SPACIALIZING NARRATIVES:
Informing the Adaptive Reuse of the St-Boniface Fire Hall No.1

by

Marianne Moquin

Figure 1. Current image of the St-Boniface Fire Hall No.1 (2011)

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Faculty of Graduate Studies of The University of Manitoba
In partial fulfillment of the requirements of the degree of

MASTERS OF INTERIOR DESIGN

Department of Interior Design
Faculty of Architecture
University of Manitoba
Winnipeg, Manitoba, Canada

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This interior design practicum investigates how narratives linked to the St-Boniface Fire Hall No.1, located in Winnipeg, can inform its adaptive reuse. Its oral history gathered in part through interviewing past users is spacialized into a physical realm. Narratives are translated into design elements by utilizing the creative process and analytical framework of the concept of *mise en scène*.

Stories are analyzed and given structure through narratology as a theoretical approach. Post-Museum theory joined the concept of *mise en scène* by encouraging the visitors to become part of a living museum through sharing stories, thus becoming performers themselves.

By utilizing narratives as a foundation, the interior weaves the existing heritage structure with new design interventions, therefore preserving the unique character of the building and incorporating its neighboring francophone community. The resulting design solution manifests itself as a mixed typology including a brew pub, an artist in residence studio and, a living museum.
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“La reconnaissance est la mémoire du coeur”
“Gratitude is the memory of the heart” - Jean Baptiste Massieu

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Denis Duguay, Derrick Finch, Marcel Gosselin, Rénald Laurencelle, Benoit Morier

My family and friends

Merci à mes parents, Gérard et Thérèse Moquin

Et un Gros MERCI à toi Roger!
À Papa et Maman
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I moved to Winnipeg in 2005. Being French-Canadian, my first job was at a non-profit organization called Le 100 Nons, which is located in the heart of St-Boniface, the francophone neighborhood of Winnipeg. I was catapulted instantly into this vibrant francophone community where I was welcomed with open arms. This experience led me to cherish the fabric of the neighborhood, one that is embedded with a strong pride for historical events that enables francophones to retain their language and culture. It also led me to appreciate St-Boniface’s rich historical background, still visually present in the physical form of buildings and ruins such as the St-Boniface Cathedral or the Old City Hall.

This practicum project began with an interest in one such heritage building, the Fire Hall No.1 located at 212 Dumoulin Street. For reasons I cannot explain, I felt a connection to the building before I had set foot within its walls. It was as though the building had chosen me and not the other way around. My understanding of the neighborhood’s identity provided a strong basis for the project but above all, it was the connection I felt to the building that lit a fire within me and fueled my motivation to propel this practicum project forward.

The following practicum project will take you through the design investigation and research process to spacialize narratives in a physical interior. The end result is the hypothetical interior design project of a mixed venue consisting of a restaurant brew pub, a space for an artist in residence, an art gallery and components of a firefighting museum.

The project connects the community to the building in many ways: firstly, through the integration of the stories told by community members into the design; secondly, through the programming by having the building house a public venue; and finally by having a typology that draws a wide variety of individuals to it, from tourists to locals.

The methodology utilized to complete the adaptive reuse design of the Fire Hall No.1 consisted of a mixed approach. Qualitative information was gathered in three ways, through: a photographic semiotic reading of the current interior, an oral history gathered through interviews, and an analysis of previously documented stories pertaining to the building. These sources were balanced with quantitative data obtained through the site history and analysis.

My hope is that the project encapsulates the experience I initially had when I first discovered St-Boniface and will leave the users of the space with a similar appreciation for the neighborhood.
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Detail of Figure 3. Photograph made circa 1910 of the St-Boniface Fire Hall No.1 showing fire-fighters in uniform with horse-powered wagons.
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Rénald Laurencelle, a retired firefighter, greets me with a smile at the St-Boniface Fire Hall No.1. “Come in, come in,” he says, motioning me to enter the narrow door, “it’s too cold to be out.” As I enter the main garage a wave of warm air hits my red cheeks. Indeed, the building is warm and welcoming. I take a quick look around the large garage. A 1904 French pumper sits comfortably alongside the last truck the fire department owned. Photographs of burning buildings and proud men in uniform line the walls. Eclectic firefighting artifacts are found on every horizontal surface available. I spot a large bell inside a wooden frame on the floor: “That was the bell that used to be up in the tower,” Rénald tells me. His eyes sparkle like a little boy who was just given a new toy truck as he scans the room and begins to tell me stories about the objects found in the room. The building is inviting and exudes a sense of safety. I too am taken over by excitement and begin to experience the building unleashing its secrets to me.

1.1 THE PROJECT

This University of Manitoba Interior Design practicum project uncovers and interprets narratives that pertain to the St-Boniface Fire Hall No.1 or its francophone neighborhood that have either been buried, discarded, or temporarily forgotten in order to capture its essence and character in an adaptive reuse interior design. This practicum project consists of revisiting the interior of a historic building: the St-Boniface Fire Hall No.1, built in 1907, found at 212 Dumoulin Street in the French quarter of Winnipeg called St-Boniface.
1.2 ST-BONIFACE FIRE HALL NO.1

Also referred to as Fire Hall No.1, the three-storey hall was designed by Victor Horwood, a Winnipeg architect (fig. 2). It is the only one of its kind in Winnipeg, and features two towers, one of which is a four-storey bell tower (Historical Buildings Committee). The fire hall once housed steamers\(^1\) pumpers, horse-powered wagons, trucks, and 24 hour firemen until 1969. At that point, the building fell into disuse and varying users began making temporary use of the space (Historical Buildings Committee). Life began to be sparse in the building, beckoning people such as artists to find a quiet and safe haven within its walls. Some recognized the potential and importance of the building as a historical landmark. In an attempt to preserve the memories that had once filled the space with excitement, artifacts were accumulated in an attempt to make a firefighting museum of the empty shell on the main floor (fig. 4-8).

\[1\] Used to propel the watering hoses.

Figure 2. Photograph made circa 1910 of the St-Boniface Fire Hall No.1 built by Victor Horwood in 1907.
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Figure 4. Fire fighting museum on the main floor

Figure 5. View from the top of the 75' drying tower

Figure 6. Old records and a vinyl player left behind on the second floor

Figure 7. Old frames accumulated left in the space on the second floor

Figure 8. Current state of the third floor of the Fire Hall No.1 (2011)
1.3 TYPOLOGY

St-Boniface Fire Hall No.1 is waiting to be rediscovered, redefined, and brought back to life. Based on a thorough site analysis of the neighborhood’s needs\(^2\), its demographics, consideration of the building’s important historical significance, and the type of venue appropriate to convey the narratives of the oral history, I have chosen to design a mixed typology. The typology combines a firefighting living museum, an artist residence studio, a small art gallery, and a restaurant brewpub. The idea is to create a venue, to entice the locals to see the building as a place to call their own, and to embrace the rich historical narrative that characterize the building. It also has the capacity to attract tourists who are looking to experience a local product in an authentic St-Boniface atmosphere.

1.3.1 LIVING MUSEUM

The term living museum has been utilized in two different contexts. The two following examples were venues that introduced a new typology that had not yet been labeled and decided that term ‘living museum’ would be fitting to describe their purpose. The first example is the Virginia Living Museum located in Newport News, VA. In 1987, this museum became the first of its kind to combine “elements of a native wildlife park, science museum, aquarium, botanical preserve and planetarium” (Living Virginia Museum). The museum also took on a hands-on approach where education programming merged with experiencing science and nature first hand. Both the American Association of Museums and the Association of Zoos and Aquariums accredited it ranking the Virginia Living Museum twelve in the United States to be accredited by both organizations (Living Virginia Museum). This particular museum utilizes the term living to describe the living wildlife that was found within its walls.

\(^2\) Refer to section title: “site analysis” of the Introduction for details.
The second example is the Living Museum at Creedmoor, a Psychiatric Center in Queens, New York. This living museum is described to be both a venue and a program "...dedicated to the collection and production of art by people with severe and chronic mental illness." (Seiler, 24). The museum is a space that fosters creativity and encourages individuals to heal and express themselves through any art medium (Goode 2002). Abandoned buildings on the hospital grounds were converted into art workshops. Today, the workshops are open to the public during the day where visitors can interact with the artists and witness them in action (Long Island Ruins). It was therefore coined a living museum because the creation of the artwork which can be seen live and the artists present in the space are constantly shifting. As demonstrated by these two examples, the use of the term ‘living museum’ encompasses a mixed typology where emphasis is put on visitor interaction and experiential learning. For this practicum project, the term is utilized to describe a space where the users interactively learn about the history of the building and its past uses and share experiences within the mixed typology venue.

The venue is called *Capitaine French* in memory of a firefighter who worked in the building and lost his life while on duty (fig.3). The name makes reference to the old Fire Hall No.1 but is inclusive of the repurposed mixed typology by not having the words ‘brewery’, ‘restaurant’, or ‘gallery’ in its name. The venue name also refers to the fact that it is located in the francophone district of Winnipeg.

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*Figure 3. Photograph made circa 1910 of the St-Boniface Fire Hall No.1 showing fire-fighters in uniform with horse-powered wagons.*
1.4 SITE HISTORY

St-Boniface is located in the eastern part of Winnipeg. It was developed on the east banks of the Red River and is now framed by the meandering Seine River found further east. More than 45,000 citizens populate the neighborhood. St-Boniface had a modest beginning, built along the muddy waters of the Red River during the early seventeenth century (Lyon 2011). The base of the Red River Colony, a settlement founded in 1812 by a Scottish man named Thomas Douglas, 5th Earl of Selkirk, is located where the Assiniboine River and the Red River meet, in the area known today as The Forks3. The settlers relied heavily on the fur trade to survive (Bumsted 2011). Fur traders, called voyageurs because they would travel a great deal across Canada, followed the large network of interconnected rivers to hunt and trade furs at trading posts along the rivers for a living (Innis 10). Key historical figures such as Louis Riel, Bishop Joseph-Norbert Provencher, and Archbishop Alexandre Tâché, who shaped St-Boniface to be the francophone community it is today, remain alive in spirit in the neighborhood thanks to memorials and street names dedicated in their memory. Louis Riel, a proud Métis born and raised in St-Boniface, will forever be remembered for leading the inhabitants of the Red River Colony to fair negotiations on the terms of the Manitoba Act of 1870 (Culture, Heritage and Citizenship).

“This Act, which conceded provincial status to Manitoba, also confirmed political rights, existing land ownership, use of the French language, and separate state-supported Catholic and Protestant schools” (Culture, Heritage and Citizenship).

Bishop Joseph-Norbert Provencher arrived by boat with the voyageurs in Manitoba in 1818 to set up a Catholic diocese for the Red River Colony and to work as a missionary. Provencher left his mark by naming the diocese after Saint Boniface, a great English missionary who was known to have converted Germany,

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3 The Forks is located directly opposite west of the river from St-Boniface and is known today as a tourist mecca. A pedestrian bridge links the Forks to St-Boniface, inviting tourists to visit the neighborhood.
and also by having the first St-Boniface Cathedral built in 1832. Archbishop Alexandre Tâché succeeded Provencher’s mission and left his mark by building a second cathedral to replace the first one that had burnt (La Cathédrale de Saint-Boniface).

1.5 KEY CONCEPTS

Two key theories, narratology and post-museum, and the concept of *mise en scène* were identified to give direction to the theoretical framework and overarching design concept to spacialize narratives.

1.5.1 NARRATOLOGY

The first theory is narratology, supported with an analyzed gathered oral history. Mieke Bal, a professor of comparative literature and cultural theorist, originally defined narratology as the theory of narrative texts (Bal 3). This definition has broadened over the years and become more inclusive of other fields of study such as architecture, where narratives can be analyzed in relation to artifacts, interior or exterior spaces, physical buildings, user interaction, sites, and neighborhoods (Perron 11). The goal of narratology, in relation to this project, is the exploration of narratives retrieved from memory in order to inform the design process.

1.5.2 MISE EN SCÈNE

*Mise en scène* is a term utilized in theater to describe how the different elements of a production, such as the actors, the scenery and props, come together to create a whole (Bal 96). Bal believes that *mise en scène* is a term that describes the artistic action to include and consider all the necessary components to bring a performance to fruition. Bal compares the stage director to an artist who owns a
toolbox containing elements such as time, space, and light (Bal 97). Much like a stage
director, an interior designer creatively coordinates an ensemble of design elements
to link the space to the users while highlighting elements that will unleash a story.

1.5.3 POST-MUSEUM

Post-museum theory helped to situate the existing firefighting museum into
the new proposed mixed typology. Chris Bruce, art historian and director of the
Washington State University (WSU) Museum of Art, defines a post-museum as an
exhibition establishment that adapts itself to the “constantly changing social space
prioritizing audience choice, interactivity, and pleasure” (Marstine 129). Bruce
argues that mass media culture has pushed museums to redefine their purpose and
to shift their focus to offer visitors an experience (Marstine 131). The addition
of a museum inside a restaurant brewpub and art gallery alters the meaning and
programmatic function of the latter. Capitaine French as a mixed venue integrates
an exhibition space into its programme which fits nicely as part of the post-museum
category because the design considers visitor interaction and enjoyment all in the
name of offering an experience.

1.6 SIGNIFICANCE OF RESEARCH

The design development of this project was supported through three main
research view ports or lenses, if you will: a sociological lens, a semiological lens, and
a dichotomy lens.

1.6.1 SOCIOLOGICAL LENS

An oral history took place in the form of recorded interviews. These
interviews were considered qualitative data and were conducted with key people
that have a connection with the St-Boniface Fire Hall No.1. The gathered narratives
served as a starting point and filled many blanks that the semiotic analysis alone was not able to provide. Most of the stories told by the participants happened a long time ago and therefore were narratives told from recollections of the event. These recollections are distilled memories that remained in the interviewees’ minds over time and represent a raw viewpoint of past users of the building (Klein 65). The information provided by the participants assisted in weaving recorded historical facts with memories and as a result, ensured a voice to the future and past users of the building. To support the use of recollected stories in this project, a theoretical approach to memory will be further discussed by acknowledging the subjectivity of the decoder, interviewer, and interviewee as suggested by Bal (4).

1.6.2 SEMIOLOGICAL LENS

The study of semiotics enables the person conducting an analysis, known as the decoder, to utilize narratology in an architectural context, by decoding the significance of artifacts or objects in space in relationship to their past and current context. While walking through the Fire Hall No.1, one can witness the presence of many objects that were left throughout the present-day building, providing the decoder with clues as to what kinds of activities were performed in various spaces (fig. 4 to 8).

The main floor garage currently houses a variety of artifacts that pertain to its history of firefighting. These artifacts were assembled and organized by volunteers under the supervision of the St-Boniface Museum in hopes of educating visitors and tourists on the history of the building and the evolution of firefighting in Winnipeg.

On the second and third floor of the building however, the objects left in spaces are more eclectic and speak of the life that filled the spaces of the fire hall after the building was deemed obsolete for firefighting. The semiological investigation includes two approaches: utilizing memory as a filtration tool and
utilizing photographs to conduct a close reading of a particular space. I analyzed the objects left in space to reveal the occupations of its past users and tried to obtain clues as to whom the past users might have been. Utilizing semiotics during this process has led to discoveries that have fuelled and inspired the design decision-making process and provided clues as to which individuals might hold helpful insight for the gathering of the oral history. In the chapters that follow, the study of semiotics is further explained to clarify how it was utilized in relation to the project.

1.6.3 DICHOTOMY LENS

The third research approach bridges the gap between a sociological lens (oral history) and the semiological lens (semiotic analysis). The dichotomy lens helped to research what was below the surface by representing the idea of the “apparent and immanent levels” present in any situation (Perron 11). Algirdas Julien Greimas, a semiological theorist, presented this idea. The apparent level, meaning the readily seen, what is clear and obvious; the immanent level is inherent, it is restricted to the mind and can be seen as a subjective point of view. According to Greimas, a complete narrative analysis includes both levels and enables the decoder to conduct a thorough and holistic analysis of space. The dichotomy lens also includes research done in historical archives and precedent analysis. Chapter Two will further discuss the theoretical approach, the significance of the research and review literature on the theories and key concepts stated above.

1.7 PROJECT OBJECTIVES

The project objectives are as follows:

1. Utilize narratology as a tool to connect with past users, bring the voices and memories of the past users and the community into the current design, take informed and supported design decisions, and breath new life into an obsolete historical building.
2. Offer a typology and design solution that is suitable for the neighborhood and responds with creative design solutions to the historic preservation demands of adaptive reuse.

3. Learn how to translate an abstract concept such as a narrative into physical design elements that inform a design solution.

1.7.1 KEY QUESTIONS

The following questions helped to direct the exploration of the project. This set of questions focuses on utilizing narratology as a tool to inform the creative design process and on capturing the essence of community or neighborhood through the use of narratives in a remodeling design.

1) What is the potential of narratology to inform the interior design process?

2) In what way can the narrative of the Fire Hall No.1 inform approaches to interior remodeling?

3) In what ways might narratology support the development of interior designs that capture the unique qualities of particular community?

5) How might the identity of the St. Boniface neighborhood be highlighted and linked to the design proposal through the application of this theoretical perspective?

6) How might the sense of community be captured through interior spatial qualities?

1.8 RESEARCH METHODS

A mixed methods approach was utilized to ensure a balance of qualitative and quantitative information-gathering techniques. To obtain quantitative information, a site analysis was conducted by considering the following information: census data, city utilities, building uses and zoning, code regulations. The following archives
have been consulted: St-Boniface Museum, Winnipeg Historical Society, St-Boniface Historical Society, Manitoba Historical Society, Firefighters Historical Society, the City of Winnipeg, Provincial Archives, and Heritage Winnipeg. An interview with a structural engineer was helpful to ensure that the current building as well as the design changes brought to the building were feasible.

To obtain qualitative information, the following techniques were employed: general observation of the neighborhood, photographs of neighborhood and the building were taken, several tours of the building were taken, interviews were conducted to gather an oral history from the past users, and case studies and literary review were analyzed to gain perspective and fuel the project.

The analysis of three precedents helped to clarify which information was relevant and transferable to the project. Each of the three precedents contained significant information that was transferable to the adaptive reuse of the Fire Hall No.1 and were similar sites that were charged with historical meaning and events.

The literature review and oral histories were a way to connect the site, the neighborhood, and past users to produce a design solution that embraces the historic narrative and character of the building while remaining true to its roots and becoming an engaging public node for the francophone community.

1.9 SITE ANALYSIS

The site analysis is an important place to begin research for a design. It is a logical way of knowing what currently surrounds the site, who lives in the area, and where the neighborhood is heading in the future. Once I completed this analysis, I narrowed the typology down.

The Fire Hall No.1 is located on a commercial site, between Provencher Boulevard and Dumoulin Street (fig. 9). It faces Dumoulin Street, but it is visible from the main commercial street of old St-Boniface, Provencher Boulevard.
Provencher Boulevard leads to the Esplanade Riel, a bridge that crosses the Red River and links St-Boniface to The Forks and downtown Winnipeg thus, an important and occupied street. The site straddles two city zonings: North St-Boniface and Central St-Boniface (fig. 10). For this site analysis, I considered census data for both, using an average of both (City of Winnipeg).

1.9.1 IDENTITY OF NEIGHBORHOOD

Winnipeg became amalgamated on January 1, 1972. Thirteen communities that had formed and developed mainly around the Red River unified to create the City of Winnipeg (City of Winnipeg). St-Boniface was founded by francophone voyageurs and as a result, the majority of francophones lived in close proximity in the town of St-Boniface (Centre du Patrimoine). St-Boniface still has a very high percentage of French speaking people living in it. 53% of the population speaks both French and English. Approximately 4% of the population speaks only French, offering a neighborhood where almost 57% percent of the population speaks and identifies with the Manitoban francophone culture. \textit{Le Festival du Voyageur}, a world-renowned winter festival and \textit{Le Cercle Molière}, a nationally-renowned theater company, attest to the vibrant French Canadian culture of St-Boniface, which simply could not exist without a strongly engaged community.

While walking through the neighborhood one can feel the francophone roots and pride shown by the monuments and sculptures dedicated to Louis Riel, including his gravesite located in front of the St-Boniface Cathedral. As previously stated, the strong Métis leader “spearheaded the writing of a List of Rights preceding the entry of Manitoba into confederation” and was recognized as a leader not only in defending the right to speak French but also for the provincial government to acknowledge and make use of both French and English as official languages (Rickett). For these accomplishments, Louis Riel has become an icon of pride for
Figure 9. The Fire Hall No.1 is located on a commercial site at 212 Dumoulin Street. The building is visible from Provencher Boulevard.

Figure 10. The chosen site straddles two city zoning: north and central St-Boniface.
Manitobans. This pride also translates in numbers; almost 10% of the population in St-Boniface describes themselves as being Métis⁴.

**LANGUAGE SPOKEN**

- English only: 43.9%
- Both French & English: 53%
- French only: 3.75%
- Neither French or English: 0.8%
- French is still dominantly spoken in the neighborhood with 56.75%

**ABORIGINAL DECENT**

9.9% of the neighborhood population is Métis

### 1.9.2 SOCIAL: DEMOGRAPHICS – AGE & RELIGION

St-Boniface is a varied neighborhood when it comes to age groups. There is good balance between age groups where each group represents approximately 20% of the population. There is a large population of young adults that could be explained by the presence of the St-Boniface College, which entices university students to live nearby. University students are known to have outgoing social lives so pubs and clubs present themselves as convenient places to meet in groups of friends, especially when living in a small apartment. There are also many young families in this neighborhood who are catered to by two schools, L’école Tâché for kindergarten to grade 7, located on 744 Langevin Street and Collège Louis Riel located on 585 St Jean-Baptiste street for high school students.

St-Boniface is recognized as a safe neighborhood to raise children because crime rates are low and the varying age groups ensure a constant flow of people in different areas of the neighborhood throughout the day.

Religion may also be a factor that defines the neighborhood as there is a strong majority, 65%, of the neighborhood that identifies as being Roman Catholic. The St-Boniface Cathedral offers a magnificent place of worship for Roman Catholic followers and at least once a week the space acts, as a place for

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⁴ The term Métis is defined as “a person of mixed Aboriginal and European descent” by the Canadian Oxford dictionary, 1st ed, “Métis”. 

neighborhood encounters and community exchange. Being centrally located, St-Boniface is also close to downtown, making it convenient for young parents and mature adults to commute to and from work.

**AGE OF POPULATION**
- Children & teenagers 0-19 : 20.5%
- Young adults 20-29 : 18.05%
- Young parents 30-44 : 20.1%
- Mature adults 45-59 : 22.65%
- Retired & elderly 60-85+:29.2%

**SOCIAL: RELIGION**
- Roman Catholic: 65.45%
- No religion: 17.25%
- Anglican: 1.75%
- Ukrainian Catholic: 1.45%

**MARITAL STATUS**
- Single: 45.1%
- Married: 32.45%
- Separated: 3.3%
- Divorced: 11.7%
- Widowed: 7.45%

1.9.3 **SOCIAL: DEMOGRAPHICS – EDUCATION & EMPLOYMENT**

Approximately 74% percent of the population of St-Boniface has some sort of education including high school, certificates, or post-secondary education. 62% percent of the population is employed and almost 80% of these working people are teenagers, young professionals, and university students. This statistic would lead to thinking that the neighborhood is home to many retired persons.

Young working adults tend to have fewer responsibilities more money to spend on their lifestyle and social life. Their social life will spill into public venues, so close to 80% of the work force in St-Boniface could be potential clients of a brewpub. Currently, there is only one venue that caters to this crowd in St-Boniface; it is called the Garage Café. This venue is successful almost too successful: it is quite hard to get a table on a weekend night. This reinforces the need for another venue of this type in St-Boniface.
EDUCATION
High school: 24.45%
No certificate, diploma, degree: 23.65%
University or college education: 51.95%
People that have some sort of education account for 76.4%

EMPLOYMENT
Employment: 62.65%
Unemployment: 14.30%

Overall employment participation rate according to age range:
Individuals ages 15-24: 79.45%
Individuals ages 25 and over: 65.05%
Paid workers: 94.25%
Self-employed: 5.75%

1.9.4 FUNCTION: ECONOMICS – TRANSPORTATION & INCOME

According to the statistics, 20% of the population has located their home close to their work in order to be able to walk to work or school. A little over half the population still utilizes a car as primary means of transportation. This indicates that these households have the means to sustain owning a car. The full time income margin below indicates that the majority of the citizens in this neighborhood would be considered middle class earners and that their lifestyle could include forms of entertainment such as going out to restaurants.

TRANSPORTATION
Car: 54.35%
Public transportation: 13.45%
Car pool: 13.45%
Walk: 20.35%
Bike: 4.35%

ECONOMICS – INCOME
Full time: 41,213$
Part time: 17,448$

1.9.5 FUNCTION: ECONOMICS – BUSINESSES & AMENITIES

Most of the businesses are located on Provencher Boulevard. As shown in figure 11, there are many offices located on it. A residential zone surrounds the boulevard, enabling people who work on Provencher to walk to work. This also
indicates that once the workday is over, the activity on the main strip dies down. Venues catering to night activities such as cafés, restaurants, and pubs would then generally ensure a constant bustling of activity. However, as one can tell from the business and amenities diagram, there are currently few options for taking part in night-time activities on Provencher Boulevard.

1.9.6 FUNCTION: ECONOMICS – DWELLINGS & MOBILITY

Construction has decreased in St-Boniface over the years due mainly to the lack of land available for building, thus emphasizing the need to take care and make use of the heritage buildings located in the neighborhood. Within a one-year span, the majority of people who live in St-Boniface did not move. Within a four-year span, 47% of the population moved within the city or elsewhere, however.

<table>
<thead>
<tr>
<th></th>
<th>1946-1960</th>
<th>before 1946</th>
</tr>
</thead>
<tbody>
<tr>
<td>DWELLINGS</td>
<td>25.7%</td>
<td>32.15%</td>
</tr>
</tbody>
</table>

FUNCTION: ECONOMICS – MOBILITY
2005-2006: 80.3% Did not move
2001-2006: 53% Did not move

1.9.7 FRAME: CIRCULATION & PATHS

Provencher Boulevard is a major truck route and is physically separated in the center by a median. It links Archibald Street, a major truck route, to downtown using Provencher Bridge to cross the river. For this reason, the boulevard itself can sometimes be noisy and as a pedestrian, it is somewhat unpleasant to walk there. Nevertheless, a pleasant walk can be experienced alongside the Provencher Bridge on a pedestrian bridge called Esplanade Riel. This bridge was built to link Provencher Boulevard to the Forks and was designed to consider all aspects of the walking experience by manipulating perspective and scale with large suspension cables. Pedestrian paths are located along the river and are accessible to walk in the summer if the river has not risen past its normal height.
1.9.8 FRAME: LANDMARKS & GREEN SPACES

Landmarks are spread throughout the neighborhood to commemorate different historical events and figures. Green spaces that frame the neighborhood and offer sufficient spaces for resting areas can be seen in figure 12. The Fire Hall No.1 is located on a site that regroups four buildings: the old Town Hall, the Court of Queen's Bench, the offices of Festival du Voyageur, and the Fire Hall No.1. *La Maison de Artistes*, a not-for-profit organization for Franco-Manitoban artists, resides in the old Town Hall building. The association initiated a sculpture garden in the central space linking the four buildings. The paths of the garden do not currently join the Fire Hall No.1 but could easily be altered to lead to the building as shown in figure 13 and 14.

