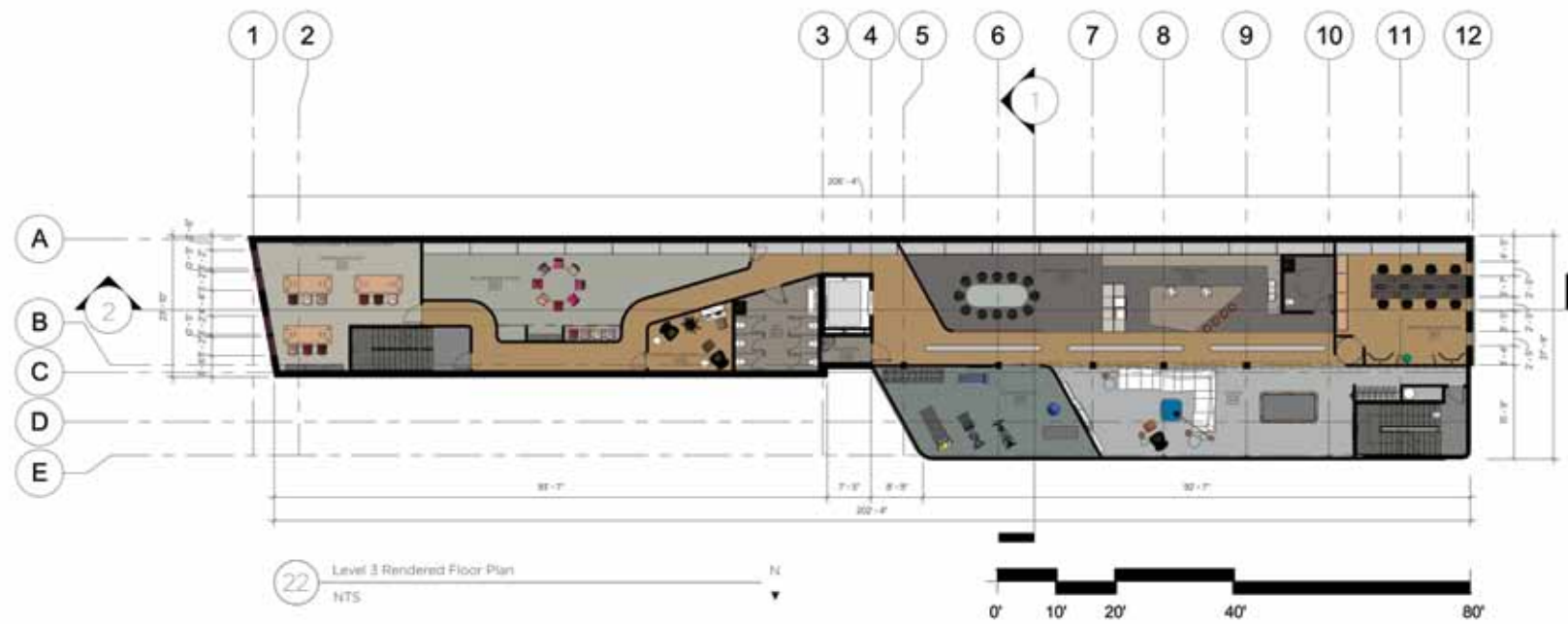


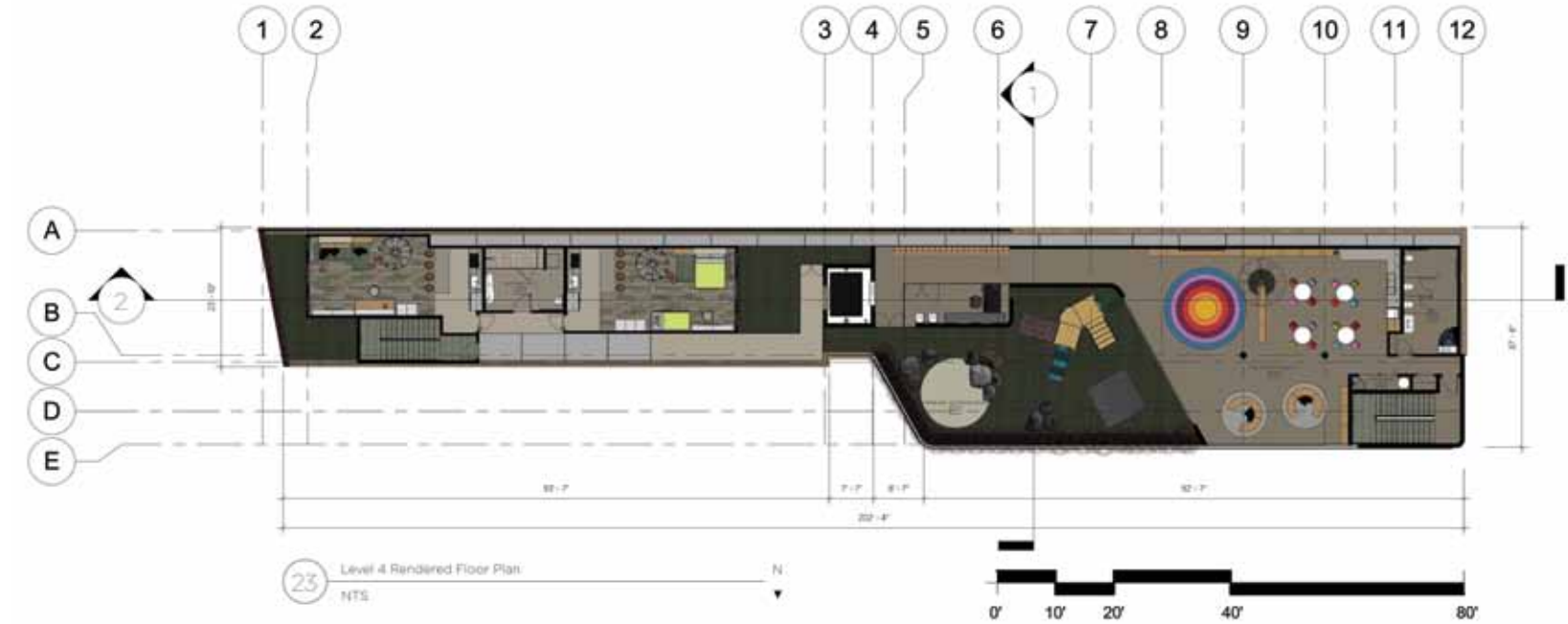
Figure 115 - Floor Finish Plan - Lower Level







274 Figure 118 - Floor Finish Plan - Level 3



275 Figure 119 - Floor Finish Plan - Level 4

FINISH SCHEDULE - LOWER LEVEL & LEVEL 1

Table 21 - Finish Schedule - Lower Level & Level 1

Level	Room No	Room Name	FLOOR		CEILING		NORTH WALL		EAST WALL		SOUTH WALL		WEST WALL		Remarks
			Material	Finish	Material	Finish	Material	Finish	Material	Finish	Material	Finish	Material	Finish	
Lower Level	001	Basement Lobby	CONC	---	---	---	FW1	---	GWB	P8	GWB	P8	GWB	P8	
	002	Performer Dressing Room	CONC	SF1	---	---	GWB	P8	GWB	P8	FW1	---	GWB	P8	
	003	Storage & Laundry	CONC	---	---	---	FW1	---	GWB	P8	FW1	---	FW1	---	
	004	Bar Stock & Storage	CONC	---	---	---	FW1	---	GWB	P8	FW1	---	FW1	---	
Level 1	101	Main St. Vestibule	WSP	ST1	GWB	P1	MU1	P1	GWB	P1	GWB	P1	GWB	P1	
