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**ECO DWELLING:  
INTERIOR DESIGN AS A MEDIUM FOR A BRANDED LIFESTYLE**

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

**MASTER OF INTERIOR DESIGN**

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*Eco Dwelling: Interior Design as The Medium for a Branded Lifestyle* explores how the built environment can be used as a three-dimensional media in the context of branding a lifestyle. In Western society the exchange between consumption of material goods and personal identity is strongly influenced not only by media such as newspaper, radio, and television, but as well as by newer forms of social networking.

*The Eco Dwelling* is a lifestyle complex that uses the environment as a three-dimensional media to promote the ideologies of a sustainable lifestyle. Eco-luxury apartments, eco-conscious retail and a vertical garden act as a narrative for a hybrid eco-luxury lifestyle by providing a mixed use, multi-tenant complex. Employing Holt's Cultural Branding Strategy for brand development, the intent of the project is to create a new typology that allows consumers and eco-dwellers the opportunity to express their identity of both eco-consciousness and luxury living.

abstract

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**C H A P T E R**

project  
overview



**1**

### **Project Rational**

The consumption of material goods plays a significant role in the construction of one's identity. The clothing we wear, the cars we drive and the homes we inhabit are all possessions that we use to identify ourselves. As defined by Anne Massey, material culture is "the study of how people have used objects to cope with and interpret their physical world" (2000, 4). Branding is the identity that is given to a material item. The North American marketplace is saturated with products. Martin Kronberger suggests that consumers no longer select an item based on its utility, but rather its identity, and if they feel this product will represent their own personal identity (2010, 9). The identities of these products are introduced to the consumer through mass media, in mediums ranging from newspapers and magazines, to television and film, and more recently, the internet and social networking technology (Sturken and Cartwright 2009, 448).

The built environment has also been employed as a medium for brand representation, often referred to as brandscaping. Brandscaped or branded environments are interior spaces that allow the consumer to experience the brand. Often associated with a particular lifestyle, brandscaping transforms non-tangible ideologies into three-dimensional realities.

### **Project Description**

Throughout this project, I have explored how interior design can be employed as a medium to promote branding. As stated above, North American society collects a variety of material goods to construct their identities. In response to this behavior, I am proposing the design of *The Eco Dwelling*, which is a mixed use, luxury apartment complex that is based on eco-lifestyle trends.

## Lifestyle Selection

The *BrandZ Top 100 Most Valuable Global Brands 2010* report published by Millward Brown states that the top trends currently influencing consumer purchasing in all types of merchandise, from technology to beer, are sustainability, social responsibility, health, brand trust and personalization of products (2011, 18-21). Other sources suggest that consideration of eco-sensitivity is top of mind when selecting products (Yeoman 2011, 48). *Chain Store Age* reports that we are seeing more urban residences planting gardens and demonstrating a need to be close to nature (2010, 12). This evidence demonstrates that eco-issues are a trend that is significantly influencing consumers as they purchase goods and services. Consumers purchasing material based on their eco-sensitivity suggests that they themselves are eco-sensitive. As this movement towards eco-sensitivity has become a prominent trend over the past several years, this is the lifestyle that I have designed for.

## Typology

The typology that I am proposing is a branded apartment complex based on the eco-lifestyle. This complex, *The Eco Dwelling*, will house luxury apartments that will be available to rent for both short term (a few days), and long term (a year or longer). The complex will also facilitate activities associated with the eco-lifestyle, including a eco retail shops, a vertical gardens and an eco-grocery store. In addition, *The Eco Dwelling* will provide amenities that appeal to the baby boomer user group, from organic meal delivery to concierge and laundry services. The units themselves will be designed to support and reflect the eco-lifestyle. I have created a program for the entire complex, however, the design will reflect only a portion of it. Please refer to chapter 5, program and brand development, for further information.

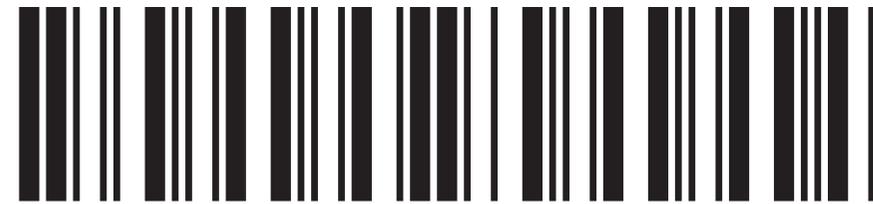
## User Groups

The primary users of *The Eco Dwelling* will be its residents; the baby boomers. This particular demographic was selected as the focus for *The Eco Dwelling* based on research that states that baby boomers are among the highest consumers of eco-products. Studies by both ICOM and Deloitte report that even though over half of consumers state they are interested in purchasing eco-products, only around 22% actually buy these products. Of this 22%, the largest demographic supporting the eco-lifestyle are the baby boomers, ranging in age from 46 to 64. Both studies state that they were surprised by the results, having predicted that the largest support for the eco-lifestyle would have come from a younger demographic. Their studies also revealed that the eco-consumer group was typically university educated, in a high salary bracket, and in households that consisted of two to three members (2008, Environmental

Leader & 2009, Deloitte). These findings have informed the selection of the primary user group.

Secondary users of *The Eco Dwelling* will be the staff that maintains the facility. This will include both the core *Eco Dwelling* staff as well as the employees of the businesses located within the complex. Areas of employment for both core and related staff will include janitorial, concierge, maintenance and retail, among others. These positions will be necessary to maintain a comfortable environment for *The Eco Dwelling* residents.

Guests to *The Eco Dwelling* residence will make up the tertiary user group.



**C H A P T E R**

literature  
review  
+



**2**

theoretical framework

### Introduction

As previously established, material goods have been used for centuries to represent one's identity. The following literature review examines the relationships that people have with goods, brands and the media, as well as assessing how these relationships can be used to inform the design of *The Eco Dwelling*.

It is difficult to make a clear distinction between branding and advertising, as the two depend heavily on each other for growth and prosperity. Simply put, the brand is the identity that is given to a product, and advertising is the form in which the brand is promoted. Without the use of media text, the message of the brand would not be delivered. This is where it becomes complicated, as a large portion of the brand "meanings" are integrated into the advertising itself. Advertising can be delivered in many mediums, including television, film, newspapers, magazines, and the internet, to name a few. The use of semiotic theory provides infrastructure for understanding these complex relationships, and can be employed as a tool to decode both the apparent and hidden meanings that are found throughout media texts.

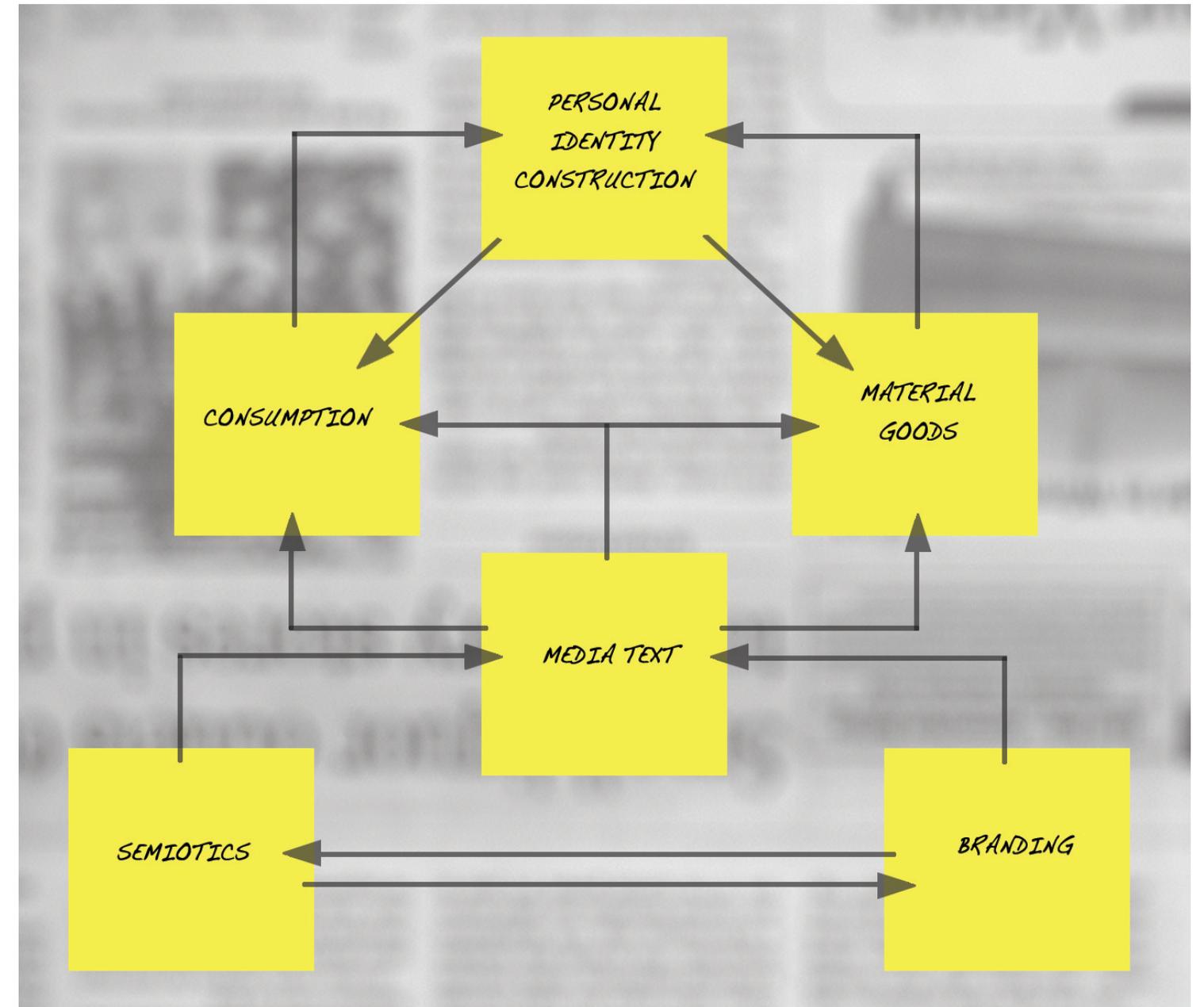


Figure 001: Theoretical Framework Diagram

theoretical framework

### The Building Blocks of Personal Identity

Constructing one's identity through the use of consumerism and material goods is neither a new concept nor one that is likely to disappear anytime soon. There have been many books, articles and papers published that have been dedicated to this subject. For the purpose of this project, the position that I am adopting towards consumer behavior is the "you may not you must" philosophy. This is a contemporary consumer culture philosophy that is supported by the works of Ceelia Lury, Douglas Holt and Adam Arvidsson. The symbolic meaning that is created by the use of the material good is a negotiation between the consumer and the way in which they choose to use a particular good.

Lury believes that the act of consumption has become an interwoven part of life for the majority of North Americans and Europeans and it is the decision that one makes about consumption that forms both their personal identity as well as a culture's collective identity. Lury refers to this as *the reflexive process of identity construction*. Stating that it is the choices that one makes regarding consumption or decisions in regards to non-consumption that shape identities (2011, 198). Lury refers to the work of Peter Lunt and Sonia Livingstone, stating that findings from their research support that consumer culture is part of the everyday decision making process on a variety of fronts. These findings include economic, social activities, domestic life as well as meaningful psychological experiences (2011, 193). Consumption plays such a prominent role in North American culture that it has become the framework for judging ones self and others. The choices that one makes in regards to consumption are used as a way to gauge who that person is. Consumers utilize material goods as method

of presenting who they are. The decisions to not consume can also make a significant statement about one's identity. Choosing not to purchase a vehicle can say as much about a person, as the choice to purchase a BMW sports car or a Ford truck. Lury believes that all goods can be viewed as a method of communication (2011, 14).

The cyclical act of consumption is based on the consumption of both tangible material goods and as well as media texts. Siegfried Zepf states that the desire to consume physical goods is first planted by the consumption of media (2010, 149). Through television, film and the internet, audiences view dramatizations of particular lifestyles. Zepf continues to state that while engaging in these forms of media, the viewer will often develop admiration for certain characters. Either subconsciously or consciously, the viewer then models portions of their own identity after the behavior of the admired character. The conduct that the audience members mimic is largely based on how the particular character interacts with the material world around them, therefore planting the seed for material consumption. The type of commodities that one is drawn to and the way in which they engage with them is first demonstrated by the media they have consumed.

*"A good advertisement would not so much seek to provide consumers with an ideal that they would identify with but to give identity to a product by linking it to the intertextual universe of media culture of which advertising itself was a part"* (Arvidsson 2006, 54)

Traditionally, media influence was strongly associated with advertising, both in print and on television. Today, media makers use a vast range of mediums to promote their messages and ideologies. The mediums include traditional advertising as well television programs, film, social networking media and the build environment. It is the intertextual connection of the variety of mediums that enforce the ideologies put forward by the media makers. Danesi notes that current advertisements concentrate on the emotional appeal of viewers, and that the brands are marketed to provide solutions to the consumer's emotional and social needs (2006, 8). Arvidsson supports these points and adds that material goods are connected to an intertextual web of meanings, symbols, images and discourse that are diffused throughout the media (2006, 36), also suggesting that the media acts as the framework for consumptions and that a major contributor to this was the invention of the colour television (2006, 35). Arvidsson credits the colour TV to the "mediation of consumption" (2006, 20). As demonstrated in the above statements, the media and brands rely on each other for support - without the media, the brands would not be able to present their message with such ease, and without the purchase of advertising spots by companies, the media texts would not be able to sustain themselves. The question that then arises is; how is media text able to bear so much influence over its viewers?

Many sociologists have dedicated research to the literacy of media audiences. Rather than attempting to summarize the entire field of study here, it should simply be noted as a significant component of media studies. Like many academic fields, the literature concentrated on this particular focus continues to change and develop with society. There is not one

defining or conclusive theory shared throughout the field. Views range from media audience as passive dupes, to savvy decoders (O'Shaughnessy & Stadler 2008, 94-111). Despite the lack of consensus, a popular view that is generally accepted today is that media does affect an audience's behaviors to some extent; however the audience is able to decipher their own meaning from the media that they consume and it is not always the message that the media makers intended (O'Shaughnessy & Stadler 2008, 94-111). Modern audience members may be advanced at decoding television and print media, however there are constantly new forms of social media (facebook, twitter and the like) that continue to challenge literacy levels. It should also be mentioned that not all media audience members can be painted with the same brush - education, social background, age and consumption levels are all factors that can influence one's ability to interpret and decode media messages (O'Shaughnessy & Stadler 2008, 94-111).

Media and material goods are not the only influences on our identity. Historically, one's community, religion, and family contributed prominently to the construct of individual identity. The predominant impacts of these social systems are diminishing as reliance on media technology increases. Material goods that were purchased due to media influence now carry the weight of identity construction for the majority of North America individuals. As our dependence on technology increases, North Americans tend to interface with screens more frequently and are more likely to rely on various media technology to get through their day (Stuken & Cartwright 2009, 223-224.) Arvidsson states that the purchasing of goods is a form of constructing one's life (2006, 59), and that these consumer goods can then be utilized to construct social relationships and shared emotions, to form communities, and to express personal identity (Arvidsson 2006, 18).

In the journal article *Consumerism and Identity: Some psychoanalytical considerations*, Zepf discusses motivators for consumerism by comparing what he labels instrumental value and external value. He describes instrumental value as the durability, usefulness and technical performance of a product, whereas external value is the symbolic meaning that a product delivers. Zepf states that media is intended to focus on needs independent of the function of the product, therefore supporting consumerism based on external value. The saturation of products in today's market place emphasizes the important role that external value plays. Zepf suggests that consumers select products that not only represent their identities, but also as a way to fulfill emotional needs and desires such as love and acceptance (2010 145-148).

In today's social climate, technology is among many of the material goods that are used to form identity. Take smart phones for example - the type of phone that one purchases creates connotations in regards to their particular personality traits. Blackberry users can be considered to be part of the business world; professionalism, seriousness and masculinity are all characteristics linked to the personification of a blackberry. Contrarily, an iPhone user conjures the notion of an individual that is laid back, hip and artsy. iPhone users are often considered to be freer or less rigid than their blackberry toting counterparts. The actual functional differences between the smart phones are quite minimal, however what they each project in terms of their user's personality are quite distinct.

As demonstrated by smart phones, many of the products that one selects in effort to build their own identity already have a

personality of their own. The personality that is associated with a particular product (such as an iPhone or blackberry) is referred to as the brand.

#### *Personal Identity and Its Relationship with the Home*

Now that the consumer has purchased their desired objects, they need a place to store these products. Most often the home becomes a place where objects are displayed and stored. If we use the analogy of the home as a museum, we can say the consumer becomes the curator. Much like gallery exhibitions, home dwellers select witch products that they feel best represent who they are or who they want to be.

An individual that has had a strong influence on the relationship between identity and the home is Elsie De Wolfe. Penny Sparke describes De Wolfe's role as one that forged a strong link between home decoration and the expression of women in domestic interiors. In the early 20<sup>th</sup> century, De Wolfe utilized her own homes as examples of her personal style. With the use of decorative objects, De Wolfe demonstrated how women could use materials to express their personal style throughout their home in the same manner that they would with fashion. De Wolfe described the home as a layer of oneself (Sparke, 2004, 72-88).

