

MIND, BODY, & heART:

The Design of an Expressive Arts Centre for
the Health & Well-being of Children

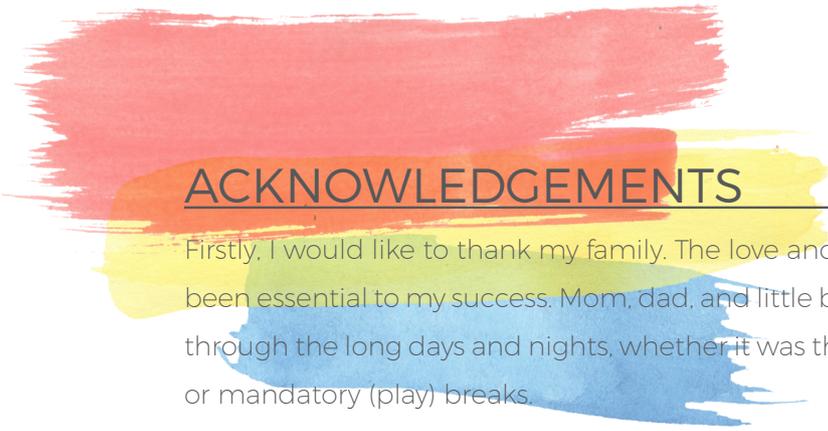
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MASTER OF INTERIOR DESIGN

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ABSTRACT

This Master of Interior Design practicum investigated how an expressive art centre supported children to achieve holistic well-being. The practicum explored the concept of child well-being through three developmental aspects - psychological, physical and social. The psychological analyzed the mental health in children with theories informed by how mental development affected the relationship between children and the built environment. The physical aspect explored the playground design model and spoke to the inherent animistic quality of play in children. Finally, the social aspect analyzed place-making and attachment theory. The analysis of the sense of place defined the relationship between child and space but more significantly a child's understanding of it. An approach informed by these studies created a design concept known as the ABC's within the practicum. The ABC's: approach, boundaries and cues informed the design for an expressive arts centre located in the Exchange District at 62 Albert Street.



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INTRODUCTION

The concept of child well-being was defined across various political, economic, social and cultural contexts.¹ This practicum project, titled MIND, BODY, & heART: An Expressive Arts Centre for the Health & Well-Being of Children explored child well-being through psychological, physical or behavioural and social factors, as well as the impact of the built environment that encouraged the development of these elements in children. The design - referred to as the Expressive heART Centre or the Centre - aimed to provide a unique facility within Winnipeg, Canada. It accommodated children and the expressive arts that promoted holistic child well-being. The Expressive heART Centre was situated at 62 Albert Street, also known as the Dingwall building, in the heart of the city's historic Exchange District. The design of the Centre applied theories related to the psychology of the built environment, the playground design model, John Bowlby's attachment theory, and place-making theory from the perspective of human geography. The exploration of these ideas informed the design of the Centre to be mindful of the inherent animistic quality of play in children as identified by child psychologists Bruce St. Thomas and Paul Johnson. The exploration also determined how a child began to read and understand their physical environment. Implementing an approach informed by these studies developed a design concept known as the ABC's within the practicum document. The ABC's, defined as approach, boundaries and cues, was a culmination of overlapping elements from environmental psychology,

the playground design model and place-making theory. The concept enabled wayfinding strategies and space distinctions that were appropriate for children to understand their built environment.

Health and well-being were essential to the development of children as they grew into adulthood. A majority of the research based on child well-being was inherent to cultural, political and even economic factors that differ amongst countries.² The definition of well-being in this instance relied on the nature of positive well-being and the provision of services that affected civil society and familial culture.³ While the practicum looked at these topics, it primarily focused on three factors including psychological, physical or behavioural, and social factors relevant to the developmental needs of Canadian children.

The exploration of psychological factors put into perspective the importance of mental health in children. How children identified with the physical environment was based not only on the psychology of space but also on their initial perceptions. Physical factors were based on children's inherent need to play and an analysis of verbal and visual expression explored how a child communicated and fulfilled their needs. Social factors focused on a child's relationship with both people and places. The analysis of these relationships identified how children understood their built environment.

The Expressive heART Centre offered an alternative to recreational and therapeutic children centres. The Centre provided activities based

¹ Narayan, "Voices of the Poor: Can Anyone Hear Us?," 21.

² Narayan, "Voices of the Poor: Can Anyone Hear Us?," 21.

³ Marjanen, et al., "Determining Holistic Child Well-being: Critical Reflections on Theory and Dominant Models," 634.

on the expressive arts, including the visual arts through drawing, painting, and pottery; the literary arts in writing and reading; and the performing arts with music, dance and imaginative play that fulfilled positive developmental aspects based on the psychological, behavioural or physical and social factors under analysis. Each topic established a means of exploration, both programmatically and conceptually, that informed the Masters of Interior Design practicum project.

Key Terms

The Arts

As defined by the United States Congress, in the National Foundation on the Arts and Humanities Act, the term 'the arts' includes, "music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphics and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, film, video, tape and sound recording." To keep the practicum under a manageable scope, it solely focused on the visual arts of painting, sculpture, photography and craft skills, the literary arts, theatre, and dance.

Child Development

Based on the work of Richard M. Lerner, child development was defined in the practicum as a developmental process in children that affects psychological, behavioural, and social characteristics.

Place-making

From the perspective of human geography, place-making was done when an environment became familiar and was given meaning

by an individual. In his book, *Space and Place: The Perspective of Experience*, human geographer Yi-Fu Tuan explained that to establish or make place was to associate an environment with experiences that brought personal meaning or value to an individual.

Well-Being

The concept of well-being, as previously introduced, was defined across various political, economic, social and cultural contexts. Well-being, as discussed in the project referred to the fulfilment of psychological, behavioural and social development factors that created an outcome of positive well-being.

Research Questions

The investigation of topics within the subsequent chapters was directed by four research questions based on issues relevant to the design of the Expressive heART Centre. The purpose of the research questions was to focus the potential data and concepts that informed the method of design. How interior design and theory responded to the subject of child well-being and the encouragement of art-making for positive child development was the premise behind the formulation of each research question.

What are the needs of the users of an expressive art centre for children that support child health and well-being?

The practicum's exploration of the relationship between positive child development and the environment coined reasons of how art-making was considered a wellness factor that benefited and fulfilled the needs of children in achieving holistic well-being. The three precedents

analysed in Chapter 3 also discussed the strengths and weaknesses of facilities for children that applied art-making as a community builder, for therapeutic purposes and an instigator of a child's instinct of play.

How can place-making theory support the goals of an expressive arts centre for the well-being of children?

The concepts of space and place explored in the practicum spoke to the physical and phenomenological aspects that interior environments evoked on its users. A literature review broke down the notions of place and place attachment from the perspective of human geographers Yi-Fu Tuan and Tim Cresswell. The conditions of place-making and attachment to an environment identified strategies that supported children's health and well-being through the fulfilment of social developmental aspects.

What strategies, issues, and narratives from environmental psychology inform the design of space that supports child health and well-being?

Similar to place-making theory, the psychology of the built environment explored in Chapter 2 defined the significance of the relationship between people and places. Children's needs of the physical environment were identified and related to design strategies that benefitted the children who engaged with the Expressive heART Centre. The study helped to understand a child's perception of space that created design guidelines for the Centre.

How can the information from the literature review and design exploration lead to advancing knowledge for interior designers with intentions to develop a wellness centre for children?

Contemporary wellness centres were based on improving

physical well-being. The Expressive heART Centre took into consideration this aspect through activities of dance, theatre and play but also looked at wellness through the psychological and social sense. Chapters 5 and 6 employed the information of how the expressive arts were used as a method for mental, physical, and social development from the chapters beforehand that defined design strategies and guidelines that were significant to how the spaces of the Centre would be laid out.

Project Limitations and Biases

The project limitations included the determined age range of the primary users, the definition of well-being, the activities provided by the Centre, and access to sensitive information. The introduction of the practicum document identified the effects of poor health and well-being primarily on children and youth. It was due to the broad demographic of children and youth affected that the project intended to focus on elementary school-aged children, ranging from 5 years old up to 10 years of age. The chosen demographic also spoke to the age range in which children were most impressionable. Accordingly, it also affected the efficiency of an expressive arts centre like Expressive heART Centre.

The definition of well-being, as in how the Centre would improve the well-being of the child users, was based on the fulfilment of the mental, behavioural or physical, and social developmental aspects. As previously mentioned, overall well-being was defined across various contexts based on political, economic, social and cultural means but to keep the topic in a manageable scope, the achievement of holistic

well-being focused on the three developmental factors.

The expressive arts, as in visual, literary and performing, were the only activities provided within the Expressive heART Centre. The decision was based on the explored topics of the benefits of play for children and a child's ability to better communicate through visual rather than verbal means. Finally, there were limitations in the lack of ability to consult with an actual client due to the possible sensitive subject matter. The literature review, discussions with program directors of similar facilities in Winnipeg and the help of a practicum committee provided sufficient guidance for the project.

Summary of Chapters

This Masters of Interior Design practicum document was organised to illustrate the process in which lead to the outcome of the Expressive heART Centre design. The Introduction and Chapter 1 presented the context of the project. The two sections explored the subject matter of health and well-being in children. The introduction of the expressive arts and its fulfilment of psychological, behavioural and social developmental factors and as well as its effectiveness described how interior design based on these notions supported a positive outcome for individuals.

Chapter 2, the literature review, explored the three developmental factors, mental, physical and social, in more depth. Topics included the psychology of the built environment based on the work of Douglas Perkins, the playground design model, place-making theory from the perspective of human geographers Yi-Fu Tuan and Tim Cresswell

and John Bowlby's attachment theory from psychology. The study of environmental psychology identified that a child's psyche and instincts were mainly to play; these aspects spoke to the unique circumstance of how children liked to interact with the built environment. An analysis of the sense of place and place attachment described how children associated with their settings. Furthermore, John Bowlby's attachment theory explored the importance of human attachment, in tandem with place attachment. The investigation of these ideas through the literature review and the exploration of work related to human perception and experience informed the outcome of the project.

Chapter 3 examined three existing interiors and programs with characteristics related to art, children and well-being. The precedent analysis informed the project of current services that connected back to the theories researched in the literature review chapter. The three interiors investigated include ArtCity Inc. in Winnipeg which offered recreational art programming for children that promoted child welfare, ACT for Kids, a multi-therapy facility that supported and housed abused children in Australia and PlayRoom, a therapeutic space in Brazil where children interacted with the environment and received wellness therapies integrated into the design of the facility. It is with the consideration of the design of each of the three spaces that directed the project's overall development, both in the physical and the conceptual sense, and the Centre's programming.

Chapter 4 looked at the physical space selected for the design exploration: 62 Albert Street or the Dingwall Building in Winnipeg, Canada. This section of the document offered a geographical context

for the practicum project. Before the analysis, an extensive look at the history, mapping, and community of the Exchange District in Winnipeg was given to provide context as to how the setting and art culture of the Exchange supported the design of the Expressive heART Centre. As it was defined, the Dingwall Building is a Heritage Building. A critical analysis of the building described the importance of the preservation of the qualities and character of the interior spaces and structure.

Chapter 5 included the design program which was broken down into sections that focused on the spatial requirements for the Centre and the needs of the clients of the project. Environmental factors were also taken into consideration. Detailed spatial requirements of each designed space throughout the building noted the needed furniture, fitments, and equipment. Access to daylight and views based on the site informed spatial adjacency and the information created the conceptual design guidelines of the project.

Chapter 6 detailed the outcome of the practicum project through a discussion of the design process and the conceptual experimentations. The design of the Centre was discussed through a demonstration of how the lessons learned from the previous chapters and analysis of theories and concepts throughout the practicum were used to inform and inspire a design solution. Aspects of the Expressive heART Centre highlighted which ideas informed the design concept coined as the ABC's, for the practicum. The ABC's defined as approach, boundaries and cues were elements from environmental psychology, the playground design model, and place-making theory for children from the literature review and were implemented into the design.

Chapter 7 reflected on the strengths and weaknesses of the project and as well as the learning experiences. This section offered recommendations for areas of further studies. The conclusion summarised the main lessons learned through a re-visitation of the principal research questions previously listed in this chapter.



CHAPTER 1 Child Health & Well-being

1.1. Introduction

The concept of child well-being was highly complex; it ranged from various understandings based on political, economic, social and cultural contexts.⁴ Research on the topic expanded over 40 years of work.⁵ Though its definition varied, data on the subject was continuously collected through initiatives that supported child health and overall positive well-being. Organizations such as the National Survey of Children's Health (NSCH), based the definition of child well-being through the contexts of positive child development.⁶ For this Masters of Interior Design practicum, it also focused on defining the health and well-being of children through the fulfillment of three child development domains based on mental, physical and social factors.

Child development based on psychological factors explored the importance of understanding mental health in children when designing a space. How children identified with the physical environment was based not only on the psychology of space but also how a child perceived and understood the use of colour and scale within the built environment. Physical or behavioural factors are based on the inherent needs of children, including the instinct to play. About the instinct, analysis of verbal versus visual expression also explored how the instinct of play was connected to activities based on the expressive arts. It was imperative to understand that play, and the arts go together when analyzing how

⁴ Narayan, et al., "Voices of the Poor: Can Anyone Hear Us?" 25.

⁵ Minkkinen, "The Structural Model of Child Well-Being," 547.

⁶ Moore, et al., "Positive Child Well-Being: An Index Based on Data for Individual Children," 119.

a child communicated their physical needs and fulfilled them. Finally, social factors approached the concept of a child's relationship with both people and place. The analysis of these relationships identified the connections that children made to better understand one another, as well as their built environment.

1.2. Children and Mental Health

Mental health problems have been classified as one of the single most significant categories of known illnesses globally.⁷ In Canada alone, recent studies indicated that at least one mental illness was diagnosable for an individual within their lifetime.⁸ Research based on mental health presented that 14-25% of children and young adolescents, persons between the ages of 4-17, were most prevalently affected.⁹ This criterion did not account for the youth that faced undiagnosed mental health problems. Even so, with those diagnosed, fewer than 25% received specialized services or were introduced to environments that facilitated their needs.¹⁰ Based on the increase of data collected, the topic was recognized for universal promotion as a public health priority.¹¹

The use of therapeutic facilities was standard treatment for poor

⁷ Manion, "Provoking Evolution in Child and Youth Mental Health in Canada," 50

⁸ Ibid

⁹ Climie, "Canadian Children's Mental Health," 122.

¹⁰ Manion, "Provoking Evolution in Child and Youth Mental Health in Canada," 53.

¹¹ Ibid

mental health.¹² Current services for children and mental health were limited to a variant of one-to-one meetings with a healthcare specialist and the prescription of medication.¹³ Though this method has sufficed in the past, there was still a lack of research based on the success of treatments for young children affected by problems associated with mental health.¹⁴ Improper treatment or lack thereof in psychological problems ultimately impacted the psychosocial functioning of an individual, including academic achievements, peer, and even familial interactions.¹⁵ The intention of the Masters of Interior Design practicum was a study that investigated how interior design supported well-being in children by fulfilling the mental, behavioural or physical, and social factors previously introduced.

Particular to the backing of the positive development in the mental health of children was the exploration of the therapeutic use of the arts. Art therapy was an alternative to conventional psychiatric treatment; it helps individuals affected by poor mental health cope with negative symptoms through artistic expression. It was practiced by professionals, educated and accredited in art therapy. Art therapy was subcategorized into two main paradigms: clinical art therapy and studio-based or community art therapy.¹⁶ Clinical art therapy began

with conventional treatment with a therapist that diagnosed a patient and then provided treatment in the form of creative activities chosen to counteract the determined illness.¹⁷ Studio-based or community art therapy introduced a collaborative aspect to the discipline. A client's network of support, such as family and friends and sometimes the surrounding community, were included in sessions and were more present throughout the treatment.¹⁸ It is within studio-based art therapy that the client was more involved in their treatment type and in some cases included the patient coordinating most of their treatment with only guidance and support from an art therapist.

Between both models of art therapy, the artistic expression was a way for children to cope with the negative symptoms associated with poor mental health. The expression of creativity on a personal level allowed an individual who was dealing with psychological trauma and distress to visually or verbally portray their feelings.¹⁹ This art's sole purpose was to be an outlet for the individual and the raw purge of emotion.²⁰

Furthermore, the technique also communicated more political and educational depictions. Artwork created in this fashion was utilized to critique the socio-cultural side of mental health and its stigma.²¹ The artwork used as a means to instigate communication was an attempt

¹² Manion, "Provoking Evolution in Child and Youth Mental Health in Canada," 53.

¹³ Ibid, 52.

¹⁴ Wichstrom et al., "Predicting Service Use for Mental Health," 1055.

¹⁵ Manion, "Provoking Evolution in Child and Youth Mental Health in Canada," 50.

¹⁶ Nolan, "Common Ground of Two Paradigms: Incorporating Critical Theory into Current Art Therapy Practices," 177.

¹⁷ Nolan, "Common Ground of Two Paradigms: Incorporating Critical Theory into Current Art Therapy Practices," 177.

¹⁸ Ibid, 179.

¹⁹ Lupton, *Revisiting Feminist Approaches to Art Therapy*, xii.

²⁰ Ibid

²¹ Lupton, *Revisiting Feminist Approaches to Art Therapy*, xii.

to create social change and awareness for those suffering from poor mental health and challenged existing forms of medical and psychiatric treatments.²² Though this side of art used in therapy spoke to the severity that mental health problems caused in one's life, it was crucial to understand despite it being unsuitable for the children described as users for this practicum project.

1.3. The Physical Well-Being of Children

Physical well-being was associated with health, the absence of disease, and proper physical functioning.²³ Though hereditary factors played a crucial role in creating the base for physical health in children, it was also essential to note that the adoption of harmful habits or behaviours equally affected the quality of health in children. For example, engagement in dangerous scenarios resulted in injury which presented physical limitations that had an impact on the child. Social pre-conditions also played a decisive role.²⁴ Social conditions included relationships between a child, their family, peers and other individuals otherwise present in their day-to-day, like teachers. The relationships above created a means for guidance in both positive and negative decisions made by children.

Activities that supported child well-being included physical activities such as exercise, learning new skills, spending time with family

and friends, caring for pets, hobbies, creative activities including arts and crafts and playing. Though many of these activities involved parents and guardians, a significant amount of a child's emotional, physical and social well-being was developed in the absence of parents and guardians, particularly in public spaces like the playground.²⁵ A growing amount of literature presented meaningful learning and social opportunities outside of the home and school, environments in which young children spent most of their time.²⁶ The playground was a significant environment that encouraged play, interaction, construction, imagination, and creation; all of which were described as means to positively support child well-being.

How the built environment fulfilled the physical developmental aspect in children was manifested through the design of the Expressive heART Centre that supported and offered activities related to art-making and play taken from developmental experiences made on the playground. Despite the importance of the playground in child well-being, many playgrounds were poorly designed; left barren and un-dynamic.²⁷ As a result, researchers have developed a set list of criteria to enhance children's experiences on the playground, three of which I had chosen to focus on due to their relevance to this Masters of Interior Design practicum:

²² Ibid

²³ Minkkinen, "The Structural Model of Child Well-Being," 550.

²⁴ Minkkinen, "The Structural Model of Child Well-Being," 550.

²⁵ Dymont and O'Connell, "The Impact of Playground Design," 263.

²⁶ Herrington, "Perspectives from the Ground," 65.

²⁷ Dymont and O'Connell, "The Impact of Playground Design," 264.

· “Natural and green areas” included allotted space for soft fall surfaces (like woodchips) and grass. It was observed that children engaged with soft surfaces as both a safe, active space for play but also space for self-focus to retire, daydream or plainly observe.²⁸

· “The presence of game equipment” like slides, swing sets, climbing walls and other structure-like equipment, tapped into the instinct of play in children. Imaginative and symbolic play like pretend fishing, and making house, was promoted through the provision of these manufactured pieces.²⁹

· “Paint markings on the playground” spoke to the instances of wayfinding made for children that helped them in understanding their environment. Multicolour markings also contributed in stimulating active play because of their compelling nature.³⁰

The criteria chosen covered the three developmental factors of focus within the project and helped to create overall well-being. The presence of natural and green area fulfilled the mental factor. It was important to note the design of a mental break away space for children. This included defined reading and art-making areas that children recognized as quiet space. The utilization of play equipment and structures fulfilled the physical factor wherein activity, and movement was promoted within the Expressive heART Centre. As the practicum

also looked into the use of the arts and art-making to support the developmental aspects, choice of the art equipment and art-making space was significant to the success of fulfilling the developmental factors. Finally, “markings” varied from signage to use of colour in the physical environment. As previously mentioned, this criterion was necessary as a means for children to understand and navigate through space. This approach informed the design concept known as the ABC’s developed for the Expressive heART Centre.

1.4. Social Development in Children

The final aspect amongst the three developmental issues of child well-being was the social factor. Social welfare was defined by the quality of the relationship between children and their family, friends and other individuals present in their lives like teachers and other caregivers.³¹ According to attachment theory, the first parental involvement was essential in shaping how a child reacted in certain social situations.³² The frequency of these interactions as well as the expression of positive social behaviours was also significant to the fulfillment of the social development factor. Positive social actions were based on a child’s show of respect to others, how they got along with other kids, empathy and other means to resolve social conflicts.³³

²⁸ Bell and Dymont, “Grounds for Action: Promoting Physical Activity through School Ground Greening in Canada.”

²⁹ Cardon, et al., “Promoting Physical Activity at the Pre-School Playground,” 336.

³⁰ Stratten and Mullen, “The Effect of Multicolour Playground Markings,” 829.

³¹ Moore et al., “Positive Child Well-Being: An Index based on Data for Individual Children,” 120.

³² Bowlby, *Attachment and Loss. Vol. 1 Attachment.*

³³ Ibid

Just as mental and physical health were linked, social well-being was also affected by the other two developmental factors. Poor mental health caused symptoms of social anxiety that directly influenced the social development of an individual. Dependant on the quality of relationship, a child may have a parent, guardian and even teacher that also affected the provision of guidance in lifestyle. The condition presented was linked to positive or negative child physical development and well-being.³⁴ Physical health problems also deterred an individual from specific social activities and has an impact on a child's social welfare. Though social prosperity was dependent on a child's social activity, social activity also affected the child's relationships.³⁵

Based on ideas and theories taken from the World Health Organization (WHO), Urie Bronfenbrenner, Pamela A. Morris, Dr. Sidney Cobb and Lev Semyonovich Vygotsky to name a few, the structural model of child well-being was developed.³⁶ Within the frame of this model, five dimensions were defined to understand better what was needed to provide overall positive child well-being. This first aspect, known as internal pre-requisites explored the three developmental factors that I had chosen to study in this practicum including mental well-being, physical well-being, and social welfare. Three of the other dimensions, identified as the circle of care, the structures of society and culture were directly connected to the definition of social welfare. It was

important to note that although I defined the creation of overall child well-being together with human developmental factors, they should still be understood as two separate entities. The development of the three elements was a part of a more extensive process in which produced overall well-being.