	102	The Nutbar	WSP	W2/SF2	CT2	---	WSP	W1	MU1	---	MU1	---	---	---	Refer to Figure 116 for floor finish transitions
	103	The Woody	WSP	W2/ST1	CT2	---	GWB	P4	---	---	MU1	---	GWB	P4	Refer to Figure 116 for floor finish transitions
	104	Storage	WSP	SF2	GWB	P8	GWB	P8	GWB	P8	GWB	P8	GWB	P8	
	105	Entrance Lobby	WSP	ST1	CT1	P8	WSP	W1	W1, GWB	P4	MU1/W1/ GWB	T4	GWB	T4, MT9	
	106	Main Entrance Vestibule	WSP	ST1	GWB	P8	WSP	W1	W1	---	WSP	W1	WSP	W1	
	107	W/C	WSP	MT9	CT1	P3	GWB	MT9	GWB	MT9	WSP	MT9	GWB	MT9	
	108	Medical Exam Room	WSP	SF10	CT1	P7	GWB	WC4/ WB3	GWB	WC4/ WB3	MU1	---	GWB	WC4/ WB3	
	109	Shower Room	WSP	SF10	CT1	P7	GWB	P5/ WB3	GWB	P5/ WB3	GWB	P5/ WB3	GWB	P5/ WB3	
	110	Quiet Space	WSP	W2	CT1	P7	GWB	WC5	GWB	WC5	GWB	WC5	GWB	WC5	
	111	Winnipeg Working Group	WSP	W2	CT1	P7	MU2	---	GWB	P8	MU1	MT8	GWB	P8	
	112	WWG Boardroom	WSP	CPT2	CT1	P7	G1	---	G1	---	MU1	---	MU1	---	
	113	Albert St Entrance	WSP	ST1	CT1	P7	MU1	---	GWB/ G2	P14	GWB/ G1	P8	MU1	---	GWB from 0'-3' Under Glazing Walls