The use of the home as a way to showcase one's own identity as well as that of the nuclear family is a common practice for North Americans today. Kirsten Gram-Hanssen and Claus Bech-Danielsen discuss the topic of home and identity in their paper *House, Home and Identity from a Consumption Perspective*. Here they review the history of consumption theories and relate

them to consumer behavior motivations. One of the conclusions that they draw from this investigation is that consumption can be seen as a cultural act, or one of communication. Sociologists and anthropologists often investigate this aspect of consumer behaviour, noting that the home can be used to highlight our taste level as well determine to which social class we belong. They go on to explain that in more recent years (referring to the late 1990's and early millennium) the middle class has become more affluent, and the distinction between classes has blurred.

In the article *The Changing Behaviours of Luxury Consumption*, Ian Yeoman explains that the increase in the consumption of luxury items is a current trend in consumer behavior. He states that luxury is no longer for the elite and that mass culture is participating in the consumption of luxury items and experiences. He highlights that the popularity of renting luxury items has also increased for the masses, as a way to experience luxury as an affordable option.

Another current trend is the increase in media technology, which also influences the type of material goods we have in our homes. Media such as books, newspapers and television have been part of the home for quite sometime, and have even affected the home's spatial arrangement, with rooms such as the study, library or TV room. These particular spaces are dedicated to these media activities.

#### *Design Consideration*

Media and the consumption of material objects have a strong link to one another, especially when related to identity

construction. Media can be both tangible and intangible; the ideas and messages that the media represents are things that we cannot hold or touch. However, we can purchase the medium through which it is delivered, in such a book or a cell phone. These mediums are also material goods that we use as identity constructors. The above theories are used to inform the material selection of *The Eco Dwelling*. The above literature review demonstrates that the choices one makes in regards to consumption work as vehicle for identity construction. In regards to The Eco Dwelling, consideration of the 'green consumer' will inform design decisions. Materials that construct *The Eco Dwelling* will not only be selected based on function, but also on identity. There were a number of criteria that were used in material selection. The first was that the materials had to support the identity of *The Eco Dwelling* (please refer to chapter 5, brand development for further details regarding The Eco Dwelling's identity). Secondly, consideration was given to how these materials would be used to represent the identities of *The Eco Dwelling* residents. Material selection include all materials that contribute to the identity of *The Eco Dwelling*, from wall construction to bed linens.

## Branding: Product Personality

The previous section explored how material goods are used to create one's own personal identity. This section focuses on the actual identity of a product referred to as the brand, first looking at the history of branding and then reviewing how branding is employed in today's North American consumer culture. Additionally, it will explore how brand identity can be used to inform the built environment.

### *History of Branding*

It is debatable exactly when branding first occurred, however some academic draw links between contemporary branding and the branding that took place at the end of 19<sup>th</sup> century. At this time, branding was a much more modest enterprise than it is today, however it was still used as a tool to provide a competitive edge for like products (Danesi 2006, 1-14). The naming of a product was the first form of branding. By the 1920's naming of products had become a common industry practice (Danesi 2006, 1). Names were used as successful method of branding to assist the consumer in remembering a particular product. Danesi suggests that by naming a product it provided social relevance (2006, 14). Direct links can be made between branding and the social climate of the time. Advancements that occurred in mass production, technology, product design and marketing are all elements that contribute to the development of branding.

Marketing – the silent salesman (Lury, 2011), is a way in which a brand can speak directly to consumers without relaying on a third party (retail) to promote it. Once utilized only as a communication department, the strategies developed by marketers are now employed as the organizational structure for

many corporate companies. The field of marketing has made many contributions to the development of branding.

D. Steven White provides a summary on the history of marketing from a business and economic perspective. He divides market development into seven distinct categories; the simple trade era, the production era, the sales era, the marketing department era, the market company era, the relationship era and the social / mobile era. Below is a brief description of each era that is based on White's work.

#### The Simple Trade Era: 0 - 1860

The simple trade era occurred up to the mid-nineteenth century; at this time consumer goods were hand made and relatively hard to come by.

#### The Production Era: 1860 - 1920

The industrial revolution brought on the next phase in marketing the production era. Goods were easily accessible, however, there were very few selections for consumers to choose from. The power was still in the hands of the businesses that produced the goods.

#### The Sales Era: 1920 -1940

From the 1920's to the 1940's The Sales Era materialized. The market place had become saturated with like products; companies now had competition and had to work at selling their products. Price acted as the major distinction between products.

#### Marketing Department Era: 1940-1960

This era emerged post WW2. Customers were experiencing

a new affluence which provided them with more buying power. Activities associated with the promotion of material goods such as advertisements, sales and personal relations where amalgamated under one department the marketing department.

#### The Market Company Era: 1960 -1990

Businesses saw the success that marketing had provided and were now restructuring their entire organization to support the marketing mandate. This mandate is that in order to be successful, the focus has to be on the customer's needs. Companies restructure themselves to address the customer's needs, wants and desires. Everyone working for the company was working towards promoting the goods the organization had to offer.

#### The Relationship Era: 1990-2010

The market company era acted as the foundation for this next stage: the relationship era. This era focused on creating long-term relationships between the customer and the brand. Many efforts were put towards finding more information regarding the customers' behaviors, wants, needs, desires and anxieties. This information when was then used to inform the brand identity. Many companies strived to create trust between their brand and their desired customers.

#### The Social/Mobile Era: 2010 – Present

Currently transitioning from the previous era to the social / mobile marketing era, this new era builds on the relationship principles and focuses on the real time connection and social exchange between the brand and the consumer. Businesses

are available for the customers around the clock and rely on the exchange of information between themselves and their customers for success. New technologies and media support this current era (White 2008).

We can see from White's summary that as more products were introduced to the market place, businesses need for marketing increased. In her book *Consumer Culture*, Celia Lury reviews the history of marketing, deducting that the increased role of the media promoted advances in marketing fields (2011, 138). Lury presents the arguments that brands themselves have developed into new media objects. She states that the brand frames communication between the producers and the consumers (2011, 152). She further elaborates that the brand does not only communicate utilitarian information such as price and function about the product, but also communicates emotional reasons for brand usage. This creates a relationship between the brand and the consumer (2011, 152).

Liz Moor makes a strong argument for the correlation between developments in branding and advances in design and technology, stating that progress in industrial design and product design shaped the branding of material goods. With the conception of mass-production, occurring in the 19<sup>th</sup> century, there came a new set of considerations for material goods, such as packaging and distribution. Prior to this, goods had been delivered to local stores in bulk and then divided by the storekeepers for re-sale. Now that the manufacturers had more control over the goods they were producing, products were being individually packaged, which allowed for the surfaces of the packages to bear product information (Moor, 2007). The

post WW2 consumers relied heavily on the packaging of the product to inform their decision-making process during this period of time, as there was very little consumer research to credit or discredit the products. Moor explains that the exterior surfaces of these products provided the perfect opportunity to display brand identity. The information displayed outside of the box was arguably just as significant as the product inside the box. As we can see, the introduction of packaging led to a need for product identity – “branding”. For larger items such as appliances and vehicles, their shell acted in much the same manner as packaging (Moor 2007 18-300).

It is also noteworthy to mention that other advances outside of design were supporting the rise of branding. The railway was a large contributor to the distribution of mass-produced goods, allowing these products to be transported throughout North America with relative ease and efficiency (Moor 2007 18-30).

Corporate identity can be credited with the next big developmental phase for branding. A boom in corporate identity took place in the 1980's, and can be directly linked to the large corporate mergers and takeovers that were taking place at the time (Moor 2007, 30). Moor explains that before there was a strong push for corporate identity, there were many players that were piecing together the brand identity of a company, such as advertising agencies, industrial designers and graphic designers. There was minimal coordination between these disciplines, and as the need for a cohesive identity grew, so did coordinating the many forms of brand representation. To achieve a strong identity, Moor suggests that brands need to speak to the economic, social and cultural groups that they

are targeting (2007, 15). If the representation of a brand is not consistent, then the consumer will not know what that particular brand stands for and will be less likely to trust that brand. As the mergers and takeovers became more prominent in the 1980's, so did the brand's name and logo - its visual identity (Moor 2007, 34). At the beginning of the 1980's, the most valuable commodities in mergers and takeovers were the physical items such as factories and equipment. By the end of the eighties, this had shifted, and the branding, name and identity of a company was now the most sought after acquisition (2007, 34). The introduction of brand extensions also demonstrates how influential a successful brand can be. During this time some of the most popular products were those that were introduced under the umbrella of an existing brand. These brands had a strong identity and a loyal customer base (Moor, 2007, 33-35). Consumers felt comfortable buying these new products, as they already trusted the brand and company.

#### *Branding Today*

Currently, brands are used to appeal emotionally to consumers. In many cases what the brand is “saying” has very little to do with the product that it is representing and a great deal to do with the emotional needs, wants and desires of the potential consumer (Danesi 2006, 17). Danesi states that brands have strong emotional appeal, and Arvidsson builds on this statement suggesting that brands are the “tangible embodiment of fantasy” (2006, 39). These statements demonstrate the power of successful branding, which, as indicated above, includes many key players such as product designers, advertising agencies, marketing professionals and graphic designers.

Arvidsson states that many consumers utilize brands to help build their identity, however, he believes that the people that rely on these brands the most are the people that do not fit into a particular niche group or clic. Arvidsson uses the example of high school girls, stating that the athletic or ‘popular’ girls would be less likely to depend on brands for identity construction than someone who is slightly overweight or not so pretty. This group of girls do not have a particular label attached to them so they borrow the identity of brands they are wearing and using to express their own identity.

The emergence of jobs such as *cool hunters* demonstrates the desire that corporations have to learn about the latest trends and use these findings to their advantage. Cool hunting is a relatively new form of marketing that concentrates on the youth demographic. It is the job of the cool hunter to forecast new trends as well dissolving ones. Cool hunters will often search out influential youth that appear to be leaders within their peer group and employ them to secretly interview their friends. The cool hunters then gather this information and create reports that they sell to corporations. These businesses then use this information to target the youth culture (Arvidsson, 2006).

Research completed by Douglas Holt demonstrates the role that branding plays in today's consumer culture. Holt provides a cultural and sociological perspective on branding and brand development. He believes that the success of the most influential branding is directly linked to the creation of an identity myth. He defines identity myth as a narrative that resolves a cultural anxiety or desire (2004, 11) and believes that if a brand is associated with such a myth than it will become

an iconic brand. Consumers relate to this type of branding on a deeper emotional level than that of conventional branding.

In his book *How Brands Become Icons*, Holt divides brands into two main categories: conventional brands and iconic brands. Conventional brands use the techniques of traditional branding where as iconic brands follow the cultural branding methodology and have a stronger symbolic connection with the consumer. There are three general branding strategies that Holt believes are used on all conventional branding. He defines these branding strategies as mind-shared branding, emotional branding and viral branding.

Mind-shared Branding – developed in the 1970's and has been used ever since. Can be defined as a set of abstract associations that are repeated time and time again. Usually promoted by promises out performing competing products (Holt 2004, 16).

Emotional Branding – uses mind shared branding as the foundation, but also attempts to create emotional appeal with consumers through marketing. Focuses on creating a bond with the consumer through emotional appeal (Holt 2004, 23).

Viral Branding - utilizes non-actors ‘real people’ to promote their brand. The cool hunting mentioned above is a form of viral branding. Uses technology such as the internet to promote itself. Presents itself as non-corporate (Holt 2004, 31).

Holt believes that conventional branding creates a superficial connection with the consumer and that these brands are used as statues symbols. The emotional connection between a

conventional brand and the consumer is not as strong as the bond the consumer has with an iconic brand. By consuming an iconic brand, one feels as though they are working toward repairing a particular social inequality.

Holt refers to Coke-A-Cola's iconic brand statues in the 1980's and 90's as an excellent example of a brand that utilized an identity myths as part of their marketing. Coke-A-Cola released a television advertisement that showcased a large number of children that represented a variety of ethnic backgrounds. These children were singing together on top of a mountain peak. This particular advertisement addressed the desire for cultural unity. The kinship of the children singing together was seen as a solution, therefore, by drinking Coke-A-Cola ,consumers were also participating in cultural unity.

Developed on the basis of iconic brands, Holt introduces a new branding strategy that he refers to, as cultural branding. He states that cultural branding method develops iconic brands. This branding methodology includes six strategies: targeting, positioning, brand equity, brand loyalty, co-branding and communication. Below is a summary of each of these strategies that make up the cultural branding method.

Targeting - The Creation of a myth that addresses a current cultural contradiction and then identifying the most appropriate market for the myth.

Positioning - The myth drives the brands identity. The construction of a story builds on the myth; elements of this story include the myth treatment, populist authenticity and charismatic aesthetic.

Myth Treatment – brands proposed role in the culture.

Populist Authenticity – earning a credible place within the populist world, audience must perceive authentic ties to this populist world. Delivered through literacy and fidelity.

Charismatic Aesthetic – the myth must exude charisma, compelling audiences to enter into this cultural position.

Brand Equity - once the brand has successfully positioned as an icon, it must work at maintaining iconic status. This is done through the development of new myths or variations of the myth. However, once the position is established it is relatively easy to reposition. The brand can target the same audience with a variation of the myth because that audience already trusts the brand and they are more likely to associate themselves with the new myth based on this trust.

Brand Loyalty - the success of a brand is determined on consumer engagement. The more loyal consumers are to brands and the more they support the brand, the more profitable the brand becomes. Brand loyalty is linked to the social networking of the brand consumers. These consumers can be divided into three groups: the insiders the followers and the feeders.

Insiders - the gate keepers to the brand's claims on the populist world. This group is the smallest in number representing around 10% of the brand users. The

insiders influence the followers.

Followers - customers that identify strongly with the brand. These consumers become devoted to the brand as it fulfills their identity needs. The brand acts as a moral compass. Followers find the greatest value in the myth.

Feeders - often the largest of the three groups, these customers thrive vicariously on the identity value that icons produce for the followers (and sometimes insiders). Feeders only have a superficial connection to the values propagated by the icon through the myth. They use the brand to build social solitary with friends and colleagues.

Once the social network between these three consumer groups is formed the brand is well on its way to developing customer loyalty. The consumers feel a strong emotional connection to the people in their social network and do not want to break these ties; therefore they stay loyal to the brand.

Co-branding - there are multiple authors of a successful myth. The myth is supported by a variety of cultural influences most often found in media text such as news articles and reports, film, television, books and advertising. These outside mediums support myth.

Communication - branding as storytelling , this strategy is made up from the following components:

Develop a plot and characters  
Sample new Popular Cultures

Speak from new Populist Worlds  
Push the myth's boundaries (Holt, 2004)

*Brandscaping: Branding the Built Environment*  
Essentially, brandscaping is the expression of brand identity through the built environment. A cohesive brand will represent the same message with all its forms of communication, from its visual identity (graphic design) to the design of its environments. The design of the product itself should also support this same design language. Moor refers to brandscaping as experiential marketing, and goes on to state that brandscaping transforms spaces into "real time marketing devices" (2003 39-43). Otto Riewoldt defines brandscaping as "the three dimensional design of brands, setting backdrops for experience with high entertainment value" (2002, 7). Both Moor and Riewoldt relate brandscaping to an experience. It is about forging a connection with the consumer and the environment by providing them with a particular form of entertainment.

The most popular types of branded environments tend to be retail spaces. They are the home for the products that they are selling, and can be used to reinforce the brand identity. However, branded environments appear in other typologies as well, such as hotels and restaurants. Most recently, not-for-profit organizations and political parties have begun using branding principles to define their public image (Moor, 2007).

Lury suggests that brandscaping is not only about supporting a particular brand identity, but also supporting the lifestyle that is associated with such purchases. She refers to Nike's Niketown as a successful model (2011, 38-41). A visit to Niketown is not just

about the purchase of a pair of sneakers; it is about experiencing various forms of athletic behaviors, such as signing up for a basketball clinic or receiving advice on your running stride. Experiencing Niketown allows the participants to feel as though they are the athletes. Arvidsson explains that the main concept behind Niketown is to allow the visitors to live the brand. Here, families are encouraged to spend quality time together creating memories and forming bonds (2006, 79). The Chicago Niketown was designed to keep the consumers active - they are encouraged to test the merchandise as well as use other facilities such as the basketball court and take pictures with a life size statue of Michael Jordon (Arvidsson 2006, 79, refereeing to Ritzer, 1999, 90). Brandscaping is about more than creating a themed environment - it is about creating a sense of community (Kronberger 2010, 234 ). Kornberger explains that brandscaping it not about selling a product, but rather about experiencing, and creating an authentic connection with it (2010, 246). Kornberger suggests the brandscaping is where life and brand are blurred (2010, 247).

As demonstrated above, we can see that the branding of spaces is more about the experience that is associated with the brand than the product itself. Brand developers want the consumers to feel as though the experiences that they are having at these locations are part of the construction of their own personal identity. Kornberger and Lury suggest that brandscaping is not about selling products, however, I believe these statements are arguable. If these 'experiences' were not profitable for corporations, the corporations would no longer invest money in such in endeavors.

#### *Design Considerations*

There are three major design implications that can be drawn from this section. They are:

- *The Eco Dwelling* must have a strong brand identity.
- The communication of brand identity is a critical component to the overall development of *The Eco Dwelling* and must be demonstrated through the design language and then promoted through media texts.
- The notion of a surface continues to present itself throughout the development of branding. It is first introduced with the packaging of products, and more recently presented with regards to the way in which North Americans interact with media technology. The surface and how one engages with it has assisted in the overall design concept of *The Eco Dwelling*.