1.5. Conclusion

The defining of the health and welfare of children, in the practicum, was based on the fulfillment of three child development domains based on mental, physical and social factors. The exploration of understanding mental health in children identified what was needed of the physical environment based on child perception and understanding. Physical factors defined the inherent needs of children, including the instinct of play. The playground was introduced as an environment in which the development of physical well-being was encouraged. Finally, social factors approached the concept of a child's relationship with both people and space. The analysis of these links identified the connections that children made with their built environment.

³⁴ Minkkinen, "The Structural Model of Child Well-Being," 550.

³⁵ Ibid

³⁶ Minkkinen, "The Structural Model of Child Well-Being," 549.



CHAPTER 2 Literature Review

2.1. Introduction

The exploration of child welfare within the project was based on the fulfilment of psychological, physical and social factors. Amid the investigation, the impact of the built environment that encouraged the development of these elements in children was also key to the study. The design of the Expressive heART Centre aimed to provide a facility that accommodated children and the expressive arts that promoted holistic child well-being. The design strategies behind the Expressive heART Centre were defined by a set of theories related to the psychology of the built environment, the playground design model, place-making theory from the perspective of human geography and attachment theory from psychology. The exploration of these ideas would inform the design to be mindful of the inherent animistic quality of play in children and how a child begins to read and understand their physical environment.

Encouragement in the development of psychological factors put into perspective the importance of mental health in children.³⁷ The literature review firstly looked at the mental impact of the built environment. Understanding how large and small-scale context, colour, light, materiality and the volumes of a space depicted the psychological effects that the built environment could impose upon children. The identification of design strategies used in child settings informed the

design of the Expressive heART Centre. The physical or behavioural factors to be discussed were based on the inherent need of play in children. An analysis of verbal versus visual expression explored how the expressive arts were imperative to how a child could communicate and fulfil their needs. A study of the playground design model further supported a child's method of communication through play, movement, and strategies based on outdoor play environments that could be brought into interior space.

Finally, social factors focused on a child's relationship with both people and places. The analysis of these relationships identified a means to understand how children understood the built environment. Through human geography, a review of place-making theory based on the writing of human geographers Yi-Fu Tuan and Tim Cresswell defined terms sense of place and place attachment. These aspects determined how the approach could support the Expressive heART Centre. Place-making theory identified the significance of a child's relationship with a given space, how the relationship is created and the benefits of the experiences created from this relationship. In tandem, a study on the relationship between users of the Centre was also explored through psychotherapist John Bowlby's attachment theory.

³⁷ Climie, "Canadian Children's Mental Health," 122.

2.2. The Psychology of Children and Space

The quality of children's mental health was an essential factor to consider when designing a centre for kids and their well-being. When faced with mental health problems, it is common for children to experience bouts of worry, trouble sleeping or concentrating, irritability, restlessness, feelings of worthlessness, social withdrawal, and a lack of energy.³⁸ When this occurs, it is critical to find solutions that allow these kids to communicate their issues to understand better what is needed to help. For this Masters of Interior Design, it was imperative to explore the use of the visual arts as an outlet for communication to develop design strategies for the Centre. It was also essential to study the psychology of the environments in which the visual arts would occur. This included a child's understanding of large and small-scale environments, light, colour, materials, the volume of space on the child psyche. The design strategies developed from this theory were based on the idea of transforming the negative emotions into positive outcomes.

2.2.1. Large and Small Scale Environments

Environmental psychology examines the relationship between people and places.³⁹ The review of research from environmental psychology identified a child's understanding of the built environment

and looked at a child's perception of large-to-small scale environments that spoke to the physical needs of comfort and security in children. From a large-scale perspective, a child's relationship with an environment like a town or city was sometimes strained or shrouded with fears of crime, kidnapping, and assault created from word of mouth and the media.⁴⁰ This theory of children and large-scale environments was critical to the Masters of Interior Design practicum due to the locations of the Expressive heART Centre within the Exchange District of Winnipeg. As the document was concerned with the comfort and security of children, understanding what could help children understand and recognise positive aspects of the built environment was key to the study.

A sense of comfort and safety is vital for children with mental health problems because of its effects on their psychosocial functions.⁴¹ A sense of comfort and security for a child within the built environment begins on the level of the site and a building's surrounding areas. In his treatise, *The Physical Environment of Street Crime: Defensible Space, Territoriality, and Incivilities*, Douglas Perkins remarked the approach and appearance of the building to be significant factors that build a child's impression of the interior.⁴² The maintenance of the area just outside of a building efficiently assist children in identifying the positive or negative qualities of space without having entered. The idea of territorial

³⁸ Lee, "Flow in Art Therapy: Empowering Immigrant Children With Adjustment Difficulties," 56.

³⁹ Spencer and Woolley, "Children and the City: A Summary of Recent Environmental Psychology Research," 182.

⁴⁰ Spencer and Woolley, "Children and the City: A Summary of Recent Environmental Psychology Research," 188.

⁴¹ Manion, "Provoking Evolution in Child and Youth Mental Health in Canada," 50.

⁴² Perkins, "The Physical Environment of Street Crime," 44.

markers affects how children eventually interact with an environment.⁴³ Distinct features that related to areas of “open land use” identified visual cues that link back to the needs of children to help them identify and understand space.⁴⁴

Perkins identified that of of the non-residential child environments in New York City, open environments like the playground and public gardens in the downtown area were analysed to be least affected by crime and danger. This contradicted previous hypothesis of downtown areas being dangerous for children, and there were valuable strategies to be learned to explain this data. What I understood from the study is that areas like the playground and public gardens support recreational opportunities and interaction, encouraging community building and identity.

Understanding the site of Expressive heART Centre and context of the building selection for the project informed how they designed the interior environment. Children are curious by nature, and positive or negative recognition of an environment begins as early as the approach to the building. If a child was already apprehensive to enter a building only from its appearance or how its surrounding community recognise it, it will ultimately affect how much a child would want to use or interact with the built environment.

⁴³ Perkins, “The Physical Environment of Street Crime,” 44.

⁴⁴ Ibid, 45.

2.2.2. The Colour of a Child’s Environment

Information based on the relationship of colour, the user and their environment was limited. The topics explored were based on the physiological effects of colour on the users of an environment. Aspects of colour affected the body and were measured by changes in blood pressure, brain activity, pulse and respiration rates.⁴⁵ This explained how environmental psychology could inform the design of the Expressive heART Centre through colour. The following analysis was based on a collection of case studies that included colour and its relationship to environments for children.

Evidence-based knowledge concerning colour and a child’s environment noted that there were no direct links between particular colours and the health outcomes of individuals. What colour did affect was the experience and performance of individuals within a given space.⁴⁶ How colour changed a child’s perception and experience in an environment included the impression of colour and attributes of brightness or darkness, rather than hue, that could make a setting appear more spacious or confined.⁴⁷ Monochromatic colour schemes, though can seem modern and sophisticated, contributed to a deprivation of the senses that could lead to the disorganisation of the brain.⁴⁸ It was a crucial colour strategy to avoid, due to its adverse effects on children

⁴⁵ Read et al., “Impact of Space and Color,” 415.

⁴⁶ Leibrock and Harris, *Design Details for Health: Making the Most of Design’s Healing Potential*, 241.

⁴⁷ Ibid.

⁴⁸ Ibid, 89.

who already deal with poor mental health.

The Coalition of Health Environments Research (CHER) listed that what was important to note about colour in a child's environment was the maximisation of flexibility or variability.⁴⁹ The aspect of individual control was vital to children mental illness. Children affected by mental health problems could seek independence, competence, and control.⁵⁰ A design that accommodated a range of preferences is an essential strategy for the Centre.

A design strategy that was cognizant of independence and competence would include the lighting control within the facility. The chromaticity of lamps, light direction, dimmers, window treatments and the amount of natural daylight within a space could profoundly impact the perception of colour.⁵¹ Mindfulness of local culture was also an effective method of choosing a colour for the Expressive heART Centre.⁵² In being aware of contexts like the facility's history, geography or site, colours that could be recognised could create comfort and a sense of ease. Information based on these aspects attributed to the chosen building and site for the Centre will be further detailed in Chapter 4. From this exploration, colour in the built environment was established as a useful cue that could affect a child's understanding of space. What was learned was that hue offers visual impact and with such needed to

⁴⁹ Leibrock and Harris, *Design Details for Health: Making the Most of Design's Healing Potential*, 242.

⁵⁰ Ibid, 208.

⁵¹ Ibid

⁵² Ibid, 208.

be coordinated to communicate a means for wayfinding or distinguish an area for children in both an aesthetic and functional manner.

2.2.3. Vertical Space

Similar to the study of colour and children within their environments, information on the impact of vertical space was also limited. Though research was lacking, case studies retrieved from environmental psychology based on vertical space recognised that it was essential to consider when designing facilities for children.⁵³ Vertical space to a child was perceived in one of two ways. The first being the use of tall facades or large atriums wherein these structural aspects could appeal to an adult for its grandeur but was overwhelming or overstimulating to a child affected by mental health problems. Alternatively, research conducted by Gary T. Moore, professor of Environment-Behaviour Studies at the University of Wisconsin, suggested that higher ceilings, above eight feet, could also encourage more active play.⁵⁴ Reduced ceiling heights could then promote more quiet and tranquil play.⁵⁵ It was through the literature that strategies based on vertical space should be adapted to a child-like scale that encouraged a sense of comfort and security that could ease the adverse effects of poor mental health.

In a behavioural study undertaken by Marilyn A. Read, Alan L. Sugawara, and Jeanette A. Brandt through Auburn and Oregon State

⁵³ Read et al., "Impact of Space and Color," 415.

⁵⁴ Read et al., "Impact of Space and Color," 415.

⁵⁵ Ibid

University, thirty children from the age of five to nine years old were asked to play in four different spaces. Each space had specific conditions that related to ceiling height and colour and included the same number of toys to be shared amongst the children. The findings suggested that with a drop ceiling height or solid wall colour had higher cooperative behaviour scores than those with both a high ceiling and accented wall. As it was previously stated, stress and anxiety are common for children with mental health problems. The study suggested that the visual balance created by a differentiated ceiling or a single accent wall positively affected the children's psyche. An over-accented environment was too overwhelming for children affected by mental illness. In the following section, I continued to look at the idea of differentiated ceiling height. The design of a facility for children and the promotion of positive well-being needed to be mindful of vertical space and the scale of children. A child's positive perception of space was essential to the success of the project.

2.3. A Child's Instinct of Play

Regarding the fulfilment of the physical factor in well-being, the benefits of art-making and play were explored. Both activities helped to lessen feelings of irritability and restlessness.⁵⁶ Moreover, attention to the built environment, in which the art-making and play would occur, also

⁵⁶ Lee, "Flow in Art Therapy: Empowering Immigrant Children With Adjustment Difficulties," 56.

positively benefited a child's psyche. Moving forward from the mental factor to the physical element for exploration was the encouragement of a child's natural instinct of play and imagination. An analysis of the design model for the playground connected to a plan for play that promoted not only physical and cognitive development but also social skills. The inherent animistic quality of play and imagination in children was significant when designing a centre for children that promotes well-being.

Bruce St. Thomas and Paul Johnson, in their book *Empowering Children through Art and Expression*, explored the significance of planning with play. According to St. Thomas and Johnson, "interwoven in the matrix of nature, creativity, and magic, children form a total and believable relationship between themselves, their life lessons and the process of making meaning out of these realities through ritual, play, and the free, spontaneous use of art materials."⁵⁷ Children take aspects of their unconscious and attribute it to nature or objects of their environments, both animate or inanimate. In the case of the Expressive heART Centre, the attachment of the positive experiences generated through creative activity could be associated with the built environment and the process of fulfilling the physical factor to achieve overall well-being. The idea of attachment would be further explored in the section 2.4.2. The Sense of Place and Place Attachment. In looking at the design of an expressive art centre for children, it was important to be cognizant

⁵⁷ Thomas and Johnson, *Empowering Children through Art and Expression*, 13.

of the benefits that came from art-making and the instinct of play and the model of the quintessential play environment, the playground.

2.3.1. The Playground Design Model

Elementary school children, the demographic of the practicum, spend a portion of their day at school on the playground. It was not until the early twentieth century that the first playground was introduced to the North American landscape.⁵⁸ Children could learn, exercise, and socialise through what was depicted as the “informal classroom.”⁵⁹ The playground was an environment that through the encouragement of play could support physical, social, emotional, and cognitive development in children, all of which were relevant to the practicum project. This was accomplished through critical features based on appearance, arrangement, and usage.⁶⁰ What was essential in looking at the design model for the playground was utilising an environment already familiar to children of the practicum’s demographic. The importance of familiarity would be further reviewed in 2.4.

The act of art-making, like playground, could promote a sense of wonder and play. The appearance of the Centre should be as “magical” and unique as a child’s imagination to encourage development, art-making, and play.⁶¹ As it was explored in 2.2., it was primarily the objects,

colour, and materials chosen for the interiors of the built environment that could dramatically affect how a child understood their space. It was through these aspects that the child’s environment for the amelioration of their well-being should inspire activities that would fulfil the mental, physical and social factors in welfare.

The arrangement, spoke to the spatial zoning of the Expressive heART Centre.⁶² Importance was put upon the visual and functional boundaries of each interior space. As it was previously addressed, aspects that deterred overall welfare could be caused by something as simple as the stress of the unknown or unfamiliar.⁶³ In encouraging the use of the Expressive heART Centre as a place that promoted mental, physical and social development, the children that would spend the most time within the facility should feel the most comfortable in using it. Wayfinding in the Centre needed to be simple enough for a young individual to understand, and this was encouraged through how each space was defined in contrast to each other.

Finally, the aspect of usage on the playground detailed the variety of equipment available to children.⁶⁴ Playgrounds were designed to provide gradual challenges through its equipment, that encouraged physical and cognitive developments.⁶⁵ How this was to inform the design of the Expressive heART Centre was through the provision of

⁵⁸ Szekely, “Playground Innovations and Art Teaching,” 37.

⁵⁹ Dymont and O’Connell, “The Impact of Playgrounds,” 264.

⁶⁰ Czalczyńska-Podolska, “The Impact of Playground Spatial Features on Children,” 134.

⁶¹ Czalczyńska-Podolska, “The Impact of Playground Spatial Features on Children,” 134.

⁶² Dymont and O’Connell, “The Impact of Playgrounds,” 264.

⁶³ Lee, “Flow in Art Therapy: Empowering Immigrant Children With Adjustment Difficulties,” 56.

⁶⁴ Czalczyńska-Podolska, “The Impact of Playground Spatial Features on Children,” 134.

⁶⁵ Czalczyńska-Podolska, “The Impact of Playground Spatial Features on Children,” 134.

material and equipment that promoted creativity and developmental factors but adhered to user preference and individual needs. The art material and equipment that supported the artistic activities listed in the introduction which included the visual arts (analogue and digital), play, movement and dance, music, drama, language arts, and poetry. The specification of the furniture and equipment needed for the activities of the Centre would be further defined in Chapter 5, the Design Programme.

To share sensitive situations with a professional like a therapist or even immediate family members is challenging for children. To be able to eventually communicate difficult issues, in this case through art, with others was a goal of the Centre. Sharing emotions not only verbally but visually ignited a sensitive topic and conversation that were needed to understand the subject of poor well-being. The unconscious communication through creative expression created an outlet and opportunity for children to feel positive emotions again.⁶⁶ Relating these concepts to an environment already familiar to children identified characteristics that were helpful in the design of the Expressive heART Centre. The aspects of comfort and familiarity that were essential for a child's well-being were further explored in place-making theory.

2.4. Place-Making through Human Geography

The fundamentals of place-making and the concept of a sense of place within this practicum were based on the definition by Yi-Fu

⁶⁶ Lupton, *Revisiting Feminist Approaches to Art Therapy*, 201.

Tuan in his book *Space and Place: The Perspective of Experience*. Tuan explained from the perspective of human geography that the sense of place came into being when individuals gave meaning to space.⁶⁷ The notion was not limited to the general feelings created when inhabiting an environment but also related to the implementation of personal definitions to an environment. These were associated with significant events that brought about a positive quality or experience for an individual. Similar to the discourses from environmental psychology that demonstrated art-making as an emotional outlet and a visual form of communication, the significance of integrating specific actions to encourage a particular outcome was key to the study of a child's environment. With these aspects, the place-making theory identified design strategies that answered how the method could inform the design of the Expressive heART Centre.

2.4.1. Place-Making Theory

Tuan identified space as an abstract measurement of the environment, the sense of space being related to the physical realm.⁶⁸ Space was perceived as open-ended with conceptual potential.⁶⁹ The potential, in question, defined space and the environmental opportunities that it could introduce to its users. This quality has space

⁶⁷ Tuan, *Space and Place: The Perspective of Experience*, 12.

⁶⁸ Tuan, *Space and Place: The Perspective of Experience*, 53.

⁶⁹ Ibid, 51.

linked to the sense of being free.⁷⁰ Freedom implies possibilities. Though its openness and freedom characterised space, there was a downside to space. The origin of the word “bad” was derived from the word “open,” meaning to be open and free has the possibility of being over-exposed and left vulnerable.⁷¹ In relating back to children affected by poor well-being, an inability to achieve a sense of control and stability in daily life triggered most negative health symptoms.⁷² From the investigation, this was incorporated into the design of the Centre through enabling a sense of control amongst the users within the space. In allowing a sense of place for children in their environment, the design could incorporate details that were familiar or made the children feel at ease. What these circumstances could be was further explored in the idea of place and attachment.

2.4.2. Sense of Place and Attachment

Place was attributed to the perception of the physical environment. Unlike space, which was connected to an ambiguous measure of an environment, place was established through a clear psychological understanding. Tim Cresswell, a human geographer, defined the concept of place as being “based on the way we experience the world,” in his book *Place: A Short Introduction*.⁷³ To establish place

⁷⁰ Tuan, *Space and Place: The Perspective of Experience*, 54.

⁷¹ Ibid

⁷² Lee, “Flow in Art Therapy: Empowering Immigrant Children With Adjustment Difficulties,” 57.

⁷³ Cresswell, *Place: A Short Introduction*, 23.

personal meaning and value are added to the physical environment. Once a sense of place was created, place attachment could be encouraged.

Yi-Fu Tuan spoke of attachment as an ordinary human emotion that could be deeply rooted in the subconscious.⁷⁴ The feeling enabled a sense of familiarity and ease, which was crucial information in how the children would experience the Expressive heART Centre. This occurs through the development of positive cognitions or points of reference for the individual.⁷⁵ Within the Expressive heART Centre, the act of creativity as a form of self-expression would serve as a reference for the creation of positive cognitive feelings. As it was explained in the discussion of a child’s instinct of play, it was the act of visual expression that individuals participating in art-making were allowed to utilise their creativity and imagination to communicate.⁷⁶ Engagement in creative activities produced increased expressivity, focus, feelings of serenity and overall contentment.⁷⁷ Furthermore, recent neurological research had determined that for young children, art making was a successful communicative device because of its intuitive nature.⁷⁸

Psychiatrist, psychoanalyst and psychotherapist, John Bowlby’s attachment theory was based on the relationships formed between

⁷⁴ Tuan, *Space and Place: The Perspective of Experience*, 158.

⁷⁵ Jack, “Place Matters,” 758.

⁷⁶ Lee, “Flow in Art Therapy: Empowering Immigrant Children With Adjustment Difficulties,” 56.

⁷⁷ Ibid, 57.

⁷⁸ MetzI, “Holding and Creating: A Grounded Theory of Art Therapy with 0-5 year olds,” 94.

individuals. Just like place attachment, the attachment between a child and their peers or caregivers is often based on the experiences that they share. These experiences have long-term effects on psychopathology (mental), personality development (physical), and interpersonal functioning (social), all of which are developmental factors that are key to achieving overall well-being.⁷⁹ Bowlby believed that human attachment created a secure base for a child that would allow them to explore themselves and their relations, either with people or place, in a comfortable manner.⁸⁰ In, *A Secure Base: Parent-child Attachment and Healthy Human Development*, Bowlby explained the functions of his attachment theory that made connections to the topic of the practicum which are listed below:

- Establishment of a secure base or anchor: A child can relate feelings of care and trust to the physical environment of the Centre, the personnel or other peers.
- Exploration of past experiences: As previously mentioned in the document, art-making can be used as a communication device and an alternative to the verbal expression of issues.
- Exploration of the relationship between the child and other users of the Centre.
- Linking past and present experiences.
- The revision of internal working models: The need to help the

⁷⁹ Farber et al. "The Therapist as Attachment Figure," 206.

⁸⁰ Bowlby, *A Secure Base: Parent-Child Attachment and Healthy Human Development*, 421.

children feel think and act in new ways that fulfil the mental, physical and social factors to create overall well-being.

· The provision of a "haven." This concept was previously explored in 2.2.1. and will be further detailed in the design chapter of the Practicum.⁸¹

Acts of creative expression and human and place attachment would allow children to perceive and experience in an active manner that fulfils the mental, physical and social factors in child development that creates overall well-being. The Centre is susceptible to becoming an anchor for a child since the physical environment became associated with child welfare. Due to the adverse nature that could occur from poor well-being, a child could face uncertainties in life. Elements of place attachment theory fostered a positive connection between the user and the built environment. In the following section, the specific relationship between children and place were further detailed.

2.4.3. A Child's Place

The concept of space and place are complex. Understanding the distinction between space and place for a child identified the benefits of incorporating ideas from place-making theory into the design of the Centre. As it was defined, the strength of establishing place was through an environment's association with experiences or points of reference that have personal meaning or value to the individual. In the chapter,

⁸¹ Levy, "Introduction: Attachment Theory and Psychotherapy," 1133.

“Space, Place, and the Child” Yi-Fu Tuan described that place to a child was understood broadly as an environment of positive experiences.

The first establishment of a place to a child would be that of their mother and early experiences of nurture and support from the womb to the physical world.⁸² As a child grows, place attachment moved from prominent persons to objects and eventually environments. In relating to the demographics of the primary users of the Centre, it was within the elementary school years that a child’s awareness of place was expanded. According to a study done in two Midwestern American communities, a first and sixth-grade class of students were shown images of four types of places which included: a village, a city, a farm and a factory.⁸³ When asked to describe the pictures, amongst the younger children, the characteristics associated with the spatial setting were often ignored. Details that better explained the location were the primary focus. For instance, with the village image the church, the school building, and the shops were the most identifiable traits.⁸⁴ The sixth-grade students, on the other hand, were more sophisticated with their answers. Many of the older students described the individuals in the images and their activities while some went further to explain the functions of the depicted place.⁸⁵

The study demonstrated that awareness of place also came

with knowledge and growing perceptions. The relevance of this study to the design of the Expressive heART Centre originated from the idea that children’s understanding of the environment was significant to the project. To achieve a sense of place and attachment for children, points of reference should be easily identifiable. Something as rudimentary as the colours and the materials used in an environment that could affect how a child experienced their space. The use of geometric shapes had the same effect due to the familiarity or connections that children made with them. Just as per the study, spatial aspects were often ignored in the images given to the children. Imagery and familiar forms of the church, the school building and shop buildings were all recognisable, in comparison.

