Interior Exterior Thresholds: A Restaurant in the Assiniboine Forest

Billy Bautista

Graduate Committee

Advisor: Shauna Mallory-Hill

Internal Examiner: Kelley Beaverford

External Examiner: Alan Tate

Abstract

Interior designers are often tasked with providing solutions for spaces that are defined as being inside. Interior design should not be limited to this condition. Spaces have qualities and characteristics that hold value, regardless of whether it is inside, outside, enclosed, or non-enclosed. This practicum project challenges this way of practice by exploring interior and exterior thresholds.

The explorations of this project are presented through the design of a restaurant in the Assiniboine Forest, Winnipeg, Manitoba. This restaurant highlights the value the Assiniboine Forest has to offer and celebrates these qualities through all four seasons. The built environment highlights key research findings in interior and outdoor rooms, place-making, and thresholds. Ideas that are discussed in this project are influenced by theorists, researchers, and practitioners such as Christian Norberg-Schulz, Tim Cresswell, Jean Baudrillard, Jane Rendell, Teiji Ito, Barrie Greenbie, and Kengo Kuma, to name a few. I bring forward a design project that illustrates how interior designers can challenge the boundaries that lie between the realms of interior and exterior with particular reference to the conditions of Winnipeg.

A special thank you to:

Shauna, Kelley, Alan,

Mom, Dad, Bernard, Baba,

& closest of friends.

Thank you all from the bottom of my heart. Your support and contributions not only made this project what it is today, but also helped me grow as a better person and designer. You all have turned this process from somewhat a daunting task into an experience that was manageable, inspiring, motivating, challenging, englightening, and gratifying. I will never forget your never-ending support and am forever grateful. Again, thank you.

LIST OF FIGURES

Note: All scaled drawings have been adjusted to fit this document. These drawings are shown as not to specific scale (NTS) if not noted.

LIST OF TABLES

LIST OF COPYRIGHT MATERIAL

1.0 INTRODUCTION

The introduction gives an overview of what this Masters of Interior Design practicum project is about. It covers what type of project is proposed, my reasoning as to why I did this project, what my design inquiries are, the scope of the project, and a framework of my analysis.

1.1 Project Description

This Masters of Interior Design practicum project examines the relationship between interior and exterior environments. I look beyond the physical conditions that delineate and define what is interior and what is exterior. Rather, I take an approach that focuses on the experience of a space. This considers how users conceive what is inside or outside. I explored this topic because I wanted to find out how interior and exterior spaces can both be utilized in the interior design profession. This blurring of spaces provides more creative freedom for a designer because of the opportunity to intergrate elements that are atypical. A designer should consider the inherent values and elements that make up a space even though it goes beyond their discipline or professional practice.

The project is a 1,200 square metre (~13,000 square feet) restaurant located in Winnipeg, Manitoba, Canada that accommodates up to 150 occupants. The restaurant focuses on a younger demographic of people, ages 21-40 years old, who may be interested in a space to socialize, eat, and drink. It specializes in upscale, crafted beverages while serving sharable dishes, both of which rotate based on the season of the year. The atmosphere of the restaurant focuses on promoting sociability, social gatherings, and events. It incorporates a patio area as well as transitional spaces that will explore the interior and exterior qualities.

The restaurant is located in the Assiniboine Forest in Winnipeg, Manitoba, Canada. It is an urban nature park that is located in the neighbourhood of Tuxedo. Historically, the Forest was intended to be converted to residential development. But through the initiatives and demands of the community, the Forest remained as a means to preserve natural elements in an urban environment (City of Winnipeg,

2018). The site is relatively near amenities such as the Tuxedo Golf Course, the Assiniboine Park, the Canadian Mennonite University, and a new mixed-use development, Seasons of Tuxedo. The project is a new construction that adapts and integrates into the existing site, using the vegetation of the public park. I chose this particular site within Assiniboine Forest for the unique characteristics of the existing landscape features including the aspen trees that contrasts the open meadow and prairie grasses. The project is site-specific in that it integrates these existing landscape features the site has to offer. The building straddles a pathway leading from a parking lot into the forest, providing both a gateway and waypoint from the urban setting of Winnipeg to a more natural environment of the forest.

Winnipeg has a diverse climate with plus thirty degrees Celsius summers and winters that go forty degrees below Celsius. Despite the cold winters, the people of Winnipeg embrace the colder season of the year. They participate in outdoor activities such as skating on the river trail at the Forks, eat and dance at Festival du Voyageur, cross-country skiing at Assiniboine Park, and playing hockey at the neighbourhood rink. It is a missed opportunity that this winter culture is not reflected even more in the hospitality industry. In contrast, Edmonton is an example of a Canadian city that promotes a four-seasons patio culture. Their Wintercity Strategy Plan specifies that the city of Edmonton have lifted regulatory barriers, altered zoning requirements, and encourages small businesses to expand their patios onto the streetscapes in hopes that local businesses will create outdoor environments for people to enjoy during the colder season (Wintercity Strategy Plan, 2013). This practicum project intends to set a trend for the city of Winnipeg to encourage the development of restaurants that provide outdoor services and activities all year, including the winter months.

1.2 Design Inquiry

The exploration of the relationship between interior and exterior environments seeks to provide a better understanding of what parameters make up such thresholds, the spaces that can be considered as interior and exterior, and therfore influential to the users experiencing the space. If these parameters can be better understood, the ideas can be carried over into design practice and reduce missed opportunities within these spatial thresholds. From an interior design standpoint, this exploration will enable designers to find value in a space regardless of whether it is inside/outside, enclosed/non-enclosed.

This practicum project highlights the significance of interior design and its relationships with other disciplines. The topic allows for interdisciplinary study including landscape architecture, urbanism, environmental studies, and human psychology.

The following are design objectives used to give direction in the exploration of my design inquiry:

1) To create a connection between indoor and exterior environments, over and above windows and openings. To use spatial planning and design to create an experience that can be considered as either inside or outside.

2) To create a design that responds to the site and its surrounding context. To have the design be unique to its specific location and impactful to its users.

Figure 1.1 Forest Pathway, Assiniboine Forest

1.3 Scope of Project

I focus on the development of the building and the area immediately adjacent. The details that are beyond of the scope of this project are the city planning zoning and phasing, forest trails beyond 100 metres of the building, and city infrastructure access.

An important component to the project is land rights. I acknowledge that the project site is situated on original lands of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, and the homeland of the Metis Nation. I respect the Treaties that were made on these territories. The scope of the project did not include addressing the issue of land rights.

1.4 Analytical Framework

My literature review (Chapter 2) first establishes a broad view on what defines an interior room and the impact of users experiencing the setting. Defining interiority is intended to make it easier to comprehend the ideas and theories presented in the project. In this, I go from a broad perspective to a narrow and more focused perspective. After establishing an understanding of what defines an interior space, I investigate the morphology of an outdoor room. Lastly, theoretical positions of place-making and threshold criticisms and how these apply to design strategies are presented. Figure 1.1 (p. 4) is a visual representation of the analytical framework and highlights key topics of this practicum. The project also uses precedents of various project types and place studies as a form of design research and analysis. Design precedents I investigate include: a church by Tadao Ando, a guest house by Kengo Kuma, a restaurant and hotel in the Swiss Alps, a restaurant and entertainment venue in a Winnipeg park, and a rooftop bar in New York (Chapter 3).

INTERIOR ROOM

define what makes an interior room and establish a broad perspective for reader

definition → history of the first interior

human influence → spatial order and organization

human activity

OUTDOOR ROOM

utlization of interior design elements and characteristics in outdoor environnments

morphology

the traditional Japanese home → courtyard gardens

borrowed landscapes

kekkai: bounded domains

THEORIES

focus on human psychology, nature, and phenomenology

PLACE-MAKING

humans establishing themselves in context

definition

sense of meaning

materiality

THRESHOLD CRITICISM

movement across boundaries

site-writing

dematerialization

OUTCOMES

architectural elements to define interior language

architectural elements to define exterior language

project site as a destination point

elements that trigger users to question if they are inside or outside

Figure 1.2 Analytical Framework

2.0 LITERATURE REVIEW

This section presents key ideas and theories from influencers, where I critically reflect in my design inquiry. It is focused towards interior and exterior environments, the relationships between the two, and what opportunities an interior designer has to apply these findings into their practice.

2.1 The Interior Room

2.1.1 Defining the Interior Room

This section explores the history of an interior room and what qualities define this term. Understanding these qualities creates a basis for later ideas that are discussed in this project. Questions addressed are: "What constitutes an interior room?" and "What role do humans play in the context of an interior room?"

In D.J. Huppatz's *The First Interior? Reconsidering the Cave*, he investigates the origins of interior design. The origin of architectural histories goes back to the first structure that was raised entirely by human hands such as a hut or tent (Huppatz, 2012). However, John Pile's *A History of Interior Design* establishes that the first shelter was a Paleolithic Cave because they were three-dimensionally inhabited spaces. He states that during this age in time, humans differentiated themselves from other species by accepting the inside space as the most usual environment for everyday life (Pile, 2000).

Which is considered the first interior: the cave or the hut? Generally, the history of architecture begins with the hut because the cave is a naturally formed space. Architecture constitutes an artificial container that was built by human hands (Huppatz, 2012). Marc-Antoine Laugier, an architectural theorist in the 18th century, wrote an essay about a primitive hut. He described the process of building the first hut through the process of discovering human's needs (Laugier & Rykwert, 2000). The process involved the subject moving from one type of natural shelter, such as a tree, to another. The end result was that the human constructed their own shelter as a solution to their shelter needs.

Stanley Abercrombie's *Interior Design and Decoration* notes that the cave is an important setting for art history as the cave acts as a neutral container for exhibiting human paintings (Abercrombie and Whiton, 2000). Abercrombie notes that the cave is where interior design can exist without architecture. In considering these statements, are human paintings not a form of artificial constructs?

Lewis-Williams, a historian, suggests that early human interaction with the cave walls had significant meaning not only to the physical wall, but also to what existed beyond the wall. The act of touching, painting, and emotional respect towards the cave wall were projected mental states. Through the intervention of cave wall paintings, it is an act of dematerialization of the cave and created openings into other worlds (Lewis-Williams, 2002). This idea presented by Lewis-Williams challenges the interpretation of the first interior by suggesting that it goes beyond what is superficial and materialistic (Huppatz, 2012).

Whether the hut or cave is the first interior, what is interesting to me and a significant takeaway is that when one can physically impose human expression, that space becomes an interior room. In Lewis-Williams' case, he uses the act of painting the cave wall. In the case of Laugier, he uses the act of discovery and addressing human needs to construct something. In thinking about this in the context of interior design today, the physical interaction can involve moving a chair or turning off a light fixture.

2.1.2 Human Role in an Interior Room

People play a significant role in interior settings. Christian Norberg-Schulz states that the act of human dwelling goes beyond having a roof and a finite floor area (Norberg-Schulz, 1985). In

Norberg-Schulz's *The Concept of Dwelling: On the Way to Figurative Architecture*, he takes a phenomenological approach to how humans experience and live in architectural contexts. In the reading, he discusses spatial organization and order, and frequently refers to the term, *figural quality*. This is concerned with human movement, continuity, and orientation. Figural quality involves the human activity that is taking place in a particular setting rather than the building itself. From this notion, he states that as the scale of a space enlarges, the space will lose its identity, even with well-defined boundaries. For a space to have a strong identity, it must start with human activity and give a sense of being in an interior space (Norberg-Schulz, 1985). This statement does not literally limit itself to interiors. The key here is that it focuses on the phenomenon rather than rationale. In Genius Loci, Norberg-Schulz describes the term, *identification*, as someone who determines their relationship to a particular object or environment based on their schemata (Norberg-Schulz, 1980). Therefore, exterior space can also have a strong identity if there is human connection. I believe that these ideas can help a designer break through the norm of what is included in the scope of their discipline. An interior designer can design beyond the limitations of a space being inside, by designing based on human activity.

When Norberg-Schulz discusses an individual house, he illustrates and describes the impact of spatial organization. A house is a topic that is integral to interior design. Norberg-Schulz's model gives a sense of scalability as his ideas can be applied beyond the small-scale project type of a house. He states that the functions of daily life, paths, and goals of those who inhabit a house create more complex patterns than that of a public building. Due to this complexity, the house is less formal

Figure 2.1 Case del noce (Le Corbusier, 2007, pp. 218)

(Norberg-Schulz, 1985). An example he highlights is the Casa Del Noce (fig 2.1), a Pompeiian courtyard that was referenced in Le Corbusier's Vers une Architecture (Towards a New Architecture). This project emphasizes the vantage points that are available to the user once they are in the central atrium which includes the vestibule, passage from the street, garden, private rooms, and the sky above (Le Corbusier, 2007).

Norberg-Schulz discusses the importance of the common centre and its role as a room of gathering. Programs, functions, and experiences interplay with this central space. Courtyards, halls, and porches are architectural spaces that people are most familiar with

and are good examples that contextualize this idea of a common central space. He defines this phenomenon as existential space. Humans often find themselves related to centres where important actions occur. These centres orient people's paths and experiences, as these centres act as what is known as a goal or destination (Norberg-Schulz, 1985).

It is interesting to think of what it means to live in an inhabited space and what impact this action has on the overall experience. The terms *occupy* and *dwell* are similar in meaning. But do they target specific environments like the inside or outside? The terms should not be considered as where that person is occupying or dwelling. Rather, it should be looked in terms of how that person situates themselves in the space. Norberg-Schulz offers great insight into what constitutes human dwelling and how humans move, interact, and orient themselves in settings such as an individual house. To *occupy* contrasts *to dwell*, as to *occupy* involves the existence of someone in a space. *Dwelling* involves the interaction and connection to the context. A designer can take these ideas to help them make design decisions that can affect how users will or will not inhabit their project. An example in interior design would be international airports. Most users in airports are in transit, moving from one gate to another with the intention to reach their connecting flight. These users would be *occupying* the airport. But once someone slows down to put effort in connecting with the site, such as buying souvenirs or sitting down to indulge in local cuisine, then the user *dwells* in the space.

2.1.3 Application to the Design

The interior room goes beyond a floor, four walls, and a roof. Diving deeper into the what really makes an interior room, the research in this section highlights the importance of human activity, movement, and presence in such environments. In the context of restaurants, the challenge is to intrigue guest's to dine at the location and to make their experience memorable. The key here is to promote the idea of somone dwelling in the space rather than to occupy it. This can be achieved by creating a space that provide opportunities to physically interact with the space, encourage social interactions, and to be emotionally attached to the site.

2.2 The Outdoor Room

2.2.1 Morphology of the Outdoor Room

A challenge in the interior design profession is to define what are the limits or the scope of an interior design project. Considering previous ideas identified in *1.1 Defining the Interior Room*, if an interior room is a space that one chooses to inhabit for everyday living and on which human expression can be imposed, then can this environment exist in the outdoor realm? This section addresses this question and looks into the morphology of the outdoor room and the innate qualities that can benefit the practicum project.

Jean Baudrillard, a philosopher and theorist, discusses the function and relationships of objects in his paper, "Structures of Interior Design". He states that the function of objects, in the interior environment, responds to the relationships with individuals and other objects. A chair is only a chair and has no relationships until

another object or individual imposes its presence to that chair. Baudrillard defines this as the object's freedom to function. For this phenomenon to occur, it is space that allows them to freely function. He expands on this by discussing that interior and exterior realms can reflect this notion of functionality. There exists a relationship between the interior and exterior and with this, the modern building has liberated the walls that delineate these realms. Windows are no longer windows, they are connections that are a result of the function of relationships and values. This is what Baudrillard defines as a universal function of the existence of things (Baudrillard, 2013).

In *Captured Landscape*, Kate Baker investigates the typology of an outdoor room and its significance in the context of architecture. An outdoor room is an enclosed space where people's views are interrupted by architectural planes and bring the focus back into the space. These outdoor rooms satisfy the conditions that are similar to an interior room of having a sense of scale, familiarity, and security. In addition to these conditions, the room incorporates nature alongside the artificial constructions, the ceiling is replaced by the sky, climate is more impactful, and offers distinct opportunities with the ground treatment. These outdoor rooms do not necessarily need to be directly adjacent to a building. They can exist within the open cityscape and landscape, as long as they create a distinction from their surrounds by offering a usable space of dwelling. Outdoor rooms are gathering places that allow people to access the landscape in a controlled manner. In having a direct connection to its surroundings, these rooms help orient users by serving as a living space, for traffic circulation, and as social hubs (Baker, 2012).

In the urban context, greenery influences the quality of living of people because of its contrast to the busy urban environment and can be seen as breathing spaces. A characteristic of these public green spaces encourages stasis rather than movement, inviting one to slow down and gain a better appreciation of their surroundings. A case study mentioned in Baker's literature is the Begijnhof Garden in Amsterdam (Fig 2.2). This garden is an example of an outdoor room that exists in a densely populated setting, yet it is secluded. It is accessible through discrete narrow passages and to those who reside in the buildings adjacent to the garden (Baker, 2012).

In *Matter in the Floating World: Conversations with Leading Japanese Architects and Designers*, Blaine Brownell conversed with Toyo Ito. Ito stated that the relationship between nature and architecture should have a meaningful connection. He outlined that in early history, people would live their everyday lives near a body of water. People would have settlements and do tasks such as

Figure 2.2 Begijnhof Amsterdam panorama (Catarinella, 2008)

laundry, eat, and drink near the water. Moving into today's context, water is run through buildings, and with this, the connection with the water has been further detached. Ito highlighted water as a case that depicts the relationship between nature and architecture. If water is a component of a space, users should not question where it came from, rather it should already be understood because it has meaning (Brownell, 2011). In this context, meaning is referring to how the water is in relation to the users. Tying this to the practicum project, trees and praries grasses can be used as natural design components to tie into the building making the restaurant seem as though it belongs to the site. Norberg-Schulz defines meaning as the relationship that is established between one object and another. It is a psychic function that implies a sense of belonging (Norberg-Schulz, 1980). Norberg-Schulz expands on this by discussing the concept of *gathering*. Gathering implies the assembly of meanings that are abstracted from the natural context in relation to human purpose. This forms a complex meaning that highlights natural components as well as the role of humans in that place. This is derived from the idea that the creation of artificial things in the world roots itself in nature and establishes a sense of locality (Norberg-Schulz, 1980). The understanding of the relationship between natural and artificial components informs the interplay of components that are used in the practicum project. For example the relationship between a column and a planted tree.

2.2.2 Traditional Japanese Home

In Japanese culture, the outdoor room plays a big role in the overall design of a building. The relationships between the inside and outside have evolved into a model where the landscape is part of the home (Greenbie, 1988). Teiji Itoh explains that the traditional Japanese home generally contains two types of gardens: the courtyard and the borrowed landscape (Itoh, 1965).

The courtyard gardens that emerged in Japanese homes resembles the atrium in ancient Rome. The space is intended to make the transition between public and private spaces less stressful and to allow blending of the interior and natural environments. These spaces do not necessarily need to be fully enclosed like that of an atrium, where the space is surrounded by sheltered structure. A courtyard garden can exist adjacent to a building and closed off by a barrier such as a fence (fig 2.3) (Greenbie, 1988).

The borrowed landscape uses elements that are close in proximity to frame distant and unreachable surroundings (fig 2.4) (Greenbie, 1988). This idea of borrowed landscape is relatable to real estate value in today's urban Western culture. A significant influence is what views and vantage points are available to the property. Typically properties in the city with attractive views and vantage points have higher value. The borrowed landscape acts as an extension of the home, whereas the courtyard garden is meant to be inclusive to the domestic setting (Itoh, 1965). Looking at how traditional Japanese homes strategically utilize its natural surroundings, I can see how this benefits a designer with their spatial organizations. It gives a better understanding when considering the application of outdoor rooms, sight lines, and interior-exterior relationships.

A paper that reinforces the interior-exterior relationships of the Japanese home is Shigeru Uchida's "Bounds of Privacy: Boundary and Domain in Japanese Culture". Uchida states that people can only grasp the world when it is divided into concrete spaces. Spaces
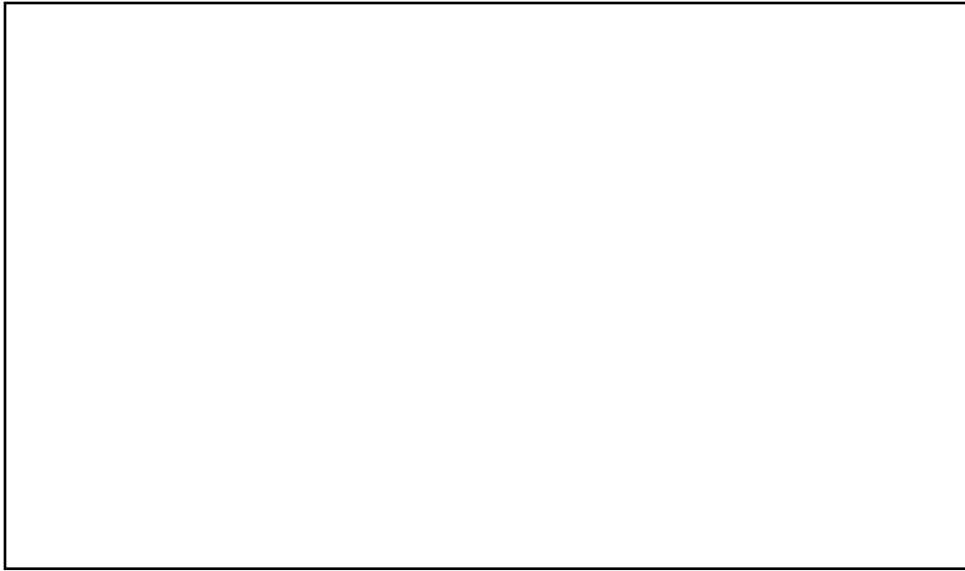
Figure 2.3 Author's house, Amherst, Massachusetts (Greenbie, 1988, pp. 17)

use *kekkai* or demarcations as devices for division. In the context of Uchida's paper, *kekkai* is an expression used to discuss the notion of boundaries. He uses this expression because *kekkai*, a Buddhist concept that explores the divide between the sacred and profane, is more concerned with the perceptual constructs rather than what boundaries are commonly defined. There are various ways *kekkai* devices are used in Uchida's study in the Japanese context. There are physical and suppositional *kekkai*. Physical *kekkai* is literally that, a physical boundary that prevents human movement from one space to another. Suppositional *kekkai* is more complex. It is an implied boundary that does not need to rely on the physical. These boundaries tend to be temporal and subtle. Lines and surfaces of areas can be considered suppositional *kekkai*. Uchida discusses that suppositional *kekkai* can expand beyond physical
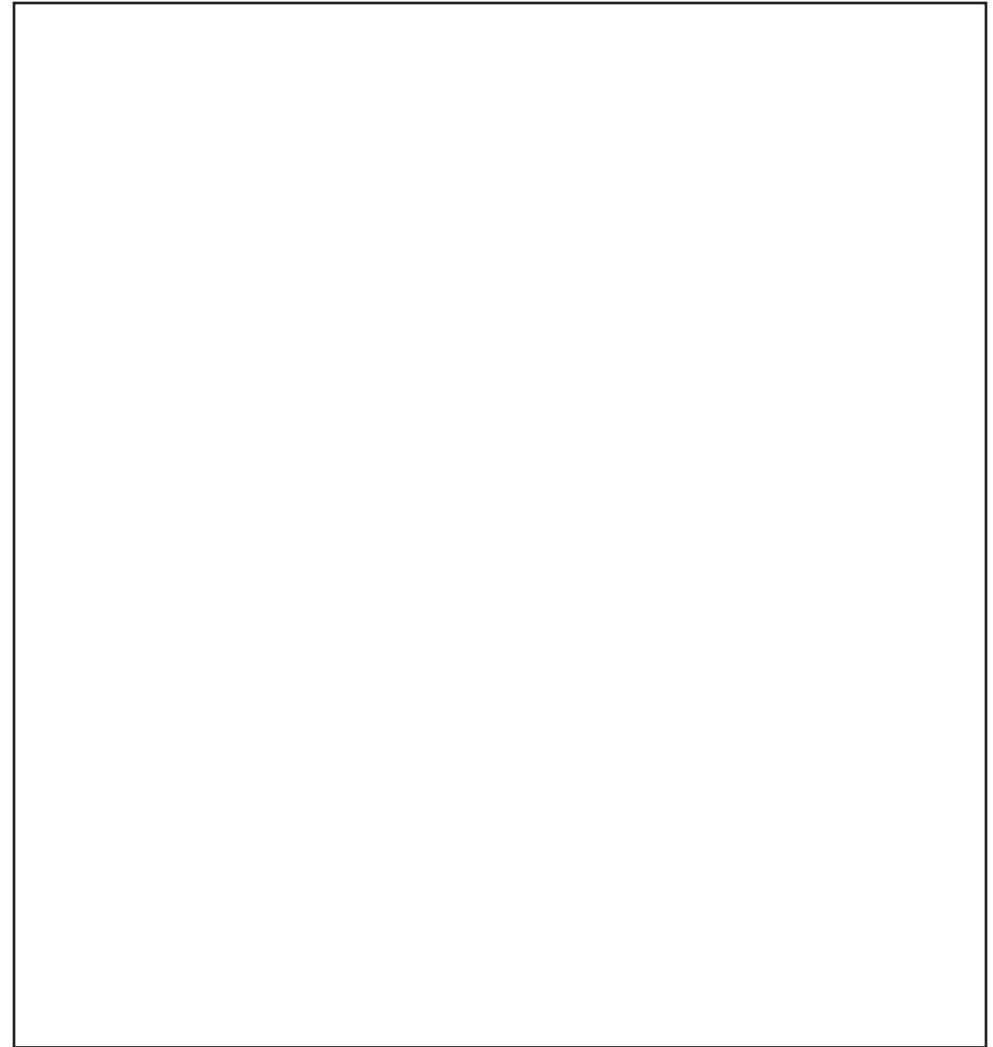
Figure 2.4 Entrance to courtyard of house converted to restaurant (Greenbie, 1988, pp. 18)

elements such as lines and surfaces, and can be created through the users themselves. An example of this is the *kekkai* of classes. This involves the social classes of people and how this, intentionally or unintentionally, creates a demarcation in space (Uchida, 2013).

As a result of *kekkai* devices, marginal zones emerge. Uchida defines a marginal zone as detached spaces that are often passageways from one space to another. Marginal zones do not belong to a specific space. Examples used in the reading are the Tea Room and the verandas in Japanese homes. These zones help choreograph the user experience because it provides a moment of nothingness and pause. In the Tea Room, the marginal zone is intended to create a sense of emptiness to contrast with the experience of the tea ceremony (Uchida, 2013). Uchida's insight to *kekkai* adds depth in the investigation of how Japanese homes have integrated interior and exterior spaces. I say depth because it goes beyond what is commonly known as inside and outside, and considers how domains are bounded by perceptual constructs.

2.2.3 Application to the Design

To create an experience of an outdoor room, there needs to be a relationship between the users and the site, as well as between users themselves. Thresholds between the interior and exterior can be illustrated through the furnishing layout, movement of people through the space, and building planes. In Barker's discussion on outdoor rooms and enclosure, views interupted by architectural planes bring focus back into the space. This is where the role of an interior designer has potential. An interior designer can express their design even in exterior conditions. Any artificial building forms are intentional to dictate how users will interpret the location of the project and surrounding elements such as plants, wildlife, climate, and the activities that occur on site. To help achieve this, the strategies of a courtyard garden, borrowed landscape, and *kekkai* devices are integrated in the restaurant.

2.3 Place-Making

A challenge for the project is how I am able to make people want to go to the building and see it as a destination point. The key to this is to provides users the opportunity of place-making. The idea of place is a complex and multidisciplinary term. A general definition of place is a space that people have made meaningful (Cresswell, 2015). As defined earlier in *2.2 The Outdoor Room*, meaning is defined by the relationships established between one object and another. Place is conceived differently from one person to another. In the social construct of space and place, it is a means of interlacing the meanings of individuals and their appropriation of those meanings (Vaikla-Poldma, 2013).

Tim Cresswell, a professor of geography, establishes that there are three approaches to the idea of place: descriptive, social constructionist, and phenomenological. A descriptive approach is concerned with the physical distinctiveness of a place in relation to other places in the world. A social constructionist approach focuses on the social processes and how these processes have influenced and generated a sense of place. Lastly, the phenomenological approach is less concerned about the attributes that make up a place. It is interested in the existence of humans within a place – the experiences and senses that one may have in a particular setting. Cresswell mentions that these approaches should not be seen as discrete topics, rather they should be looked at as depths in the study of place. This is because there are clear overlaps between the three approaches (Cresswell, 2015). The reason why the idea of place is important for the practicum project is that the project encourages users not only to experience the space but also emotionally attach themselves to the place and ultimately make it a

destination point.