## What Does Semiotics Have to Do with It?

Semiotics provides media viewers with the tools to decode the symbolic meanings or ‘the message’ that the media is attempting, and is usually quite successfully in delivering. Semiotics provides a culture context for meaning. It is a tool that can be employed by consumers to gain a higher level of media literacy. One can use semiotics as an analytical tool when decoding both the apparent and hidden messages that the media is trying to convey to the viewer. This can be applied to many forms of media - from the way in which a newspaper is laid out to the latest pop-up on one’s computer screen. This method of decoding can also be applied to the environments that we inhabit. What do the environments we visit say? The message that one receives when they are in Safeway is quite different from the message that an Apple Store delivers. The messages are being delivered through the signs that are present in these environments. Semiotics is the study of these signs. It is the relationship that the signs have with one another and the symbolism that they carry.

Ferdinand De Saussure is considered the founder of semiotics who’s focus is on the symbolic meaning of language. The “lexicon of signification” developed by De Saussure explains the relationship between the signifier, the signified and the sign (Howell 2003, 95). Howell suggests that the relationship between these three components is the backbone of semiotics; the signifier, (as a placeholder that stands for something else), the signified (the idea of the thing it stands for), and the sign (the union of the two) (2003, 95) For example, P-E-N is the combination of the three symbols that create a signifier. The signified is the idea of an object that contains ink and allows one to document lines and dashes. It is important to note that the idea of the object is the signified, not the actual object itself. The “lexicon of signifi-

cation” allows for communication about said object without the object being present.

Further advances were made to semiotics with the work of Ronald Barthes (1915-80). Barthes used De Saussure’s theories as the underpinnings of his own cultural analysis. Here he developed the *second order-semiological system* where the sign now becomes the signifier (Howell 2003, 101). Barthes’ contributions widened the field of semiotics to accept a larger variety of items as signifiers, including, but not limited to, art, photography, print advertisement and film. In his book *Mythologies*, Barthes provides examples of how different aspects of culture are read and perceived. In the first chapter of *Mythologies*, titled “The World of Wrestling”, Barthes comments on the social role of wrestling in 1970’s Europe. Barthes feels as though wrestling is a spectacle, comparing professional wrestling to the theater. Barthes suggests that a wrestler’s physical body provides many signs to how the match will be played out, and also points out that these matches are predetermined. The wrestler’s dress and mannerisms supports the first impressions that their physique imparts. The wrestlers are fulfilling a role - their bodies, costumes and gestures are all signs that endorse their character.

Barthes describes in detail the *second order-semiological system*; also referred to as second order of signification. Barthes states the same structure of decoding can be given to both images and language (1973, 197, 115). Once a set of signs have established themselves as truth, then it no longer requires decoding, and can be used as a signifier itself.

For Barthes, the myth is the hidden set of rules and conventions

through which meaning, specific to certain groups, are made to seem universal and a given for a whole society. The myth thus allows the commutative meaning of a particular thing or image to appear to be denotative, literal or natural” (Sturken & Cartwright 2009, 20)

Barthes is demonstrating that the connotation associated with a particular sign is often more important than the denotation when one is using signs to read cultures. Much like a foreign language - if one cannot read it, there is no meaning. How the signs are decoded often depends on cultural context.

A contemporary myth that is used in today’s North American media is green washing. Green washing is a marketing tool that is used to make products appear more sustainable than they actually are. The colour green now has such a strong connection to sustainable living that it can be used alone in advertisements to imply a connection to eco-consciousness. Other signs that are prominent in green washing are images of nature and the earth, as well as using the terminology natural or eco. In a Chevy billboard advertisement (refer to figure 2), it states “From gas-friendly to gas-free” in bold white font across the top, while below is the Chevy symbol and the Chevy web address. The background on the billboard is solid green. Before one even reads the text you know that the advertisement is going to address a sustainable issue due to the background. Chevy is most likely hoping that consumers will recognize their logo and then associate the brand with sustainability. The slogan gas friendly also implies eco-conscious, but what does gas friendly really mean? Does it mean that Chevy vehicles like gas? What I interpret this slogan as saying is that Chevy vehicles don’t require much

gasoline. Without further explanation from Chevy, the statement has no context. Another advertisement that uses blatant green washing is a print ad by 7-up (refer to figure 3). The 7-up ad uses the colour green, images of nature, and the text ‘100% natural’ to imply its sustainability. The ironic part is that there is nothing natural about a carbonated soda product. The 7-up cans appear to be hanging from branches, as if to say they have been picked from nature like an apple or an orange.

Another important contributor to cultural behavior was Marshall McLuhan. Even though Marshall McLuhan did not define himself as a semiotic theorist, he did comment on the affects that technology has had on visual perception. The main undertone in his 1967 book *The Medium is the Message* is the comparison of primitive non-alphabet societies to post alphabet societies. McLuhan believed that the introduction of the alphabet was the first form of technology that converted the perception of environments from hearing dominant to seeing dominant. He states that hearing was no longer believing - seeing was believing (1967, 44-45, 117).

McLuhan believed that with the introduction of the alphabet, people were now receiving the majority of their information visually rather than orally, elevating the visual importance of one’s environment. Similar to the viewpoints of semiotic theorists, McLuhan recognized the significance of the apparent and hidden meanings that were created by the consumption of visual signs and symbols.

Inspired by both Barthes and McLuhan, among many other theorists, Baudrillard utilized semiology to analyze interior environments and peoples’ relationship with these environments.



Figure 002: Chevy Billboard Advertisement



Figure 003: 7-UP Print Advertisement

greenwashing

*“Baudrillard’s early works was one of the first to appropriate semiology to analyze how objects are encoded with a system of signs and meanings that constitute contemporary media and consumer societies” (Kellner 2009, 19).*

The System of Objects provides a retrospective view from the late 1960’s as Baudrillard explores the meaning of objects in the domestic setting. Baudrillard provides a post-structuralist perspective. He writes about how the arrangement of furniture can represent a traditional family and explains that changes in style and new arrangements of furniture reflect a change in the values of society. Baudrillard’s analysis of these changes carries a negative connotation, suggesting that new multifunctional objects do not hold the same value as those traditional objects with a singular function. Baudrillard feels that modern objects lack meaning and soul, that they are serial objects that are continually being reproduced, and that they have only a functional value. Baudrillard’s writings provide the reader with a system of codes related to objects within the interior environment. Baudrillard suggests that with analysis of these objects a greater understanding will be established in regards to the built environment as well as the cultures that inhabit these environments. In an interview with Jean Novel, Baudrillard states, “I am interested in space, yes, and in anything in so-called ‘constructed’ objects that enables me to experience the instability of space” (2003, 22). It is clear from this

quote that Baudrillard is concerned with the experience that the interior environment has to offer.

#### *Design Considerations*

- Employing the green washing tactics to promote the branded space as sustainable.
- Using Barthes *second order-semiological system* as a tool for reading environments. This system can be employed to create a design language that will perform as a signifier for a sustainable environment. The same design language that is employed on site should be employed to the interior environments. Once the association with nature is established exteriorly, this branded idea will then be carried into the interiors of *The Eco Dwelling*.



**C H A P T E R**

case  
studies



**3**

### **Introduction**

The following case study reviews focus on the branding of physical environments. The interiors that form these environments both support and contribute to the identity of the brand to which they are a part of. The case studies selected, Kate Spade's Pop-Up Store, The W Hotel and NikeTown, represent a variety of branded spaces. All three of these case studies associate their brand with a particular lifestyle. Next we will take a closer look at the above case studies and explore how the branding concepts have been translated into three dimensional environments.

Project: Kate Spade Pop-up Store, London  
Client: Kate Spade

### Project Description

The intent of this project was to create a temporary retail store. Located in a townhouse in London, England's Covent Garden district, the store opened for approximately one month, between October 2010 and November 2010. The pop-up store acted as a teaser for the permanent Kate Spade store that opened in the spring of 2011. The pop-up store utilized the original layout of the townhouse while it was redecorated and merchandised to feel as if one was visiting Kate's residence rather than a typical retail shop.

### Relevance

Kate Spade's Pop-Up Store demonstrates how a private domestic interior can represent a commercial brand through the personification of the Kate Spade the brand. The experience of visiting this pop-up store is comparable to a museum visit, as one is encouraged to explore how 'Kate Spade' (the brand) lives. When shopping for merchandise, the consumers have to search the townhouse for the desired items in their appropriate domestic location. For example if looking for a dress one has to rummage through Kate's closet, looking for a purse, one may want to check the coffee table or the front door entrance. All items in the townhouse, including the kitchen table and chairs, are available for purchase.

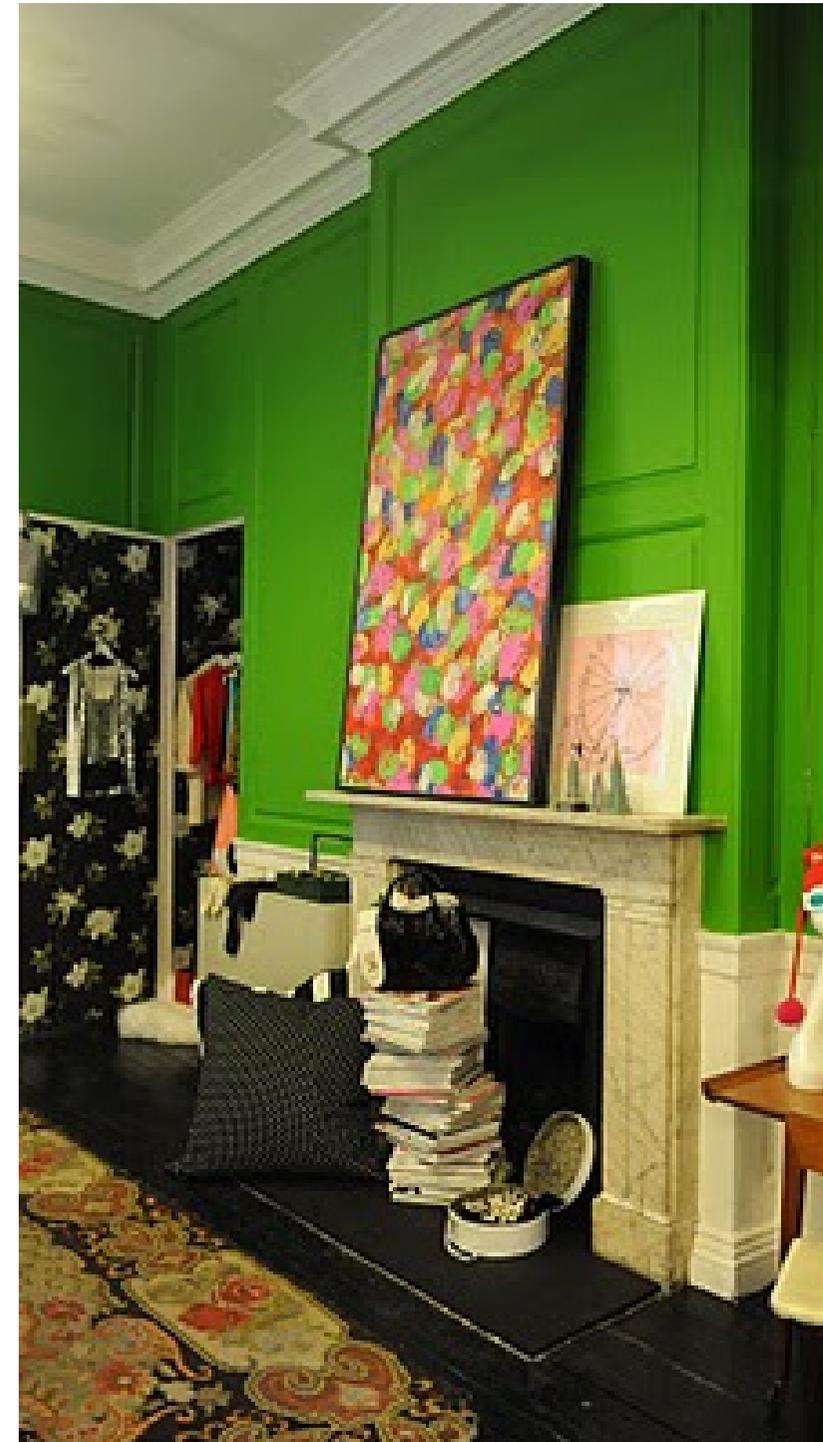


Figure 004: Kate Spade Pop-Up Store, Bedroom



Figure 005:  
Kate Spade Pop-Up Store,  
Living Room Area



Figure 006: Kate Spade Pop-Up Store, Dining Room Area



Figure 007:  
Kate Spade Pop-Up Store,  
Record/Purse Display

## Design Analysis

Planning + Design	Strategies + Implications
<b>Programming</b> Offering domestic interior as the set for a temporary retail store.	Using a familiar environment to create a new experience.
<b>Spatial Arrangement</b> Utilizing an existing townhouse as a retail store. Merchandise is displayed in the same fashion that one might set up their private residence. For example dresses are found hanging in the closet.	Providing aspects of a spatial layout or arrangement that consumers are familiar with. Allowing the consumers to quickly relate to the environment.
<b>Materials</b> Using bright pops of colour and wallcoverings in the space, mimicking the way colour and patterns are used in merchandise that is sold by Kate Spade.	The same design concepts and language that are found in the merchandise should be repeated throughout the interior in the appropriate scale. Creating continuity between the items found in the environment and the environment itself.
<b>Circulation</b> Following the layout of the existing townhouse, allowing the consumer to wander from room to room within the townhouse.	Providing a non-linear circulation allows the consumer to comfortably wander through the environment at a relaxed and comfortable pace and taking as little or as much time as they need.

Table 001: Design Analysis for Kate Spade Pop-Up Store

Project: W Hotel Montreal

Client: W Hotel

### Project Description

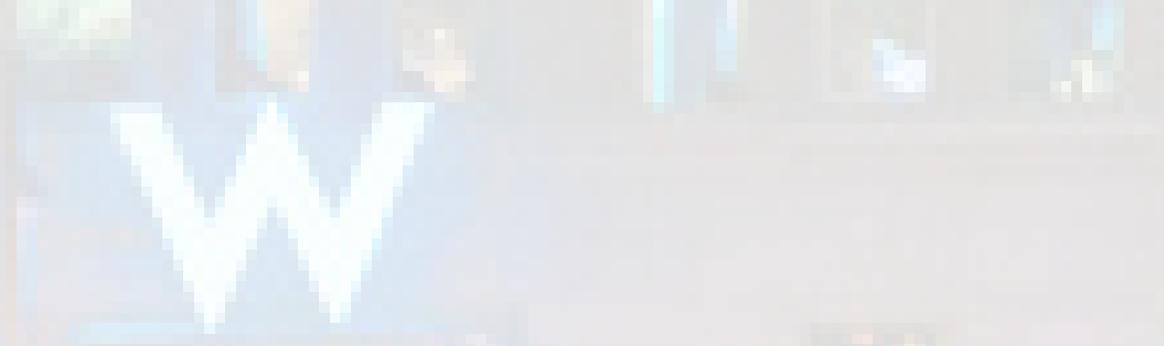
The purpose of this project is create an alternative hotel experience that provides all the amenities of home in a relaxing and luxurious environment. The sales manager for The W Hotel states that they are a place to “...sit, enjoy, linger and lounge” (Hausman 2001). Often located in the vibrant cities center, W hotels have been classified as a lifestyle hotel chain (Hausman 2001).

### Relevance

The branding of W Hotels focuses on the representation of a particular lifestyle, one which is modern, chic and sophisticated. Demonstrated throughout their private, public and virtual environments, each W Hotel location has its own distinct character, however, the underlying concept of luxurious living is embodied throughout the entire hotel

chain. From the toilet paper to their website, everything associated with the W Hotel is branded to enforce the ‘W’ identity. They have applied new labels to traditional spaces to support their hip identity, the lobbies are referred to as the ‘living room’, the gyms are called ‘sweat’ and to reach the front desk the hotel guests are to call the ‘whatever / whenever’ line. W Hotels have also allowed their guests to bring the W experience home with them: merchandise, such as the bedding used in the suites, can be purchased from both the physical W hotels and online stores. The W hotels have branded more than just their hotel chain, they have branded the W lifestyle.





## Design Analysis

Design + Planning	Strategies + Implications
<p><b>Program Activates</b> Provide temporary stay to hotel guests, in addition to amenities such as restaurants, gyms and bars.</p>	Provide beyond the basics; environments that have a high level of luxury. Provide take-a ways that reminds the user of that particular lifestyle.
<p><b>Materials</b> Minimal use of patterns, paired with pops of bold colours and luxurious materials such as silk, leather and exotics woods. Lighting appears to play a large role in creating an intimate environment.</p>	When selecting materials, consider the connotation associated with that material and whether it will support the branding of the environment.
<p><b>Volume</b> Spaces have high ceilings, creating a feeling of grandness.</p>	Utilizing scale to create various degrees of intimacy and luxury.