2.5. Chapter Summary

According to the literature review, the primary intentions of the Expressive heART Centre would include the encouragement of relationship building between family and friends, and design strategies that children could use to identify and understand their environment. Each of the theories and concepts explored within the literature review would enable the design of the Centre to achieve overall well-being through the development of mental, physical and social factors.

In environmental psychology, design strategies in child environments were analysed. As it was explained, specific elements relating to colour and vertical space could radically affect a child’s

⁸² Tuan, *Space and Place: The Perspective of Experience*, 29.

⁸³ *Ibid.*, 30.

⁸⁴ *Ibid.*

⁸⁵ Tuan, *Space and Place: The Perspective of Experience*, 31.

perception of space and the developmental, mental factor in children. Art-making used as an outlet to share experiences spoke to a child's innate instinct of play. This was further explored in the playground design model wherein appearance, arrangement and usage of environments profoundly affected the physical functioning of a child.

Regarding the place-making theory, it provided a context that defined the relationship between a child and space. Through John Bowlby's attachment theory, understanding the link between people and places identified how the creation of a sense of place could encourage a child's psychological healing. Points of reference that children could relate to and familiarise with spoke to the significance of designing to support a healthier state of mind through comfort.



CHAPTER 3 Precedent Analysis

3.1. Introduction

In addition to the literature review, three precedents were analyzed to provide design guidelines that identified interiors for children with art programming. The selection of the three case studies was based on the relevance of theories and concepts from the previous chapter including the effects of art-making on child well-being. In analyzing the precedents, connections were drawn between the design of an expressive art centre and the literature review which helped in understanding the design elements and principles needed for the Expressive heART Centre.

The precedents were examined to provide insight on some of the current art-making practices supplied to children. Art City Inc. encouraged art-making as a means to build community and offered city children an open studio that was safe, comfortable and supportive. Abused Children's Trust (ACT) for Kids was a therapeutic facility that housed children affected by physical and psychological abuse. Finally, PlayRoom also offered therapeutic services. The design of its interiors was based on the encouragement of a child's natural instinct of play, a concept that was previously explored in section 2.3. of the practicum.

3.2. Art as Community Image: Art City Inc.

- a. Location: West Broadway, Winnipeg, Canada
- b. Year Built: Date Unknown
- c. Architect: Architect Unknown
- d. Size: 2,433 square feet

Art City Inc. was a non-profit art centre located at 616 Broadway Avenue in Winnipeg, Canada. It was selected as a precedent because of the program's goal of providing safe access to studio space and art-making programming for inner-city children. As it was explored in 2.2.1., a child's relationship with a town or city was strained or shrouded in fears of kidnapping and assault passed from word of mouth and the media.⁸⁶ In opposition to this notion, the literature review identified physical features of the built environment that helped to deter dangerous activity that established a safe space for children to use. Some of these features included the opportunity for natural surveillance and facilitating a shared sense of ownership with the area, both of which Art City Inc. has been found to possess.⁸⁷ The current programming for children at Art City was done primarily on the main level of the building which includes a large window open to the street for clear lines of visibility. Douglas Perkins suggested in his work, the *Physical Environment of Street Crime: Defensible Space, Territoriality, and Incivilities*, that buildings should be

⁸⁶ Spencer and Woolley, "Children and the City," 188.

⁸⁷ Perkins, "The Physical Environment of Street Crime," 30.

oriented for the natural surveillance by residents.⁸⁸ What I learned from this was allowing views onto the exterior, or the street of the building helped Art City staff recognize prowlers or individuals that made the facility unsafe. As previously discussed, comfort and security were important when designing space for children. By having this feature, Art City Inc. provided a sense of safety, through spatial awareness, for its young users. A sense of security was further discussed when looking at Art City's exterior facade (Figure 1).

West Broadway, the area in which Art City Inc. was located, was considered a "fiercely independent hip neighbourhood."⁸⁹ The unique character of the area was well represented in Art City's exterior facade which helped to show the facility as an essential part of West Broadway's context. Linking the service as a feature that added to the vibrancy of the area completed a sense of ownership by the community. When an individual is in possession of something, it is more likely that the person will protect what is their own.⁹⁰ This concept also related to the built environment. The neighbourhood feels strongly about Art City Inc. and its residency within West Broadway, so much so that West Broadway tourism sites encouraged and advertised the facility and its activities such as the annual Art City Parade.⁹¹ Such recognition can present

a need to keep Art City safe which was important due to the child demographic of the facility.

For the Masters of Interior Design practicum, I had the opportunity to visit Art City Inc. and speak with the Artistic Director, Eddie Ayoub. From my observations, I found that all the activities were done in a single area of the main level. The main level included ample storage space, like closets and furniture, to house material and tools used for the variety of activities offered. There was a designated waiting area at the front of the building, where the previously mentioned window viewing onto Broadway was situated. The character of the exterior continues within the interior environment with colourful plush blocks and furniture that were chosen by design standards for children. As it was depicted in the case studies of environmental psychology, being mindful of child-scale was significant in creating a therapeutic environment. Being aware of average height and reach amongst the demographic encouraged more opportunities for the comfort of the children within the space. Though Art City Inc. made use of the single, allotted space for an art activity, I wanted the design of the Expressive heART Centre to explore further the multiple ways of creative expression as well as how to design an interior space that supported and encouraged their different practices.

The interior of Art City Inc. also exemplified some of the theories and concepts explored in the previous chapters, particularly in place-making theory and attachment theory. In attachment theory, place attachment occurred when there was development of positive

⁸⁸ Perkins, "The Physical Environment of Street Crime," 30.

⁸⁹ Tourism Winnipeg, "West Broadway," Retrieved at <https://www.tourismwinnipeg.com/plan/neighbourhoods/display.neighbourhood/21/west-broadway>

⁹⁰ Perkins, "The Physical Environment of Street Crime," 31.

⁹¹ Ibid

cognitions or points of reference for the individual in the space.⁹² As it was previously discussed in the literature review, the adverse effects of poor well-being included issues in psychosocial functioning and an insufficient feeling of control which contributed to mental instability and discomfort. Points of reference acted as anchors that linked the physical environment to people's feelings of contentment and positive experiences. Furthermore, a positive association was accomplished before even entering the space due to the unique exterior that a child quickly identified as something fun and exciting.

Art City's mission was to offer high-quality art programming that was recreational but still promoted children's well-being. What was learned from the precedent study of Art City Inc. was how the built environment provided a sense of safety and comfort for children. I concluded that the answer was in the branding and image of the facility that helped children recognize and associate an environment that supported art-making that created positive experiences.



Figure 1. Art City Inc. Exterior

⁹² Jack, "Place Matters," 758.

3.3. Art as Healing: ACT for Kids

- a. Location: Townsville, Australia
- b. Year Built: 2014
- c. Architect: m3architecture/Stephen de Jerry
- d. Size: 9,150 square feet

Located in Townsville, Australia, the Abused Children's Trust (ACT) for Kids project was organized by James Cook University and utilised buildings designed in the late 1960's on campus that housed and treated children affected by physical and mental abuse.⁹³ Children affected by poor well-being, especially from trauma, were susceptible to physical and psychological instability.⁹⁴ ACT for Kids aimed to accomplish a stable balance in the daily life of children affected by abuse both programmatically and visually.

ACT for Kids accommodated for administration, daycare, and suites for therapy. Unlike Art City Inc. which introduced art-making as mainly recreational, within ACT for Kids art was utilised as a treatment method to encourage physical and psychological healing. One of the project goals for ACT for Kids was to provide a balance between firmness and delight, done through a clear connection between the nature of the site and the users of the facility, especially with the integration of the therapeutic suites amongst an indoor forest of trees (Figure 3). ACT for Kids was distinguishable by a concrete block facade and

simple geometry (Figure 4). These were thought to be suitable aspects in hopes of representing qualities of strength and firmness.⁹⁵ Just as it was discussed in the analysis of place-making theory, design strategies that children were familiarized with helped to associate environments with positive aspects. The geometry of the building's architecture and the concrete material were juxtaposed with the natural landscape that surrounds the buildings of ACT for Kids and created a visual balance in the therapeutic environment.

The characteristic of balance within ACT for Kids was also depicted through vertical space. As it was identified in environmental psychology, vertical space impacted a child's perception of an environment. ACT for Kids utilised high, sometimes open, ceilings in areas of high traffic and that were open to the public. Rooms used by the children, including the therapeutic suites (Figure 2), were designed with lower ceiling height. Research on the effects of ceiling height suggested that higher limits promoted active play while lowered heights were better for quiet and tranquil activities.⁹⁶ What was identified through the analysis of the precedent was the significance in changing the ceiling height depending on the program of the space because it was a design strategy that children recognized. The creation of a sense of security and privacy necessary for children dealing with physical and psychological trauma was established through the therapeutic facility of ACT for Kids

⁹³ *Familiarizing Adventure Space for Kids*, 37.

⁹⁴ Lee, "Flow in Art Therapy," 57.

⁹⁵ Lee, "Flow in Art Therapy," 57.

⁹⁶ Read et al., "Impact of Space and Color," 415.

for its encouragement of healing with design strategies that achieve a visual sense of balance through programming and aesthetics.



Figure 2. ACT for Kids Therapeutic Suites



Figure 3. ACT for Kids Interior



Figure 4. ACT for Kids Exterior

3.4. Art as Influence: PlayRoom

- a. Location: São Paulo, Brazil
- b. Year Built: 2012
- c. Architect: WeNew Innovation
- d. Size: 1000 square feet

PlayRoom, designed by WeNew Innovation, featured a unique facility that encouraged children to play and interact with the built environment while receiving wellness therapies through colour therapy, music therapy and, aromatherapy.⁹⁷ The designers intended to study a child's behaviour and transform the information to inform the design of the therapeutic facility.⁹⁸ As it was explored in 2.3.1., it was inherent to engage children through their natural instinct of play. PlayRoom was chosen to inform the practicum in one way to integrate programming for child well-being through the interior design. As it was discussed in the project overview, there is a stigma behind poor mental health and the use of therapeutic environments. The stigma of treatment was then transformed into opportunities for play that better suited the needs of the children.

What I found peculiar about PlayRoom was that the facility was exceptionally bright and colourful (Figure 7). As it was previously discussed, colour brightness, rather than hue, affected individuals physiologically.⁹⁹ Due to the importance of engaging children with the

therapeutic environment through play, the bright colours became a cue a child referenced.¹⁰⁰ Just like the idea of a definite point of reference from 2.4.2., the color cues of PlayRoom helped children to predict what objects were part of the area, how they navigated through space or what was to be interacted with in the space.¹⁰¹ Such a scheme was why bright colours worked in PlayRoom. Based on the previous studies on environmental psychology, the colour scheme of PlayRoom would appear too overwhelming especially to a child affected by poor mental health. What was taken from this case study was the idea of utilising the colours of the built environment as points of reference though being mindful of a colour scheme that was less overpowering visually that would not over-stimulate a child with poor health.

The use of scale in the environments of PlayRoom was also crucial in informing the practicum project. In designing an environment with lower ceilings, small niches that can fit only children, and furniture that was all mindful of a child's scale established a sense of belonging to the youth demographic that welcomed their use of the space.¹⁰² It is through the use of the space and spatial cues that a child quickly referenced that made PlayRoom a favorable therapeutic environment for children.

⁹⁷ "PlayRoom - Architizer." 2017.

⁹⁸ Ibid

⁹⁹ Leibrock and Harris, "Design Details for Health," 241.

¹⁰⁰ Joh and Spivey, "Colorful Success," 523.

¹⁰¹ Ibid

¹⁰² Read et al., "Impact of Space and Color," 415.



Figure 5. PlayRoom Interior



Figures 6 & 7. PlayRoom Therapeutic Niches

3.5. Summary and Literature Comparison

Each of the precedents reviewed was chosen due to the multiplicity of art encouraged within the environments based on recreational programming, physical and psychological healing and child well-being. In comparison to the previous studies, common strategies amongst the theoretical literature review and the precedent analysis were utilised to inform the design guidelines of the Expressive heART Centre including:

- Creating details familiar to children as definite points of reference.
- Using colour as a cue to allow for spatial reasoning, like wayfinding, among the children.
- Space planning to accommodate different creative expression needs as to developmental, physical and social factors.
- The creation of flexible environments that maximizes user control and supports individual needs.
- The use of child-scale to inform furniture standards and vertical space in tandem with the programming of a given area.
- The utilization of different ceiling heights to identify public and private areas.



CHAPTER 4 Site and Building Analysis

4.1. Introduction

For the practicum, I had the opportunity to speak with Lucille Bart, the Executive Director of Artbeat Studio. Artbeat Studio is a Winnipeg-based studio space that offers artists a workspace based on a six-month period. What was particularly interesting about the artists that utilized the studio was that each of them has been affected or is currently affected by a mental health problem. Artbeat's initiative was to accommodate and facilitate individuals dealing with mental illness through creative expression. The studio's primary goal was to offer support through the access to a safe and secure work environment that encouraged opportunities for self-expression and networking amongst the art community of Winnipeg.¹⁰³ It is due to Artbeat Studio that I became interested in the topic of poor mental health which changed to overall health and well-being through art-making but in respect to its effect on a child demographic. As an inspiration to the development of the practicum project, I sought an existing building located in the same vicinity as the primary studio of Artbeat. What I learned was that the Exchange District, the area in which Artbeat Studio is located, was chosen as the site due to its long-standing history as an artistically-driven community. A space that promoted creativity with positive recognition was also a necessary condition of the site due to the investigation in

¹⁰³ About - Artbeat Studio Inc., 2017.

place-making and attachment theory (2.4.2). Based on this condition and those set through theories explored in the literature review, the Expressive heART Centre was located at 62 Albert Street or the Dingwall Building, the main headquarters of Artbeat Studio, in the Exchange District of Winnipeg, Canada.

4.2. Site Selection and Analysis

The selected site of the Exchange District features North America's largest and best-preserved collection of heritage buildings. Massive stone and brick warehouses and elegant terracotta-clad buildings built along narrow, angled streets and cobblestone walking paths established the architectural style and the old character of the district. The Exchange District of Winnipeg is a unique mixed-use area that is home to the city's most popular summer art festivals, including the Winnipeg Fringe Theatre Festival and the TD Winnipeg International Jazz Festival.¹⁰⁴ The district also hosts many amenities like unique boutiques, local restaurants, art galleries, the historic Old Market Square and many shops, cafés and businesses exclusive to the Exchange District and accessible by transit bus, vehicular routes or on foot commute. The site's relationship to and the representation of the arts and culture in

¹⁰⁴ @Ex_District_Wpg, "About the Exchange," The Exchange District Biz, Retrieved at <https://www.exchangedistrict.org/about-the-exchange/>

the city of Winnipeg reflected how the image of the Exchange District supported the Masters of Interior Design practicum project, in proposing the importance and the positive qualities of immersion into a creative and diverse community.

The significance of the site being creatively-rich was based on place-making theory and Yi-Fu Tuan's discussion of place attachment. The method identified that attachment was a common cognitive emotion.¹⁰⁵ For a child to subconsciously connect to a physical environment, points of references need to be introduced. These points of reference included aspects of space that children either recognized or associated with favourable conditions.¹⁰⁶ In the case of the Expressive heART Centre, creative expression was established as a method for developing mental, physical and social factors in children. The integration of children into a community that promoted art and artistic values set up the connection that with art comes experiences that benefit the child development domains, ultimately catering to child well-being.

The unique culture of the Exchange would also further enhanced the experience of the users of the facility at 62 Albert Street due to its strong sense of place. The characterization of space to place was based on place-making theory and human geographer, Tim Cresswell's definition of place which relied on space creating experiences.¹⁰⁷ By placing the Expressive heART Centre in an area with a unique historical

¹⁰⁵ Tuan, *Space and Place*, 158.

¹⁰⁶ Jack, "Place Matters," 758.

¹⁰⁷ Cresswell, *Place: A Short Introduction*, 23.

and cultural context, place-making occurred and further developed a positive connection between the site and the facility.



Figure 8. East (Front) Facade from Albert Street



Figure 9. View Down Albert Street

4.2.1. Opportunities and Constraints of the Site

The criteria for the selection of the site were based on providing a positive experience through art and culture by the provision of amenities located on site and the facility's proximity.

Opportunities of the Site

- A strong sense of place through a creative identity.
- Regional uniqueness through the preservation of approximately 150 heritage buildings.¹⁰⁸
- On-foot commute is highly encouraged and designated through the ample cobblestone walkways
- Immediate proximity to some unique shops, restaurants, cafés and outdoor space (like Old Market Square) exclusive to the Exchange District (Figure 8.)
- Proximity to popular art-related and educational facilities for children such as the Pantages Theatre, the Centennial Concert Hall, and the Manitoba Museum.

Constraints of the Site

- Little access to public transit routes when in the Exchange contrary to the routes available to get to the Exchange District.
- The buildings are characterized as large or tall, which is out of scale to children and can cause anxiety, as it was described in the literature review (2.2.1.)

¹⁰⁸ Planning, Property and Development. The Exchange District National Historic Site, 2008.



Figure 10. Map of Amenities in the Exchange

4.3. Building Selection and Analysis

The building selected for the project currently houses the central space for Artbeat Studio, the inspiration behind the Master of Interior Design practicum topic. 62 Albert Street, also known as the Dingwall Building, was designed in a Neo-Classical architectural style, recognized through its rectilinear geometries. The design of the Expressive heART Centre altered the interiors, but due to the building being recognized as a municipally-designated historic site, it was essential to keep specific features to maintain the historical integrity of the structure.

The building's aesthetic and past programming became an essential consideration in the utilization of 62 Albert Street for this design project. The architectural features, including the ornate front wood door and large, picture windows were reminiscent of the building's history as a jewelry manufacturing and retail space.¹⁰⁹ In 1910, long before its use as the central studio space Artbeat, Donald Ross Dingwall approached architect John Hamilton-Gordon Russell to design a factory and warehouse for his jewelry business wherein the building received its namesake.¹¹⁰ The detail of the front door and windows speak to the richness of the art of jewelry-making and a way to showcase the product that enticed and invited those outside to come in. As described in the literature, visual expression was vital to individuals of poor well-being because verbal interpretation may be difficult. The front

windows of the building were utilized as a means to communicate to outsiders through signage or display of artwork provided by the Expressive heART Centre.

It should also be noted that the natural material such as the red brick, the limestone and the wood used throughout the interior and exterior of the building was conducive to the theories related to environmental psychology and a child's perception of the physical environment through materiality. The materials listed have qualities that are easily recognized by children as firm and stable thus enhancing a sense of security.¹¹¹ The Dingwall Building is a municipally-designated historic site meaning some constraints could affect the design process. Many of the limitations were based on keeping the historical integrity of the building through the classification of "heritage values" defined in the following opportunities and restrictions of the building.

¹⁰⁹ Manitoba Historical Society, 2013.

¹¹⁰ Ibid

¹¹¹ Lee, "Flow in Art Therapy", 57.

4.3.1. Opportunities for the Building

After considering all of the factors about the existing building, the following qualities were identified as having presented an opportunity for design intervention that provided a unique experience based on 62 Albert Street's history and past programming. The criteria were based on providing a space accommodating the needs of positive child well-being through interior details like materiality and mindfulness of child-scale through vertical space.

Opportunities of the Building

- The age of the building coincides with the neo-classical architecture style.
- Architectural features are reminiscent of the building's history and provide a connection to art-making with the building's and the Exchange District's history as an artistic community.
- The structure follows the angle of Albert Street, creating unique floor plan geometry
- As a warehouse, ceilings give opportunity to adjust vertical space.
- Ample parking is available right next to the building.

Constraints of the Building

- 62 Albert Street or the Dingwall Building is considered a municipally-designated historic building.
- According to Historical Resources By-Law No. 55, historical integrity must be kept intact through the preservation of

essential character-defining elements.¹¹² These elements included the structure's configuration, built up to the property lines with the east and side elevation angled to match Albert Street's run, the formal plan organized by a column grid, and details like the plank floor, and the pressed tin ceilings.¹¹³

4.4. Architectonics

The architectural style of the Dingwall Building is Neo-Classical, based on the principles of classical antiquity, the Vitruvian principles and the work of Italian architect Andrea Palladio.¹¹⁴ The rectilinear six-story building includes a truncated North-West corner and conventional mil construction materials and methods including a stone foundation, an ashlar limestone base, brick walls and wooden posts and beams under a flat roof.¹¹⁵ The front facade, which faces East, was made up of red pressed brick divided by columns of limestone into three sections. What was important to note was that the number 3 was significant to classical architecture such as with the three Classical Orders and appeared throughout the design of the building including the three picture windows and the number of floors being divisible by three.¹¹⁶ The elaborate detail of the recessed corner entrance featuring double wood and glass doors was reminiscent of the intricacy of the capitals

¹¹² The Historical Resources By-Law, 2014.

¹¹³ Canada's Historic Place - The Dingwall Building.

¹¹⁴ Gwilt, The Encyclopedia of Architecture.

¹¹⁵ Canada's Historic Place - The Dingwall Building.

¹¹⁶ Gwilt, The Encyclopedia of Architecture.

of the classical Corinthian order. The entries included a pediment and paneled wood surrounded by geometric detailing and a smooth-cut limestone lintel (Figure 13). Other significant details that related to the historical and architectural integrity of the building included the brick finish on three sides of the building, the stone windowsills and pilaster caps, and the metal fire escape.

The interior of the building was composed of relatively open space, safe areas for elevators, staircases, washrooms and still-existing vaults, of 3,500 square feet and reminiscent of its time as a jeweler warehouse and retail space. The open space, including 10-foot ceilings, gave the opportunity to adjust the vertical space necessary to the comfort of children in their physical environment. A linear geometry was distinguished by the proportions of the space, that related back to the exterior geometry. The floor plan followed the angle of Albert Street, which gave it a unique geometry and was organized by a column grid, which featured structural columns along the centre of the building (Figure 16). Each floor included a wood plank flooring and a pressed tin ceiling (Figure 14).