There are a multitude of factors that play into the experience of a place. A place can be seen as an assemblage. Kim Dovey, an architectural theorist, illustrates this theory of assemblage in his literature, *Becoming Places: Urbanism/Architecture/Identity/Power*. He describes that many objects and ideas come together to make up a place. An example he provides is a street and how it is composed of objects such as buildings, people, trees, sidewalks, etc. He goes further saying that this street is not just a collection of discrete things. The interconnections between these objects are dynamic in the actions and liveliness of living things (Dovey, 2010). David Seamon is a humanistic geographer who looks to phenomenology to describe a sense of place. One of his interests is in the mobility of place. He refers to rhythm and cyclical patterns to explain the human body relationships and movement in space. Often, we find ourselves in routines and preconsciously perform everyday movements. It is such habitual tasks that generate a sense of place (Cresswell, 2015). I have introduced the ideas of assemblage and mobility because it supports that the phenomenology of a place is valid and that it is difficult to pinpoint a single attribute that defines a particular place.

In Edward Relph's *Place and Placelessness*, he discusses the term, authenticity. He states that in the context of existence, that to be authentic implies full awareness and acceptance of responsibility for your own existence. He also mentions that inauthenticity contributes to a sense of "placelessness". An inauthentic place is an attitude that is socially convenient and has no appreciation for an identity. Relph targets social media as a direct and indirect cause for this inauthenticity as it weakens the identity of a specific place.

Media brings forth an expectation that things begin to look alike and offer similar experiences across places that are inherently not similar at all (Relph, 1976).

I agree that social media dampens the full experience of a place. A previous experience of mine was a lounge in Calgary in 2014 that was only operational Thursday nights. The place was called PDR (Private Dining Room) and was a place that was only known through word of mouth – no street signage and no social media. Located in the nightlife district of 17th Avenue, the building appears to be a rundown brick building with a black steel door. As you walk in the door, there is nobody or signage to greet you. Rather, the first thing that greets you is a long staircase. After climbing the staircase and turning the corner, you are then in the lounge. In contrast, the lounge resonates a sophisticated atmosphere with its retro vinyl playing in the background, polished leathers, brass metals, and lamb's wool draped over seats. The lounge later rebranded itself as Model Citizen and opened itself up to the public through social media, still however exclusively open on Friday and Saturday nights. This experience of mine is an example of how communicative media can have an impact on one's experience of a place. In this example, I was positively overwhelmed with the lounge as I first set foot into it because I had no set expectations of the place. This hints that an authentic place to a person implies that there is a story involved. This supports the ideas of Norberg-Schulz that identity is how one determines an object or environment based on their previous experiences.

A place will have history. That history is only relevant to people who invest themselves to be part of or to be aware of a place. Doreen Massey states in her book, *For Space*, that the gatherings of stories

are what contributes to the specificity of a place (Massey, 2005). If this is true, then how can the project reinforce and apply this sense of story or memory? Cresswell highlights that the materiality of the place allows one to inscribe their mental processes in the space. This inscription can be looked at as a public memory (Cresswell, 2015). Gareth Hoskins examined the Angel Island Immigration Station in San Francisco. This station was dedicated for Chinese immigrants and acts as a heritage site to raise awareness of the importance of the station. The main purpose of the station was to hold Chinese immigrants declined by the United States and prevent them from entering the country (Cresswell, 2015). In order to promote the station as a place of heritage, the physical content of the building applauds the immigrants' willingness to leave China in order to overcome oppression. The careful selection of information that was displayed to the public diverts attention away from the fact that immigrants were being refused into the country (Hoskins, 2004). Physical objects and materials dictate what people will see the place as and what stories inherently exist. In this case, the signage and information boards told the more optimistic story of the immigrants. Hoskins continues with this example by discussing the bell on the shore of the island (fig 2.5). The purpose of bell varies from person to person and what they have been told. One story is that the bell was used as a gathering tool to inform new immigrants where to check-in. Other stories include that it was used to warn nearby ships of the island presence during foggy days, and that it was used as an alarm to signal when inmates were attempting to escape. Whatever the true story may be, this bell was an object used to trigger different memories of the place.

Figure 2.5 Angel Island Immigration Station (Wakely, n.d.)

2.3.1 Application to the Design

There are many components in the process of place-making. What is of importance in this context, is how interior designers can apply and integrate these ideas into their designs; how can the design be meaningful to its users. Designers cannot apply meaning, but they can create interesting moments in the design for the users to make a connection with and potentially find meaningful to them. The restaurant offers a unique experience for the people in Winnipeg in that it is situated in an urban nature park where guests can experience nature and outdoor elements. The restaurant needs to have a design element that connects and speaks to the site. A potential here is to create environments that spark conversations through the integration of the tress, grasses, and surrounding sky.

This is an opportunity for the people of Winnipeg to further connect with the Assiniboine Forest and to create their own stories within the site.

2.4 Threshold Criticism

2.4.1 Site Writing

I have chosen to include the topic of threshold criticism to help give a better understanding of how the act of questioning whether something is inside-outside, interior-exterior, or here-there can influence the experience of the user(s). *Threshold criticism* is a term I define as someone assessing a space and having their own opinion of whether that space falls under the realm of interior, exterior, or both. Irit Rogoff, a cultural critic, states that criticism goes beyond just being judgmental, it allows for awareness of our stance in relation to whatever it is we are criticizing (Rendell, 2010). A medium to articulate this act of criticism is writing. In *Site-Writing: The Architecture of Art Criticism*, Jane Rendell explores the position of the critic and the importance of criticism when examining objects in relationship to their surroundings. Her ideas are divided into five configurations that explore the relationships between interior, exterior, and transitional spaces. These configurations are (1) psychic triadic structures, (2) movement across boundaries, (3) screen-memory, (4) folded memory, and (5) the movement of recentring and decentring (Rendell, 2010). When discussing these configurations, Rendell highlights both architectural and psychic conditions that influence the users' interaction or criticism of a piece of art. The configurations that will be emphasized in this review are the movements across boundaries and the movement of recentring and decentring.

In the configuration of movement across boundaries, Rendell wrote an essay in an attempt to use writing as a form of architecture rather than to write about architecture. The essay is titled, *To Miss the Desert*, and is in response to Nathan Coley's work of art, *Black Tent* (2003). *Black Tent* was a flexible structure that moved to multiple sites and would be reconfigured based on its location. It essentially was a series of steel-framed panels, black fabric screens, and selected areas of transparency inserted into the screens. To *Miss the Desert* investigates the constant shifting of the subject's position in relation to the materiality and psychic conditions of the site – specifically the public and private realms. The general narrative of the essay describes childhood memories of settling into a number of nomadic cultures in the Middle East. It highlights the presence of security. An interpretation of what is secure can influence one's position of what they consider private and public. Another installation that explores the constant shifting of the subject's position across boundaries is *An Embellishment: Purdah*. This is a two-part text installation involving a window of a gallery that overlooks the outdoor street and a series of essay extracts that physically mimic the 12 square panes of the window. The installation uses the power of repetition to allow the artwork to act as a form of separation and connection. The word *Purdah* is repeated many times on the window in an attempt to relate people to the essay extracts. *Purdah* means curtain in Persian and describes the cultural significance of conceal/reveal – public and private (Rendell, 2010).

I believe art is something that people are constantly criticizing. This constant dialogue is important because, as mentioned by Irit Rogoff, it allows for people to question and be aware of their relationship to the piece of artwork. Yi-Fu Tuan, a geographer, explores the idea of stasis and rigidity in his literature, *Passing*

Strange and Wonderful. He brings up the idea that people gain pleasure or appreciation in an artwork when it exists outside the normal flow of life. In other words, art needs to break free from the rigidity of the typical in order be better appreciated. Tuan further expands this by stating the rigidity of life itself is created by cultural patterns. And these cultural patterns create limitations and the risk of a deadening experience (Tuan, 1995).

An architectural project that highlights a positive outcome that derived from criticism is the Ara Pacis Museum in Italy designed by Richard Meier (fig 2.6). The museum was a renovation project that was completed in 2006 but received negative attention due to its contemporary aesthetics, cost of construction, and the deconstruction of the prior Morpugo Pavilion (Strazzula, 2009). The project was expected to house, display, and protect the heritage of the Ara Pacis Altar, but the direction of the project provided additional functions such as temporary exhibition spaces, installations, a digital library, a rooftop terrace, and cafeteria, all being constructed in modern materials such as glass, painted white concrete, and travertine stone. Due to the negative attention the project has received, the very act of criticism allowed people to question their relation to the museum. The museum was threatened to be demolished after completion but remained as it became the second most popular monument in Rome after the Colosseum. It quickly transformed from a museum that primarily showcased the historical altar to a museum that promotes public gathering and historical awareness. It attracted over 330,000 visitors in 2007 (Strazzula, 2009). These models show that spaces should be provocative and that attention, postive or negative, causes people to assess and generate a personal opinion on that particular space. A designer should not concern themselves with how to create
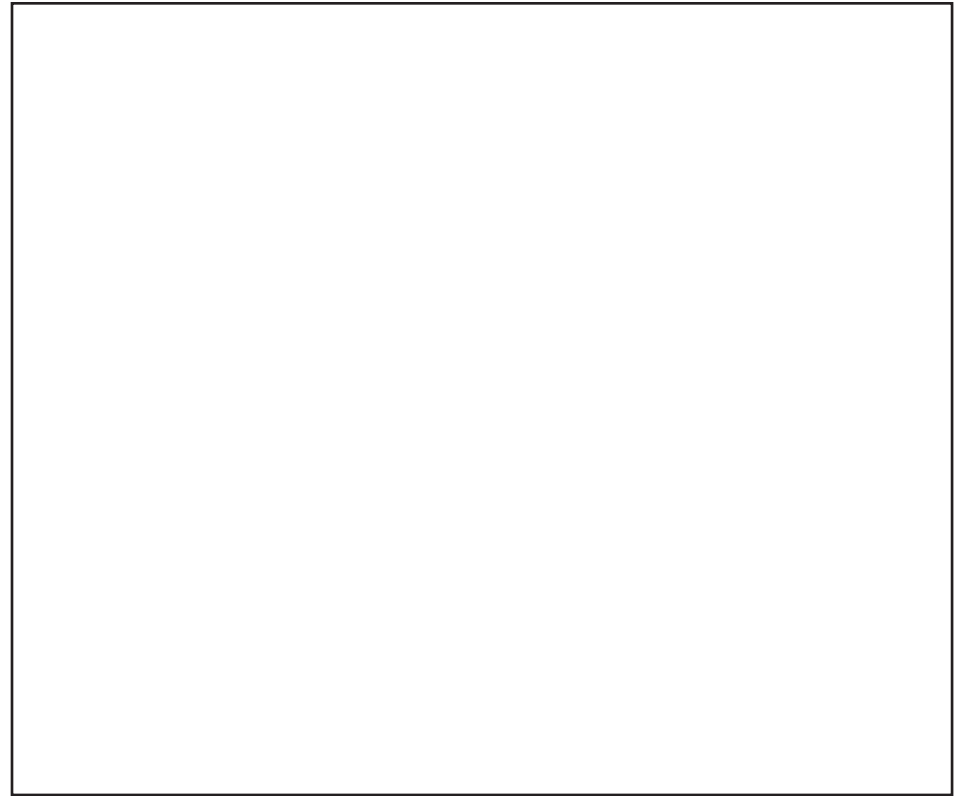
Figure 2.6 Ara Pacis Museum (Halbe, n.d.)

a threshold that is neither inside or outside. Rather, it is more successful to provide a space that provokes emotional attachment. A design should attempt to relate to its surrounding context so that it can promote meaning for its users. This can be seen in the installations mentioned by Rendell and the historical altar in the Ara Pacis Museum. Once there is interest in the design, users can interpret the space in their own way, detmermining whether they feel like the space is inside, outside, or both.

2.4.2 Dematerialization

I have discussed the importance of the criticism of objects in relation to their surroundings. This section explores the criticism of the lack-of-objects – the absence of things in space. Kengo Kuma, a Japanese architect, has created projects to give a sense of dematerialization. His aim as a designer is to erase architecture – his belief is that a building should become one with its surroundings (Bognar, 2005). Martin Heidegger, a philosopher, says that a boundary is not where a thing start and end. A boundary is when a thing begins its presence (Norberg-Schulz, 1980). Transparency is a condition that allows one to imagine the blurring of a boundary. Kuma believes that transparency goes beyond just a means of visual continuity. It is a condition that acts as a medium to fuse multiple environments together (Bognar, 2005). Toyo Ito also touches on this idea of blending the building with its surroundings. Ito describes that when architecture and nature deepen their relationship, it becomes a soft system of architecture. He gives an example of traditional Japanese homes where light and air are able to openly penetrate the building and vice-versa (Brownell, 2011).

This system of soft architecture implies that a building is permeable, not in the way of structure, but in the way of its thresholds. This instability poses a challenge to understand where the building starts and ends. Toyo Ito explains that this abstraction is important in today's society because if there was no sense of abstraction, objects in the world would be perceived as fabricated and artificial. Kengo Kuma aligns with this statement as he states that "reality is only truly perceived in the presence of some unreality." If things don't surprise the user, then things go unnoticed (Brownell, 2011).

2.4.3 Application to the Design

To further support the project's intent to integrate the site and its innate qualities, the restaurant blurs the threshold of what is inside and outside. Rather than trying to enforce what is inside and what is outside, the restaurant allows its users to determine where they are in relation to the environment. The restaurant utilizes various settings in which the experience may be interpreted differently from person to person. These include the public corridors that run through the restaurant, exposed outdoor seating, and carefully framed openings highlighting certain moments of the landscape.

2.5 Summary

My approach to the literature is a progression that began exploring what I was most comfortable and familiar with, which is interiors. From there, I transitioned into the morphology of outdoor rooms and seeing what similarities exist between the two sections. I feel that looking into the formalities of an interior and exterior room creates a strong basis for myself and other interior designers to understand the intentions of the practicum project. Norberg-Schulz also emphasizes the importance of creating spaces that begin inside and work outwards. Figural quality, the quality of human movement and interaction, strengthens the identity of a space. As the physical scale of a project enlarges, this identity is lessened and correlates with the scarceness of human involvement (Norberg-Schulz, 1985).

The literature review highlights more theoretical ideas of place-making and threshold criticism. Place-making helps me better understand why people would want to go to particular places and what impact that place has on their experiences. Stories form an identifiable place. Tim Cresswell explains that materiality can be used as a medium to inscribe stories to a particular setting (Cresswell, 2015). Materiality is a component that designers have control over and is one of the main priorities in the practicum project. From place-making, I then transitioned into threshold criticism. This is where I attempt to really focus in on the most challenging part of this project which is to blur the inside and outside realm. From the literature, I looked beyond the physical and took a phenomenological approach while considering psychic conditions. I researched the importance of the act of criticism and the influence of one's interpretation of the space. Criticism is more than just being judgmental, it allows us to be aware of where we stand, emotionally, in relation to what

it is we are criticizing (Rendell, 2010). I have also investigated the ideas of architects who emphasize the importance of the absence of objects. I believe that with this heightened awareness of us in relation to the building, it leaves room for users to mentally travel back and forth across interior-exterior environments.

The findings mentioned above relate back to my design objectives as it helps me better understand the spatial connections and relationships of objects, spaces, and places. As an interior designer, there are things that I cannot control or enforce onto the design. This includes forcing the idea of meaning, how people will define a place, and whether a space is interior or exterior. I do, however, have the power to guide, suggest, and provoke users to experience a place in a way that speaks to the design intent. These ideas carry through the disciplines of design and help me deal with the thresholds of indoor and outdoor spaces in my design.

Table 2.1 and 2.2 on the following pages illustrate a breakdown of topics I have discussed in the literature review, the key influencers of each topic, and how I plan on applying these ideas into a design strategy.

Figure 2.7 Filtered Light, Assiniboine Forest

Topic from literature review	Influencers	Design strategies
Definition of the Interior Room	Huppatz, D.J. Abercrombie, S. Lewis-Williams, D.	Provide users a variety of settings to eat and drink such as different atmospheres, seating arrangements, table sizes, bar tops and seating heights. This will appeal to people's different preferences and entice them to interact with the spaces.
Human Role in an Interior Room	Norberg-Schulz, C. Le Corbusier	Utilize common spaces to promote social gathering Human activity is essential in creating a design that attracts people and makes people want to come back.
Morphology of the Outdoor Room	Baudrillard, J. Baker, K. Ito, T. Norberg-Schulz, C.	Focus on the contrasting elements of artificial and natural components. This will help inform how the users will relate to the site.
Traditional Japanese Home	Greenbie, B. Uchida, S.	Use principles of the courtyard and borrowed landscape to incorporate the innate qualities of Assiniboine Forest into the restaurant. Use kekkai as a means to blur spatial and functional thresholds.

Table 2.1 Design Strategies

Topic from literature review	Influencers	Design strategies
Place-making	Cresswell, T. Vaikla-Poldma, T. Dovey, K. Seamon, D. Relph, E. Massey, D. Hoskins, G.	Focus on the materiality of the restaurant. Materiality includes not only introduced materials to the site but to also integrate the textures and composition of the trees and grasses that is inherent to the Assiniboine Forest. This connection to the site will help users create stories of a dining experience in the forest.
Site-writing	Rogoff, I. Rendell, J. Tuan, Y.	Implement contrasting ideas and forms in both the interior and exterior design language. This will trigger users to critique their relationship with their environment; question whether they are inside or outside.
Dematerialization	Kuma, K. Norberg-Schulz, C. Ito, T.	Utilize the condition of transparency to blur where boundaries begin and end.

Table 2.2 Design Strategies

3.0 PRECEDENTS

Research of various built projects that can relate to the practicum project help inform and reinforce design decisions. This involves careful analysis and reflections on design elements, composition, methodologies, and how all of these can be applicable or relate to the design of the restaurant.

3.1 CHURCH ON THE WATER
Hokkaido, Japan, 1988
Tadao Ando

The church is set in a mountainous region of Hokkaido one of the colder regions of Japan. In the warmer months of the year, the church is surrounded by forestry and plateaus. In the winter, it becomes a vast white blanket (Ando, 2003). The change in seasons provides different experiences for the users. The linear built forms carefully frame moments in the landscape that highlight special qualities about the site. This involves the surrounding trees, the distant mountains, the sky, and the groundcover. All these elements blend together to emit a sense that the project is truly surrounded by nature.

The semi-enclosed chapel is directly adjacent to an exterior artificial pool. The tiled chapel floor is on a similar plane to the surface of the pool water. The linear language is well-defined with a straight transition that delineates the tiled flooring to the water. However, the transition seems uninterrupted because of the linearity and smoothness that both materials exhibit. A large sliding glass partition separates these two spaces to achieve a seamless transition from the interior and exterior while giving control of a physical barrier to divide the two spaces.

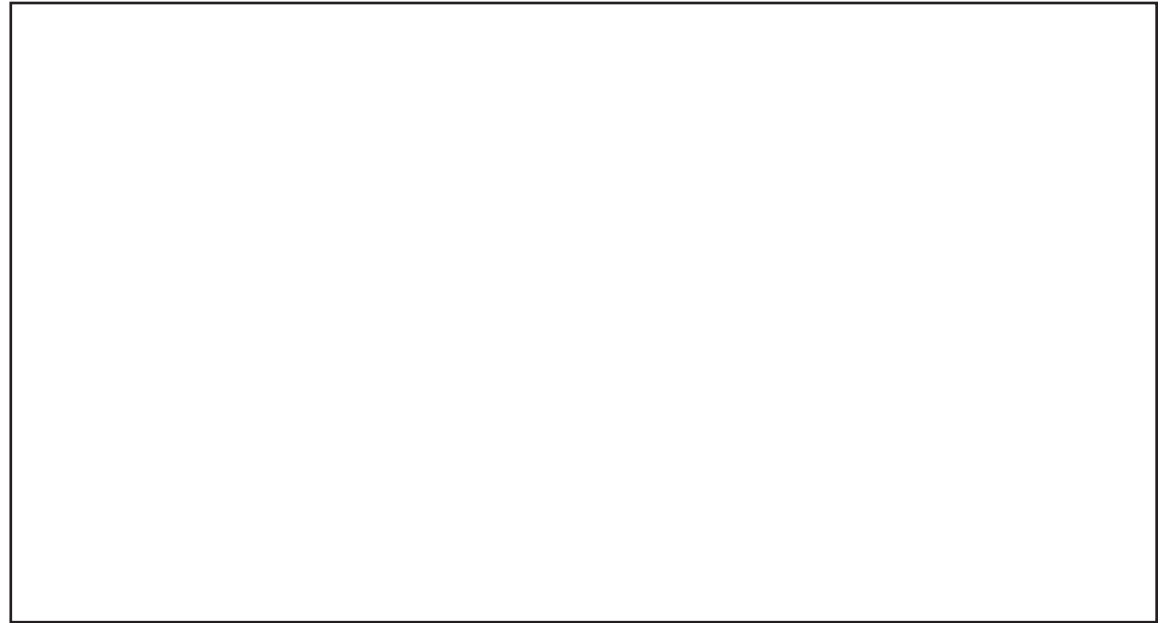A large cross stands tall in the middle of the pool

Figure 3.1 Church on the water
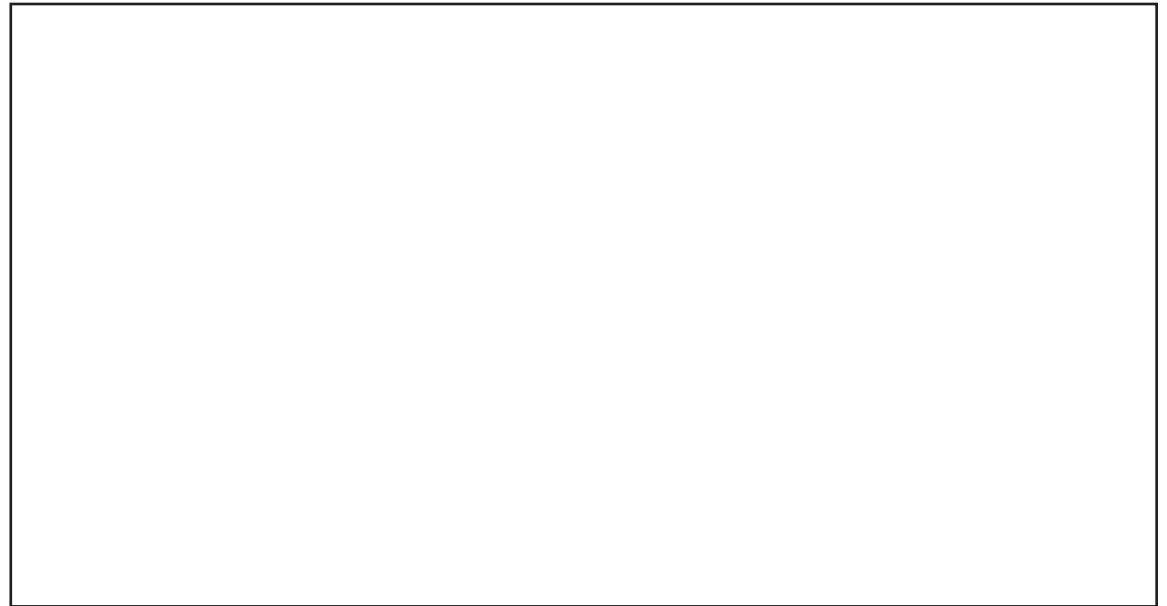(Pritzker Architecture Prize, n.d.)

Figure 3.2 Church on the water
(Ando, 2003)

and is a focal point for the users of the church. The seating within the chapel is directed towards this cross. This arrangement and orientation of seating is evidence that spatial planning can influence one's experience of a space. This is achieved not only due to the seating, but also the focal point, which in this case is the cross. This cross embodies that programmatically the structure is a church, but also emphasizes the surrounding landscape. This contrast is heightened by the contrast between mineral and vegetation materiality.

Figure 3.3 Church on the water
(Ando, 2003)

TAKEAWAYS:

- The contrasting conditions of the summer and winter is similar to the climate conditions of the practicum project. It is a good example of how this dynamism influences the atmosphere of a space.

- The transition between the semi-enclosed chapel and the exterior pool is effective. The stone flooring seamlessly connects with the surface of the water. It seems as though the pool is an extension of the floor material.

Figure 3.4 Church on the water
(Ando, 2003)

- Focal points are framed effectively. The large standing cross in the middle of the pool is highlighted by surrounding elements: the water, edge of the pool, tree line, fence, mountain range, and partition frame.
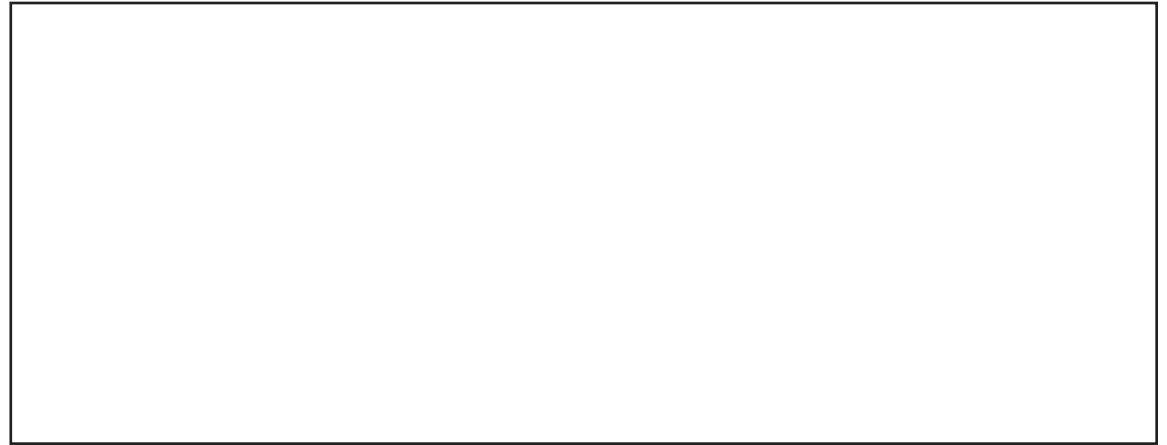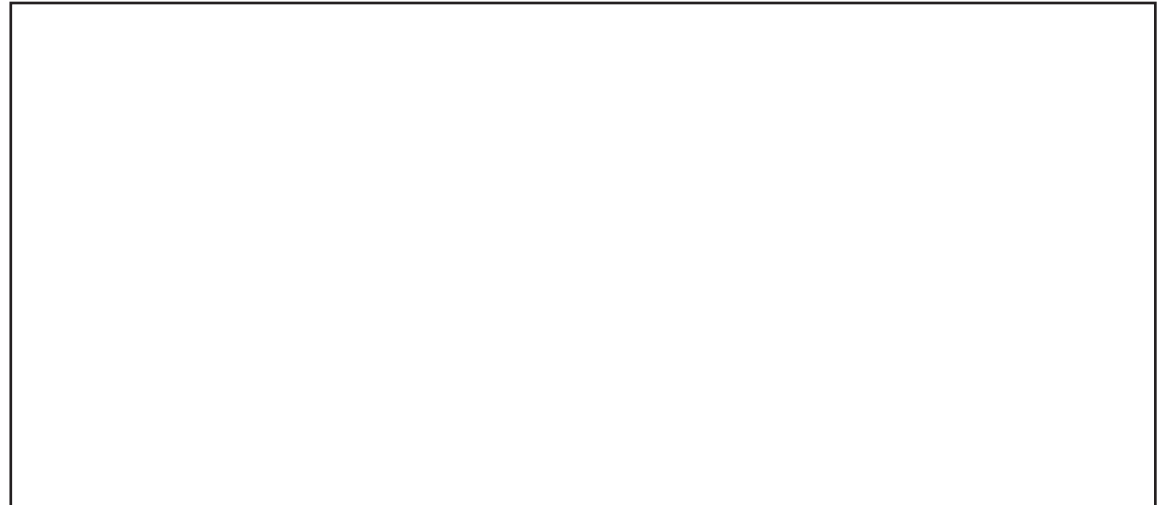
- Use of water in the space. Water is an element that drastically changes physically in different climates. The qualities of water differ when in the form of ice, flowing water, and still water.

3.2 GREAT BAMBOO WALL
Beijing, China, 2002
Kengo Kuma

This project is a guest house that is located near the Great Wall of China. Kengo Kuma deliberately named this project a wall instead of a house because his intention was for the project to not be disconnected from the existing mountainous landscape and the Great Wall. This gesture connects with the ideas mentioned in *2.2.1 The Morphology of the Outdoor Room* that artificially built environments in any particular setting are a means of showing the role of humans and their relationship to nature. In this case, the Great Wall, historically, was intended for territorialism and defense. The Great Bamboo Wall becomes part of this dialogue in that it speaks to the mountainous landscape and implied borders.