WSP=Plywood Sub-Panelling

GWB=Gypsum Wall Board

CW=Curtain Wall

FINISH SCHEDULE - LEVEL 2

Table 22 - Finish Schedule - Level 2

Level	Room No	Room Name	FLOOR		CEILING		NORTH WALL		EAST WALL		SOUTH WALL		WEST WALL		Remarks
			Material	Finish	Material	Finish	Material	Finish	Material	Finish	Material	Finish	Material	Finish	
Level 2	201	Administration	WSP	W2	CT1	P7	GWB	T3	MU1	---	MU1	P8	GWB	T3	
	202	Waiting Area	WSP	W2	CT1	P3	GWB	T5	GWB	T5	MU4	---	MU4	---	
	203	Screening Room	WSP	SF11	CT1	P3	GWB	P5	GWB	P5	GWB	P5	GWB	P5	
	204	W/C	WSP	SF11	CT1	P3	GWB	P5	GWB	P5	GWB	P5	GWB	P5	
	205	Bordello Reception	WSP	W2	CT1	P3	GWB	MT5	GWB	ST1	GWB	MT6	GWB	P4	
	206	Security Hub	WSP	W2	CT1	P3	GWB	P4	---	---	GWB	MT6	---	---	
	207	Sex Work Hallway	WSP	W2	GWB	TX1	GWB/ G3	P8	GWB	P8	GWB/ G3	P8	GWB	P8	
	208	Supply Closet	WSP	W2	GWB	P3	---	---	GWB	P8	GWB	P8	GWB	P8	Smartglass begins at 10' A.F.F.
	209-215 ODD	Sex Work Room	WSP	W2/T2	CT1	P3	GWB	P3/MT4/ G3	GWB	P3	MU1	P3/MT7/ T5	WC3/ SS7	---	Smartglass begins at 10' A.F.F., SS7 wall to be backlit
	210-214 EVEN	Sex Work Room	WSP	W2/T2	CT1	P3	GWB	P3/MT7/ T5	WC3, SS7	---	GWB	P3/MT4/ G3	GWB	P3	Smartglass begins at 10' A.F.F., SS7 wall to be backlit
	216	Janitorial	WSP	SF2	CT1	P3	GWB	P8	GWB	P8	GWB	P8	GWB	P8	
	217	Linen	WSP	SF2	CT1	P3	GWB	P8	GWB	P8	GWB	P8	GWB	P8	

WSP=Plywood Sub-Panelling

GWB=Gypsum Wall Board

CW=Curtain Wall



FINISH SCHEDULE - LEVEL 3 & LEVEL 4

Table 23 - Finish Schedule - Level 3 & 4

Level	Room No	Room Name	FLOOR		CEILING		NORTH WALL		EAST WALL		SOUTH WALL		WEST WALL		Remarks
			Material	Finish	Material	Finish	Material	Finish	Material	Finish	Material	Finish	Material	Finish	
Level 3	301	Learning Facility	WSP	SF1	CT1	P7	MU1	P12	MU1	---	MU1	P8	GWB	P8	G4 Mounted 1'-9" A.F.F.
	302	Multipurpose Room	WSP	SF9	CT1	P7	GWB	WC2	GWB	WC2	MU1/G4	P8	GWB	WC2	
	303	Individual Counselling	WSP	W2	CT1	P7	GWB	WC5	GWB	WC5	GWB	WC5	GWB	WC5	
	304	W/C	WSP	SF2	CT1	P7	MU1	P5	GWB	P5	GWB	P5	GWB	P5	
	305	Janitorial	WSP	SF2	CT1	P7	GWB	P8	GWB	P8	GWB	P8	GWB	P8	
	306	Fitness Facility	WSP	SF13	CT1/ ACT1/ ACT2	P7	MU2	---	MU2	---	GWB	TX4	GWB	TX4/ M4	
	307	Dining/Meeting Area	WSP	SF12	CT1	P7	MU3	---	GWB	P8	G3	---	---	---	
	308	Lounge	WSP	TZ1	CT1	P7	MU2	---	GWB	P11	---	---	GWB	P8	
	309	Kitchen Area	WSP	SF12	CT1	P7	---	---	---	---	G5	---	GWB	MT3	
	310	W/C	WSP	T1	CT1	P7	GWB	P8	GWB	P8	GWB	P8	GWB	MT3	
	311	Group Dressing Room	WSP	W2	CT1/ GWB	P7/P11	GWB	TX2	GWB	TX2	MU1	P10	GWB	P10	
Level 4	401	Housing Unit 1	WSP	LVT1, SF11	GWB	W4	GWB	P6	GWB	P6	GWB	P6	GWB	MT1	
	402	Housing W/C	WSP	T4	CW	G5	GWB	P10	GWB	P10	GWB	T3/MT2/ P11	GWB	P11	T3 to be applied inside shower walls with Horizontal 2' MT2 Band at 4' A.F.F.
	403	Housing Unit 2	WSP	LVT1, SF11	GWB	W4	GWB	MT1	GWB	P6	GWB	P6	GWB	P6	
	404	Childcare Facility	WSP	SF2-8/ CPT1	GWB	WC1	CW/ GWB	G5/P9	GWB	P9	GWB	P9/ WC7	GWB	P9/ WC6	Refer to Figure 119 for floor finish transitions
	405	W/C	WSP	SF2	GWB	P9	GWB	P9	GWB	P9	GWB	P9	GWB	P9	
	406	Janitorial	WSP	SF2	GWB	P7	GWB	P9	GWB	P9	GWB	P9	GWB	P9	