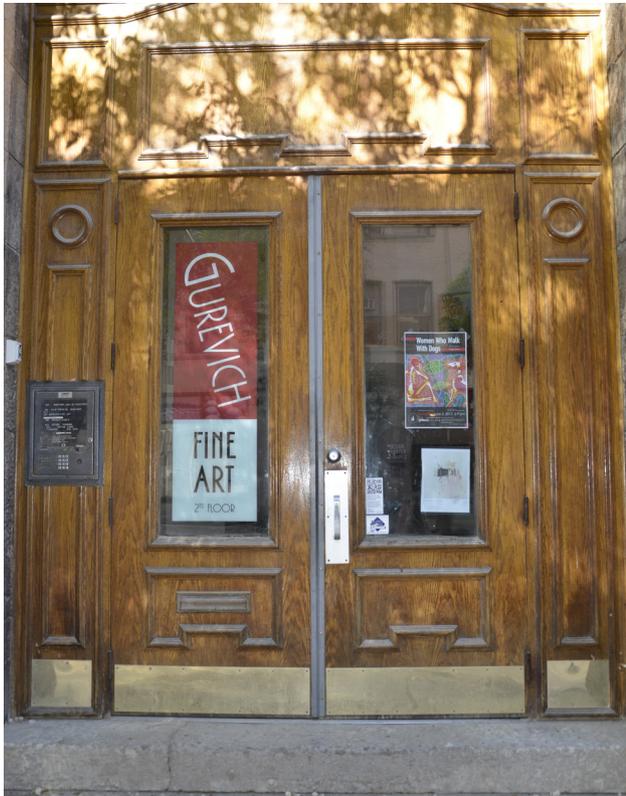
4.5. Conclusion

Based on these conditions and those set through theories explored in the literature review, the Expressive heART Centre was located at 62 Albert Street or the Dingwall Building, the main headquarters of Artbeat Studio, in the Exchange District of Winnipeg, Manitoba, Canada.

About the features I wished to preserve, I upheld the interior of the spaces including the original plank flooring, on all levels, and the exterior architecture, including the windows and the ornate front door. As a municipally-designated historic site, it was essential to preserve some of the original details of the building to keep its historical integrity. The original plank wood floors, the front door, and windows provided a sense of character and a reference to the history of the building that could connect the users to the Centre. Points of reference that referred to the jewelry-making history of the building promoted opportunity for the creation of positive points of reference and place attachment. Children recognized that the history of the building as a jeweler brought about positive experiences and unique architectural details that spoke to the art and culture heritage of the Exchange District of Winnipeg.



Figure 11. 62 Albert Street Map Context



Figures 12 & 13. Colour Study of Front Door



Figure 14. Original Plank Flooring



Figures 15 & 16. Interior Colour Study



Figure 17 & 18. Exterior Colour Study



CHAPTER 5 Design Programme

5.1. Client Profile

The proposed client for the Expressive heART Centre was a fictional, private independent foundation interested in expanding artistic services for children in Winnipeg. The organisation was based out of Winnipeg, Manitoba and was relevant to the efforts in establishing a way to promote positive child welfare through creative initiatives. The organization wanted to bring awareness to the stigma of poor mental health and the need for psychotherapeutic facilities by providing the appropriate services to children and the encouragement of expressive therapies.

5.2. User Profiles

The user profiles provided a list of the primary, secondary and tertiary users of the Expressive heART Centre. Each profile detailed the needs of the users that were considered and addressed in the interior design of the Centre.

5.2.1. Primary Users

The primary users of the Expressive heART Centre were the children. The ages of this demographic varied but primarily focused on young individuals, ages 5 to 10. Many of the design considerations were based on these users and the offered expressive art activities including:

- Visual Arts (Digital or analogue)
- Play, Movement, and Dance
- Music
- Language Arts and Poetry

Psychological Needs. The spaces for children needed to provide specific characteristics. Many of the symptoms that came with mental health problems included intense feelings of anxiety.¹¹⁷ With such, the space must offer a sense of safety, so that the children and youth are free to express themselves without fear. As it was explored in the literature review, points of reference that were familiar to children helped to create a sense of safety. A way to develop environmental familiarity in the Expressive heART Centre was to supply an intuitive layout of the Centre that was easily understood by a young child. The intent was to create a sense of confidence for the children using the space.

Cognitive Needs. Support, both mental and physical, was a priority of the facility. The environment demonstrated a sense of welcome and provided a feeling of belonging that created comfort for the children. This concept presented particular spatial and formal implications that related to the design of the threshold between public and private. Boundaries were crucial to the design of the Expressive heART Centre. The visual and spatial cues were used by children to quickly recognise

¹¹⁷ Dain et al, "Massage, Music, and Art Therapy in Hospice," 1035.

and to reference a type of room to a particular activity or experience. These aspects were further explained in the next chapter.

Physical Needs. Children who found that being unable to achieve a sense of control and stability in their daily lives were what triggered most of their negative mental health symptoms.¹¹⁸ As such, the environment was made to be open and flexible to facilitate some creative activities. Furniture that was easily movable not only helped to promote a sense of control for the children to arrange their environment to their liking but also spoke to the importance of designing to a child's scale. The consideration of using both adult and child-scale furniture benefited the needs of all the users of the space including the children, their support group of friends and family and the Centre's staff and maintenance team.

5.2.2. Secondary Users

Secondary users included individuals that were integral to running the Centre and who provided support to the children. These include art coordinators, the facility director, administrative personnel, the user's support network and volunteers. The art coordinators and volunteers planned programming and activities with the children. Expressing the appropriate type of creative activity was critical. The facility director oversaw the Expressive heART Centre and communicated with the client. The Centre also had administrative personnel like a

¹¹⁸ Lee, "Flow, in Art Therapy" 57.

receptionist and an accountant. The primary user's network of support, like family and friends, were welcome to the Centre at the user's request and comfort.

- The administrative staff (receptionist)
- The facility staff (art director and coordinators, therapists)
- The user's support network (family and friends of the children)
- Volunteers

Psychological Needs. The design of space that demonstrated, productivity, calm and safety was key to the success of the centre.

Cognitive Needs. Particular to the staff, their areas encouraged productivity and work. While as for users like the support network, the environment eluded invitation and welcome. Users such as the art coordinators were responsible for the well-being of the children using the Centre, and so it was with careful design consideration that the creation of comfort and safety was also important to this user group.

Physical Needs. The physical qualities of the space again included openness and flexibility that allowed the users to have a sense of control and created opportunities for collaboration. This also promoted a support group amongst the users and facility staff.

5.2.3. Tertiary Users

The tertiary users included staff of the facility in charge of the building and space maintenance. Custodial personnel and maintenance personnel fell under this user type. Custodial staff directly facilitated the

creative centre's maintenance and cleanliness. Maintenance personnel handled issues dealing with mechanical/electrical/plumbing instances on an on-call basis.

- Custodial Staff
- Maintenance Staff

Psychological Needs. The tertiary user's principal activities included the maintenance and up keeping of the facility. Cleanliness and optimal function of amenities are essential for tertiary users.

Cognitive Needs. The environment supported productivity in their work so to keep the building in proper shape and form for the primary users that occupied it. Organisation and systematic cues were critical in facilitating their duties and activities. Availability of storage/custodial space in all other areas were to be considered in the design layout of the Expressive heART Centre.

Spatial Needs. Organization and attention to detail were essential elements that helped the work of the staff. Maintaining the spaces to a high quality created a positive experience for everyone who entered the facility. Designation of space for furniture storage and cleaning supplies was key to fulfilling the spatial needs of the tertiary users.

5.3. Preliminary Spatial Requirements and Adjacencies

The preliminary design in this section proposed the development of three of the six stories of 62 Albert Street in Winnipeg, Canada into an expressive art facility for children known as the Expressive heART Centre.

The Centre hosted up to 25 children based on average elementary classroom size and five staff members, at one time. The following design manifestation built on the theoretical ideas examined in Chapter 2 and Chapter 3.

The main level featured spaces that were designed to encourage socialising for both users and visitors to the Expressive heART Centre. The first floor of the Centre included a waiting area for parents and families of the primary users when picking up or dropping off children. The dining area was also situated on the main level to provide a proper space away from the expressive activities of the Centre to relax and eat. The Foundation's office space was also located on the first floor. It was the intention that with having the open, social spaces at the entrance of the building acted as the primary impression to the child and a definite point of reference as it was explored in 2.4.2. This concept helped a child recognise what was to come of the Expressive heART Centre from connecting the welcoming and engaging atmosphere as a spatial cue to help them understand the environment.¹¹⁹

The second level continued the social atmosphere and featured rooms related to music, dance and theatre. As it was explored in a volumetric study, the more dynamic spaces of the Centre began at the main level. As users move up the facility, the vigorous activities gradually dropped into the quiet setting of the tranquil studios. The decision behind this was based on the notion that children affected

¹¹⁹ Perkins, "The Physical Environment of Street Crime," 45.

by mental health problems had trouble concentrating.¹²⁰ In designing the built environment to divide the dynamic studios from the tranquil studio helped with focusing and centering the children to work at the activities at hand.

As it was previously mentioned, the third floor featured a more quiet atmosphere with art studios, a library and reading space. In having these activities up and away from the more social events and movement-based activities better accommodated the children in need of quiet to focus.¹²¹

The following table listed the function and requirements of the environments designed in the Expressive heART Centre. The furniture and atmospheric characteristics were based on the previous studies in the literature review, the precedent analysis and the needs identified in the user profiles.

¹²⁰ Uttley et al., "The Clinical and Cost Effectiveness of Group Art Therapy," 151.

¹²¹ Ibid

Table 1. Spatial Requirements

SPACE	FUNCTION	FURNITURE, FITMENT AND EQUIPMENT	ATMOSPHERE	SQ. FT. (all floors)
Entrance	Transition space from exterior to interior. Approach becomes first impression of the building.	General Lighting, Floor Mat, Durable and Easily Cleanable Flooring.	Welcoming	N/A
Reception	Receives and Directs visitors and users of the Centre.	Reception Desk, Computer, Telephone, Lockable Storage, Desk Chair, Task Lighting	Welcoming, Clear Sightlines	200
Closet	Coat/Linen Storage	Shelving, Hangars, Hooks	Organized	650
Waiting Area	Temporary leisure space.	Comfortable Seating, Side Tables, Coffee Table, Literature Storage, General Lighting	Welcoming, Calm, Relaxing	100
Lounge	Social leisure space.	Comfortable Seating, Side/ Coffee Tables, Literature Storage/ Shelving, General Lighting	Inviting	600
Dining Area	Social place for food consumption.	Comfortable Seating, Tables with Durable/Easily Cleanable Surfaces, General Lighting	Open, Inviting, Social	1200
Kitchen	Area for food preparation and storage.	Storage Cabinets, Stove Top, Oven, Fridge/Freezer, Counters, Sinks, Clean/Anti-Bacterial Finishes	Open, Clean, Organized	500

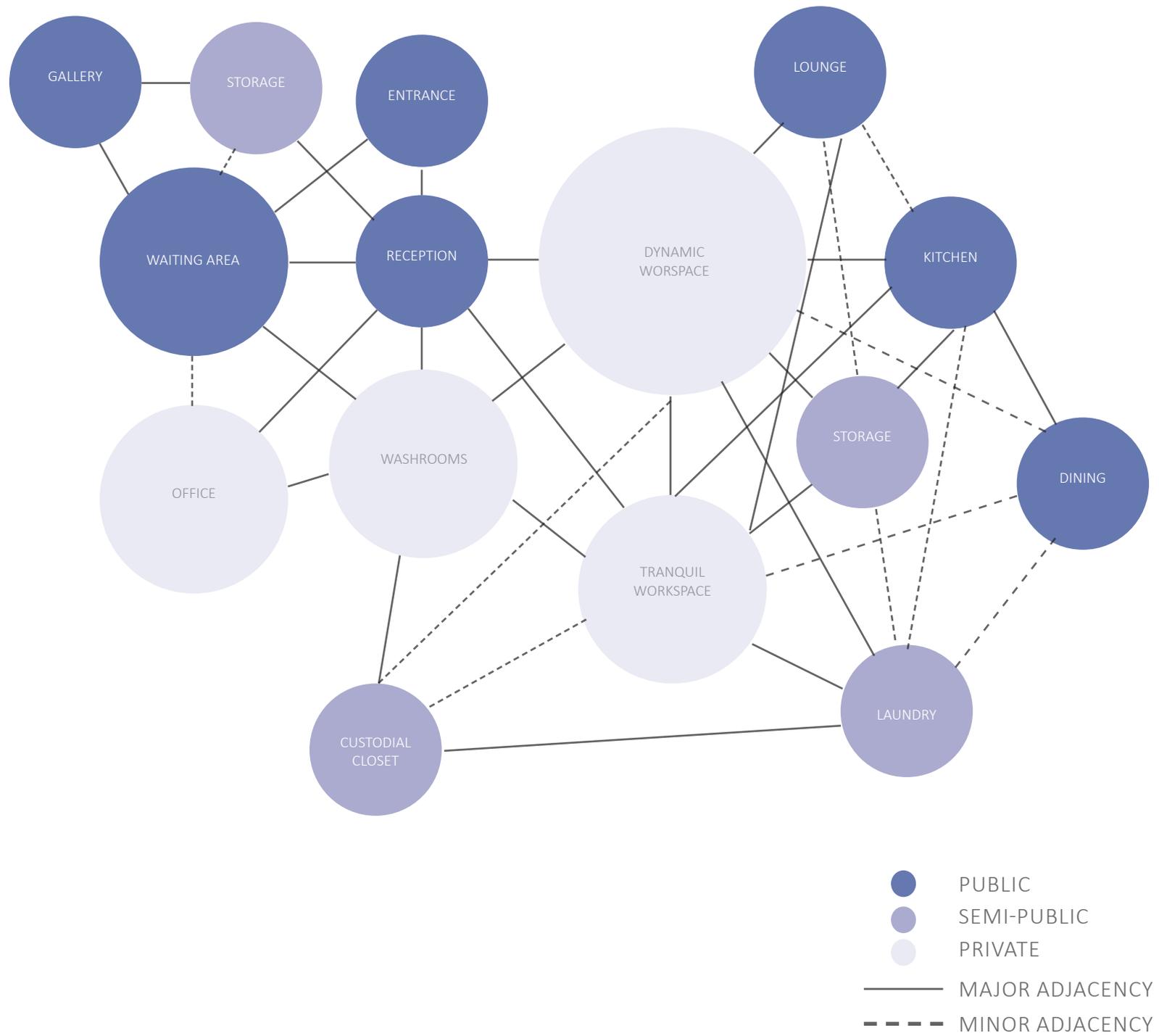
SPACE	FUNCTION	FURNITURE, FITMENT AND EQUIPMENT	ATMOSPHERE	SQ. FT. (all floors)
Washrooms	Self-cleanliness.	Sinks, Toilets, Hand Dryers/Paper Towel Dispensers, Garbage, Anti-Bacterial Finishes, Water Resistant Materials, General Lighting	Clean	600
Office	For administrative activities and duties.	Work Desks, Desk Chairs, Lockable Storage, Comfortable Seating, Computers, Telephone, General/ Task Lighting	Organized, Private.	600
Movement, Play & Dance	Space for play, movement, dance and theatre-related activities.	Carpet/Floor Mats, Costume Storage, Speakers, Music System, Computers, Stage, General Lighting, Spot Light, Durable Materials	Inspiring, Energized, Open.	1200
Art & Writing	Space for visual (analogue and digital) and language arts (writing, poetry) activities.	Work Surface, Comfortable Seating, Supply Storage, General/ Task Lighting, Acoustic Control Materials, Durable Surfaces	Inspiring, Calm, Quiet.	1200
Gallery	For art display.	Displays, Shelving, General/Accent Lighting	Open, Organized.	300
Storage	Maintaining supplies and additional furniture.	Shelving	Organized.	500
Laundry	Linen cleanliness.	Washing Machine, Dryer, Shelving, General Lighting	Clean, Organized.	300
Custodial Closet	For building maintenance and supply storage.	Shelving, Hooks/ Racks, Easily Cleanable Finishes	Clean, Organized.	300

Table 2. Adjacency Matrix

	ENTRANCE	RECEPTION	WAITING ROOM	OFFICE	TRANQUIL WORKSPACE	DYNAMIC WORKSPACE	STORAGE	LOUNGE	WASHROOM	KITCHEN	DINING ROOM	LAUNDRY ROOM	CUSTODIAL CLOSET	GALLERY
ENTRANCE		●	●											●
RECEPTION	●		●	●	●	●	●		●					●
WAITING ROOM	●	●		●			●		●					●
OFFICE		●	●						●					
TRANQUIL WORKSPACE		●				●	●	●	●	●	●	●	●	●
DYNAMIC WORKSPACE		●			●		●	●	●	●	●	●	●	●
STORAGE		●	●		●	●						●		●
LOUNGE					●	●				●				●
WASHROOM		●	●	●	●	●							●	
KITCHEN					●	●		●			●	●		
DINING ROOM					●	●			●			●		●
LAUNDRY ROOM					●	●	●		●	●			●	
CUSTODIAL CLOSET					●	●		●		●				
GALLERY	●	●	●		●	●	●	●		●	●			

- DIRECT ADJACENCY
- ADJACENCY PREFERRED

Table 3. Bubble Diagram





CHAPTER 6 Design

6.1. Introduction

This design chapter details the design of the Expressive heART Centre and the redesign of 62 Albert Street that incorporated an expressive art centre for children. The purpose of the Expressive heART Centre was to promote children's health and well-being. The advancement of child well-being was achieved through the offered art programming of the Centre, which supported mental, physical, and social developmental domains in children and as well as specific design decisions that would be illustrated later in the chapter. Although the fulfilment of positively affecting children's welfare could be accomplished through multiple factors,¹²² to keep the project in a manageable scope, the support of children's health and well-being was based on the fulfilment of three child development domains - mental, physical and behavioural and social.¹²³

The scope of the practicum included the interior design of three out of the six floors of the building. The following design was based on the previous analyses of the earlier chapters. Pragmatic information based on the overall topic of child health and well-being and its connection to child development theory was taken from Chapter 1. The theoretical methodology of the project which informed my design concept of the ABC's - discussion to follow - was taken from Chapter 2. Both chapters

3 and 4 explored information on the built environment relevant to the practicum including the investigation of existing interiors, conditions of the site and chosen building. The history of the building with its previous use as a jeweller's retail and factory, as well as its classification as a municipally-designated historic building also informed design decisions based on its structure and appearance.

In the following, I discussed the design elements that mainly informed the design of the Expressive heART Centre. To inform the practicum, I had the opportunity of exploring concepts and theories from environmental psychology, the playground design model, place-making and attachment theory. From my exploration, I began to note elements that overlapped, which I would define as elements of approach, boundaries and (visual and spatial) cues or the ABC's.

Also included is the concepts that have been incorporated into the design and the process in which developed the conceptual design language. The inspiration for the design language was based on my conceptual artwork which included a process of painting and crumpling paper. The patterns created through the mix of the three primary colours, which appeared throughout the project, defined an interior expression used in space planning and room definition.

¹²² Narayan, "Voices of the Poor: Can Anyone Hear Us?," 18.

¹²³ Minkinen, "The Structural Model of Child Well-Being," 550.

6.2. Concept of the ABC's

As mentioned, within the sections of environmental psychology, the playground design model and place-making theory, some elements began to overlap which lead to the culmination of the design concept of the ABC's. When grouping these overlapping elements, their overarching ideas helped me to define a design concept for the Expressive heART Centre which was a combination of views from the ABC's. The approach or threshold of the building was identified in environmental psychology as significant, providing an introduction to how children would understand an interior. The idea of boundaries was explored in the playground design model. Here, boundaries were defined visually and physically as well as through the function of the equipment within each designated space creating a robust identity. Finally, the use of spatial cues identified in place-making theory from the perspective of human geography explored how children understood space.

6.2.1. The Approach

The idea of the approach began with the work of environmental psychologist, Douglas Perkins. In 2.2. The Psychology of Children and Space, a treatise by Perkins explored the physical approach to the built environment. Douglas' studies determined that the path to the building was what helped children to understand what was to come in its interior environment.¹²⁴ As it was previously addressed, aspects

¹²⁴ Perkins, "The Physical Environment of Street Crime," 44.

that deterred overall child welfare could be caused by something as simple as the stress of the unknown or unfamiliar.¹²⁵ Thoughtfulness put into the design of the approach could further encourage the use of the Expressive heART Centre. Design decisions like the repetition of colour could be used for reference and understanding the space. In the introduction of the practicum, the age range of the primary users, ages five to ten, was determined to be when children are most impressionable.¹²⁶ First impressions of an environment can make or break how a child understood and experienced their space.

Relating back to the work of Douglas Perkins, the approach of a building could help children to understand what was to come in the interior environment.¹²⁷ The subsequent information taken from Perkins' work was essential to the interior design outcome of the Expressive heART Centre. According to Perkins, maintenance of the area just outside of a building could efficiently assist children in identifying the positive or negative qualities of space without having visited. This concept was associated to the threshold space outside of designated interiors within the Centre. They acted as territorial markers and points of recognition that children interacted with or used to help understand the space.¹²⁸

¹²⁵ Lee, "Flow in Art Therapy," 56.

¹²⁶ Ibid

¹²⁷ Perkins, "The Physical Environment of Street Crime," 44.

¹²⁸ Perkins, "The Physical Environment of Street Crime," 44.

6.2.2. Boundaries

The success of playground design lay in the arrangement of its elements. With boundaries, ideas taken from the playground design model informed this design concept. From pathways to structures, the arrangement of these features created a sense of spatial zoning that could help children to define specific areas.¹²⁹ The application of boundaries informed the Expressive heART Centre's theatre space. The qualities necessary for a theatre space within the Centre included an open area in which movement-based activities could be done without restriction. Within the theatre, a circle carpet defined the boundary of where audience members could take their seats. The same circular form was reflected in the ceiling of the stage through a bulkhead that further established the theatre space of the Centre. Boundaries as a design strategy, applied with the approach and cues, created spatial awareness for children.

6.2.3. (Visual and Spatial) Cues

Finally, cues, though like boundaries in that it could also define space and was used to incorporate meaning or symbolism within the Expressive heART Centre. Cues, as it was explored in 2.4.2., acted as points of reference that the users of the Centre, particularly the children, could rely on to understand the built environment. A Midwestern American study (2.4.3.), found that for children to describe a series of places - a

¹²⁹ Dymont and O'Connell, "The Impact of Playgrounds," 264.

village, a city, a farm and a factory - they responded with familiar and specific shapes, objects and people that they related to each setting. Based on this study, I connected it to the importance of cues within the design of the Expressive heART Centre through its definition of space and the creation of spatial understanding. The term, synonymous with spatial awareness and explored through the perspective of human geography, described how children recognised and then rationalised a space to understand that particular environment better.

6.3. Conceptual Explorations

To get a qualitative sense of the impact and benefits of art-making, I created an abstract painting (Figure 20. Concept Painting) that would inspire the design language of the Expressive heART Centre. The process of making this art was based on a dissertation by S. L. Jones who discussed the importance of the expression of emotion that should be heard and seen.¹³⁰ In Jones' treatise, she identified the visual voice and how art-making could take the negative energy of a situation, utilise it and turn it into something productive.¹³¹ In the case of the Centre, art-making was used as a process to encourage aspects of child development which could bring forth overall positive well-being. Judith Herman, the author of *Trauma and Recovery*, stated, "that transformation to emotional well-being requires the survivor to be both author and

¹³⁰ Lupton, *Revisiting Feminist Approaches*, 173.