1.9.9. TYPOLOGY CHOICE

![Figure 13. Proposed changes to the site include extending the sculpture garden to the Fire Hall No.1](image-url)
Figure 11. Graphic analysis of businesses and amenities

- St-Boniface Fire Hall No.1
- Office spaces occupied from 8-5pm
- Food serving facilities opened during the day
- Food serving facilities open passed 5pm

Figure 12. Graphic analysis of landmarks and green spaces

- St-Boniface Fire Hall No.1
- Green Spaces
- Landmarks
Figure 14. A, The Fire Hall No.1 is located on a site that regroups four buildings and a central sculpture garden. B, Court of Queen Bench. C, Festival du Voyageur Offices. D, St-Boniface Fire Hall No.1. E, St-Boniface Old City Hall. F, Le Jardin de Sculpture (Sculpture Garden).
St-Boniface offers a unique experience in Winnipeg by being recognized as “the French quarter” because it is possible to visit St-Boniface to speak French in quaint bistros and shops. The francophone community is active all year round with Le Festival du Voyageur and plays by Le Cercle Molière. Both are fantastic ways to experience the natural joie de vivre of this neighborhood as well as to celebrate its voyageur and Métis ancestry.

The large condensed stable population of young working adults, university students, and single individuals, along with the success of the current and only pub on Provencher Boulevard, strongly indicates the need for a venue such as a brewpub. In an attempt not to forget the historical value and past of the fire hall, the brewpub will feature a living museum that will be further described in Chapter Two.

1.10 CHAPTER SUMMARY

St-Boniface is rich in history and has a distinct joie de vivre. As a result, the neighborhood is recognized as its own unique area: the francophone quarter. The central location of the St-Boniface Fire Hall, its Romanesque architecture and its historical meaning, make this building an unmistakable landmark in the neighborhood. Through oral history, semiotic analysis, and a review of literature, the building’s secrets are uncovered and highlighted throughout a proposed hypothetical interior design in an effort to celebrate its life and bring the community back within its walls.
CHAPTER 2: LITERARY INVESTIGATION AND ANALYSIS

Detail of Figure 8. Current state of the third floor of the Fire Hall No.1 (2011)
CHAPTER 2: LITERARY INVESTIGATION AND ANALYSIS

In this project, the literary investigation contributes to the site analysis and provides concepts stemming from a theoretical framework that anchor the design decision process and the programme. Narratology is utilized as the main theory to support and give structure to the project through the gathering and analysis of an oral history and the examination of a semiotic reading. The overarching concept for the project is spacializing the collected narratives. This concept was born after realizing that the stories represent the voice of the community and that their integration into the design connects the building back to its neighborhood as it had previously done when the Fire Hall No.1 was occupied.

Community members offer an intimate glimpse of the site’s history through the gathered oral history. A semiotic reading of traces left in the Fire Hall No.1 provides an understanding of the space and merges with the stories to contribute to their understanding and provide information to supplement the analysis of the site (Munro 116). This analysis was divided into three theoretical lens: the semiological, the sociological, and their dichotomy. The dichotomy provides a mapping of links between the semiotic reading and the oral history where commonalities are found.

A narrative is at the heart of the creative process of *mise en scène*. *Mise en scène* is a concept that provides parallels between the creative process and analytical framework of theatrical and film worlds and interior design. *Mise en scène* brings the emphasis of performativity in the space. Post-museum theory liberates the notion that the existing museum in the Fire Hall No.1 has to remain a traditional exhibiting space and joins the concept of *mise en scène* by encouraging visitors to become part of the living museum through performativity (fig. 15).
Chapter 2 - Literary Investigation

Adaptive Reuse of Site: St-Boniface Fire Hall No.1

Site History

Stories

Archaeological History & Recorded Stories

Oral History & Recorded Stories

Post-Museum

Narratology & Semiotics

Mise en Scène

Typeology + Main Concept: Spacializing Narratives

Site Analysis

Programme

Design Development

Precedents

Figure 15. Theoretical framework diagram
2.1 NARRATOLOGY

2.1.1 WHAT IS NARRATOLOGY?

Tzvetan Todorov, a Franco-Bulgarian philosopher who took part in the Structuralist movement, coined the term narratology in 1969 to define the “study of narrative” (Schmid 18). Theorists such as Mieke Bal, Gerald Prince, and Gérard Genette were seen as Structuralist critics who popularized the term in the 1970s. However each had his or her own definition of what narratology entailed (Onega, Landa 1). Mieke Bal originally defined narratology as the theory of narrative texts (3). Gerald Prince, without wanting to restrict its use, defined it as a study that encompasses all that is “relevant to narrative” (3). Gérard Genette, a French literary theorist, considered it a reading approach which utilized a narrative voice through which all other fundamental elements of a narrative were analyzed (Guillemette, Lévesque, “Narratology”). Susan Onega and Jose Garcia Landa more recently described narratology as “the semiotic representation of a series of events” that are linked by time and a cause (3). Definitions of narratology as a theoretical tool have expanded over time, as Onega and Landa’s demonstrates, and it is no longer regarded solely as the theory of narrative texts (Bal 3). The term is now being applied in non-literary discourses. As a result, the broadening of the definition has become more inclusive of other fields of study such as architecture (Perron 11). Applying the study of narrative allows for stories that pertain to a physical space or structure to be analyzed in their proper context. This contextual analysis increases the chances of understanding the link between the story and its setting.

2.1.2 WHY NARRATOLOGY?

Gerald Prince’ s definition of narratology states that it is a study that should consider the analysis of all facts relevant to a narrative (3). However, he also argues that “not everything is a narrative” (Prince 5). According to him therefore, one
recognizes an entity to be a narrative if one can analyze its representation (Prince 5). Stories have to supply a conceptual framework to other “systems of practice” of varying methodologies in order to be useful as a tool (Meiter 57). I decoded stories related to the Fire Hall No.1 and supplied the conceptual framework to support and inform the programme and the design development of the project.

Stories are how we, as humans, often make sense of our surroundings, the experiences we have with them, and the effects these experiences have on our lives (Danko, Mennely, Portillo 11). Every building has its own story to tell. If one chooses to listen, the building and the individuals who have spent time within its walls will begin to release them. Brooker & Stone argue that while designing an adaptive interior for reuse, the designer is always influenced “by the [previous] experience of the place” (11). The past users and their activities leave traces that contribute to the character of the space, thus altering the experience of that particular place. The traces not only contribute to the character of the building but also offer clues with which to understand its history.

2.1.3 SEMIOTICAL LENS: READING THE SIGNS

The study of signs and symbols, better known as the study of semiotics, is closely intertwined with narratology (Semetsky 179). Algirdas Julien Greimas, a Lithuanian linguist, attended the Paris School of Semiotics and contributed to broadening the application of narratology to other fields. Greimas thought that meaning could only be understood and processed if it is expressed or “narrativized” (Perron 11). Meaning found in the signs and symbols surrounding us can be interpreted and manifested in ways other than verbal and written languages. The medium in which meaning manifests itself has no boundaries, which makes it possible, according to Greimas, to be analyzed in an architectural context (Perron 5).

The term ‘semiotic reading’ was utilized in this project to perform an analysis of objects and traces in space to gain a better understanding of the stories that occurred in the Fire Hall No.1.
11). It is therefore possible to gain a better understanding of the significance of artifacts or physical elements in a space in relationship to its past and current context by utilizing a semiological analysis.

Utilizing a semiotic analysis, in the case of an architectural context, requires someone to uncover and analyze the signs present in one particular environment. The individual conducting the study will be referred to as the decoder⁶ (Prud’homme & Guilbert, “Literariness and Significance”). Ferdinand de Saussure, while studying semiology and the nature of the linguistic signs, introduced such terminology as ‘the sign’, ‘the signified’ and ‘the signifier’. Signs are defined as “the whole”, the signified is “the concept” and the signifier is “the sound-image” (Saussure 72). Saussure emphasizes the fact that signs are psychological and that we are able to decode them only because our brains make associations (70). For instance, a word is taught in association to an image or space and that link is then stored in our memories. These associations made in the mind are also the reason that stories are a great way to recall memories: stories automatically link images to a sequence of events. However the links between word and image can only be made and understood in a context where they were learnt. Otherwise factors such as cultural differences would have to be considered (Semetsky 182). The decoder relies therefore on learned associations in a specific context when attempting to read signs and understand artifacts or physical elements in a space as suggested by Saussure. This process is required to articulate, in writing or verbally, the data gathered in order to understand it as proposed by Greimas.

For example, this project incorporated two approaches to the semiological decoding of the objects left in the space of the Fire Hall No.1. The first approach was recalling the traces left in the space through memory and the second was to read the objects with the help of photographs. In order to articulate the gathered

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⁶ The decoder refers to the individual conducting the semiotic reading (Prud’homme & Guilbert).
data decoded in the close reading of the photographs, the decoder must apply the knowledge they currently hold and merge it with their discoveries. For instance, having learnt what could be described as the traditional museum experience, where artifacts are collected, preserved and exhibited, the decoder could conclude that a museum was established on the main floor because of the way the objects had purposely been collected and exhibited in display cases and tables to form a museum-like setting. Based on learned associations between buildings and occupancy, the decoder could also come to the conclusion that the context for the museum was an obsolete fire hall and that the accumulated artifacts pertained to firefighting. Even though the decoder may not have been familiar with the artifacts, the decoded signs, the obsolete fire hall and the displayed artifacts pointed to the greater signified or concept of the museum.

The interior of the No.1 Fire Hall bears traces of its past uses. Because a small firefighting museum was established on the main floor, a plethora of photographs and artifacts were collected and exhibited to begin to tell their own story. On the second and third floor, mismatched old furniture and objects such as a vinyl record player, frames, and desks show traces of the artist studios, firemen’s dormitories, and offices. The walls and floors also tell a story of their own. If closely analyzed one can tell where walls were once standing and where the rain was able to seep through. These objects and traces are elements that procure clues for a semiotic reading. I recorded most of these clues in my memory as I visited the space; however, photographs proved to be helpful as a reference tool when my memory failed me. Photographs are also utilized as a tool for analyzing theses clues. As part of the site analysis, several photographs of the Fire Hall No.1 were made of the interior as it currently stands. These provide a way to read in detail the traces left in the spaces. Six photographs made while visiting the site were selected to each represent one of the narratives that is applied to each public space. I did a close
reading of these photographs and demonstrated how they contributed to a better understanding of the narrative in question. This semiotic analysis can be found in Appendix B.

Mieke Bal raises the point that there is no correct way to conduct a semiotic reading because the ways in which information recorded and utilized is subjective (4). This entails that decoders are responsible for ‘skewing’ the results of the semiotic study by means of their own voice while recording information. My own subjective memory affected the project by retaining selected images of the interior and remembering details of certain objects that were left in the space. For example, a clay bust of a man looking like a rendition of Louis Riel was left on the third floor of the building. This image of the artwork silently present in a darkened room on the third floor made a significant impact that informed the design process. This is evident in the inclusion of an artist in residence space designed for the third floor.

Along with the fact that a semiological analysis scrapes the surface of the elements found in a space, the analysis is affected by the subjectivity of its decoder, therefore reinforcing the need for further supporting evidence. It was important for the semiotic analysis to be supported by the oral history because they supported one another as a dichotomy. These two methods were seen as a way to obtain information that is current and may not have been documented in history records.

2.1.4 ORAL HISTORY AND MEMORY: SOCIOLOGICAL LENS

Oral narratives are historical sources that provide qualitative and subjective data to inform the programme and the design decisions (Hannay 515). The stories in Chapter Four: Oral History, were acquired through means of informal interviews or oral history recording. Narratives were uncovered through directed conversations with individuals who had a link to the No. 1 Fire Hall and who agreed to provide their recollections on past events and on perceptions of that space.
Collecting oral history became an active way to engage and represent the community within the new typology. It was also a way to highlight and bring the rich unique history of St-Boniface into the building. The stories were retrieved from the memories of individuals who were at one time primary, secondary, or tertiary users of the No. 1 Fire Hall. Although memories were a key contribution to the gathering of the qualitative information, it is important to understand that they are reflective of an individual’s experience and that they are fluid in nature.

Randi C. Martin, professor of psychology at Rice University, describes memory as a system that stocks information temporarily and assigns it to be processed (204). Human beings are equipped with a long and a short-term memory (Morris 643). While utilizing either of these types of memory storage, we tend to remember information more vividly if it is delivered in the form of a story. David C. Rubin, professor of psychology and neuroscience at Duke University, argues that if we attach visual imagery to a recollection, it will be more vivid and prevalent in our memory (79). This occurs because in order to remember information, a link must first be formed in the mind between a visual, or tangible image, and a set of words to be stored in the memory (Saussure 70). However, memories are fluid, and we age and build newer memories, older ones begin to fade. If a story has not been recollected recently by our short-term memory, these fading memories begin disintegrating. They will be remembered differently as we begin to forget fragments (Rubin 81). Kitty Klein, a psychology professor at North Carolina State University, supports this statement by arguing that some people’s memories have a tendency to change over time and might even only be constructed based on selected segments.

There is a growing consensus that memories are not carbon copies of the original experience, but instead are constructed in accordance with currently active goals of the remembered (Klein 65).

This does not mean that the stories become irrelevant or lose their value
as qualitative data. On the contrary: because I was looking to extract the essence of an event or site relating to the Fire Hall No.1, the constructed remnants of the interviewee’s memory were therefore welcomed (Brenan 15). Distilled recollections were employed to represent the user’s voices. Their memories were directly woven into the design of the Fire Hall No.1 by utilizing the oral history as its foundation.

The oral narratives supplemented the two approaches to the semiotic analysis and the historical research. For example, in the case of this project, objects such as old empty frames and paintbrushes were found in a room on the second floor of the Fire Hall No.1. Initially, the semiotic reading of these objects left in space lead me to believe that these frames had accompanied paintings at one point and perhaps had hung on the walls of the Fire Hall No.1. It was unclear as to why piles of them were collected in one room and why paintbrushes were also found near them. Did the brushes belong to someone who had done some renovations in the building, or did they belong to a painter had made paintings for the frames? The semiotic reading provided many intricate clues to activities taking place in the building but also generated more questions. After interviewing Denis Duguay and Ron Laurencelle⁷ as part of the oral history, it became clear that artists had inhabited the second floor and that the collected frames and paintbrushes would have been used for art making. This example demonstrates how the oral history supported the semiotic analysis of the Fire Hall No.1. The past users were therefore able to share recollections of their experiences that were linked to the semiotics of the building and completed the story the semiotic analysis had begun to decode. The incorporation of the gathered narratives into the design ensured the transmission of past stories to the future users of the building by offering them a history to relate to and be proud of.

⁷ Refer to Chapter Four: Oral History for full analysis of interviews.
2.1.5 DICHOTOMY LENS: MAPPING BETWEEN NARRATIVES

The semiotic analysis to the oral history represents the dichotomy Greimas perceived as: “two levels of representation and analysis: an apparent level of narrative and an immanent level...” (Perron 11). The apparent level, meaning the readily seen, is what is clear and obvious. In this case the apparent level is the semiotic analysis. While the immanent level, which is the inherent, is restricted to the mind or the subjective point of view. In this case, oral history represents the immanent level. The two levels form a unified base where the manifestation of the narrative takes place and this is where the analysis can begin. A complete analysis, according to Greimas, requires both levels of analysis. It is in part thanks to Greimas that today narratology is accepted as a theory to help analyze narratives in several different contexts including architecture (Perron 11). The signs and stories come together as pieces of a puzzle that enabled the mapping of links between the events that took place inside the building, the people who inhabited it, the legacy they left behind, and the impact it has left on the neighborhood and Winnipeg’s francophone culture. Once the dichotomy comes together, a mapping process becomes possible as stated by Greimas. This mapping process completes the analysis between ideas, stories, artifacts, historical recordings, context, observations, and recollections of a specific space.

The analysis of the dichotomy provides links between the voids of historical recordings and also provided past and present interpretations and perceptions of a specific space. The gathered narratives inform the programming for the project that determined, for example, that the third floor would be dedicated to an artist in residence as it once was. Narratives also informed the mood and zoning of the design. The full detailed application of the specific stories is outlined in Chapter Five.
2.2 **MISE EN SCÈNE**

2.2.1 **WHAT IS MISE EN SCÈNE?**

*Mise en scène* is a French term that is utilized in the theater and filmmaking realm (Giannetti, Leach 40). It is an all-encompassing term that describes the necessary elements required to put on a show or a film. Some of these elements include the sets, the props, the actors, the lighting and the sounds (Bal 96). Directors coordinate the elements together to convey their vision of a story to an audience through actors’ performances. *Mise en scène* can be utilized as a creative process to produce a play or a film but it can also be perceived as an analytical framework or a concept. According to Kenneth E. Kendall, an Associate Professor of Management Systems in the Department of Management at the University of Nebraska-Lincoln, *mise en scène* may also be utilized as a framework for film analysis and critique (44). Whereas Kendall utilizes *mise en scène* as a framework for analysis, Bal argues that it can be utilized as a concept that “provides an internal connection between narrative, still, visual imagery, and psychoanalysis...” (9). This approach would mean that *mise en scène* acts as the thread in the creative process between all elements at stake. I am utilizing three different approaches to *mise en scène* to demonstrate the working parallels between it and interior design.

2.2.2 **ANALYTICAL FRAMEWORK**

As previously stated by Mieke Bal, theater, film and interior design share a common analytical language because the elements utilized as tools for designing are quite similar. In comparing the stage director to an artist, Bal draws commonalities between the design elements utilized in theater and interior design such as time, space and light (97). The vocabulary offers another layer to demonstrate the parallels that can be drawn between the creative process of *mise en scène* and that of interior design. A closer look at two different models of analytical framework demonstrates the similarities in vocabulary.
Kendall argues that utilizing *mise en scène* as a framework for film analysis, provides a systematic formula that enables decoders to examine one still frame at a time while remaining consistent in the elements analyzed. This consistency would establish a base with which to compare one film analysis to another. Decoders analyze the elements that make up a *mise en scène* by:

... considering the actors and their costumes, the decor of the set, lighting, camera angle, and editing in order to determine how these elements of *mise en scène* contribute to the meaning of the film as intended by the director (Kendall 44).

Kendall's list of necessary elements to analyze a still frame translates to the design world: the actors translate as the users; the actor's clothing are interpreted as interior architecture seeing as it establishes context and gives clues as to the use of the venue; the décor is read as the interior objects, design elements and interior finishes; the lighting shifts slightly to include the analysis of natural light, artificial lighting, and shadows; camera angles are seen as user's vistas throughout the space; and the editing becomes the synthesis of all implicated design elements as part of a whole.

Tricia Welsch, an Associate Professor of Film Studies at Bowdoin College in Maine, also shares Kendall's analytical framework approach but pushes the analysis one step further by dividing up the analysis to fifteen main elements. They are as follows:

1. Dominant. Where is our eye attracted first? Why?
2. Lighting key. High key? Low key? High contrast?
3. Shot and camera proxemics.
4. Angle.
5. Color values. What is the dominant color?
6. Lens/filter/stock. How do these distort or comment on the photographed materials?
7. Subsidiary contrasts. What are the main eye-stops after taking in the dominant?
9. Composition.
10. Form.
11. Framing. Tight or loose?
12. Depth.
13. Character placement.
15. Character proxemics (Welsch 102)

In the same way that the guidelines for an analysis may be performed on a completed film, the reverse is also possible. The guidelines utilized to dissect a space may also be utilized to build it. These fifteen elements are more detailed than Kendall’s list and contribute to an understanding that the *mise en scène* of films and plays share a common language with interior design. Welsch’s list may be applied to the design making process with slight alterations. Instead of considering camera proxemics, user vistas were considered and instead of staging positions, circulation was considered. Aside from the analysis of camera proxemics, the vocabulary utilized to analyze space making in film and theater transfers over to interior design.

### 2.2.3 CREATIVE PROCESS

Performativity is an integral part of *mise en scène*, as utilized in film and theater. The creative process of *mise en scène* provides a supporting framework to communicate a story through performativity; it brings together all the necessary elements to deliver a narrative to spectators through the overarching vision of the director. Directors who orchestrate a *mise en scène* begin their process by studying the narrative. The narrative is the message to communicate to an audience and therefore, a *mise en scène* cannot come to fruition without a narrative. This project began much the same way as a director preparing a film or play. The oral history acted as the beginning point of this design project; the design development revolved around the gathered narratives as an underlying base. The design process paralleled the process of directing a *mise en scène* by making the narrative central to the design and assembling the design elements to convey its message through the performativity or the users.

Indulging the comparison with a play where spectators watch performers
deliver a narrative, life itself could be considered a play where the users of a space perform by sharing life stories in a social manner with their friends and family. When sharing a life experience, the space around us is therefore considered a stage. When we choose to go out to a public venue, we choose to be seen and choose to see others. When out in a public setting, there is a constant interplay between the notion of being the spectator and the performer, thus reinforcing that interior design is sets the stage for everyday life performances. This *mise en scène* holds the potential to control the users’ perception of space by choosing to omit or to purposely place objects that affect the use of the space.

There exists a dichotomy between what elements the designer of a *mise en scène* chooses to emphasize and make apparent or obvious and how this affects the user of the set or interior. In order to represent the “apparent and immanent levels” present in any situation, the design elements have to be selected while considering the end goal to achieve a particular mood or atmosphere (Perron 11). The immanent decoding of an interior can be affected by manipulating the perceived apparent design elements. Designers consciously choose which design elements of an interior to outline or tone down, therefore establishing the interior for users to experience and perform inside the space.

**2.3 POST-MUSEUM**

**2.3.1 WHAT IS POST-MUSEUM THEORY?**

Although modern theorists cannot agree on one particular definition to describe the concept of the museum, the first traditional and very outdated definition that comes to mind is a venue that hold the purpose to “‘raise’ the level of public understanding, to ‘elevate’ the spirits of its visitors, and to refine and ‘uplift’ the common taste” (Weil 196). If considering this purpose, the museum thus holds the traditional responsibility “to collect, to conserve, to study, to interpret and to
exhibit” (Anderson 74). Post-museum theory is a term that redefines museums as a branch institution of what was once considered a museum in that traditional sense. Post-museum liberates the museum of its tight parameters to preserve and educate by adapting and consistently reassessing the institution to the needs and wants of the public who ultimately redefine the museum experience. Post-museum institutions endorse societal understanding by sharing authority with the communities they serve (Marstine 19).

2.3.2 WHY UTILIZE POST-MUSEUM?

The existing museum on the main floor of the No.1 Fire Hall falls currently under the mandate of the St-Boniface Museum. It was started and approached in the same way that traditional museums used to operate by collecting and exhibiting artifacts. Lack of resources and the unsure future use of the building, owned by the city at present, have left the little firefighting museum with a bleak future. By utilizing post-museum theory to approach this project, the parameters are liberated and possibilities to revisit the ways in which to exhibit and convey historical information are opened up (Marstine 19).

Post-museum theories offer the option to redefine the existing museum and incorporate it into a mixed typology without having to compromise the function of the brewpub restaurant, the artist in residence, and the art gallery. In this way the past narratives of the building can be transferred down through engaging means. A meaningful visitor experience may be as simple as being a storyteller or listening to one. If the visitor develops an emotional bond to the building through a connection made while telling or listening to a story, this increases the value of the building as a historical landmark in their eyes. The experience to take part in storytelling is at the foundation of the living museum.

2.3.3 LIVING MUSEUM
The term ‘living museum’ is currently utilized to describe institutions that house live plants or animals. The term was chosen to describe the type of post-museum implemented in this project because it implies that the information or knowledge is obtained through experiencing it first hand, such as by listening to a story being told. The living museum is therefore a communication instrument. It starts to take a life of its own when the users of the venue begin to share their own stories within its walls. Verbal transmission of information engages individuals by conveying emotions and eliciting memories all at once. Storytelling piques curiosity, encourages discovery, and heightens the chances that the information will be retained in individuals’ memories because it was told as a story (Weil 200).

The dichotomy of the post-museum approach lies in what the design chooses to have as physical elements present in the space and what elements remain omnipresent. Art historian Carol Duncan perceives museums like stage sets that encourage visitors to become performers within them (1). If this is indeed the case, the approach to the living museum existing and evolving through the stories told by its visitors, is therefore validated.

Another dichotomy is present between the past narrative of the building and the current use that establishes a current narrative. When adapting a new use to a building, its integrity emerges from its past characteristics and its neighborhood. The honesty of the No.1 Fire Hall is found in the traces of its past use that remain. It is, therefore, impossible to obtain this same integrity when building a new structure entirely from the ground up (Brooker, Stone 9).

Much like the mise en scène concept where the designer chooses the elements to stage, the designer chooses which elements will be part of the living museum and which will be omnipresent. The exhibits encourage discussions about the past use of the building, therefore fueling the conversations of the living museum.

Post-museum informed the project by offering and centering the experience
of the visitor on pleasure and interaction. Renowned museum research expert, John A. Falk, outlines in his book entitled Identity and The Museum Visitor Experience, that the venue has to satisfy a variety of visitors. Falk has coined terms to refer to these visitors in four different categories depending on their visit purpose. The ‘explorers’ are individuals who are curious and are looking to learn something during their visit. The ‘facilitators’ satisfy the visitation needs of someone they care for they might be hosting. The ‘experience seekers’ are tourists who are looking to gather a genuine local experience, and finally the ‘professional/hobbyists’ are individuals that may be part of the industry or may be in the education industry. It is important to first understand that the public has varying motivations for visiting a public venue if the post-museum is to attempt to reach as wide an audience as possible (Falk 188). The Fire Hall No.1 easily reaches the explorers, facilitators and experience seekers simply by offering the possibility to consume a product produced locally in a venue that was adapted.

The adaptation of the building is in and of itself is a curiosity. Because the adaptive reuse design is resulting from the leading traits of the original building’s past use, individuals enjoy its uncommon characteristics (Brooker, Stone 49). Individuals are fascinated with recognizing the former function of an establishment within a new construction. Being able to recognize fragments of historical occurrence within the walls of a building transport the visitors back to another time as they attempt to figure out what was original to the building and what was adapted. This guessing game offers an engaging puzzle for the visitors to solve while experiencing the space. Experiencing a reused space, where collective memories exist, generates imagery in the visitor’s mind that in turn stirs up personal memory. The space thus becomes the bond between shared and personal memories (Risnicoff de Gorgas 356).

As was the case with a gallery and restaurant that was previously a hydraulic
power station in Wrapping, London, the designers, Shed 54, realized that the best approach “was to do very little with the actual building, to leave the raw and industrial character intact” (Brooker; Stone 49). Following this example as a precedent that unleashes past narratives effectively to the users of the space, a minimalist approach was adopted with the wall and floor treatment and finishes of the No 1. Fire Hall.

Post-museum therefore informed the project by liberating the existing museum from its traditional structure and allowing it to become part of the mise en scène of the new venue by taking a life of its own.

2.4 CONCLUSION

With mise en scène as a concept, narratology and post-museum theory became intertwined as links between them began to emerge. I approached the analysis of the stories and the traces left in the Fire Hall No.1 through three different lens: a semiotical reading, a sociological approach through the gathering of an oral history, and their interrelated dichotomy that enabled the mapping of events and links between the stories and their context. Through this approach, the collected narratives became the basis for the design development thus the overarching concept to spacialize narratives was implemented. Close parallels were made between the vocabulary and the creative process of mise en scène and interior design. When a design is made while considering mise en scène as a concept, the users become performers. They perform current narratives within implemented past narratives. Post-museum theory liberated the existing museum from its traditional structure. By doing so, it became redefined as a living museum that necessitates a mise en scène to enable it to take a life of its own.
CHAPTER 3: PRECEDENT ANALYSIS

Detail of Figure 28. The fourth St-Boniface Cathedral after the 1968 fire
CHAPTER 3 : PRECEDENT ANALYSIS

The precedent analysis was utilized to validate and inspire the design project. While finding resemblances, links or contrasts between the precedent and the design project, certain elements took on an important meaning whereas before the analysis of these particular elements had only played a minor role. The precedents were referred to and analyzed during several instances throughout the project, and every time, the exercise proved to be useful to bring to light key aspects that had either not been noticeable before or had not been considered within a particular context. The new considerations often operated as a justification for taking a design decision or inspired more ideas that propelled the project forward. The following three buildings were analyzed as precedent studies: the West End Cultural Centre, the ruins and Saint-Boniface Cathedral and the United States Holocaust Memorial Museum.