The project is primarily built out of bamboo. Bamboo, as opposed to other wood products, needs to be used in its natural form without going through a processing phase. It is also a material that speaks to the Asian culture and context. Bamboo is a symbol of cultural exchange between Japan and China. The original Great Wall used heavy stone and brick as a means to sever the exchange from one world to another. The Great Bamboo Wall serves as a means to connect the multiple worlds as the material allows

Figure 3.5 Great Bamboo Wall
(Asakawa, n.d.)

the passage of light and wind (Kuma, n.d.).

Bamboo screens and walls are applied to shape boundaries and functional areas. The heart of the project is a lounge that is centrally located. This lounge also serves as a tea room for one to sit and reflect. Elements that contribute to this tea room experience are the layered bamboo screens/walls, the surrounding natural environment, and the still water that surrounds the lounge (Bognar, 2005). The spatial planning involves a mixture of transitional spaces with moments of pause that lead to feature spaces such as the tea room and living spaces.

TAKEAWAYS:

- This project is an example where layered boundaries are used to shape the spaces. The semi-transparent condition can be used as a strategy to blur thresholds using solid, physical materials.

- The semi-transparent conditions provide dynamic lighting, wind, and visual quality.

- The natural state of the building material gives a sense of imperfection. This gives a more natural feeling to the building and ties it into its surrounding context.

Figure 3.6 Great Bamboo Wall
(Asakawa, n.d.)

Figure 3.7 Great Bamboo Wall
(Asakawa, n.d.)

3.3 PUJOL RESTAURANT
Mexico City, Mexico, 2013
JSA

Located in Mexico City, this project transformed an existing 4,800 square foot residential home into a restaurant. By inserting steel beams, the building allowed for long spans that provided unique areas of dining, each with its own character and qualities. In total, the restaurant holds 80 seats.

The restaurant evokes an indoor-outdoor feel through the involvement of gardens, plants, views, and local materials. The designers used parota wood, a local material, to stimulate senses that go beyond the visual. The wood was treated to provide a soft feel and give off a distinct odor. This was intended to enhance the dining experience by reflecting the theme of the restaurant's dishes, which is fine-dining that is informal and natural (Webb, 2017). This suggests that the connection between the design and actual service and/ or product can create a powerful atmosphere, enhancing the experience of the Client.

In looking at the floor plan of the restaurant, various seating arrangements and settings are dispersed through the building. All have different relationships with the outdoor elements. These settings include large-party private dining situated

Figure 3.8 Pujol
(Gallardo, n.d.)

Figure 3.9 Pujol
(Gallardo, n.d.)

right next to the stone garden, lounge seating overlooking the patio, 2-top banquette seating, and a sunken dining bar. The variety of social settings offers users different experiences and acts as an incentive for guests to return and create memorable stories. An example would be how the sunken bar ensures that the bartender is at eye-level with those sitting at the dining-height bartop.

TAKEAWAYS:

- The integration of an interior courtyard in the restaurant environment. These spaces spatially divide seating scenarios and create interesting relationships with the elements that are in these interior courtyards.

- The spatial planning of the BOH environment. This project dealt with an existing building. The way the spaces are segregated shows what adjacencies are prioritized between certain functions. The planning also provides an example of a functional BOH layout.

- All the washrooms are multi-gendered. The facilities are in individual, enclosed rooms. A communal lavatory is set in the middle of a corridor with a partition that provides privacy and separation.

- Details of interior stone garden that showcases a tree and skylight.

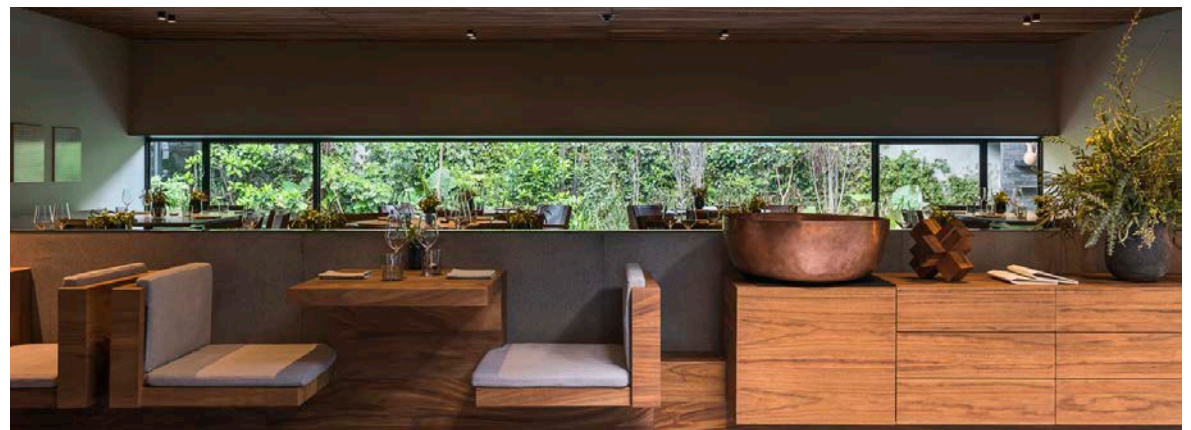Figure 3.10 Pujol
(Gallardo, n.d.)

Figure 3.11 Pujol
(Gallardo, n.d.)

3.4 QUALICO FAMILY CENTRE
Winnipeg, MB, 2011
Number TEN Architects

The Qualico Family Centre is situated in Assiniboine Park, which is just north of the Assiniboine Forest. It is a hospitality project that provides a restaurant, cafe, and entertainment venue for guests. The intent of Number TEN was to create a sustainable, evocative, and inspiring project that has a strong connection to the site (Number TEN Architectural Group, n.d.).

The architectural language of the building is irregular, angular, and asymmetric to speak to the dynamic quality of the prairie environment. The different seasons offer different qualities of light and shadow, colour, materials, and forms. In the winter, the snow drifts are intended to be used as an extension to the building's angular form, creating an ambiguous structure that makes the snow become part of the building. This project embraces the dynamic quality of Winnipeg's climate by integrating components such as the snow drifts in the winter, the leaf-filtered light in the warmer months, and the different colours that come with each season.

A green roof is integrated into the project to further the intent of connecting the building to the site. The green roof acts as an extension of the forest floor. It uses local grasses and shrubs. The materials used throughout the project include wood, stone,
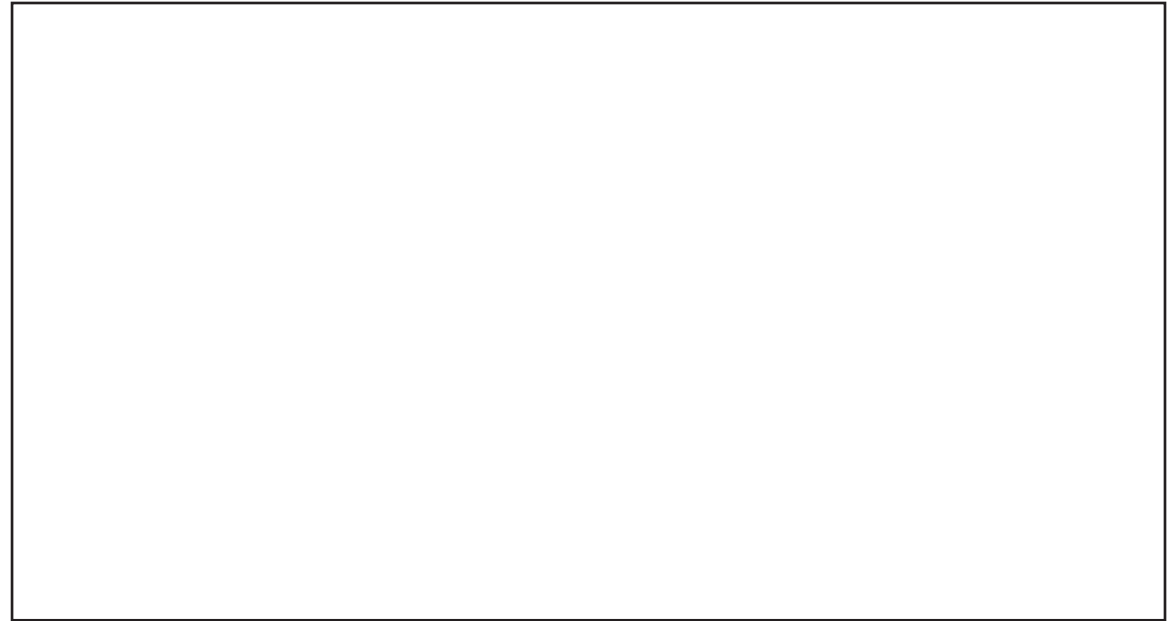
Figure 3.12 Qualico Family Centre
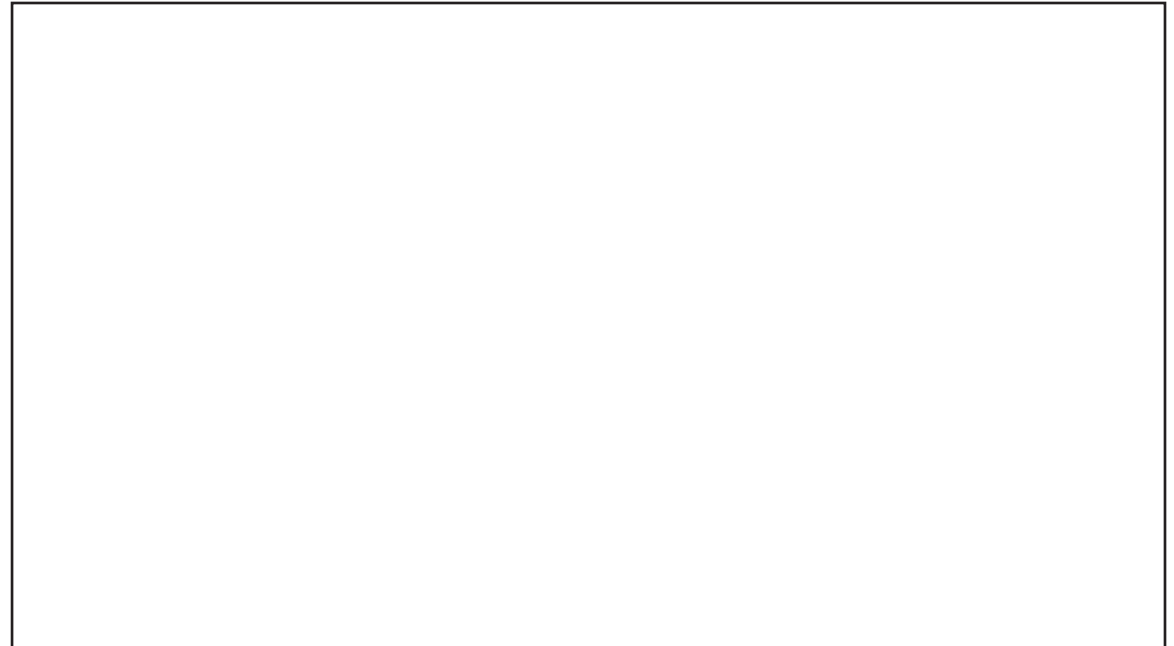(Number TEN Architectural Group, n.d.)

Figure 3.13 Qualico Family Centre
(Number TEN Architectural Group, n.d.)

large-panel glazing, and metals. The interiors feature an exposed wood-beamed ceiling that brings warmth to the space. Raw stone is used on certain feature walls and a fireplace to continue the natural material expression. The exterior mainly uses metals that are meant to patine over time. The intent of this is for the building to grow and evolve along with the site.

The project also integrates the pedestrian realm of the park. It introduces features such as a canopy that covers a portion of a path, highlighting an aspen tree with a skylight, an artificial pond, and plaza space. This allows users, who may not be formal guests to the Family Centre, to be involved and feel as they are still experiencing the project. This speaks to the idea of boundary, questioning where does the threshold of a project begin or end its presence.

TAKEAWAYS:

- Use of local materials, both natural and artificial. Wood and stone are used to directly connect to local materials. Metal, even though it is an artificial material, connects with the site through its patina.

- The use of a pedestrian path that goes through the project. A ceiling plane provokes a sense of enclosure and interiority.

- This precedent uses similar site qualities to the practicum project. Assiniboine Park is adjacent to the Assiniboine Forest.
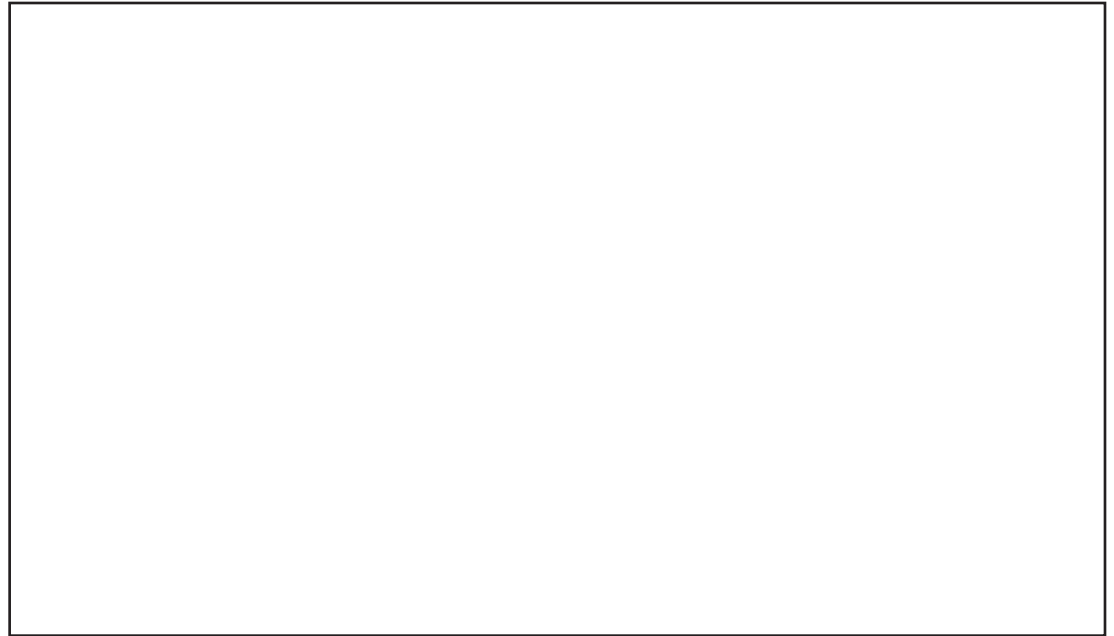

Figure 3.14 Qualico Family Centre
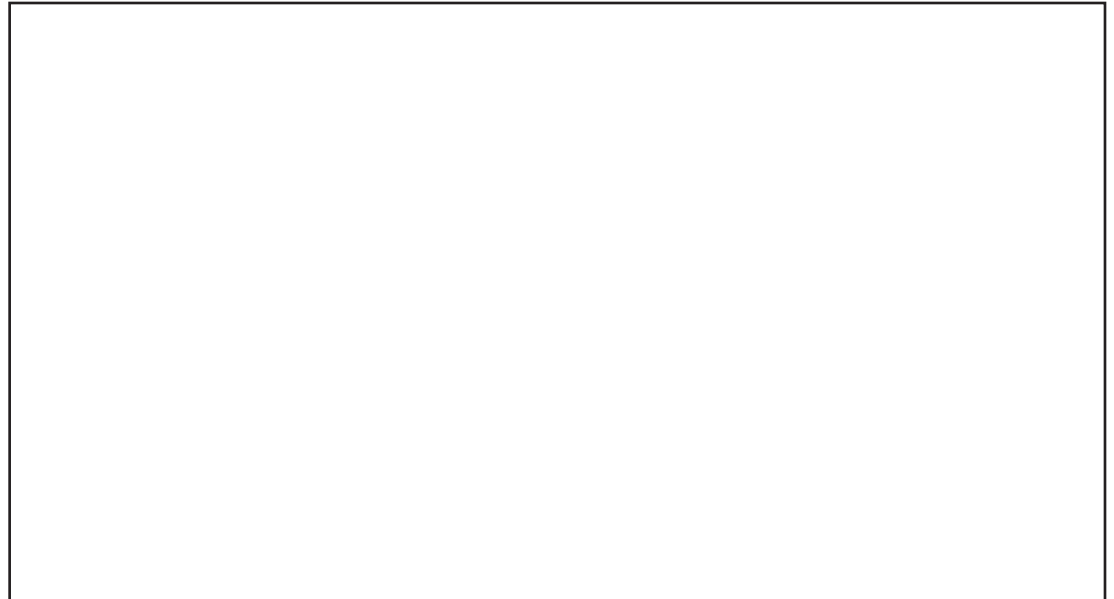(Number TEN Architectural Group, n.d.)

Figure 3.15 Qualico Family Centre
(Number TEN Architectural Group, n.d.)

3.5 WESTLIGHT
New York City, USA, 2016
Studio Munge

Owned by NoHo Hospitality group, this rooftop bar is located above the William Vale Hotel on the 22nd-floor. Both the William Vale Hotel and Westlight are designed by Studio Munge, a Toronto-based design firm. The industrial materials are inspired by the characteristic brick buildings in the area. Rather than mimicking the open brick and exposed metal style of the location, Williamsburg, this project represents a new generation of thinking and individuality. The airiness, textures, and patterns reflect on the local art community and the free-thinkers (Studio Munge, n.d.). The contrast in material finishes speak to the area of Williamsburg. There are repurposed and vintage-inspired metals, marble stone, and velvet upholstery. Yet there is an influence of contemporary style with the thin metal-webbed seating and tables, bold yellows and blues, and geometric patterning on the floors and walls.

Users can experience the urban landscape that New York has to offer with the bar's curtain walls and outdoor walkways. This project uses New York's landscape with a near-360-degree view to complement and support the interior design of the project. The interior design highlights a central bar, custom furniture, intricate ceiling details, and a variety of carefully selected lighting fixtures. The

Figure 3.16 Westlight
(Studio Munge, n.d.)

Figure 3.17 Westlight
(Studio Munge, n.d.)

details of the project ensure the design aligns with the vision of the art community. Many of the key furniture pieces were designed in-house by Studio Munge's FFE (Furniture, Fixture, and Equipment) Department. The Spalla barstools and standing bar tables are an example of a product line that Studio Munge designed (Studio Munge, n.d.). Effort was also put into the branding of the rooftop bar. In collaboration with Love and War, a New-York based branding agency, the visual identities are based of the views that Westlight has to offer. This is shown in the gradients and perspective skewing of the logotype (Love and War, n.d.).

TAKEAWAYS:

- The business model of this bar would align with practicum project's vision. Emphasis on sociability and the heightened appreciation of surrounding context. This bar focuses on beverages while offering sophisticated shareable plates. This shows how the social settings may differ from a traditional restaurant setting where the focus is on individual platters.

- The use of texture, pattern, and lighting is successful in working with the open skies and the geometric forms of the New York skyline.
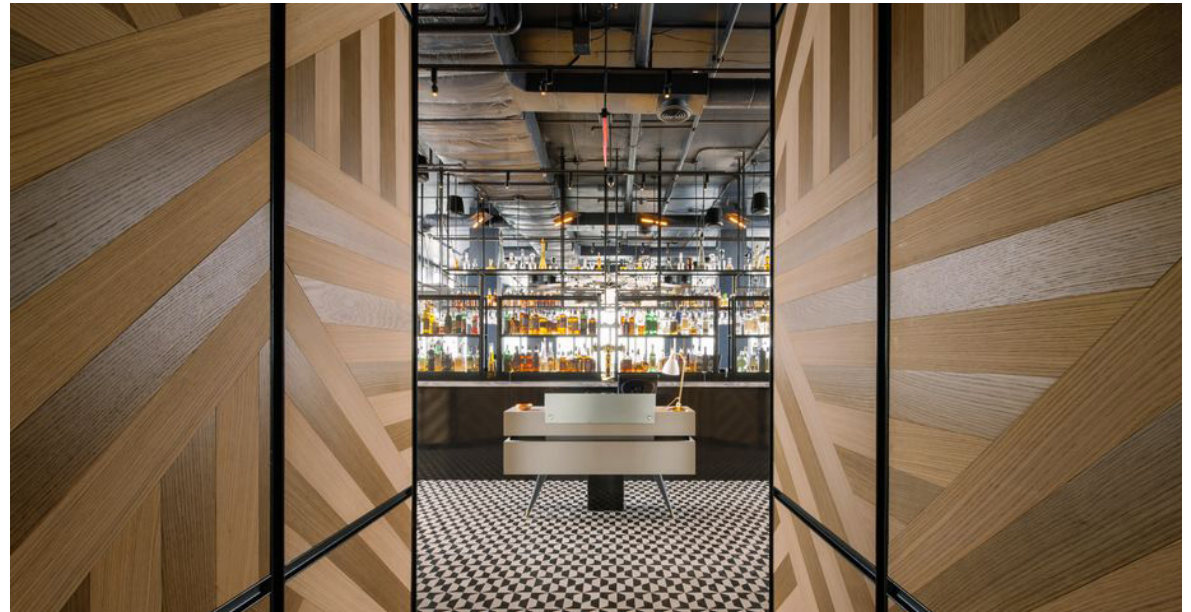

Figure 3.18 Westlight
(Studio Munge, n.d.)

Figure 3.19 Westlight
(Studio Munge, n.d.)

3.6 CHETZERON HOTEL/ RESTAURANT
Crans-Montana, Switzerland, 2009
Actescollectifs Architectes

This restaurant and hotel is situated in a 500 sq.m. former cable-car station with vast views over the Swiss Alps. The project site sits at an altitude of 2112 metres above sea level and is only accessible by foot, skis, or snowmobile. From the building, some vantage points available to the users are the Rhone Valley and the Alpine Peaks including the Matterhorn and Mont Blanc (Jodido 2012). Chetzeron takes advantage of the landmarks to create added value for its guests. These special landscape features are unique to the site and provide incentive for guests to want to visit this building, even if it means by foot, ski, or snowmobile.

As part of a master plan redevlopment of the ski area, the architects were constrained to the existing volume of the gondola station when designing the hotel. To design with this constraint in mind, 16 guest rooms were placed on the eastern side of the building. The central and western spaces hold the lobby, reception, and restaurant areas. The northern part of the building has an extension from the original structure and consists of some restaurant functions, conference rooms, and a wellness area.

Emphasis was put into maintaining the character of the old gondola station and highlighting

Figure 3.20 Chetzeron
(Chetzeron, n.d.)

Figure 3.21 Chetzeron
(Chetzeron, n.d.)

the surrounding landscape. This was achieved by keeping the large, geometric concrete porticoes and integrating the public functions into these vast spaces to create a new atmosphere (Actescollectifs Architectes 2014). This is a project that utilizes intentional framing of key features of the exterior that are visible from the interior. In this case, it involves the mountain range, plateaus, and sky.

The outdoor spaces make it seem like the users are at the same height level as surrounding mountains, overlooking the plateaus below. To give a sense of warmth and intimacy, the material and furniture selection utilizes lounge chairs covered in thick fur, soft cushions, warm woods, and contrasting table placements.

TAKEAWAYS:

- Materiality can help tell the story of a space. The warm wood tones, soft fabrics, and raw stone resonates, creating a feeling of comfort and relaxation.

- The spatial planning integrates with surrounding landscape elements. It frames or fully exposes the users to the mountain ranges and skies.

Figure 3.22 Chetzeron
(Chetzeron, n.d.)

Figure 3.23 Chetzeron
(Chetzeron, n.d.)

4.0 FUNCTIONAL PROGRAMMING ANALYSIS

A program is important in laying out the necessities of the project and what it needs to accomplish in order to be successful. This analysis studies the Client needs, contextual needs and parameters, user profiles, and spatial adjacencies. In studying these components, it provides a basis to ensure that the design does not deviate from initial purpose of the project.

4.1 Client Description

The Client for the practicum project is a local business owner who has opened and operated multiple restaurants. In testing out Winter pop-up dining settings in the past, the owner is looking to expand and open a permanent restaurant that will have outdoor dining and lounge spaces that are operational all year. The Client wants to promote the idea of providing an outdoor restaurant experience that is unique and appreciable even in the colder months.

4.2 Project Objectives

The proposed restaurant will give Winnipeg a destination to celebrate the outdoor qualities that the city has to offer. It will be the first of its kind to take advantage of the contrasting outdoor qualities of all four seasons. The project hopes to be a trend setter for Winnipeg. It will act as a pilot project that encourages the development of restaurants that provide outdoor services and activities during the Winter months.

4.3 Project Type

The restaurant will specialize in beverage and sharable food, both emphasizing local crafts and ingredients. Serving seasonal beverages will enhance the users' experience in different times of the year. This includes upscale cocktails, and specialty hot/cold drinks. The sharable food will promote the aspect of sociability and provide flexibility for the restaurant to showcase seasonal cuisine.

4.4 Logistics Of Facility

Hours of Operation
Sunday - Wednesday: 11am - Midnight
Thursday - Saturday: 11am - 2am

Maximum guest seating capacity: 150 people

Indoor Dining capacity: 32 people seated
Indoor Lounge capacity: 36 people seated
Patio capacity: 82 people seated

Total of employees: 30-40 people
Total number of employees working on site: 6-25 people
Number of Front of House (FOH) employees working on site: 3-15
Number of Back of House (BOH) employees working on site: 3-10

Total Allocated Space = 960 m²
Total Circulation Space = 240 m²
Total Floor Area = 1,200 m²

For building code and regulation analysis, refer to Appendix A.

Figure 4.1 Nature Trail in Winter

4.4 Site Location, History, and Rationale

The practicum project will be located in the Assiniboine Forest in Winnipeg, MB. It is one of Canada's largest urban nature parks, located in the Tuxedo area of Winnipeg. In the 1920s, the forest was prepared for development in which road cuts were established. During this time, Tuxedo was not yet part of Winnipeg. Tuxedo was its own town. Due to the economy at the time, plans for development did not move forward. In the 1960s, Tuxedo again discussed the development of the forest. With the town of Tuxedo becoming part of the city of Winnipeg in 1972 and the efforts of individuals and groups, the forest was preserved as a municipal nature park (City of Winnipeg, 2018).

The site is relatively near amenities such as a golf course, the Assiniboine Park, various levels of schools, and the new mixed-use development of Seasons of Tuxedo. The project will be a new construction in the public park located adjacent to the existing parking lot to the West, just off of Grant Avenue (fig. 4.2). It will be situated near the first trail junction of the park if one was coming from the parking lot (fig. 4.3).

This particular site within Assiniboine Forest was chosen as it serves as a gateway into the forest. As one parks one's car in the parking lot, they travel through a compressed path of trees to an open field. The restaurant will expand on this sense of entry to the Forest by using the principles of courtyards, borrowed landscapes, kekkai, and place-making mentioned in the literature review.

A priority is for the project to attract people. The site is located on a boundary that is between the urban environment of Winnipeg and a park that offers a contrasting landscape with natural components and trail networks. As mentioned in the literature, a boundary is when something begins to announce its presence. The restaurant offers an experience unique to Winnipeg that highlights the boundaries between natural and artificial, interior and exterior, as well as a dynamic atmosphere that comes with the changing seasons.