¹³¹ Lupton, *Revisiting Feminist Approaches*, 173.

arbiter of her recovery,” and that healing occurred through control of the situation.¹³² In designing for a young demographic, children from ages five to ten, there was a possibility that the children may not have the vocabulary to express their negative feelings. Children are built for imagination and play, so activities like art-making and the movement-based arts, such as dance and theatre, suit how they explored and communicated their feelings. Natalie Rogers, who was a pioneer for person-centered expressive arts therapy, reinforced this concept by saying:

“As we allow ourselves to dance, paint, sing, write, and improvise without concern for the product, we stimulate our childlike energy. We have vast resources of personal energy that we hold in tightly, fearing disapproval and judgment. Creativity is a dynamic energy source that anyone can tap at any time.”¹³³

The process of the painting included the arbitrary placement of the colours pink, yellow and blue on the canvas (Figure 20). The choice in colour for the picture was based on standard child art practices that demonstrated the primary colours as the basis for creating all the other colours. These colours were translated into the design of the project using the primary hues of red, yellow, and blue that defined spaces

within the Centre. In crumpling the paper, it created a spotted pattern that would inform a spatial design language, including the use of the organic shapes of colours as visual cues that defined specific areas within the Expressive heART Centre.

The floor graphic (Figure 24, 25, & 26. Rendered Floor Plans) related the floors to one another but also demonstrated all three of the ABC's. The use of primary colours conceptualized the approach, as a visual wayfinding method, that could lead the users of the Expressive heART Centre into specific interiors. The three colours of red, yellow and blue defined boundaries by providing a non-physical means that designated space and an area. Finally, the symbolism to the colour - whether it be red, yellow, or blue - acted as a visual cue to signify something about the space, like which users were imagined to be using the area or the type of activities expected to transpire within that particular place.

¹³² Ibid, 178.

¹³³ Creativity Quotes (200+ Quotes) - Joyofquotes.com, http://www.joyofquotes.com/creativity_quotes.html (accessed January 14, 2018).



Figure 19. Concept Painting

6.4. Design Product

The following section revealed the final design of the Expressive heART Centre. It illustrated a series of floor plans, reflected ceiling plans, building sections, interior elevations, rendered perspectives, and interior details. As previously discussed in the major concepts and design process, this outcome was not based on one interior design or theoretical idea, but rather a number that were explored.



Figure 20. Site Plan

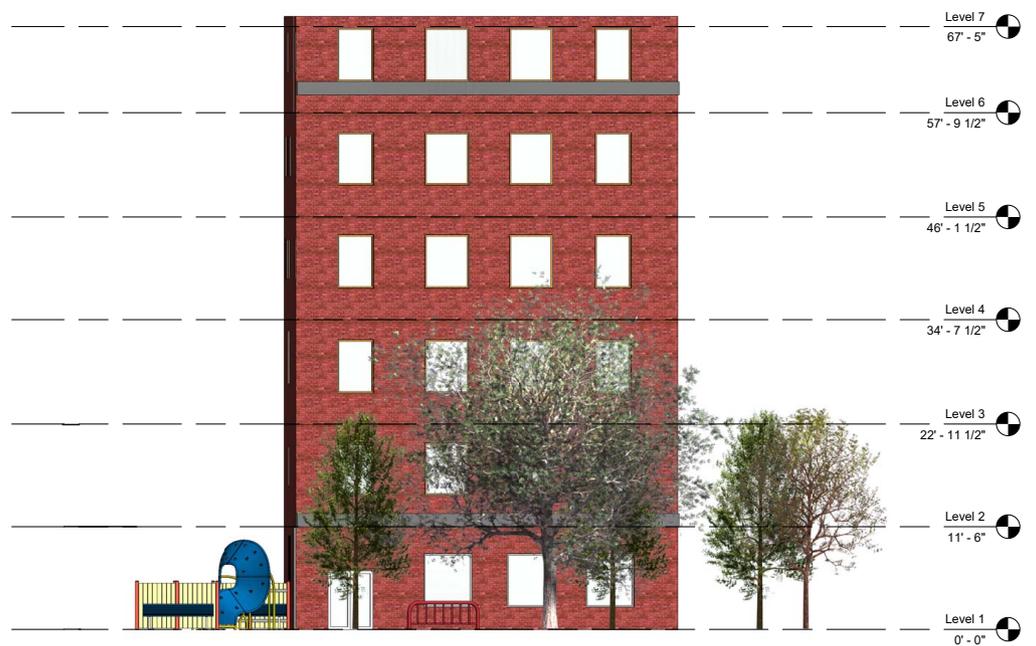


Figure 21. Exterior Building Elevations

Approach and Exterior

The first design decision was the revitalisation of the exterior of 62 Albert Street. Just as it was explained in the concept of the approach, a sense of comfort and safety was vital for children dealing with problems that affected their well-being.¹³⁴ To enable a sense of comfort and security for a child within the built environment began on the level of the site and the building's surrounding areas. The approach and appearance of the building were signifiers that helped children understand the use of the Expressive heART Centre.¹³⁵ The maintenance and appearance of the area just outside of a building could assist children in identifying the positive or negative qualities of the space.

Taken from the literature review done on Perkins' work (see section 2.2.1.) creating a sense of comfort and safety in the building approach was to develop a strong sense of ownership for the site's community.¹³⁶ Ownership by the community lead me develop the exterior of 62 Albert Street and its immediate surroundings (approach) that included aspects that the community would recognise and maintain; inevitably creating a positive identity for the building. Perkins' used the example of public gardens and the playground as outdoor space that supported this notion.¹³⁷

Explored in the second chapter, the three aspects of how

playgrounds helped to create a positive identity for a community were the inclusion of natural or green space, the presence of play equipment, and the use of child-friendly colours.¹³⁸ For the Expressive heART Centre, a portion of the empty lot beside the building was used to house a re-design of the south exterior wall, that acted as branding and signage for the Centre.

¹³⁴ Manion, "Provoking Evolution in Child and Youth Mental Health in Canada," 50.

¹³⁵ Perkins, "The Physical Environment of Street Crime," 44.

¹³⁶ Perkins, "The Physical Environment of Street Crime," 44.

¹³⁷ Ibid

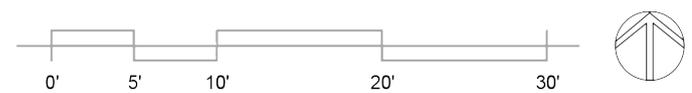
¹³⁸ Dymont and O'Connell, "The Impact of Playground Design," 264.



Figure 22. Exterior Perspective of Expressive heART Centre



Figure 23. Rendered Floor Plan - Level 1



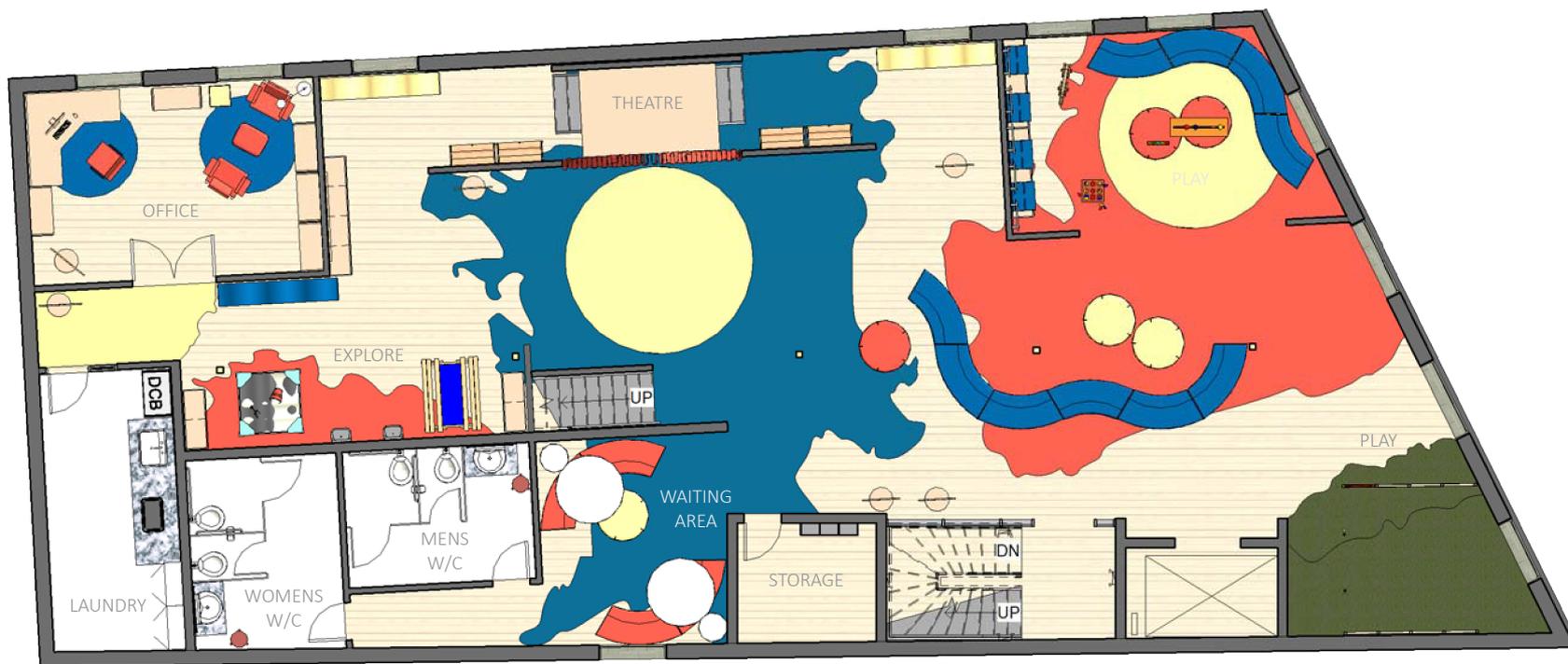
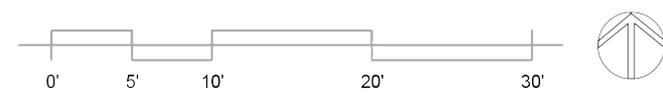


Figure 24. Rendered Floor Plan - Level 2



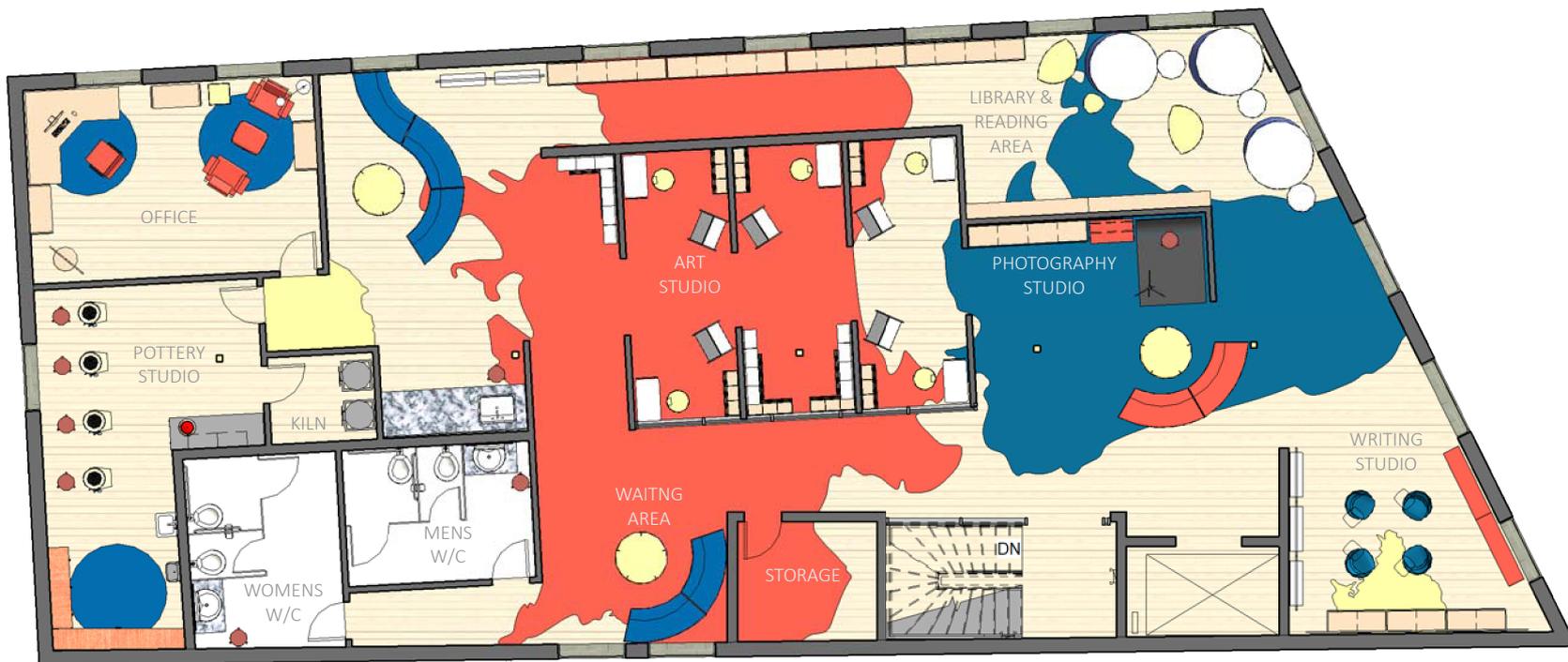


Figure 25. Rendered Floor Plan - Level 3



Vertical Study

As you go up through the building (Figure 33. Building Sections), the programming on each floor becomes quieter and more private. I created an experience for the users of the Expressive heART Centre wherein its spaces and activities defined the atmosphere of each level. The main and entry-level housed communal space for all primary, secondary, and tertiary users including the gallery and waiting room, and the dining and kitchen area. On the next level, activities based on play and movement such as dance and theatre would be primarily used by the children and coordinators of the Centre. Finally, the third level included the art and writing studios, the library and reading space.



Figure 26. Building Sections

Entrance

The main entrance, as with most of the floor plan, was visually open. As it was previously mentioned, the main level housed the more public spaces. It allowed physical and visual access to the reception desk, the waiting and gallery space, the Centre's dining area, and elevator or stair access to the second level. At the entry of the Expressive heART Centre, immediate seating and storage were provided to house shoes, jackets, and the like from individuals visiting the Centre. The decision in having visitors to the Centre first experience this space when entering the building was based on my explorations in the literature review. To reiterate, the creation of a sense of comfort and security was essential for the users of the Expressive heART Centre. Feelings of comfort and safety can be accomplished through points of reference that the users identified and associated with specific positive experiences. In the case of the entryway of the Centre, I referenced a ritual for the elementary aged children when entering their home or even their classroom and offered them space to take care of coats and shoes. The familiarity of the action in putting away your items into designated storage, like cubbies, could ease the children into a positive mindset.



Figure 27. Entry Perspective

Waiting Gallery

A waiting area, also to the right of the main entrance, dually functioned as a gallery space. As an expressive art centre, many of the waiting areas throughout the Centre acted as pseudo-galleries to display the artwork made in the Expressive heART Centre. The purpose of this was based on my reading of creating playful environments that engaged and inspired, based on designing for the innate instinct of play in children.¹³⁹ Waiting room space allowed for privacy without the disruption of activities and gathering. Having the waiting areas as gallery space gave an opportunity for parents and guardians to feel comfort and security themselves by seeing their children.

Reception Desk

The reception desk is situated immediately to the right of the entryway. Again, this decision was based on providing a sense of comfort and security by giving immediate physical and visual access to personnel that could help and guide visitors to the Expressive heART Centre. The reception desk reflected the organic and curvilinear forms present in the Centre. The desk shape was inspired by the fluid motion of the hand and wrist when painting. The reception desk followed a single sweep in form and has ample lockable storage for the Expressive heART Centre files and other paperwork. The desk is composed of melamine and PVC to achieve the single sweep form and finished with high-pressure laminate and glass.

¹³⁹ Thomas and Johnson, *Empowering Children through Art and Expression*, 13.

Custom Display Frames

The display frames used throughout the Expressive heART Centre were a custom design. Two square sheets of clear plastic are pressed together with four large screws, one at each corner. Artwork or writing done by the children was placed between the pieces of clear plastic and hung on the walls. The utilisation of the screws gave an effect that the art was floating out of the walls.



Figure 28. Kitchen Elevation



Figure 29. Waiting Gallery Perspective

Play, Theatre and Dance

The second level of the Expressive heART Centre housed the movement based art activities, including the theatre and play areas. These spaces were dedicated to the fulfilment of the physical and behavioural development domain through participation in activities that promoted physical activity, such as play and dance. This level also supported the development of the social domain within children through the support of imaginative play and theatre with access to toys and a stage. As it was previously discussed, the theatre of the Centre demonstrated the boundaries concept wherein a circular form, through carpeting, was reflected in the ceiling through a bulkhead. The strong representation of the circle delineated the area of the theatre without the need for partitions that could have hindered the activities expected of that space. The definition of space would act as points of reference for the children to understand what was defined as the theatre area for drama and dance, in contrast to the play areas.



Figure 30. Play Elevation



Figure 31. Theatre Elevation



Figure 32. Playground Perspective

Art-making and Writing Studios

The third level housed the art-making and writing studios, as well as a designated library with reading space. In comparison to the other floors, the third floor was a more tranquil and private experience; this level of the building focused on the fulfilment of the developmental, mental factor. To reiterate, the expression of art and art-making could be beneficial on a physiological and psychological level due to the release of endorphins that can occur from art-making that helped with irritability and restlessness.¹⁴⁰ The library and reading area promoted the mental development domain through the act of education and learning. The two options for seating in the reading area shared a quality of encompassing the child either through a cocoon-like lounge chair or in the cutout of the bookshelf. This and the half-partitions used for the art studios gave the same effect and provided a sense of security and privacy for a child working in one of the private studios or reading; they also allowed view lines for the Centre coordinators.



¹⁴⁰ Lee, "Flow in Art Therapy," 56.

Figure 33. Art Studio Elevation



Figure 34. Art Studio Perspective



Figure 35. Reading Area Perspective

6.5. Chapter Summary

What I learned about the idea of the approach, boundaries, and visual and spatial cues informed the outcome for the Expressive heART Centre. The culmination of these aspects defined strategies including the repetition of colours, the significance of symbolism in shapes that defined areas and the use of identifiable objects and familiar rituals within the design of the Centre. Ultimately, these design decisions achieved the desired effect of creating a unique facility within Winnipeg, Canada that accommodated children and the expressive arts to promote well-being. Positive well-being - defined by the fulfilment of positive mental, physical or behavioural, and social child development domains - was present through the designed interiors and programming that encouraged the development of these factors.



CHAPTER 7 Reflection & Conclusion

It was during the process of submitting the practicum proposal that I found myself interested in a few concepts. The first being to design for an adolescent demographic, ages 13-17. The second was to explore the practice of art therapy and the third being the benefits of art therapy and art-making on poor mental health. In comparison to the practicum's actual outcome, the age of the primary users was younger due to the full range of literature that explored the positive benefits of art-making for children when they are most impressionable at ages 5-10. It was also after lengthy discussions with the practicum committee that I realised that the project was heavy in medical terminology when that was not my intention. The focus on mental health was also limiting, and so the exploration of the benefits of art-making was directed from primarily psychological to both mental and physical health and development, and as well the benefits of art-making towards social development in children. Finally, art therapy would also change to the natural action of art-making and expression and their benefit to the overall well-being of children. By changing the heavy use medical terminology, I was able to create a well-rounded discussion of the relationship of art-making, positive experience and development in children.

Designing an expressive arts centre for children explored how to achieve overall child welfare through child development domains. Through a series of explorations on art-making, play and place-making,

unique and imaginative environments were established for children to support three developmental areas - mental, physical or behavioural and social - necessary to the production of well-being. Winnipeg's Expressive heART Centre showcased the design of a smallscale child-focused expressive art centre, founded on the concepts of the animistic sense of creativity and play in children and the relationship between children and their environments, based on the perspective of the human geography of place-making. The lessons I have taken from the practicum were mostly based on this notion of child-centred design and considered topics such as the implementation of adult theory in connection to children, the consideration of context, and the overall process of designing for children. To conclude this practicum document, I reflected on the four research questions. The first question being an analysis of the needs of an expressive arts centre for well-being.

What are the needs of an expressive art centre for children that support child health and well-being?

The response of needs, in this case, was reliant on the definition of well-being, introduced early in the practicum. The needs of the Expressive heART Centre were based on the physical environment and how it supports the psychological, behavioural or physical and social needs in child development. As noted in chapter 6 Design, the needs of positive mental or mental development were taken into consideration through elements that created a sense of comfort and safety within the

Centre. Aspects that deterred a child's sense of comfort and security were being caused by the stress of the unknown or unfamiliar.¹⁴¹ The inclusion of elements in the design that focused on objects, imagery, and the repetition of colour created a means of reference that the children of the Centre based their decisions and understanding of the space. The age range of the primary users, which was ages 5-10, was described as when children were most impressionable.¹⁴² Positive first impressions of an environment through the chosen furniture, materials, and colours within each designed space provided a sense of comfort and safety through familiarity.

To fulfil the requirements of physical or behavioural development, review of equipment or furniture such as the stage, the indoor play structure, and the small mezzanine on the second level presented opportunities for the children to be physically active. One of the topics that informed the practicum included the exploration of a child's innate instinct of play and imagination.¹⁴³ Children took aspects of their unconscious and attributed it to nature or the objects of their environments. It was through everyday rituals of movement and play that children processed and made meaning of their life.¹⁴⁴ In the case of the Expressive heART Centre, the inclusion of objects and environments that encouraged said movement and play contributed to not only a

healthy, physical lifestyle but as well as a positive psyche.

Finally, the activities offered by the Centre such as theatre productions or through shared play space fulfilled the needs for social development in children. The analysis of social development in children explored the relationship that children made with people and places. These relationships identified the connections that children made to better understand one another and as well as their built environment. The activities above at the Expressive heART Centre determined the positive influence of socialising and social development in children.

What strategies, issues or narratives from environmental psychology inform the design of space that supports child health and well-being?

Environmental psychology was defined as a sub-section of psychology that examined the relationship between people and places.¹⁴⁵ It was vital for me to identify what aspects of people and places, in the case of the practicum children and the built environment, that were important to explore. It was essential to examine how children interact and understand their environments. Aspects of environmental psychology including the colour and materials of space as well as vertical space were identified as what of the built environment can affect children's health and well-being.

The aspects of colour explored defined how it affected the body in a physical sense and through measured changes in blood pressure.

¹⁴¹ Lee, "Flow in Art Therapy," 56.

¹⁴² Ibid

¹⁴³ Thomas and Johnson, *Empowering Children through Art and Expression*, 13.