3.1 The West End Cultural Centre
586 Ellice Avenue at Sherbrook, Winnipeg, MB
95 year-old church
remodeled by Prairie Architects in 2008

3.1.1 DESCRIPTION

The West End Cultural Centre (WECC) is a not-for-profit organization that runs a quaint performing art venue (fig. 16). The WECC operates a yearlong cultural and artistic programme including concerts and community programming. Inside the building, two main performing spaces are made available for hosting the events. The first space is called the Assiniboine Credit Union Hall (fig. 17). This space facilitates eighty people and lends itself nicely to community meetings and small gatherings. This room was designed to be flexible: equipped with two large glazing walls that open onto a large open foyer, it has the ability to feel cozy and private if curtains are drawn or wide open by spilling out into the foyer. The second space, called the
Figure 16. North face of the WECC prior to renovations.

Figure 17. View of the lobby from the ACU Hall.
Ventura Concert Hall, is much larger in floor area and the ceiling is open up to two storeys. It can accommodate up to 380 people. A permanent stage is well suited for music performances and the room, having no fixed seats or tables on its main floor, adapts its seating capacity and atmosphere to match of the performance in the space (fig. 18). A small balcony in the back of the room, on the second floor, offers fixed seating in a rectangular crescent shape. The balcony adds a human scale to the room by dropping the ceiling on the main floor above the entrance. Fixed seats on the balcony provide an emphasis on performance (fig. 19) (West End Cultural Centre).

3.1.2 RELEVANCE

The West End Cultural Centre is relevant to this project for its connection with the community as well as its programmatic and remodeling features. The WECC has been housed in an old church since 1987. In 2008, the 95-year old church underwent massive remodeling; its remodeling was done following the LEED standards and was adapted in such a way to preserve the building’s its original charm. These considerations had been identified as priority values by the non-profit organization while renovating to ensure that the established cultural icon would remain considered as such. It was understood that the building’s character originated from the authenticity of the original building therefore it was important to not only preserve the original story of the building but also highlight it and allow the building to tell its story. It was also imperative for the association to keep close ties to the community throughout the renovations in order to keep them interested in their ongoing cultural programming but also involved in the adaptive reuse project.
Figure 18. View of the stage from the back of Ventura Concert Hall.

Figure 19. View of the balcony in the Ventura Concert Hall.
3.1.3 HISTORY

In 2003, the people managing the West End Cultural Centre were faced with a hard reality because the church, which was housing them was no longer structurally sound and a choice had to be made to relocate or renovate (West End Cultural Centre). It had become a neighborhood landmark, ornate with bright murals, and the community considered it a cultural icon in part because, a) its location was prime, b) it enhanced the value and economy of the neighborhood by bringing people to the venue, c) it was a venue where cultural events had taken place for years, permeating users’ minds with personal memories and attachments, and also d) because the building carried so many stories in its physical space. For instance, in the basement in a hall connecting the green rooms to the stage, many artists had signed the wall. The decision was taken to remodel the old church and to meet LEED standards to be as green as possible in the process.

3.1.4 ANALYSIS

There are five main considerations that were carried out through the remodeling of the WECC that translate to the adaptive reuse of the Fire Hall No.1. The first is the way the new structure was implemented in the existing one in such a way to give glimpses of the past. The second is how the community was purposely involved throughout the renovation process to engrain a sense of belonging in the very fabric of the neighborhood. This sense of belonging also ties in to the third consideration to keep the defining characteristics of the building that users had come to identify as a cultural icon. The fourth implementation was the LEED certification which was done while respecting the statements above.
3.1.4.1 LAYERING NEW AND OLD

The adaptive reuse of the WECC was done in a sensitive manner in order to consider the merging of new elements with the existing ones. The intent was to highlight and preserve the existing character of the building while responding to the structural and functional needs of the building. One of the environmental considerations to renovating the building was that over 85% of the materials were either salvaged or reused from other job sites. This decision worked in the WECC’s favor in several ways. It enabled them to meet LEED criteria; it encouraged community involvement; and incorporating ‘new’ reused items, also added layers of information to the original story the building.

Layers of information were treated in two ways, some originating from the existing church structure were left purposely exposed while some layers were new additions. Utilizing both layering treatments enabled the space to merge the new design elements with the original ones thus creating a new narrative while retaining the establish character and historical roots of the WECC. An example of a purposely-exposed detail is found in the back wall of the original church. This wall became an interior wall when the Ventura Concert Hall was built as an addition to the back of the church; it now links the Concert Hall to the foyer. The original Tyndall stone that once framed the windows at the back of the church was a detail that was retained and left exposed. However, to meet the structural needs of this weight bearing wall, the openings of the original windows could not be left empty. They were therefore filled with brick (fig. 20). These brick filled windows are now visible from the balcony in the Ventura Concert Hall. This solution was a way to expose the original narrative of the building while meeting a functional need. The window frames still read as such and offer a layer of information for the spectators to enjoy. In this example, traces of the original church were purposely left exposed which contributed to the preservation of the church’s original character.
Additions were made to the space with the same consideration as the example of the brick-filled window openings. For example, wooden seats taken from the Epic Theatre on Main Street, which was being demolished at the time, were stripped, refinished and fixed on the new balcony. The elaborate detailing of the metal hardware on the seats and its refurbished wood offer a visual contrast to the simple metal banister found in front of the seats. The seats also read as being older than the new floor of the balcony they sit on. Another subtle clue the user can detect is the difference in seating on the balcony from the main floor. The main floor has flexible and more current soft seating that present a contrast to the rigid theater style seats on the balcony and tells the spectator that their seats are different from the rest of the theater and may have originated from elsewhere. In these two examples, the salvaged Epic Theatre seats and the brick-filled windows, both layering techniques, to expose and to add, were utilized on the balcony. By making use of both layering techniques the old was merged with the new design elements thus obtaining a new narrative that respects and integrates the original character of the building.

The integration of the new design elements with the old is a very important part of the Fire Hall No.1 because in the same way that the WECC wanted to retain the charm of the original church, the Fire Hall needs to retain its unique character. The two layering techniques were applied to the Fire Hall by exposing key parts of
the original building and adding new layers of information within the space. For example, the placement of original fireman’s pole in the Garage on the North-facing wall is exposed subtly through a perforation in the ceiling. The pole was removed but the hole now covered with a translucent surface provides a visual connection from the second floor to the main floor in the garage. The addition of a metaphorical pole is represented with a beam of light shining upwards referred to as a light pole. This lighting technique adds a thin vertical element in the space much like the original fireman’s pole would have. Another example of adding and exposing layers of narrative is the treatment of the east facing vista wall in the Louis Riel Room. This wall is treated in such a way to expose three different materials. The idea is to make the wall appear to be a sculptural form that was shredded down to expose its skeleton. This treatment represents the narrative attributed to this space where the sculptor and Louis Riel were both made vulnerable and exposed to public criticism. The sculptural wall exposes the masonry wall, as its deepest layer. Reused wood wall paneling from the courtroom in the building was attached on top on the masonry. A final layer was added to the wall in the form of gypsum board. The play between exposed and added elements in order to preserve the character of the space and merge the existing with the new was easily transposed from the WECC to the Fire Hall No.1.

3.1.4.2 COMMUNITY INVOLVEMENT

Involving the community throughout the renovation process was crucial for the WECC. The not-for-profit organization relies heavily on community support to serve their purpose as a cultural events venue. The WECC did their best to get the community involved in the renovation project by inviting their input in the conception of the project and by inviting them to volunteer their time and skills while remaining connected to their ongoing cultural events. The community
responded with enthusiasm by helping out with finding a local home for unsuitable leftover materials from the deconstruction of the site, such as lumber, lighting fixtures and plastics, preventing them from going to the landfill. This redistribution of materials required time, energy, and organization but was deemed successful in bringing the community together and staying true to green building methods (West End Cultural Centre). Getting the community involved offered every volunteer a sense of belonging to the venue, and this in turn strengthened an emotional connection to the building and its purpose in the community.

Involving the community in *Capitaine French*, as the WECC did, to establish a sense of belonging was achieved, but in different ways. The voices of community members and past users of the building were actively represented within the building because their stories were utilized as the basis for the design development. The neighborhood has therefore not only been considered but their voice is physically present in the very fabric of the Fire Hall No.1. The programming was also considered in such a way to involve many different groups and members of the community. The mixed typology of the restaurant brewpub, the artist in residence, art gallery, and living museum ensures that the venue will please a variety of visitors. The venue satisfies visitors who are seeking an experience such as local or tourists, hosting out of town visitors, or professionals who may be looking for a place to gather informally. The artist in residence programme will draw artists from all over Canada to Winnipeg and in turn will draw the visual arts community to the building to meet with the artist and view the art produced on site. The performance stage offers a space where musicians and performance artists can be heard and seen. Visitors who enjoy listening to live music and concerts will want to come test the acoustics of the room and will want to come back if they are satisfied with the experience. The locally crafted beer and brewery will appeal to beer lovers and connoisseurs. The brewery might also appeal to people who have never set foot in
a brewery and are seeing the equipment for the first time. Tourists are able to have an authentic eating and drinking experience amongst locals where as professionals are provided with a place to meet informally during the day or have a drink with colleagues after work. By having such a range of activities under one roof in a public area, everyone can make themselves at home and develop a sense of belonging to the francophone community.

When it comes to community involvement, the mixed typology also includes an important aspect that is unique to the Fire Hall No.1: the living museum. Through the realm of the living museum, where history is told and passed down through interested individuals, the visitors and the community has the opportunity to learn about the narratives that were the foundation for the adaptive reuse. These narratives are present through photographs and projections integrated within the interior design. Some of the stories are written on the beer labels as to allow the user to discover the historic facts on their own. Leaflets are also available to the public if they wish to read up on the stories and the history of the building itself. The living museum is a subtle way to convey information by allowing the users to be curious and ask questions about what they see in their surroundings and ask the staff or regular customers for answers. The other exciting facet to the living museum is that the users become performers by being part of the present narrative that will eventually be engrained in the building’s history. Therefore the users play an active role in keeping the stories alive. The most natural way to pass down and retain information is to have the information told in the form of a story because imagery will be attached to the words (Rubin 79). The programming and the living museum involved the community in the Fire Hall No.1 by offering a variety of activities where everyone could develop a sense of belonging to the community.
3.1.4.3 CULTURAL ICON

The building housing the WECC is considered a cultural icon because since 1987, cultural events have occurred in it and managed successfully to link individuals to memorable cultural experiences. The building properly accommodated cultural events and the experiences remained memorable for the spectators and the performers. This is made obvious by the green room comments that were written by artists thanking the crowd for their warm welcome. The physical building now represents a link in people minds as a cultural venue and is therefore perceived as a symbol of culture. Not only does its community perceive the building as an icon but the venue also attracts outsiders who are interested in culture to take part in the events.

When a venue starts to offer cultural events and is successful in doing so, the community will begin to equate the physical building with a place to take in cultural events. Due to the wide variety of artistic activities taking place in the Fire Hall No.1, the building has a good chance of also being referred to as a cultural icon.

3.1.4.4 ENVIRONMENTAL CONSIDERATIONS

The remodeling of the West End Cultural Centre was not only completed with considerable sensitivity to respect the architecture of its original building but also to the environment. It is a significant local example of how to go about an interior adaptive reuse while meeting LEED standards to attempt to consider the life and after life of all the materials utilized in the construction.

In order to reduce the energy consumption of the building, the following systems were incorporated in the design: geothermal heating system, low flow toilets, high efficiency windows, and upgraded insulation. Materials were carefully chosen based on recycled content such as the bathroom countertops, which were made locally of crushed recycled glass. (West End Cultural Centre). This salvaging
method of obtaining materials prevents good reusable materials from going to the landfill and reduces material cost.

The Fire Hall No.1 offered several materials that were reused such as the embossed tin ceiling in the garage, the embossed tin wall paneling, wood paneling of the courtroom, the courtroom doors and the hard wood floors on the second and third floor. Some materials were left in place and refurbished, whereas as other materials were relocated, such as the wall wood paneling from the courtroom that was moved to be part of the east vista wall in the Louis Riel Room.

3.2 The Saint-Boniface Cathedral and its ruins
190 avenue de la Cathédrale in Winnipeg Manitoba
Remodeled in 1972 by architect Étienne Gaboury

3.2.1 DESCRIPTION

The St-Boniface Cathedral is a Roman Catholic church found at the heart of the old St-Boniface quarter of Winnipeg. The building itself was rebuilt five times; what stands on the site today are ruins of the fourth cathedral built in 1906 and a newer church built in 1972 inside the ruins. The cathedral is situated on a burial ground where famous settlers such as Louis Riel and Pierre de La Vérendrye are buried. In 1906, the fourth and most imposing cathedral yet was built in a French Romanesque style by a Montreal architectural firm, Marchand and Haskell (Virtual Heritage Winnipeg) (fig. 22).

Figure 21. Facade of St-Boniface Cathedral
Figure 22. St-Boniface Cathedral circa 1906
This cathedral was almost completely destroyed by a fire in 1968 leaving behind only a few Tyndall stone stairs and its majestic stone façade overlooking the Red River. The façade provides an outstanding landmark for Winnipegers and tourists; the ruins have become one of the most popular sites in town to capture wedding photographs (Provincial Heritage Sites) (fig. 21). The opening that was left in the front façade from the sizeable stained glass panels is now strikingly filled with the varying colours and cloud designs in the sky. The newest cathedral now exists between the walls of the old as though the ruins were sheltering it from harm’s way. The new church was designed with a classical plan and cleverly utilizes the ruins to create an open-air atrium at the main entrance of the cathedral (fig. 23).

3.2.2 RELEVANCE

The Saint-Boniface Cathedral and its ruins were chosen for their historical value, their ability to adapt the new cathedral as an intervention, and for its new
architectural language that connects the two building together. The site is also relevant to this project in that it is charged with historical events, stories and important burial sites that contribute to the layering of narratives of the site. The cathedral’s remodeling was done with much consideration to the existing ruins allowing them to release their narrative. Through its historical significance and grand stature overlooking the Red River, the cathedral is considered a definite landmark that contributes to the character of the neighborhood (La Cathédrale de Saint-Boniface).

3.2.3 ANALYSIS
3.2.3.1 OLD MEETS NEW

When a fifth cathedral was built in 1972 by Étienne Gaboury, a Franco-Manitoban architect, careful consideration was paid to the remaining ruins to find a balance of incorporation and preservation. The newer cathedral was downsized considerably to fit inside the ruins as though to be discovered in layers of still standing history. The new thousand-seat cathedral embraces the large façade and remaining ruins by providing a semi-private open-air atrium in front of the vestibule (fig. 24 & 26)(Virtual Heritage Winnipeg). The interior church reads as a separate entity compared to the ruins. The insertion of the building is clear and a strong juxtaposition between the historical ruins and the newer building carries the narrative of the tragedy of the past fires (fig.28). From across the cemetery if a visitor were to look straight toward the original stone façade, they would have a hard time deciphering the presence of another church within the ruins. The visitors must come closer to discover that the ruins have been repurposed and that a building is nestling behind the façade. This sense of discovery promotes excitement for the visitor and provides a clever adaptive solution to retaining the physical remnant of a historical occurrence.
Figure 24. Newest St-Boniface Cathedral built in 1972 nestled within the ruins.

Figure 25. St-Boniface Cathedral burial ground
Figure 26. View of the inside of the open-air atrium.

Figure 28. The fourth St-Boniface Cathedral after the 1968 fire
Even though the newer cathedral reads as a separate entity to the ruins, careful consideration of its placement along with the materials utilized to build the new construction ensures that the two structures harmonize with each other. The old and new architectural features work seamlessly together in order not to emphasis one particular element but rather have both buildings responding to one another. For example, the roof of the newer cathedral is kept at a lower height than the ruins. This placement allows the ruins to be showcased barrier-free from any vantage point. This consideration also supports the element of discovery and surprise to find that the ruins have been repurposed. The self-rusting corten steel roof of the new construction is an example of a material that was chosen symbolically to acknowledge the passage of time. The effects of natural elements provides colour to contrast and work harmoniously with the grey coloured Tyndall limestone ruins (fig. 27)(Virtual Heritage Winnipeg).

The Fire Hall No.1 also deals with repurposing a heritage building by merging the existing features with new elements. The skin of the Fire Hall is for the most part left intact and reads clearly from its exterior as an old fire station. The interior harmonizes with the original skin by highlighting original materials and juxtaposing them with obviously modern ones. For example, in _Le Garage_, the original pressed tin ceiling tiles remain however dropped polymer ceiling plane offers a drastic change in materiality. When a visitor looks
up at the ceiling and sees both materials, an immediate connection between the pressed tin and the fire hall will be drawn. The new material will be appreciated for its function to diffuse light thereby contributing to a cozy atmosphere and bring funk, colour and a human scale to the garage while harmonizing with the existing materials. Therefore if the original structure reads as a separate entity from the new intervention, users will understand the juxtaposition of materials as an adapted space and the narrative might begin to entice their curiosity.

3.2.3.2 ADAPTING WITH INTERVENTIONS

The newer cathedral was adapted not only to the remaining ruins but also to the site (fig. 25). By creating a large atrium behind the façade, the ruins are opened up to the public allowing for a free flow of circulation from one side of the building to the other. The circulation patterns on the site were redefined and a possible influx of visitors was also considered when the newer cathedral was built. Inside the newer cathedral, the circulation patterns were also changed because the layout was different than that of the original. Because the new interventions were closely considered at the time of the adaptation, the added elements have now meshed together with the existing making them inseparable. The Fire Hall No.1 finds itself in a similar situation when it comes to considering the site on which it sits. The building’s façade faces Dumoulin Street, a residential area, and therefore the Fire Hall does not easily stand out like the cathedral’s façade. In order to augment the building’s visibility, changes to the sculpture garden built on site facing Provencher Boulevard were implemented. Initially, the garden did not connect to the Fire Hall and stopped abruptly behind it. The site therefore needed to be reconsidered to adapt the new influx of circulation and turn the private building into a public space.

The garden extends up to the terrace on the west side of the fire hall and also takes over a part of the parking lot found north of the building. The new extensions
of the garden connect the community and the other buildings on the site visually and physically to the Fire Hall. A clear circulation path for cyclists and pedestrians was established to allow a free flow from Provencher Boulevard to Dumoulin Street (north to south). By making the Fire Hall into a public space, new design elements were introduced to the existing site linking it to the community thereby merging the adaptation to the new typology.

3.2.3.3 CENTRAL AXIS

The newer cathedral’s floor plan incorporates a radial architectural language with an axis located at the altar. Invisible lines emerge from the central axis and pass through the middle of the space creating one large gesture for the nave and smaller radiating lines for circulation between the pews. When the cathedral is considered in elevation, a similar radiating pattern emerges from the same axis point above the altar but this time is manifested in the roofline of the cathedral. The radiating pattern also converges with the ruins on the outside of the church by joining side wings that carry the same angle from the axis point of the altar. The largest gesture of the nave lines up with the front vestibule of the church and its front doors as well as the original front entrance to the façade and turns into a wide sidewalk that protrudes through the burial grounds and connects to Tâché Street. Therefore the church radiates from the altar out into the community. The tower of the building of the Fire Hall No.1 is similar to the axis of the church because it is central to the building and draws visitors to it by means of light. The 75 foot tall tower consequently acts as an axis and a beacon for the building. Radiating lines symbolic of rays of light were also projected out into the interior and interpreted in several ways. In plan, the lines traced the shapes of dropped ceiling planes and were carried out etched into the flooring. In elevation the ceiling planes were angled to represent the ray of light shining down from the tower. The radial pattern was also
carried out into the landscapes that make up the terrace on the rooftop and on the ground floor. This architectural language was utilized to tie the building together to the community and to itself just as the cathedral’s radiating pattern was connecting it physically to the community.

3.3 United States Holocaust Memorial Museum

100 Raoul Wallenberg Place, SW Washington, DC
Built by architect James Ingo Freed, of Pei Codd Freed & Partners

3.3.1 DESCRIPTION

The United States Holocaust Memorial Museum is a museum that was constructed in 1993 with the sole purpose to commemorate the lives lost in the Holocaust, educate the “new generation about hatred, intolerance and indifference, and to expand our understanding of Holocaust history” (United States Holocaust Museum) (fig. 29). The entire museum covers 400,000 square feet of space. The museum acts as a resource centre and an exhibition space by offering classrooms, theaters, a learning center, a research and archive library, exhibition spaces, as well as a memorial space. The exterior of the building was designed to look inoffensive but four brick towers give the impression that the building is watching your every move. The closer one gets to the building, the more noticeable elements of disguise, dishonesty and detachment become. For example the real entrance is hidden behind a curved portal concealing the actual entrance (fig. 30). The hidden entrance was deliberately designed with skewed
forms to emit a feeling of anxiousness. The architects have consciously utilized the notion of differing perceptions from reality throughout the building to ensure cohesiveness and reinforce the visitor’s experience (United States Holocaust Museum).

When entering the building, visitors are funneled across an unfinished steel platform through to a space called the Hall of Witness located on the main floor. This room acts as a gathering place for visitors and is illuminated with natural skylights found three-storeys above ground. The main staircase in the Hall of Witness exhibits the play between reality and perception by narrowing awkwardly at the top. The handrails recede visually to be reminiscent of train tracks that transported people to concentration camps (fig. 31) (United States Holocaust Museum).

3.3.2 RELEVANCE

The United States Holocaust Memorial Museum is significant to this project in that the memorial space relies on experiential learning to convey its narrative rather than a traditional exhibit. The museum’s architecture is utilized to immerse the visitors into experiencing the underlying narrative and purpose of the museum: the tragedy of the Holocaust. In doing so, the visitors become actors within a controlled space that causes them to gain a memorable experience. The architecture relies heavily on a deliberate choice of the material to communicate the narrative. The
materials are manipulated in conjunction with the immaterial elements of the space to convey specific feelings while experiencing the space.

3.3.3 ANALYSIS

3.3.3.1 EXPERIENTIAL LEARNING

Traditional museum exhibits have a tendency to have visitors read, observe and perhaps retain some information from the large amount that is available for them to read. This exhibition technique often disconnects the visitor from the space they are visiting and focuses their attention to installations and text (Falk 242). In a sense, the viewers are launched into another realm which may be the intent of the exhibit. However, if the purpose of the exhibit is to showcase the building in which the visitor is standing, why not let the building convey the message? The memorial space called the Hall of Remembrance does just this by utilizing the architecture of the space to invite reflection and avoid literal references to the narrative of the Holocaust (United States Holocaust Museum) (fig. 32 & 34). This unconventional space breaks the conventional mold of interpreting and conveying information through exhibits and transmits a message through the medium.

The Hall of Remembrance utilizes a minimalistic approach where seldom furnishings and design intervention were incorporated in the space allowing few distractions to facilitate contemplation. The space is shaped like hexagon and is left empty in the centre, nooks inset in the surrounding walls to offer the visitors a place to rest without being put on display. There are fewer architectural details as the walls reach the inclined ceiling and the grand hexagonal skylight. The simplicity of the walls balances the complexity of the lines found within the skylight as it towers high above the room and fills it with natural light (fig. 33). A sense of awe instills itself within the visitor upon admiring the sheer size of the room and its natural

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8 The Hall of Remembrance is known as “the national memorial to victims of the Holocaust” (United States Holocaust Museum).
Figure 31. Interior of the Hall of Witness looking at receding staircase

Figure 32. Interior of the Hall of Remembrance

Figure 33. Skylight in the Hall of Remembrance

Figure 34. Freed sketch for the Hall of Witness
light. By choosing to have the architecture tell the narrative, the emphasis is placed on the visitor's experience in a specific space.

The visitors make their own interpretations of the architecture thus creating their own unique experience and memories. As a learning tool, experiences are proving to increase the chances of remembering the conveyed message, as individuals attach the information not only to an image, but also to a feeling and a specific space in time (Starky, Tempest, and McKinlay 32). According to John A. Falk, most individuals are looking to learn something while on a museum outing. Most are also seeking to share an experience to be able to discuss it with their companions therefore creating a memory of that experience with others (Falk 188). By proving to be effective, the museum experience is therefore shifting towards an interactive and experiential learning environment. Therefore the Hall of Remembrance becomes, as the architect of the United States Holocaust Memorial Museum, James Ingo Freed put it, "a resonator of memory" (United States Holocaust Museum).

The concept of experiential learning and creating memories as a by-product transposes itself well to the Fire Hall No.1 because it proposes to incorporate the firefighting museum as a living museum and to have the visitors create their own memories while experiencing the space. The living museum falls under the umbrella of the post-museum as it allows the building to convey the narrative and to put the emphasis on user experience (Marstine 129).

3.3.3.2 PERFORMATIVITY & NARRATIVE

Experiential learning also implies that the visitors transform into more than observers. By having to read a space such as the Hall of Witness that acts as the entrance and waiting area for the public, the visitors are confronted with having to understand why the space feels awkward. Having just transitioned from the
outdoors to the interior, and walked across an unfinished steel platform, that defined the threshold, the visitor begins to feel that nothing in the space was built accidently in the space. As they progress through the congested elevator to get to the first exhibit, they begin to notice that the circulation through the building is controlled by the architecture and that they are merely following the set path while trying to decode the meaning behind it. This interactive partaking converts the visitors from observers to participants who are subjected to subtle narratives transmitted through the architecture.

The Fire Hall No.1 will set the tone for the interior experience in a similar way to the United States Holocaust Memorial Museum by transitioning the visitors through a threshold. The users will transition from the exterior through the tower before entering the main restaurant space where a new experience will begin. The tower’s narrative can be detected through the elements that remain in the space. The illuminated tower showcases the remaining wooden stairs that once led to the top of the tower. However, the stairs are no longer operable as they have been severed ten feet above the finished floor. The surfaces of the tower are kept minimalistic to preserve a genuine experience as the visitors pass through it. The exterior glazing walls surrounding the tower and forming the new entrance perform the role of greeting the visitors without yet physically entering the walls of the original building. In this way, the entrance creates anticipation within the users preparing them to react to the underlying narrative of the Fire Hall No.1.

Experiential learning can be achieved in a wide variety of ways. The important part is to remember that the users have the ability to take part the learning process if they are provided with an underlying narrative to decode.

3.3.3.3 MANIPULATING MATERIAL & IMMATERIAL

The United States Holocaust Memorial Museum is a successful example of
utilizing interior spatial elements to manipulate users’ emotions and experience of a space. For example, the north wall in the Hall of Witness, does not meet the floor. Instead it unexpectedly stops five feet away creating an unsettling gap and allows an opportunity for light to seep to the level below. Here the architecture is not just designed to facilitate visitor movement to experience an exhibit; it becomes the exhibit. Though the architecture speaks in subtle ways, it can engage a person’s emotion simply by controlling the main immaterial elements such as light, sound, amount of air present or absent, and room temperature (Hill 73).