Table 002: Design Analysis for W Hotel Montreal  
Background Image, Figure 009: W Hotel Montreal, Entrance

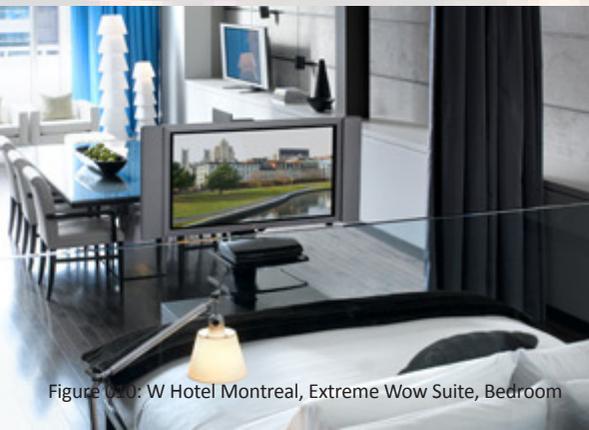


Figure 009: W Hotel Montreal, Extreme Wow Suite, Bedroom

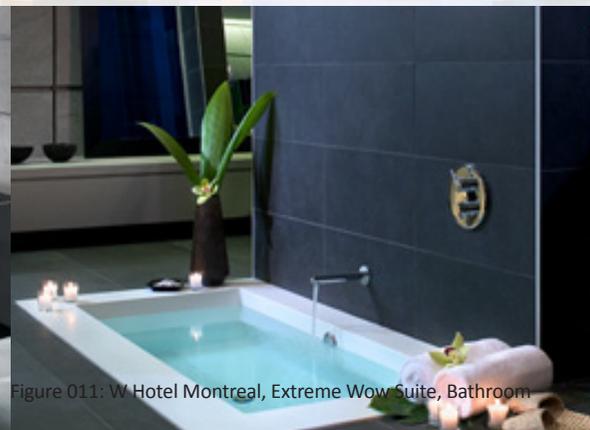


Figure 011: W Hotel Montreal, Extreme Wow Suite, Bathroom



Figure 010: W Hotel Montreal, Extreme Wow Suite, Living Room

Project: Nike Town, London, Oxford Circus 1999

Client: Nike Retail

Interior Designers: BOP Design and Nike Retail Design

Architects: Nick Terry, Martin Cook, Stephan Anderson, Jack Hobbs, Sarah Turnbull Rachel Brown, Grego Holm

## Project Overview

The purpose of this project was to create a specialized sports retail center that sells Nike footwear, apparel and equipment. Nike has aligned itself with local community sports organizations, encouraging recreational athletes and potential customers to visit Niketown and register to participate in these sporting activities (Riewoldt 2002, 22-29).

The 70 000 sq ft complex is divided up into specific pavilions that specialize in certain sports aspects such as football, rugby, tennis and running to name a few. Each pavilion has it's own distinct look that highlights that particular sport. All the fixtures and related display cases are customized to suit that particular pavilion. The "Nike Chandelier" is located in core of the complex, displaying images of athletes participating in sports. The purpose of these images are to showcase the joy of playing sports and

highlight both professional and amateur athletes (Riewoldt 2002, 22-29).

## Relevance

Nike has developed its own lifestyle brand which is physically manifested in its Niketown locations. Nike's branding focuses on the lifestyle of an athlete, from the little leagues to the major leagues. At Niketown locations, consumers are encourage to experience sports and basketball courts have set up in the store to allow consumers to relax and enjoying themselves, while testing out Nike merchandise (Riewoldt 2202, 22-29). Nike has created an environment that allows the consumer to feel as though they are visiting an athletic super center rather than a sporting goods department store.

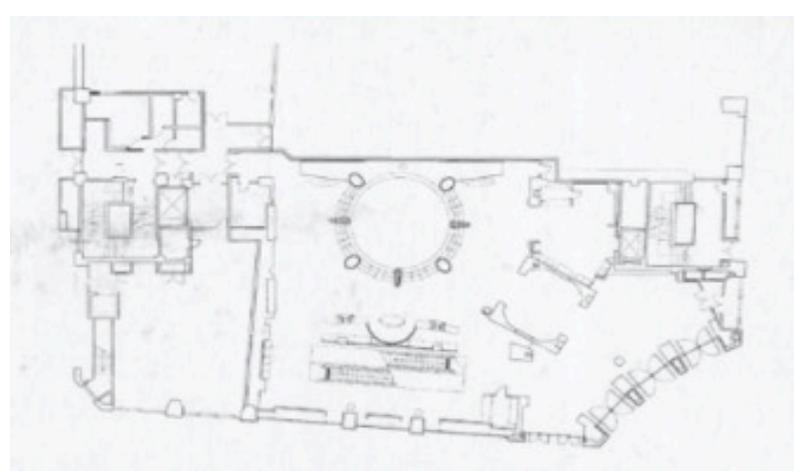


Figure 013: Nike Town London, First Floor Plan

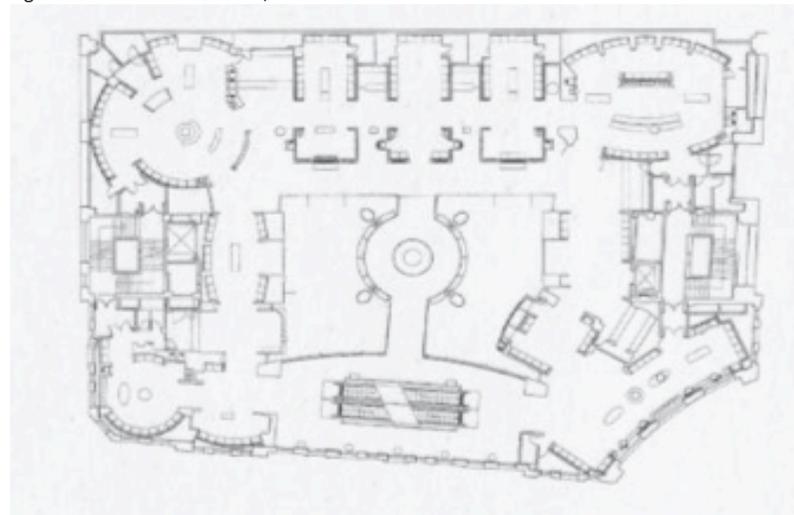


Figure 014: Nike Town London, Second Floor Plan

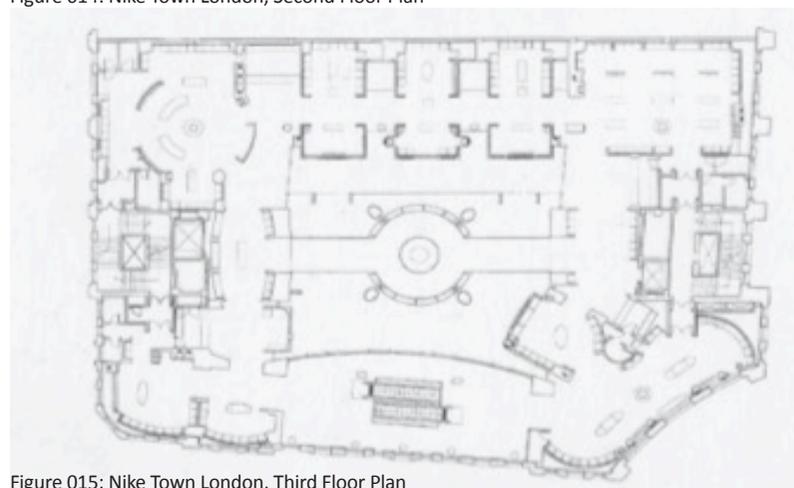


Figure 015: Nike Town London, Third Floor Plan



Figure 016: Nike Town London, Bridge to Athletic Chandelier



Figure 017: Nike Town London, Athletic Chandelier



Figure 018: Nike Town London, Entrance to Pavilions

## Design Analysis

Planning + Design	Strategies + Implications
<b>Programming</b> Selling sports equipment and apparel as well as informing customers about opportunities to participate in the related sporting activities in their community.	Focusing not only on a particular product but also on the activities associated with that product.
<b>Spatial Arrangement</b> A variety of separate pavilions that each specialize in one particular type of sporting activity. Core areas focus on the general love of sports.	Dividing an interior into distinct areas that focus on one particular programming aspect. Transitional spaces deal with larger and broader concepts.
<b>Materials</b> Use a variety of materials and displays to distinguish between pavilions.	A variety of materials should be used to help distinguish between the different activates provided through out the complex.
<b>Volume</b> Separate floors are connected through a central hub both visually and physically.	A central core that has a common thread or underpinning should be used to related the different programming activities.

Table 003: Design Analysis for Nike Town London

## Summary

The above case studies demonstrate a strong connection between merchandise, a brand, and a lifestyle. The design language that is present in the merchandise is translated into the interior environments through material, scale, volume and spatial arrangements. These branded interiors educate and inform consumers by providing cues on appropriate ways to structure one's own dwelling based on the lifestyle associated with the brand.



**C H A P T E R**

site +  
building  
analysis



**4**

## 421 Mulvey Avenue East

The site selection for *The Eco Dwelling* is based on the below criteria. The site and building analysis that make up this chapter will illustrate how 421 Mulvey Avenue East meets the criteria for *The Eco Dwelling*.

1. Location
2. Existing neighborhood identity
3. Existing site and building

site + building selection

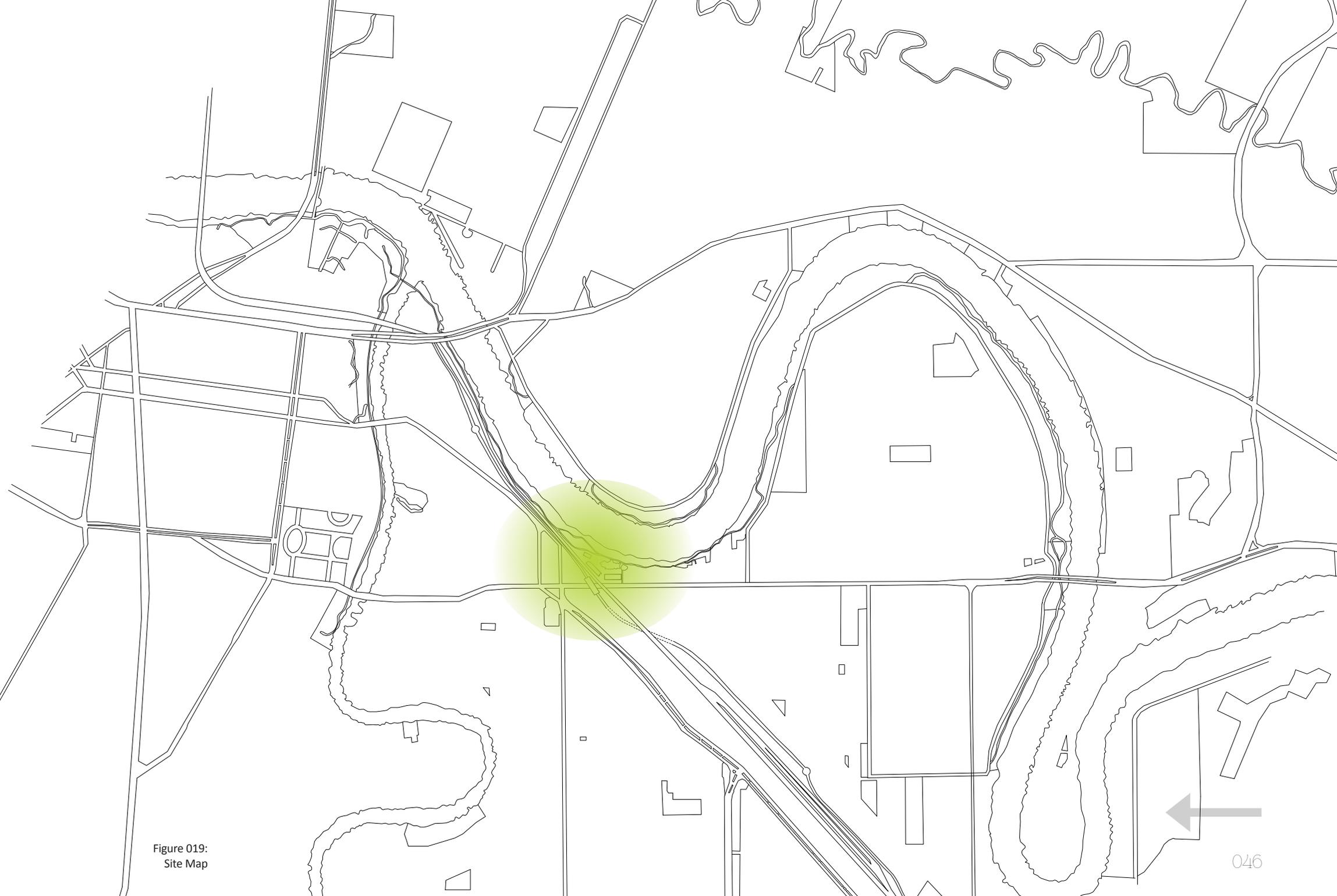


Figure 019:  
Site Map

#### Location Criteria

- Close to various modes of transportation including: public transit, vehicular, foot and bicycle
- Central location
- Site is easily accessible
- Street level access
- Area for parking

#### Existing Neighborhood Identity Criteria

- Close to downtown core
- The identity associated with the neighborhood should support the mandate with *The Eco Dwelling*
- A neighborhood which appeals to the Baby Boomer demographic

#### Existing Site and Building Criteria

- Multi-storied building
- A building that has enough square footage to support the program or the opportunity for expansion
- Site that is large enough to support the future development of *The Eco Dwelling* community





site in context

Figure 021: Montage of 421 Mulvey Ave from East side of Building



Figure 022: Surrounding Districts Map

surrounding districts

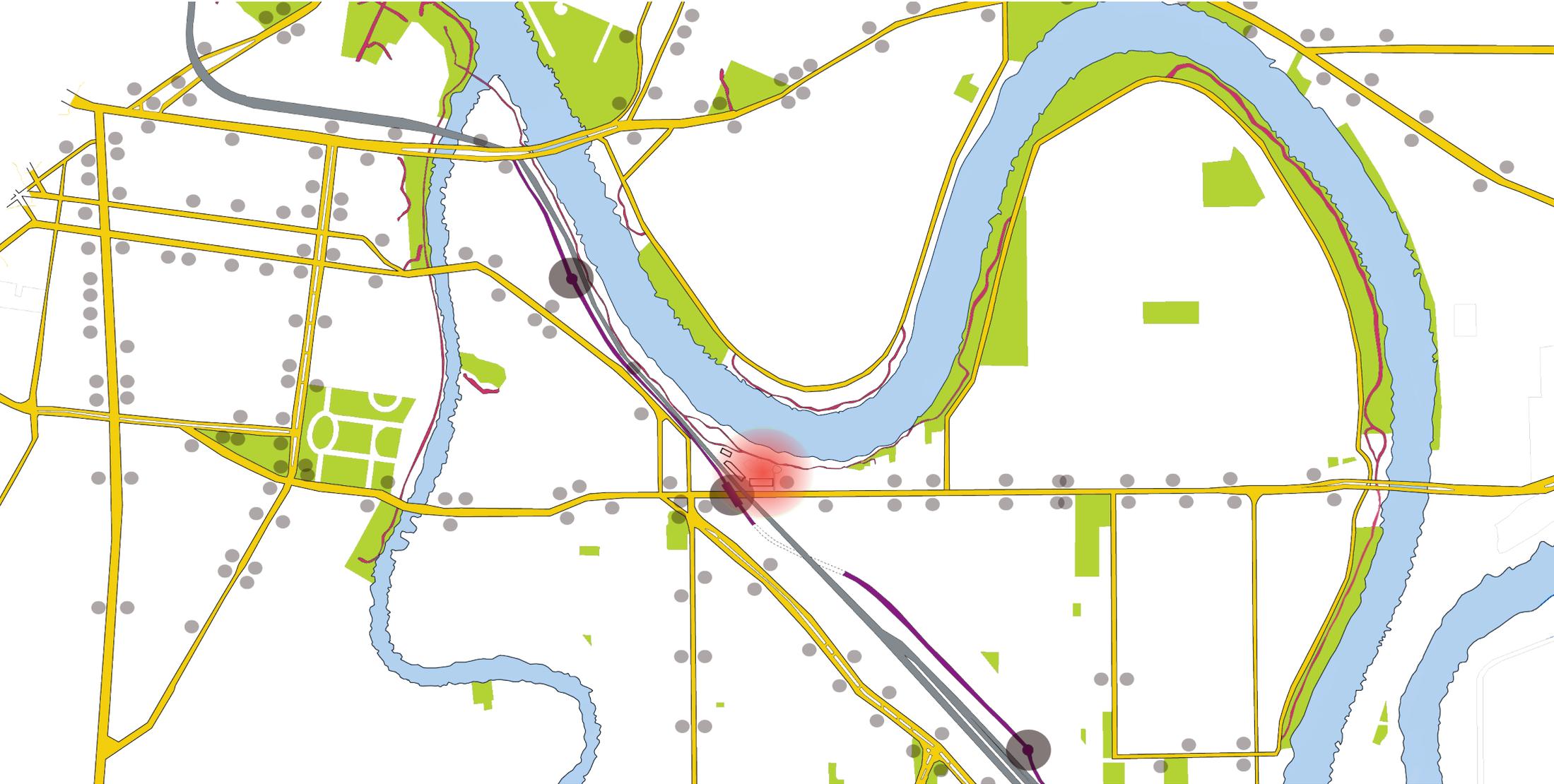
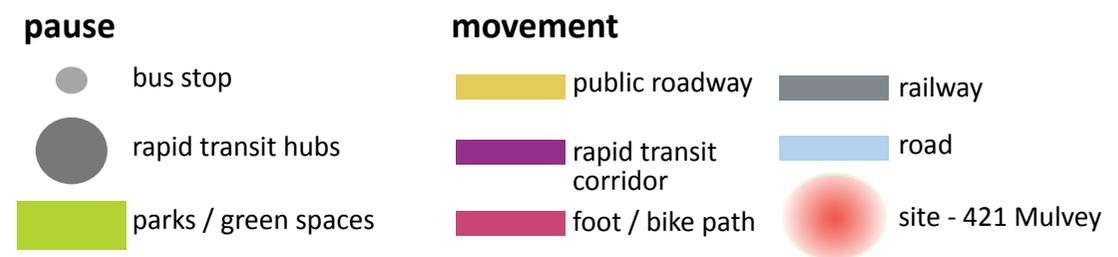