¹⁴⁴ Ibid

¹⁴⁵ Spencer and Woolley, "Children and the City," 182.

brain activity, pulse and respiration rates.¹⁴⁶ Literature concerning colour and a child's environment noted that there were no direct links between particular colours and the health outcomes of individuals through the colour did affect the experience and performance of individuals within a given space.¹⁴⁷ In being mindful of the environmental psychology of colour created a means to understand the change in a child's perception and experience in an environment through the impression of colour. An example of this included attributes of brightness or darkness, rather than hue, in the colours chosen for the space and materials of the Centre that made a setting appear more spacious or confined.¹⁴⁸

Finally, environmental psychology based on vertical space was essential to consider when designing facilities for children. Exploration in the use of tall facades or large atriums were appealing to an adult for its grandeur but to a small child was overwhelming or overstimulating.¹⁴⁹ Alternatively, the other literature explored suggested that higher ceilings, above 8 feet, encouraged more active play.¹⁵⁰ Reduced ceiling heights then promoted more quiet and tranquil play.¹⁵¹ In consideration of this information, the strategies formed from environmental psychology based on vertical space helped to create a design adapted to a child-like scale to encourage a sense of comfort and well-being.

¹⁴⁶ Read et al., "Impact of Space and Color," 415.

¹⁴⁷ Leibrock and Harris, *Design Details for Health*, 241.

¹⁴⁸ Ibid

¹⁴⁹ Ibid, 415.

¹⁵⁰ Ibid

¹⁵¹ Ibid

These aspects would further develop into the ABC's, approach, boundaries, and cues, that helped me realise that although we experience our environments as a whole, it was crucial as an interior designer, to be cognizant of small details that made up the environment. How can place-making theory support the goals of an expressive arts centre for the well-being of children?

Due to the complexity of the topic of place-making theory, and to keep the project within a manageable scope, the main idea from place-making that informed the practicum was based on my literature review of human geography and the work of Yi-Fu Tuan and Tim Cresswell. From the work of both human geographers, I focused on the idea of place-making through the definition that place-making was done when meaning was given to space.¹⁵² For place-making theory to support the goals of the Expressive heART Centre and the well-being of the child users, I had to understand the process of how a child put meaning to space. Within my exploration of place-making theory, I learned that for children, the concept of points of reference and symbolism were essential in their understanding of things. For children to understand their environment, it was vital for me to design elements that gave a sense of familiarity. This idea was used as a means to create objects and imagery of recognition that helped the children identify the purpose of a particular environment or who was meant to be in this spatial context.

¹⁵² Tuan, *Space and Place*, 12.

An example of ideas incorporated from place-making theory included the design of the main entrance wherein immediate seating and storage were provided to house shoes, jackets, and the like from individuals visiting the Centre. In referencing a familiar ritual of elementary aged children when entering their home or even their classroom and the needs to take care of coats and shoes immediately, a sense of comfort was created. Feelings of comfort were accomplished through points of reference that the users identified and associated with specific positive experiences. In the case of the entryway of the Centre, reference of an everyday activity of putting away your items into designated storage, like cubbies, eased children into a positive mindset. How can the information from the literature review and design exploration lead to advancing knowledge for interior designers with intentions to develop a wellness centre for children?

The information explored from my literature review and design exploration advanced the knowledge of interior designers based on how I defined well-being. Overall positive well-being was established through many contexts including political, economic, and cultural.¹⁵³ Well-being, in the case of the Expressive heART Centre, was based on the positive development of mental, physical or behavioural and social factors. With the project, I explored ways to achieve this type of well-being through thoughtful interior design that affected people on not only a physiological level but also psychological and sociological sense.

¹⁵³ Narayan, "Voices of the Poor: Can Anyone Hear Us?," 21.

The most important information taken from this study was to understand that overall positive well-being was accomplished in numerous ways. For interior designers, we need to realise that well-being was not created by our designed environments and instead what we do with designed environments to influence its users. The experiences made by these influences developed a means to understand better the importance in cultivating the relationship between people and the built environment that shaped the ideas of well-being through a medium of art-making.

In conclusion

Throughout the process of developing this Masters of Interior Design practicum, I have learned more about the design process, and I strived to continue to learn, engage and understand that interior design was more than aesthetics and choice in paint colours, materials and furnishing. This practicum has given me the opportunity to approach a project of this scale, on my own, wherein the outcome was based on my design process from initial research of topics to the development of custom interior design details. Reflecting on my experience, I am fortunate to have been given the opportunity to engage with individuals who were experts in what I was interested in learning about with this practicum project. Whether they were experienced with working with children or utilising art-making as a positive influence, it not only broadened my knowledge on the topics but ultimately helped to inform my project in a personal way. This experience, from proposal to the years it has taken to write and design the practicum, has strengthened my abilities, not only academically but has created something I can reference in the future as an interior designer. Art-making and creativity have always been important to me, and something seen as positive in my life. It has been a pleasure to learn why it was favourable to me and how it also positively affected others.



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APPENDIX A: Technical Drawings

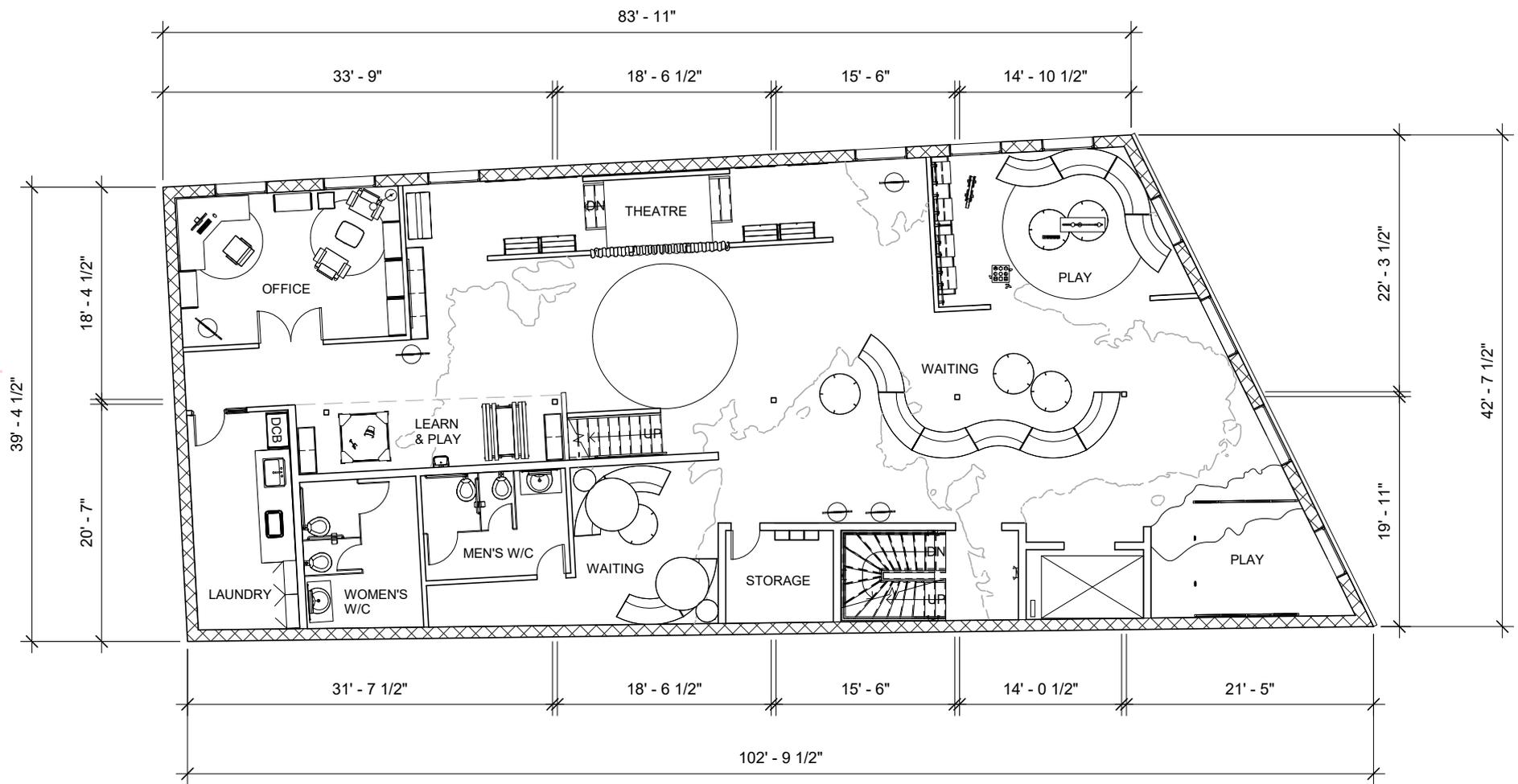
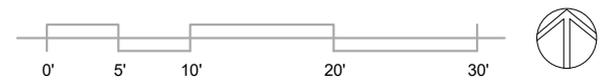


Figure 36. Floor Plan - Level 1



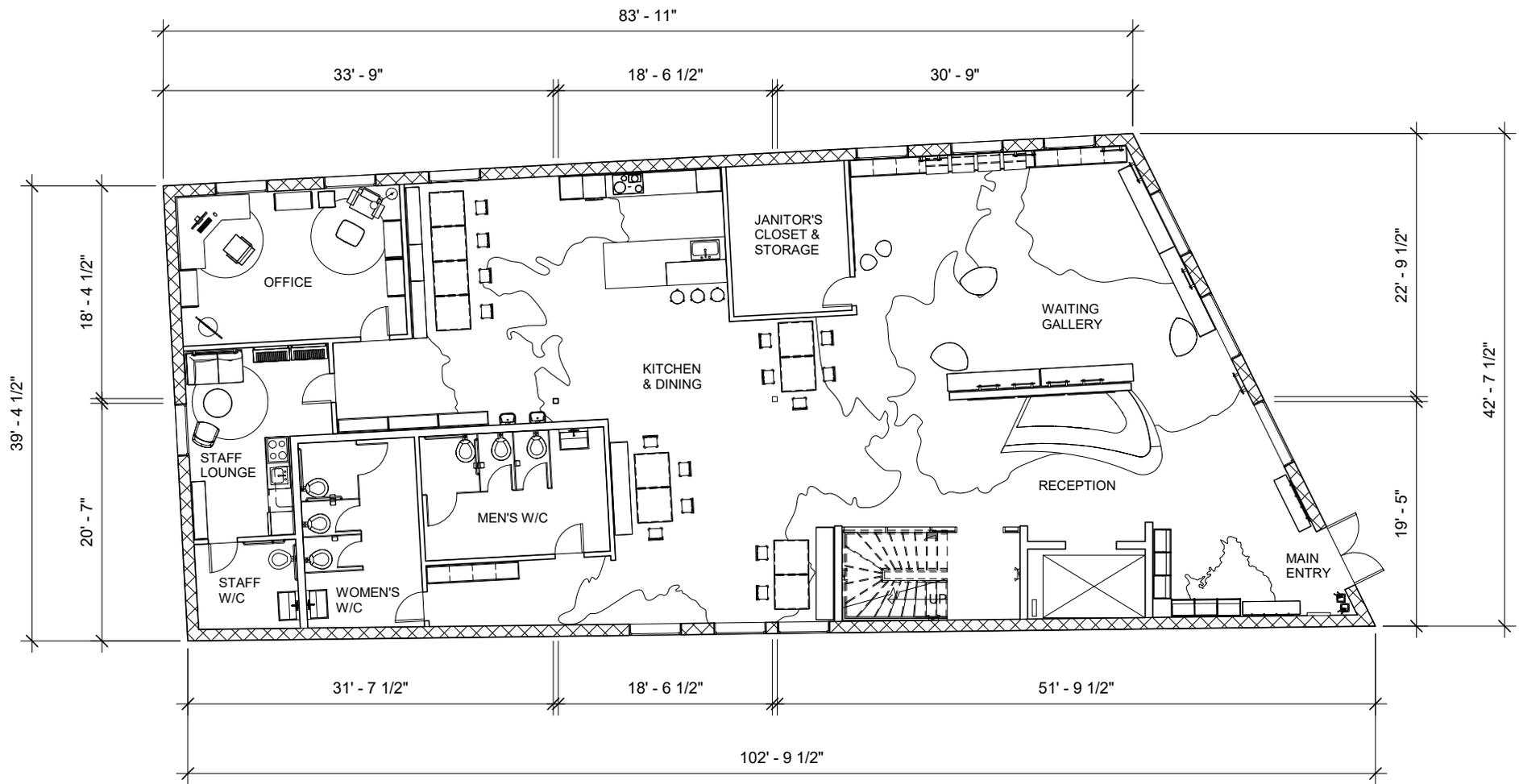
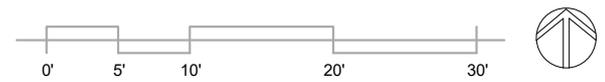


Figure 37. Floor Plan - Level 2



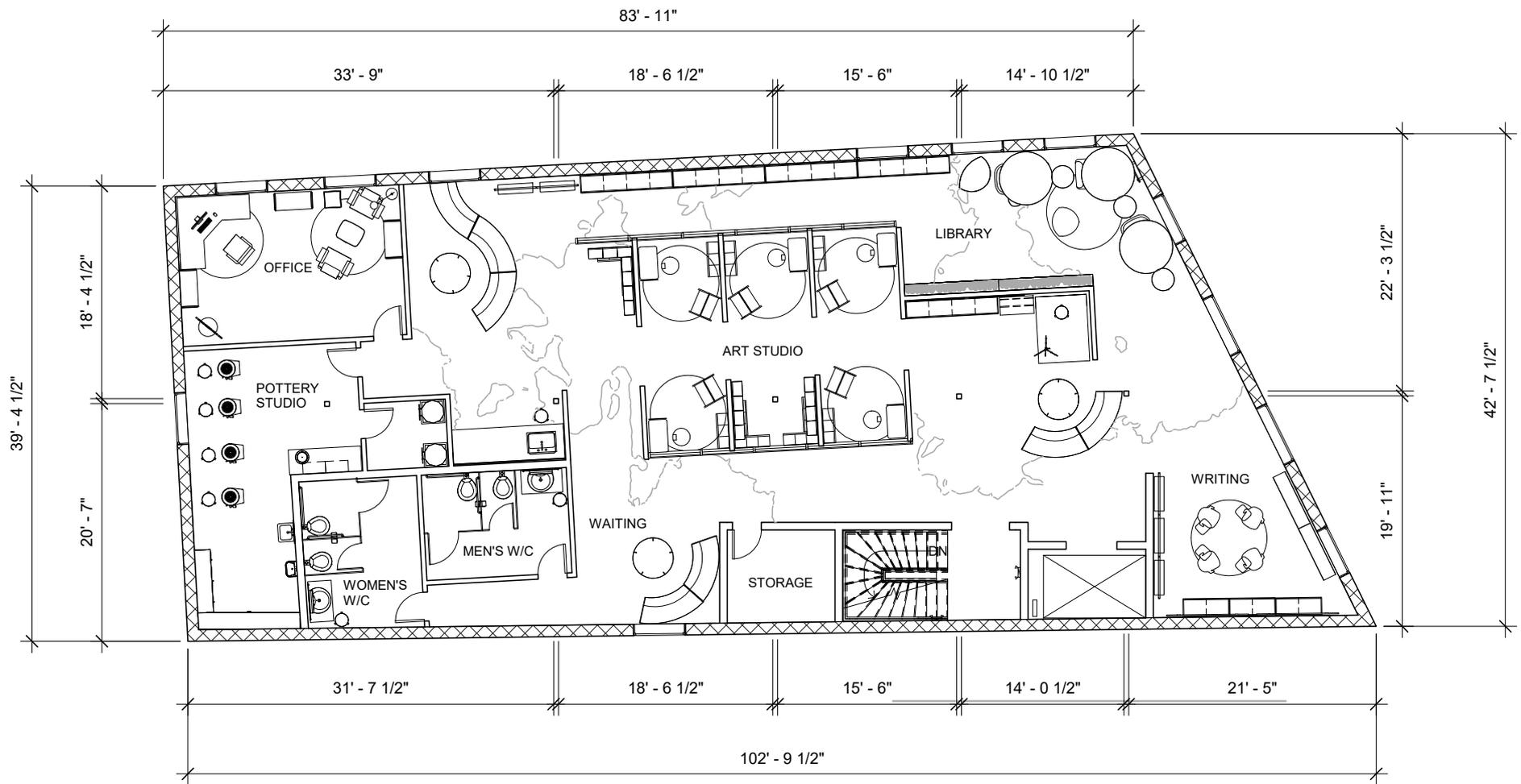


Figure 38. Floor Plan - Level 3



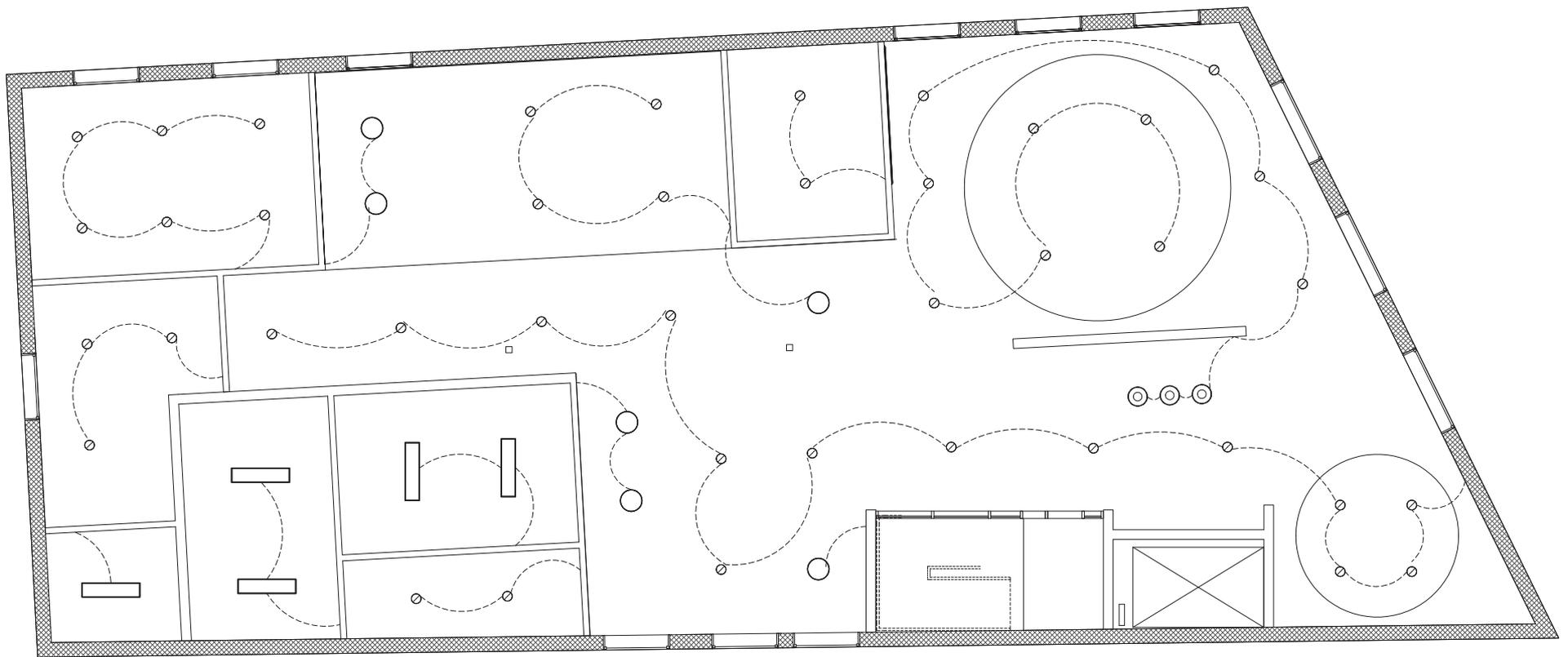
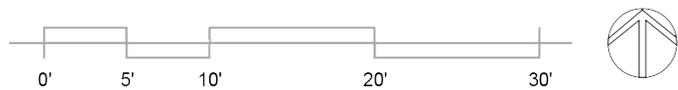


Figure 39. Reflected Ceiling Plan - Level 1



- RECESSED DOWNLIGHT 152MM FLOURESCENT 277V
- ◎ COPPER LIGHT PENDANT
- CIRCLE LIGHT PENDANT
- ▭ FLOURESCENT LINEAR BOX - 1 LAMP 300X1200MM 120V
- ▭ FLOURESCENT LINEAR BOX - 2 LAMPS 600X600MM 277V
- \$ SINGLE SWITCH
- \$₂ DOUBLE SWITCH
- ① CEILING HEIGHT (10' UNLESS INDICATED OTHERWISE)

A.2. Reflected Ceiling Plans

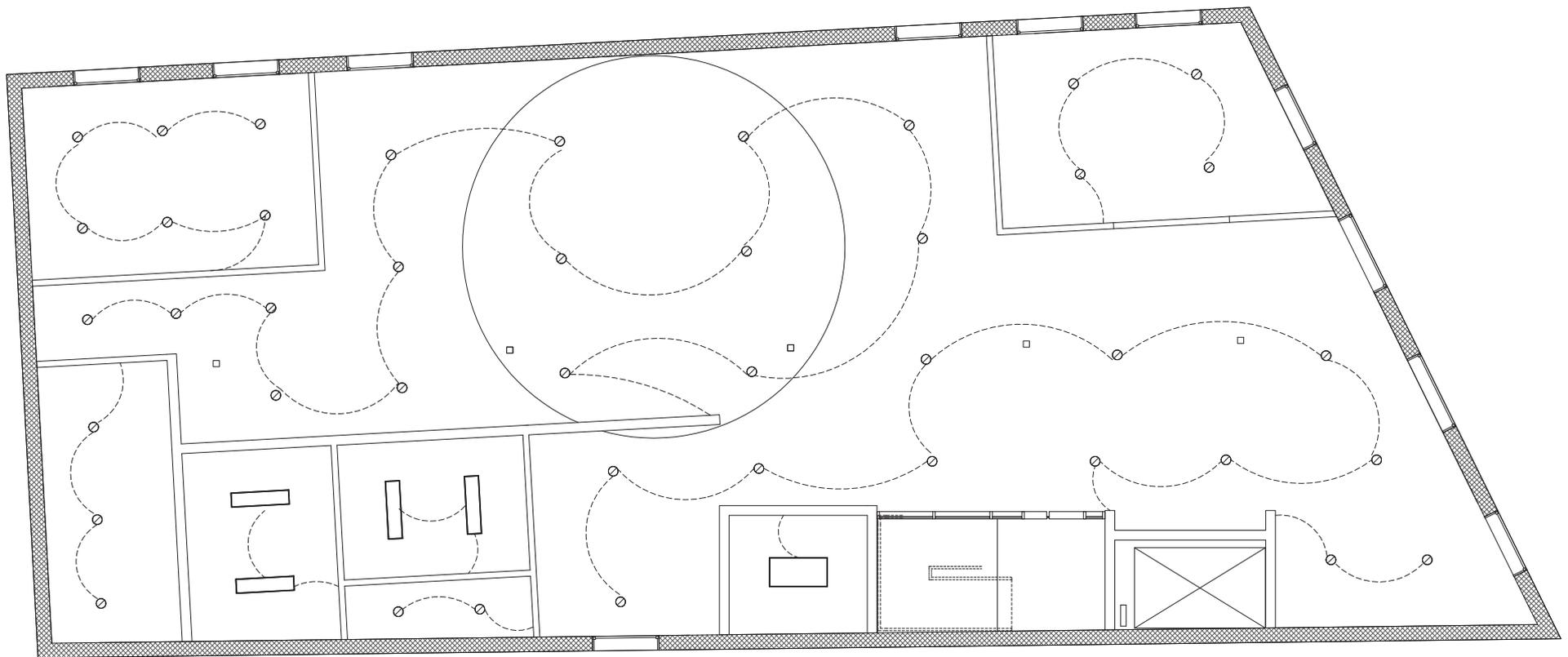
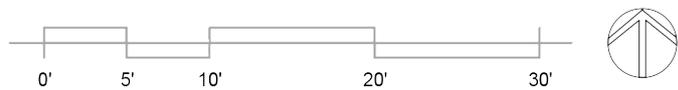