WSP= Plywood Sub-Panelling

GWB= Gypsum Wall Board

CW= Curtain Wall

# APPENDIX C

## BUILDING CODE ANALYSIS

Based on the National Building Code of Canada 2010

### DIVISION B PART 3

#### 3.1 GENERAL

#### 3.1.2 CLASSIFICATION OF BUILDINGS OR PARTS OF BUILDINGS BY MAJOR OCCUPANCY

#### 3.1.3 MULTIPLE OCCUPANCY REQUIREMENTS

##### 3.1.2.2 Occupancy Classifications

##### 3.1.3.1 Separation of Major Occupancies

#### OCCUPANCY CLASSIFICATIONS

Group	Division	Description	Space
A	1	Assembly Occupancies intended for the production and viewing of the performing arts	the Woody
	2	Assembly Occupancies not elsewhere classified in Group A	Learning Facility Child Care Facility
C	---	Residential Occupancies	Transitional Housing Units
D	---	Business and personal services occupancies	Sex Work Area
			WWG
F	3	Low-hazard industrial occupancies	Storage & Laundry Areas

Table 24 - NBCC Occupancy Classifications

#### MAJOR OCCUPANCY FIRE SEPARATIONS

MAJOR OCCUPANCY	ADJOINING MAJOR OCCUPANCY				
	A-1	A-2	C	D	F-3
A-1	---	1	1	1	1
A-2	1	---	1	1	1
C	1	1	---	1	1
D	1	1	1	---	---
F-3	1	1	1	---	---

Table 25 - NBCC Occupancy Fire Separations

### 3.1.17 OCCUPANT LOAD

#### 3.1.17.1 Occupant Load Determination

In accordance with calculations from table 3.1.17.1, occupant loads are as follows:

OCCUPANCY LOAD			
Occupancy	Room	Calculation	Occupancy Load
A-1	the Woody	(48 fixed seats) + (393 sq. ft./ 1.2 m <sup>2</sup> or 12.92 sq. ft per person) =	78
A-2	Learning Facility	466 sq. ft./1.85 m <sup>2</sup> or 19.9 sq. ft per person =	23
	Child Care Facility	2251 sq. ft./1.85 m <sup>2</sup> or 19.9 sq. ft per person =	113
C	Transitional Housing Units	2 sleeping rooms x 2 people per sleeping room = 4 / unit	
D	Sex Work Area	2835 sq. f./4.6 m <sup>2</sup> or 49.5 sq. ft per person =	57
	WWG	2018 sq. ft./ 9.3 m <sup>2</sup> or 100 sq. ft per person =	20
F-3	Storage & Laundry Areas	4250 sq. ft./ 46 m <sup>2</sup> or 495 sq. ft per person =	8

Table 26 - NBCC Occupancy Loads

### 3.2 BUILDING FIRE SAFETY

#### 3.2.4 FIRE ALARM AND DETECTION SYSTEMS

##### 3.2.4.12 Smoke Detectors

With sprinklers and a fire alarm installed in the facility, smoke detectors shall be installed in:

- each corridor in the portion of the building that is classified as Group A, Division 1 (entertainment area)
- each public corridor in the portion of the building whose major occupancy as a Group C (transitional housing units)
- each exit stair shaft

Smoke detectors installed in the fire alarmed building shall be located near the entrance of walkways (4<sup>th</sup> floor corridors)

##### 3.2.7.1 Minimum Lighting Requirements

An exit, public corridor, or a corridor providing access to exit for the public 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.