The materials and immaterial elements in the Fire Hall No.1 are chosen and controlled while considering the narrative the space will embody. Once a set of design guideline is established for a particular space, the materials will be manipulated to give rise to different emotions on the part of the user. For instance, in the Officer’s Den on the main floor, the underlying narrative suggests that the firefighters considered the Fire Hall their second home because they were required to work long shifts and had to cook and sleep in the space. The materials for this particular space were chosen to emulate a less commercial appearance. One of the immaterial considerations was the physical temperature of the materials. Some materials such as glass, metal and concrete appear cold to the touch whereas plasterboard, wood and cork are naturally warm. The temperatures were utilized in contrast to one another to emphasize a strong juxtaposition. For example, the glazing wall separating the brewing facility from the eating area, balances the cold glazing with a warm wood frame. The wood of the frames is continued within the adjacent window seating and is juxtaposed with a cool smooth leather finish for the soft part of the window seat. Like the Holocaust Memorial Museum, the interior spatial elements of the Fire Hall No.1 are manipulated to affect the users in subtle. These considerations contribute to a cohesive interior that enhances the experience within the space.
3.4 CONCLUSION

Key findings found within the three precedent studies informed this practicum project and are summarized below. The West End Cultural Centre demonstrated several links to the design project through the purpose the building served as well as the adaptive reuse of the century-old heritage building. Here they are summarized below:

FINDINGS:
1) Keeping the charm in the adapted
Adaptive reuse of a heritage building is a good way to preserve its character by merging the new design elements with the existing ones thus allowing the building to be read in layers of information, some belonging to ancient, old or more modern times.

2) Involving community
The process of adaptive reuse can be an opportunity to involve the community by inviting their input on the design outcome or salvaging materials. A strong sense of belonging may develop when community members volunteer their time or their skills to contribute to the project.

3) Buildings as cultural icons
A building can be a cultural icon if it is widely identified as a symbol that links individuals to cultural events. Thus, a building has the potential to represent a physical presence symbolic of cultural gatherings.

4) LEED considerations
Besides considering more efficient building systems and the implementation of green materials, simple considerations such as reusing materials already found in the building are a good way to reduce landfill waste. By involving the community in the project, local reused or salvaged goods from other demolition sites can also be incorporated within the design.

The St-Boniface Cathedral is found within a five-block radius of the Fire Hall No.1 and is part of the historical fabric of St-Boniface. The newer Cathedral and the burial site in front of it demonstrate a strong architectural language that connects to the community and validated the one utilized for the design project. It also proved to be a useful example of an adaptive reuse project with a different approach from the West End Cultural Centre. The findings are summarized below:

FINDINGS:
1) Where old meets new
The adapted existing structure can read as separate entities from the new design implementation yet harmonize with one another through materiality. The clear juxtaposition of the old and new creates an immediate understanding that a structure was repurposed.
2) Adapting with interventions
The new design elements that were introduced to adapt to the existing structure are now reliant on each other and cannot be separated.

3) Central axis
A radial pattern originated from a central axis that manifested itself both in plan and elevation established a linking architectural language.

The United States Holocaust Memorial Museum confirmed that the post-museum approach to the firefighting museum inside the design project could function as a living museum if it utilized the architecture to tell the narrative. The Holocaust Memorial Museum was also a great example of how materials and immaterial elements successfully work in space to convey a story. The findings have been summarized in point form below:

FINDINGS:
1) Experiential learning
The unconventional part of the museum allows the visitors to experience the architecture, and that experience rather than traditional exhibits, tells a story. Memories will be formed as a by-product of an experience and are a proof of learning.

2) Performativity & narrative
Through experiential learning, the visitors become performers in space by reacting to the underlying narrative embedded in the environments created by the architecture.

3) Manipulating material & immaterial
Every element present in a space serves a purpose. The placements of the materials are closely considered to harmonize, contrast or control the immaterial, which in turn affects the user of the space.
CHAPTER 4: ORAL HISTORY

Detail of Figure 35. Le 100 Nons’ first boîte a chansons showing the wall murals that were partly recreated by Duguay on the third floor of the Fire Hall No.1
CHAPTER 4: ORAL HISTORY

4.1 SPACIALIZATION: SOCIOLOGICAL LENS

This oral history represents a sociological consideration in this project. The voice of the community is acknowledged when utilizing past users’ recollections as inspiration for the design. Through this approach, the neighborhood’s emotional attachment to a long-standing building is also recognized. The use of oral narratives in the design creates a solid base for the integration of an adaptive reuse venue because it ensures that past memories of the building are transmitted through design to the new and future users. This approach of meshing the past with the new is meant to create intrigue for new users and familiarity for past users.

The persistent presence of the Fire Hall No.1 in St-Boniface since 1907 has earned it a place within the fabric of the neighborhood. In order to better understand a building and its space, one has to study its historical meaning, context and use. The history of a place contributes to an understanding of the current state of a building as well as how future users and its neighboring inhabitants view its status. The experiences individuals have within a building also assist to define space and allow the general public to consider the significance of the building based on its occupancy and use. Such oral narratives offer a potentially untapped or undocumented source of information that is helpful to understand the building's history on a sociological level.

The Fire Hall No.1, having had several uses since its firefighting days, encapsulates a range of emotional attachments on the part of its past users. Associating design elements and principles to the emotions conveyed by the stories helped illustrate metaphors in space while spacializing the gathered narratives.
4.2 FIVE INTERVIEWS

Five interviews were conducted with various individuals who had a link to the building: Rénald Laurencelle, Denis Duguay, Benoit Morier, Marcel Gosselin, and Derrick Finch. Laurencelle represents the view of the firefighter who had worked inside the building. Duguay's view is of an artist who had a studio in the building. Morier shared a faint childhood memory whereas Finch's point of view represents the present reality of the building and its possible future. Finally, Gosselin represented a voice that has never entered the building and could represent an objective point of view with no sentimental experiences to the building.

4.2.1 CHALLENGES TO THE ORAL HISTORY

Collecting this oral history was challenging for several reasons. Having to sign a release form prior to the interview created a formal atmosphere that was difficult to overcome. Some prospective interviewees were uncomfortable at the thought of being recorded and were deterred at the thought that their words might be printed. Some were willing to proceed with the interview but were speaking carefully after having filled out the release form. Nevertheless, I conducted five interviews that were full of details that proved to be helpful in informing the adaptive design of the Fire Hall No.1.

4.2.2 THE LINK

Even though the five interviews were conducted with people who do not necessarily know one another, an unexpected link emerged. Denis Duguay either had a surprising direct or indirect link to all of the interviewees. He also had close ties to the building during its use as a fire hall and to the major characters that had inhabited the building after it had become obsolete.

In this chapter, the oral narratives will be told as an unfolding story that constantly links back to the one individual who seemed to link all of the
interviews together, Denis Duguay. I am presenting the oral narrative as accurately as possible to what the interviewees recalled during the process of the interview. All the interviews but one were conducted in French and I translated them as closely as I could to communicate their stories.

Once the narratives are told I proceed to transpose them into a design solution by utilizing the concept of mest en scène by making use of Kenneth E. Kendall’s analytical framework. As discussed in Chapter Two, his framework was initially created to provide a systematic formula that enable an individual to examine a still frame from a film while remaining committed to the elements analyzed in each frame. This framework offers a predetermined recipe to translate key elements of the stories told in the oral history into physical design elements.

Kendall’s analytical framework was thus utilized after each story to summarize and outline the rationale behind each design implementation.

4.3 BENOIT MORIER

Benoit Morier is a musician who lived as a young boy and a teenager in St-Boniface. He shared a childhood memory that he vaguely remembered as he was telling his story. Childhood memories tend to encapsulate striking experiences that have stayed with an individual over time.

I was maybe ten or eleven years old, my friend’s dad had a studio on the third floor of the St-Boniface Fire Hall and I got to go explore the building alongside him. It was winter, we had walked over to the fire hall right after school and it was already getting dark. The lights in the building were dimmed, we were given sufficient light to get to the stairs on the main floor and climb our way to the third. It was implied that we were to stay near the studio on the third floor but we were so eager to explore the mysterious old building that was hiding in its shadows that we would sneak away in small amounts of time to try and see as many parts of the building as possible. The main floor contained large trucks and a bunch of firefighting artifacts. We were mostly interested in climbing the tower and discovering hiding spots. The thrill of knowing we weren’t supposed to be exploring fuelled our intrigue and I remember being fascinated by all the old things that remained in the building.9

4.3.1 IMPLEMENTING INTO DESIGN

Seeing as Morier had experienced the building at a young age, his sense of scale was disproportioned. The trucks and the machinery present in the space appeared to be of dwarfing proportions. This skewed sense of scale and the excitement to explore the building to discover its old artifacts is translated into the design by making use of Kendall’s analytical framework.

<table>
<thead>
<tr>
<th>ANALYTICAL FRAMEWORK ELEMENTS (Kenneth E. Kendall)</th>
<th>ELEMENTS PULLED FROM STORY</th>
<th>TRANSLATION TO DESIGN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Actors: users, circulation, layout</td>
<td>Circulation between and around two big fire trucks dictate the circulation in the space.</td>
<td>Similar circulation preserved between long communal tables that replicate the massing of the trucks.</td>
</tr>
<tr>
<td>2. Clothing: interior architecture, how it is expressed</td>
<td>Children were impressed with the age of the building.</td>
<td>Preserve the interior finishes that speak directly to the age of the building.</td>
</tr>
<tr>
<td>3. Decor: interior furnishings, elements and materials</td>
<td>The fire trucks appeared heavy, bold and strong.</td>
<td>Furnishings are designed with mass and heavy rectilinear proportions. The soft seating is designed with deep seats and tall backs to skew the sense of scale. The long communal tables are at bar height to have the users utilize the footrest on the stools to get up on them.</td>
</tr>
<tr>
<td>4. Lighting: artificial, daylight, and shadows</td>
<td>Fascinated by old artifacts found in space.</td>
<td>A decorative light fixture takes the shape of a tangled rope and is mimics the hanging ropes in the tower.</td>
</tr>
</tbody>
</table>
5. Camera angles: user vistas/ perception

Feeling like an explorer to discover the secrets of the building.
Strip the wall behind the bar to reveal construction method.

6. Editing: synthesis of space-what is unique?

Discovery as an explorer was an exciting part of the visit of the building.
The building’s past is transmitted subtly through recessed projection in the soft seating area and the paper scroll on the communal table that can both be discovered.

4.4 DENIS DUGUAY

Denis Duguay is a multi-disciplinary visual artist who also works as a set designer and artistic director. Duguay was born in St-Boniface and still resides on the same street where he grew up, a block away from the Fire Hall No. 1. He recalls as a young boy, the excitement of hearing the sirens sounding and the loud motors of the fire trucks as they quickly went on their way to tend to a call.

*Quand il y avait un feu, c’était toujours excitant parce que […] on entendait les cloches sonner et les gros moteurs des camions d’incendie*¹⁰

When there was a fire, it was always exciting because we would hear the bells and the loud motors of the fire trucks¹¹

The Fire Hall No.1 was also the venue where everyone in the neighborhood would go to buy a license for his or her bicycle. Smiling fireman issued small metal plaques to all the adults and children in the neighborhood. Everyone working at the St-Boniface Fire Hall No.1 spoke French at that time. Duguay remembers his uncle Leo Dusablons working as a firefighter. His uncle would give him a tour of the hall during his visits. He remembers being impressed by the imposing size of

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¹⁰ Interview with Denis Duguay: April 18, 2011.
¹¹ Interview with Denis Duguay: April 18, 2011. Translation by Marianne Moquin.
the trucks, the heavy equipment, the oxygen masks, the yellow helmets, and heavy fire retardant uniforms. He felt privileged to be able to see, touch and experience firsthand the equipment utilized by these important society figures. This was Duguay’s early memory of the building.

In 1992, Duguay had the opportunity to have a first-hand experience with the building. Le 100 Nons, a non-profit organization supporting the development of francophone music and its industry, was celebrating its twenty-fifth anniversary. Le 100 Nons was founded in 1967 by Antoine Gaborieau, a teacher and writer who believed in encouraging youth to cherish, embrace and live their francophone roots through the medium of music. The organization had a humble but active beginning (100 Nons, 40e du 100 Nons).

A show was organized in honor of Le 100 Nons’ twenty-fifth anniversary. Duguay had proposed to recreate parts of the murals that had adorned the walls of the first boîte à chansons12 as a backdrop for the show (fig. 35). The first space occupied by the 100 Nons was a simple room, originally located in the old part of the convent of les Soeurs du Saint Nom de Jesus et de Marie on the corner of De La Cathedrale Street and DesMeurons Street. In order to get the murals done, however, he would need to find a space larger than his own studio. Duguay turned to his friend Marcien LeMay for help.

4.4.1 IMPLEMENTING INTO DESIGN

The room facing north located above the garage on the second floor is referred to as the Boîte à Chansons. Antoine Gaborieau was greatly influenced by the Boîte à Chansons he has visited in Montreal and Paris. His goal for Le 100 Nons was to attempt to reproduce a similar interior setting in Winnipeg that would

12 A boîte a chansons is a venue where spectators can listen to music and where performers can play music to an audience. It is usually known to be a good place to party (100 Nons, 40e du 100 Nons).
be conducive to sharing, listening and playing music. Directly translated, the term means ‘song box’ but its true translation means a venue dedicated to music performances. This space is a direct reference to *Le 100 Nons*’ birthing place.

The space is minimalistic in its treatment; the emphasis is put on the sounds and the performance produced in space. The *Boîte à Chansons* comes to life with light. The lights, along with smoke machines, contribute to the transformation of the space especially when a performance is happening. *Le 100 Nons*’ first *boîte à chansons* is known for its wall murals painted in part by Marcel Gosselin, a Manitoban artist who at the time was a member of *Le 100 Nons*. The mural’s iconic black and white slightly psychedelic yet groovy design is quietly referenced on the bar countertop as to not interfere with the simplicity of the room.

Figure 35. *Le 100 Nons*’ first *boîte à chansons* showing the wall murals that were partly recreated by Duguay on the third floor of the Fire Hall No.1
<table>
<thead>
<tr>
<th>ANALYTICAL FRAMEWORK ELEMENTS (Kenneth E. Kendall)</th>
<th>ELEMENTS PULLED FROM STORY</th>
<th>TRANSLATION TO DESIGN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. actors: users, circulation, layout</td>
<td>Persistence from the part of the members of <em>Le 100 Nons</em> is the reason why the organization still exists today.</td>
<td>Choosing to leave the narrow stairs in place echoes persistence and offering a new circulation reinforces the gesture.</td>
</tr>
<tr>
<td>2. clothing: interior architecture, how it is expressed</td>
<td><em>Le 100 Nons</em> showcases musicians and their music.</td>
<td>A yellow polymer plane dropped over the stage and backlit emphasizes the importance of performance in the space.</td>
</tr>
<tr>
<td>3. decor: interior furnishings, elements and materials</td>
<td>The members had a place to call their own in which to enjoy listening to music.</td>
<td>Materials with good acoustical properties such as carpeting, laminated perforated paneling, leather wall tiles were chosen.</td>
</tr>
<tr>
<td>4. lighting: artificial, day light, and shadows</td>
<td>Making music is a craft that requires to be shared in order to fully appreciate it.</td>
<td>Beer is a craft that can be shared. The illuminated beer towers showcase the colour of the beer and add colour to the space.</td>
</tr>
<tr>
<td>5. camera angles: user vistas/ perception</td>
<td>There exists a perception that the organization is tenacious and stable, having been around for almost 50 years.</td>
<td>The stability of the masonry wall behind the bar is exposed.</td>
</tr>
<tr>
<td>6. editing: synthesis of space-what is unique?</td>
<td>The first room for <em>Le 100 Nons</em> was a groovy place to be.</td>
<td>Merging the groovy polymer that looks like the original walls of <em>Le 100 Nons</em> first room with a neutral palette on the bar by keeping the polymer on a horizontal surface to make it noticeable from a close distance.</td>
</tr>
</tbody>
</table>

4.5 MARCIEN LEMAY

Marcien LeMay is a multi-disciplinary artist who also worked for twenty-eight years as a firefighter (Ouimet 15). The walls of the 75-foot tall tower of the Fire Hall No.1 still bears his name today. LeMay spent his career working in a fire
hall, both as a fighter and an artist. After the Fire Hall No.1 became obsolete in 1969, the building gradually became a quiet spacious haven for several artists. LeMay was able to share his studio space with his wife Helene, who was also a fine artist. The couple shared a studio on the second floor of the Fire Hall no.1 for almost 10 years until Marcien’s passing.

Even though Marcien LeMay worked with multiple mediums including encaustics, oil paint, and scrap metal, he became well known in Manitoba for his rendition of a twelve-foot sculpture of Louis Riel on a three-foot plinth (Duguay 176)(fig. 36). In 1969, the provincial government decided to celebrate Manitoba’s one hundredth anniversary by launching a competition to build a monument to commemorate Louis Riel, the founder of the province (Ouimet 17). The winning submission would be exhibited on the grounds of the legislative building in Winnipeg. LeMay submitted an unconventional abstract sketch, picturing Riel as a suffering martyr. His first sketch was refused, deemed too violent-looking, but the jury was convinced by LeMay’s concept and approach and granted him the project.

Figure 36. Marcien LeMay’s sculpture of Louis Riel
Denis Duguay recalls how LeMay loved creating, and was a meticulous and a hard worker. He remembers that the large sculpture was made in several steps and how at each step of the process, he thought LeMay could have stopped and the sculpture would have looked like a finished product. In 1971, the sculpture was installed and revealed to a public expecting a heroic-looking figure but instead faced with a powerful, tortured depiction that quickly spread controversy. In 1994, the sculpture was removed from the legislative grounds and moved to the St-Boniface College, a block away from the Fire Hall No.1 (Ouimet, 28). The sculpture currently sits on the grounds of the St-Boniface College and remains as powerful a sight as ever.

4.5.1 IMPLEMENTING INTO DESIGN

LeMay’s sculpture is now part of Manitoba’s history; it is an emblem of pride for St-Boniface. On the second floor of the building in the space facing south, a room with restaurant seating divided by a view to the outdoors and a view into the process of brewing stands as a metaphor for the process of sculpting. The space is called the Louis Riel Room as homage to the Métis leader and as homage to LeMay’s tortured sculpture.

There are many techniques that can be utilized while sculpting a work of art that transfers over to designing a space in a sculptural manner. LeMay utilized a complex layering technique to cover a welded form. According to Duguay, his technique was so precise that he could have stopped his process halfway and the sculpture would have looked finished. It is this layering technique that was applied to the design to transfer the metaphor of the sculpture. The design also plays up the idea of exposing the different layers to emphasize not only the process but create another metaphor to expose and make vulnerable. Both LeMay and Louis Riel underwent events in their lives that subjected them to public attacks and the layers
represent their sometimes painful journeys.

<table>
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</tr>
</thead>
<tbody>
<tr>
<td>1. actors: users, circulation, layout</td>
<td>Sculpture is built in layers.</td>
<td>Circulation is layered in three parts, exterior, interior in the restaurant and interior in the beer cooler. Each space has a differing temperature.</td>
</tr>
<tr>
<td>2. clothing: interior architecture, how it is expressed</td>
<td>LeMay’s sculpture suggested movement in space through its twisted form.</td>
<td>Rays of architectural language are represented in elevation through the fanning pattern of the booth seating which creates movement in space.</td>
</tr>
<tr>
<td>3. decor: interior furnishings, elements and materials</td>
<td>LeMay constructed the sculpture in layers and made himself vulnerable to the public through the act of sculpting.</td>
<td>A vista wall built in layers exposes the construction of the wall to translate the vulnerability of the act of sculpting.</td>
</tr>
<tr>
<td>4. lighting: artificial, daylight, and shadows</td>
<td>Sculpture is built in layers.</td>
<td>Lights are layered through space through change of scale from larger pendants to smaller pendants to recessed lights.</td>
</tr>
<tr>
<td>5. camera angles: user vistas/ perception</td>
<td>The public was surprised at the tortured rendition of the final sculpture.</td>
<td>The abstracted etching brings a surprise element to the glazing and relates discreetly to the tortured sculpture.</td>
</tr>
<tr>
<td>6. editing: synthesis of space-what is unique?</td>
<td>Exposing the process of passionate art making from the heart.</td>
<td>Clear glazing to expose the art making of the brewery and layering in space.</td>
</tr>
</tbody>
</table>
DENIS DUGUAY

Denis Duguay, in 1992, turned to Marcien LeMay for help to find a large space with a wooden floor to which he could stretch his canvas. LeMay told him that the third floor of the Fire Hall No.1 was currently unoccupied and that he could ask Rénald Laurencelle, who was taking care of the place for the St-Boniface Museum (they were responsible for the building at the time), permission to utilize the space.

4.6 RÉNALD LAURENCELLE

Rénald Laurencelle is a retired firefighter; he began working as a rookie in the Fire Hall No.1 in 1966. Laurencelle wrote a memoir titled Memoir of a Smoke Eater recalling some of the most memorable moments of his career as a firefighter that supplemented the interview with finer details.

I used to pass by the fire station and see the firemen sitting outside, sometimes the large doors were open and I could see them polishing the trucks and pumpers […] and I used to think maybe one day I’ll become a fireman…

Laurencelle became a firefighter at 21 years of age. It was an extremely proud moment for him. It was initially his sense of adventure and the potential excitement of the job that attracted him to this career. Wearing the uniform was a source of pride and publicly demonstrated dedication to his vocation and the community it served. Though he admits that the job consumed a large part of his life and came with dangerous territory, Laurencelle never had any regrets in choosing firefighting. He describes his life experiences as fantastic and interesting.

Walking through the building reminds him of the people he worked with. Depending on the shift and the hall they worked at, there were usually four to six individuals working at once and he rejoiced in how different they all were.

13 Interview with Rénald Laurencelle: January 22, 2011.
One was good with electricity, one was a good cook, one was a carpenter and the other had traveled the world...\textsuperscript{14}

They spent a significant amount of time together and learned a lot from each other so much so that Laurencelle refers to his co-workers as a family. Stories are part of the firefighting culture. In this type of work, people had time to sit and converse with one another. It was a great opportunity for the rookies to learn from the experienced firefighters who would share their stories of how they had dealt with various situations.

4.6.1 IMPLEMENTING INTO DESIGN

The idea that firefighters were a family extends itself well into the typology of a brewpub restaurant. Families like to eat and drink together, they also enjoy conversing and telling stories; this is how human beings relate to one another and share common ground. The south-facing space on the main floor is called Fireman’s Den because it symbolizes the once predominant presence of the firefighters.

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<tbody>
<tr>
<td>1. actors: users, circulation, layout</td>
<td>Circulation and spatial organization is predictable, clean and straightforward for firefighting duty efficiency.</td>
<td>Rectilinear plan of original building respected and placement of the furnishings is influenced by this.</td>
</tr>
<tr>
<td>2. clothing: interior architecture, how it is expressed</td>
<td>Family atmosphere existed in the fire hall more than in a regular workplace.</td>
<td>A ceiling plan carries a ray that frames the threshold to the gallery and the etching in the floor brings emphasis to the domestic materials thereby supporting a family gathering atmosphere.</td>
</tr>
</tbody>
</table>

\textsuperscript{14} Interview with Rénald Laurencelle: January 22, 2011.
### 3. decor: interior furnishings, elements and materials

The fire hall was a home away from home where co-workers became a second family. Gendered space because only men were firefighters at the time. Tufted durable leather, wood and metal detailing emits strong and bold attributes.

### 4. lighting: artificial, day light, and shadows

The predictability of the space is emphasized by a consistent layout. Lighting fixtures above the tables punctuate the space and establish a predictable pattern in space.

### 5. camera angles: user vistas/ perception

The firefighters were jack-of-all-trades with hidden talents sometimes seemingly unrelated. The brewery is perceived as a hidden trade taking place within the building.

### 6. editing: synthesis of space-what is unique?

Home away from home. Three levels of lighting exist for a home-like feel.

### 4.7 DENIS DUGUAY

Prior to beginning work in a new venue, Duguay explains to me he needs to get acquainted with the space because the space dictates how it is best utilized. He understands the space in which he chooses to work influences his productivity and mood. Duguay spent a couple of months painting on the third floor of the fire hall and found it to be the perfect space to create because of the large windows that provided plenty of natural light. When Helene LeMay would make coffee on the second floor, she would invite him down and the three of them would take a break together in a small living room area the LeMays had set up on the second floor. While the main floor of the No.1 remained devoted to telling the narrative of its firefighting days via a small museum, the second and third floors were becoming an artistic community.
The atmosphere of the studio was conducive for artists to take the time to create their art and discuss amongst each other. At that same time, Duguay remembers that the author George Lalor had a small office space adjacent to the LeMay's studio on the second floor. Lalor would occasionally join them as well during their coffee breaks.

4.7.1 IMPLEMENTING INTO DESIGN

The programme embraces the artist community that existed on the second and third floor. The second floor of the building has a performing stage as a focus and the third floor is dedicated as a place for an artist in residence to live and make art. The third floor is called Studio LeMay, in memory of his time served as a firefighter and as an artist within the walls of the Fire Hall No.1.

The third floor used to operate as the firefighters dormitories. As such, the artist in residence merges the two main activities that took place there throughout the life of the building: art making and sleeping. The artist residence was designed in a minimalistic way in order to offer a non-offensive space in which to create.

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<tr>
<td>1. actors: users, circulation, layout</td>
<td>Duguay utilized the narrow staircase to visit the LeMays studio on the second floor where they had coffee together.</td>
<td>The possibility to go to the second floor to socialize and talk about art still exists and the pole stands in the space as a reminder of the connectivity to the rest of the building.</td>
</tr>
<tr>
<td>2. clothing: interior architecture, how it is expressed</td>
<td>The empty space was perfect to set up a studio in any way desired.</td>
<td>Soft walls offer flexibility to the space to either open it up to the domestic spaces or close it up and create walls on which to pin work.</td>
</tr>
</tbody>
</table>
The space did not impose itself because it had few distractions. A stark white palette was utilized to minimize distractions and allow the artwork to be showcased.

Duguay loved the natural light that entered the space. A skylight along with a light box and two existing windows provide plenty of natural light that can be controlled.

It was important to have a place to sit with the work and be comfortable for a length of time within the space. The chair called sway offers flexible vistas from a comfortable vantage point anywhere in the room.

The studio was an inspirational place to be especially when fellow artists were nearby. The third floor offers a great studio space with fellow artists located in the building next to the Fire Hall No.1 in La Maison des Artistes in the old city hall.

George Lalor is an author who also sought refuge in the confines of the Fire Hall No.1 walls when inspired to write. Lalor was working on a book called Tracks and Traces of Prairie Places when he had a strange encounter within the Fire Hall No.1. His “strange interview”, as he titled the short story, happened over the course of three days.

The author wrote stories based on historic newspaper clippings. His publishing deadline was fast approaching and he was finishing off a couple of stories based on two clippings that had appeared in the 1892 paper. The first story was about a sixteen-year-old lady named Francine-Marie De Besque, daughter of Charles Rene De Besque, an affluent business man. She had accidentally fallen off her home’s balcony and had died as a result. Her home is coincidentally located across the street from the Fire Hall No.1. The second story was about a young Métis man named Philipe Laloutre who had been found shot dead near the Seine River.

He arrived at his studio in the Fire Hall No.1 one day to find the two stories
he was ready to edit, and had carefully left piled on his desk the night before, had been strewn across the room. He quickly eliminated the possibility of it being a burglary as he was the only one working in the building at the time, and only two other people had access to the building. So without being able to explain why his manuscript had been scribbled on, he retyped the pages and that night locked them up in his desk drawer. The following morning, to his astonishment, the desk drawer had been unlocked and the manuscript was on his desk with “UNTRUE” written across it. Without knowing what else to do, Lalor then sat down and wrote to his critic, politely asking why his stories were untrue. The following day, the critic, Francine-Marie De Besque had written him back telling her story. Francine-Marie had met and fallen in love with Philipe Laloutre and were planning on eloping together. When her father discovered their plans, he was so outraged she had been secretly been seeing a Métis that he went out to hunt and kill him. When the father later discovered his daughter was expecting a child, he was pushed to madness and threw his daughter off the balcony (Lalor 62-66).

   George Lalor was writing, as he put it, “creative elaborations” of historical stories (62 Lalor). He passed away in 2008 and took with him his creative license. We will never know what parts of the story were real and which were from his imagination, what we do know is that this ghost story is the only one recorded in writing for the St-Boniface Fire Hall No.1.