Figure 40. Reflected Ceiling Plan - Level 2



- ⊙ RECESSED DOWNLIGHT 152MM FLOURESCENT 277V
- COPPER LIGHT PENDANT
- CIRCLE LIGHT PENDANT
- ▭ FLOURESCENT LINEAR BOX - 1 LAMP 300X1200MM 120V
- ▭ FLOURESCENT LINEAR BOX - 2 LAMPS 600X600MM 277V
- ⌞ SINGLE SWITCH
- ⌞₂ DOUBLE SWITCH
- Ⓜ # CEILING HEIGHT (10' UNLESS INDICATED OTHERWISE)

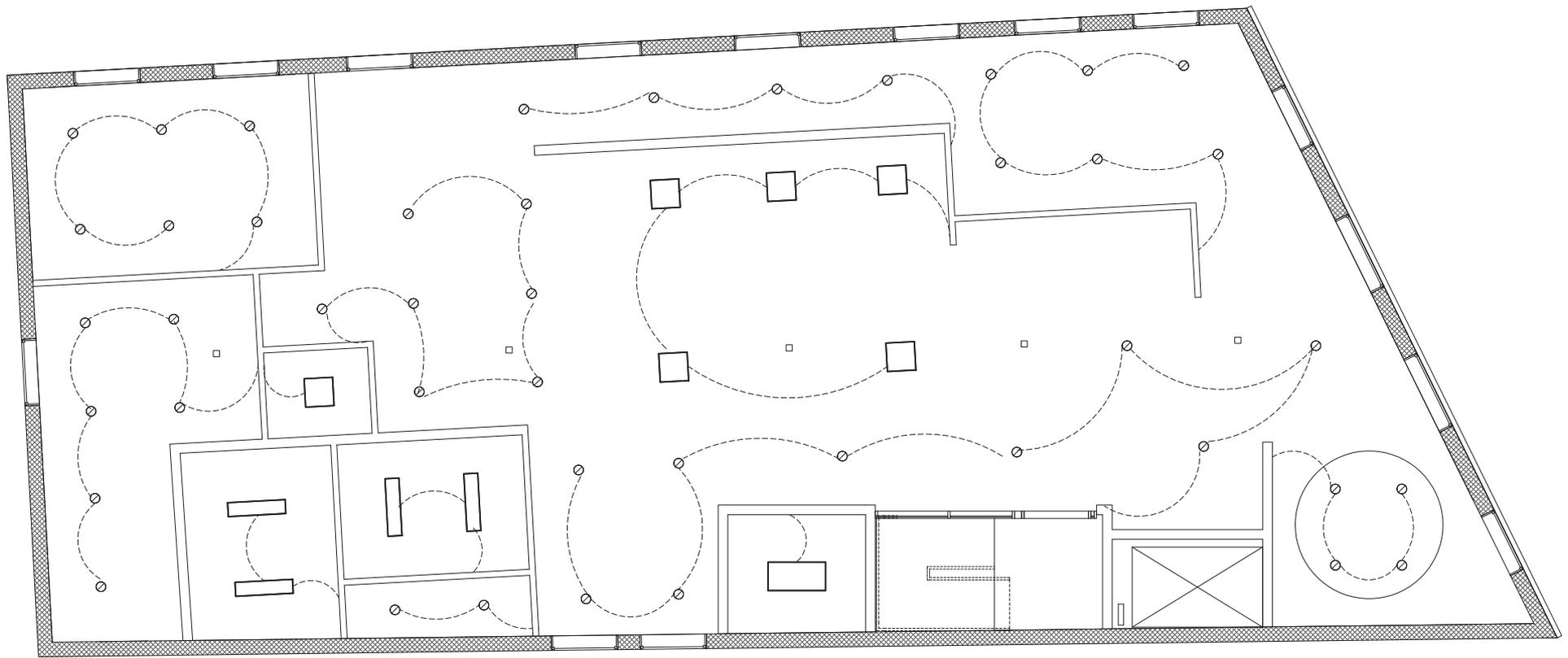
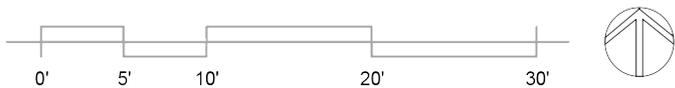


Figure 41. Reflected Ceiling Plan - Level 3

- RECESSED DOWNLIGHT 152MM FLOURESCENT 277V
- ⊙ COPPER LIGHT PENDANT
- CIRCLE LIGHT PENDANT
- ▭ FLOURESCENT LINEAR BOX - 1 LAMP 300X1200MM 120V
- ▭ FLOURESCENT LINEAR BOX - 2 LAMPS 600X600MM 277V
- \$ SINGLE SWITCH
- \$₂ DOUBLE SWITCH
- Ⓝ (#) CEILING HEIGHT (10' UNLESS INDICATED OTHERWISE)



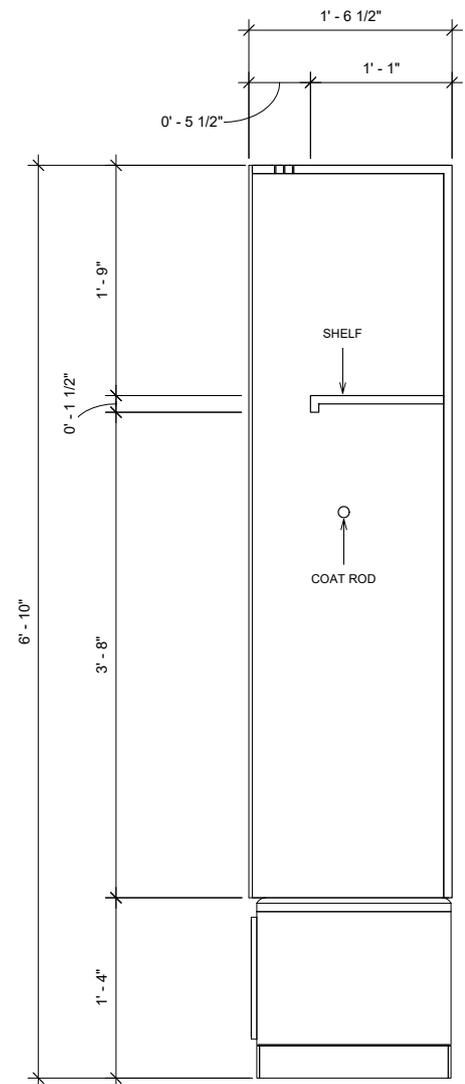
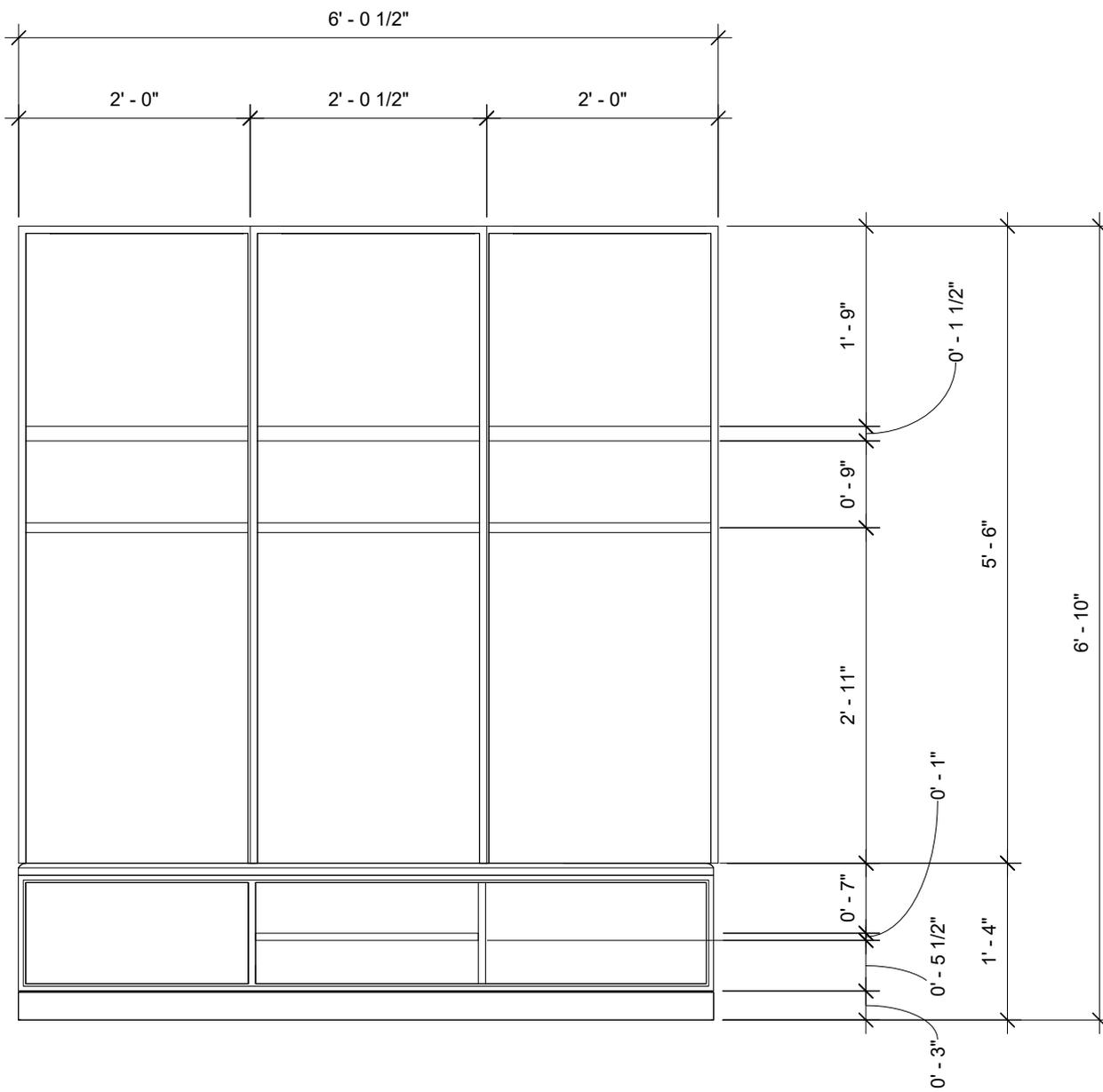


Figure 42. Detail of Custom Cubbies

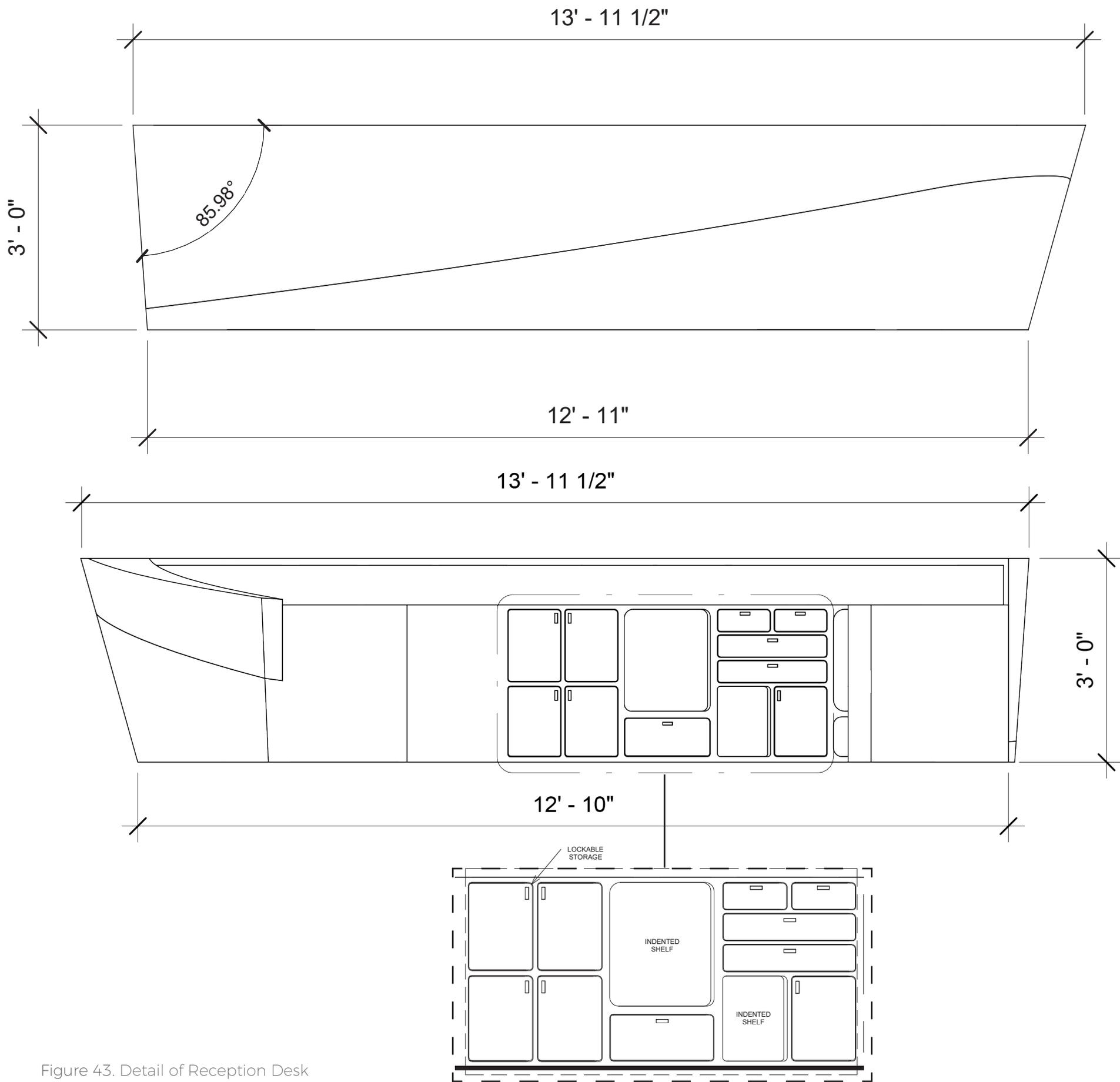


Figure 43. Detail of Reception Desk

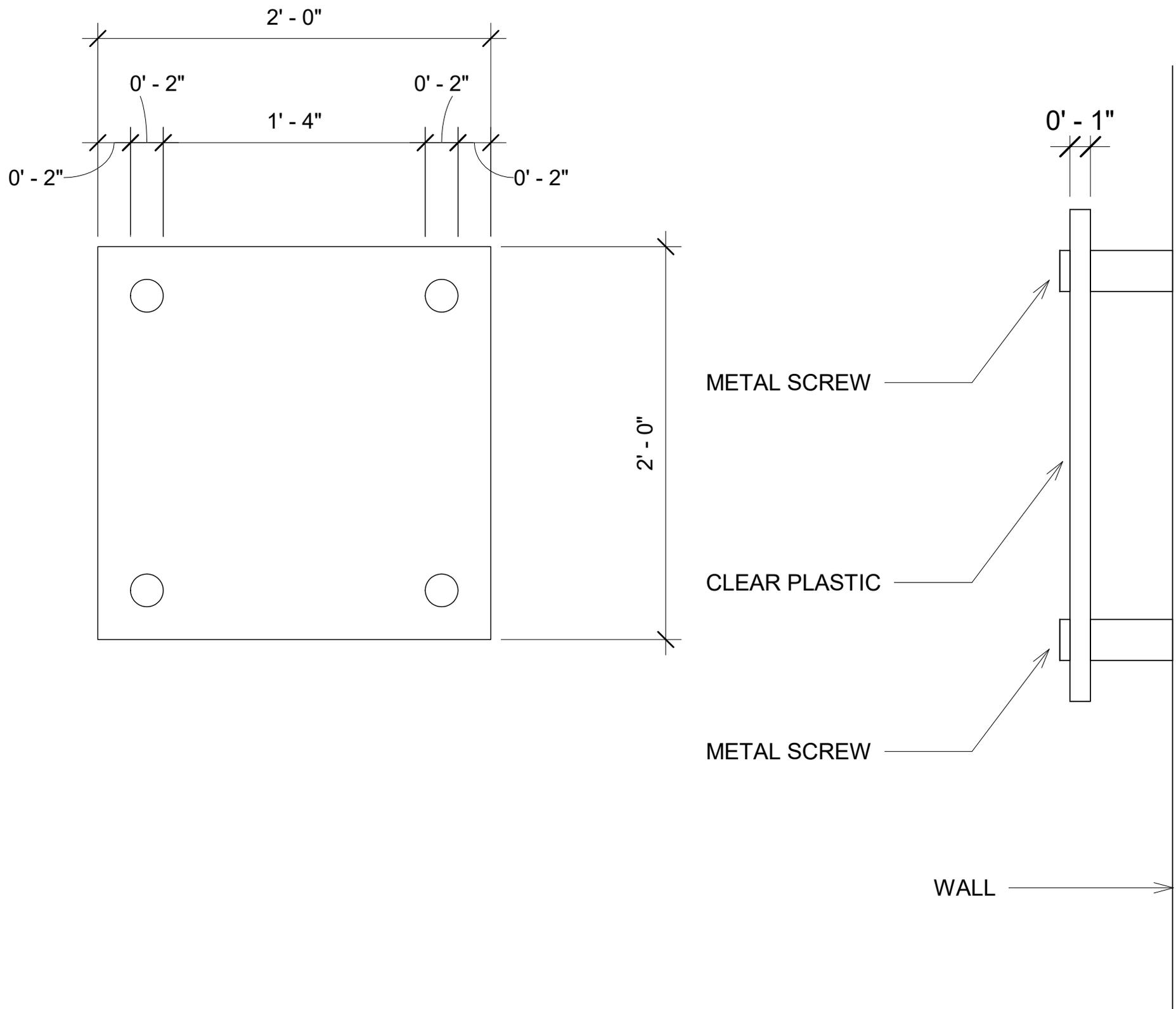
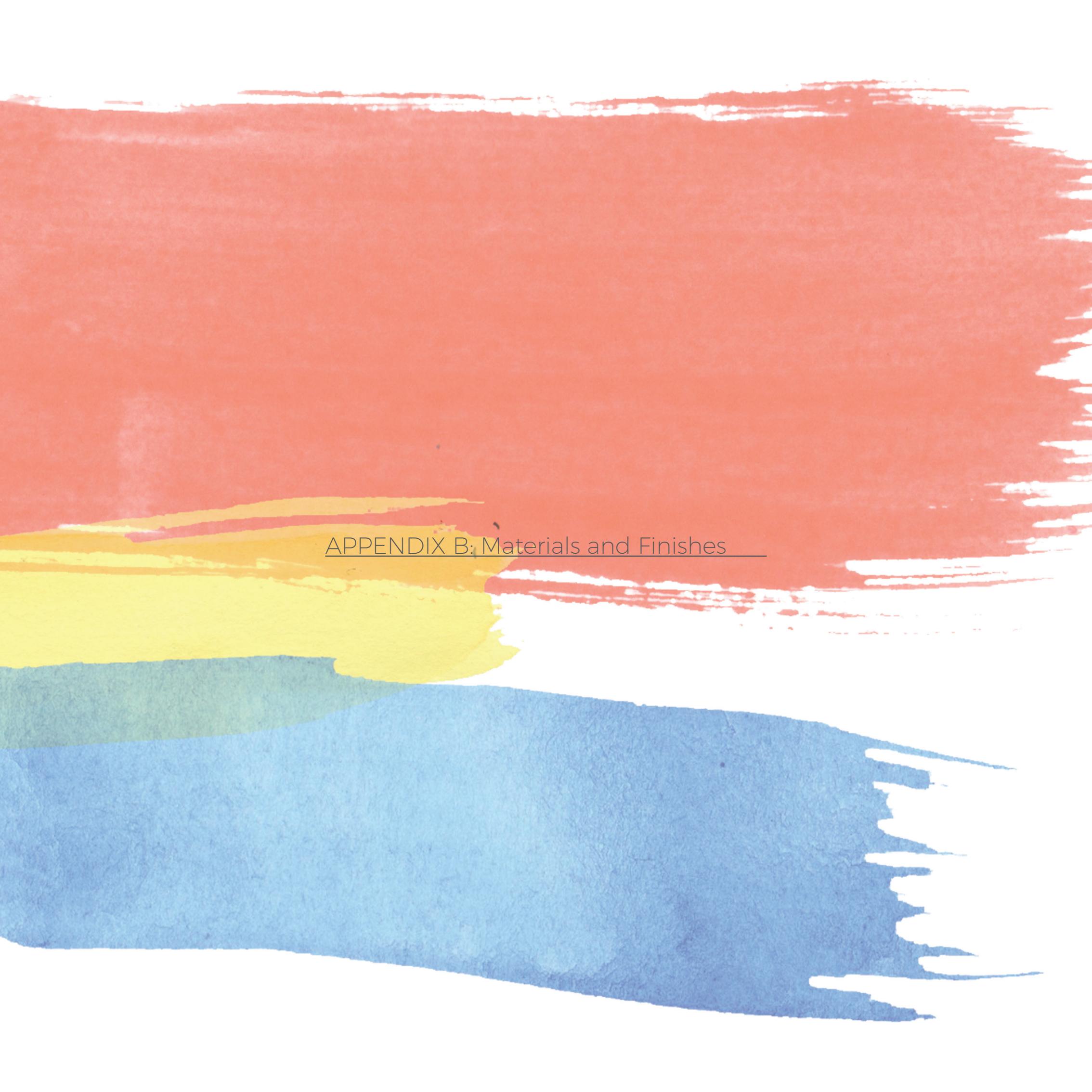


Figure 44. Detail of Custom Display Frames

The background of the page is an abstract composition of horizontal, textured bands of color. From top to bottom, the colors are red, yellow, green, and blue. The bands have a rough, hand-painted or watercolor-like texture with irregular edges. The red band is the largest and occupies the top half of the page. The yellow band is a thin strip below the red. The green band is also a thin strip below the yellow. The blue band is the largest at the bottom, extending across the width of the page. The overall effect is a layered, organic feel.