Figure 023: Pause + Movement Map



pause +  
movement

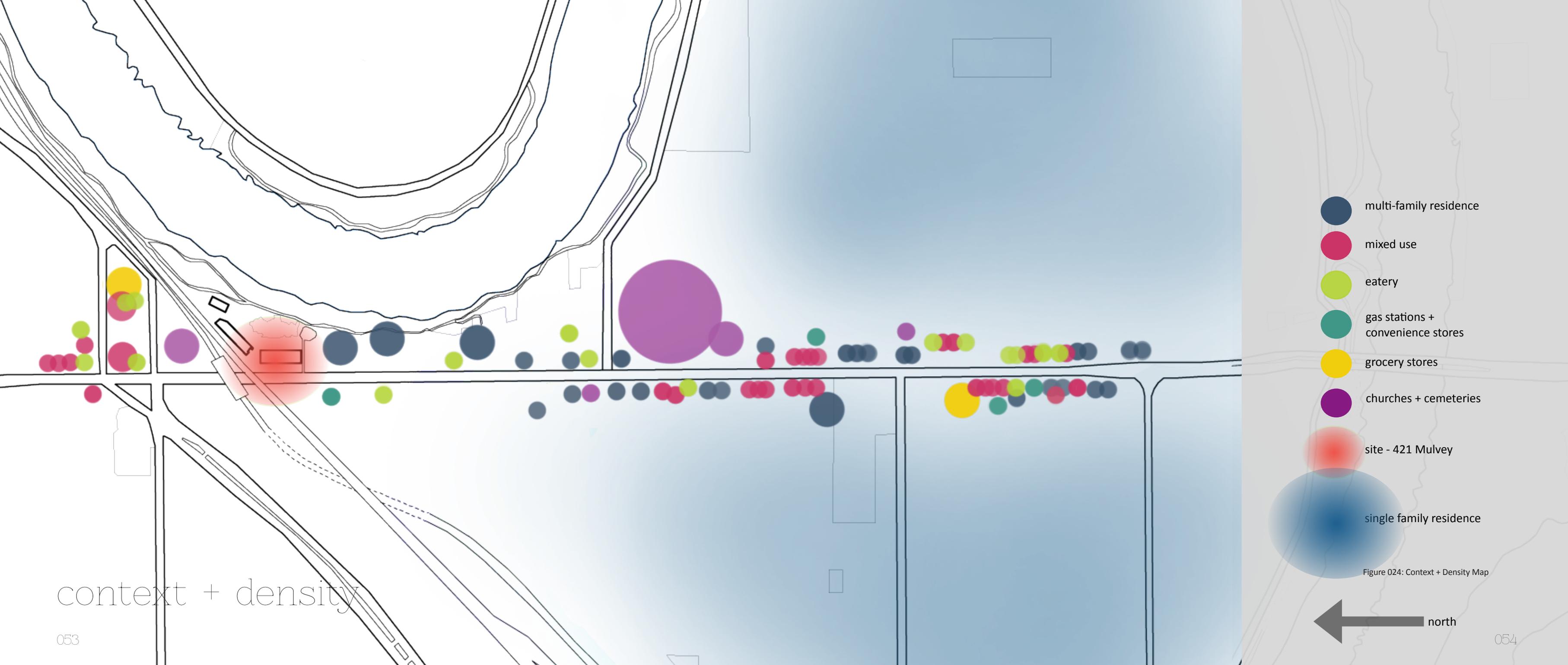




Figure 025: Historical Image of East Side of Site



Figure 026: Historical Image of West Side of Site

Built in 1912, the 421 Mulvey Avenue East Building began as a Soda and Mineral Water Factory. Designed by Architects Woodman and Carey and built by contractor J. McQuarrie, the 421 Mulvey Building utilized clay brick and reinforced concrete as the construction method. The building is comprised of three stories and a basement and is constructed with masonry wall and concrete columns (twenty feet apart, on center). The Soda Factory was one of three buildings that made up the Mulvey Industrial Complex. The other buildings on the site at that time, included a brewery and pickle factory. The brewery was located at 409 Mulvey and has been since been demolished, remaining as undeveloped land. The pickle factory, 415 Mulvey, is currently utilized as a storage facility. Since its erection in 1912, 421 Mulvey has changed occupants numerous times with various distributing companies. From the late 1920's to the late 1950's, the Dominion Envelopes & Cartons Ltd. used the building as a warehouse and distribution facility. From 1957 to 1986, various automotive supply companies utilized the robust structure and expansive open interior space for both supplying and storing automotive parts (Paterson, 2002). Today 421 Mulvey is owned and operated by IBEX Payroll. IBEX maintains office space on the main floor, while the remaining areas are leased to an eclectic group of tenants including the mulvey flea market, architects, a call center and an artist's studio.

## current and historical uses of 421 Mulvey Ave E



Figure 027: Site Map

north



views from the building

057 Figure 028: View From Site To Rapid Transit Terminal



Figure 029: View From Site To St. Boniface Bridge

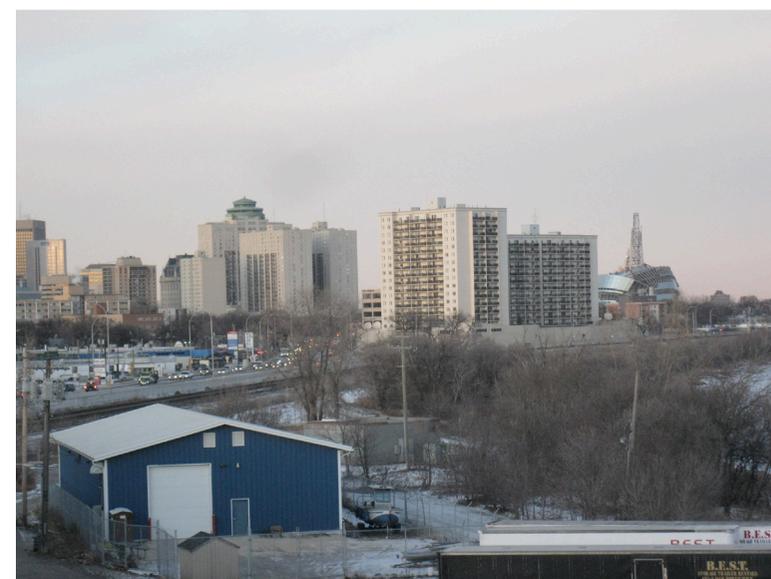


Figure 030: View From Site To Downtown

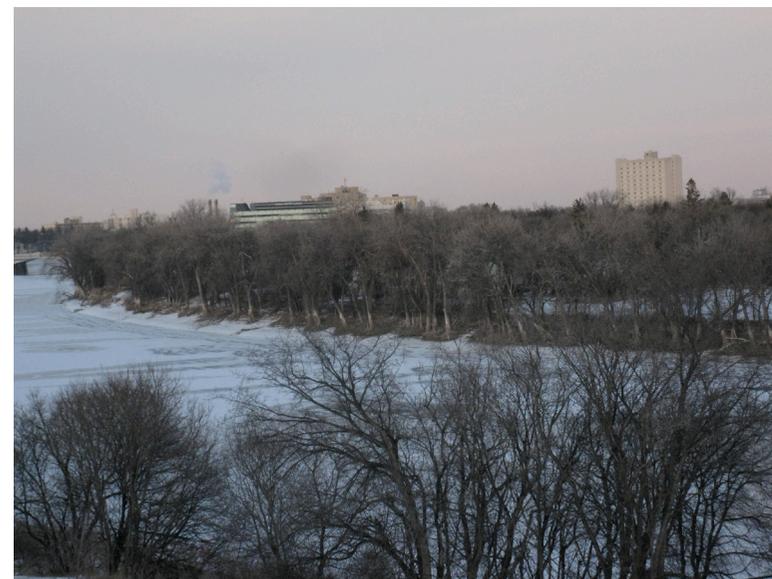
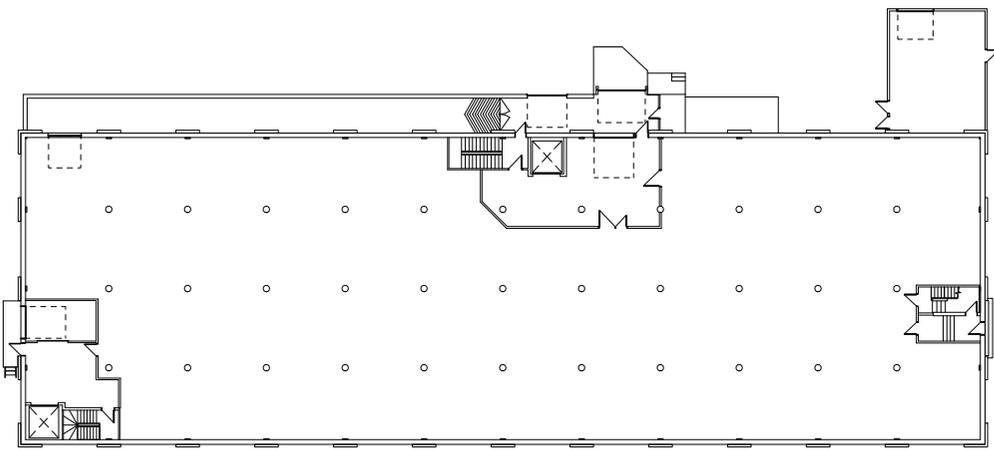


Figure 031: View From Site To Red River



Figure 032: View From Site To Red River

Nestled between the railway tracks, the new rapid transit station, Osborne Street and the Red River, 421 Mulvey somewhat disappears. Although the building remains structurally integral its exterior and surrounding landscape are in poor condition and do not demand street presence. Portions of the original brick have been plastered over and many of the windows have been boarded up. The site is currently without identity. Similarly the interiors have undergone numerous incoherent make-do renovations. Throughout the interior there are hints of the original historical character. Highlights include the massive cylindrical concrete columns and the many large windows. These windows supply vistas to areas all over the city including, the Red River, St. Boniface, the Forks and Downtown as well as the Legislative Building and Human Rights Museum.

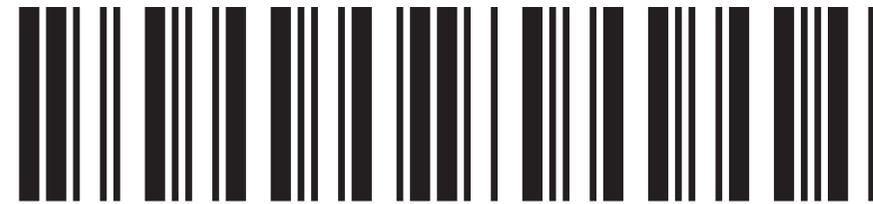


← Figure 033: Existing Floor Plan

# the fabric of 421 Mulvey

Figure 034: Collage of Existing Building Conditions





**C H A P T E R**

program  
+ brand



**5**

development

# defining *The Eco Dwelling*

## Introduction

This chapter, program and brand development, reviews the master planning intentions for the development of *The Eco Dwelling*. In regards to this practicum project only portions of the master plan are developed in the design intervention. The focus will be on developing the main floor interiors. The program address the functional requirements such as the various types of spaces that are desired, square foot calculations and space adjacencies. The brand development portion of this chapter addresses the theoretical application to design. The combination of the program and brand development result in the design intervention for *The Eco Dwelling*, which is detailed in the next chapter.

## Project Intent

The intent of this project is to program and design *The Eco Dwelling*.

The Build Environment will be act as the narrative for the hybrid eco-luxury lifestyle. Employing Holt's Cultural branding strategy as the framework for brand development. *The Eco Dwelling Brand* has been developed through the design of a mixed use, multi residential lifestyle complex. This complex will offer the opportunity to live both lavishly and sustainability, providing consumers with the opportunity construct their personal identity as well help establish the eco-luxury lifestyle.

The hierarchical design priorities are as follows:

1. Branding of eco ideologies
2. Luxury living
3. Sustainability

## What is *The Eco Dwelling*?

- A mixed-use complex, having both residential and commercial occupancy.
- All environments that are associated with *The Eco Dwelling* will be branded to support the hybrid eco conscious and luxury lifestyle.
- A variety of smaller scale environments will make up *The Eco Dwelling*. Each environment will have a boutique like feel.
- Each "business" will have its own eco specialty.
- All business that make up *The Eco Dwelling* will have to follow branding mandates set forward by *The Eco Dwelling*.

## *The Eco Dwelling* Mission Statement

*The Eco Dwelling* is dedicated to sustainability. It promotes green living through style and comfort. Home to both residential suites and boutique businesses, *The Eco Dwelling* is a complex that provides all the necessities for an eco conscious lifestyle under one roof. *The Eco Dwelling* strives to provide a variety of eco products and services that will further enhance and strengthen the eco community.

### Facilities located within *The Eco Dwelling*

The types of environments that make up *The Eco Dwelling* can be divided into three main categories: Eco Businesses, Eco Dwellings and Eco Amenities. The following chart lists and defines the spatial requirements for these environments.

### Users + Dwellers

#### Primary Users

- A. Dwellers - Followers
- B. Patrons of the commercial businesses - Feeders

#### Secondary Users

- A. Employees of the vertical farm - Insiders
- B. Local merchants - Insiders

- C. Employees of *The Eco Dwelling*
- D. Maintenance + custodial staff

#### Tertiary Users

- A. Guests of the residence

### Design Intervention

This project addresses the following design interventions:

- Zoning of the building and site
- Overall building and site circulation
- Layout and space planning for the main, second and third floors.
- Detailed spatial development for the main floor interior, concept development will be provided for the site, the vertical farm and residential suites.

**Building Code Review** - refer to appendix A

**Facilities located within *The Eco Dwelling***

The types of environments that make up *The Eco Dwelling* can be divided into three main categories, Eco Businesses, Eco Dwellings and Eco Amenities. The following chart lists and defines the spatial requirements for these environments.

Category	Type	Location	Quantity	Square Footage Per Unit	Total Square Footage	Agencies	Notes
Eco Dwellings	2 Bedroom Units	2nd Level	6	1500	9000		
	1 Bedroom Units	2nd Level	4	1000	4000		
	2 Bedroom Units	3rd Level	6	1500	9000		
	1 Bedroom Units	3rd Level	4	1000	4000		
	Lobby Area / Front Desk	2nd Level + 3rd Level	2	500	1000		
	Business Center	3rd Level	1	600	600		

Table 004: Spatial Requirements for Eco Dwellings

Category	Type	Location	Quantity	Square Footage Per Unit	Total Square Footage	Agencies	Notes
Eco Business	100 Mile Groceries	Street Level	1	6000	6000	Parking Shipping + Receiving	
	Food court	Street Level	1	2000	2000	Public Washrooms	
	Clothing Store	Street Level	1	1000	1000		
	Re-Purposed Furniture + Home Décor	Street Level	1	1200	1200		
	Eco Cleaning Supplies	Street Level	1	1000	1000		
	Natural Beauties	Street Level	1	1000	1000		
	Eco Jewelry	Street Level	1	1000	1000		
	Vertical Farm	Roof top addition	3	10000	30000		

Table 005: Spatial Requirements for Eco Business

Category	Type	Location	Quantity	Square Footage Per Unit	Total Square Footage	Agencies	Notes	
Eco Amenities	Public Use Circulation	Street + 4th Level		10% of total square footage	4000		public circulation & residence circulation can overlap on main & 4th floor	
	Residences Circulation	Street , 2nd, 3rd + 4th		10% of total square footage	4000		public circulation & residence circulation can overlap on main & 4th floor	
	Service Circulation	All Levels		10% of total square footage	10000			
	Shipping + Receiving		1	2000	2000			
	Public Washrooms	Basement		3	70			
		Street Level		8	70			
		2nd Level		1	70			
		3rd Level		1	70			
	Storage	Basement	1	1000	1000			
	Information	Street Level	1	200	200			
	Facility Management Offices	2nd floor	3	200	600			
	Security offices	2nd Level	1	150	150	Eco Residence		
	Concierge	Basement	1	500	500			
	Laundry / Dry Cleaning	Basement	1	2000	2000			
	LAN (local area network) Room	Street Level	1	300	300	Management Offices		
	Garbage Rooms + Chutes	Basement		1	500	500		
		Street Level		1	150	150		
		Second Level		1	150	150		
		Third Level		1	150	150		
	Janitors Closets	Basement		1	300	300	Service Circulation	
Street Level			1	150	150	Service Circulation		
Second Level			1	150	150	Service Circulation		
Third Level			1	150	150	Service Circulation		
Employee Brake room	Basement	1	1000	1000				
Electrical Room	Basement	1	300	300				
Mechanical Room	Basement	1	300	300				
Residence Parking	Site	20 stalls				All parking is located in the prakade at north east corner of the site.		
Patron Parking	Site	100 stalls						
Employee Parking	Site	20 stalls				There are a lower than the standard amount of parking stalls in order to promote other forms of transportation.		
Visitor Parking	Site	5 stalls						

Table 006: Spatial Requirements for Eco Amenities

spatial requirements

## theoretical application

Many contemporary sociologists such as Lurary, Advisson and Holt support the “You May” philosophy in regards to branding. This philosophy states that there is an exchange between consumers, brands and the media, that requires all parties to participate to keep the cycle continual. Media makers have an intended purpose and message however the end user, the consumer, does not all always choose to use the brand or consumer good within it’s intended purpose. The fashion in which the consumer chooses to use such objects creates their own meaning and symbolic connection with the brand they are consuming. A contemporary sociologist that follows this school of thought is Holt. I have adopted his cultural branding strategy

as the theoretical methodology for the design of *The Eco Dwelling*. The following pages include a brief description of each strategy and highlighted locations where these strategies have been employed throughout the design.

**Holt's Branding Strategy Summary of Strategy**

Targeting  
Creation of a myth that addresses a current cultural contradiction.  
Identify the most appropriate myth market

**Application of Strategy to Design**

The Myth of The Eco Dwelling is that participating in this community is part of the solution to the sustainability crisis.