Existing features directly adjacent to the project site that will be emphasized are the aspen trees to the north and west, and the prairie grass-filled meadow to the south. These contrasting settings add to the dynamic quality of the site. The combination of the existing features with its location being a gateway or entry to the Forest is what makes this setting unique.
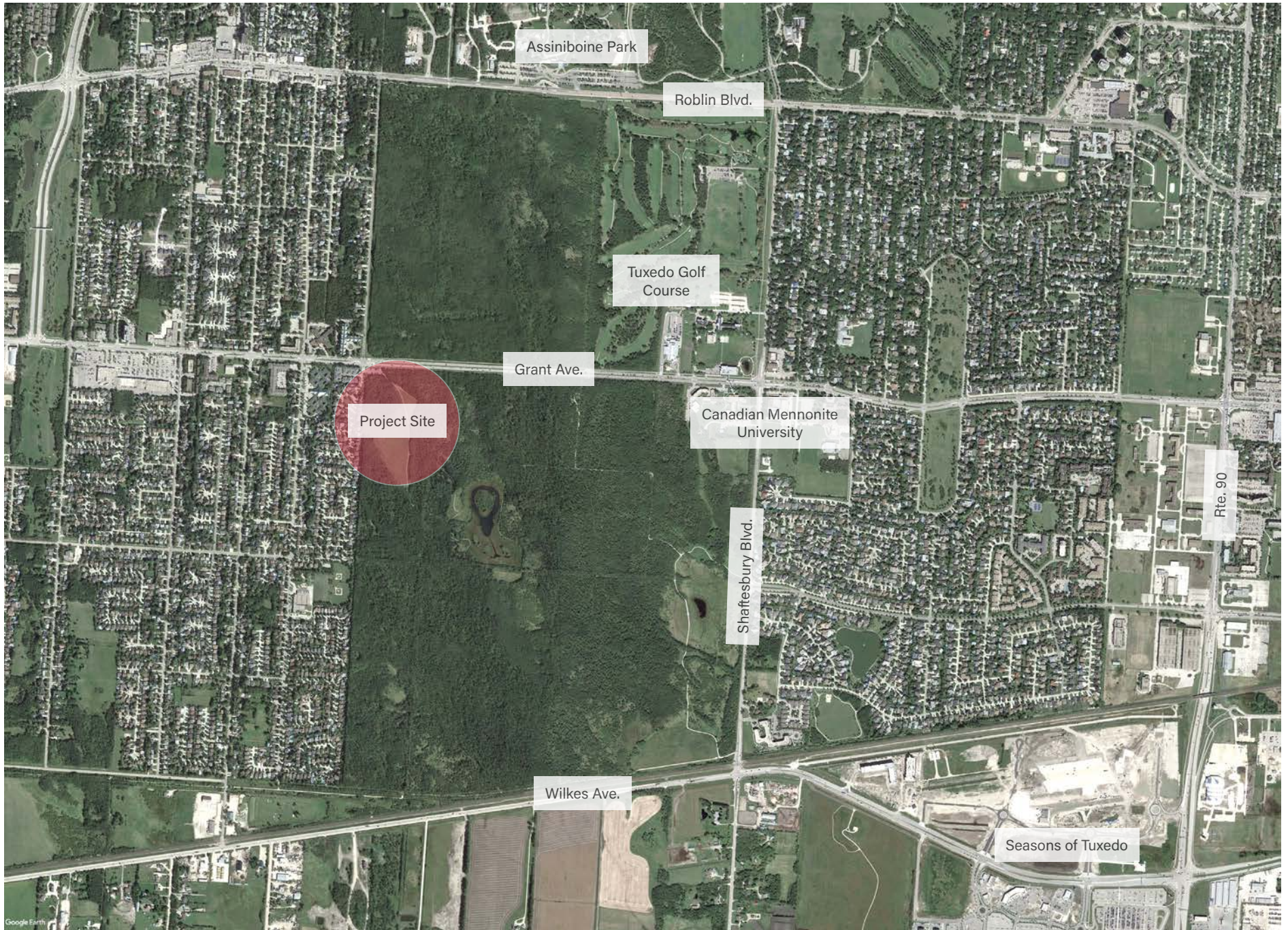
Assiniboine Park

Roblin Blvd.

Tuxedo Golf
Course

Grant Ave.

Project Site

Canadian Mennonite
University

Shaftesbury Blvd.

Rte. 90

Wilkes Ave.

Seasons of Tuxedo

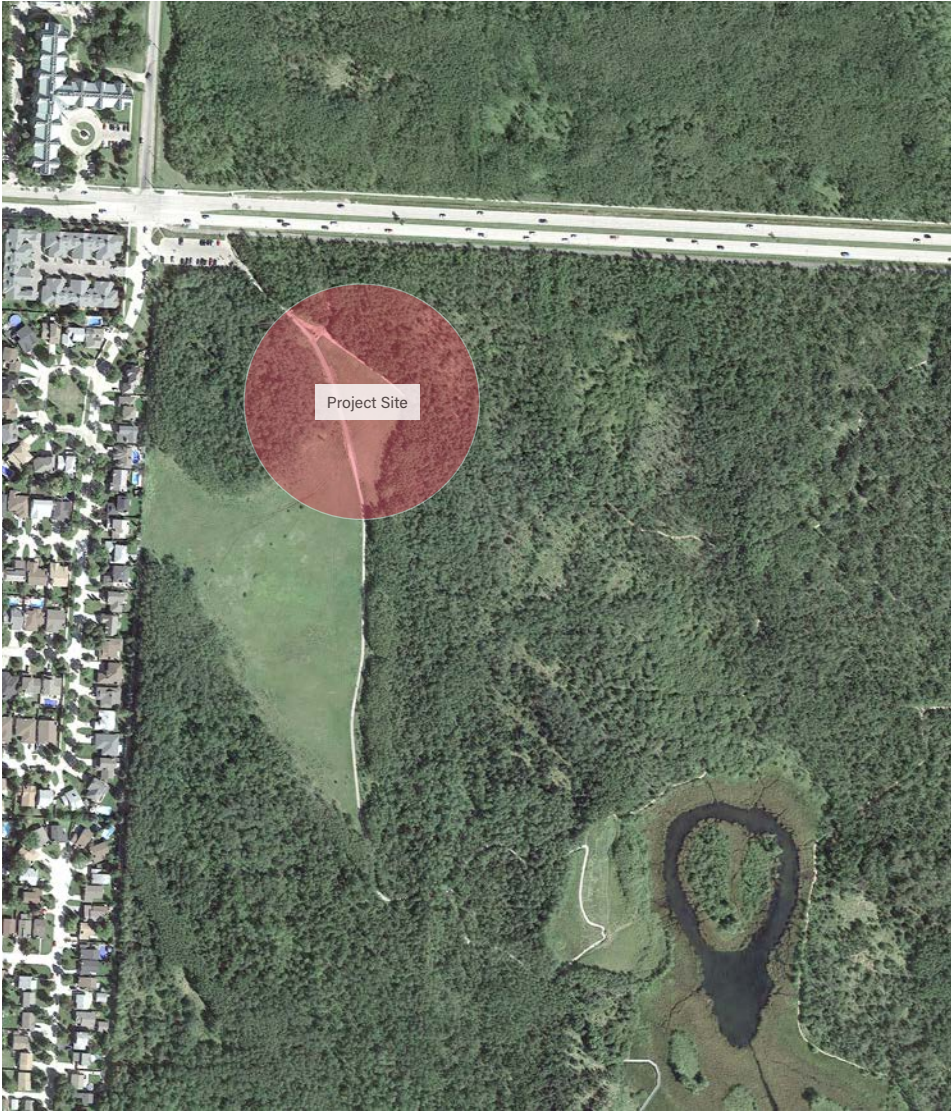Figure 4.2 Overall site plan

4.5 Site Analysis

Figure 4.3 Enlarged site plan

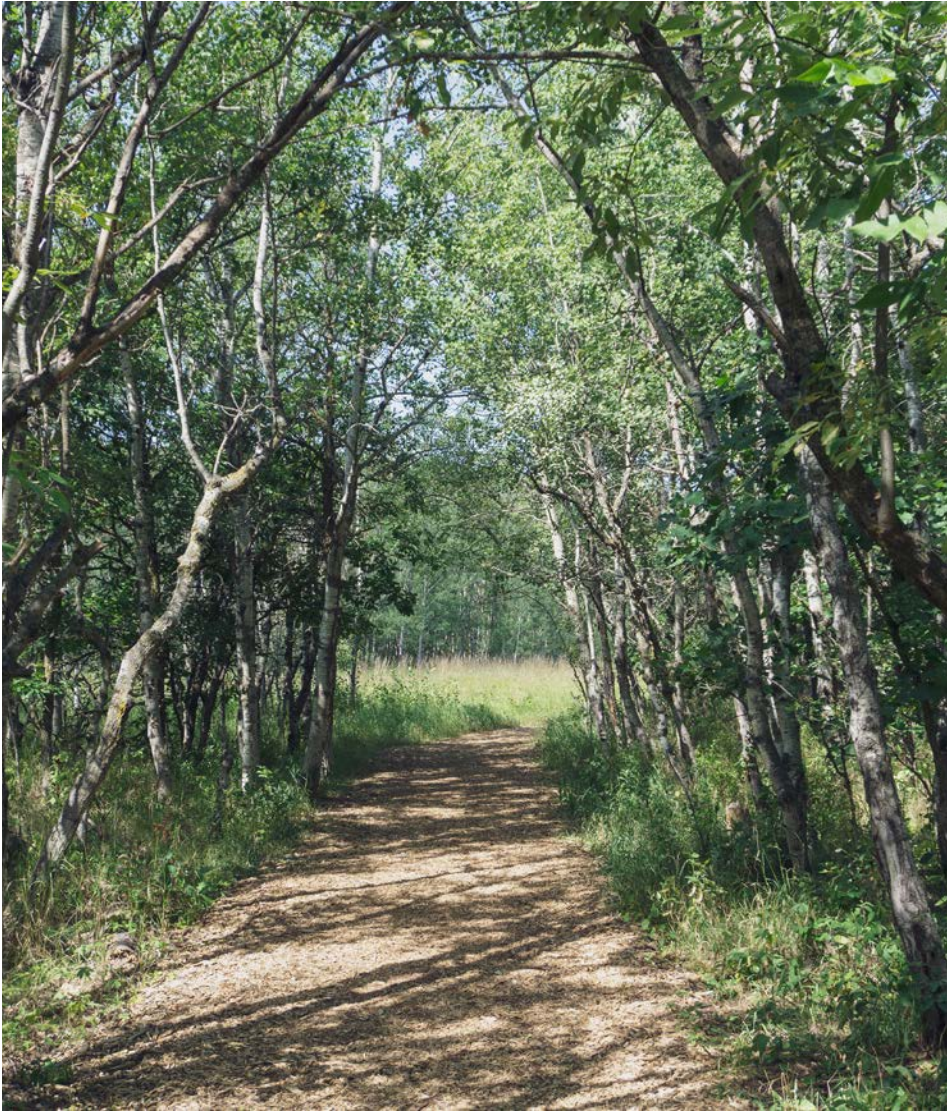Figure 4.4 Project Site in Winter

Figure 4.5 Project Site in Summer

Figure 4.6 Nature Trail

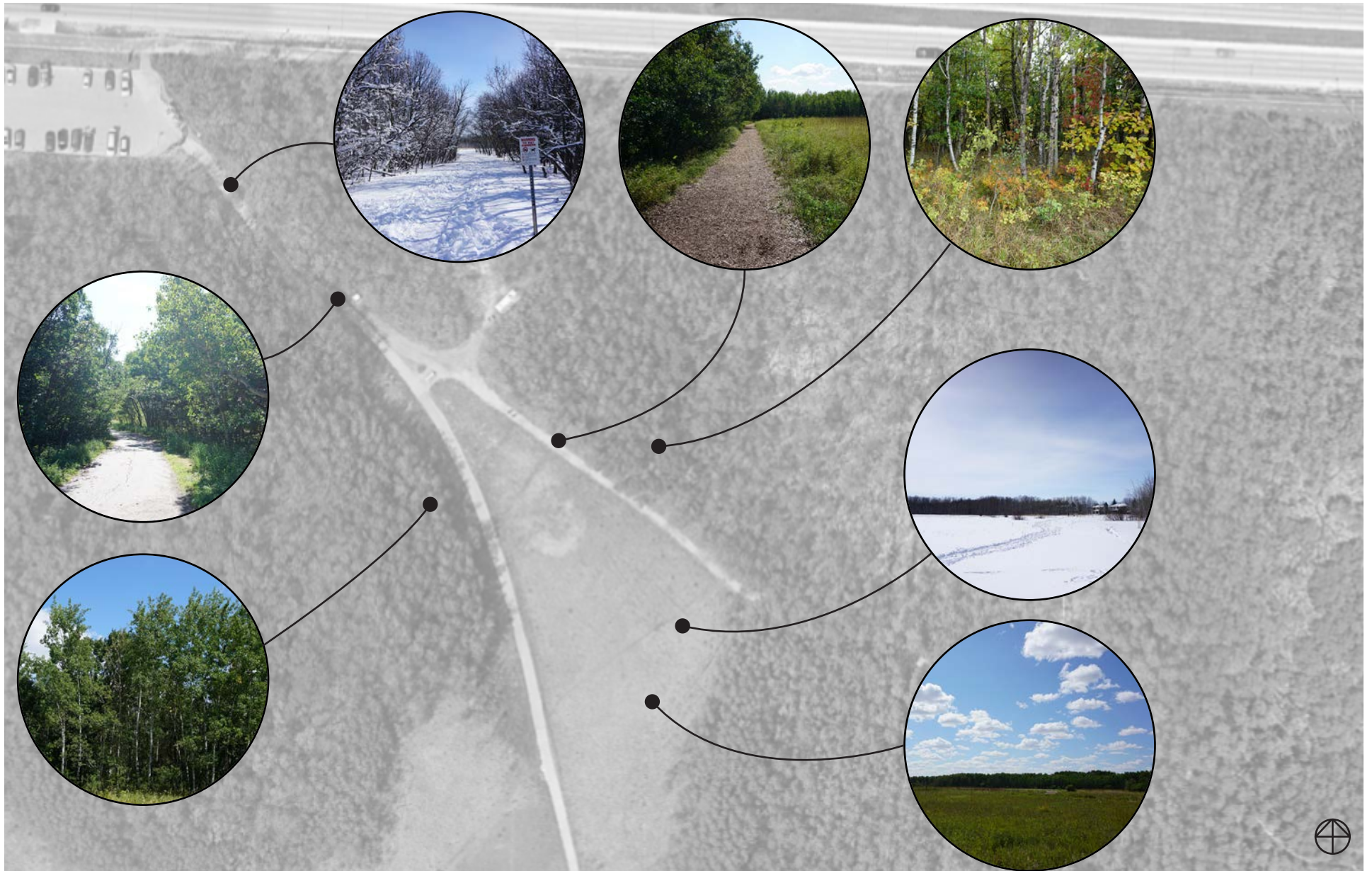Figure 4.7 Trail in winter

Figure 4.8 Project Site in Fall

Figure 4.9 Adjacent Existing Features
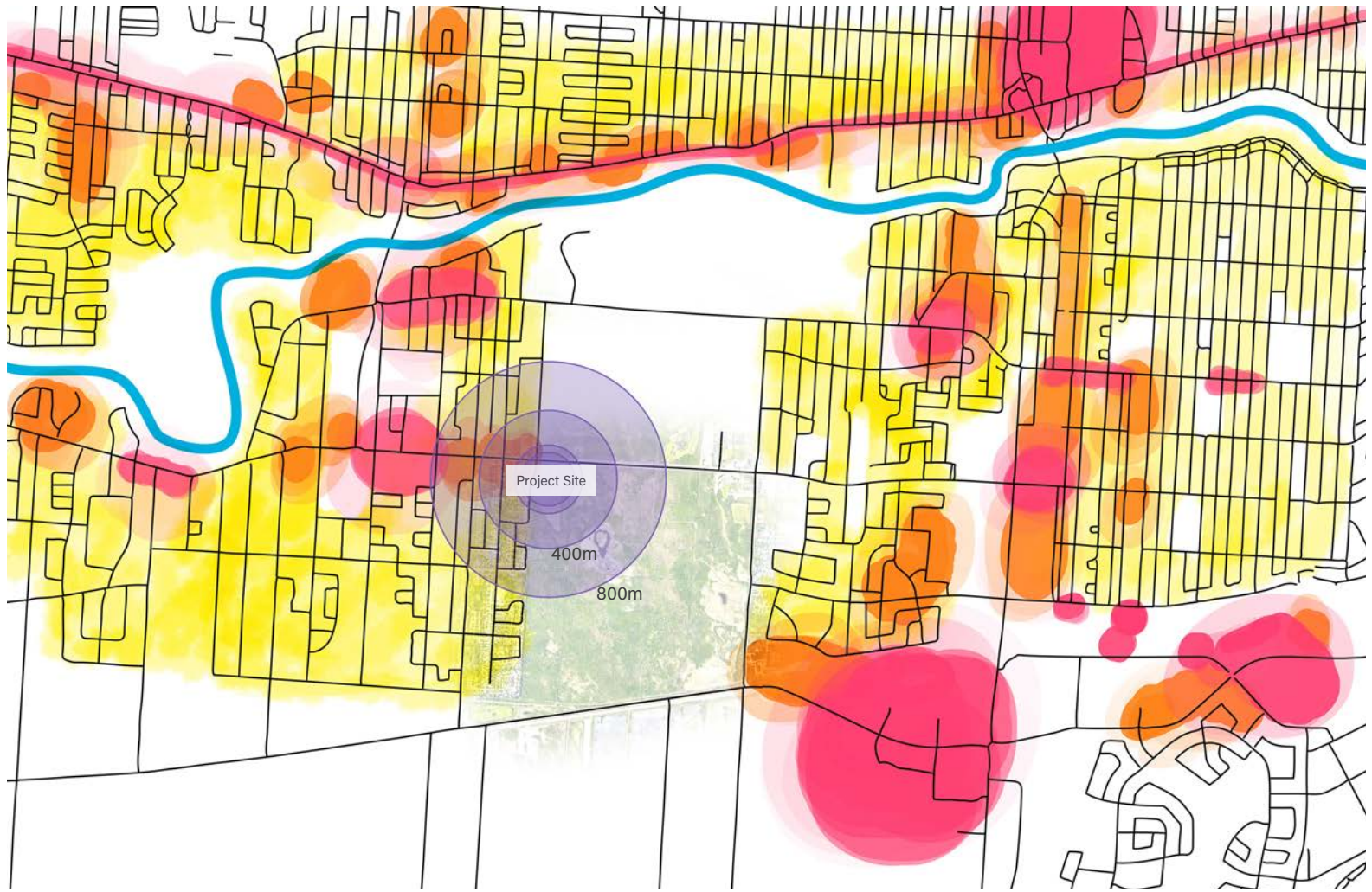
Figure 4.10 Material and Colour Inspiration

Figure 4.11 Landuse Map

Retail
Single-Family
Multi-Family
Distance proximity

Project Site

400m

800m

Figure 4.12 Parks and Recreation Map

Project Site

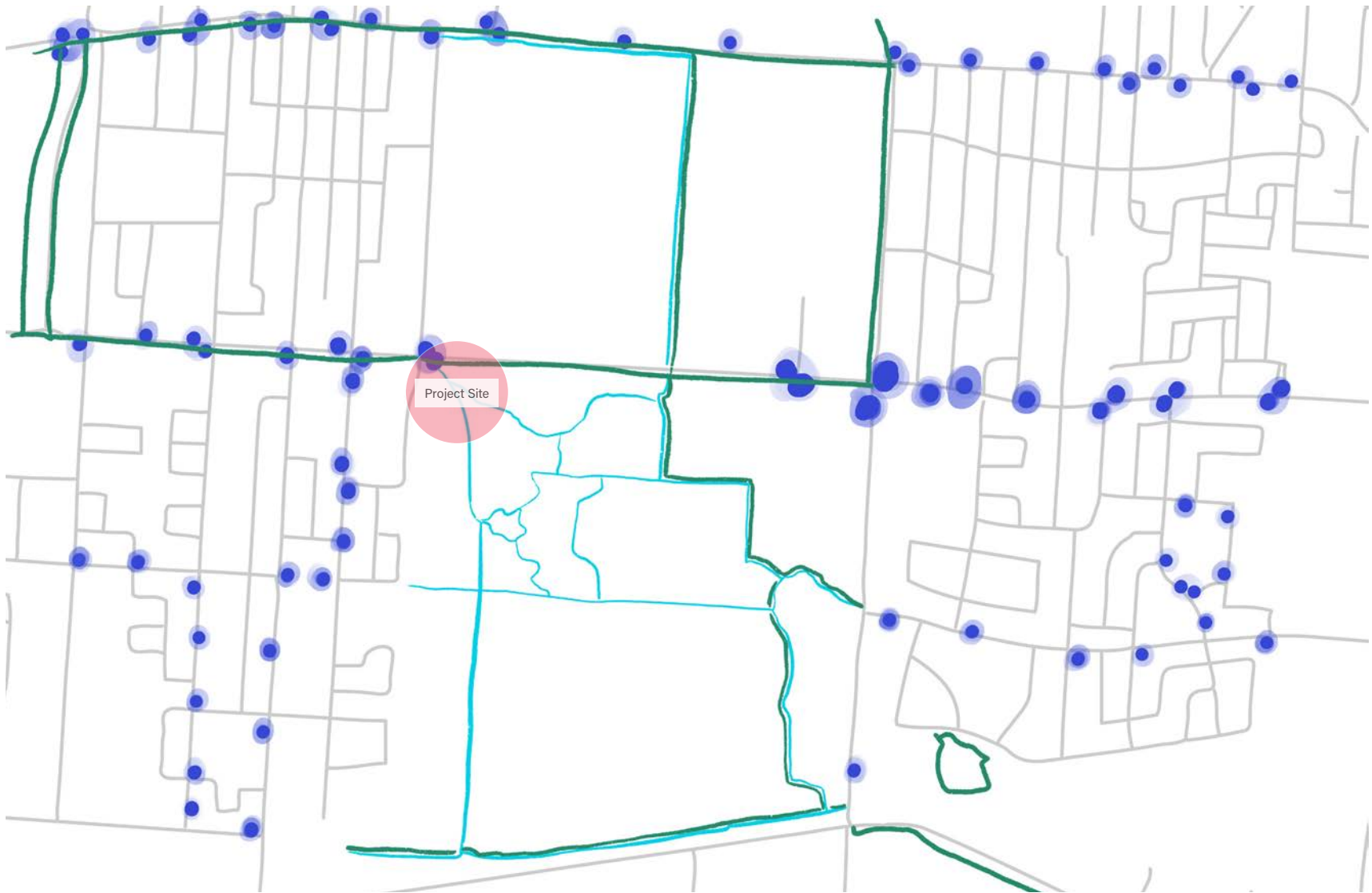Figure 4.13 Tree Density Map

More dense

Less dense

Project Site

Figure 4.14 Site Access Map

Park trails

Bike friendly paths

Bus stops

4.6 Spatial Profiles

PRIMARY USERS	AGE	ACTIVITY (FREQUENT)	ACTIVITY (INTERMITTENT)	PSYCHOLOGICAL NEEDS	SPATIAL NEEDS
Front of House (FOH) Employees (servers, bartenders, hosts, expos, bussers, managers)	16 - 60	- Dealing with customers face-to-face - Table service of food and drinks - Cleaning and organization of customer and employee areas - Communication with BOH employees	- Internal meetings - Training and product knowledge - Physical setup for events - Inventory counts of bar area - Changing clothes and personal appearance	- Welcoming - Efficient - Positive - Motivating	- Clearance for movement and traffic flow - Ability to openly communicate with BOH employees - Open sightlines to customers who are entering - Open sightlines to customers at tables - An area for administrative and storage needs
Back of House (BOH) Employees (cooks, dishwashers, expos, managers)	16 - 60	- Preparation and cooking of food - Washing dishes - Cleaning and organization of food preparation and storage areas	- Internal meetings - Training and product knowledge - Physical setup for events - Receiving of produce and food supply - Inventory counts - Changing clothes and personal appearance	- Welcoming - Efficient - Positive - Motivating - Safety awareness	- Clearance for movement and traffic flow - Safe and efficient food preparation and cooking area - Ability to openly communicate with FOH employees - Indicators for safety prevention and procedures - An area for administrative and storage needs
Customers	Target age of 21 - 50	- Eating and drinking - Socializing - Food and drink ordering	- Physical setup for events	- Welcoming - Intriguing - Comforting	- Promoting sociability - Environment to enjoy food and drink - Opportunity to enjoy indoor and outdoor qualities

Table 4.1 User and Occupant Profiles

SECONDARY USERS	AGE	BEHAVIOUR (FREQUENT)	BEHAVIOUR (INTERMITTENT)	PSYCHOLOGICAL NEEDS	SPATIAL NEEDS
Shipping & Delivery	18 - 60	- Loading and unloading of products - Signing and authorization of shipments	- Communication with shipping and delivery office	- Efficient layout - Easy navigation	- Loading zone where driver can complete tasks in a time-efficient manner
Maintenance Crew	22 - 60	- Repair on equipment - Repair on building systems	- Communication with maintenance office	- Logical - Intuitive - Efficient	- Easily accessible mechanical room for building systems - Loading/unloading zone
Promotional Representatives	20 - 60	- Presentation of wine/beer pairings - Informal and formal meetings	- Communication with other reps	- Intriguing - Enjoyable and sociable	- Place to put out product and samples - Space to discuss business
Cleaning Staff	18 - 60	- Cleaning of customer areas including dining, lounge, and washrooms - Collection of garbage	- Communication with restaurant staff	- Easy navigation - Efficient	- Area for cleaning and water supplies - Appropriate power supply for cleaning equipment

Table 4.2 User and Occupant Profiles

4.6 Spatial Profiles

SPACE	FLOOR AREA	FIXTURE, FURNITURE, EQUIPMENT (FFE) CONSIDERATIONS	ATMOSPHERE	MATERIALS	USER ACTIVITY
Bar (Indoor and Outdoor)	800 ft² (400²/bar) 75m² 35m²/bar	- Sink wells (2/bar) - U/C coolers - Upper open shelving - POS system - Bar mats - Beer taps - Bar seating - Floor drainage	- Upscale - Sophisticated - Drinks and drink-making as the focal point	- High-end countertop - Durable, non-slip flooring - Wipeable, stainless steel surfaces	- Drink-making - Drink storage and inventory - Eating/Drinking - Socializing - Cleaning - POS transactions
Cooking Area	600 ft² 55m²	- Handwash stations - Line u/c coolers - Line u/c heaters - Gas ranges - Convection ovens - Grill - Deep fryers - Griddle - Microwaves - Hoods - Specialized sprinkler system - Upper storage and shelving systems	- Bright and efficient workspace - Fast-paced - Visible and presentable to guest (open kitchen) - Warm temperature	- Wipeable, stainless steel surfaces - Durable, non-slip flooring	- Food-making - Communication between staff - Food storage and inventory - Cleaning
Dining Area (Indoor)	1500 ft² 140m²	- Dining seating - 4-top tables - 2-top tables - communal tables	- Upscale - Sophisticated - Lively	- Durable, wipeable seating - Durable, non-staining tabletops	- Socializing - Eating/Drinking - Server/guest communication - POS transactions

Table 4.3 Spatial Requirements

| SPACE	FLOOR AREA (ft²)	FIXTURE, FURNITURE, EQUIPMENT (FFE) CONSIDERATIONS	ATMOSPHERE	MATERIALS	USER ACTIVITY
Dishpit	200 ft² 20m²	- Industrial dishwasher - Over-sized sink - High-pressure spray gun - Dish drop-off station - Floor drainage - Upper and u/c open shelving	- Bright and efficient workspace - Warm temperature - Organized	- Wipeable stainless steel surfaces - Durable, non-slip flooring - Rubber floor mat	- Dishwashing - Dirty dish drop-off - Clean dish pickup - Cleaning
Dry-goods Storage	400 ft² 35 m²	- Open shelving	- Organized - Low humidity	- Wipeable surfaces - Durable, non-slip flooring	- Food pickup and storage - Inventory counts
Employee Storage Area	300 ft² 30 m²	- Coat hooks - Bench seating - Mirrors - Lockers - Shoe storage	- Organized		- Storage of personal belongings - Changing in and out of work attire - Hair and makeup
Expo Area	400 ft² 35 m²	- U/C coolers - U/C storage - Hot plate window - Food tray holders	- Organized - Presentable - Fast-paced - Clean	- Wipeable stainless steel surfaces - Durable, non-slip flooring	- Finishing touches on dishes - Getting dishes prepared to be picked up by servers - Communication with FOH and BOH staff
Food Preparation Area	400 ft² 35 m²	- Convection oven - Upper and u/c open shelving - Blender and mixers - Floor drainage - Over-sized sink - Handwash stations	- Organized - Fast-paced - Clean - Bright and efficient	- Wipeable stainless steel surfaces - Durable, non-slip flooring	- Food-making and preparation - Cleaning - Communication between staff

Table 4.4 Spatial Requirements

4.6 Spatial Profiles

SPACE	FLOOR AREA	FIXTURE, FURNITURE, EQUIPMENT (FFE) CONSIDERATIONS	ATMOSPHERE	MATERIALS	USER ACTIVITY
Janitorial	200 ft² 20 m²	- Janitorial floor sink - Handwash station - Open shelving	- Organized	- Durable, non-slip flooring	- Storage of cleaning supplies and equipment - Cleaning
Lobby/Entrance	500 ft² 45 m²	- Hostess table/stand - Waiting seating	- Upscale - Sophisticated - Inviting	- Signage and branding - Flooring that can withstand salt during winters	- Triage of guests - Guests waiting for seats - Quick conversations
Lounge Area (Indoor)	1200 ft² 110 m²	- Lounge seating - Lounge tables - Communal tables - Bar height tables - Bar height seating	- Upscale - Sophisticated - Lively - More noisy than the dining section	- Durable, wipeable seating - Durable, non-staining tabletops	- Eating/drinking - Socializing - Server/guest communication - POS transactions
Office	200 ft² 20 m²	- Cash safe - Filing cabinet - Work surface for laptops - Landline phone - Station for network modems/ servers - Office seating	- Organized - Formal/ confidential - Bright and motivating		- Computer work - Confidential discussions - Cash-counting - Phone calls
Outdoor Dining/ Lounge	1500 ft² 140 m²	- Lounge seating - Lounge tables - Communal tables - Bar height tables - Bar height seating - Dining seating - 4-top tables - 2-top tables	- Upscale - Sophisticated - Lively - Setting changes and adapts to the season	- Water-resistant - Heat and freezing resistant - Salt-resistant - Upholstery and other soft textiles to be easily interchangeable	- Eating/drinking - Socializing - Server/guest communication - POS transactions - Potential event space