#### 3.2.7 LIGHTING AND EMERGENCY POWER SYSTEMS

##### 3.2.7.3 Emergency Lighting

Emergency lighting shall be provided to an average level of illumination not less than 10 lx at floor or tread level in:

- exits,
- principal routes providing access to exit in open floor areas and in service rooms (sex work area),
- corridors used by the public,
- corridors serving classrooms (class room area and childcare centre)

- public corridors
- floor areas or parts thereof where the public may congregate in
  - Group A/Division 1 occupancies (entertainment area)
  - Group A/Division 2 occupancies with an occupant load greater than 60 (child care centre)
- floor areas of parts thereof of daycare centres where persons are cared for (child care centre)

### 3.3. SAFETY WITHIN FLOOR AREAS

#### 3.3.1 ALL FLOOR AREAS

##### 3.3.1.3 Means of Egress

Each sex work suite will have a doorway into a public corridor. At this doorway, it shall be possible to go in opposite directions to each of two separate exits.

##### 3.3.1.4 Public Corridor Separation

Because the facility is sprinklered throughout, no fire resistance rating is required for a fire separation between a public corridor and the remainder of the storey in all areas.

##### 3.3.1.5 Egress Doorways

A minimum of 2 egress doorways shall be provided in every room or suite that is intended for an occupant load more than 60 (entertainment area). Also in a floor area that is sprinklered through and does not contain a high hazard industrial occupancy and the travel distance to an egress doorway is more than 25 M, or the area of the room or suite is more than 200 m<sup>2</sup> in Group A (entertainment area, 3<sup>rd</sup> floor staff area, learning area), 300 m<sup>2</sup> in Group D (Sex Work Organization, Sex Work Area), and Group F Division 3 (storage area). These doorways shall be placed at a



distance from one another equal to or greater than one third of the maximum overall diagonal dimension of the area to be served, measured at the shortest distance that smoke would have to travel between the nearest required egress doors.

#### 3.3.1.9 Corridors

The minimum width of a public corridor shall be 1100mm.

A dead end corridor is permitted provided it is not more than 6 m long

#### 3.3.1.16 Curved or Spiral Stairs

A curved or spiral stair is permitted in a stairway not required as an exit, such as the stairs from the Entrance Lobby into the Woody, provided the stair has treads with a minimum run not less than 150mm, and an average run not less than 200mm, and risers between 125-180mm.

#### 3.3.1.18 Guards

A guard greater than 1070mm high shall be provided around any roof to which access is provided for purposes other than maintenance (rooftop garden), and at each raised floor, mezzanine, balcony, or gallery, where the difference in level is more than 600mm. This is implemented around the open perimeter of level 4, as well as around the raised performance stage in the Woody.

### 3.3.2 ASSEMBLY OCCUPANCY

#### 3.3.2.3 Non-fixed Seating

Non-fixed seating shall conform to the NFC. (Classroom, childcare centre)

#### 3.3.2.8 Fixed Bench-Type Seats without Arms

The seat width per person shall be assumed to be 450mm in fixed bench seating ( the Woody)

#### 3.3.2.13 Stages for Theatrical Performances

A stage for theatrical performances and dressing rooms shall be sprinklered.

A fire separation with a fire-resistance rating not less than 1 h shall be provided between a stage for theatrical performances and ancillary spaces such as dressing rooms.

## 3.4 EXITS

### 3.4.2 NUMBER AND LOCATION OF EXITS FROM FLOOR AREAS

#### 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 least distance between 2 exits from a floor area shall be a) one half the maximum diagonal dimension of the floor area, but need not be more than 9 m for a floor area having a public corridor, or b) one half the maximum diagonal dimension of the floor area, but not less than 9 m for all other floor areas.

#### 3.4.2.5 Location of Exits

Where more than one exit is required from a floor area, the exits shall be located so that the travel distance to at least one exit shall be not more than 40m in a business and personal services occupancy (sex work area, sex work organization) 45m in a floor

area that contains an occupancy other than a high-hazard industrial occupancy when sprinklered (all other areas).

### 3.4.3 WIDTH AND HEIGHT OF EXITS

#### 3.4.3.2 Exit Width

The minimum width of exits for Group A (entertainment area, 3<sup>rd</sup> floor), Group D (sex work area, sex work organization), and Group F (storage) shall be 1100mm for ramps, 1100 mm for stairs, and 800mm for doorways.

#### 3.4.3.4 Headroom Clearance

Exits shall have a clear height over the clear width of the exit of not less than 2050mm.