**Design Implication for *The Eco Dwelling***

Targeting take place through out the entire complex and site by the creating of new typology for eco-living that is the eco-luxury lifestyle. This lifestyle is manifested through out the design of The Eco Dwelling.

Table 007: Theoretical Application - Targeting

# 1. targeting

The creation of a myth that addresses a current cultural issue

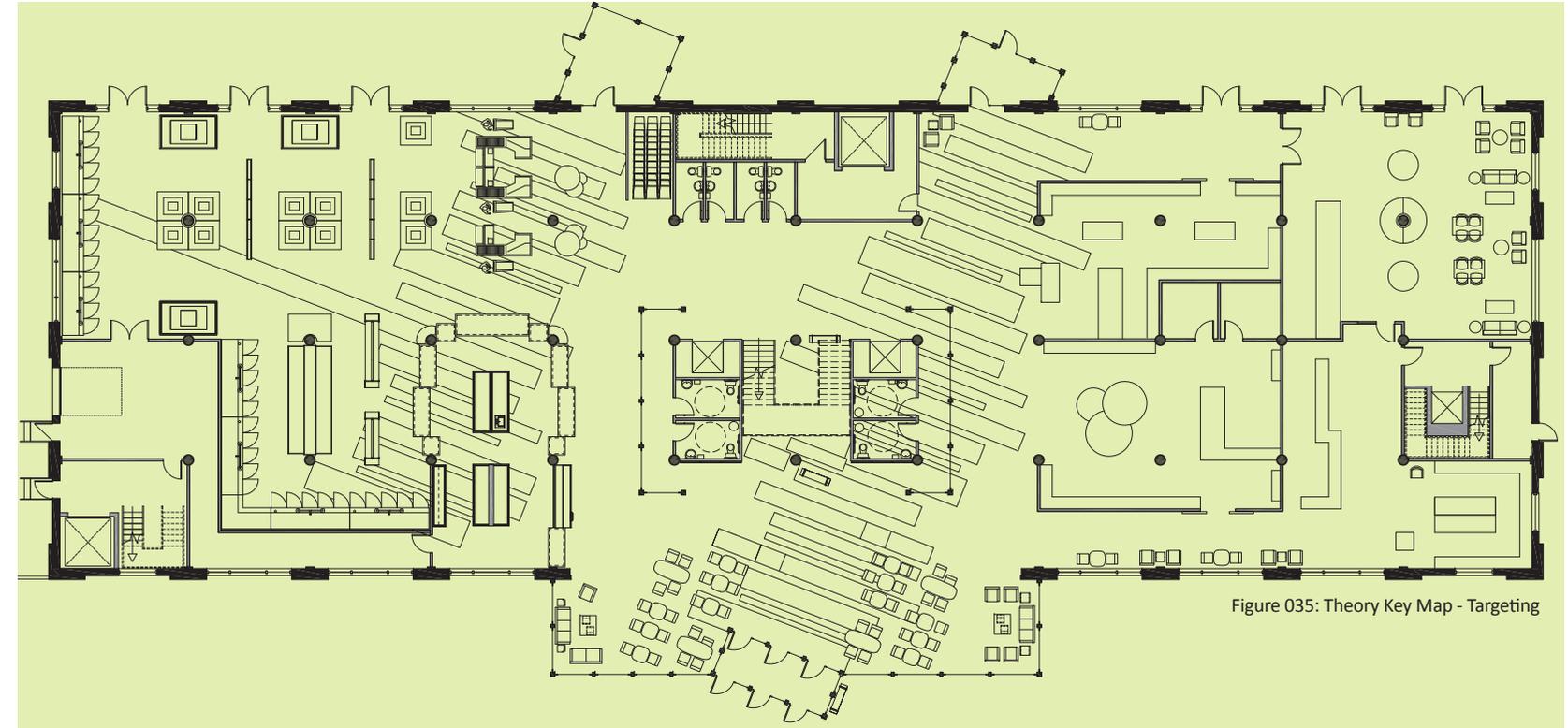


Figure 035: Theory Key Map - Targeting

**Holt's Branding Strategy Summary of Strategy**

**Positioning**

The myth drives the brand's identity. Creation of a story that addresses a particular cultural contradiction.

Myth Treatment – brand's proposed role in the culture

Populist Authenticity – earning a credible place within the populist world, audience must perceive authentic ties to this populist world. Deliver literacy and fidelity.

Charismatic Aesthetic – must exude charisma, compelling audiences to enter into their world view.

**Application of Strategy to Design**

Creating visible elements associated with sustainability.

Creating a link between the icon and the ideology both authentic and non-authentic form.

Providing a medium for the ideology to be expressed as a desirable necessity.

**Design Implication for *The Eco Dwelling***

Both the 100 Mile Grocery Store and the main entry are examples of positioning. The 100 Mile Grocery Store provides populist authenticity as it sells the fruit and vegetables that were produced in the vertical farm.

The main entrance to *The Eco Dwelling* is designed to lure people in off the street. There is a clear connection from the side walk to the site to the entrance. The entrance protrudes from the building and the top of it is finished with green metal lattice providing a charismatic aesthetic.

Table 008: Theoretical Application - Positioning

## 2. positioning

Myth Treatment - brand's proposed role in culture

Populist Authenticity - earning a credible place within the populist world

Charismatic Aesthetic - compelling audiences to enter into this world

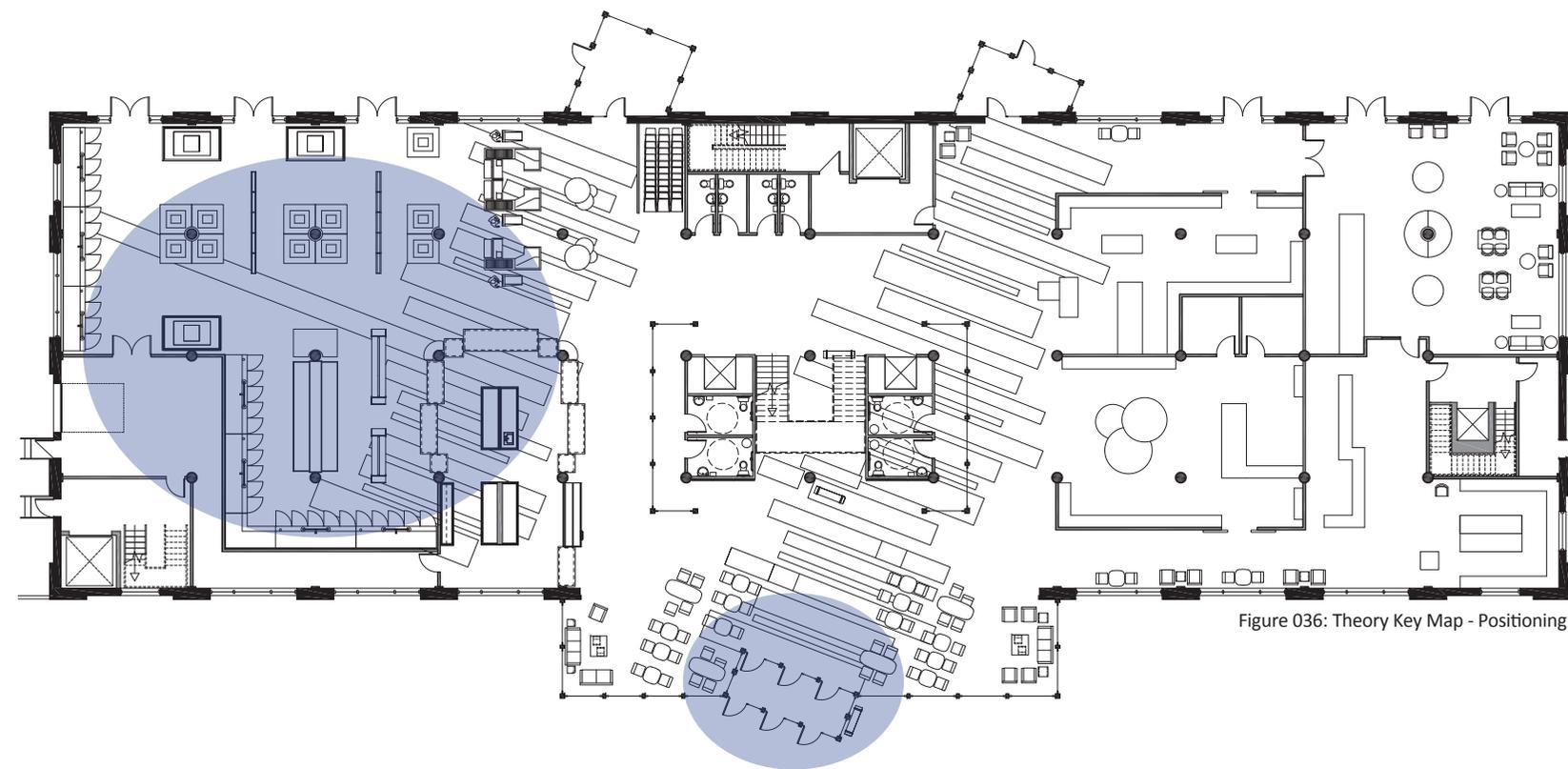


Figure 036: Theory Key Map - Positioning

**Holt's Branding Strategy Summary of Strategy**

**Brand Equity**

Once the brand has useful positioned it's self it has an easier time repositioning it's self. The brand can target the same audience with a variation of the myth because that audience already trusts the brand they are more likely to associate themselves with the new myth.

**Application of Strategy to Design**

Recognizing that as the myth shifts the build environment will have to shift as well.

**Design Implication for *The Eco Dwelling***

The food court is an example of brand Equity. This is a flexible environment that can be used for various activities such as eating and socializing. This space can be booked for special occasions just a workshops, speaking events or charitable events. As new trends become popular with in the eco culture, this space will provide a back drop for specialist in the area to come in speak about these new developments.

Table 009: Theoretical Application - Brand Equity

# 3. brand equity

## Re-positioning of the brand

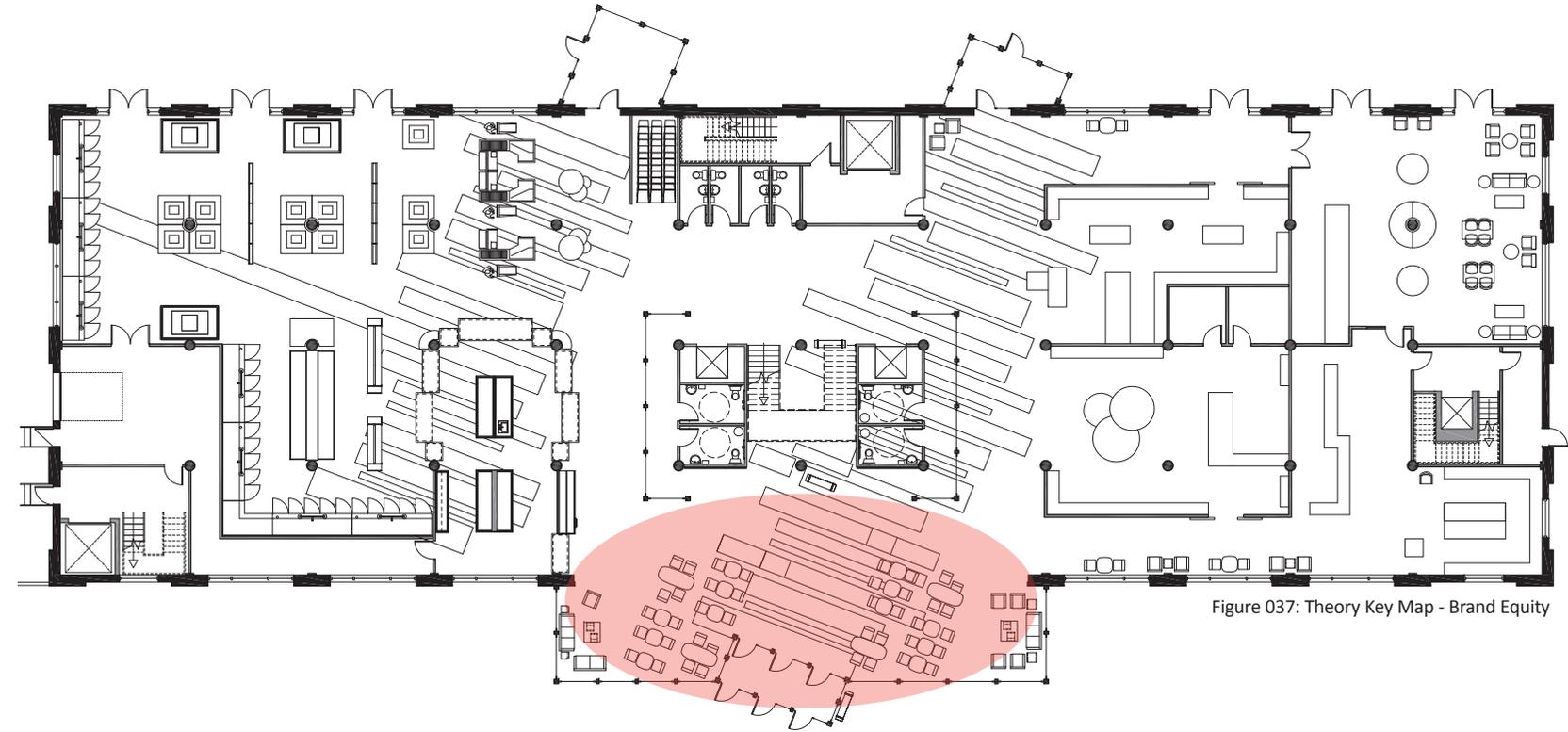


Figure 037: Theory Key Map - Brand Equity

**Holt's Branding Strategy Summary of Strategy**

**Brand Loyalty**

The success of a brand is determined on consumer engagement. The more loyal consumers are to brands and the more they support the brand the more profitable the brand becomes. Brand loyalty is linked to the social networking of the brand followers. These followers can be divided into three groups the followers, the insiders and the feeders.

**Insiders**- The gate keepers to the brand's claims on the populist world. Smaller in number than the followers, around 10% of the brand users. They influence the followers.

**Followers** - Customers that identify strongly with the brand. Become devoted to the brand as it provides their identity needs. The brand acts as a moral compass. Followers find the greatest value in the myth.

**Feeders** - Often the majority of customers. These customers thrive vicariously on the identity value that icons produce for the followers. Feeders only have a superficial connection to the values propagated by the icon through the myth. They use the brand to build social solitary with friends and colleagues.

**Application of Strategy to Design**

Provide opportunity for social networking of these different groups.

Provide roles for each group within the Eco Dwelling.

**Insiders** - local merchants and farmers, and eco experts that come and sell their goods or provide educational seminars. (eco-experts)

**Followers** - Residence of The Eco Dwelling (eco-dweller)

**Feeders** - Patrons of The Eco Dwelling (eco-shoppers)

The creation of icons within the build environment that contribute to the brands identity value.

**Design Implication for *The Eco Dwelling***

**Insiders** - Retail space for merchants and farmers to sell their merchandise.

**Followers** - A place for them to live within *The Eco Dwelling*. Should be a distinguish between the followers and the feeders. Followers should be on display.

**Feeders** - Take part in the retail environments.

Icons are represented through visible eco elements

Table 010: Theoretical Application - Brand Loyalty

# 4. brand loyalty

Social network that is established between the insiders, followers and feeders

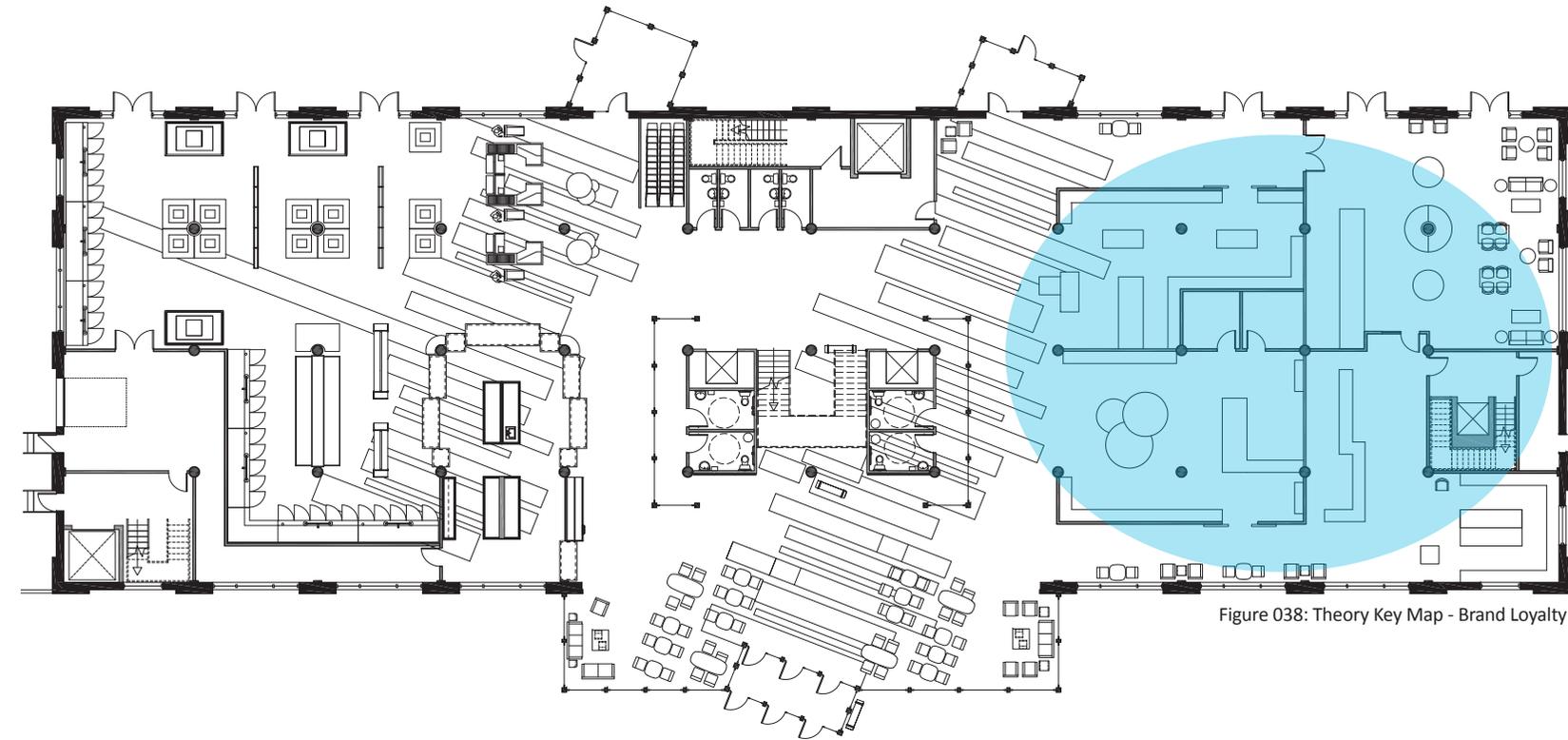


Figure 038: Theory Key Map - Brand Loyalty

**Holt's Branding Strategy Summary of Strategy**

**Co-Branding**

There are multiple authors of a successful myth. The myth is supported by a variety of cultural influences most often found in media text.