Table 4.5 Spatial Requirements

SPACE	FLOOR AREA	FIXTURE, FURNITURE, EQUIPMENT (FFE) CONSIDERATIONS	ATMOSPHERE	MATERIALS	USER ACTIVITY
Server Stations (6)	300 ft^2 (50 ft^2 each) 30 m^2 (5 m^2 each)	- POS system - Tray holders - U/C storage - Handwash stations - Coffee and tea at selected stations	- Organized - Clean - Discrete and not easily viewable by guests		- Servers placing orders - Servers printing bills - Pickup supplies for table settings
Walk-in Cooler (Bar)	400 ft^2 35 m^2	- Refrigeration system - Non-locking door - Open Shelving - Floor drainage - CO2 tanks and tap system	- Cold - Organized - Efficient	- Wipeable surfaces - Durable, non-slip flooring	- Storage of bar-related equipment, food, and drinks - Inventory counts - Cleaning
Walk-in Cooler (Kitchen)	600 ft^2 55 m^2	- Refrigeration system - Non-locking door - Open Shelving - Floor drainage - Separation of cool and frozen	- Cold - Organized - Efficient	- Wipeable surfaces - Durable, non-slip flooring	- Storage of perishable food - Inventory counts - Cleaning
Washrooms (Public)	600 ft^2 55 m^2	- Commercial toilets - Sinks - Urinals - Hand rails for universal stalls - Floor drainage	- Upscale - Sophisticated - Clean - Comforting	- Non-porous	- Use of toilet and urinals - Washing hands - Maintenance of personal appearance
Washrooms (Private)	200 ft^2 20 m^2	- Commercial toilets - Sinks - Hand rails - Floor drainage	- Clean - Comforting	- Non-porous	- Use of toilet and urinals - Washing hands - Maintenance of personal appearance

Table 4.5 Spatial Requirements

4.7 Spatial Zoning Analysis

Figure 4.15 Zoning Analysis
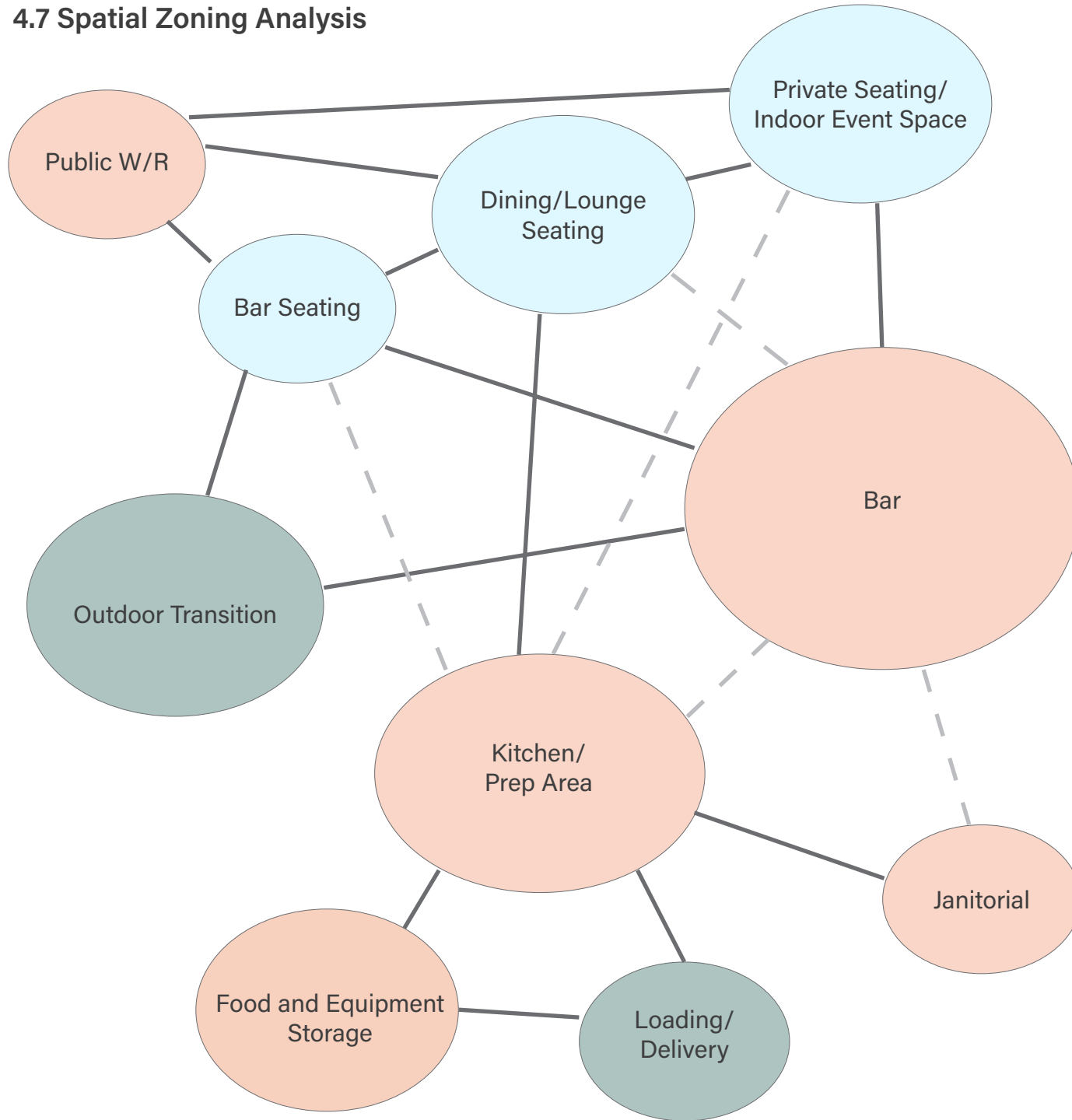
Indoor

The bar will be the focal point of the enclosed interior space. It will act as a medium to connect the enclosed interior spaces with the exterior spaces. This is because the interaction with a bar is more informal and more frequently involves a standing posture.

The Kitchen/Prep Area will follow the efficiency of a typical restaurant adjacency. It will be closely connected to the Dining/Lounge Area, Storage, Loading/Delivery, and Janitorial Area. The BOH environment will be visibly open to the guests but will hide the strictly functional spaces such as Food and Equipment Storage, Janitorial, and Loading/Delivery.

Enclosed interior seating will be connected together to create a cohesive vision of the restaurant. The seating in the Bar Area will be more closely connected to the transitional flow to the outdoor environments.
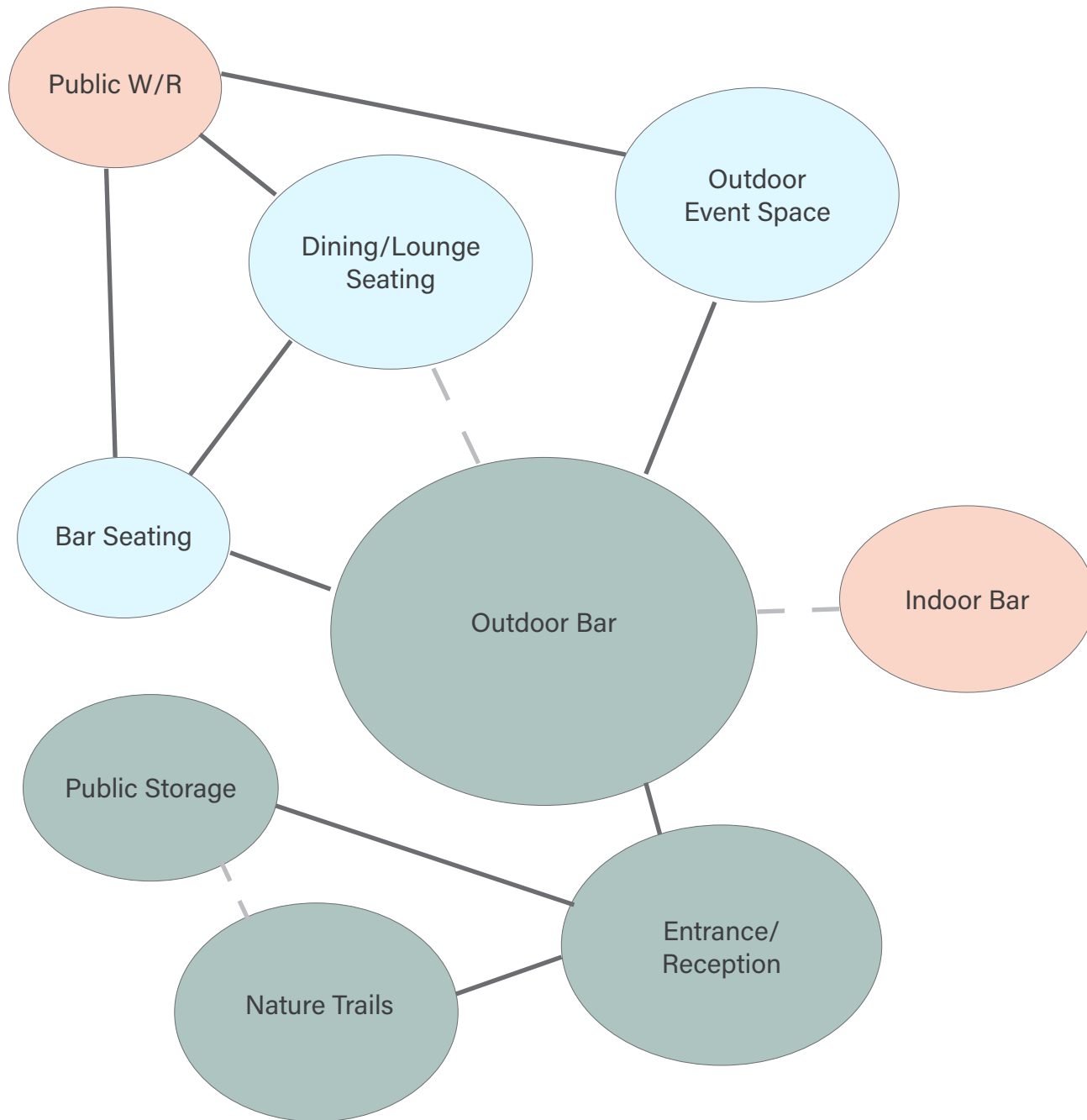
Figure 4.16 Zoning Analysis

Outdoor

The Outdoor Bar will be the focal point of the exterior spaces. It will be directly connected to the Entrance/Reception Area because the Outdoor Bar is intended to attract incoming guests.

Seating areas in the outdoor environment will act as an extension of the enclosed interior seating areas. This will help blur the users perception of what is inside and outside.

Guests who need to store their bikes, skis, and other equipment will be able to store their belongings near the Entrance/Reception.

4.7 Spatial Zoning Analysis

Figure 4.17 Zoning Analysis
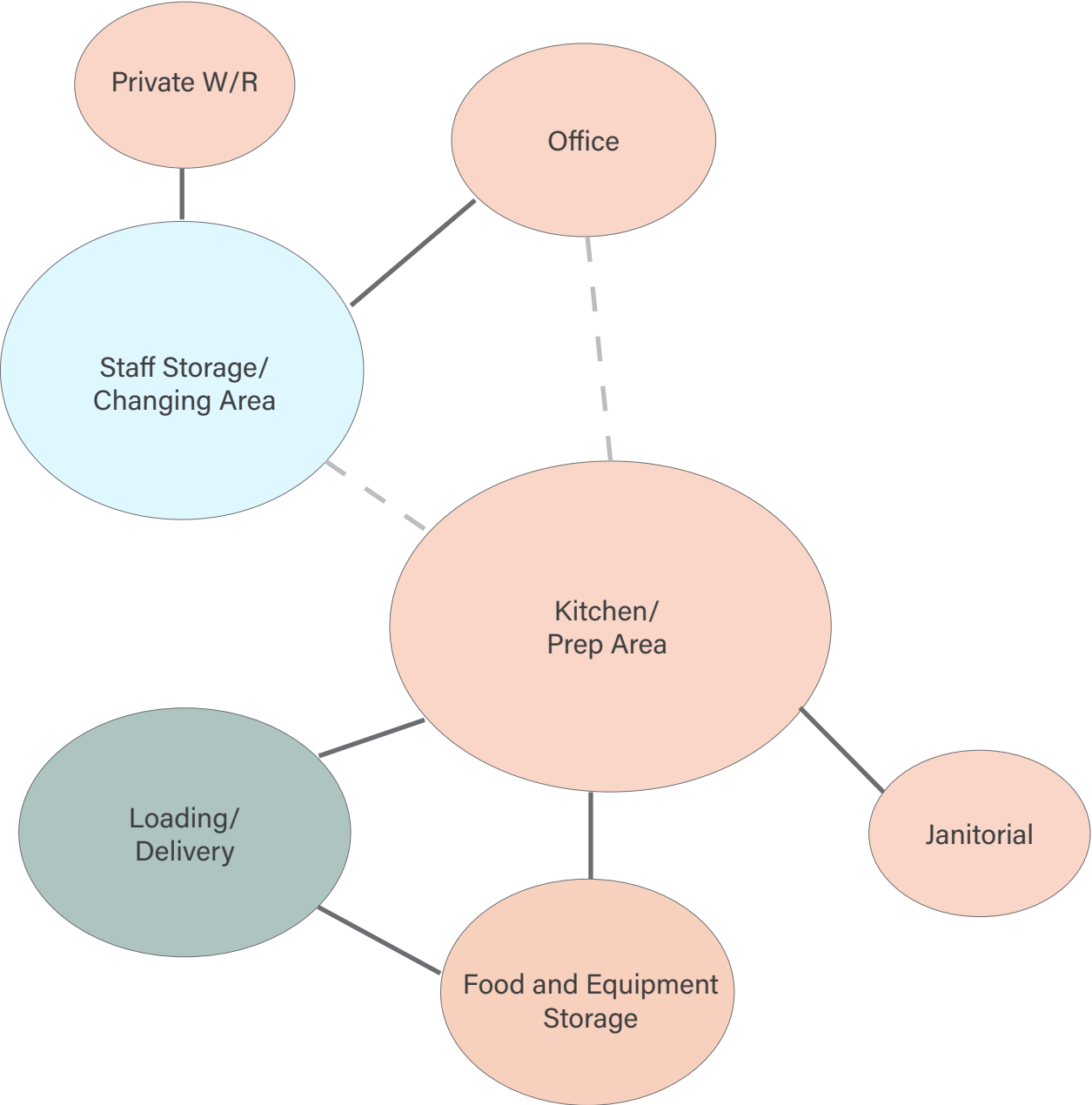
Back-of-House

Staff-related spaces such as the storage/ changing area, private washrooms, and office will be clustered together. They will have some connection to the Kitchen and Prep area because it is still considered a Back-of-House function.

The logistical side of the restaurant consists of the Kitchen/Prep Area, Loading/Delivery, and the Food/ Equipments Storage. These spaces will be directly connected so that tertiary users such has couriers, maintenance crew, cleaning staff will have ready access to the functional spaces.

Table 4.6 Spatial Adjacencies

Legend: N/A (gray) · Primary Adjacency (red) · Secondary Adjacency (orange). In the table below, P = Primary Adjacency, S = Secondary Adjacency.

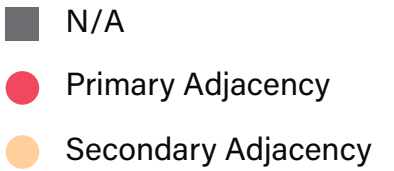|	Bar (Indoor)	Bar (Outdoor)	Cooking Area	Dining Area (Indoor)	Dishpit	Dry-Goods Storage	Employee Changing Area	Expo Area	Food Preparation Area	Janitorial Area	Loading/Delivery	Lobby/Entrance	Lounge Area (Indoor)	Office	Outdoor Dining/Lounge	Server Stations	Walk-in Cooler (Bar)	Walk-in Cooler (Kitchen)	Washrooms (Public)	Washrooms (Employee)
Bar (Indoor)	N/A																			
Bar (Outdoor)		N/A																		
Cooking Area			N/A																	
Dining Area (Indoor)				N/A																
Dishpit					N/A															
Dry-Goods Storage						N/A														
Employee Storage Area							N/A													
Expo Area								N/A												
Food Preparation Area			P		P	P			N/A											
Janitorial Area	S	S	S		P					N/A										
Loading/Delivery						P					N/A									
Lobby/Entrance	S	P		P								N/A								
Lounge Area (Indoor)	P		S		S				S			P	N/A							
Office							S							N/A						
Outdoor Dining/Lounge		P	S	P	S				S			P	P		N/A					
Server Stations	P			P	P				P				P		P	N/A				
Walk-in Cooler (Bar)	S		P						P		P						N/A			
Walk-in Cooler (Kitchen)			P						P		P						P	N/A		
Washrooms (Public)		P		P									P		P				N/A	
Washrooms (Employee)							P							S						N/A

5.0 DESIGN

This chapter presents a design proposal that brings together all the research and analysis in the previous chapters to create the project. It demonstrates that the proposed design applies key ideas and strategies that address my initial design inquiries about interior and exterior environments.

5.1 Design Concept

The Pass is a restaurant that celebrates the qualities of the Assiniboine Forest. It acts a gateway for guests as one transitions from the busy urban environment of Winnipeg to the contrasting setting of the Forest. Expanding on this narrative, *The Pass* challenges the idea of thresholds and blurs the boundaries of what is inside and outside, creating a continuous dialogue between spaces.

Users are immersed in a restaurant environment that is unconventional as guests are invited to eat, drink, and socialize in a space that is exposed to the outdoor elements, even during the winter months. This allows users to engage with the site in a way that is unique. This experience is what makes *The Pass* stand out from other restaurants in Winnipeg, making it truly a destination point.

5.2 Design Development

The development of the restaurant began with an understanding of spatial relationships between the functions that will be occuring in the spaces - to question what spaces can only exist in the interior, in the exterior, and what spaces can exist in both. What are these transitions or thresholds and how can they speak to the research that I have done in the literature review? Figures 5.1-5.4 are illustrations that explored transitional spaces and spaces that can potentially serve both indoor and outdoor functions.

Figures 5.1 and 5.2 illustrate a breakdown of functions, their relationships, and adjacencies to figure out what spaces can demonstrate my research findings in Chapter 2. From these illustrations, the key spaces of opportunity are the public pathways, dining, and lounge areas. Figure 5.3 is a sketch that illustrates how users would move through the project site. It shows how the public pathways would be active corridors and how it relates to the building, what spaces are adaptive in being inside or outside, and where the core building will be. The core building refers to the structural piece of the design where all the spaces need a strict building system to exist. This includes the back-of-house areas, washrooms, office, and indoor dining/lounge areas. Conceptual models were used to further explore the massing of the project and how this traffic flow would

interact with the building in 3-dimensions (see Appendix F). This took into account scale and proximity in determining the form of the building.

To explore how I could create a dining experience that can be conceived as indoor and outdoor, a perspective sketch was produced (Figure 5.4). In this drawing, I drew function first, which involves settings for people to sit, dine, and socialize, as well as active paths to direct movement within the space. I then loosely drew architectural planes that give a sense of enclosure to the environment, while still making it feel as though one space dissolves into another.
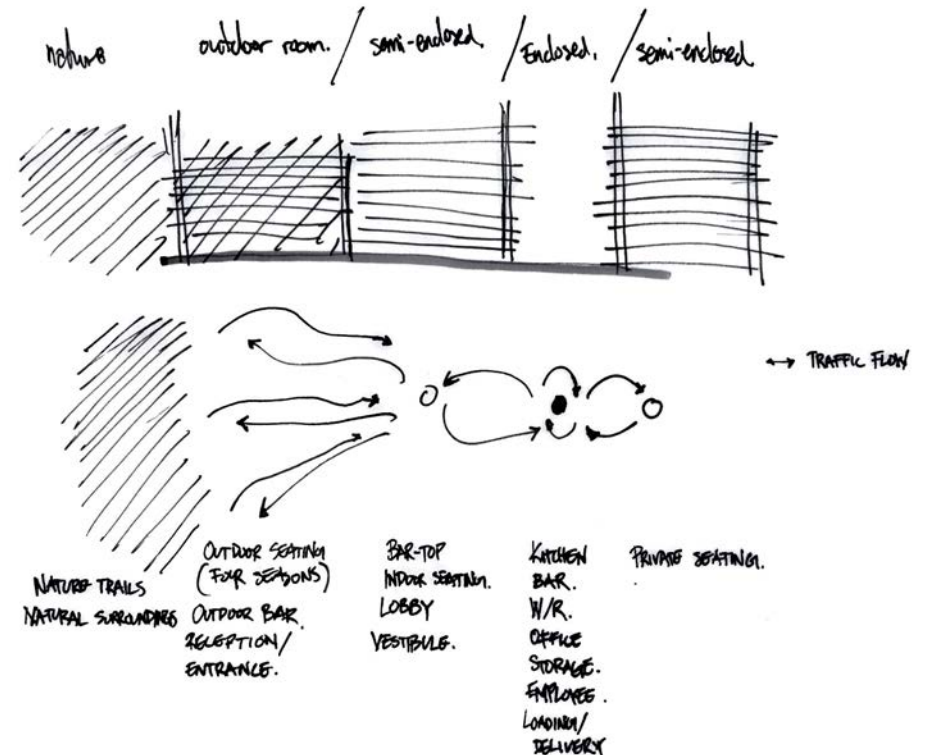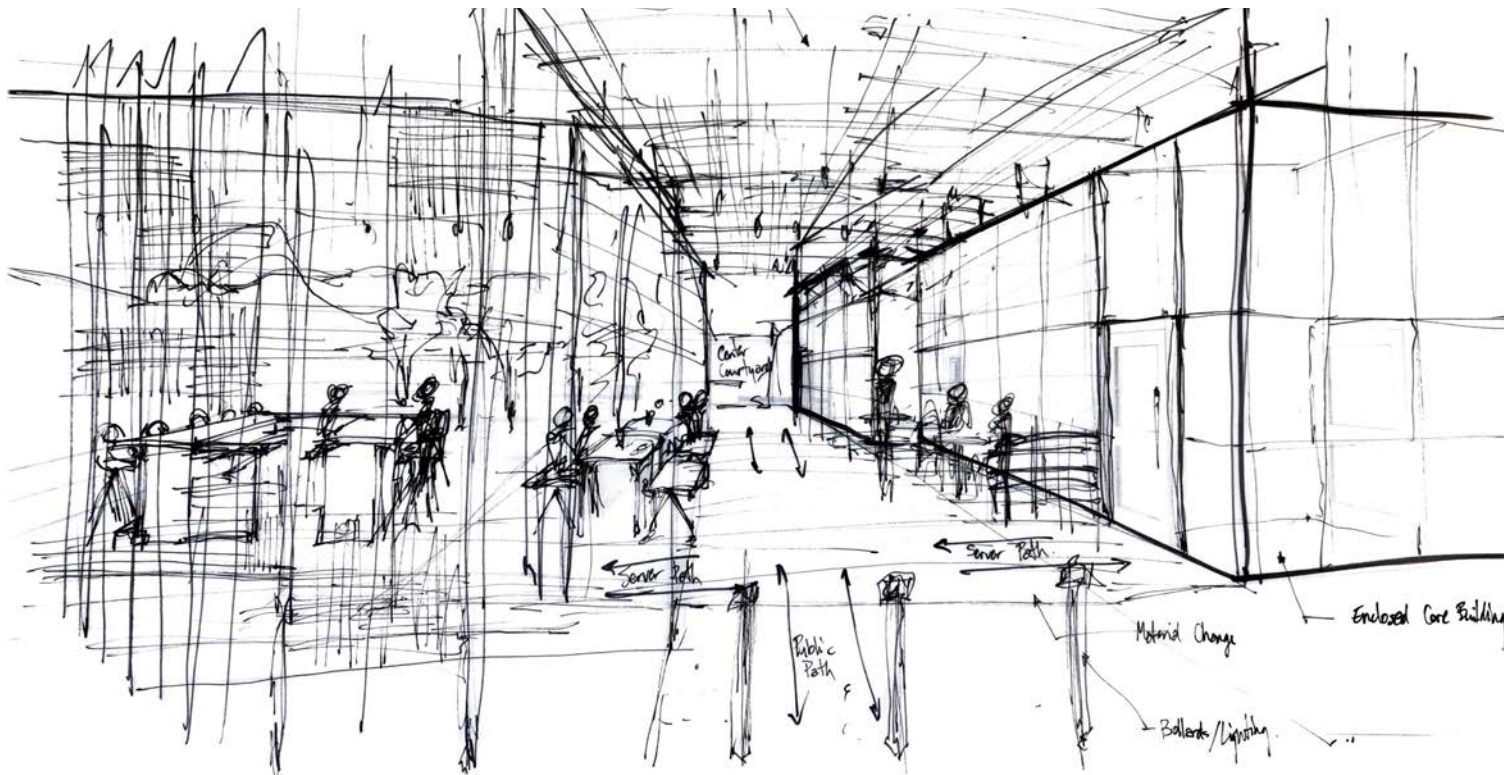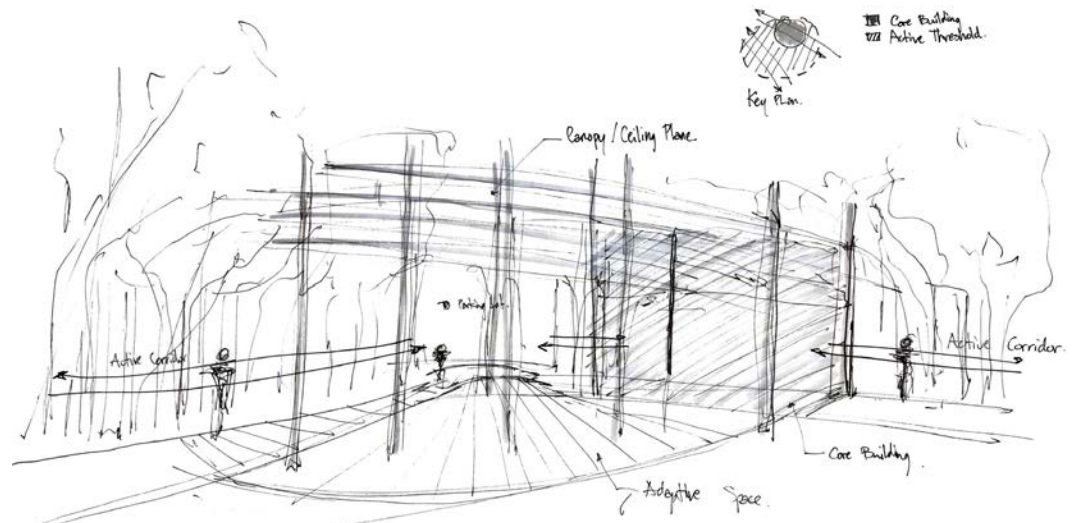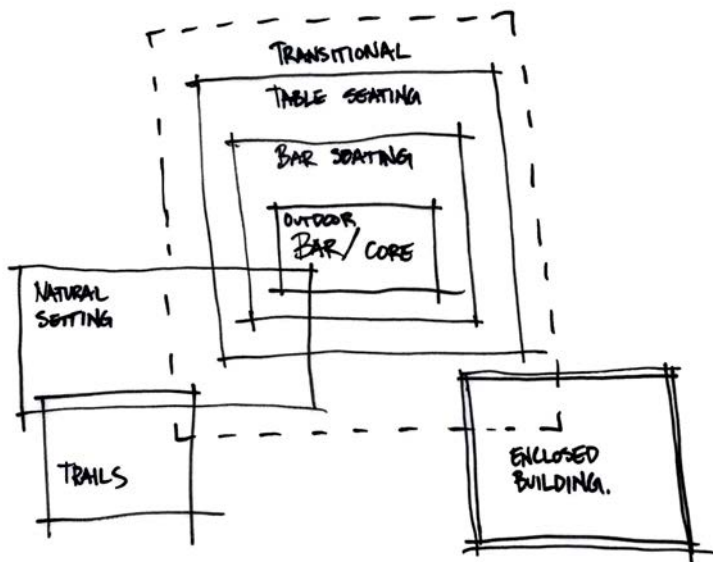

Figure 5.1 Planning Sketch

Figure 5.2 Planning Sketch

Figure 5.3 Concept Sketch

Figure 5.4 Concept Sketch

5.3 Design Proposal

The Pass offers indoor and outdoor dining spaces to its guests. Even people who are not formal guests of the restaurant and are simply walking by, feel as though they are part of the restaurant due to the activated thresholds and transitionways in the project. A major gesture the design made was to realign one of the public paths and direct it to cut through the project, intersecting the thresholds of when an indoor dining space becomes outdoor. These pathways force people through the project rather than around it. It makes them feel connected to this particular building and its significance to the site. It provokes users to question whether they are part of the restaurant experience that occurs in both the interior and exterior environments.