4.8.1 IMPLEMENTING INTO DESIGN

The ghost story was an unpredictable ephemeral event that left no traces but remained alive through time in the minds of people who read and shared its story. The notion of the ghost lends itself well to the programme in that its existence is similar to the life of an artwork. When the artist creates an artwork in a building, the surroundings inevitably influence him or her. The artwork brought to life
therefore has a connection to the building much like George Lalor wrote the story in
the very building he experienced the ghost. The ghost’s temporal visit also parallels
the artwork exhibit on the walls of the building that eventually make way to the
artwork of the following artist in residence. The creation of the artwork meshes the
past with the present narrative of the building. It does so purely by being created,
in the present moment as a current narrative, influenced and exhibited by the space
that was built in the past.

The tower is dedicated to the ghost story, as the ghost can move throughout
the building metaphorically through the artwork. The tower is utilized as the main
entrance to the building. It is the first point of contact with the users and has the
opportunity to exude the character of the building.

<table>
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</thead>
<tbody>
<tr>
<td>1. actors: users, circulation, layout</td>
<td>The ghost did not stay in the fire hall, she was in transition.</td>
<td>The users transition through the tower to enter the building.</td>
</tr>
<tr>
<td>2. clothing: interior architecture, how it is expressed</td>
<td>The ghost was ephemeral, whereas the tower is long-lasting.</td>
<td>The glazing of the entrance balances the heavy massing of the tower.</td>
</tr>
<tr>
<td>3. decor: interior furnishings, elements and materials</td>
<td>The ghost had no boundaries and could go anywhere.</td>
<td>Light materials are chosen to contrast with the massing of the tower.</td>
</tr>
<tr>
<td>4. lighting: artificial, daylight, and shadows</td>
<td>Long ropes hanging in the tower to hang the hoses to dry emphasize the height of the tower.</td>
<td>The chandelier hanging in the center of the space takes on the role of the rope.</td>
</tr>
<tr>
<td>5. camera angles: user vistas/ perception</td>
<td>The ghost towered over the neighborhood until she could release her secret.</td>
<td>Looking up at the tower is impressive with 5’ of illuminated space.</td>
</tr>
<tr>
<td>6. editing: synthesis of space-what is unique?</td>
<td>The ghost left her story in the building’s fabric.</td>
<td>Her presence is represented through light in the tower.</td>
</tr>
</tbody>
</table>
DENIS DUGUAY

When asked about which design elements he prefers to work with as an artist and artistic director, Denis Duguay answers that all design elements have to be considered at once. They all rely on one another, he reflects, like a little family, like a structure that needs to hold up with posts leaning up against each other. It is important not to focus on just one element. Although sometimes one becomes more obvious than the other, even then the other elements are just as important to support it.

Il faut tout les considérer en même temps. Un ne va pas sans l’autre. Ils sont tous appuyés, c’est comme une petite famille. C’est comme une structure, ça prend quatre ou cinq poteaux pour que ça tienne, faut qu’ils soient tous ensemble. Faut pas juste faire un focus sur un. Des fois il va y en avoir un qui va être plus évident que les autres mais tous les autres sont là aussi.  

He recalls that the mural he was partially reconstructing on the third floor of the Fire Hall No.1 had been originally painted directly on the walls of the first boîte à chansons. The location of Le 100 Nons’ original boîte à chansons was demolished along with its elaborate wall murals that had been painted in part by artist, musician, and author, Marcel Gosselin. The murals were thankfully documented and Duguay was able to base his murals on the archived slides.

4.9 MARCEL GOSSELIN

Marcel Gosselin is renowned Canadian visual artist who was born in St-Boniface. He knows the neighborhood well, however, he never had the opportunity to visit the Fire Hall No.1. He faintly recalls walking in front on the building and seeing fire trucks inside. Even though Gosselin has no connections to the building, he considers the building to be one of St-Boniface landmarks because of its unique structure and architectural language.  

15 Interview with Denis Duguay: April 18, 2011.  
4.10 DERRICK FINCH

Derrick Finch is a recent University of Manitoba architecture graduate who is currently working as a junior architect. For more than four years, Finch has been involved with the Association des groupes residents in St-Boniface, an association of involved residents who are consulted for the economical development of the neighborhood. Finch has been a St-Boniface resident for twelve years and refers to it as his home. He became interested in the St-Boniface Fire Hall No.1 when he discovered that his uncle, Rénald Laurencelle, was involved with the creation of the firefighting museum on its main floor. Finch believes that the fire hall has the potential to be rejuvenated with new life and that the character of the building would be reason enough to make the venue into a worthwhile destination. He believes that youth care about Winnipeg’s heritage buildings and that they find them fascinating.\textsuperscript{17}

Even individuals who have had no connection to a building, such as Gosselin, can feel an emotional attachment to it because of its historically distinct architectural language. The exterior skin of the building was preserved precisely because it speaks of another time. The materials and building method naturally tell their story and contribute to a genuine atmosphere.

4.11 CONCLUSION

Gathering an oral history from past users’ memories to influence the design was a way of remembering the past in the adaptive reuse design. Benoit Morier’s childhood story gave way to a space where the materials speak of the once present artifacts and where the sense of scale conveys the child-like memory of the space. Denis Duguay introduced Antoine Gaborieau who founded the first boîte à chansons called Le 100 Nons. The performing room was made into an

\textsuperscript{17} Interview with Derrick Finch: January 21, 2011. Translation by Marianne Moquin.
acoustic haven and a blank canvas for the introduction of three-dimension effect produced by light. The translucent threshold where the firemen’s pole once existed preserves a layer of historical meaning in the building. Marcien LeMay and Louis Riel are both part of the Manitoban historical fabric and were both paid homage through a sculptural space in the Louis Riel Room. The space was approached in the same way LeMay approached his sculpture, through a layering process. Rénald Laurencelle represented the fireman’s viewpoint and because firefighting was so time consuming, his co-workers became a second family. The space was designed to celebrate interaction with family and friends and emulate a domestic yet masculine feeling. Denis Duguay introduced the notion of the artist community and studio on the third floor. The artist studio is celebrated by implementing an artist in residence in the programme. The space is altered to adapt a small-contained residence but remains an inspiring space for artists to leave their mark if they so choose to. Georges Lalor introduced the ghost story of Francine-Marie De Besque; the ominous tower represents her. The tower is the entrance and therefore carries the responsibility to communicate to the user, the character of the building. Layers of lighting guide the eye to the tops of the tower where a severed staircase tells the story of the previous use of the tower. Marcel Gosselin and Derrick Finch both feel the building has potential to tell its story while being repurposed. The stories were integrated into the design by considering the programming of the space and by making design decisions based on a systematic analytical framework transposed from the concept of *mise en scène* that merged the current narrative of the adapted use with the past.
CHAPTER 5: DESIGN APPLICATION & DEVELOPMENT

Detail of Figure 71. A, Perspective of the artist in residence studio on the third floor.
CHAPTER 5: DESIGN APPLICATION & DEVELOPMENT

The proposed design for *Capitaine French* takes into considerations the lessons I learned through the analysis of the site, oral history, precedent studies, semiotic reading, theoretical underpinnings of narratology and post-museum, and *mise en scène* as a concept, to give shape to each of its individual spaces. The research gave way to five main design strategies that are utilized throughout the practicum project and begin to read as a cohesive language. They will be further clarified in this chapter. Six unique narratives were assigned to the six main public spaces in *Capitaine French* in order to inform them. First, I will present a broad overview of the final design solution and the building’s use by outlining the changes brought to the site and by introducing each space and explaining its purpose. The evolution of the architectural language to its final form and the choice of the colour palette are also clarified in this first part. Then, each of the six spaces will be carefully examined to demonstrate how the design development takes shape and how the assigned narrative is manifested into a physical space.

5.1 DESIGN STRATEGIES

Several design strategies are drawn from the precedent studies and the concept of *mise en scène* are utilized throughout the entire design project to spacialize the narratives into the interior design. These strategies emerged from the research and ensured a cohesive approach to the design solution. They have outlined below:

- The *mise en scène* analytical framework by Kendall is utilized in Chapter Four to consider six main aspects while designing the space: user circulation, implementation of the interior architecture, furnishings and design elements, lighting, user vistas, and synthesis of the space in relation to the narrative.
- Contrasting new elements are added as layers to adapt the existing fire hall to its repurposed use. The combination merges together while still reading as separate elements which subtly conveys information relating to the past narrative of the space to the users.

- Contrasting warm and cool to the touch materials is made deliberate to point to the tension between the temperatures and bring awareness of the material to the user. The juxtaposition is also utilized as a metaphor to neutralize or make the space safe, by balancing the warmth with the coolness.

- The vertical elements, axis, and radial nature of the architectural language utilized to ‘gel’ the various stories and rooms together is carried throughout the interior and exterior landscape interventions and adapt to these in various ways.

- Immaterial elements such as temperature, light, and perception of space have been considered throughout and implemented according to the desired mood of the narrative to affect the user to perform in a certain way in the space.

### 5.2 ADDITIONS TO THE BUILDING

The existing skin of the heritage building is for the most part untouched. Three major additions are made to the original building. The sketching process to arrive to the current forms and the three-dimensional massing graphics representing the additions are illustrated in figures 37 and 38. Aside from an enclosed glazed entrance attached to the base of the tower and signage for the new venue, the front façade of the Fire Hall No.1 remains the same. Since the building is the central unifying factor between the narratives, the past users, the neighborhood, and the new venue implemented in this practicum, it is important to allow the authenticity of the exterior façade to showcase the building’s history.

A second addition is made to the long protruding back portion of the building to respond to the interior functional needs of the restaurant seating, brewery, and art gallery. This building segment was a horse barn originally and was adapted later on in the life of the building into a parking garage (Historical Building Committee 4). The roof of this addition doubles as a balcony space and emergency exit pathway for users on the second floor. An emergency staircase coming down front the third floor also reaches the second floor balcony (fig. 38).
Figure 37. Sketching process in plan for additions to the building
Figure 38. Three-dimensional massing of the additions to the building
The third major addition is noticeable as a smaller protruding tower on the roof of the second floor. It consists of an elevator, its shaft and a vestibule to enclose it on the second floor roof and link it with the third storey.

These three major changes are added to the existing skin of the Fire Hall No.1 while considering the current exterior architectural language. For instance, the windowpanes in the entrance attached to the front tower are divided into squares and follow the established rhythm, size, and waffle-look of the two large front doors (fig. 40). The wall supporting the glazing features materials that closely resembles the brick and Tyndall stone utilized in the original construction. However, even though the materials are similar, they read as being new and therefore create a subtle contrast with the existing building. This exterior juxtaposition preserves the unique character of the building and sets the tone for the relationship between new and existing materials utilized in the interior adaptation.

Figure 40. Exterior front facade of Capitaine French showing additions of signage and entrance
5.3 OVERVIEW OF PROPOSED DESIGN

Six key public areas are identified as: 1) Le Garage 2) Officer’s Den 3) La Boîte à Chansons 4) Louis Riel Room 5) Studio LeMay and 6) The Tower. These areas were developed by translating narratives told by members of the community into design elements. Each space emits a different atmosphere and serves a different function. I will present the six spaces in reference to the floor plans of the building and explain their purpose.

Le Garage and the Officer’s Den are both located on the main floor (fig. 39). The original purpose of the Le Garage was to house firefighting trucks. The garage is adapted into an open bar space with high pub stools and soft seating. Communal tables and u-shaped soft seating encourages discussion and consumption of drinks and food. Large serving tanks on the back wall of the room greet the eye when entering the space from the tower. These tanks contain beer that is made on-site. The purpose of Le Garage is to have a good time with friends and family in a convivial setting. The Officer’s Den, on the other hand, serves a quieter purpose. Based on exuding a family friendly gathering space on a more intimate level, booth seating and small clusters of tables allow visitors to have personal conversations. The brewery is located in this area. A glazing wall separates it from the restaurant seating area so that a visual connection is made with the process of beer-making. The Officer’s Den leads to a quaint art gallery where a fireplace adds to the domestic setting of the area. The art gallery offers a venue to exhibit the art produced on the third floor of the building.

La Boîte à Chansons and the Louis Riel Room are located on the second floor of the building (fig. 41). La Boîte à Chansons is located above Le Garage. A second bar is located on the back wall of the room. This time, however, instead of featuring serving tanks, beer towers put the beer on display. This space is a dedicated performance space, therefore the focus of the room is the stage located in
Figure 39. Main Floor Plan of Capitaine French

NOTES
1. Original placement of fireman’s pole. Plexiglas covers the hole
2. Protective glass railing to access basement staircase
3. Hole to above for beer transfer hoses
Figure 41. Second floor plan of Capitaine French.

NOTES
1. Sound console
2. Raised 8" AFF
3. Original placement of fireman's pole. Plexiglass covers the hole
4. Protective glass railing
5. Original spiral staircase kept as display case
6. Hole to below for beer transfer hoses
Figure 42. Third floor plan of Capitaine French.
the northwest corner. Music, live poetry readings, plays, or any performing art may take place in La Boîte à Chansons. The furnishings allow visitors to face the stage or their companions through swiveling soft seats or by sitting on a large ottoman. The performance space leads to the back of the building where a night kitchen and the washrooms are found. This transitions the user to the Louis Riel Room where the process of beer-making is equally present through a large cooler with glazed walls. This room can be closed off to the general public, and rented out for private functions. Booth seating and small flexible tables provide a space for visitors to eat and drink while having the performance as a backdrop to their conversation.

Studio LeMay is found on the third level (fig. 42). This level was originally utilized as a dormitory for firefighters who worked the night shift. Artists populate this private live-in studio space and can spend anywhere from one to three months to create their art. The artist resides on the third floor and can soak up the energy of the visitors enjoying themselves in the levels below. The residence is designed to inspire the artist to want to spend as much time in the space as possible while creating his or her art.

The final space is the Tower; it is only accessible from the main level (fig. 39). The tower was originally utilized to dry firefighting hoses by attaching them up at the top and letting them hang down the middle. It measures 75 feet in height and is adapted to act as a point of entrance into the building. The exterior entrance allows visitors to enter the building without actually entering it, which creates anticipation for transitioning through the grand tower into Le Garage.

The six spaces are made to read cohesively within the building through the architectural language. The Tower is an instrumental figure in metaphorically and physically linking the spaces within the building to one another and linking the building to the neighborhood.
5.4 ARCHITECTURAL LANGUAGE

The building is the unifying link between the narratives that were utilized to inform the interior design. A different narrative is employed to inform each separate space, therefore in order to ensure that the building reads as a cohesive entity, the spaces needed to be brought together. This was achieved in two ways, by inserting a new architectural language taking the shape of radiating lines (light rays) emerging from a central axis, and by allowing the repetition of vertical elements (light poles) throughout the space.

When considering the term ‘fire hall’, preconceived notions of its use come to mind. These ideas were made apparent through design by emphasizing the building’s original purpose: firefighting. For this reason, the properties of fire, light, radiating heat, movement, and colour were utilized throughout the space as metaphors to link the rooms and the storeys to one another.

5.4.1 LIGHT POLES

The light poles are vertical beams of light that punctuate the space where thresholds are present through the floors (fig. 43). They are reminiscent of vertical elements of the original fire hall where hoses were hung vertically in the tower to dry and where poles were utilized to circulate quickly from one storey to the next.

A light pole is added in the center of each staircase present in the building; these poles emphasize the act of transitioning through a threshold between each storey. Light poles are also added where other perforations through the floor were made such as the reminiscent hole in the garage where an original fireman’s pole was situated or in the brewery where a hole was necessary for hoses to link the fermenters to the cooler.
Figure 43. South-north section showing use of light poles following vertical thresholds in the building.
5.4.2 CENTRAL AXIS

The Tower was transformed into a beacon with an invisible central axis by being lit by a metaphorical fire from inside. It reads as a clear, tall gesture that attracts visitors to the building by emitting light it also acts as a key threshold where users, upon entering it, are transitioned to a space where they can make a connection to the past by observing the interior. The Tower is the heart of the building, where rays of light originate and are emitted in a radial fashion towards the light poles into the interior.

The rays of light are interpreted in several ways in the space while considering both axes of the building, elevation, and plan. The first interpretation reads as thin dropped planes hanging from the ceiling that create their own movement in space when seen in elevation. The planes are made of a lightweight, slightly translucent polymer that varies in colour depending on the palette of the

Figure 44. Parisian Laundry, Montreal, QC. Looking under the second floor at how the curtains and building system pipes are hung from the first floor ceiling while going up the stairs to the second floor.
storey. This choice of material references the properties of a flame; it appears to emit a warm light and have an intangible mass. The planes are angled as though a ray of light is being cast from the tower into the space, thus creating an approximate gradual 45-degree angle. The rays are abstracted into broken-up planes which allows the eye to trace lines between them and lead back to its radiating origin, the tower.

The dropped ceiling planes considered from all angles are reminiscent of how the interior building systems at the Parisian Laundry in Montréal, Québec had been carefully hung evenly from the ceiling. I made a photograph between the floors as I was climbing the stairs to the second floor and realized that every detail in this repurposed laundry had been intentionally done (fig. 44). Curtains hang just a touch below the winding plumbing but appear to integrate seamlessly with the building systems because the device that connects them to the ceiling respects the rhythm established by the metal rods securing the pipes. In a similar way the hanging devices made of a thin metal string, securing the dropped ceiling polymer planes in Capitaine French have been carefully considered as an added vertical element in the space. They refer to the original purpose of the hall where a great deal of emphasis was put on having an efficient vertical circulation throughout the building.

The radiating lines can also be interpreted as an etching on the floor that point to The Tower and provide the framework for the landscaping of the exterior terrace and rooftop terrace. For example, in the Louis Riel Room, the radiating lines altered the booth seating (fig. 45). Angling the backs of the booth and gradually increasing their angle created a fanning effect as the lined-up booths progress in space.

The new architectural language consists of vertical light poles and the interpretation of radiating lines considered in both plan and elevation originating from the heart of the building. The existing building influences the new installation
Figure 45. The radiating lines of the booth seating add movement to the space while tying the space to tower as a beacon of light.
by responding to its established rectilinear language with a contrasting radiating pattern that relies on the abstracted properties of a flame to transform the space while featuring its original skin.

5.4.3 COLOUR PALETTE

The palette for the building was inspired by the colours of a flame. A flame appears to have blue tint in the centre and gradually diffuses to a white hue, which then blends to a yellow, and finishes with an orange-red hue. Hence, the colour palette utilized throughout the building is derived from the four main visible colours within a flame: orange, yellow, white and a little bit of blue. The palette was assigned to different floors by considering that the warmest and most vibrant colours should be attributed to the most public, populated, and spirited storey, and the cooler colours, attributed to more private and less populated areas. The main floor was assigned the red-orange hue due to the highly populated spaces. This colour also carries the strongest reference in the narratives to firefighting as a trade, where the trucks and fire hydrant are bright red. Another warm yellow hue represents the second floor for its public spaces, but begins to transition to a lighter hue to indicate that a more private space resides on the third floor. Yellow is also considered to instill optimism, energy, and fuel the creative process. Since the second floor houses an artistic performance area and a room where homage was paid to the sculpture of Louis Riel, it is fitting to fuel the space with a hue that encourages the creative process. On the third floor, a cooler white hue was deliberately chosen for the artist in residence studio because it is a controlled private space. White also represents endless creative possibilities and provides an unimimposing environment to the artist who will be working in the studio. Touches of an equally cool blue are brought into the space on the third floor through optional decorative lighting, and by looking up at the skylight on a cloudless day.
5.5 DESIGN DEVELOPMENT

The following section describes in detail how the design development took place for the outlined six key areas. The process is described in three categories: what was retained of the original building in each of the six spaces and why; what elements were added in each space to convey the narrative and how it relates to it; and how the architectural language was considered in each space to read as a cohesive building.

5.5.1. LE GARAGE

Capacity: 98
Area: 1295 sq/ft
Story summary: Morier’s childhood memory of exploring the space
Function: Eating, drinking, socializing

When thinking about Morier’s story, the following phrases summarize his childhood memory:

Larger than life
Exploring, finding secrets
Excitement and fascination with old things
Impressed by mass of equipment and trucks
Compelled to know more

5.5.1.1 EXISTING DESIGN ELEMENTS

Existing elements of the Fire Hall No.1 are purposely kept exposed, including the embossed tin wall paneling covering the top half of the wall, the slats of wood covering the bottom half of the walls, and the wooden base boards (fig. 46). These elements can be found on the east and west walls of the building and are painted a grey hue. The embossed tin ceiling tiles covering the beams and the entire ceiling are stripped of the white paint to expose the tin (fig. 47). The tin fades from the outside in, from a grayish blue tone to a silver colour in the center, enhancing the elaborate embossing pattern. The carpet on the floor was removed to expose the
Figure 46. Current wall covering materials on the main floor of the Fire Hall No.1 consists of embossed tin tiles and wood slats.

Figure 47. The embossed tin ceiling tiles covering the beams and the entire ceiling are stripped of the white paint to expose the tin.
original cement flooring which is polished in its natural colour. These original elements were preserved in Le Garage because they speak to the character and age of the building and to the construction methods of the 1900s that the children in the narrative were impressed with. They also act as a neutral backdrop for the new materials, furnishings and design elements that were added in the space to repurpose it. The wall found behind the bar was stripped of its plaster and gypsum board to expose its masonry. This was done to relate to the narrative where the narrator felt like an explorer about to reveal the secrets of the building. When entering the space, the original masonry wall in the space greets the visitors at the back of the room and creates an exciting backdrop for the impressive beer serving tanks.

5.5.1.2 ADDED DESIGN ELEMENTS

To adapt the open space of the firefighting garage to a restaurant where the major functions are to sit, eat, and drink, the majority of the added elements consisted of furnishings (fig. 48). The furnishings were designed utilizing a rectilinear language established by the existing building. Two main types of furnishings are found in the space: communal bar-style tables and more intimate yet shared u-shape soft seating areas. The long communal tables mimic the curved concave gesture the embossed tin ceiling tile makes when covering the beam that runs from east to west across the length of the ceiling. When the table is seen in elevation, one can see that the tabletop joins the central table leg by performing a curvilinear concave gesture (fig. 49). The tables are laid out in such a way to point to the original location of the firefighting trucks, where the children in the narrative would have circulated between and around the trucks to get around the room. Their massing is made to appear heavy, bold, and strong - as the trucks appeared to Morier - by being made of heavy reused timber.
Figure 48. A, Perspective of Le Garage facing south. B, Main floor key plan showing perspective viewpoint.

<table>
<thead>
<tr>
<th>Item</th>
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</tr>
</thead>
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<td>Belt Plus</td>
<td>Area Declic</td>
</tr>
<tr>
<td>Red stool</td>
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<tr>
<td>Decorative light</td>
<td>Ropes Lighting</td>
<td>Christian Haas</td>
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<td>Serving Tank</td>
<td>Stromberg Tanks International</td>
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<td>Pendant light over bar</td>
<td>Agave pendant lamp</td>
<td>Luceplan</td>
</tr>
<tr>
<td>Low table</td>
<td>Linc</td>
<td>Bernhardt Design</td>
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</tbody>
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Figure 49. A, Elevation facing south to show the angled polymer ceiling planes and communal tables. B, Main floor key plan showing perspective view point. C, Lumigraf, Lumi-9 California Sunset, Suspended polymer ceiling plane. D, Custom-made bar table with dark salvaged wood.

Figure 50. A, Elevation facing south of the serving tanks behind the bar in *Le Garage*. B, Living Divani Poera Bar stool. C, Vintage Timberworks for the front of the bar. D, Poured and polished recycled concrete for bar counter op.
On top of the tables, a long thin paper scroll is pulled across and reaches the other side of the table where it is attached to a rolling device. Segments of printed newspaper clippings, hand written stories along with photographs pertaining to the neighborhood’s history are printed on the scroll that acts as a placemat for the users of the table and is instrumental in encouraging the living museum. This provides the visitor with an opportunity to contribute to the legends and evolving narrative of the building. The scroll can be rolled up when dirty and its rolling becomes a performance like a change of set between two acts. This set change ensures that the encountered stories change every time local customers experience the space. The scroll also contributes to the public and friendly nature of the long communal table where the individuals sitting there may not know each other but can easily strike up conversation about what they have read on the scroll.

The bar that sits at the back of the room was treated in much the same way as the long communal tables, and both were built with local reused timber. The reused materials were chosen to contrast with the soft bar stools to emphasize a dialogue between new and old layers found within the building. The bar stools and the soft seating relate to the narrative through a slightly out of scale feature where the users may have to use the footrest to get up onto the stools (fig. 50).

The soft seating was inspired by the seats inside a fire truck. The scale of the seat is slightly larger than that of a normal soft chair to skew the user’s perception and link to the narrative where Morier experienced the space as a child (fig. 51). The materials were...
derived from the original truck with leather upholstery and metal kick plate (fig. 52). The tufted seats were designed in a u-shape to be conducive to socializing, and a dropped ceiling with recessed lights was added to give the impression of being in an intimate space such as a truck cabin. The soft seating also links to the narrative by serving as a discovery space. It is located on the perimeter of the room where the firefighting artifacts were originally placed in the museum. Its design incorporates a space that references a windshield where projections of past historical photographs slowly appear and fade through a continuous slide show.

5.5.1.3 IMPLEMENTING THE ARCHITECTURAL LANGUAGE

The radial natural of the invisible light rays emitted from The Tower can be perceived in the floor plan where the lines of the rays are etched into the concrete flooring and where the ceiling plane takes on the shape of the ray. In elevation, the ceiling planes are angled towards the west wall to create the illusion of a light source coming from a central axis (fig. 49). The ceiling planes are made of a polymer and act as a light diffusing material by being lit from behind. The ceiling planes add a layer of new material to the remaining original materials on the walls and ceiling allowing the space to delineate where each intervention begins, ends, and merges. Light poles in the form of an up light LED fixture emerge from the floor and create a vertical beam of light that protrudes the space vertically towards the ceiling (fig. 53). Three light poles punctuate the space. Each pole indicates a perforation into another space such as a staircase or the original hole where a fireman’s pole was found.

There are many ways to expose the original purpose of the building. The emphasis brought to the original hole where the fireman’s pole was located on the north wall in the Fire Hall No.1, reminded me of how the Darling Foundry in Montréal, Québec had had to make choices regarding which elements they would
Figure 53. A, The original fireman's pole hole was utilized as a light well to expose the original purpose of the building. B, Main floor key plan showing perspective viewpoint. C, Polished existing concrete for floor

Figure 54. Darling Foundry, Montréal, QC. Looking into the empty exhibition space and noticing the merge of new and existing elements in the space.
keep and which new elements they would add to create their current art exhibition space (fig. 54). The photograph I made peering into the unoccupied exhibition space clearly demonstrates that the concrete and masonry walls, along with the giant pipe protruding from the ceiling, are original to the building. The green walls with inserted windows and fenestrations are new elements that merge with the existing ones. The user of the space is able to easily distinguish the new elements from the old ones and it is precisely this dialogue which makes it exciting to decode. By choosing to expose but cover the original fireman’s pole hole with a translucent material I am allowing the old elements to speak with the new interventions, which enables the users of the space to decode the intervention. It is through such details that the building retains its character thus enabling the users to gain a unique experience within a heritage space.