### 3.4.4 FIRE SEPARATION OF EXITS

#### 3.4.4.2 Exits through Lobbies

Not more than one exit from a floor area is permitted to lead through a lobby

### 3.4.5 EXIT SIGNS

#### 3.4.5.1 Exit Signs

Every exit door shall have an exit sign placed over or adjacent to it in a building more than 2 storeys in building height. Where no exit sign is visible from a public corridor, from a public corridor used by the public in a Group A (entertainment area, 3<sup>rd</sup> floor) major occupancy, or from principal routes serving an open floor area having an occupant load of more than 150, an exit sign with an arrow or pointer indicating the direction of egress shall be provided.

#### 3.4.5.2 Signs for Stairs and Ramps at Exit Level

Any part of an exit ramp or stairway that continues up or down past the lowest exit level shall have a posted sign clearly indicating that it does not lead to an exit.

### 3.4.6 TYPES OF EXIT FACILITIES

#### 3.4.6.1 Slip Resistance of Ramps and Stairs

The surfaces of ramps, and landings, and treads shall have a finish that is slip resistant, and shall have either a colour contrast or a distinctive patten to demarcate the leading edge of the tread and the leading edge of the landing, as well as the beginning and end of a ramp.

#### 3.4.6.2 Minimum Number of Risers

Every flight of interior stairs shall have not less than 3 risers.

#### 3.4.6.3 Maximum Vertical Rise of Stair Flights and Required Landings

No flight of stairs shall have a vertical rise of more than 3.7 m between floors or landings

A landing shall be provided at the top and bottom of each flight of interior and exterior stairs, at the top and bottom of every section of ramp, where a doorway opens onto a stair or ramp, where a ramp opens onto a stair, and where a stair opens onto a ramp.

A landing may be omitted at the bottom of an exterior stair or ramp, provided there is no gate, door or fixed obstruction within the lesser of the width of the stair or ramp, or 1100mm.

#### *3.4.6.4 Dimensions of Landings*

The length and width of a landing shall be at least the width of the stairway in which it occurs, except that in a straight run, the length of the landing need not be more than 1100mm.

#### *3.4.6.5 Handrails*

A stairway shall have a handrail on at least one side, but if it is 1100mm or more wide, it shall have handrails on both sides.

Handrails shall be continuously graspable along their entire length and shall have a circular cross-section with an outside diameter of 30-43mm

The height of handrails on stair and ramps shall be measured vertically from the top of the handrail to a straight line drawn tangent to the tread nosings of the stair served by the handrail, or the surface of the ramp, floor or landing served by the handrail.

The height of handrails on stairs and ramps shall be 865-965 mm, except where guards are required and the handrail height on landings shall be not more than 1070mm.

Except where interrupted by doorways or newels at changes in direction, at least one handrail shall be continuous throughout the length of a stairway or ramp, including landings. Handrails shall be terminated in a manner which will not obstruct pedestrian travel or create a hazard.

At least one handrail at the side of a stairway or ramp shall extend horizontally not less than 300 mm beyond the top and bottom of the stairway or ramp.

The clearance between a handrail and any surface being it shall be

not less than 50 mm, or 60 mm if the surface being the handrail is rough or abrasive.

A ramp shall have handrails on both sides.

#### *3.4.6.6 Guards*

Every exit shall have a wall or a well-secured guard on each side.

The height of guards for exit stairs, exit ramps and their landings shall be not less than 1070 mm.

#### *3.4.6.7 Ramp Slope*

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

#### *3.4.6.8 Treads and Risers*

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

The slope of treads or landings shall not exceed 1 in 50.

The top of the nosing of stair treads shall have a rounded or bevelled edge extending 6-13 mm measured horizontally from the front of the nosing.

#### *3.4.6.11 Doors*

The distance between the stair riser and the leading edge of a door during its swing shall be not less than 300 mm.

No exit door shall open directly onto a step.

Exit doors shall be clearly identifiable.

#### *3.4.6.12 Direction of Door Swing*

Every exit door shall open in the direction of exit travel and swing on its vertical axis.

#### *3.4.6.13 Self-closing Devices*

And exit door that is normally required to be kept closed shall be provided with a self-closing mechanism and shall never be secured in an open position.

#### *3.4.6.19 Floor Numbering*

Arabic numerals indicating the assigned floor number shall be mounted permanently on the stair side of the wall at the latch side of doors to exit stair shafts, be not less than 60 mm high, raised approximately 0.7 mm above the surface, be located 1500 mm from the finished floor and not more than 300 mm from the door, and be contrasting in colour with the surface to which they are applied.

## 3.5 VERTICAL TRANSPORTATION

### 3.5.3 FIRE SEPARATIONS

#### *3.5.3.1 Fire Separation for Elevator Hoistways*

A vertical service space used as an elevator hoistway, as well as the elevator machine room, shall be separated from all other portions of each adjacent storey by a fire separation having a fire-resistance rating of 1 h in this facility.