As visitors come from the parking lot to the northwest, they first go through a forest-covered path, which then opens up to the restaurant (Fig. 5.5). The pathways that are directly adjacent to the building have a ceiling plane to define where the public path is. This ceiling plane dissolves into the outdoor dining and lounge spaces, one to the north and one to the west. These outdoor spaces feature bar-height and dining-height seating, communal and 2-top tables, and firepits, all integrating with the surrounding landscape qualities. To strengthen the connection to the landscape, the spaces are defined by functionality and are anchored through furniture placement, materials, and flooring. The lack of ceilings and partitions make the users exposed to the site rather than trying to hide and manipulate the natural features.
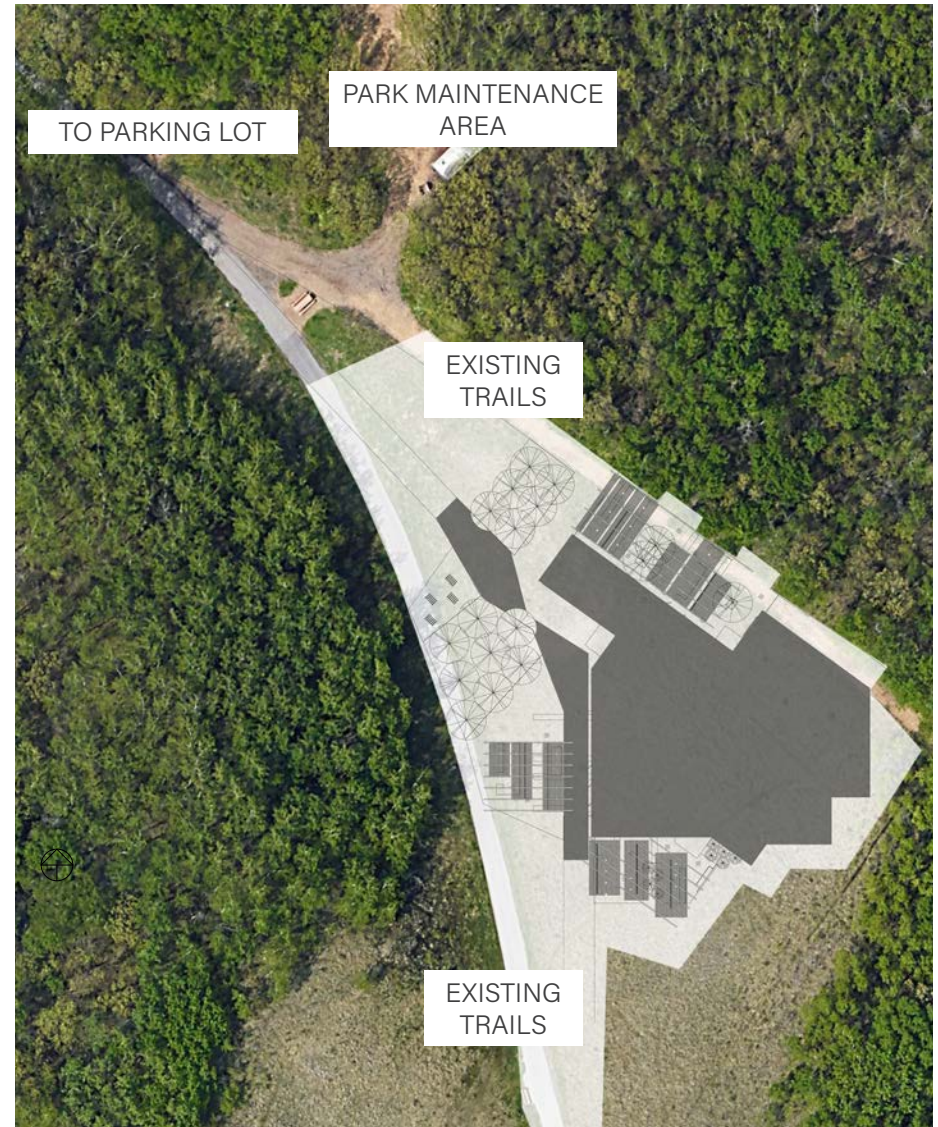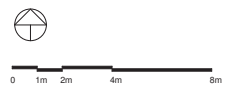

TO PARKING LOT

PARK MAINTENANCE AREA

EXISTING TRAILS

EXISTING TRAILS

Figure 5.5 Site Plan
Scale: 1 : 600

Figure 5.6 Floor Plan
Scale: 1 : 300

1. Reception
2. Dining Area
3. Kitchen
4. Walk-In Coolers
5. Storage
6. Delivery/Loading Access
7. Employee Room
8. Office
9. Washroom
10. Janitorial
11. Dishpit
12. Lounge
13. Gender-neutral Washrooms
14. Outdoor Dining
15. Outdoor Lounge South
16. Outdoor Lounge West
17. Bike Storage/Pet Area
18. Outdoor Storage

0   1m   2m   4m   8m

The reception features a waiting area that is filled with natural light with its extended ceiling height, and fully-glazed walls (Fig. 5.7-5.8). To the north, the formal dining room dissolves into the exterior (Fig. 5.9). The dining room focuses on the aspen trees to the north. This is expressed through the seating layout, planning, materials, flooring, lighting, and functional programming. The skylit interior courtyard and ceiling treatment that creeps into the forest blend the interior and exterior environments. At the east wall of the dining room is a wine display (Fig. 5.10) that is a focal point for guests both in the interior and exterior (see Appendix B). Featured in both the dining room and the indoor lounge are rotating glazed doors that allow the act of dining to spill out into the public path and exterior, and vice-versa. This gesture makes the public path feel more connected to the restaurant by having it involved in the dining experience.

An indoor lounge lies to south of the building, opposite to the dining room (Fig. 5.11). The focus of this area is similar to that of the dining room in that it primarily features the landscape qualities. But in this area, it is not the aspen trees that are featured, it is the open prairie meadows to the south that is highlighted. A strength of this project is that it offers different settings to its guests, whether they are indoor or outdoor, dining or lounge, they feature different elements such as the aspen trees and the open prairie meadow. They all are unique to that location in the Assiniboine Forest. To extend on this, the dynamic qualities from season to season such as the changing colours, the naked trees treelines that come in the Winters, and random snowdrifts that roll over in the open meadow (Fig 5.12-5.14). Climate studies were done to see how the building casts shadows throughout the year as well as the impact of wind, temperature, and precipitation (see

Figure 5.7 Perspective - Reception

Figure 5.8 Perspective - Waiting Area

Figure 5.9 Perspective - Dining Area

Appendix E). The outdoor dining area to the north provides the most shelter against direct sunlight and wind, which is beneficial to those who want protection from the wind in the colder days and harsh sunlight. In contrast to this, the outdoor lounges to the south and west provide the most direct sunlight and exposure to winds, which is beneficial for those who want a cool breeze in the summer days. Ceiling-mounted linear heaters are used to provide comfort in the winter while maintaining the linear design language of the outdoor canopies.

Material selection is monochromatic and contrasts with the surrounding environment. The restaurant still integrates the elements of the site into the design but the contrast in materiality forces users to question the artficial nature of the building on the site. It is this thought process that generates discussion and for users to have an opinion on whether this restaurant belongs to the site. Any colour introduced to the palette is used in the upholstery and is derived from the colours of the plants of the Assiniboine Forest. This includes rich blues, subtle greens, reds, and oranges. Dark woods, white marble, matte metal finishes, light and dark concretes are the main materials used in the restaurant. In the more intimate seating areas, dark patterned carpets is used for acoustical and comfort value.

The spaces that require privacy and in less need for views are pushed towards the centre of the building. This includes the communal washrooms, the dishpit, storage, walk-in coolers, and janitor room. The back-of-house areas such as the kitchen, office, and employee room are not forgotten in taking advantage of the qualities the site has to offer. These spaces are located around the perimeter walls so they have sightlines to the exterior.

Figure 5.10 Perspective - Wine Display

Figure 5.11 Perspective - Lounge Area

Figure 5.12 Perspective - North Outdoor Dining Area

Figure 5.13 Perspective - South Outdoor Lounge in Winter

Figure 5.14 Perspective - West Outdoor Lounge in Fall
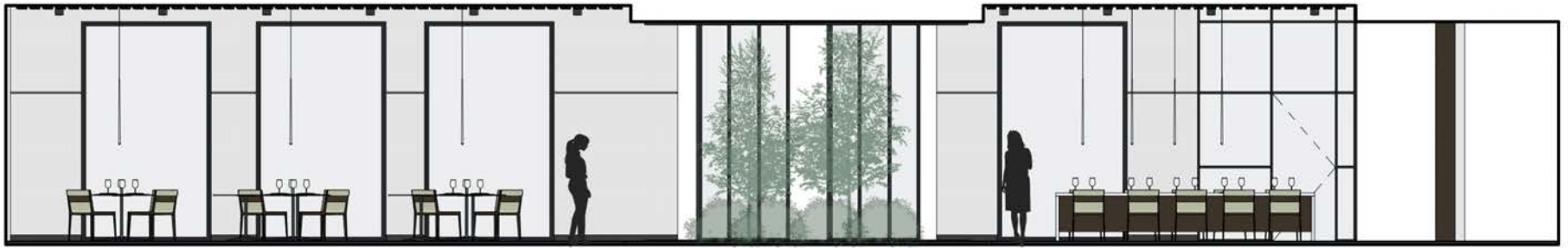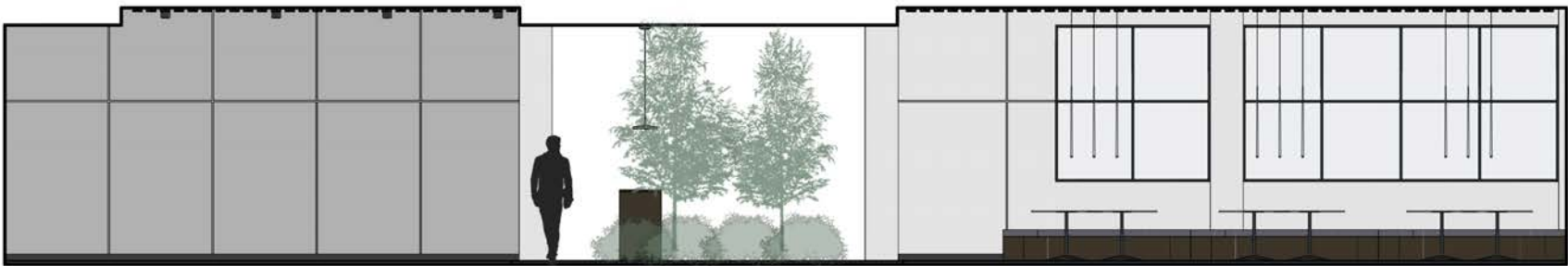
Figure 5.15 Elevation - Dining Area NW

Figure 5.16 Elevation - Dining Area SE

Figure 5.17 Elevation - Outdoor Dining Area NW

Figure 5.18 Section - Indoor/Outdoor Dining Areas

Figure 5.19 Elevation - Lounge S

Figure 5.20 Elevation - Lounge N
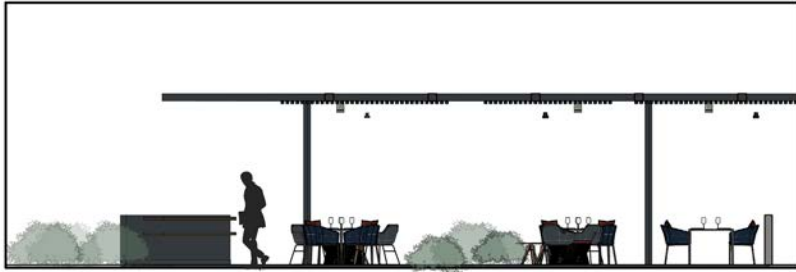

Figure 5.21 Elevation - Lounge W

Figure 5.22 Elevation - Outdoor Lounge S

Figure 5.23 Elevation - Outdoor Dining SE

Figure 5.24 Section - Indoor/Outdoor Lounge Areas

Conclusion & Reflections

From the beginning of this practicum, I was interested in taking on a project that would involve my formal education in interior design and my work experience in landscape architecture. I wanted to take an interdisciplinary approach that would elevate my understanding of what actually is interior and exterior, and to use these findings to better myself as a designer.

My design inquiry was focused on thresholds between interior and exterior environments. The design objects defined in this practicum were: 1) To create a connection between indoor and exterior environments, that are over and above implementing windows and openings, and 2) To create a design that responds to the site and its surrounding context.

Looking into the first question of creating indoor and outdoor connections, I looked towards research that focused on experiences and the sensorial conditions. I went in this direction because I could not find sufficient information that physically defines a space that is both inside and outside, in other words an in-between space. You are either physically inside or outside. However, your experience can challenge this and make you feel as though you are inside, outside, or both. I learned that as a designer, we have the power to create scenarios in which users can experience a place. We cannot predict

what this project means to people. However, interior designers play a role in making the design special in that it attracts people to want to be there. We provide the opportunity for people to make this project meaningful to them. We can bring attention to certain elements, ideas, and conditions that help direct the experience of a space. The Pass provides users a variety of dining settings to accomodate different preferences, whether it is inside, outside, near the aspen trees, or out on the open meadows. It also provides users who are walking by the restaurant and are not formal guests, the opportunity to experience the restaurant. This is achieved by integrating the forest into the design by using the vegetation in the interior spaces, through materials and colour, and sight lines. The building forms that intersect and weave between settings play a role in allowing the user to create their own connections between environments; between the inside and outside, potentially leaving themselves in an in-between state. And it is this feeling that can go over and above simply implementing windows and openings.

In making these connections between interior and exterior environments, time and location play an important role. What I found important was to have an interior environment that would bring attention to the outdoor elements. Particular to my design proposal, the social settings of a restaurant situate users in an environment that brings them closer to Assiniboine Forest. It integrates the

landscape features such as the aspen trees, prairie grasses, and the open skies. The design should be about the awareness of the context and site.

Future considerations for this practicum would be to explore the transitional space the lies between the parking lot and the restaurant. As this space is part of the whole narrative of one leaving the urban environment moving into a more natural setting. It would be interesting to extend my design into this part of the site. Another important future consideration would be to explore the potential of this project if it were to involve a more interdisciplinary process. This includes collaborating with landscape architects and architects as early as the programming phase, commercial kitchen specialists, and urban planners. It is important to open up to the considerations, thought processes, and sensitivities of other disciplines.

This practicum project is important to interior design because it gives a perspective that an interior designer should not be limited to interior spaces. Thresholds between the interior and exterior are moments where an interior designer has the opportunity to break free from the limitation of working strictly on the inside. A space holds value to a project regardless of whether it is inside or outside. It is our role, as interior designers, to enhance human-spatial relationships. I strongly believe that having an open mind to go beyond the scope of what we are comfortable with or what we think we are capable of will greatly develop us as designers.

BIBLIOGRAPHY

Abercrombie, S., & Whiton, A. S. (2008). Interior design & decoration. New Jersey: Pearson.

Ando, T. (2003). Light and Water. New York: Monacelli.

Actescollectifs Architectes. (n.d.). Chetzeron [digital image]. Retrieved 2018 from, http://www.actescollectifs.ch/index.php?/projets/
restaurant-chetzeron/.

Asakawa, S. (n.d.). Great bamboo wall [digital image]. Retreieved 2018 from, https://kkaa.co.jp.

Baker, K. (2012). Captured landscape: The paradox of the enclosed garden. New York, NY: Routledge.

Baudrillard, J. (2013). Structures of interior design. In G. Brooker and S. Stone (Eds.), *From organisation to decoration: an interiors reader*
(pp. 125-129). New York: Routledge.

Bognar, B. (2005). Kengo kuma: Selected works. New York, NY: Princeton.

Bonneville, R. (2016). Canadian mennonite university [digital image]. Retrieved 2019 from, https://www.winnipegfreepress.com/local/
province-ottawa-deliver-11m-for-research-hub-at-canadian-mennonite-university-405664756.html#&gid=null&pid=1.

Brownell, B. (2011). Matter in the floating world: Conversations with leading japanese architects and designers. New York, NY: Princeton.

Catarinella, M. (2008). Begijnhof amsterdam panorama [digital image]. Retrieved January, 2019, from https://commons.wikimedia.org/
wiki/File:BegijnhofAmsterdamPanorama.jpg.

Chetzeron. (n.d.). Restaurant Hotel [digital image]. Retrieved December 10, 2018, from http://www.chetzeron.ch/en/photo-gallery.html

City of Winnipeg. (2018). History of assiniboine forest. (2018). Retrieved September 2018 from, https://www.winnipeg.ca/publicworks/
parksOpenSpace/NaturalistServices/NaturalAreas/History.stm.

City of Winnipeg. (2018). Habitat site report. Retrieved May 2019 from, https://www.winnipeg.ca/publicworks/parksOpenSpace/
NaturalistServices/NaturalAreas/542.html.

City of Winnipeg. (2016). Guide for the design, construction, and reconstruction of a food handling establishment. Retrieved May 2019
from, https://www.gov.mb.ca/health/publichealth/environmentalhealth/protection/docs/construction.pdf.

Cresswell, T. (2015). Place: An introduction. West Sussex: John Wiley & Sons.

Design Hotels. (n,d.). Chetzeron [digital image]. Retrieved December 10, 2018, from https://www.designhotels.com/hotels/switzerland/
        crans-montana/chetzeron.

Dovey, K. (2010) Becoming places: Urbanism/Architecture/Identity/Power. London: Routledge.

Gallardo, L. (n.d). Pujol [digital image]. Retrieved 2019 from, https://www.lgmstudio.com/pujol-jsa.

Greenbie, B. (1988). Space and spirit in modern japan. New Haven: Yale University Press.

Hoskins, G. (2004). A place to remember: Scaling the walls of angel island immigration station. In M. Ogborn & A. Sluyter (Eds.), Journal
        of historical geography (pp. 685-700).

Huppatz, D.J. (2012). "The first interior? Reconsidering the cave." Journal of Interior Design, 37(4), (pp. 1-8).

Itoh, T. (1965). Space and illusion in the japanese garden. New York, NY: Weatherhill.

Krieger, D. (n.d.). Westlight [digital image]. Retrieved December 10, 2018, from https://ny.eater.com/2016/9/12/12892712/westlight-roof-
        williamsburg-menu

Lakeland Golf. (n.d.). Tuxedo golf course [digital image]. Retrieved January, 2019, from https://www.lakelandgolfmanagement.com/our-
        golf-courses/tuxedo.

Le Corbusier. (2007). Le corbusier: Toward an architecture. (J.L. Cohen, Intro.). (J. Goodman, Trans.). Los Angeles: Getty Research
        Institute.

Massey, D. (2005). For space. London: SAGE.

Mayer, T. (n,d.) Zorlu Center [digital image]. Retrieved December 10, 2018, from https://www.archdaily.com/514825/zorlu-center-emre-
        arolat-architects-tabanlioglu-architects.

Meteoblue. (n.d.). Climate Winnpeg. Retrieved 2019 from, https://www.meteoblue.com/en/weather/forecast/modelclimate/winnipeg_
        canada_6183235.

Munmun, S. (n.d.). Assiniboine park [digital image]. Retrieved January, 2019, from https://commons.wikimedia.org/wiki/File:Assiniboine_
        Park_Winnipeg_Manitoba_(4).JPG.

National Research Council of Canada. (2015). National building code of Canada 2015. Ottawa, ONT: National Research Council Canada.

Norberg-Schulz, C. (1985). The concept of dwelling: On the way to figurative architecture. New York, NY: Rizzoli.

Norberg-Schulz, C. (1980). Genius loci: Towards a phenomenology of architecture. New York, NY: Rizzoli.

Number TEN Architectural Group. (n.d.). Qualico Family Centre. Retrieved May 2019 from, https://www.numberten.com/projects/qualico-family-centre.

Pile, J. (2009). A history of interior design. London: Wiley.

Pritzker Architecture Prize. (n.d.). Church on the water interior by Tadao Ando [digital image]. Retrieved December 8, 2018, from http://the-talks.com/location/chapel-on-the-water/

Relph, E. (1976). Place and placelessness. London: Pion.

Rendell, J. (2010). Site-Writing: The architecture of art criticism. London: I.B. Tauris.

Signex. (n.d). Outlet entrance 3 [digital image]. Retrived January, 2019, from http://signexmfg.ca/portfolio_page/outlet-collection-winnipeg-exterior/.

Strazzulla, M. J. (2009). War and peace: Housing the ara pacis in the eternal city. In American Journal of Archaeology, 113(2). 2009.

Studio Munge. (n.d.). Westlight [digital image]. Retrieved 2018 from, https://www.studiomunge.com/portfolio/westlight/.

Tuan, Y. F. (1995). Passing Strange and Wonderful. New York, NY: Kodansha.

Uchida, S. (2013). The bounds of privacy: boundary and domain in japanese culture. In G. Brooker and S. Stone (Eds.), From organisation to decoration: an interiors reader (pp. 35-40). New York: Routledge.

Vaikla-Poldma, T. (2013). Poststructuralism, phenomenology, and lived experience: About meanings held within design and spaces. In T. Vaikla-Poldma (Ed.), Meanings of designed spaces (pp. 102-106). New York: Bloomsbury.

Windfinder. (2019). Winnipeg airport. Retrieved 2019 from, https://www.windfinder.com/windstatistics/winnipeg_airport.

Wintercity strategy plan. (n.d.) City of Edmonton. Accessed 2018. https://www.edmonton.ca/city_government/initiatives_innovation/
wintercity/strategy-implementation-plan-development.aspx.

APPENDIX A: BUILDING REGULATION ANALYSIS

APPLICABLE BUILDING CODE ANALYSIS (NBCC 2015)

3.1.2.1 Major Occupancy Classification:

A2 - Assembly

3.1.17.1 Occupant Load (Area per person, m²):

Dining, beverage, and cafeteria space: 1.20 (~13ft²)
Reading or writing rooms or lounges: 1.85 (~20ft²)
Standing Space: 0.40 (~4ft²)
Kitchens: 9.30 (100ft²)
Max Occupant Load: 375 people

3.7.2.2 Water Closets

In accordance to 75 males and 75 females.

Minimum requirements by code:
Male: 1 toilet, 2 urinals
Female: 6 toilets

OR

Gender-neutral: 9 toilets

In actual project:
Gender-neutral: 10 toilets

3.7.2.3. Lavatories

Minimum requirements by code:
Male: 2 lavatories
Female: 3 lavatories

OR

Gender-neutral: 5 lavatories

In actual project:
Gender-neutral: 7 lavatories

3.7.2.8. Grab Bars

Requirements:
a) be slip-resistant and free of any sharp or abrasive elements,
b) be mounted on surfaces that are free of any sharp or abrasive elements,
c) be able to resist a load of not less than 1.3 kN applied vertically or horizontally,
d) be 30mm to 40mm in diameter, and
e) where mounted on a wall, have a clearance of 35mm to 45mm from the wall.

3.3.2.5. Aisles

1) The minimum clear width of aisles shall not be less than 1100mm, except that the width is permitted to be reduced to not less than

a) 750mm if serving not more than 60 seats, and

b) 900mm if serving seats on one side only.

2) Dead-end aisles shall be not more than 6m long.

3) The length of travel to an exit door by any aisle shall be not more than 45m.

3.4.3.2.-A. Exit Corridors, Passageways, Ramps, Stairs, and Doorways in Group A Occupancy

Minimum requirements by code:
Exit corridors and passageways: 1100mm
Doorways: 800mm

In actual project:
Exit corridors and passageways: 1100mm
Doorways: 900mm

3.4. Exits

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

2) Exits shall be located and arranged so that they are clearly visible or their locations are clearly indicated and they are accessible at all times.

3.2.7.3. Emergency Lighting

1) Emergency lighting shall be provided to an average level of illumination not less than 10lx at floor or tread level in
a) exits,
b) principal routes providing access to exit in open floor areas and in service rooms,
c) food preparation areas in commercial kitchens, and
d) public washrooms that are equipped to serve more than one person at a time.

3.2.4.11. Smoke Detectors

1) A fire alarm will be installed, therefore smoke detectors shall be installed in
a) each room in a contained use area and corridors serving those rooms.

3.2.4.16. Manual Stations

1) Except as permitted by Sentences (2) and (3), where a fire alarm system is installed, a manual station shall be installed in every floor area near
a) every principal entrance to the building, and
b) every exit.

APPENDIX A: BUILDING REGULATION ANALYSIS

APPLICABLE PROVINCIAL FOOD HANDLING GUIDELINE (Manitoba Health, 2016)

1. Structure:

i) Floors

- Floors and floor coverings of all food preparation areas, food storage areas, equipment and utensil washing areas and walk-in-refrigeration units shall be constructed of smooth, impervious and durable material which is either seamless or with seams that are heat-sealed or chemically bonded.
- Floor coverings in food preparation areas, equipment and utensil washing areas must be coved and sealed at all floor and wall junctions to a height of 10cms (4 inches).
- All floors in washrooms must be made of impervious durable materials and wall and floor junctions coved and sealed.

ii) Walls, Partitions, and Ceilings

- All walls and partitions in food preparation areas, equipment and utensils washing areas and walk-in refrigeration units must be of a smooth non-absorbent finish and easily cleanable and durable for the purpose intended.
- Studs, joists and rafters in food preparation areas, equipment and utensil washing areas and walk-in refrigeration units must be covered and not exposed.
- Ceilings in all food preparation, equipment and utensil washing areas must be of a smooth non-absorbent finish and easy to clean. Where a T-bar ceiling is used the inserts must be non-perforated and plastic coated or have another finish that is nonabsorbent and washable.
- All finishing materials should be of commercial grade quality.

2. Lighting

- Bright and direct lighting is required in all food preparation areas and dishwashing areas. A minimum of 215 lx (20 foot candles) is required on all work surfaces in these areas. A minimum of 540 lx (50 foot candles) is recommended.

- Storage areas, washrooms and dinning areas must be provided with sufficient lighting fixtures to allow for proper cleaning operations. A minimum of 215 lx (20 foot candles) is required at a distance of 76 cm (30in) from the floor.

- Storage areas, washrooms and dinning areas must be provided with sufficient lighting fixtures to allow for proper cleaning operations. A minimum of 215 lx (20 foot candles) is required at a distance of 76 cm (30in) from the floor.