Decorative lights in the shape of tangled ropes reference the paraphernalia needed to haul and hang watering hoses to dry in The Tower and point to the narrative by highlighting materials found in the artifact display. Between the pendants suspended above the communal tables, the recessed lights in the dropped ceiling of the soft seating areas, the decorative lights, the radial pendants above the bar and the diffused light from the dropped polymer planes, a complex layering of decorative and ambient light begins to merge and create a mysterious and fun atmosphere (fig. 55). The lighting can be controlled and adapted to a daytime setting, where the sunlight enters the space. The radial lines emerging from the central axis situated within the tower are continued throughout the landscape and terrace interventions just outside the walls of the garage on the ground floor (fig. 39).
Figure 55. Lighting plan for first floor of Capitaine French.
5.5.2 OFFICER’S DEN & BREWERY
Capacity: 44
Area: 1080 sq/ft
Story summary: Laurencelle’s memory of working in the building as a rookie firefighter
Function: Eating, drinking, socializing, brewing beer

When thinking about Laurencelle’s story, the following phrases summarize his recollections of living within the Fire Hall No.1 as a rookie:
- Family atmosphere
- Second home, long shifts
- Jack-of-all-trades
- Gendered space: male dominant
- Organized, predictable, well-kept space

5.5.2.1 EXISTING DESIGN ELEMENTS
An addition was made to the south part of the building on the main floor to adapt for the functional needs of the brewery and include an art gallery, making this room of the building almost completely new (fig. 56). Nothing is reused from the north wall. However, three of the four garage doors on the south wall were kept allowing for an easy access to supply the brewery with grain. Embossed wall tiles found on the south wall are repurposed inside the brewery on the west wall to acknowledge the original interior (fig. 57). The rectilinear plan of the existing building is respected and carried out into the placement of furnishings within the restaurant space. The carefully organized interior of the brewery and the straightforward circulation path in the restaurant space to the gallery and garage relate to the narrative where the fire hall was a clean, predictable, and organized space (fig. 39). The regular cleaning of the hall was known to be the rookie’s job and the fire hall had to be organized at all times because when the trucks had to leave quickly, everything had to be in its place, ready to go.
Figure 56. A, Perspective showing the Officer’s Den in the new addition. B, Main floor key plan showing perspective viewpoint. C, Lumigraf, Lumi-9 California Sunset, Suspended polymer ceiling plane. D, Tom Dixon Roll Tables
5.5.2.2 ADDED DESIGN ELEMENTS

The overarching theme retrieved from Laurencelle’s narrative could be summarized as a home away from home, because the fire hall shifts were long and his co-workers became a second family. Therefore I designed the Officer’s Den by thinking of it as a public space with domestic references. The material choice translates this idea and helps to link the Officer’s Den with the adjacent space, the art gallery. The gallery is added on the east wall and echoes the shape of the tower (fig. 39). This gallery serves as the main exhibit space for the artist in residence who works on the third floor of the building. The flooring treatment was kept the same in both spaces. Cork flooring is chosen for its durability, comfort, and domestic associations linking it to the narrative. A fireplace inside the art gallery references the architectural language that utilizes the properties of the flame to infiltrate the design and create cohesiveness within the building. The fireplace also echoes the tower, acting as a beacon of light by emitting a real flame fuelled by gas. The fireplace creates warmth and contributes to the idea of the home.

The furniture inside the Officer’s Den represents a heavily male, gendered space because until recently, women were not permitted to be firefighters (Yarnal, Dowler, Hutchinson 685). The furniture was chosen to be bold, strong looking, and comfortable; durable, tufted black leather for seating and wood and metal tables with metal detailing were selected. The pedestals of the tables laid out along the long window seat are ideal to accommodate flexible number of customers. Their pattern is reminiscent of a grid pattern found on the third floor of the building, thereby linking its design to a past memory of the building (fig. 59). Brass details found on the uniforms and officer hats informed the choice of brass chandeliers that hang over every booth table and emphasize a consistent, stable rhythm. This rhythm instills a predictability that feels safe and familiar.

Laurencelle points out that firefighters were known to have a second life
outside the fire hall and most had specialized skills in completely unrelated fields. The brewery represents another trade taking place within the space, and although it may appear to be completely unrelated to the fire hall it represents the fact that most firefighters were jacks-of-all-trades. The visual connection between the Officer’s Den to the brewing facility brings emphasis to this correlation. I cannot help but be reminded of a brewery I visited in Gatineau, QC called *Les Brasseurs du Temps*, also known as BDT Brewery. Their brewery was built in an old foundry and highlighted the process of brewing beer by placing the brewing facility at the heart of the building. A coiled ramp leading to the basement surrounded a large rounded glazed area through which one could peer down and see the brewing facility (fig. 60). It was great to be able to feel connected to the process by seeing first-hand the equipment utilized to craft the beer. This experience demonstrated the importance of including the user in the processes of a local product. Visitors do not just want to believe the product they are consuming is made locally but they want to witness it for themselves. Once they see the process, they become intimately involved and their experience is transformed into a story they can tell others. The stories about the building contribute in propagating the living museum and directly meet the intention behind experiential learning.

Exposing the brewery also serves as a metaphor to underline the hidden talents the firefighters had as jack-of-all-trades.

*Figure 60. Les Brasseurs du Temps, Gatineau, QC. Looking down into the brewing facility located at the heart of the reproposed foundry.*
Figure 57. Current embossed wall tile found on the south wall

Figure 58. A, Elevation of the long window seat along the glazed wall that divides the brewery from the Officer’s Den. B, Main floor key plan showing perspective viewpoint. C, Spinneybeck Ducale Velour Coca leather for the long window seat. C, Dark wood for window sill and long seat.

Figure 59. Grid detail found on the ceiling of the third floor
5.5.2.3 IMPLEMENTING THE ARCHITECTURAL LANGUAGE

The orange polymer utilized to drop a ceiling plane linking the tower to the building creates a bold statement that punctuates the threshold of the art gallery and acts as a framing device for the fireplace in the gallery (fig. 61). The radial language was also carried through an orange line that follows the invisible rays of light through the flooring, in the restaurant, and all the way through the brewery. The rays of light cast onto the floor plan delineate the change of flooring from polished concrete in *Le Garage* to cork in the Officer’s Den. These design elements tie to the narrative by framing and drawing attention to the materials and furnishings that carry domestic connotations thus emphasizing a family gathering atmosphere. A large graphic photograph of men in uniform leaning onto a fire truck introduce the users to the space when transitioning from *Le Garage* to the Officer’s Den. Three levels of lighting are utilized in this space to create a home-like ambiance. Chandeliers over the booth seating and pendants above the tables along the window seats punctuate the space and create an intimate atmosphere. The up lighting and recessed lights found inside the brewery can be controlled to create mystery amongst shadows or can clearly delineate the working space with an even lighting.
**Figure 61.** A, Perspective of the Officer’s Den showing the fireplace in the art gallery and the dropped ceiling plane that punctuates the threshold to the art gallery. B, Main floor key plan showing perspective viewpoint. C, Alabaster Blobus Cork, Cork Flooring tiles. D, Lumigraf, Lumi-9 California Sunset, Suspended polymer ceiling plane. E, Brushed brass utilized for baseboards.
5.5.3 *LA BOÎTE À CHANSONS*

Capacity: 73
Area: 1350 sq/ft
Story summary: Gaborieau’s legacy of *Le 100 Nons* and offering a space dedicated to francophone music
Function: Perform on stage, listen to performances, eat, drink, socialize

When thinking about Gaborieau’s legacy, the following phrases summarize it:
- Persistence
- Passion
- Youth
- Making to share
- Involvement of community
- Eventful
- Exciting
- Groovy
- Comfortable, a place to call your own

5.5.3.1 EXISTING DESIGN ELEMENTS

The narrative greatly influenced the programming of the space to transform it into a performance space. To enter this space, the users can choose to take an elevator or a large spiral staircase. If choosing the stairs, another spiral staircase on the second floor will greet you. This spiral staircase is narrow and is one of the elements that remains in its original place but is not functional. The hole leading up to the third floor is blocked, however the center pole holding it in place remains attached to the ceiling on the third floor. The newer staircase mimics the original circulation in the building and emphasizes the importance of the circular gesture. Choosing to keep the original narrow stairs offers a glimpse of what was found in the space prior to the adaptation and its presence is a sign of persistence thereby pointing to the narrative. The staircase is utilized as an opportunity to engage the users into the living museum in this room by displaying artifacts relating not only to the Fire Hall No.1 but also to the narrative of the room (fig. 62). The plaster ceiling is reused and refinished with a fresh layer of acoustic plaster and a neutral paint hue. Other than the staircase, all of the wall partitions and finishes are transformed for the new purpose of this room.
Figure 62. A, Perspective of La Boîte à Chansons facing east showing the spiral staircase that is utilized as a display area. B, Second floor key plan showing perspective viewpoint. C, Blackstock magnetic leather wall tiles. D, 3D knitted & woven textiles for 3D Spacer & Cosmos by Ferdinand Visser.
Figure 63. A, Perspective of La Boîte à Chansons. B, Second floor key plan showing perspective viewpoint. C, Living Divani Opera Bar stool D, Lumigraf Lighthouse, Mauna Loa: Silver, applied on bar top only. E, Tandus Flooring, Glamorous Grey carpet tiles. F, Lumigraf, Lumi-9: Honey Dew for dropped ceiling plane over stage.
Furnishings Schedule For *La Boîte à Chansons*

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<td>TO Sofa</td>
<td>Nurus</td>
</tr>
<tr>
<td>Low table</td>
<td>Linc</td>
<td>Bernhardt Design</td>
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<tr>
<td>Large ottoman</td>
<td>carée2 3-Bench</td>
<td>Brühl</td>
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<tr>
<td>Punched acoustic</td>
<td>AG</td>
<td>Systeemtech Schneider</td>
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<td>Biero</td>
<td>Melbourne Bar</td>
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<td></td>
<td>The Beer Tower</td>
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</tr>
<tr>
<td>Pendants over bar</td>
<td>Lucilla pendant lamp</td>
<td>Luceplan</td>
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Figure 64. A, Elevation of *La Boîte à Chansons* showing backlit beer towers behind the bar. B, Second floor key plan showing perspective viewpoint. C, Existing Masonry. D, Vintage Timberworks for the front of the bar. E, Moz Designs, Laminate metal Kelp behind beer towers.
5.5.3.2 ADDED DESIGN ELEMENTS

The focus of this space revolves around the performances that will take place within it. The materials were chosen to ensure that the users and performers are comfortable and enjoy their time spent in the space. Warm, subdued carpet tiles replace the orange carpet. The tiles contribute to the comfort and the acoustics of the room. The wall treatment consists of a wooden laminated perforated paneling system (fig. 63). The panels mimic the same wall treatment on the first floor where the bottom half of the wall is covered with wooded slats and the top half with embossed tin tiles. Magnetic leather wall tiles yield great acoustics and are installed on the top half of the wall. Both materials are separated with a small molding to point to the way the interior of the original building was finished. The south-facing wall behind the bar was treated in the same way as the one on the main floor. It has been stripped to its masonry to reveal the structure of the building. The exposed masonry in this narrative speaks to the persistence of the organization to survive through time and demonstrates stability through the mass and weight of the material.

The bar on the second floor features backlit beer towers mounted against the masonry wall rather than large serving tanks (fig. 64). The craft of beer-making relates to the narrative in that making music is about sharing the art form with others in order for it to be appreciated and recognized by peers. The illuminated beer towers allow a range of colours - a gamut of browns, blonds and reds - to be compared with a backlit wall. These colours contribute to the fairly neutral palette of the space while highlighting the chosen yellow hue found in the middle of a flame. The light-coloured laminate behind the beer towers highlights the featured liquid. The metal look-a-like laminate brings a neutral yet active background and is reminiscent of the tufted furniture pattern found in the Officer’s Den and Le Garage. The laminate also creates juxtaposition with the exposed masonry wall, emphasizing
the layers and reminding the users of the building's connection to the past.

Warm salvaged timber contrasts with a groovy polymer finish for the
countertop and keeps the palette neutral from afar, but adds an element of surprise
for the user while at the bar. The groovy pattern is a direct reference to a mural
pattern that was created for *Le 100 Nons* in its first concert room. The mural became
an icon of the organization over the years. It was even recreated on the third floor
of the Fire Hall No.1 to be utilized as a backdrop when the association celebrated
its 25th anniversary. The play between the masonry wall, reused timber, and the
groovy polymer accentuates the old, reused, and new layers and together contribute
to a youthful character in the space.

Inspiration to layer the materials in such a way is drawn from looking at *Le
Centre d’Histoire de Montréal* that I saw while walking in *Vieux Montréal*. The centre
repurposed an old fire hall and their approach was quite subtle yet honest. As one
can tell from the photograph of the exterior of the building, the letters for the new
centre were added directly on top of the embossed title of the fire hall (fig. 65).

![Figure 65. Le Centre d’Histoire de Montréal, Montréal, QC. Looking at the applied new lettering on the exterior of the repurposed fire hall.](image)
Most of the façade of the building appears to have been restored and preserved; the signage is the only clue that provides evidence that the building has in fact been repurposed. Even the front doors have been kept and the simple placement of a bench in front of the two side doors indicates that they are no longer in functioning order. Newer doors have been subtly installed on the interior of the original central door, as to allow the façade to remain untouched. The visitors instantly connect the repurposing of the building with its new typology simply by reading the sign. This example demonstrates how a new element can juxtapose with a heritage building by simply layering the information to remind the visitors that the building holds a strong connection to the past.

5.5.3.3 IMPLEMENTING ARCHITECTURAL LANGUAGE

Rectilinear furniture was chosen to reflect the original nature of the building but also to contrast with the radial language of the architectural features. The furniture also reads as stable massing in space that establishes circulation boundaries in space and speaks to the persistence of the narrative. Soft seating was chosen to invite the users to linger and be comfortable for lengthy performances. The materials for the furnishings are a constant play between warm and cool temperatures. In the performance space, the seats are made with cool leather to be warmed by the users of the space yet a warm wooden table links the users together between cool leather soft seating.

Five dropped ceiling planes taking the shape of the established lines emitted from the tower are made with an opaque, sound absorbent material. These acoustic panels add intimacy to the space. Above the stage a dropped yellow polymer plane is lit from behind and creates an immediate focus to the room by drawing attention with its bright pop of yellow colour. The lighting in this space is layered; however, it is more subdued than in the other spaces because the primary focus
Figure 66. Lighting plan for the second floor of Capitaine French
Figure 67. A, Perspective of the Louis Riel Room showing the movement of the radial booths. B, Second floor key plan showing perspective viewpoint.

<table>
<thead>
<tr>
<th>Item</th>
<th>Name</th>
<th>Company/ Designer</th>
</tr>
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<tr>
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<td>Nolita pendant</td>
<td>Marset</td>
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<td>Free standing tables</td>
<td>Flow side table</td>
<td>Cascando</td>
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<tr>
<td>Booth tables</td>
<td>Hepburn Booth Table Black</td>
<td>Drinkstuff</td>
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</table>
Figure 68. A, Perspective of the vista wall in the Louis Riel Room showing the three different shredding layers. B, Second floor key plan showing perspective viewpoint. C, Existing masonry exposed on vista wall. D, Maharam seating upholstery, Flore by Kvadrat, used on edge of booths.
is on the performance space (fig. 66). Discrete wall-mounted sconces create an ambient light, along with the LED backlit panels behind the beer towers at the bar, and the LED down light features underneath the bar counter. A few pendants add a little yellow to the west-facing wall above the standing bar, and intimate recessed lights located in the ceiling can be controlled over the soft seating areas when a performance taking place. LED theater spotlights provide plenty of light for the stage performances. A dimmable yellow light pole marks the original placement of the fireman’s pole near the north wall.

5.5.4 LOUIS RIEL ROOM & BEER COOLER
Capacity: 50
Area: 1058 sq/ft
Story summary: LeMay’s sculpture of Louis Riel and the hardships both men underwent
Function: Keep the beer cool and offer a place for the beer to ferment, eat food and drink

When thinking about LeMay’s sculpture of Louis Riel as well as the legacy the Métis leader left, the following phrases come to mind:

- Passion & pride
- Made vulnerable
- Creation
- Sculpting
- Layering technique
- Exposure

5.5.4.1 EXISTING DESIGN ELEMENTS

The Louis Riel Room is situated in an area where a courtroom previously existed. The hardwood floors were refurbished and the wood paneling that cover the bottom half of the walls is reused in parts of this space. The plaster ceiling is refurbished and an acoustic plaster was added on top to finish it. The other finishes and materials were added new in this space.
Figure 69. A, Perspective of working area in the artist studio on the third floor showing the post of the original spiral staircase located on the second floor. B, Third floor key plan showing perspective viewpoint.
**Furnishings Schedule For Studio Lemay**

<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>Stool for desk</td>
<td>wool, texelaar texelaar collection</td>
<td>Christien Meindertsma</td>
</tr>
<tr>
<td>Soft chair</td>
<td>Redondo Armchair</td>
<td>Moroso</td>
</tr>
<tr>
<td>Decorative/ task light</td>
<td>flax light, small elm shade, 10 meter material: flax</td>
<td>Christien Meindertsma</td>
</tr>
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<td>Side table</td>
<td>Mangrove side table</td>
<td>Dedon</td>
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<tr>
<td>Large chair</td>
<td>Sway Chair</td>
<td>Markus Krauss</td>
</tr>
<tr>
<td>Work desk with task light</td>
<td>Clever Combo</td>
<td>Florian Kallus</td>
</tr>
<tr>
<td>Under counter down light</td>
<td>Iceled Blu</td>
<td>Blue LED puck</td>
</tr>
<tr>
<td>Down light</td>
<td>Clear Crystal glass</td>
<td>Leucos GEP Recessed Light</td>
</tr>
<tr>
<td>Wall sconces</td>
<td>LED’S Walk k.</td>
<td>Ludwig Leuchten</td>
</tr>
<tr>
<td>Halogen track lighting</td>
<td>Le Perroquet</td>
<td>iGuzzini</td>
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<tr>
<td>Accent lighting in washroom</td>
<td>The Light Drop</td>
<td>Rafael Morgan</td>
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<td>Modular wall system - white textile</td>
<td>Softwalls</td>
<td>Molo Design</td>
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<tr>
<td>Gas fire place inset in wall</td>
<td>Fire Ribbon Vu Thru Gas fire place</td>
<td>Spark Fires</td>
</tr>
<tr>
<td>Kitchen/ working table</td>
<td>Funk table round</td>
<td>Lammhults</td>
</tr>
<tr>
<td>Cube tables for terrace</td>
<td>Cube LED Accu Outdoor</td>
<td>Moree</td>
</tr>
</tbody>
</table>
Figure 70. Lighting plan for the third floor of Capitaine French
Figure 71. A, Perspective of the artist in residence studio on the third floor. B, Third floor key plan showing perspective viewpoint.

Figure 72. A, Perspective from inside the washroom looking into the central space of the studio showing the skylight. B, Third floor key plan showing perspective viewpoint.
Figure 73. A, Elevation facing west of the artist in residence studio showing fireplace. B, Third floor key plan showing perspective viewpoint. C, Spinneybeck Argentera Cervo leather for built in window seat. D, Ames Tiles & stone, Drill Series, White.

Figure 74. A, Perspective of terrace on the third floor. B, Third floor key plan showing perspective viewpoint.
5.5.4.2 ADDED DESIGN ELEMENTS

New windows were added to this room to resemble the ones situated in the front part of the building. This was done to add cohesiveness to the building and tie the space more closely with the past of the building. Gypsum board finishes the north wall and is painted with a neutral hue. A glazing wall separates the restaurant tables and seating from the brewery cooler. The top half of the glazing wall is transparent allowing the users to see the kegs and fermenting tanks inside the cooler thereby relating to the narrative by exposing the process of beer-making (fig. 67). The glazing also allows for the natural light entering the windows on the south wall to penetrate the restaurant space as well. A subtle and abstracted version of the LeMay's sculpture is etched on a part of the glazing wall. This etching brings an unforeseen element to the space and relates to the narrative by how surprised the public had been of LeMay's sculptural rendering of the tortured Riel.

A vista wall located on the east wall at the end of the room features a sculptural piece (fig. 68). This wall reflects the narrative where LeMay made himself vulnerable through the act of art-making, by exposing the construction method of the wall. LeMay’s layering sculpting technique is echoed into the space by revealing the layers utilized to build the wall. The layers follow this order from further exterior to interior: masonry, wood paneling, and with gypsum board. The wood paneling is repurposed from the original courtroom and its layer is sitting on a 2”-deep frame to suggest that insulation is found behind it. A shredding effect is evoked by the way the layers are exposed, creating a sense of vulnerability. The wall-paneling layer continues to wrap around the room by following along side the bottom half of the glazing wall. This repurposed paneling gives the material a new meaning by completely changing its context.
5.5.4.3 IMPLEMENTING ARCHITECTURAL LANGUAGE

The furnishings are considered in two different ways; one layer creates mass and stability, whereas the other represents vulnerability and transparence. A row of booths was set up as heavy masses in the space that balance the clear chairs and tables found alongside the glazing wall. The booths speak to the tower by acknowledging the radial pattern in elevation (fig. 45). The booths backs fan out towards the floor as though the tower was cutting through them from an invisible axis. The warm soft seating of the booths creates a contrast with the cool opaque glass top tables used between them. The clear plastic chairs and transparent glass table tops provide transparent layers through which to view the room. The warmth of the plastic creates a direct contrast to the cool glass-tabletop. The architectural language is also present in a yellow dropped polymer-ceiling plane. Lines etched into the original hardwood floors follow in plan the established radial pattern. Like in the other spaces the layering of light fixtures, is important to the Louis Riel Room, where everything relates to a layering technique (fig. 66). Larger clear pendants hang over the booth whereas small yellow pendants ground the clear tables and punctuate the space by hanging over them. The light pole is emphasized inside the cooler; and recessed lights can be dimmed to control the level of light needed within the cooler.
5.5.5 STUDIO LEMAY

Capacity: 2
Area: 1088 sq/ft
Story summary: Duguay’s story of the artist community that existed after the fire hall was obsolete
Function: Artist in residence and art-making workshop

When thinking about Duguay’s story of the artist community the following phrases come to mind:
- Communal
- Supportive
- Productive
- Inspiration
- Safe haven
- Art linking individuals

5.5.5.1 EXISTING DESIGN ELEMENTS

The space on the third floor was good for an artist workshop as it had already previously been utilized as one. The adaptation to the third floor was done bearing in mind that the focus of the room was to act as a space for creating. The plaster walls and ceiling of the third floor were preserved and refurbished. The original hard wood floors were also refurbished. Four of the original lockers on the east wall were preserved in their original condition and painted a neutral colour to blend with the walls. A hue with a slight tint of blue blends the ceiling and walls together. Two of the original spaces for the windows were kept on the north and west walls and newer windows with triple glazing were inserted for energy efficiency. The post of the original spiral staircase located on the second floor remained to stabilize the stairs and now offers a reminder of its past use (fig. 69). Duguay would utilize those stairs to visit with the LeMays on the second floor when they both had art studios in the building. The possibility for the artist to socialize with others remains an option and the post remains as a sign of the studio’s connectivity to the rest of the building.
5.5.5.2 ADDED DESIGN ELEMENTS

Double doors were added to the space to provide a means of entering the space via the terrace with the elevator or the stairs. The furnishings contrast with one another where some are rectilinear and others are more round while conveying a radial language or a tufted pattern. Duguay explained that when he was working at the fire hall, he brought a chair from home to add comfort to the space, to personalize it slightly and to allow him to get acquainted with the space. A large chair called Sway is thus integrated into the space. This chair can be located anywhere into the room to reflect or gain perspective of the work while sitting and looking at it. The chair can be set in a reclining or sitting position and can accommodate two people. This flexible chair can also offer a proper and comfortable vista from anywhere inside the room.

Layers of lighting offer flexibility to the artist to customize his or her space (fig. 70). Duguay enjoyed the space’s natural light and in order to keep this same lighting, a light box in the kitchen area replaces the dormer window, which had to be removed to accommodate the elevator (fig. 71). The light box is able to mimic natural light and can be set at any colour or intensity to match the mood of the artist. A skylight also offers more daylight into the space, along with the two existing windows (fig. 72). Halogen track lighting hanging throughout the workspace can be easily controlled to direct light in a desired direction and illuminate the work in progress as an art gallery would. Wall-mounted sconces in the bedroom area and the work-table area offer a touch of soft blue colour to the space while contributing to an ambient light. Pendants and recessed lights illuminate the kitchen whereas decorative wall-mounted and recessed light provide light for the washroom area. A task light attached to a work-table on wheels provides a flexible, well-illuminated space to read or work. A task light is also provided in the bedroom area by a soft chair where the artist could read or write. The lights set the stage for the creation of
the artwork and support the mood of the artist. To add inspiration and a touch of luxury to the space, a gas fireplace inserted in the wall separating the bath from the kitchen allows the user to feel at home (fig. 73).

I chose an overall stark white palette to provide a space where the artist will add the colour and where each individual would be able to adapt the space to their needs. Only touches of blue are noticeable through select lighting fixtures and can be turned off if distracting. The streamlined white kitchen cabinets are discrete, are poured concrete countertops. The modular soft walls were instrumental in allowing the artist to open up their domestic space to their workspace or to close it off as they choose. The soft walls were also a great solution for a stable self-sustaining wall to offer a surface onto which drawings can be attached. These walls link to the narrative because Duguay explained the importance of being able to set up the studio in a way that suited him and that having a wide-open space was ideal for this.

5.5.5.3 IMPLEMENTING ARCHITECTURAL LANGUAGE

By following the radial lines emitted from the tower, a skylight was added into the roof and a box was built to indirectly lead the natural light into the space. The ceiling of the room was kept to preserve the familiar, reassuring feeling of the space and to avoid having the space feel busy by exposing unfinished trusses. The invisible radiating lines are continued onto the terrace, which has two purposes: to act as a private back yard for the artist, and to transform itself as an exhibit space or projection space (fig. 74). The projections can be done utilizing the wall of the adjacent building and the exhibitions can take place by hanging the artwork on the wooden arches system (fig. 75).
5.5.6 THE TOWER & ENTRANCE

Capacity: 10
Area: 500 sq/ft
Story summary: Lalor’s ghost story that occurred in the fire hall when he was working there
Function: Waiting and greeting area, transition space to the building

When thinking about Lalor’s ghost story the following phrases come to mind:
-Ephemeral
-Transitory
-Mysterious
-Beacon
-Light & airy
-Curious
-Convey’s message
-Control axis

5.5.6.1 EXISTING DESIGN ELEMENTS

The ghost who came to visit George Lalor is represented by the presence of the tower. The entrance and tower are the first point of contact for the visitors. The tower represents a beacon and is illuminated from the inside to radiate out into the
Figure 76. West-east section showing the gradient palette utilized in the interior echoed within the lit tower.
neighborhood (fig. 76). The interior of the tower is preserved to look as closely as it did when the Fire Hall No.1 was in functioning order. The material on the walls remain the same: wooden slats where the firefighters have written their names and rickety wooden stairs can still be seen. However the stairs have not been preserved in their entirety. The bottom portion is removed to provide more room for the users to transition from the entrance into the garage (fig. 77). This void also creates an intrigue for users, as they will probably wonder what it looks like at the top of the tower. This feeling of curiosity points to the narrative where the ghost had kindled the author’s interest by visiting his office.

5.5.6.2 ADDED DESIGN ELEMENTS

The drying hoses along with the ropes utilized to haul them up the tower are removed to give way to a chandelier that evokes ghostly memories by being light and airy. The chandelier is reminiscent of the original tools because it is made in part with hemp rope. Above the chandelier, the 75 foot tall tower is illuminated with spotlights that vary in colour following the palette attributed to each storey. The tower gradually moves from orange to yellow to a white and blue light at the very top of the tower. The palette follows the colours assigned to each storey. The new carpet tile flooring creates a contrast with the original walls that are a constant reminder of the building’s past.