### 3.5.4 DIMENSIONS AND SIGNS

#### *3.5.4.1 Elevator Car Dimensions*

All storeys shall be served by at least one elevator which has inside dimensions that will accommodate and provide adequate access for

a patient stretcher 2010mm long and 610mm wide in prone position. The elevator shall be clearly identified on the main entrance level of the building.

## 3.7 HEALTH REQUIREMENTS

### 3.7.2 PLUMBING FACILITIES

#### *3.7.2.2 Water Closets*

The number of water closets that are required for an assembly occupancy in the entertainment area with an occupant load of 78, divided equally between sexes are 1 male and 2 female. The number of water closets required in the sex work organization area is 1 for each sex. Both of these occupancies will be served by the gender neutral washrooms on the main floor consisting of 5 water closets, and 1 universal water closet.

The number of required water closets in the sex work area (class D, business and personal services) with an evenly split occupancy load of 57, is 2 per sex. However, since each sex work suite will be equipped with its own accessible washroom, this number will be reduced to one universal toilet room for both sexes in the waiting area, and 1 accessible washroom in each of 7 sex work rooms.

On the third floor, where the lounge area is, assuming a primarily female population (90%), with an occupant load of 220, there will need to be 1 male and 7 female water closets, where one universal toilet room shall substitute for 1 male and 1 female water closet.

The number of water closets required for primary schools and daycare centres (child care facility) shall be at least 1 for each 30 males and 1 for each 25 females. With an evenly split occupant load of 113, there shall be 2 male and 3 female.

### 3.7.2.3 Lavatories

At least one lavatory shall be provided in a room containing one or 2 water closets or urinals, and at least one additional lavatory shall be provided for each additional 2 water closets or urinals.

Lavatories shall be equipped with faucets that operate automatically or have level-type handles that do not close under spring action.

## 3.8 BARRIER FREE DESIGN

### 3.8.1 GENERAL

#### 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 from a ramp.

#### 3.8.1.3 Barrier-Free Path of Travel

The unobstructed width of a barrier-free path of travel shall be not less than 920mm. A barrier-free path of travel is permitted to include ramps and passenger elevators to overcome differences in level.

The width of a barrier-free path of travel that is more than 30m long shall be increased to not less than 1500mm for a length of 1500mm at intervals not exceeding 30m

### 3.8.2 OCCUPANCY REQUIREMENTS

#### 3.8.2.1 Areas Requiring a Barrier-Free Path of Travel

a barrier-free path of travel from the entrances required to be barrier-free shall be provided throughout the entrance storey and

within all other normally occupied floor areas served by a passenger elevator.

In an assembly occupancy, the number of spaces designated for wheelchair use within rooms or areas with fixed seats shall be 2 for 48 fixed seats that are installed in the Woody, however 8 have been provided.

#### 3.8.2.3 Washrooms Required to be Barrier Free

A washroom in a storey to which a barrier-free path of travel is required shall be barrier-free in accordance with the appropriate requirements. In a building in which water closets are required, at least one barrier-free water closet shall be provided in the entrance storey, unless a barrier-free path of travel is provided to a barrier-free water closets elsewhere in the building. Therefore, one barrier free stall will be included for each sex in each multi stall washroom, on each floor. In the sex work organization area, and on the second and third floors, public access washrooms will be universal toilet rooms.

### 3.8.3 DESIGN STANDARDS

#### 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 800mm when the door is in the open position. A threshold for a doorway shall be not more than 13mm higher than the finished floor surface and shall be bevelled to facilitate passage of wheelchairs. Every door that provides a barrier free path of travel through an entrance, including the interior doors of a vestibule where provided, shall be equipped with a power door operator that allows persons to activate the opening of the door from either side if the entrance serves a building of Group A and D major occupancy more than 500m<sup>2</sup> in building area.

A vestibule located in a barrier free path of travel shall be arranged to allow the movement of wheelchairs between doors and shall provide a distance between 2 doors in series of not less than 1200mm plus the width of any door that swings into the space in the path of travel from one door to another.

The floor surface on each side of a door in a barrier-free path of travel shall be level within a rectangular area

- as wide as the door plus the clearance required on the latch side and
- whose dimension perpendicular to the closed door is not less than the width of the barrier-free path of travel but not exceed 1500mm.

#### 3.8.3.4 Ramps

A ramp located in a barrier-free path of travel shall:

- have a clear width not less than 870mm and
- have a slope not more than 1 in 12.

The ramp shall have a level area not less than 1500mm by 1500mm at the top and bottom and at intermediate level of a ramp leading to a door, so that on the latch side the level area extends not less than

- 600mm beyond the edge of the door opening where the door opens towards the ramp.