3. Outdoor Patios

- Food and drink preparation is not permitted outside of the permitted establishment.
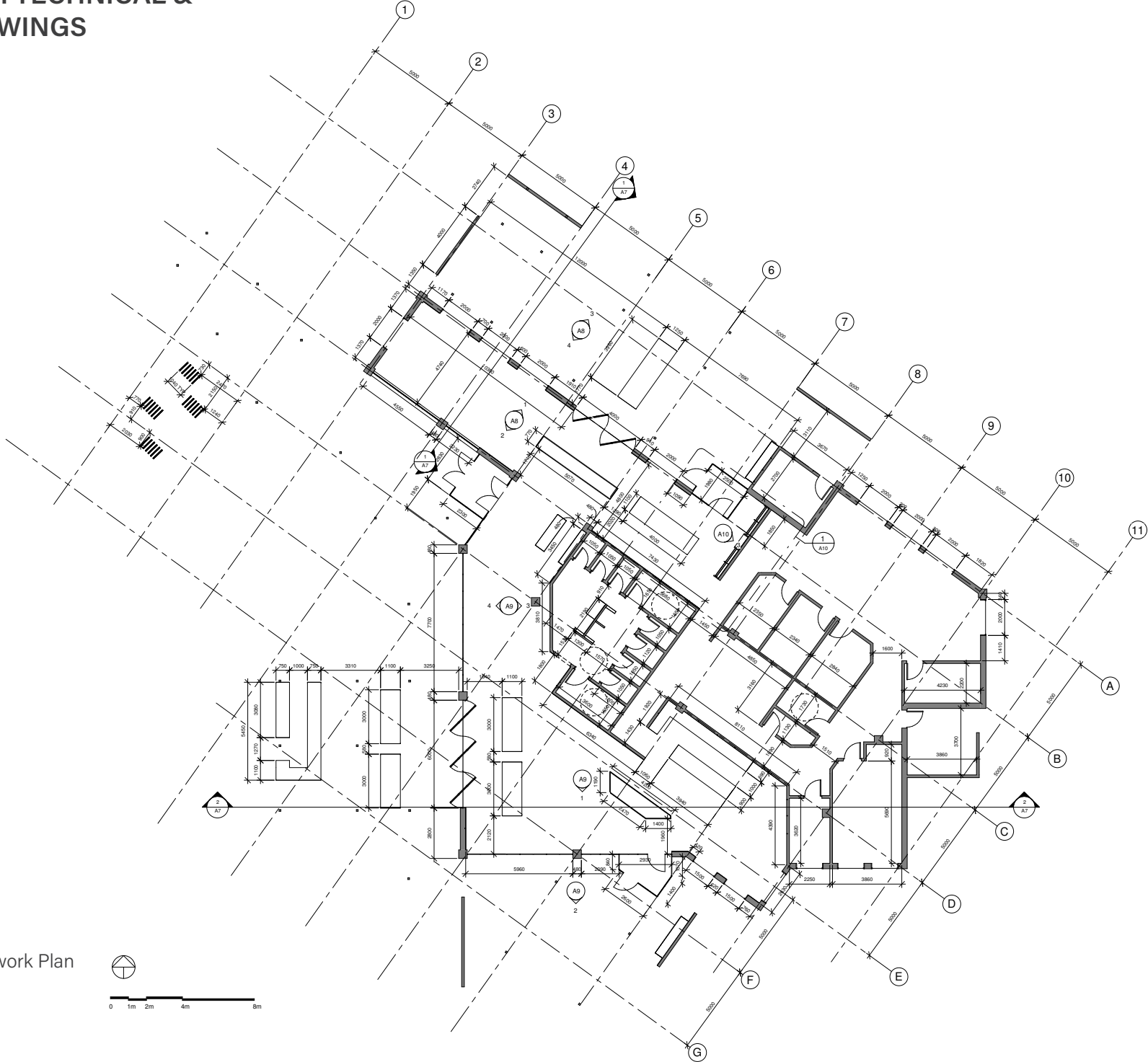
Partition and Millwork Plan
Scale: 1 : 300

0   1m 2m   4m   8m

Floor Finish Plan
Scale: 1 : 300

Floor Finish Legend

ceramic tile, CT-1

ceramic tile, CT-2

ceramic tile, CT-3

concrete, CONC-1

Note: See specifcations in
Appendix C

APPENDIX B: TECHNICAL & DETAIL DRAWINGS

CODE	DETAILS
SOFA-1	b&b italia, sake
CH-1	b&b italia, fulgens
CH-2	b&b italia, el
CH-3	kettal, bitta bar
CH-4	kettal, dining arm
CH-5	b&b italia, jens
OUTDR-1	kettal, firepit zigzag
OUTDR-2	kettal, cala
OUTDR-3	kettal, vieques
TBL-1	b&b italia, formiche
TBL-2	b&b italia, mirto
TBL-3	b&b italia, cosmo

Note: See specifcations in Appendix D
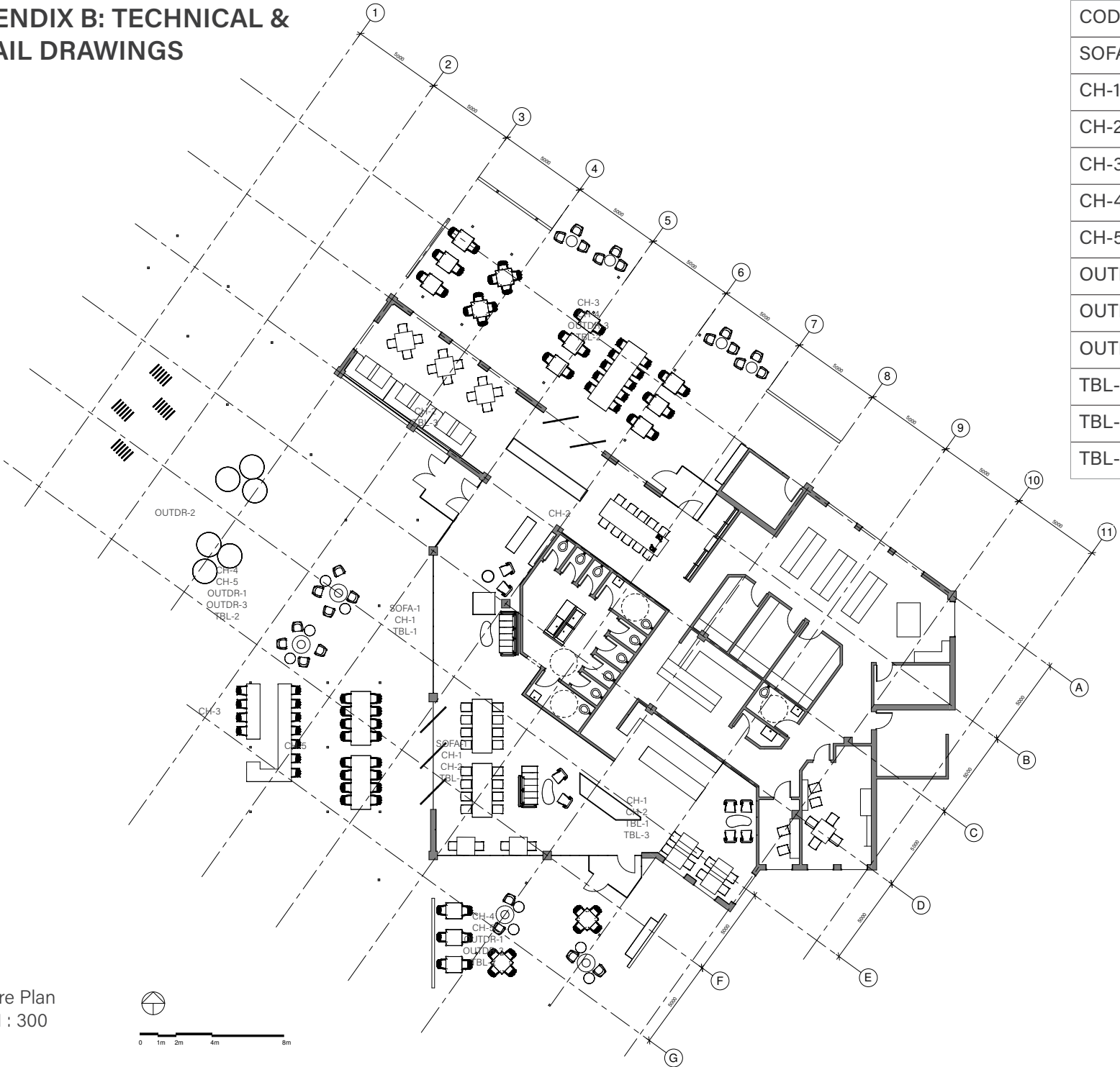
Furniture Plan
Scale: 1 : 300

0 1m 2m   4m   8m

Abbreviations:
ACT - acoustic tile
AFF - above finished floor
GWB - gypsum wall board
MTL - metal
PTD - painted
U/S - underside

3300 AFF
MTL SLAT

3500 AFF
WOOD SLAT

4000 AFF
WOOD SLAT

3400 AFF
U/S OF MTL DECK

3400 AFF
MTL PANEL

2800 AFF
GWB/PTD

3400 AFF
U/S OF MTL DECK

3400 AFF
GWB, PTD

4000 AFF
ACT

3300 AFF
MTL SLAT

5000 AFF
U/S OF MTL DECK

4000 AFF
ACT

4250 AFF
GWB, PTD

4000 AFF
GWB, PTD

3400 AFF
U/S OF MTL DECK

3300 AFF
MTL SLAT
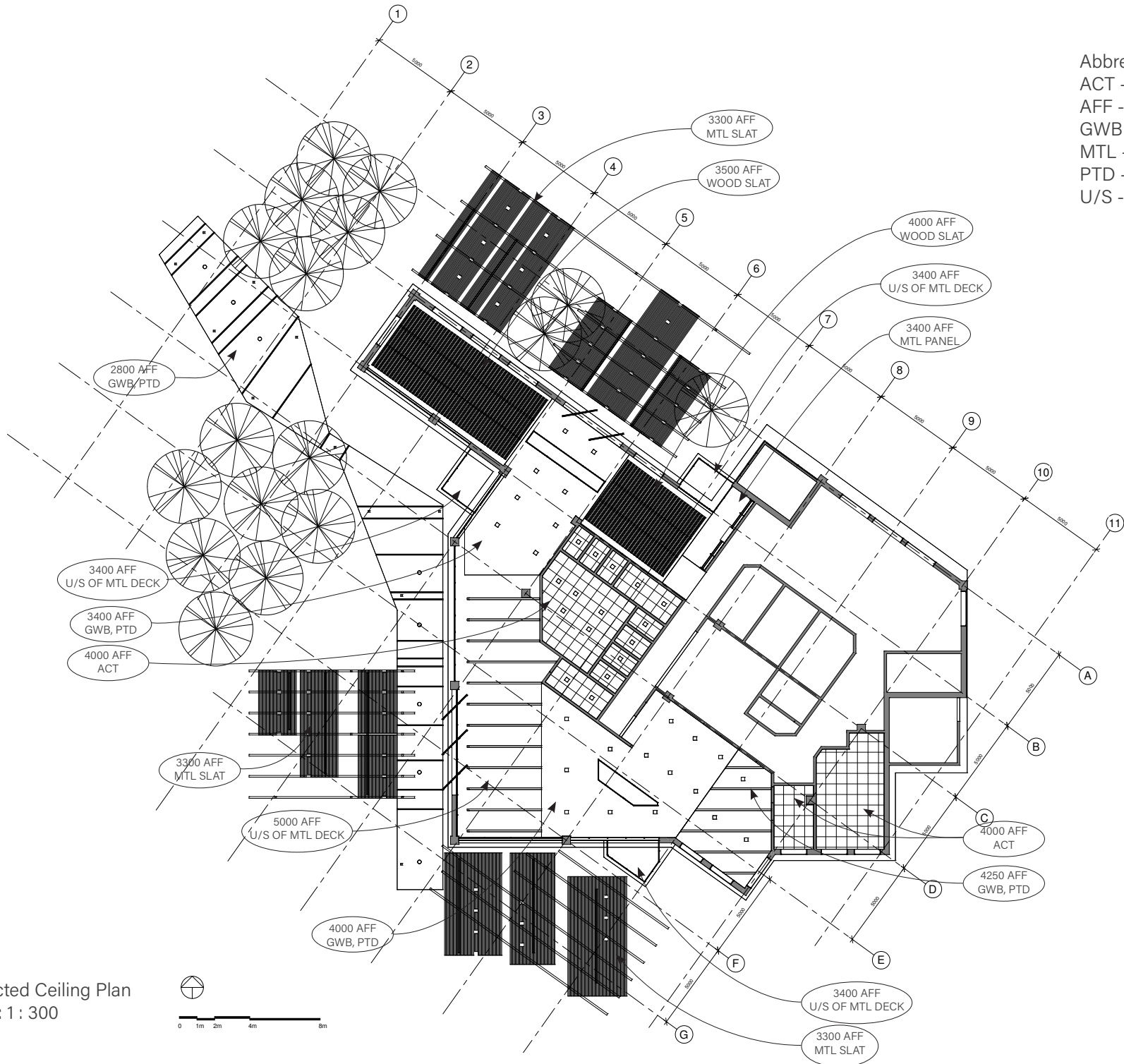
Reflected Ceiling Plan
Scale: 1 : 300

0   1m 2m   4m   8m

P. 93

APPENDIX B: TECHNICAL & DETAIL DRAWINGS
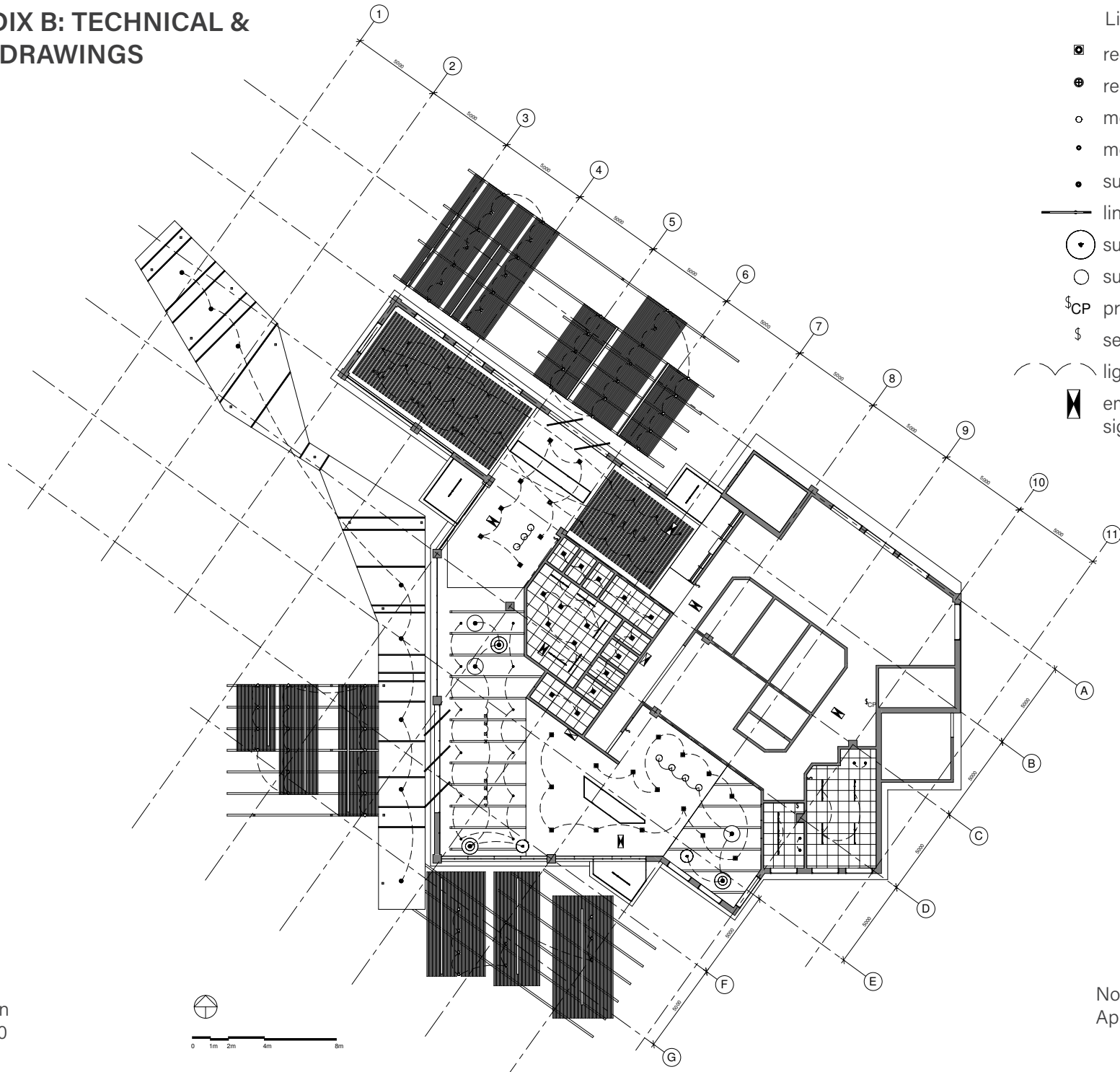
Lighting Symbol Legend

◙ recessed, indoor, LTG-3

⊕ recessed, outdoor, LTG-10

○ mounted, outdoor, LTG-7

• mounted, indoor, LTG-6

• suspended, indoor, LTG-9

— linear, suspended, LTG-8

⊙ suspended, indoor, LTG-5

○ suspended, indoor, LTG-2

$^\$$CP primary switch panel, DALI

$\$$ secondary switch, DALI

⌒⌒ lighting circuit

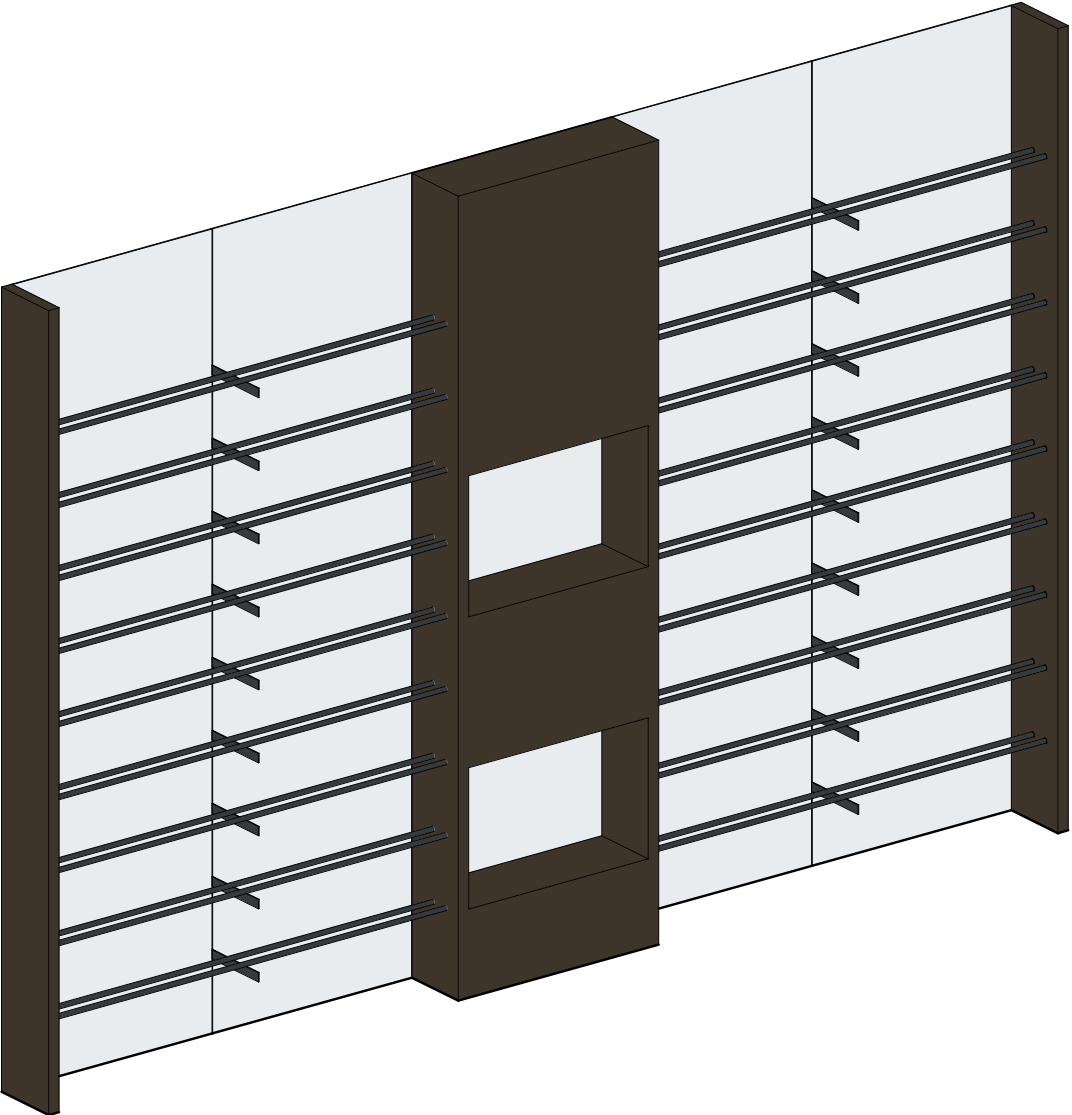▮ emergency lighting and exit sign

Lighting Plan
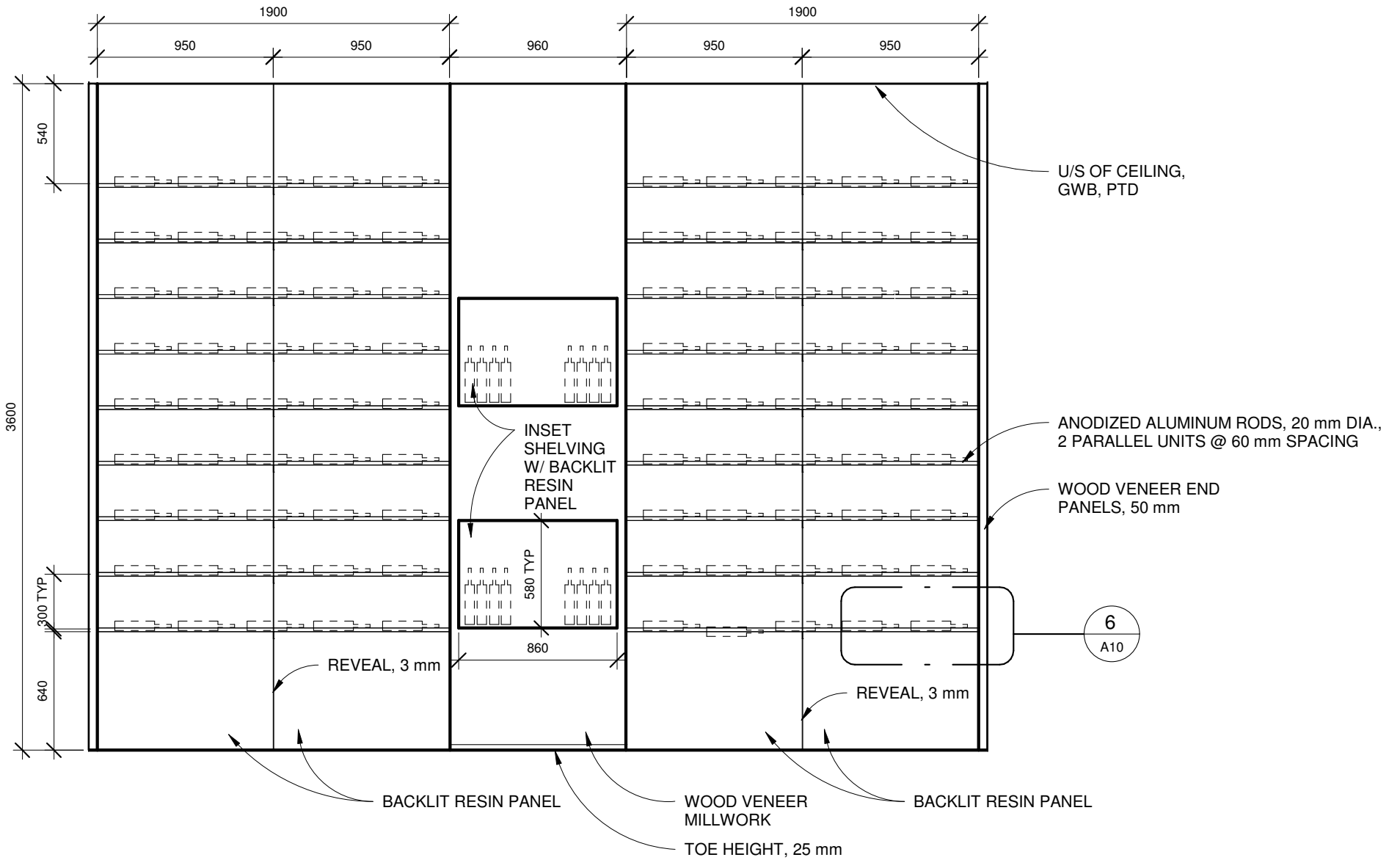Scale: 1 : 300

Note: See specifications in Appendix D

TO OUTDOOR DINING AREA

INDOOR DINING AREA

1220

4680

4
A10

5
A10

TO KITCHEN

1930

450
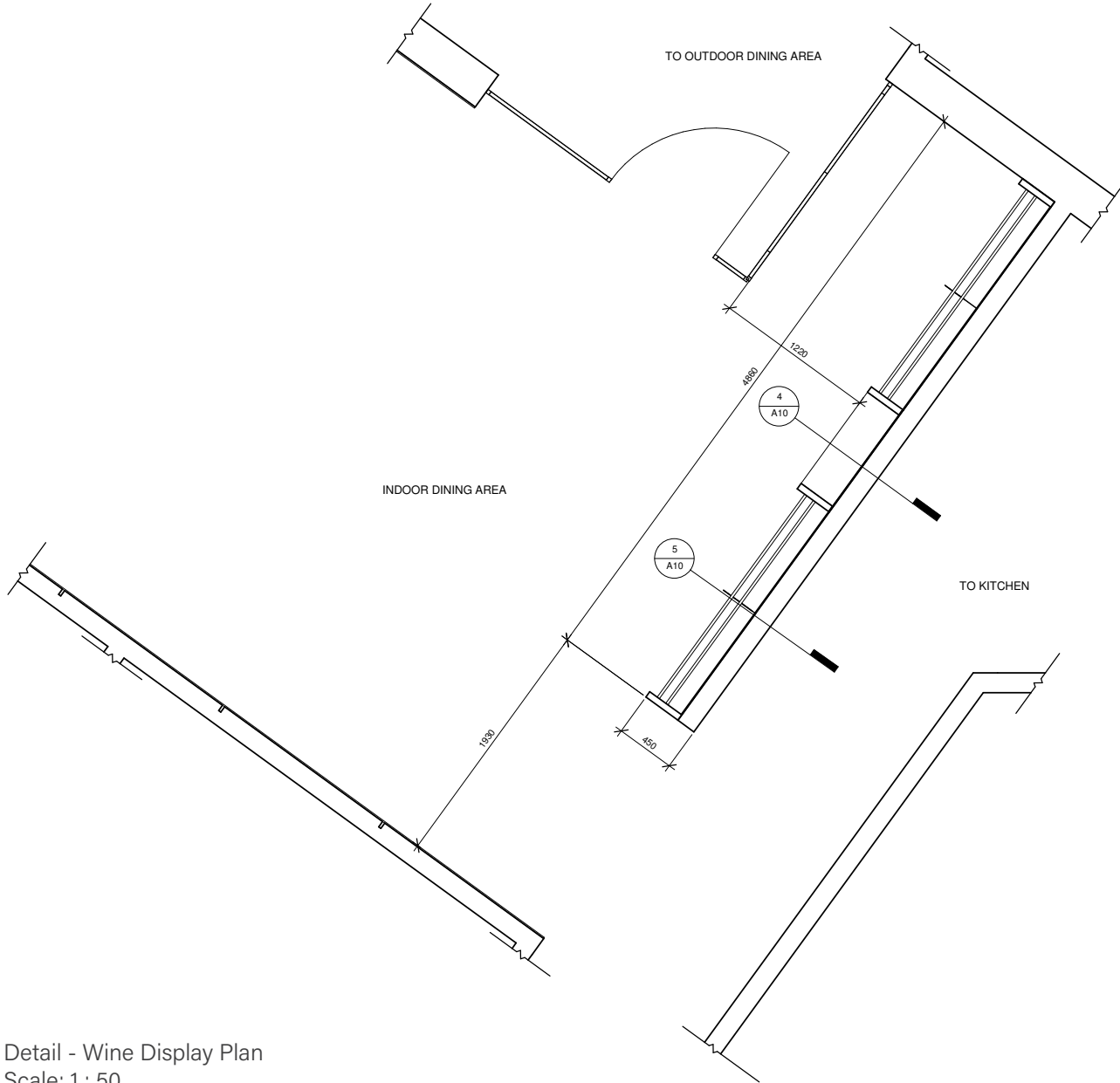
1 | Detail - Wine Display Plan
A10 | Scale: 1 : 50

(2 / A10) Wine Display Axonometric
Scale: NTS

1900

950 950

1900

950 950

960

540

3600

300 TYP

640

U/S OF CEILING,
GWB, PTD

INSET
SHELVING
W/ BACKLIT
RESIN
PANEL

580 TYP

860

ANODIZED ALUMINUM RODS, 20 mm DIA.,
2 PARALLEL UNITS @ 60 mm SPACING

WOOD VENEER END
PANELS, 50 mm

6
A10

REVEAL, 3 mm

REVEAL, 3 mm

BACKLIT RESIN PANEL

WOOD VENEER
MILLWORK

BACKLIT RESIN PANEL

TOE HEIGHT, 25 mm

3
A10

Section - Wine Display Elevation
Scale: 1 : 30

RESIN PANEL, 10 mm

LED TAPE, 3500K

MOUNTING BRACKET W/ CLIP

ADHESIVE SEALANT

WVP, 19 mm

PLYWOOD, 16 mm, PTD WHITE

GWB, PTD, 19 mm

RIGID BATT INSULATION

STEEL STUD WALL, 114 mm

PLYWOOD, 16 mm

MDF, PTD BLACK, 16 mm

4	Detail - Millwork to Wall
A10	Scale: 1 : 5

DASHED LINES SHOW RESIN
PANEL CONTINUE BEYOND

ANODIZED ALUMINUM
RODS, 20 mm DIA.