The exterior entrance outside the tower is made up of glazing that offers a difference in material to the massing of the Tyndall stone foundation. The glazing is light compared to the building and points to the narrative by emphasizing the temporal qualities of the ghostly visit. The entrance glows with a yellowish hue along with the tower acting as its extension. Marie-Francine DeBesque’s presence is felt through the glowing lights. The warm soft seating in the entrance offers a contrast to the cool glazed wall. It offers a place for the visitors to peek inside the tower and build up their curiosity before entering the space.
Figure 77. Perspective looking up inside the tower when entering the building
5.6 CONCLUSION

While designing each of these six key spaces in Capitaine French, the narrative, the programme, and the architectural language were considered and merged to meet the functional needs of the space while conveying the essence of the narrative attributed to each space. The stories were translated into design utilizing five main design strategies. The mise en scène analytical framework by Kendall outlined in Chapter Four proves useful to directly consider the narrative in relation to the interior design solutions. Together the six categories determined by the framework considered key design elements and set the foundation for a well-rounded design solution. Awareness was brought to materiality by creating tension between the temperatures of the furnishings found in close proximity, varying from warm to cool to the touch materials. For example, the cool leather of a chair alongside a warm wood tabletop. Vertical elements along with the radial pattern originating from the tower established in the new architectural language were reoccurring throughout the six spaces to contribute to the cohesiveness of the interior. Light, temperature, and perception of the space are immaterial elements that are considered throughout to permit each space to speak to its own unique narrative, thus creating a distinctive atmosphere to each of the six areas.

Additions are made to the building to allow its internal functioning to respond to the needs of the users. The additions were considered once the programme was decided, and each of the six key areas was attributed a narrative because these stories also influenced the purpose of the space. The architectural language responds to the existing heritage building and acts as an inserted intervention by integrating a new radial language into the established rectilinear one. The vertical elements consist primarily of light and procure means of circulation that guide the radial pattern into the space with purpose. The tower acts as a central axis that links the radial pattern to the tower thereby connecting the
six individual areas to the building. The palette is determined based on the colours found in a flame; each colour is attributed to a storey by matching its temperature to whether the space is public or private. Warm hues are attributed to public, highly spirited spaces and cool hues to more private areas.

The design development was achieved by first deciding what would be retained from the original building. The second step was to closely consider the integration of new elements and how these would affect, merge, or contrast with the new elements. This was done while also amalgamating the architectural language in the new interventions to ensure a cohesive design outcome.
Material Board Legend

1. Spinneybeck – Cervo leather Argenta for custom booth seating in the artist studio on the third floor
2. Recycled concrete for countertops in the artist studio on the third floor
3. Spinneybeck – Acqua AU 604 for bar stools in Le Garage and La Boîte à Chansons
4. Maharam – Kvadrat 651 seating upholstery for custom soft seating in entrance
5. Lumigraf – Aurora Borealis utilized behind beer towers on the second floor bar and behind serving tanks on the main floor bar
6. Tandus Flooring – Glamorous grey for La Boîte à Chansons and the entrance
7. Lumigraf – Rising Sun for the dropped ceiling planes on the second floor
8. Salvaged Tiber for the front of bars
9. Existing masonry exposed in the Louis Riel Room and behind the bars on the main and second floor
10. Lumigraf – California Sunset for the dropped ceiling planes on the main floor
11. Maharam – Dart Fiesta 464040 upholstery for u-shaped soft seating in Le Garage
12. Moz Designs – Laminate faux metal for back and dropped plane of u-shaped seating in Le Garage
15. Spinneybeck Ducale Velour leather Coca for the long custom made window seat in the Officer’s Den
16. Weathered brushed brass for baseboards in the Officer’s Den and the Art gallery
17. Unicorck – Lava Natural for the Officer’s Den, Art gallery and washrooms
18. Dark wood for window framing along the window seat in the Officer’s Den

Figure 78. Material board showing the palette and finishes.
CONCLUSION

Detail of Figure 63. A Perspective of La Boîte à Chansons.
CONCLUSION

The project began with an attraction to a heritage building that stood out because it had several uses throughout its lifetime and therefore had an abundance of stories to tell. What distinguishes a heritage building from any other is the fact that it had to adapt to its evolving environment throughout its life and has possibly served different functions as a result. Highlighting the stories that have occurred within a building not only enhances that building’s value in the eyes of its users, by connecting it to the community, but it also ensures that the unique character of the building is preserved.

*Capitaine French* communicated its stories to me through some of its past users who are still alive today. The past users were members of the community who felt an attachment to the building because they had been involved with it at some point in time. These stories became central to this practicum project as the overarching concept began to define itself as a spacialization of narratives in an adaptive design.

In order to spacialize a narrative to inform a design, key elements of a story had to be translated into design elements. This was achieved through a theoretical framework that anchored the narratives through several ways. First the study of Narratology allowed stories that pertained to the Fire Hall No.1 to be analyzed in their proper context by gathering an oral history, lived by past users, and by examining traces left in the current space through a semiotic reading. Second, the concept of *mise en scène* provided a solid base for which to secure the creative design process by providing a structure, in the form of an analytical framework, that facilitated the translating of elements found in a story into concrete design elements. The third theoretical approach, post-museum, supported the application of the narratives within the building while considering the current use of the Fire Hall No.1 as a firefighting museum. While conducting the site analysis, it was clear
that the existing museum could not be completely ignored in the repurposing of the building and that it needed to be acknowledged. The implementation of the living museum proved to be a good match with the underlying concept to spacialize narratives because it meant that the narrative would remain present through design interpretation and through the tales told by the users of the space. *Mise en scène* merged with the living museum by providing a surprising way to perceive the users interacting within it. By considering the users as performers within a design that was conceived with the same considerations as a *mise en scène*, the implementation of the living museum was validated. Narratology, post-museum theory and the concept of *mise en scène* worked in harmony to bring to life the initial concept to spacialize narratives and infuse the voices of the community and stories of the heritage building into its physical fabric.

Three precedents were analyzed and proved useful in fueling the project in different ways. It was surprising to notice that the buildings could appear to have nothing in common with the Fire Hall No.1 yet have fundamental similarities. The West End Cultural Centre, for example, preserved the character of the building by merging new design elements with the existing ones. The St-Boniface Cathedral had probably the most surprising resemblance to my practicum project, in its use of a central axis in its floor plan that also manifested itself in elevation. The United States Holocaust Memorial Museum showed that users could be performers as in the living museum through experiential learning, by reacting to an environment that was purposely designed to convey a specific narrative.

The design development began with a decision on the typology, which was influenced by the narratives themselves and the site analysis. Several discoveries began to emerge as the design took shape. The stories formed unexpected links between the individuals telling the stories and the fire hall itself. These links are central to the building and therefore the tower of the Fire Hall No.1 took the shape
of a beacon that acts as the axis for the radial pattern of the architectural language. Each space in the interior is assigned a different story to represent the multiple users who have inhabited it throughout its history. This creates an eclectic feel throughout each area. All the design decisions are grounded in the narrative the space is meant to emulate. The stories are transposed into the design by utilizing the *mise en scène*’s analytical framework and this is where the final results took shape.

**LESSONS LEARNT**

It is possible to draw inspiration from an abstract source, such as a story, and translate it into a design solution that in turn transmits a meaningful message to the users. A broad concept, however, needs to be narrowed down and it is only after it has been clearly defined that the concept will clearly inform the design decision process. In the case of this practicum project, I started with a broad concept to spacialize narratives but had no idea how to achieve this until the concept of *mise en scène* was employed. The creative process of *mise en scène* enabled me to conceive of a systematic way to translate the narratives into physical elements. An interior designer’s toolbox is filled with design elements and principals such as line, space, form, balance, and rhythm. Designers in the film and theater industry also share this toolbox and make use of the concept of *mise en scène* as a way to design and consider a space. Narratology, the study of a narrative, approached like a *mise en scène*, can inform an interior space and capture the unique characteristics of that space. The stories attached to the Fire Hall No.1 established the basis of the project and ensured that the voices of the neighborhood would be woven into the fabric of the adapted venue.
FUTURE RESEARCH DIRECTION

Translating stories from past users pertaining to a heritage building and into an interior design solution could be applied virtually anywhere in the world. This approach respects and includes the surrounding community of the building and takes into account cultural as well as geographical implications. As long as the designer is prepared to immerse him or herself in the neighborhood where the building is located, this approach to designing will work. A logical next step for this practicum project might be to home in on one particular narrative and investigate it from the views of several different individuals. This approach would allow the decoder to analyze the story at great depth and would offer a differing outcome from this practicum project.
REFERENCES


Innis, H.A. The fur trade in Canada. Toronto: University of Toronto Press, 1930.


INTERVIEW SOURCES:

Duguay, Denis. Interview in French and translation to English by Marianne Moquin. Digital audio recording. Winnipeg, Manitoba, Canada, April 18, 2011.


INTRODUCTION

PROJECT PURPOSE

The project consists of the adaptive reuse of a heritage building built in 1907, the St-Boniface Fire Hall No.1, into a commercial mixed typology that integrates a restaurant brewpub, an artist residence, art gallery, and museum into one.

SITE & BUILDING

The St-Boniface Fire Hall No.1 is located at 212 Dumoulin Street in St-Boniface, the French quarter of Winnipeg, Manitoba. The heritage building was designed by Victor Horwood in the Romanesque style, featuring two towers, and is the only fire hall of its kind.

An addition at the back of the building initially housed horses in a barn and was then converted to a car garage on the main floor. The second floor above the car garage housed a courtroom and office spaces. The addition is connected to the fire hall and as far as I can tell from the research that was done, it was added early on in the life of the Fire Hall No.1.

SQUARE FOOTAGE

St-Boniface Fire Hall No.1 (Heritage Building) – total 5,106 sq/ft:
Baseline: 1,350 sq/ft
Main Floor: 1,350 sq/ft
Second Floor: 1,350 sq/ft
Third Floor: 1,056 sq/ft

Newer addition to the back of No.1 – total 5,985 sq/ft:
Main Floor: 1,995 sq/ft
Second Floor: 1,995 sq/ft
Roof Surface: 1,995 sq/ft

Total of both buildings: 11,091 sq/ft

CLIENTS & USERS

This design programme proposal takes into account the current values, needs, and activities of the citizens of St-Boniface and the city of Winnipeg as well as tourists visiting the area.
Figure 80. Interior organization of the main floor of *Capitaine French*
Figure 81. A, Interior organization of the second floor of *Capitaine French*. B, Interior organization of the third floor *Capitaine French*. 
Clients and Users Identity

<table>
<thead>
<tr>
<th>TYPE OF USER</th>
<th>IDENTITY</th>
<th>ETHNICITY</th>
<th>AGE RANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIMARY</td>
<td>Staff, Tourists, St-Boniface locals, St-Boniface workers, University students, Winnipeg citizens, Artist in residence</td>
<td>Multi-cultural</td>
<td>18-60</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0-99</td>
<td>0-99</td>
</tr>
<tr>
<td></td>
<td></td>
<td>18-60</td>
<td>0-99</td>
</tr>
<tr>
<td></td>
<td></td>
<td>18-60</td>
<td>18-99</td>
</tr>
<tr>
<td>SECONDARY</td>
<td>Janitors, Music performers</td>
<td>Multi-cultural</td>
<td>18-60</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0-99</td>
<td></td>
</tr>
<tr>
<td>TERTIARY</td>
<td>Maintenance, Inspectors</td>
<td>Multi-cultural</td>
<td>18-60</td>
</tr>
<tr>
<td></td>
<td></td>
<td>18-60</td>
<td></td>
</tr>
</tbody>
</table>

ACTIVITIES & SERVICES SUPPLIED

There are three main kinds of activities taking place in the brewpub:
1. Social activities
2. Working activities
3. Visiting activities

SOCIAL ACTIVITIES
- Socializing in small or large groups
- Consuming food and beverages
- Talking and texting on cell phones
- Listening to music and performances
- Recreational entertainment (projection, art work)

WORKING ACTIVITIES
- Brewing beer (staff)
- Selling food and beverages
- Working on a laptop with wi-fi connection
- Talking and texting on cell phones
- Studying and reading
- Meetings
- Art making (3rd floor)

---

18 For the purpose of this project, the term ‘social activities’ will pertain to all potential clients of the venue. As well, the term ‘working activities’ will pertain to the activities of the venue’s staff as well as the clients who which to utilize the venue as a public setting in which to get work done or as a meeting space. The term ‘visiting activities’ will pertain mainly to tourists but could include first-time visitors to the venue and is intended to include all educational and touristic activities.
VISITING ACTIVITIES
- Visiting the brewing facility
- Touring the facility with staff interpreter
- Discovering artifacts and photographs
- Experiencing local beer and food
- Experiencing local culture and joie de vivre
- Admiring art works

PROGRAMME GOALS

The Fire Hall No.1 must meet the needs of locals in the neighborhood, Winnipeggers at large, and tourists as a venue for socialization, entertainment, work in a public setting, unique local experience, and as a place to learn about historical local facts.

ORGANIZATIONAL GOALS

SOCIAL ACTIVITIES
- Offer a public venue where individuals of all ages can visit and spend time
- Offer a place to socialize in small or large groups
- Offer a place and furnishings conducive for consuming food and beverages
- Develop a stronger sense of community by encouraging local gathering
- Foster a sense of belonging for locals
- Offer a lighthearted atmosphere that reflects the francophone joie de vivre
- Offer a place conducive for talking and texting on cell phones
- Offer a place conducive for listening to music and performances
- Offer recreational entertainment (projection, art work)

WORKING ACTIVITIES
- Offer a public space open from 11:00 am to 2:00 am
- Offer locally grown food that speaks of the francophone culture
- Offer locally crafted beer
- Offer a zoning conducive to working in a semi-public area
- Offer a place conducive for talking and texting on cell phones
- Offer a place to read or study
- Offer the possibility to book an area for large meetings
- Offer the possibility to host impromptu meetings
- Offer a workshop/residence on the 3rd floor for artists to produce art

VISITING ACTIVITIES
- Encourage St-Boniface’s tourism industry
- Offer a visiting program of the brewing facility for all ages
- Offer educational tours for all ages of the facility with staff interpreter
- Offer the opportunity to further discover the building’s history through artifacts, photographs, and projections
- Offer a genuine local experience by mingling tourists with locals
- Offer a unique experience through crafted beer and local food
- Offer a porthole through which to experience local culture and joie de vivre

FORM & IMAGE GOALS

AESTHETIC IMPACT
The aesthetic impact of the design will be informed by the analysis of the narratives, gathered during the oral history, and the links mapped between it and the semiotic analysis.

IMAGE & HISTORICAL IMPLICATIONS
The exterior image of the building is recognized as one of the early landmarks of the neighborhood and remains integral to its heritage roots. The image of the building is different from the rest of the neighborhood and will remain as such. Several heritage buildings still remain intact to this day on Provencher Boulevard, such as the post office and the old city hall.

The standards and guidelines for the conservation of historic places in Canada were consulted to attempt to respect the integrity of the historical stature of the fire hall. With the exception of minor changes, such as changing a window for a door, the exterior of the heritage building will remain untouched for the purpose of this project.

CULTURAL IMPLICATIONS
The fact that the Fire Hall No.1 is located in the heart of the French quarter of Winnipeg has not been ignored. In fact it has been embraced, to offer a unique atmosphere -the joie de vivre atmosphere- into the venue.

Manitobans are proud of their heritage and history, they even have an annual music festival to celebrate their settler roots and current francophone culture called Le Festival du Voyageur. The festival usually kicks off on Provencher Boulevard, south
of the site, and the area becomes a major attraction for ten consecutive days. The venue will feature musical performances of local artists and support the Festival in its programming.

### Function Goals

<table>
<thead>
<tr>
<th>TYPE OF USER TO ACCOMODATE</th>
<th>IDENTITY</th>
<th>MAJOR FUNCTIONS</th>
<th># OF INDIVIDUALS</th>
</tr>
</thead>
</table>
| PRIMARY                    | -Serving staff  
- Cooking staff  
- Brewing staff  
- Bartending staff  
- Clients (St-Boniface locals, St-Boniface workers, University students, Winnipeg citizens)  
- Tourists  
- Artist in residence | -Serving & selling food and beverages  
- Cooking, food prep, dishes  
- Brewing beer  
- Serving alcoholic beverages  
- Socializing, consuming food and beverages, listening to music & performances, watching projections, playing pool, working & studying on laptops  
- Touring the facility, learning about local culture and historical happenings  
- Art making | 9  
7  
3  
2  
up to 230 (sitting and standing room incl.)  
(40 extra seats on terrace in summer) |
| SECONDARY                  | - Janitors  
- Music performers & other | - Cleaning the facilities  
- Playing music or other public performances | 1  
up to 6 on stage |
| TERTIARY                   | - Maintenance  
- Inspectors | - Keeping the building safe and general upkeep  
- Inspecting | 1  
1 |

TOTAL: 291
CONTEXTUAL ISSUES

SOCIAL & POLITICAL ISSUES
The building is located on a commercial zone, but the fire hall faces a residential street. If a public commercial venue such as a brewpub restaurant mixed typology was to exist in this building, the noise level coming from the building at night might be an issue.

The building is adjacent to a side street that links the Fire Hall No.1 to Provencher Boulevard. This street is currently utilized as a parking lot because it no longer is required necessitates an emergency route. There are current talks to eliminate this parking lot altogether to expand the sculpture garden that was recently developed on the nearby grounds; it is called *Le Jardin de sculptures*.

HUMAN FACTORS ANALYSIS

USER PROFILE

Primary Users

STAFF
Serving, Bartending, Cooking, Brewing staff, and Artist in residence
Age range: 18 to 60 years old
### Staff Activities

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>FREQUENCY</th>
<th>DURATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taking table orders for food and beverages</td>
<td>Any time of the day during hours of operation (11:00am to 2:00am)</td>
<td>One or two short increments of no more than two minutes each.</td>
</tr>
<tr>
<td>Serving alcoholic beverages to tables</td>
<td></td>
<td>Short increments of no more than two minutes each. Duration varies depending on length of stay of client.</td>
</tr>
<tr>
<td>Serving food and beverages to tables</td>
<td></td>
<td>One or two short increments of no more than two minutes per customer</td>
</tr>
<tr>
<td>Bartending and serving standing individuals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Selling food and beverages</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Food preparation</td>
<td></td>
<td>Food preparation is usually done a few hours before the restaurant opens and done as needed as the day progresses</td>
</tr>
<tr>
<td>Cooking</td>
<td></td>
<td>Cooking is done to order and order may take between 15 to 25 to prepare</td>
</tr>
<tr>
<td>Washing dishes</td>
<td></td>
<td>Dishes are collected and done on a continual basis throughout the day.</td>
</tr>
<tr>
<td>Brewing beer</td>
<td>The brew master decides, according to demand, how many batches of beer to make and the frequency may increase as the customer base increases.</td>
<td>The entire process of brewing may take, from start to finish, approximately three weeks to six weeks, depending on the type of beer being brewed.</td>
</tr>
<tr>
<td>Art making</td>
<td>Every day – potentially 24/7</td>
<td>Artist can stay in the residence from 1 to 3 month at one time.</td>
</tr>
</tbody>
</table>
Primary users

CLIENTS
St-Boniface locals, St-Boniface workers, University students, Winnipeg citizens & Tourists
Age range: 0 to 99 years old

**Client Activities**

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>FREQUENCY</th>
<th>DURATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Socializing</td>
<td>Any time of the day during hours of operation (11:00am to 2:00am)</td>
<td>Ranging in average from 1 to 4 hours</td>
</tr>
<tr>
<td>Consuming food and beverages</td>
<td></td>
<td>Ranging in average from 1 to 4 hours</td>
</tr>
<tr>
<td>Listening to music &amp; performances</td>
<td></td>
<td>Ranging in average from 1 to 4 hours</td>
</tr>
<tr>
<td>Touring the facility</td>
<td></td>
<td>Tours may be offered in half hour to one hour durations</td>
</tr>
<tr>
<td>Learning about local culture and historical happenings</td>
<td></td>
<td>n/a</td>
</tr>
<tr>
<td>Playing pool</td>
<td></td>
<td>Ranging in average from 1 to 4 hours</td>
</tr>
<tr>
<td>Watching projections</td>
<td>Any time of the night during hours of operation (9:00pm to 2:00am)</td>
<td>Ranging in average from 1 to 4 hours</td>
</tr>
<tr>
<td>Working &amp; studying on laptops</td>
<td>In the early part of the day during hours of operation (11am to 4:00pm)</td>
<td>Ranging in average from 1 to 4 hours</td>
</tr>
</tbody>
</table>
SECONDARY USERS
Janitors, Music performers & other performers
Age range: 0-99

Secondary Staff Activities

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>FREQUENCY</th>
<th>DURATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cleaning the facilities</td>
<td>Every day</td>
<td>Ranging from 1 to 3 hours</td>
</tr>
<tr>
<td>Playing music or other public performances</td>
<td>Ranging from every day to once a week at minimum</td>
<td>Ranging in average from 1 to 4 hours</td>
</tr>
</tbody>
</table>

Users Needs

Psychological Needs:
- Need to socialize
- Need to feel safe and comfortable
- Need for privacy
- Need for a sense of belonging

Sensory Needs:
- Need to eat and drink
- Need to hear and be heard
- Need to have social and physical interaction with others
- Need to connect and feel at home within the space

Special Needs:
- Consideration for mobile impairment
- Consideration for visual and cognitive impairment

Functional & Aesthetic Requirements

List of major areas used by primary, secondary and tertiary users:

1) Brewing area
2) Kitchen and food preparation area
3) Bar
4) Eating/drinking area
5) Performance area and audience
6) Artist in residence
7) Terrace area (on ground floor and rooftop)
8) Washrooms
### ACTIVITY: 1) Brewing area

<table>
<thead>
<tr>
<th>FFE</th>
<th>QUANTITY</th>
<th>DIM. LxWxH</th>
<th>VISUAL CONCEPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brew tanks</td>
<td>7</td>
<td>5'dia</td>
<td>Offer a visual connection from the brewing facility to the eating area.</td>
</tr>
<tr>
<td>Large brew tanks</td>
<td>2</td>
<td>6'dia</td>
<td></td>
</tr>
<tr>
<td>Hard horizontal working surface</td>
<td>2</td>
<td>5'x30&quot;x35&quot;</td>
<td></td>
</tr>
<tr>
<td>Sink</td>
<td>2</td>
<td>29&quot;x20&quot;x12&quot;</td>
<td></td>
</tr>
<tr>
<td>Cooler barrels</td>
<td>64</td>
<td>24dia</td>
<td></td>
</tr>
<tr>
<td>Refrigeration units</td>
<td>4</td>
<td>68&quot;x32&quot;x32&quot;</td>
<td></td>
</tr>
</tbody>
</table>

### ACTIVITY: 2) Kitchen and food preparation area

<table>
<thead>
<tr>
<th>FFE</th>
<th>QUANTITY</th>
<th>DIM. LxWxH</th>
<th>VISUAL CONCEPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Refrigeration units</td>
<td>4</td>
<td>68&quot;x32&quot;x32&quot;</td>
<td>Make it clean and practical, fun to work in.</td>
</tr>
<tr>
<td>Freezer</td>
<td>2</td>
<td>6'x36&quot;x36&quot;</td>
<td></td>
</tr>
<tr>
<td>Range/Ovens</td>
<td>2</td>
<td>24&quot; x 30&quot; x 36&quot;</td>
<td></td>
</tr>
<tr>
<td>Hard horizontal working surface</td>
<td>4</td>
<td>5'x30&quot;x35&quot;</td>
<td></td>
</tr>
<tr>
<td>Sink</td>
<td>2</td>
<td>29&quot;x20&quot;x12&quot;</td>
<td></td>
</tr>
<tr>
<td>Industrial dish sanitizer</td>
<td>1</td>
<td>36&quot; x30&quot; x36&quot;</td>
<td></td>
</tr>
</tbody>
</table>

### ACTIVITY: 3) Bar

<table>
<thead>
<tr>
<th>FFE</th>
<th>QUANTITY</th>
<th>DIM. LxWxH</th>
<th>VISUAL CONCEPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Serving tanks</td>
<td>6</td>
<td>5'dia</td>
<td>Offer a visual connection to the serving tanks to feature them.</td>
</tr>
<tr>
<td>Hard horizontal serving/working surface</td>
<td>3</td>
<td>5'x30&quot;x35&quot;</td>
<td></td>
</tr>
<tr>
<td>Sink</td>
<td>2</td>
<td>29&quot;x20&quot;x12&quot;</td>
<td></td>
</tr>
</tbody>
</table>
### ACTIVITY: 4) Eating/drinking area

<table>
<thead>
<tr>
<th>FFE</th>
<th>QUANTITY</th>
<th>DIM. LxWxH</th>
<th>VISUAL CONCEPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hard horizontal eating surface for four people</td>
<td>6</td>
<td>55”x36&quot;x29”</td>
<td>Have a vibrant atmosphere.</td>
</tr>
<tr>
<td>Hard seating</td>
<td>28</td>
<td>17”x17”x20”</td>
<td></td>
</tr>
<tr>
<td>Tall hard seating</td>
<td>15</td>
<td>12”x17”x30”</td>
<td></td>
</tr>
</tbody>
</table>

### ACTIVITY: 5) Performance area & audience

<table>
<thead>
<tr>
<th>FFE</th>
<th>QUANTITY</th>
<th>DIM. LxWxH</th>
<th>VISUAL CONCEPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hard horizontal performing surface</td>
<td>1</td>
<td>16’x13’x18”</td>
<td>Offer a zoning that allows everyone to enjoy a performance with limited distraction.</td>
</tr>
<tr>
<td>Hard horizontal eating surface for four people</td>
<td>4</td>
<td>55”x36”x29”</td>
<td></td>
</tr>
<tr>
<td>Hard seating</td>
<td>22</td>
<td>17”x17”x20”</td>
<td></td>
</tr>
<tr>
<td>Tall hard seating</td>
<td>5</td>
<td>12”x17”x30”</td>
<td></td>
</tr>
<tr>
<td>Semi-soft seating</td>
<td>24</td>
<td>18”x18”x20”</td>
<td></td>
</tr>
<tr>
<td>Hard horizontal surface for cocktails (long)</td>
<td>6</td>
<td>18”x9”x35”</td>
<td></td>
</tr>
<tr>
<td>Hard horizontal surface for cocktails (short)</td>
<td>4</td>
<td>3’5”x9”x35”</td>
<td></td>
</tr>
<tr>
<td>Hard horizontal eating surface for two people</td>
<td>2</td>
<td>27”x36”x29”</td>
<td></td>
</tr>
<tr>
<td>Hard horizontal surface for cocktails (tall)</td>
<td>4</td>
<td>2’dia. x35”</td>
<td></td>
</tr>
</tbody>
</table>
ACTIVITY: 6) Artist in residence studio

<table>
<thead>
<tr>
<th>FFE</th>
<th>QUANTITY</th>
<th>DIM. LxWxH</th>
<th>VISUAL CONCEPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bath</td>
<td>1</td>
<td>27&quot;x36&quot;x29&quot;</td>
<td>Offer an inspiring place with few distractions</td>
</tr>
<tr>
<td>Washroom sink</td>
<td>1</td>
<td>17&quot;x17&quot;x20&quot;</td>
<td></td>
</tr>
<tr>
<td>Fire place</td>
<td>1</td>
<td>7&quot;x30&quot;x24&quot;</td>
<td></td>
</tr>
<tr>
<td>Toilet</td>
<td>1</td>
<td>28&quot;x20&quot;x26&quot;</td>
<td></td>
</tr>
<tr>
<td>Kitchen sink</td>
<td>1</td>
<td>29&quot;x20&quot;x12&quot;</td>
<td></td>
</tr>
<tr>
<td>Flat cooking surface</td>
<td>1</td>
<td>20&quot;x24&quot;x1&quot;</td>
<td></td>
</tr>
<tr>
<td>Under-counter fridge</td>
<td>1</td>
<td>36&quot;x30&quot;x30&quot;</td>
<td></td>
</tr>
<tr>
<td>Kitchen cabinets</td>
<td>--</td>
<td>12’x2’x30”</td>
<td></td>
</tr>
<tr>
<td>Soft walls</td>
<td>3</td>
<td>15’x12”x7’</td>
<td></td>
</tr>
<tr>
<td>Bed</td>
<td>1</td>
<td>82&quot;x66&quot;x19”</td>
<td></td>
</tr>
<tr>
<td>Working table</td>
<td>1</td>
<td>6’x30”x30”</td>
<td></td>
</tr>
<tr>
<td>Hard horizontal eating surface for two people</td>
<td>1</td>
<td>2’dia.</td>
<td></td>
</tr>
<tr>
<td>Hard tall seating</td>
<td>2</td>
<td>17&quot;x17&quot;x20”</td>
<td></td>
</tr>
<tr>
<td>Soft seating</td>
<td>2</td>
<td>17&quot;x17&quot;x20”</td>
<td></td>
</tr>
</tbody>
</table>
ACTIVITY: 7) Terrace area