Have a level area not less than 1200mm long and at least the same width as the ramp

- at intervals not more than 9 m along its length, and
- where there is an abrupt change in the direction of the ramp, and

Be equipped with handrails and guards.

Floors or walks in a barrier-free path of travel having a slope steeper than 1 in 20 shall be designed as ramps.

#### 3.8.3.8 Water Closet Stalls

At least one water closet stall in a washroom required to be barrier-free shall be:

- not less than 1500mm wide by 1500mm deep;
- equipped with a door that provides a clear opening not less than 800 mm wide when it is open;
- has a water closet located so that the clearance between the fixture and the wall on one side is not less than 285 mm and not more than 305 mm;
- be equipped with grab bars that;
  - are mounted horizontally on the side wall closest to the water closet and shall extend not less than 450mm in both directions
  - if the water closet does not have an attached water tank, are at least 600mm in length, mounted horizontally on the wall behind the water closet and centered on the toilet bowl.
  - are mounted not less than 840mm and not more than 920mm above the floor
  - are not less than 30mm and not more than 40mm in diameter
  - have a clearance of not less than 35mm and not more than 45mm from the wall.

- be equipped with a coat hook mounted not more than 1200 mm above the floor on a side wall and projecting not more than 50 mm from the wall, and
- have a clearance of not less than 1700 mm between the outside of the stall face and the face on an in-swinging washroom door and 1400 mm between the outside of the stall face and any wall-mounted fixture.



### 3.8.3.11 Lavatories

A barrier-free washroom shall be provided with a lavatory that:

- a) is located so that the distance between the centreline of the lavatory and the side wall is not less than 460 mm;
- b) has a rim height not more than 865 mm above the floor;
- c) has a clearance beneath the lavatory not less than 760 mm wide and 735 mm high at the front edge;
- d) has insulated pipes where they would otherwise present a burn hazard;
- e) has a soap dispenser located close to the lavatory and not more than 1200 mm above the floor;
- f) has a towel dispenser or hand-drying equipment located close to the lavatory, not more than 1200 mm above the floor.

At least one mirror shall be mounted with its bottom edge not more than 1000 mm above the floor or be inclined.

### 3.8.3.12 Universal Toilet Rooms

A universal toilet room shall:

- a) be served by a barrier-free path of travel;
- b) have a door capable of being locked from the inside and released from the outside in case of emergency;
- c) have one lavatory conforming to appropriate requirements;
- d) have one water closet that has a clearance to the walls of
  - i) not less than 285 mm and not more than 305 mm on one side and
  - ii) not less than 875 mm on the other side;
- e) have grab bars;
  - i) are mounted horizontally on the side wall closest to the water closet and shall extend not less than 450mm in both directions
  - ii) if the water closet does not have an attached water tank, are at least 600mm in length, mounted horizontally on the

wall behind the water closet and centered on the toilet bowl.

iii) are mounted not less than 840mm and not more than 920mm above the floor

iv) are not less than 30mm and not more than 40mm in diameter

v) have a clearance of not less than 35mm and not more than 45mm from the wall.

f) have no internal dimension between the walls that is less than 1700 mm;

g) have a coat hook and a shelf located not more than 1200 mm above the floor;

h) be designed to permit a wheelchair to back in alongside the water closet; and

i) be designed to permit a wheelchair to turn in an open space not less than 1500 mm in diameter.

### 3.8.3.13 Showers

One shower stall (in the screening room, and in each sex work room) shall be barrier free and shall

a) be not less than 1500 mm wide and 900 mm deep;

b) have a clear floor space at the entrance to the shower not less than 900 mm deep and the same width as the shower;

c) have a slip resistant floor surface;

d) have a bevelled threshold not more than 13 mm higher than the finished floor; e) have a hinged seat not less than 450 mm wide and 400 mm deep mounted 450 mm above the floor;

f) have a horizontal grab bar not less than 900 mm long mounted 700-800 mm above the floor, located on the wall opposite the entrance to the shower so that not less than 300 mm of its length is at one side of the seat;

g) have a pressure-equalizing or thermostatic mixing valve controlled by a lever operable with a closed fist from the seated position;

h) have a hand-held shower head with not less than 1500 mm of flexible hose that can be reached from the seat and equipped with a holder so that it can operate as a fixed shower head; and

i) have fully recessed soap holders that can be reached from the seated position.

### 3.8.3.14 Counters

Every counter more than 2 m long, at which the public is served (the Nutbar and Bordello Reception), shall have at least one barrier-free section not less than 760 mm long. The barrier-free counter surface shall be not more than 865 mm above the floor.

A counter that is used in a cafeteria, or one that performs a similar function whereat movement takes place parallel to the counter, such as the bar counter in the Nutbar or the Bordello Reception desk, need not provide a knee space underneath it.