40

300

260

RESIN PANEL, 10 mm

LED TAPE, 3500K

90   60   80

GWB, PTD, 19 mm

RIGID BATT
INSULATION

STEEL STUD
WALL, 114 mm

40

ANODIZED ALUMINUM, 3 mm

DASHED LINES SHOW RESIN
PANEL CONTINUE BEYOND

ANGLE BRACKET

PLYWOOD, 16 mm,
PTD WHITE
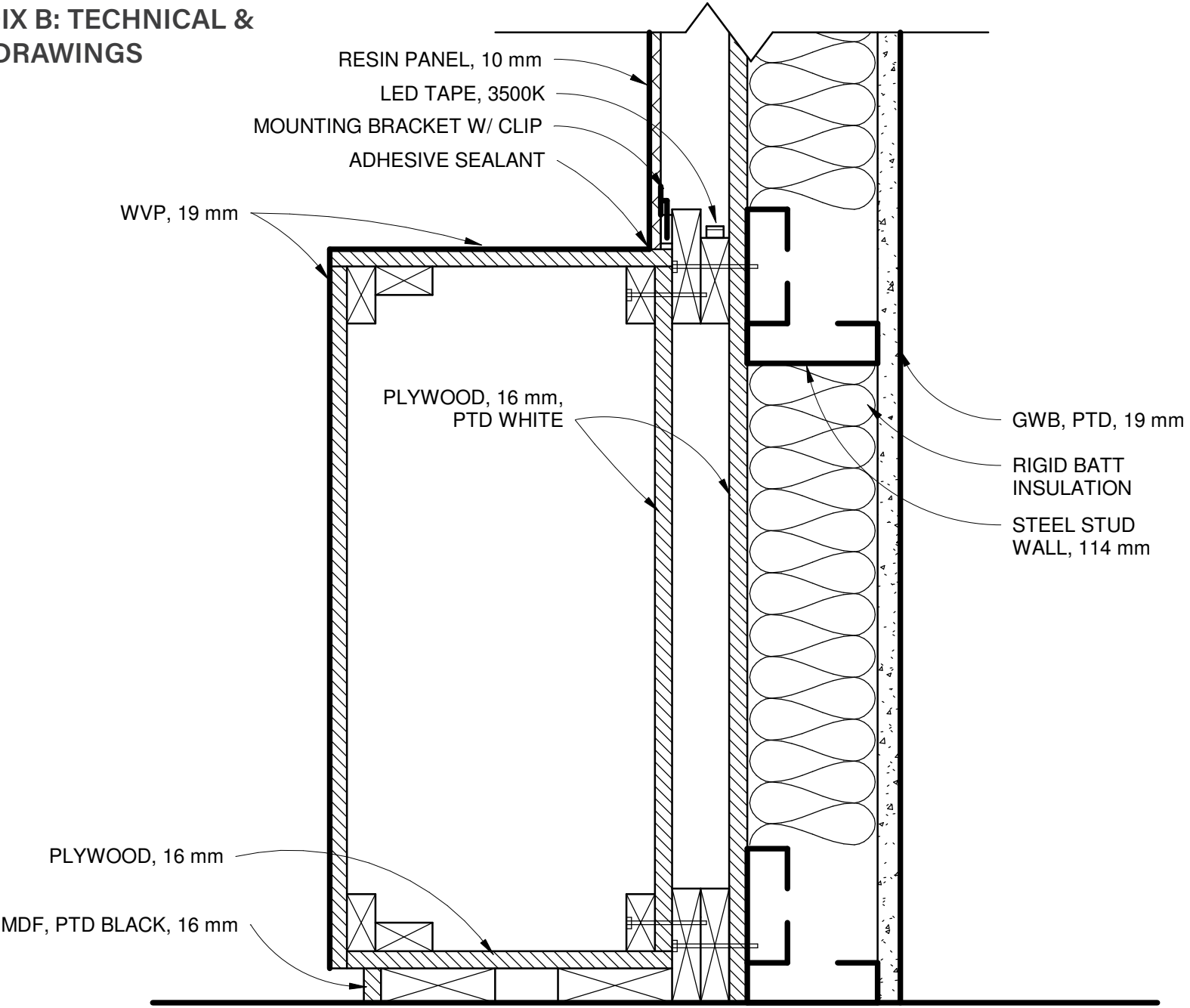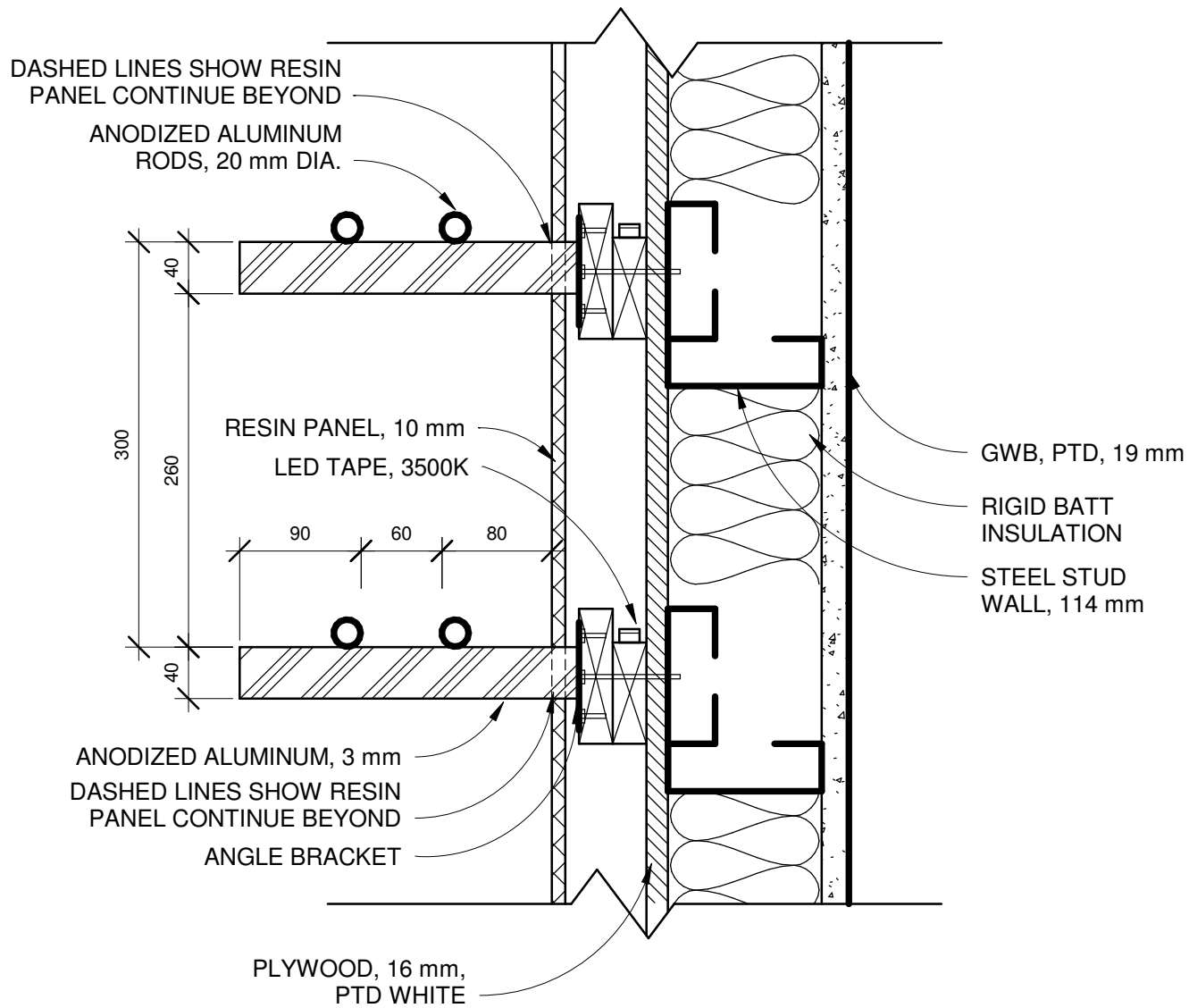
5
A10

Detail - Shelving Support
Scale: 1 : 5

ANODIZED ALUMINUM RODS,
20 mm DIA, @ 60 mm SPACING

REVEAL, 3 mm

WOOD VENEER
END PANEL, 50 mm

CAM & DOWELL
FASTENER

ANODIZED ALUMINUM SUPPORT,
3 mm, SLOTTED IN REVEAL

6
A10
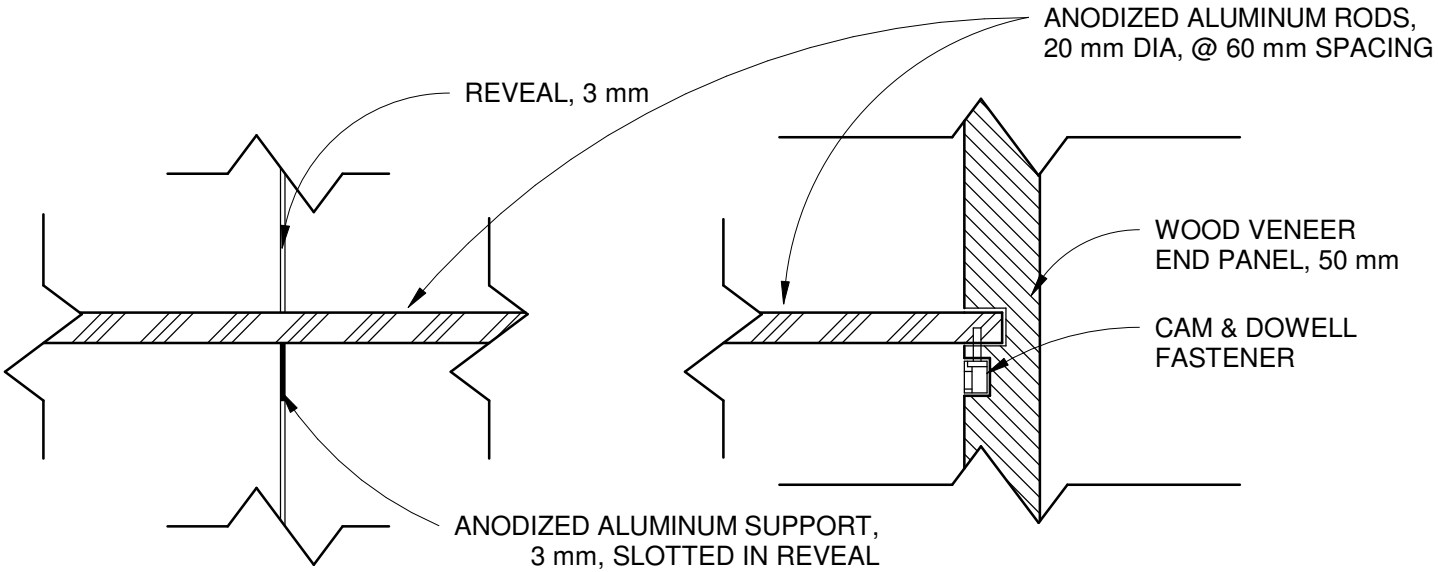
Detail - Gable & End Panel
Scale: 1 : 5

APPENDIX C: MATERIAL & FINISHES

walls
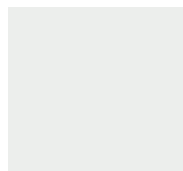
PT-1	PT-2	CONC-1	WC-1

flooring

CT-1	CT-2	CT-3	WB-1

surfaces & details
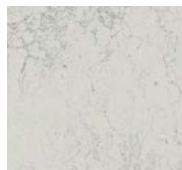
SS-1	WOOD-1	WOOD-2	MTL-1	MTL-2	MTL-3

fabric
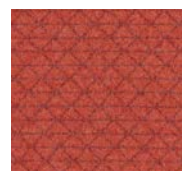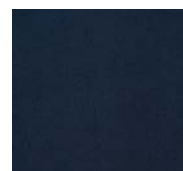
FAB-1	FAB-2	FAB-3	FAB-4	FAB-5	FAB-6	FAB-7
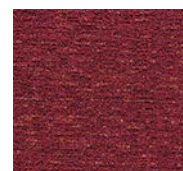
CODE	DESCRIPTION	DETAILS
PT-1	paint	benjamin moore, 2126-50
PT-2	paint	benjamin moore, 2126-70
CONC-1	concrete	brushed
WC-1	wallcovering	arte, 26521
CT-1	ceramic tile	ceratec, terra-avorio
CT-2	ceramic tile	ceratec, terra-nero
CT-3	ceramic tile	ceratec, terra-astro
WB-1	wall base	armstrong, r4769
SS-1	solid surface	caesarstone, 5151
WOOD-1	solid wood	walnut
WOOD-2	solid wood	birch
MTL-1	metal	anodized aluminum
MTL-2	metal	anodized aluminum
MTL-3	metal	anodized aluminum
FAB-1	upholstery	designtex, 3527-401
FAB-2	upholstery	designtex, 3924-301
FAB-3	upholstery	designtex, 3924-501
FAB-4	upholstery	designtex, 3894-701
FAB-5	upholstery	designtex, 4144-403
FAB-6	upholstery	designtex, 3776-301
FAB-7	upholstery	designtex, 3937-301

ROOM	FLOOR	CEILING	WALLS
Reception	CT-1	PT-1, WOOD-2	PT-2, WC-1
Indoor Dining Area	CT-1, CT-2, CT-3	PT-1, WOOD-1	PT-2, CONC-1
Outdoor Dining Area	CT-1, CT-2, CT-3, CONC-1	MTL-2	NIS
Kitchen	NIS	NIS	NIS
Walk-In Coolers	NIS	NIS	NIS
Storage	NIS	NIS	NIS
Employee Room	CT-2	PT-1	PT-2
Office	CPTT-1	PT-1	PT-2
Employee UTR	CT-2	PT-1	PT-2
Janitorial	NIS	NIS	NIS
Dishpit	NIS	NIS	NIS
Indoor Lounge	CT-1, CT-2, CT-3	PT-1, WOOD-2	PT-2, WC-1, CONC-1
Outdoor Lounge	CT-1, CT-2, CT-3	MTL-2	NIS
Waiting Area	CT-1	PT-1, WOOD-2	PT-2, WC-1
Gender-neutral Washrooms	CT-2	PT-1	PT-2

SOFA-1

CH-1

CH-2

CH-3

CH-4

CH-5

OUTDR-1

OUTDR-2

OUTDR-3

TBL-1

TBL-2

TBL-3

LTG-1

LTG-2

LTG-3


LTG-4

LTG-5

LTG-6

LTG-7

LTG-8

LTG-9

LTG-10

HEAT-1

CODE	DETAILS
SOFA-1	b&b italia, sake
CH-1	b&b italia, fulgens
CH-2	b&b italia, el
CH-3	kettal, bitta bar
CH-4	b&b italia, crinoline
CH-5	kettal, bitta dining arm
OUTDR-1	kettal, firepit zigzag
OUTDR-2	kettal, cala
OUTDR-3	kettal, vieques
TBL-1	b&b italia, formiche
TBL-2	b&b italia, mirto
TBL-3	b&b italia, cosmo
LTG-1	vibia, slim, suspended
LTG-2	ocl, centro, suspended
LTG-3	erco, quintessence square, recessed
LTG-4	erco, floor washlight square, wall-recessed
LTG-5	vibia, flamingo, suspended
LTG-6	erco, skim, mounted
LTG-7	erco, compact, outdoor mounted
LTG-8	erco, compar linear, suspended
LTG-9	erco, starpoint, suspended
LTG-10	erco, compact, recessed outdoor
HEAT-1	infratech, slimline patio heater

Site Sketch Models
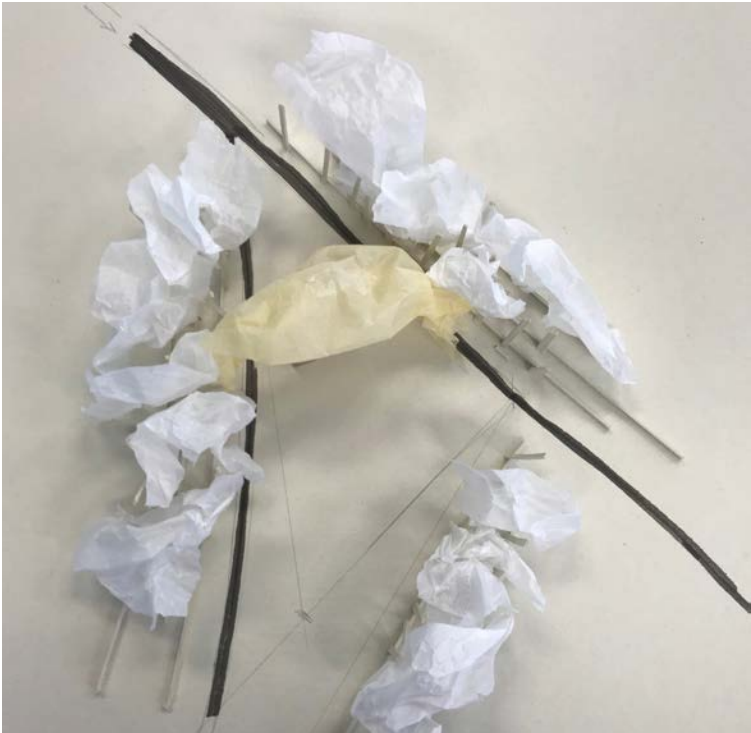
This 3D sketch model explored how the building would be situated on site. It explored whether the building would be a definitive form with hard edges or whether the approach would be more fluid and adaptive. A takeaway from this study was to integrate the canopy and forms created by the surrounding trees into the building area. In having a hard definitive form that contrasts the fluidity informed by the trees, it gives the project a presence on the site in which it plays a role in one of my literature review topics, place-making.
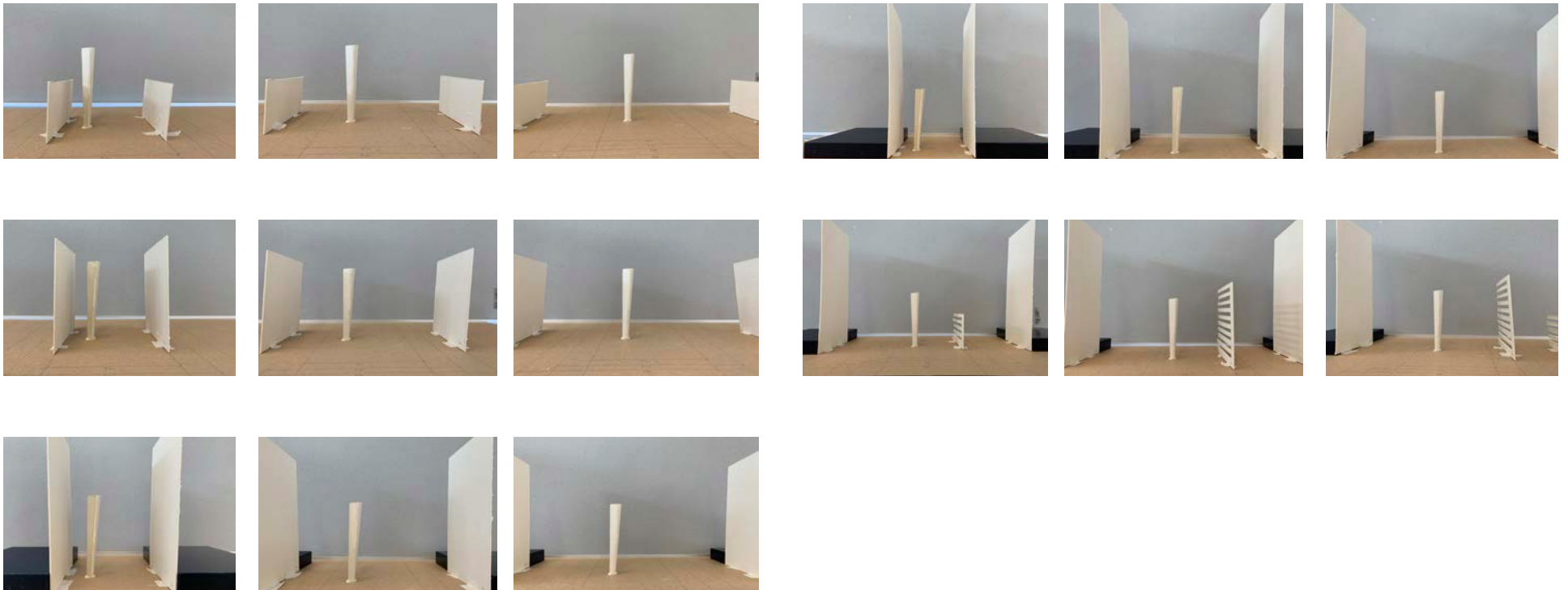
This series of sketch models explores scale and proximity, particularly studying the transitional space and active corridors. The figure in the centre of the images denotes a scale figure of a human. Vertical planes were installed at various heights and separations to help progress the development of the public pathways of the restaurant. A takeaway from this study is that layering of planes is what creates interest. If there are symmetrical vertical planes, no matter the height and separation, it gives a sense of total enclosure. Once various heights, perforations, and distances are introduced, unique settings are created and make the transitional or active corridor more interesting.
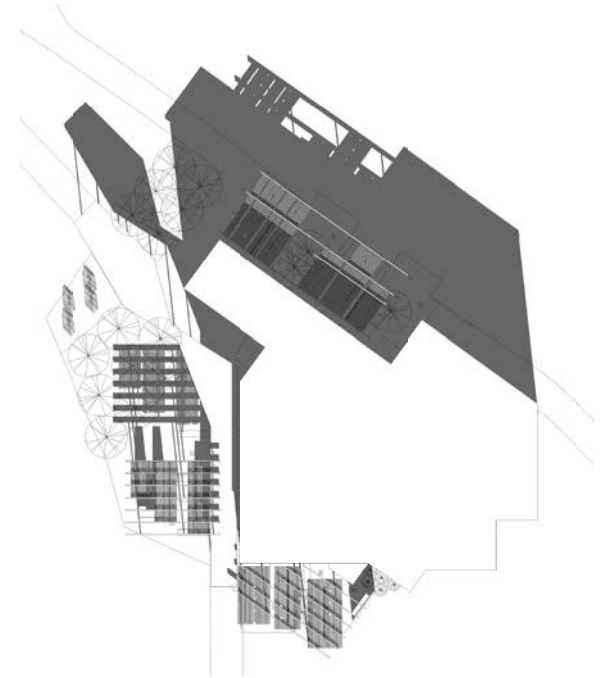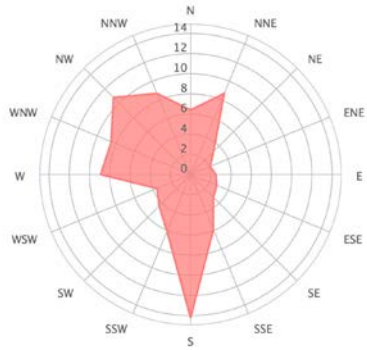
SOLAR ANALYSIS
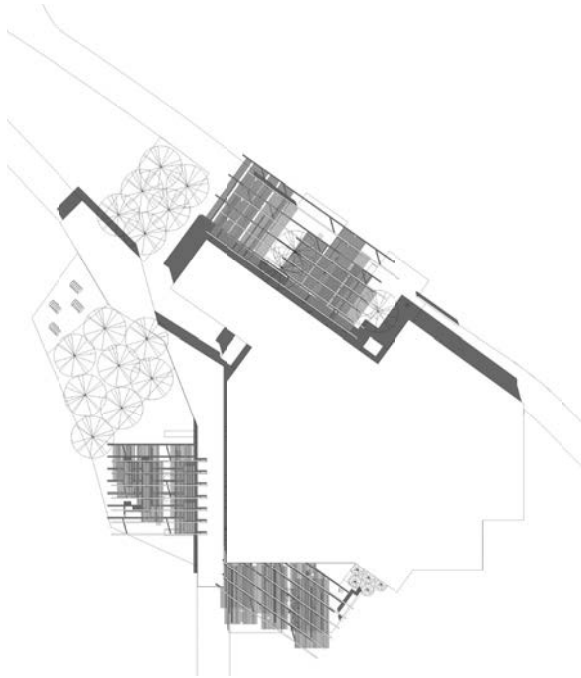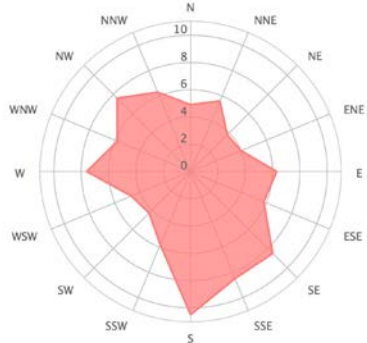

Summer, noon
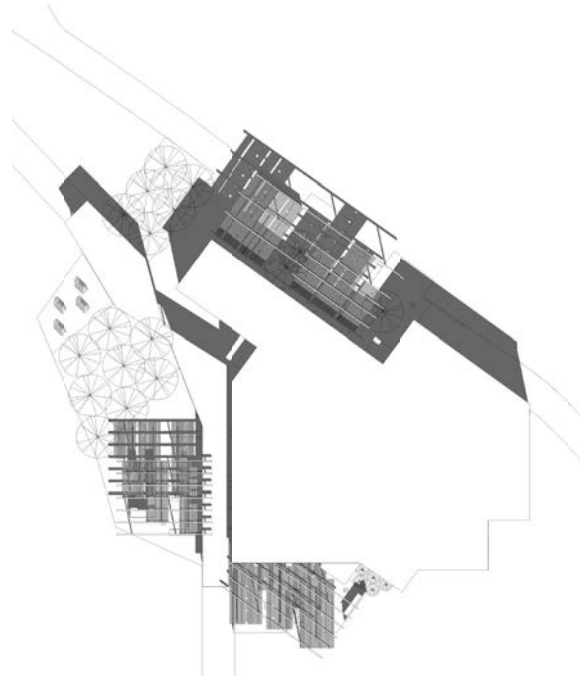
Fall/Spring, noon
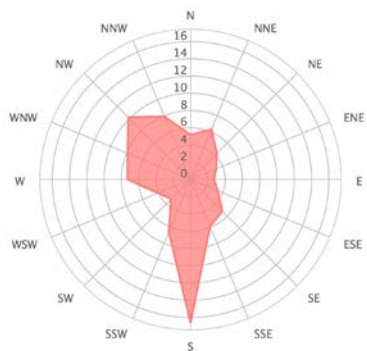
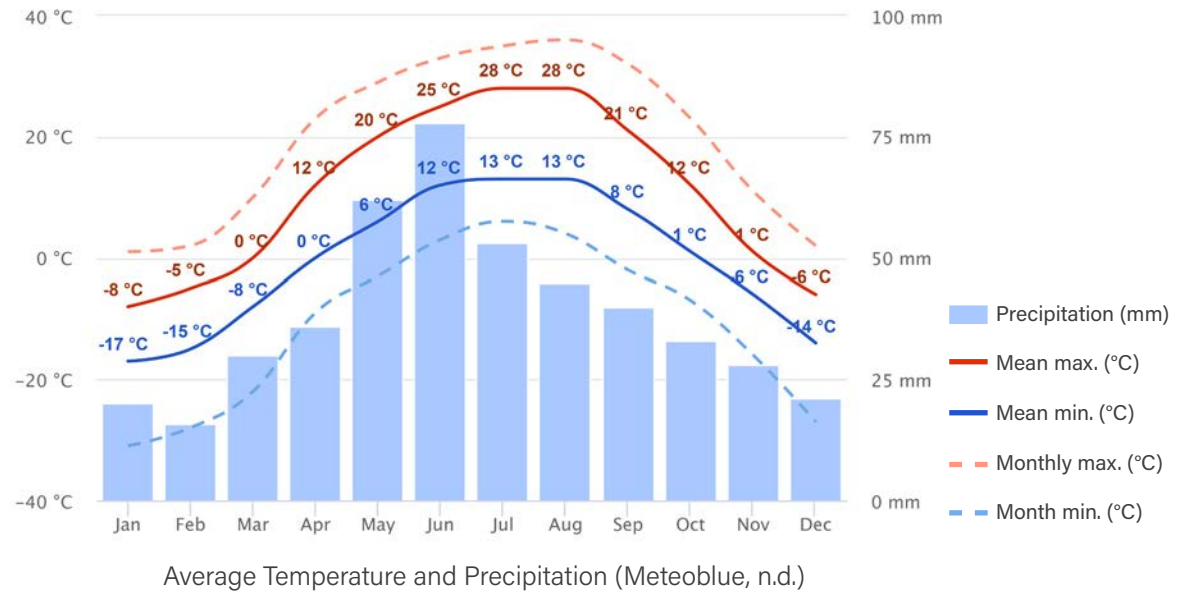Winter, noon

WIND AND TEMPERATURE ANALYSIS

Winter Wind Direction (%) (Windfinder, 2019)

Summer Wind Direction (%) (Windfinder, 2019)

Spring/Fall Wind Direction (%) (Windfinder, 2019)

Average Temperature and Precipitation (Meteoblue, n.d.)

These studies focus on environmental factors of the project site. The sun studies show the different shadow patterns on the proposed design form of the restaurant. The outdoor dining area to the north provides the most shade, regardless of the season. This is ideal for the people who prefer not to dine in direct sunlight. In contrast, the outdoor lounges to the west and south are more open to the sunlight from the south, while still providing adequate shade with the canopy.,

Wind, precipitation, and temperature studies are included to illustrate the exterior conditions as the restaurant utliizes spaces that are directly exposed to the outdoor elements. Most of the wind on the site comes from the south. This is beneficial to the project as people can be on the south outdoor spaces, enjoying a cool breeze on a warm day. In contrast, people can be on the north outdoor spaces to avoid the winds on a colder day.