<table>
<thead>
<tr>
<th>FFE</th>
<th>QUANTITY</th>
<th>DIM. LxWxH</th>
<th>VISUAL CONCEPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hard horizontal eating surface for four</td>
<td>5</td>
<td>55”x36”x29”</td>
<td>Offer an exterior patio experience that allows individuals to be observers.</td>
</tr>
<tr>
<td>people</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hard seating-waterproof</td>
<td>20</td>
<td>17”x17”x20”</td>
<td></td>
</tr>
</tbody>
</table>

ACTIVITY: 8) Washrooms

<table>
<thead>
<tr>
<th>FFE</th>
<th>QUANTITY</th>
<th>DIM. LxWxH</th>
<th>VISUAL CONCEPT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toilets</td>
<td>Female: 9 Male: 5</td>
<td>28”x20”x26”</td>
<td>Offer a clean, functional space.</td>
</tr>
<tr>
<td>Sinks</td>
<td>Female: 5 Male: 3</td>
<td>30” x22” x 30”</td>
<td></td>
</tr>
</tbody>
</table>

ACCESS AND LIFE SAFETY REQUIREMENTS

BUILDING CODE ANALYSIS

1.4.1.2 Division A
Major Occupancy
A1: Assembly occupancies intended for the production and viewing of the performing arts

3.1.22 Division B
Major Occupancy Classification
Group A, Division 1 (brewpub)
Assembly occupancies intended for the production and viewing of the performing arts
Group A, Division 4 (terrace)
Assembly occupancies in which occupants are gathered in open air

Group C (artist in residence)
Residential occupancies

3.1.17.1 Division B
Occupant load determination
Assembly uses:
• Space with fixed seating: unspecified
• Space with non-fixed seats: 0.75m/person
• Stages with theatrical performance: 0.75m2/person
• Space with non-fixed seats and tables: 0.95m2/person
• Standing space: 0.40m2/person
• Reading, writing: 1.85 m2/person
Dining, beverages and cafeteria: 1.20 m²/person

Industrial uses:
Manufacturing or process rooms: 4.60 m²/person
Storage garage: 46.00 m²/person

Other uses:
Kitchen: 9.30 m²/person
Public corridors: 3.70 m²/person
Storage: 46.00 m²/person
Cleaning & repairs: 4.60 m²/person

3.3.1.6 Division B
Egress in Floor Area Sprinklered Throughout
Group A
Max. area of room or suite: 150 m²
Max. distance to egress doorway: 15 m
Group C
Max. area of room or suite: 100 m²
Max. distance to egress doorway: 15 m

3.3.1.3 Division B
Means of Egress
4) at least 2 separate means of egress shall be provided from a roof, intended for occupant load more than 60
6) a roof top enclosure which is more than 200 m² in area shall be provided with at least 2 means of egress
7) 2 points of egress shall be provided for a service space

3.2.2.20 Division B
Group A, Division 1, Any Height, Any Area, Sprinklered
2) a. the building shall be sprinklered throughout
   b. floor assemblies shall be fire separations with a fire resistance rating not less than 2 hours
   c. load bearing walls, columns and arches shall have a fire-resistance rating not less than that required for the supported assembly

3.4.3.2 Division B
Exit Width
1) the minimum aggregated required width of exits serving floor areas intended for assembly occupancy shall be determined by multiplying the occupant load of the area served by
   a. 6.1 mm per person for ramps with a slope of not more than 1 in 8, doorways, corridors, passageways
   b. 8 mm per person for a stair consisting of steps whose rise is not more than 180 mm and whose run is not less than 280 mm or
   c. 9.2 mm per person for
      i. ramps with a slope of more than 1 in 8, or
      ii. stairs

3) The minimum aggregate width of means of egress serving a group A, Division 4 occupancy shall be determined by multiplying the occupant load of the area served by
   a) 1.8 mm per person for
i) aisles
ii) stairs other than exit stairs

b) 2.4 mm per person for exit stairs

3.4.4.1 (1) Division B
Fire Separation of Exits
Every exit shall be separated from the remainder of the building by a fire separation
having a fire-resistance rating not less than 45 min. for
a) the floor assembly above the storey, or
b) the floor assembly below the storey, if there is no floor assembly above

3.7.2.2 Division B
Water Closets For an Assembly Occupancy

<table>
<thead>
<tr>
<th># of people</th>
<th>male</th>
<th>female</th>
</tr>
</thead>
<tbody>
<tr>
<td>126-150</td>
<td>3</td>
<td>6</td>
</tr>
</tbody>
</table>

lavatories: 1 per 2 toilets

SQ/FT NEEDED FOR EACH AREA

Main floor: total 3,385 sq/ft
Kitchen: 570 sq/ft
Brewery: 945 sq/ft
Women’s washrooms: 180 sq/ft
Men’s washrooms: 121 sq/ft
Bar: 100 sq/ft
Tables: 60 sq/ft
Seats: 484 sq/ft
Elevator: 42 sq/ft
Stairs: 64 sq/ft
Storage: 40 sq/ft
Circulation: 779 sq/ft

Second floor: total 3,345 sq/ft
Stage: 121 sq/ft
Brewery cooler: 945 sq/ft
Women washrooms: 180 sq/ft
Men washrooms: 121 sq/ft
Bar: 100 sq/ft
Tables: 40 sq/ft
Seats: 322 sq/ft
Elevator: 42 sq/ft
Stairs: 128 sq/ft
Kitchen: 346 sq/ft
Circulation: 1,000 sq/ft

Third floor: 1,516 sq/ft
Kitchen area: 60 sq/ft
Washroom area: 96 sq/ft
Sleeping area: 104 sq/ft
Working area: 1025 sq/ft
Storage: 80 sq/ft
Circulation: 151 sq/ft
Roof top terrace: total 3,051 sq/ft  
Tables: 240 sq/ft  
Seats: 322 sq/ft  
Elevator: 42 sq/ft  
Stairs: 128 sq/ft  
Circulation: 2,291 sq/ft (some of the rooftop space will possibly not be utilized)

DESIGN GUIDELINES

ISSUE: Image  
OBJECTIVE: The building interior design should reflect the historical francophone roots and current culture.  
IMPLICATION: Consider integrating physical clues that speak to the unique features of the neighborhood.  
IMPLICATION: Consider incorporating references to key historical events and figures through the fabric of the interior.  
IMPLICATION: Consider naming the local beer products or rooms after current cultural icons or historical figures.  
IMPLICATION: Consider hosting programming offered by local francophone non-profit organizations.

ISSUE: Image  
OBJECTIVE: The building should be perceived by the locals and Winnipeggers as a place to call their own and speak to their way of life.  
IMPLICATION: Consider designing surfaces where people can leave traces behind in the form of writing or drawings.  
IMPLICATION: Consider the option to rent out the Louis Riel Room and the rooftop terrace of the building for private functions.

ISSUE: Integrations of mixed typology  
OBJECTIVE: The brewpub restaurant should be viewed as a venue to be comfortably and frequently visited by locals and as a worthwhile destination for tourists.  
IMPLICATION: Consider re-labeling the typology to be inclusive of the artist in residence, the living museum, and brewpub restaurant.  
IMPLICATION: Consider including a reference to the mixed typology in the name the venue.  
IMPLICATION: Consider including the locals in telling their stories of the building or the neighborhood.

ISSUE: Zoning of quiet and loud zoning  
OBJECTIVE: Offer a range of spaces that are designated for quiet work to loud socializing.  
IMPLICATION: Consider utilizing acoustic enhancing materials in the zones designated for a quieter experience.  
IMPLICATION: Consider separating the differing zones physically on different levels and rooms.

ISSUE: Durability and maintenance  
OBJECTIVE: The building interior design should be built and furnished with materials that are durable while remaining inviting.  
IMPLICATION: Consider utilizing materials with high durability.  
IMPLICATION: Consider materials that appear warm and familiar to contribute to a welcoming setting.
APPENDIX B: SEMIOTIC READING

I have made use of a semiotic analysis in two ways to inform this design project. The first approach was to allow my personal memories to inform my design making process consciously and unconsciously, while translating the narratives to the space. The second approach was to conduct a close reading of six photographs made on the site by analyzing their content as objectively as possible and linking them to the six narratives that were collected in the oral history (Close xvii). The idea was to find meaning in the signs and symbols left in the space that would complement the oral narrative thus confirming the oral history. This close reading also contributes to a deeper understanding of the past use of the space by offering another layer of information to supplement the design development in visual form.

I performed a semiotic reading of photographs I made in the Fire Hall No. 1 during the several tours of the building I took throughout the year. Each time I noticed different elements in the space I had not previously noticed. As the project evolved, I also became drawn to different objects such as the uniforms and the truck seat as their materiality began to inform the interior design. The significance of these objects in space began to take on more meaning within the project when I made the realization that the oral history told only one side of an event and that the building still held pieces of these same events within its walls. The building could supplement the oral narratives through the careful reading of objects left behind in its almost untouched interiors. This realization prompted me to examine what made the space unique, and what objects and their placement told a narrative of their own. By acting as the decoder of the photographs, I made my own interpretations of the signs and their meaning as I found them in the current space. The hope was to further understand their meaning and their relationship to the current context as well as to further link them to the oral narrative.
The photograph offers three distinct spaces: the window in the foreground, the interior space the photographer was peering into, and the exterior space reflected inside the windowpane (fig. 82). Inside the reflection a red and blue fire hydrant sits in the center of the photograph on a green lawn. Part of a house across a street with a large tree in front of it is also legible in the reflection. The space beyond the windowpane discloses a peaceful interior where the words “St-Boniface Firefighters” written in red are discernable on the wall. A narrow, brown spiral metal staircase reads as a stable and reliable element in the space. It is located on the left of the written words and it guides the eye upwards to see the steps disappear out of the frame of the photograph to an upper floor. A soft yellow light enters the space through three large windows. Small indiscernible objects crowd the front of the window in the interior space. These lead to the floor where coils of water hoses are rolled up on big bobbins, mounted on wheels lying motionless. Above the coils
on a white partition wall that does not reach the tall ceiling, a handmade banner hangs. Closer to the window in the foreground, the textures of the wall is revealed. The bottom half is covered with thin slats of wood and the top half is made up of an embossed tin tile carrying a diamond and cross pattern. The upper part of the wall reads as a two-toned colour as though the white paint that once covered the tin in its entirety was removed from the tiles in some areas to reveal a dark tone. The warm natural light, old intricate interior details, and artifacts present in the composition of the photograph make the viewer want to enter the space to discover more of this welcoming interior.

I selected this image as it conveys a feeling of safety and belonging, it links the community to the building, and because it embodies the qualities of the narrative that the organization persisted to exist. The feelings of safety associated with a fire hall are linked to the fact that the workers devoted their lives to saving others. Their mission to keep individuals safe is embedded in the fabric of the building. Even though the firefighters are no longer present and there is no human presence remaining within the building on a regular basis, the building feels safe. The reflection in the window speaks to how the building brings the neighborhood inside of its walls. This is achieved in the project by metaphorically opening up the doors of the fire hall by repurposing it to a public venue. The coiled up hoses and randomly exhibited artifacts inside of it contribute to its character however the building stands as a separate entity from the objects that occupy it. When undertaking this project, my goal was to acknowledge the current firefighting museum without designing an exhibition space strictly for artifacts. This photograph blurs the boundary between the existing museum and its neighborhood thereby offering the solution of the living museum. By allowing the community to learn, tell, and pass on the stories that make up the fabric of the building, this historic place becomes integral to the community and vice versa.
In the photograph, the most stable-looking element in the interior framed is the spiral staircase. It conveys the idea that the no matter how old the building is, its metal structure will be able to sustain anyone’s weight and persist in its existence. This metaphor translates to the narrative of the *Boîte à Chansons* where the not-for-profit organization had its ups and downs over the years over almost 50 years, but has never ceased to exist. It was not until I conducted a close reading of the photographs I had taken while visiting the Fire Hall No.1 that I realized how some of the elements in space, such as the spiral staircase, read as more than just functional structures.

![Figure 83. Looking through a display case at uniform buttons, a leather knife pouch and a photograph of an anonymous captain](image)

**OFFICER’S DEN**

The photograph was taken through the glass of a display case (fig. 83). In the foreground, several artifacts are in focus: an empty leather case for a knife, gold and silver uniform buttons, and the profile of a piece of yellowed paper lying on a glass shelf. The content of the piece of paper remains a mystery. The photograph does
not reveal why it was placed by these artifacts or what could possibly be written on it. Such an enigma is part of the beauty of this image. The knife pouch sits empty as though displaying the possibility of there once being an object of great importance such as a fireman’s knife stored inside of it. The buttons were placed in a random cluster beside it to display their embossed crests. The silver buttons are slightly smaller than the gold ones and their placement along with their reflection on the glass pane gives them a sense of prized value, as though they were put on display like gems.

The composition of the photograph reveals some details but leaves many for the imagination to fill. In the background, a black and white photograph of an officer in uniform sliding out of its flimsy paper frame offers a nostalgic clue to the context of the photograph. Why has the photograph not been put back in its correct position? The wooden paneling as a backdrop offers a glimpse of the materiality of the display case. In the far left of the photograph, a piece of coiled rope can be detected indicating that more artifacts may be also present on the glass pane. The glass shelf on which all the artifacts are sitting appears unevenly frosted with dust. Romantically, these artifacts appear untouched. The composition of artifacts captured in this photograph tells the story of humble heroes who served their community.

I chose this photograph to complement the narrative of the Officer’s Den because it embodies the pride the firefighters felt towards their profession and linked the chosen materials to the narrative. It was this pride for their careers that enabled the firefighters to work long shifts away from their families and have their co-workers become a second family, as Laurencelle described in his story. Even though I took the photograph, some of the elements found in this photograph still remain a mystery to me. I do not remember what is written on the slightly crumpled piece of paper next to the buttons. There is so much to consider when visiting such
a place that many artifacts will be overlooked unless someone highlights them with a story.

The uniforms instilled in the firefighters a great sense of pride and of belonging to a team. Uniformity brought the men structure and respect for their career. In the photograph, the anonymous captain can be identified as such because he is wearing his uniform. Most of the materials chosen for the Officer’s Den were chosen to emanate a domestic, masculine, yet structured, feeling within the space. The objects displayed within the display case encapsulate on a micro scale the main materials chosen for the space: leather, wood, and metal added for detailing. The small composition in the display case is a symbol of pride and symbolizes the material choice thereby validating the material choice, in the Officer’s Den.

Figure 84. Looking down at the garage and main exhibit space of the current museum space on the main floor of the Fire Hall No.1.

LE GARAGE

Two large trucks sit in the middle of the garage (fig. 84). One of the trucks seems outdated but in comparison to the other, seems quite recent. The other truck gives away its age through a key pieces of equipment: a wooden ladder. Both
trucks appear clean and look as though they would be ready to leave the hall at a moment’s notice, as they remain fully equipped with ladders, hoses, axes, masks, and everything a truck of their era would have needed to operate. Their tires have been maintained and still support the weight of the truck, filled with the appropriate amount of air. The mass of the trucks is impressive: both take up the majority of the space and it is impossible to take in the space in its entirety without walking around them. Their dominant red colour jumps out as being significant. Red is associated with fire but also with the reassurance of rescue on its way. The silver ladders and embossed metal on the trucks speak to their functionality and reliability.

The floor of the garage is carpeted and offers a clean surface to house the trucks and gives a clue that the space is no longer utilized solely as a garage. The second clue that this garage may house a small museum are the artifacts and photographs that are hanging on the surrounding walls. Photographs of buildings on fire, as well as intact buildings prior to being destroyed by fire, line the walls. A silver suit consisting of a full head covering cloak with a built in welder’s mask along with a matching silver coat with attached gloves hangs on the wall. On that same wall, harpoon-like sticks are mounted. These thin poles were utilized as prying tools or to guide a watering hose up a ladder. A uniform and a hat hang on a wall opposite to the silver suite. It is plain-looking in comparison to the silver suit and does not convey the idea of body armor, as the silver suit does. The space is large and one cannot help but wonder what kind or artifacts are hidden on the perimeter of the room behind the trucks.

This photograph represents the massive scale of the machinery and the amazement with the bizarre artifacts the young man telling the narrative of *Le Garage* would have encountered. The silver suit hanging on the wall made me wonder how firefighters were able to move while wearing such cumbersome outfits. The photograph was taken from the spiral staircase from a view above the
trucks. This seemed to be the only satisfying way to communicate this room in one frame. When I was standing on the same level as the trucks, their large scale made it impossible to see the other side of the room. If the scale of the trucks appears to be large to me today, I can only imagine how small children would have felt alongside of these machines. The perception of scale was translated into the design of Le Garage by having some soft seating have slightly larger seats and tall backs, and by having stool seating at the long communal tables. The viewpoint of the picture is translated into design by having the users of the space perched onto stools to get a good look at the room in its entirety. The location of the trucks supplemented the design development by deciding how the circulation would be established. By having two long communal tables occupying the central space, users are forced to circulate around the perimeter of the room or in between both long tables, as is the case with the trucks in the photograph. The colour of the trucks was also carried through to the design, by having an orange-red colour punctuate the space with light fixtures and dropped polymer planes.

STUDIO LEMAY

A dusty tartan sofa and a yellow ocher sofa chair sit silently in a sunny room on the second floor of the Fire Hall No.1 (fig. 85). They rest there side by side like old friends who have known each other a long time. A tartan blanket is draped over the sofa chair and keeps it warm. The style of the sofa and chair is reminiscent of furnishings that were popular in the seventies. The sofa squarely located between two windows, is framed with two side tables bearing matching lamps. On the left side table there is a cordless phone. Its cord and plug are on the table and suggest that it is not in working order. The side table’s legs are slightly splayed out and appear flimsy. Two sets of curtains hang in the window. A sheer fabric is drawn over the glass, and a soft glowing light filters through. Hanging firmly beside the
Figure 85. Communal soft seating area left behind from the art studio days of Duguay, Lalor and the Lemays on the second floor of the Fire Hall No.1.

Window is a set of heavier fabric ornate with a floral domestic pattern. The orange carpet is stained and grounds the walls of the room, which are completely bare of colour. The walls are broken up with a thin decorative molding. The molding frames the center of the wall by being applied at approximately five feet from the ground and three feet from the ceiling. On the right side of the photograph, a door is left open. Another natural light source is visible casting onto the door creating an inviting exit to the space. A vinyl chair completes a visiting circle with the sofa and sofa chair. The natural light pooling into the room contributes to a serene, undisturbed, and inviting space.

The photograph speaks to the Studio LeMay in that it embodies Denis Duguay’s narrative about working on the third floor and being invited to break for coffee with the LeMays on the second floor. I can imagine the artists sitting in
this living room area and conversing about art. The sofa may have also served as a napping area, the tartan blanket offering some extra warmth. The furnishings, placed in a horseshoe shape, appear to be having a conversation and create an atmosphere of kinship. The photograph further supports the oral narrative by allowing me to see where the artists met and may have rested. The furnishings set the tone of this artist community with uncomplicated furniture and a simple and inviting layout, welcoming individuals to join in to their conversations about art and perhaps even about the community. The design development of the Studio LeMay emulates this welcoming vibe in artist in residence studio on the third floor.

THE TOWER

The photograph is made from the top of a tall tower, standing atop the seventh flight of stairs (fig. 86). The stairs and the tower walls are made of timber. The walls appear to never have been painted whereas parts of the stairs appear to have been painted white at one point. The white paint is currently only
noticeable on parts of the stairs where less circulation would have occurred. The stairs are narrow and the banister is very simply constructed with just enough rungs to support the top piece of the banister. The banister was not constructed to accommodate children, as the rungs would not contain them. Along the back wall a single metal tube lines the wall and appears to follow the entire length of the tower. The tube carries electrical wires that allow for light bulbs to be situated evenly throughout the tower. Two light bulbs are visible in this photograph, though the bulbs are not in use and the photograph is lit entirely through natural light. A light source is situated on the opposite wall on the floor where the photographer was standing. The photograph shows only one window but one can tell from the natural pools of light present throughout the centre of the tower that there are at least six more windows allowing natural light in. Three long hoses and a rope hanging down the centre of the tower give the first clue that this tower belongs to a fire hall. At the bottom, a coiled hose is visible along with a small red rug. Although the walls appear never to have been painted, a small red graffiti-like signature is visible on the back wall near one of the light bulbs. The floor in the foreground show signs of accumulated detritus as though few people have been up the tower in many years. The photograph is intriguing and makes one wonder what is found further up the tower, as the hanging hoses indicate that it is taller than what is captured in the photograph.

This photograph demonstrates the past use of a key design element belonging to the Fire Hall No.1. The drying tower is often misconceived as a watchtower because of its height but as the photograph clearly demonstrates, it is utilized to dry the hoses by hanging them from the top of the tower. The photograph of the tower links to the narrative of the ghost as told by George Lalor because the ghost is represented in the design through the presence of light throughout the tower. It is reassuring to see how much natural light pours into the tower.
throughout the day, even though its windows appear to be small in comparison to the size of the tower. This natural light, along with artificial lighting at night on the inside and outside of the building, is symbolic of the presence of the ghost. The photograph helps to understand the interesting nature of the building and to see why individuals would be drawn to visiting such a building. The tower reads as a symbol of constant presence and is reminiscent of the ghost who watched over Lalor’s work.

LOUIS RIEL ROOM

A clay bust of a man wearing a suit sits on a wooden plank in a lonely corner of a room (fig. 87). A light blue door on the right-hand side of the photograph indicates an entrance to the room and offers hope to the photograph in the form of colour. The walls are weathered, exposing slats of wood in a hole in the wall layered with shredded plaster, which is coated with a faded beige paint. The baseboard on
the back wall has been removed. Small holes in the wall and the tired hardwood floors demonstrate how little attention the room has received in years. Random objects such as a lid in the corner, a metal hanger, and a piece of semi-translucent plastic leaned up against the wall surround the clay bust. The bust is such a contrast to the room; it reveals attention to detail through its making, yet it sits on the floor along with the other random objects that appear to hold very little value and significance. Cracks are noticeable in the clay, suggesting that it is dry and has perhaps been sitting in this room for quite a while. Questions arise, such as: whom does this bust represent? Why would the artist abandon a clay bust in a lonely room? Does the bust hold an important significance or has it simply been discarded by being placed on the floor of this room?

The photograph shows a small sketch model done as a study for a sculpture. The location of the bust implies that an artist must have occupied the space and utilized the space as a studio. The photograph links to the narrative of the Louis Riel Room because it shows traces of the sculptor in question. I can infer that the clay bust was a remnant of a work by LeMay, because Duguay recalled that LeMay had a studio on the second floor of the building. LeMay had spent a great deal of time making a monument dedicated to the memory of Louis Riel, and the bust looks like a rendition of Riel’s face. In this particular case, the photograph further informs the narrative and supplements the design development by having the clay bust reveals the process of art-making and by highlighting the artwork against a neutral, weathered background. The narrative of the Louis Riel Room carried a bittersweet story of the passionate art making mixed with rejection of an unprepared public opinion. This photograph conveys these mixed feelings, where the artwork seems amazing but left on the floor in a meaningless and weathered room, one wonders if its value is of any importance at all. This bust was found on the third floor of the building in a dark room. When I made the photograph I was
concerned that the bust had been made by an artist, maybe LeMay himself, and that it was currently considered worthless left to disintegrate in a forgotten corner. I felt saddened at the sight of an unloved work of art, even though it may have only been a sketch. The image took me immediately to the narrative, how it told the story of an unappreciative audience and a passionate artist who made himself vulnerable through his art making. The Louis Riel Room told the same story through design as the photograph did. The neutral background was the perfect setting to showcase the process of art-making and validated the narrative by offering a similar scenario told through the walls of a building and an inanimate clay bust.

CONCLUSION

Performing a close reading of a photograph means spending time with the photograph. This process brings emphasis to details in the image that may have been overlooked during a tour. The close reading provided a deeper understanding of the past use of the space by linking to the oral history. For instance, when Duguay spoke of the small gatherings on the second floor with the artists working in the building, the soft seating present on the second floor offered a visual confirmation to this narrative. The decoding of the objects in space therefore supplemented the oral history and offered another layer of information from which to gain inspiration for the final design solution.
APPENDIX C: SAMPLE OF INTERVIEW CONSENT FORM

Informed Consent Form

Research Project Title:

NARRATOLOGY: Informing The Adaptive Reuse of The St-Boniface Fire Hall No.1

Researcher(s): Marianne Moquin, Masters of Interior Design at the U of M

This consent form, a copy of which will be left with you for your records and reference, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

PROJECT
The project focuses on the adaptive reuse of an old fire hall built in 1907, found at 212 Dumoulin Street in the French quarter of Winnipeg called St-Boniface. In this project, the stories of this heritage building and its Francophone neighborhood will be uncovered and interpreted to capture its essence and character in design. The oral history will be used to inform the design outcomes both directly and indirectly.

INTERVIEW
The conversation we are about to have will be centered on your personal experience and recollections of the Saint-Boniface Fire Hall No.1 and the activities, which happened in connection to the discussed recollections.

The conversation will be limited to an hour period. If more time is required to discuss, another meeting will be scheduled.

RECORDING DEVICES
The conversation will be recorded with a voice recorder or video camera.

CONFIDENTIALITY
Your full name will be utilized to quote your recorded stories in the final document of this project as well as during the presentation of this project.

☐ You may choose to remain anonymous by checking this box. A pseudonym rather than your full name will then identify you.

The stories you share are of historic value and will be kept indefinitely as raw data on video or digital recordings as well as transcripts in a locked file cabinet at 39 Noble Ave, Wpg, MB.

USE OF DATA
The data will either be securely stored for duration of five years after which the documents will be destroyed or the data will be stored at the provincial archives. If
the data becomes a property of the provincial archives, only the people who have chosen to be identified with their actual name will be stored and access will be granted based on their policies.

RISKS AND BENEFITS
There is no risks or benefits to the participants of this project.

FEEDBACK
I will notify you of the project completion date. You will receive an invitation to the final presentation. The final document will be bound and filed in the library at the University of Manitoba.

Your signature on this form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a subject. In no way does this waive your legal rights nor release the researchers, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw from the study at any time, and/or refrain from answering any questions you prefer to omit, without prejudice or consequence. Your continued participation should be as informed as your initial consent, so you should feel free to ask for clarification or new information throughout your participation.

Researcher: Marianne Moquin 204-233-4786 or ummoquim@cc.umanitoba.ca
Supervisor: Dr. Susan Close 204-474-7183 or closes@cc.umanitoba.ca

Department of Interior Design
Faculty of Architecture, University of Manitoba

This research has been approved by the joint-Faculty REB. If you have any concerns or complaints about this project you may contact any of the above-named persons or Maggie Bowman at the Human Ethics Secretariat at 474-7122. A copy of this consent form has been given to you to keep for your records and reference.

Participant’s Signature __________________________ Date ____________

Researcher’s Signature __________________________ Date ____________
Figure 88. Beer label designed for *Capitaine French*