**Application of Strategy to Design**

The presence of various types of media that can be used to support the Eco Dwelling.

**Design Implication for *The Eco Dwelling***

The partitions that surround the Eco Hub have demountable panels that can be change on a regular basis. The purpose of these panels is to provide information about The Eco Dwelling such as the showcasing the merchant of the month. These panels will also be used for "green advertising" that can be purchased by other eco friendly companies that wish to advertise within *The Eco Dwelling*.

Table 011: Theoretical Application - Co-Branding

## 5. co-branding

External coauthors that support the myth

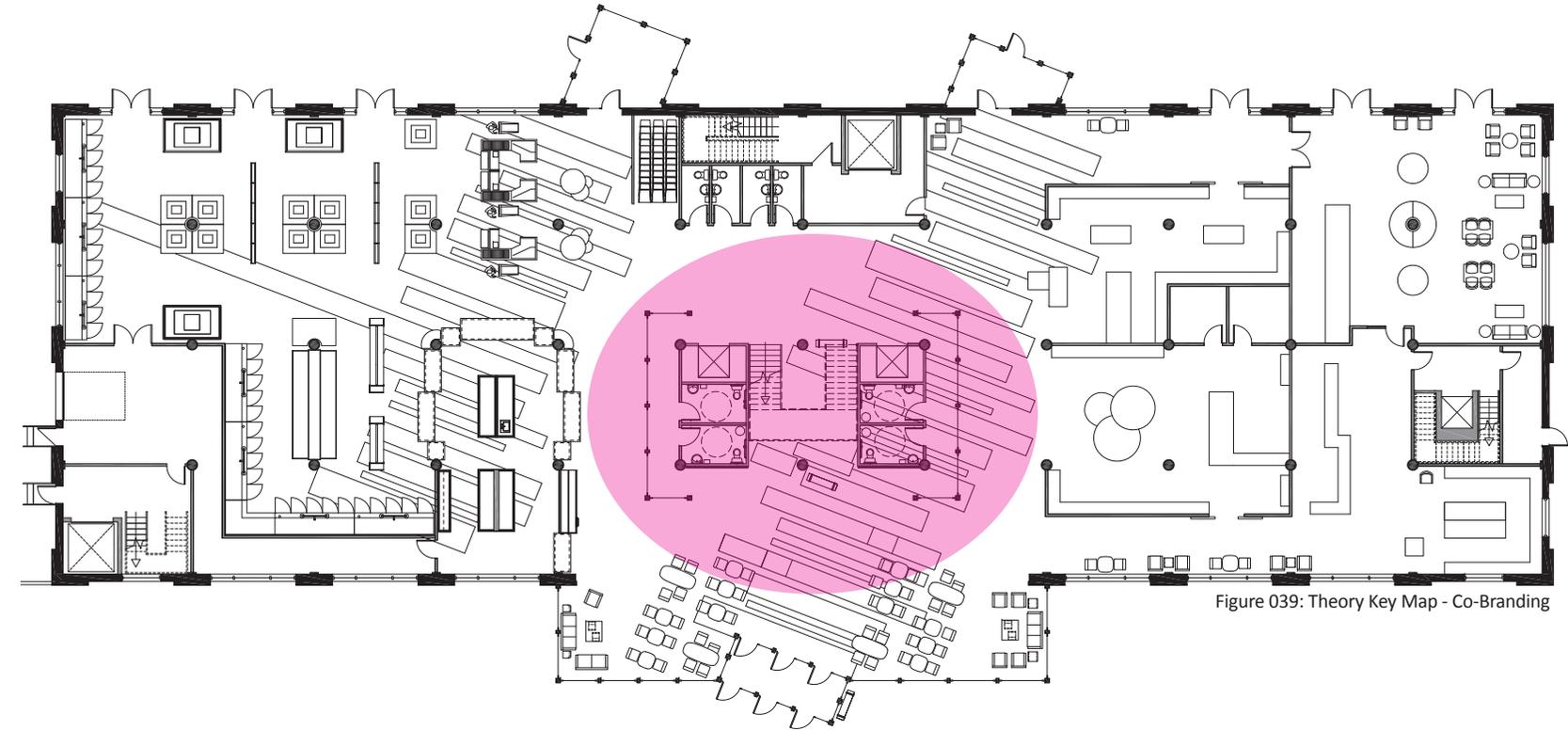


Figure 039: Theory Key Map - Co-Branding

**Holt's Branding Strategy Summary of Strategy**

Communication Branding as Storytelling  
 1. Develop a plot and characters  
 2. Sample new popular cultures  
 3. Speak from new populist worlds  
 4. Push the myth's boundaries

**Application of Strategy to Design**

Allow for spaces that provide social networking between the various groups.  
  
 Provide an area that educates all patrons on the eco-luxury lifestyle.

**Design Implication for *The Eco Dwelling***

The Eco Hub is a central gathering point where patrons gather to investigate the vertical garden and learn about the amount of food that is being produced within the complex. Information is also provided about the materials that were used in the construction of the dwelling and the local merchants that sell their goods at *The Eco Dwelling*.

Table 012: Theoretical Application - Communication

## 6. communication

Develop a plot and characters

Sample new popular cultures

Speak from new populist worlds

Push the myth's boundaries

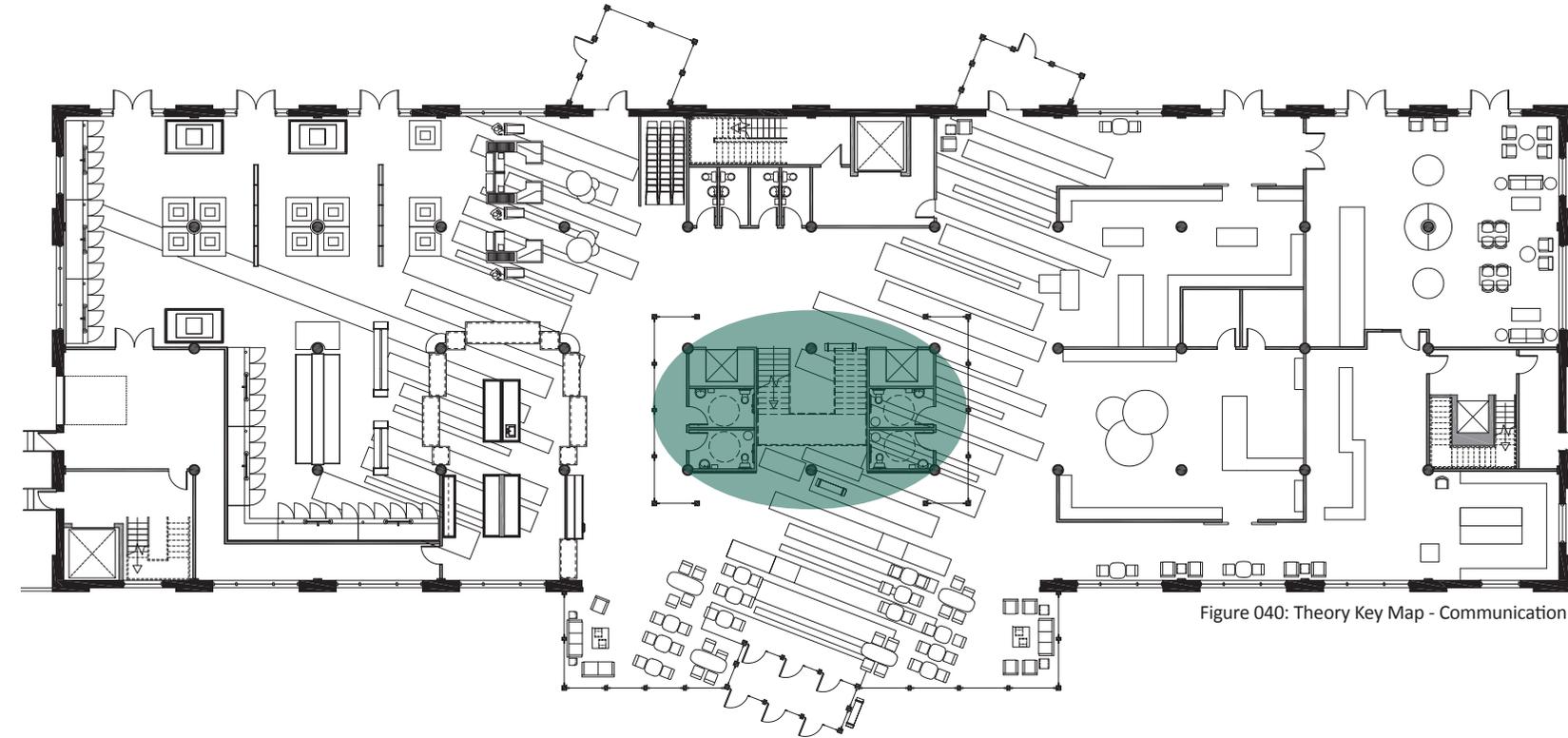


Figure 040: Theory Key Map - Communication

1. targeting

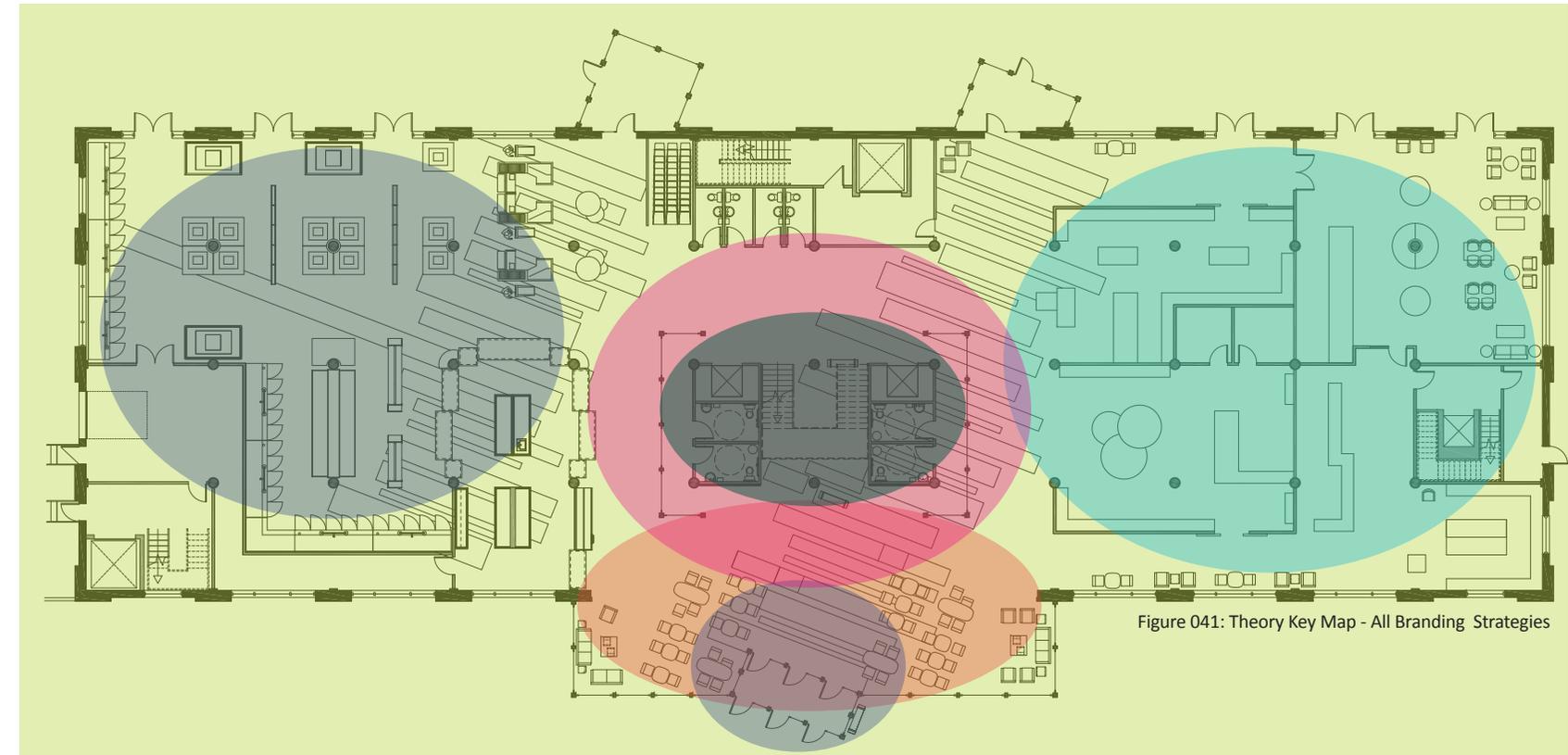
2. positioning

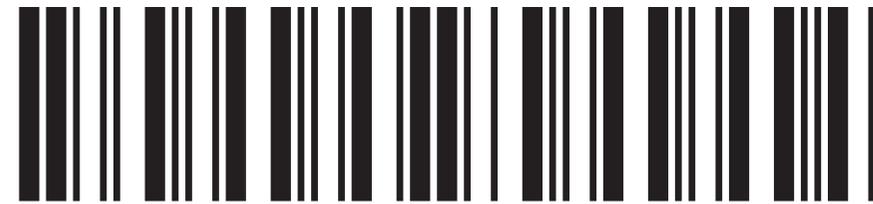
3. brand equity

4. brand loyalty

5. co-branding

6. communication





**C H A P T E R**

design



**6**

intervention

## design overview

The following chapter outlines the design proposal for The Eco Dwelling, located at 421 Mulvey. The proposal includes the adaptive reuse to the site as well as the adaptive reuse and addition to the existing building resulting in a mixed use, multi-tenant, eco-luxury complex. The overall intent of this proposal is to explore how the build environment can be utilized as a medium for branding (for a branded lifestyle). The process that informed the design proposal is a synthesis of the previous chapters including theory and literature review, case study analysis, existing building and site review, and the program and brand development. The combination of these aspects provides both the functional and conceptual framework for this design intervention. Due to the large scope of this proposal, not all areas of the project were developed to full detail. Special attention was given to the public interior environments and the experiences that the users have while in these spaces. These experiences will contribute to the identity of the user as an eco-consciousness individual. The design proposal is made up of five key areas, which include:

Site + Exterior Approach + Vertical Farm  
Main Entrance + Food Court  
Eco Information Hub  
Food Kiosk + 100 Mile Groceries  
Private Dwelling

Throughout this chapter a description of each key area will be provided, highlighting feature design elements. The combination of the entire design creates the total environment that is *The Eco Dwelling*. Before reviewing the specific areas, the proposal will outline the overall spatial organization.

The key concepts developed from this design exploration are:

- A total environment is required to create a branded lifestyle.
- Utilizing icons to establish green branding
- Living (experiencing) the brand

## spatial organization

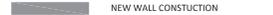
The spatial organization of *The Eco Dwelling* was strongly influenced by the site as well as the existing vertical circulation within the building itself. The existing access points were kept and new egresses were added to the site to create a stronger connection with the surrounding community. These access points in turn influenced the central entries to the building. The main entrance, located in the center of the front facade of the building, on the Osborne street side, acts as an access point to the building as well as a thoroughfare within the building and site. This entrance connects users to all major activities that are within the building as well as those activities that surround the complex. As one enters *The Eco Dwelling* they have the opportunity to walk directly through the building to the farmers market, head towards the vertical garden and eco information hub area, or stay on the main floor and enjoy the eco-shops. Another major influence to the spatial organization is the

structure and structural grid of the existing building. The existing three-story building has a masonry shell with cylindrical concrete columns that are two feet in diameter and located twenty feet apart from one another. The sheer size of columns, as well as the grid that they created, played a critical role when laying out the spaces on each level. The main level of *The Eco Dwelling* utilizes the columns to create separation between the retail spaces as well as generate an area for the central circulation. Within some of the retail spaces the columns are utilized for display of merchandise. On the second and third floor, the columns were used as the connection points between the demising walls that separate one suite from another.