APPENDIX B: Materials and Finishes

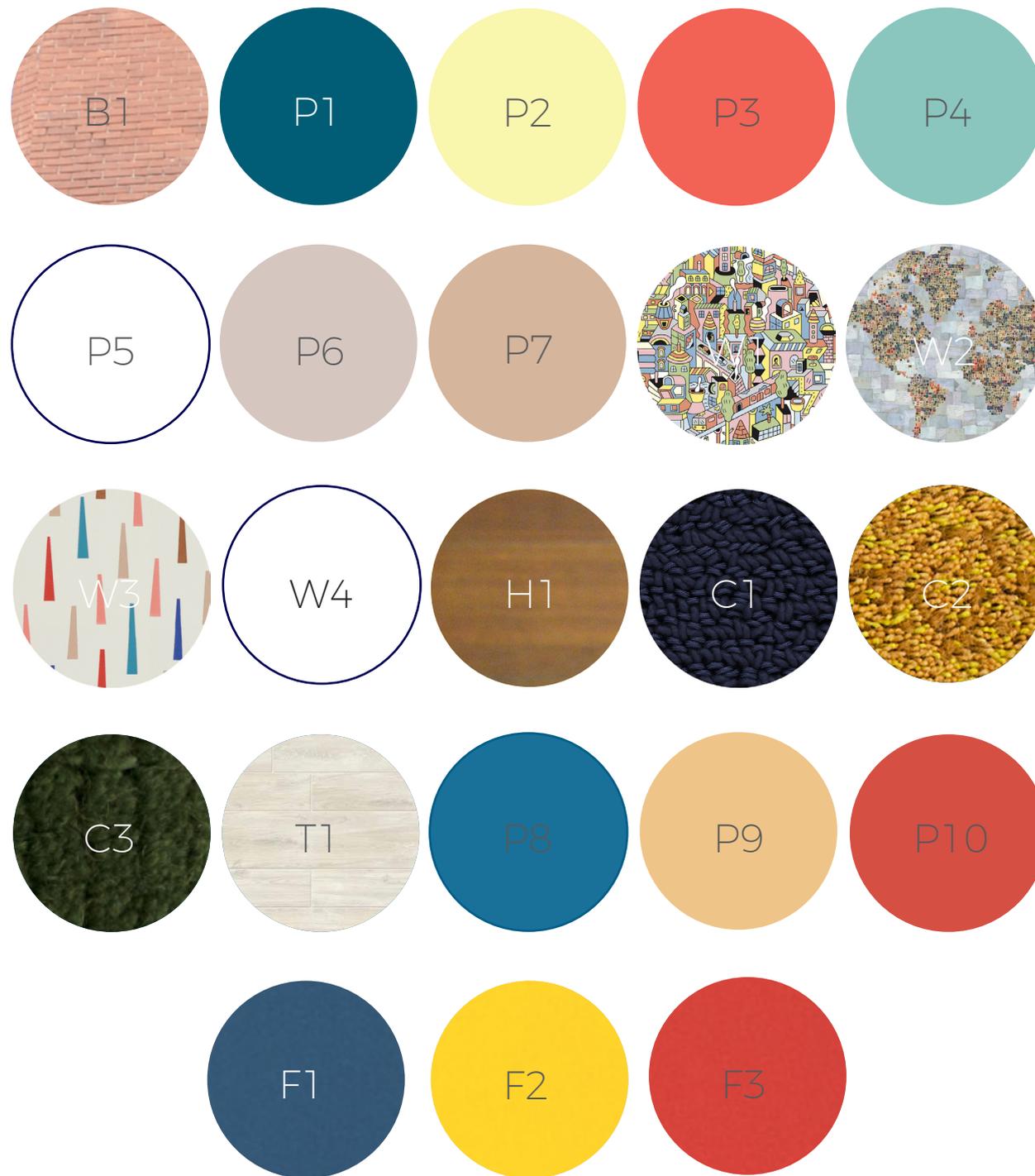


Figure 45. Material Palette

B.1. Material Palette

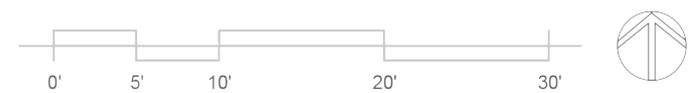
MATERIAL	CODE	MANUFACTURER	CODE	DESCRIPTION	COLOUR
WALL					
BRICK	B1	EXISTING		COMMON BRICK	RED
PAINT	P1	SHERWIN WILLIAMS	SW 6503	BOSPORUS	BLUE
PAINT	P2	SHERWIN WILLIAMS	SW 6688	SOLARIA	YELLOW
PAINT	P3	SHERWIN WILLIAMS	SW 7600	BOLERO	RED
PAINT	P4	SHERWIN WILLIAMS	SW 0075	HOLIDAY TURQUOISE	LIGHT BLUE/GREEN
PAINT	P5	SHERWIN WILLIAMS	SW 6252	ICE CUBE	WHITE
PAINT	P6	SHERWIN WILLIAMS	SW 0055	LIGHT FRENCH GRAY	LIGHT GRAY
PAINT	P7	SHERWIN WILLIAMS	SW 7704	TOWER TAN	LIGHT BROWN
WALLCOVERING	W1	MAHARAM	399647-001	METROPOLIS	MULTI
WALLCOVERING	W2	MAHARAM	399526-001	STAMP WORLD MAP	MULTI
WALLCOVERING	W3	MAHARAM	399930-002	SHOWERS	CRIMSON/ULTRAMARINE
WHITE BOARD	W4	STEELCASE		A ³ CERAMICSTEEL	WHITE GLOSS
FLOORING					
HARDWOOD	H1	EXISTING		WOOD PLANKS	STAINED LIGHT
CARPET	C1	MAHARAM	200090-512	LUMINA	BLUE
CARPET	C2	MAHARAM	200110-107	SURPRISE	YELLOW
CARPET	C3	MAHARAM	650069-911	BURROW	GREEN
CERAMIC TILE	T1	JULIAN TILE	AYS644	BIANCO	WHITE
PAINT	P8	SHERWIN WILLIAMS	SW 6797	JAY BLUE	BLUE
PAINT	P9	SHERWIN WILLIAMS	SW 0030	COLONIAL YELLOW	YELLOW
PAINT	P10	SHERWIN WILLIAMS	SW 6875	GLADIOLA	RED
FABRIC					
UPHOLSTRY	F1	MAHARAM	466064-012	BALTIC	BLUE
UPHOLSTRY	F2	MAHARAM	466064-003	CHAMOMILE	YELLOW
UPHOLSTRY	F3	MAHARAM	466064-005	SULTRY	RED

Table 4. Materials and Finishes Schedule

B.2. Material and Finishes Schedule



Figure 46. Room Finish Schedule - Level 1



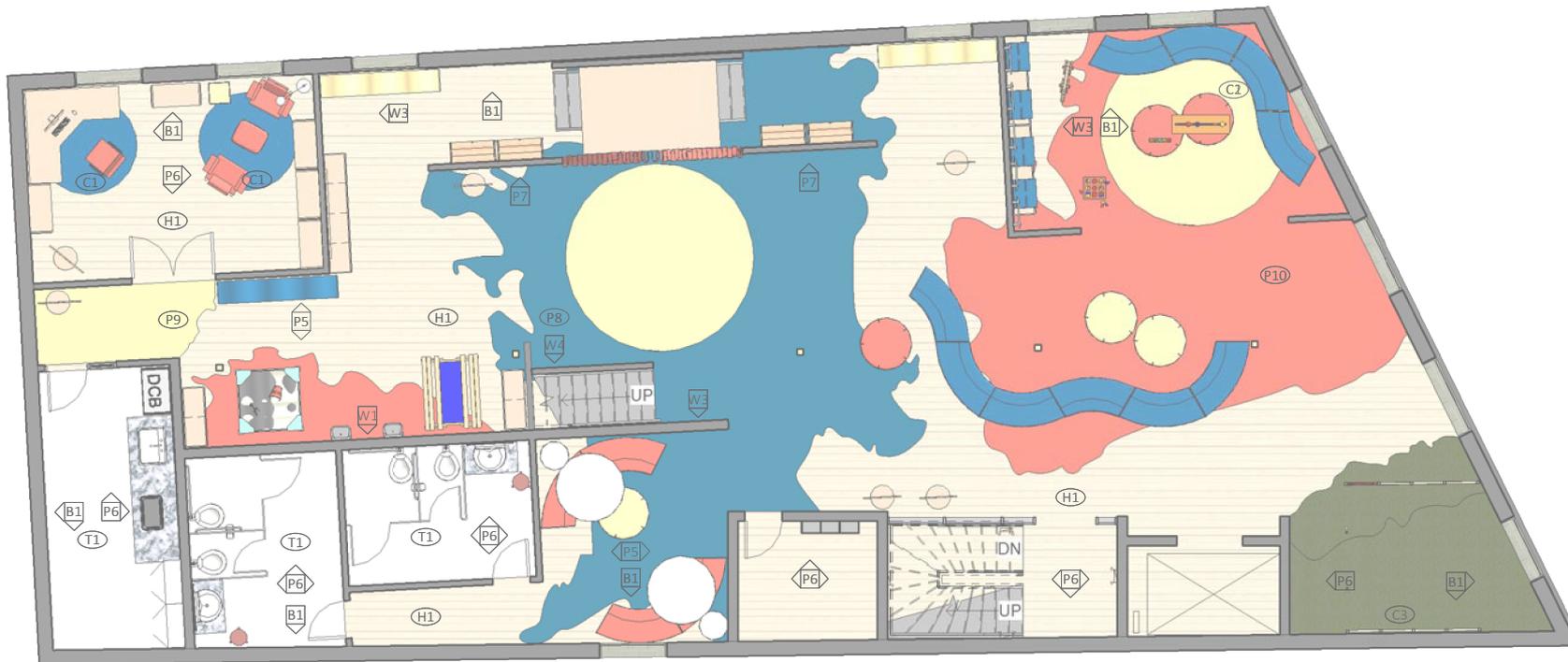


Figure 47. Room Finish Schedule - Level 2

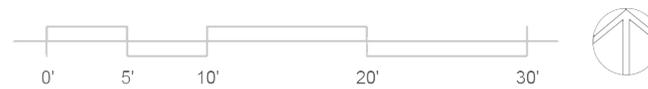
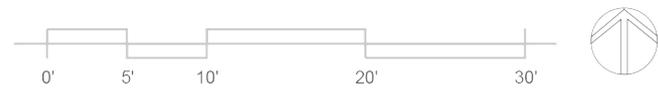
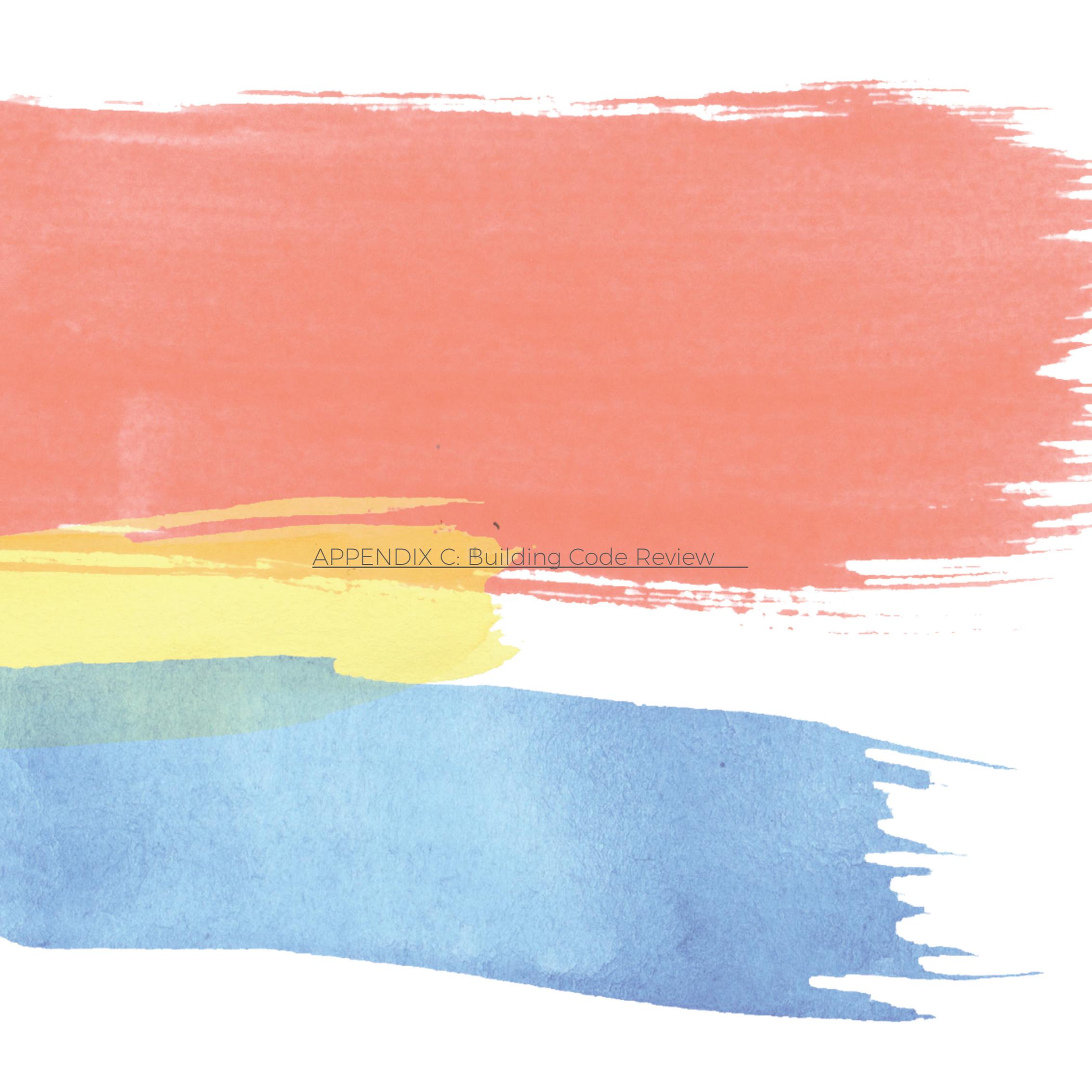




Figure 48. Room Finish Schedule - Level 3





APPENDIX C: Building Code Review

The following code review is excerpted from the 2010 National Building Code of Canada as it pertains to this practicum project.

Section 3.1 General

3.1.2. Classification of Buildings or Parts of Buildings by Major Occupancy

3.1.2.1. Classification of Buildings

1) Except as permitted by Articles 3.1.2.3. to 3.1.2.5., every building or part thereof shall be classified according to its major occupancy as belonging to one of the Groups or Divisions described in Table 3.1.2.1.

Table 3.1.2.1. Major Occupancy Classification

Recreational, Art Centre

Group A, Division 2, Assembly occupancies not elsewhere classified in Group A

3.1.13. Interior Finishes 3.1.13.1. Interior Finishes, Furnishings and Decorative

Materials 1) Except as otherwise provided in this subsection, interior finishes, furnishings and decorative materials shall conform to Section 2.3. of Division B of the NFC.

2) Interior finish material shall include any material that forms part of the interior surface of a floor, wall, partition or ceiling, including

- a) interior cladding of plaster, wood or tile,
- b) surfacing of fabric, paint, plastic, veneer or wallpaper,
- c) doors, windows and trim,

- d) lighting elements such as light diffusers and lenses forming part of the finished surface of the ceiling, and
- e) carpet material that overlies a floor that is not intended as the finish floor.

3.1.13.2. Flame-Spread Rating

1) Except as otherwise required or permitted by this subsection, the flame-spread rating of interior wall and ceiling finishes, including glazing and skylights, shall not be more than 150 or shall conform to Table 3.1.13.2.

2) Except as permitted by Sentence (3), doors, other than those in Group A, Division 1 occupancies, need not conform to Sentence (1) provided they have a flame-spread rating not more than 200.

3.1.13.6. Corridors

3) The flame-spread rating limits specified in Sentences (1) and (2) for corridors referred to in Sentence (1) does not apply to a corridor in which the flame-spread rating is not more than 150 provided the building is sprinklered throughout.

Section 3.2. Building Fire Safety

3.2.2. Building Size and Construction Relative to Occupancy

3.2.2.10. Streets

1) Every building shall face a street located in conformance with the requirements of Article 3.2.5.4. and 3.2.5.5. for access routes.

The building currently faces Albert Street (East)

Section 3.3. Safety within Floor Areas

3.3.1. All Floor Areas

3.3.1.3. Means of Egress

1) Access to exit within floor areas shall conform to subsection 3.3.2. to 3.3.5., in addition to the requirements of this subsection.

2) If a podium, terrace, platform or contained open space [building contained and enclosed patio] is provided, egress requirements shall conform to the appropriated requirements of Sentence 3.3.1.5.(1) for rooms and suites.

3.3.1.5. Egress Doorways

1) Except for dwelling units, a minimum of 2 egress doorways located so that one doorway could provide egress from the room or suite as required by Article 3.3.1.3. if the other doorway becomes inaccessible to the occupants due to a fire which originates in the room or suite, shall be provided for every room and every suite

b) intended for an occupant load of more than 60

2) Where 2 egress doors are required by Sentence (1), they 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 as the shortest distance that smoke would have to travel between the nearest required egress door.

3.3.1.6. Travel Distance

1) If more than one egress doorway is required from a room or suite referred to in Article 3.3.1.5., the travel distance within the room or

suite to the nearest egress doorway shall not exceed the maximum travel distance specified in Clauses 3.4.2.5.(1)(a), (b), (c), and (f) for exits.

3.3.1.9. Corridors

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

3.3.1.12. Sliding Doors

1) All sliding doors are a) designed and installed to swing on the vertical axis in direction of travel to the exit if pressure is applied, and b) will be identified as a swinging door by means of a label or decal affixed to it.

3.3.1.17. Capacity of Access to Exits

1) The capacity of an access to exit shall be based on the occupant load of the portion of the floor area served.

2) In an access to exit the required width of ramps with a slope not less than 1 in 8, doorways, and corridors shall be based on not less than 6.1 mm per person.

5) The capacity of stairs in an access to exit shall conform to the requirements for stairs in Sentence 3.4.3.2.(1) to (3).

3.3.1.21. Janitors' Rooms

1) Except as permitted by Sentences (2) and (3), a room or space within a floor area for the storage of janitorial supplies shall be separated from the remainder of the building by a fire separation having a fire- resistance rating of not less than 1 hr.

3.3.2. Assembly Occupancies

3.3.2.3. Non-fixed Seating

1) Non-fixed seating shall conform to the NFC.

Section 3.4. Exits

3.4.2. Number and Location of Exits from Floor Areas

3.4.2.1. Minimum Number of Exits

1) Except as permitted by Sentence (2) and (4), every floor area intended for occupancy shall be served by at least 2 exits.

3.4.2.3. Distance between Exits

1) Except as provided in Sentence (2), the least distance between 2 exits from a floor area shall be

- a) one half the maximum diagonal dimension of the floor area, but need not be more than 9 m for a floor area having a public corridor, or
- b) one half the maximum diagonal dimension of the floor area, but not less than 9 m for all other floor areas. (See Appendix A.)

A-3.4.2.3.(1) Least Distance Between Exits.

The least distance measurement does not apply to each combination of exits on a multi-exit storey. It only applies to at least 2 of the required exits from that storey.

3.4.2.5. Location of Exits

1) Except as permitted by Sentences (2) and 3.3.2.5.(6), if more than one exit is required from a floor area, the exits shall be located so that the travel distance to at least one exit shall be not more than

c) 45 m in a floor area that contains an occupancy other than high-hazard industrial occupancy, provided it is sprinklered throughout

3.4.3. Width and Height of Exits

3.4.3.2. Exit Width

1) Except as permitted by Sentence (3), the minimum aggregate required width of exits serving floor areas intended for assembly occupancies ... shall be determined by multiplying the occupancy load of the area served by

- a) 6.1 mm per person for ramps with a slope of not more than 1 in 8, doorways, corridors and passageways,
- b) 8 mm per person for a stair consisting of steps whose rise is not more than 180 mm and whose run is not less than 20 mm, or
- c) 9.2 mm per person for ii) stairs, other than stairs conforming to Clause (b). 8) The minimum widths of exits shall conform to Tables 3.4.3.2.A. and 3.4.3.2.B.

Table 3.4.3.2.A. Minimum Widths of Exit Corridors, Passageways, Ramps, Stairs and Doorways in Group A, Group B, Division 1, and Groups C, D, E and F Occupancies

Group A: Exit Corridors and Passageways - 1100 mm

Ramps - 1100 mm

Stairs - 900 mm

Doorways - 800 mm

3.4.5. Exit Signs

3.4.5.1. Exit Signs

1) Every exit door shall have an exit sign placed over or adjacent to it if the exit serves

b) a building having an occupant load more than of more than 150.

6) Where no exit is visible from a public corridor, from a corridor used by the public in a Group A or B major occupancy, or from principal routes serving an open floor area having an occupant load or more than 150, an exit sign conforming to Clauses (2)(b) and (c) with an arrow or pointer indicating the direction of egress shall be provided.

3.4.6. Types of Exit Facilities

3.4.6.7. Ramp Slope

1) Except as required for aisles by Article 3.3.2.5., the maximum slope of a ramp shall be a) 1 in 10 in any assembly ... occupancy

Section 3.7. Health Requirements

3.7.2. Plumbing Facilities

3.7.2.2. Water Closets

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

Table 3.7.2.2.A. Water Closets for an Assembly Occupancy

Number of water closets provided: 10 non-gendered

3.7.2.3. Lavatories

1) Except as permitted by Sentence (2), 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.

Section 3.8. Barrier Free Design

3.8.1. General 3.8.1.2. Entrances

1) In addition to the barrier-free entrances required by Sentence (2), not less than 50% of the pedestrian entrances of a building referred to in Sentence 3.8.1.1.(1) shall be barrierfree and shall lead from b. a ramp that conforms to Article 3.8.3.4. and leads from a sidewalk. 3.8.1.3.

Barrier-Free Path of Travel 1) The unobstructed width of a barrier-free path of travel shall be not less than 920 mm.

3.8.2. Occupancy Requirements

3.8.2.3. Washrooms Required to be Barrier-Free

1) Except as permitted by Sentence (2), a washroom in a storey to which a barrier-free path of travel is required in accordance with Article 3.8.2.1., shall be barrier-free in accordance with the appropriate requirements in Article 3.8.3.8. to 3.8.3.12.

3.8.3. Design Standards

3.8.3.3. Doorways and Doors

1) Every doorway that is located in a barrier-free path of travel shall

have a clear width not less than 800 mm when the door is in the open position.

3.8.3.12. Universal Toilet Rooms

1) A universal toilet room shall a. be served by a barrier-free path of travel.

3.8.3.14. Counters

4) A counter that is used in a cafeteria, or one that performs a similar function whereat movement takes place parallel to the counter, need not provide a knee space underneath it.