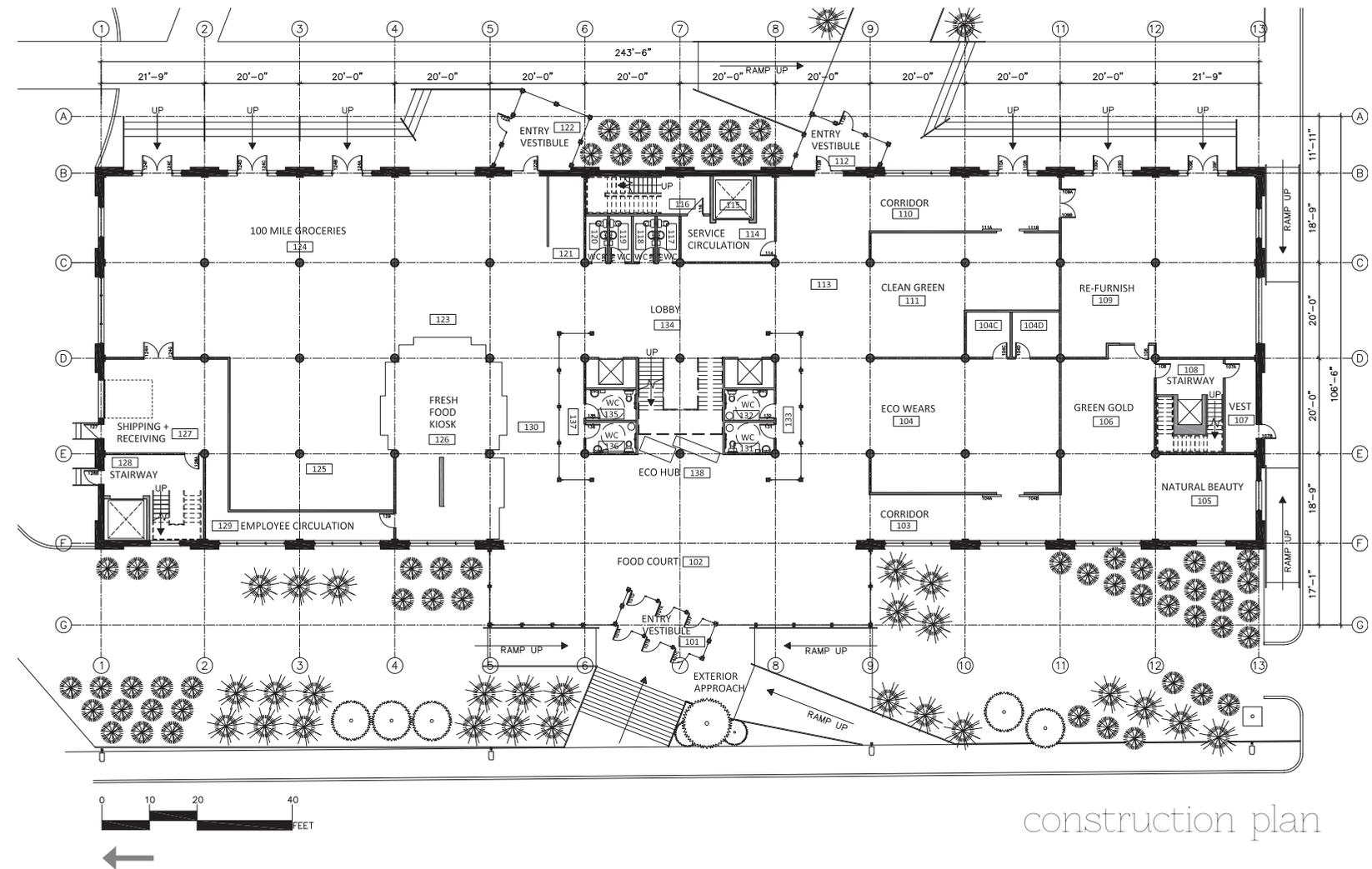
Vertical circulation was another important factor in determining the spatial organization of *The Eco Dwelling*. In the center of the building is the eco hub, which includes the vertical garden. This garden starts on the main floor and continues up into the

vertical farms, acting as a beacon of sustainability. The vertical circulation is directly adjacent to the garden. The circulation includes a stairway system as well as elevators. The stairway system allows the complex patrons to engage with the living wall and follow it all the way to the top, which is located within the vertical farm. This allows the populist groups, the insiders, to network with feeders and followers. On the route to the top of vertical garden, patrons will pass the private condominium floors. Card access will be required to enter these floors. The site and the main floor of building are public access, the second and third floor are restricted access to dwellers and employees of *The Eco Dwelling*. Dwellers and guests of *The Eco Dwelling* are encouraged to climb the stairs with the vertical garden. Once in the vertical farm the general public will have limited access, the majority of this space will be designated to the production of the crops (with employee access only). The general public will be provided with views into the farm.

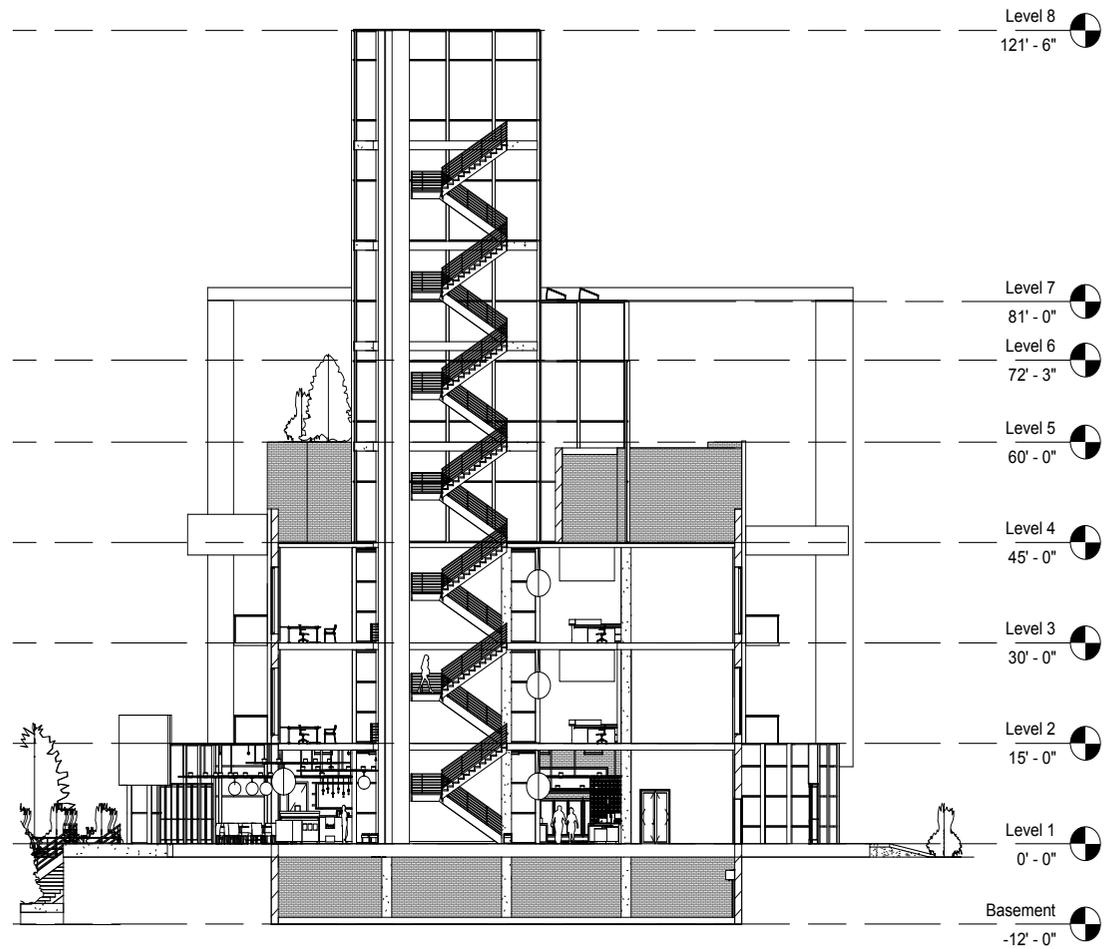
**LEGEND**

-  EXISTING WALL / COLUMN TO REMAIN
-  NEW WALL CONSTRUCTION
-  NEW GLAZING WALLS COMPLETE WITH DE-MOUNTABLE PANELS
-  EXISTING DOOR  
DOOR REFERENCE NUMBER
-  NEW DOOR  
DOOR REFERENCE NUMBER
-  ROOM ID NUMBER

Opposite page, Figure 041:  
Construction Plan

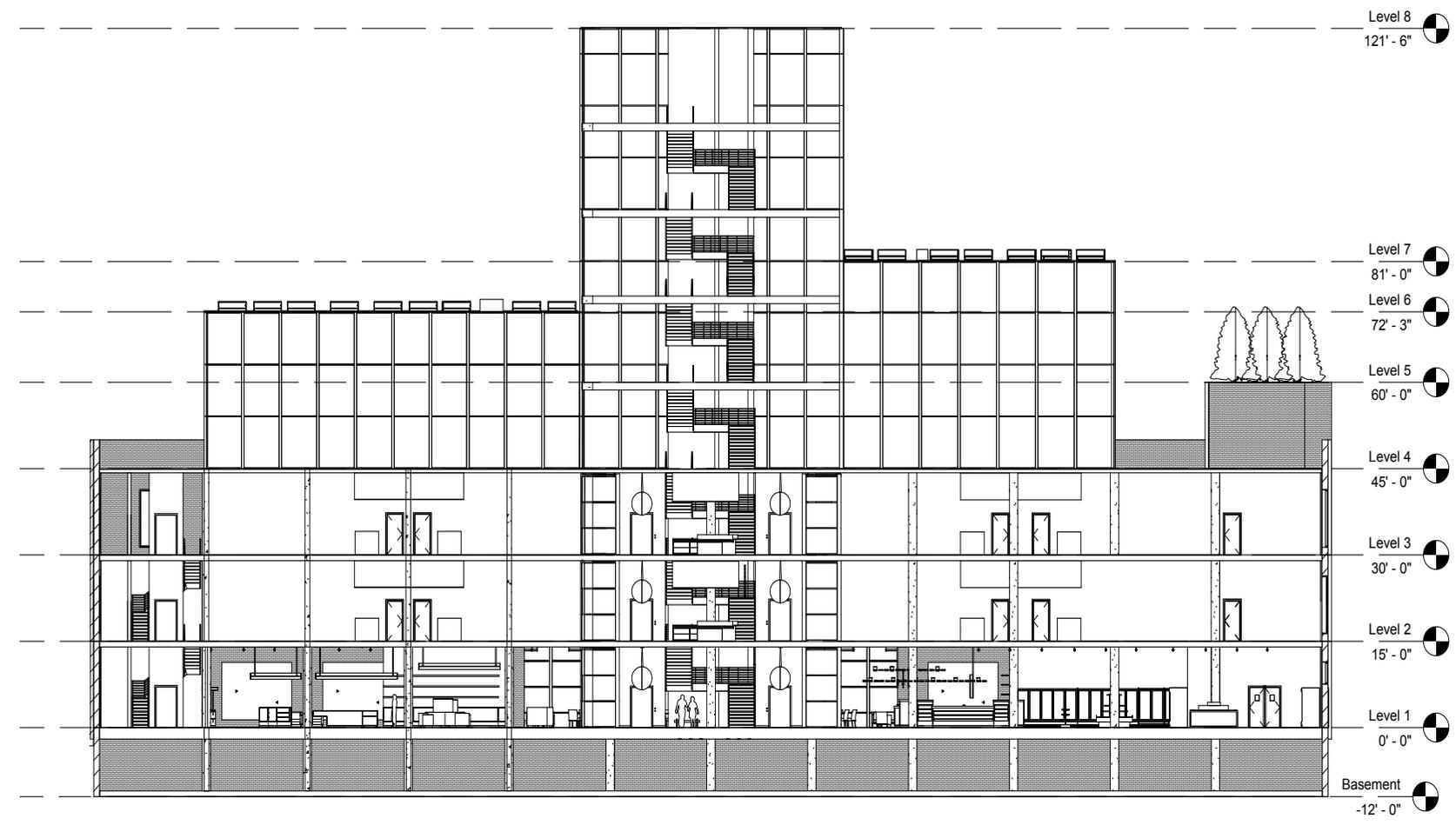


construction plan



section: west - east

This page, Figure 043: Building Section West - East  
 Opposite page, Figure 044: Building Section North - South



section: south - north

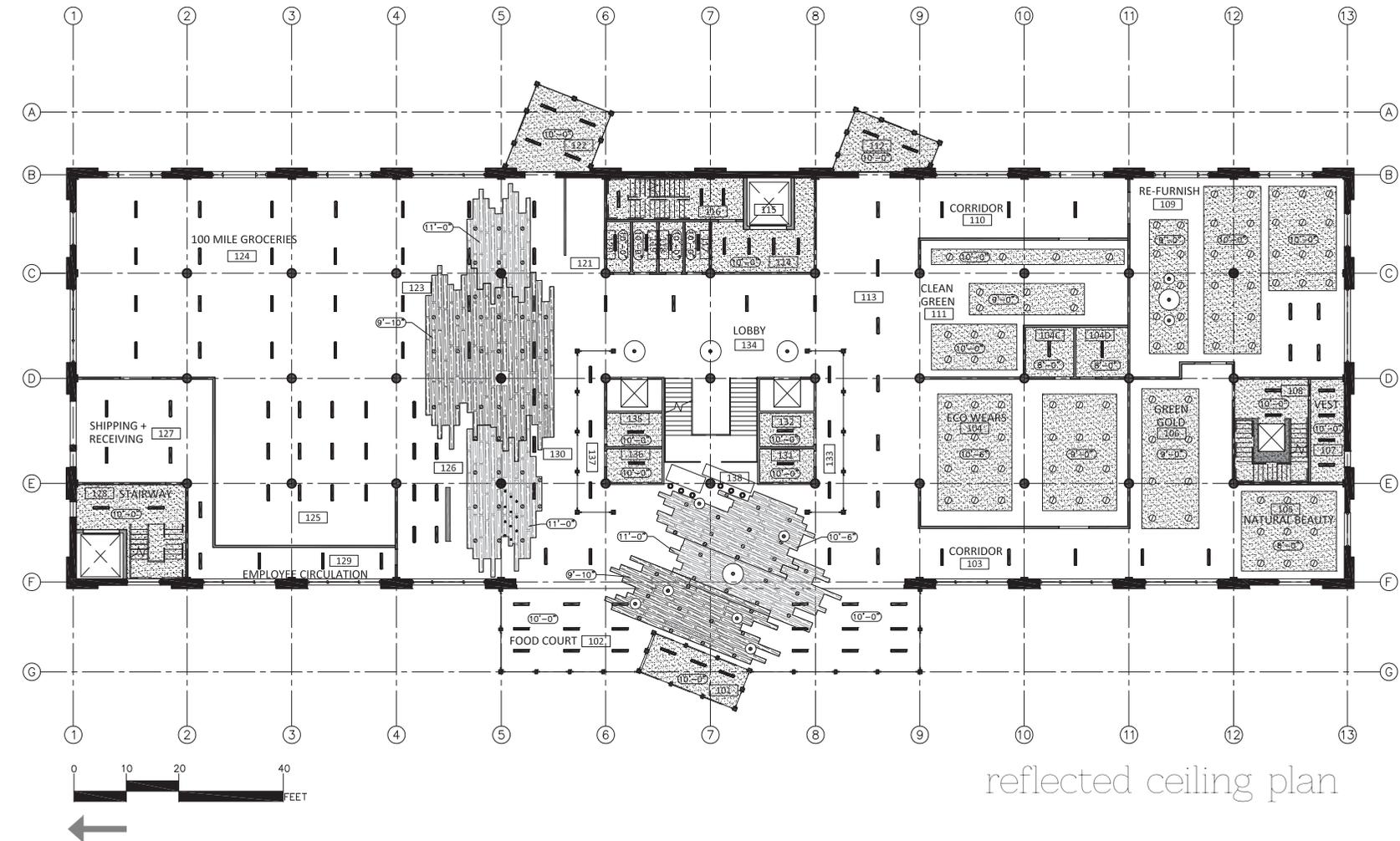
The circulation also plays a critical role in providing residence with luxury amenities. On the East side of the building the existing staircase and elevator are utilized for employee circulation only. This staircase runs from the basement to the third floor, allowing *The Eco Dwelling* staff to provide their patrons with many eco-luxury concierge functions such as local food delivery, recycling and compost pick up, green laundry, and book exchange. This employee circulation system also connects to the security desks on the second and third floor, allowing for *The Eco Dwelling* staff to have their own private area on each level of the complex. The staff circulation also leads to the basement where majority of the amenities would be executed. The basement will also house the staff break room. These circulation systems provided *The Eco Dwelling* staff with the opportunity to perform their duties without having to worry about running into the residence and patrons.

**LEGEND**

NOTE: UNLESS OTHERWISE NOTED ALL CEILINGS ARE EXPOSED WITH A THE HEIGHT OF 12'-6"

-  CEILING ELEVATION - FINISHED HEIGHT ABOVE FINISHED FLOOR
-  GYPSUM WALL BOARD
-  RECLAIMED WOOD SUSPENDED CEILING
-  LARGE PENDANT-DOWNLIGHT
-  MEDIUM PENDANT-DOWNLIGHT
-  SEMI-FLUSH DOWNLIGHT
-  RECESSED DOWNLIGHT
-  MINI PENDANT-DOWNLIGHT
-  RECESSED FLOOR LIGHT UPLIGHT

Opposite page, Figure 045:  
Reflected Ceiling Plan



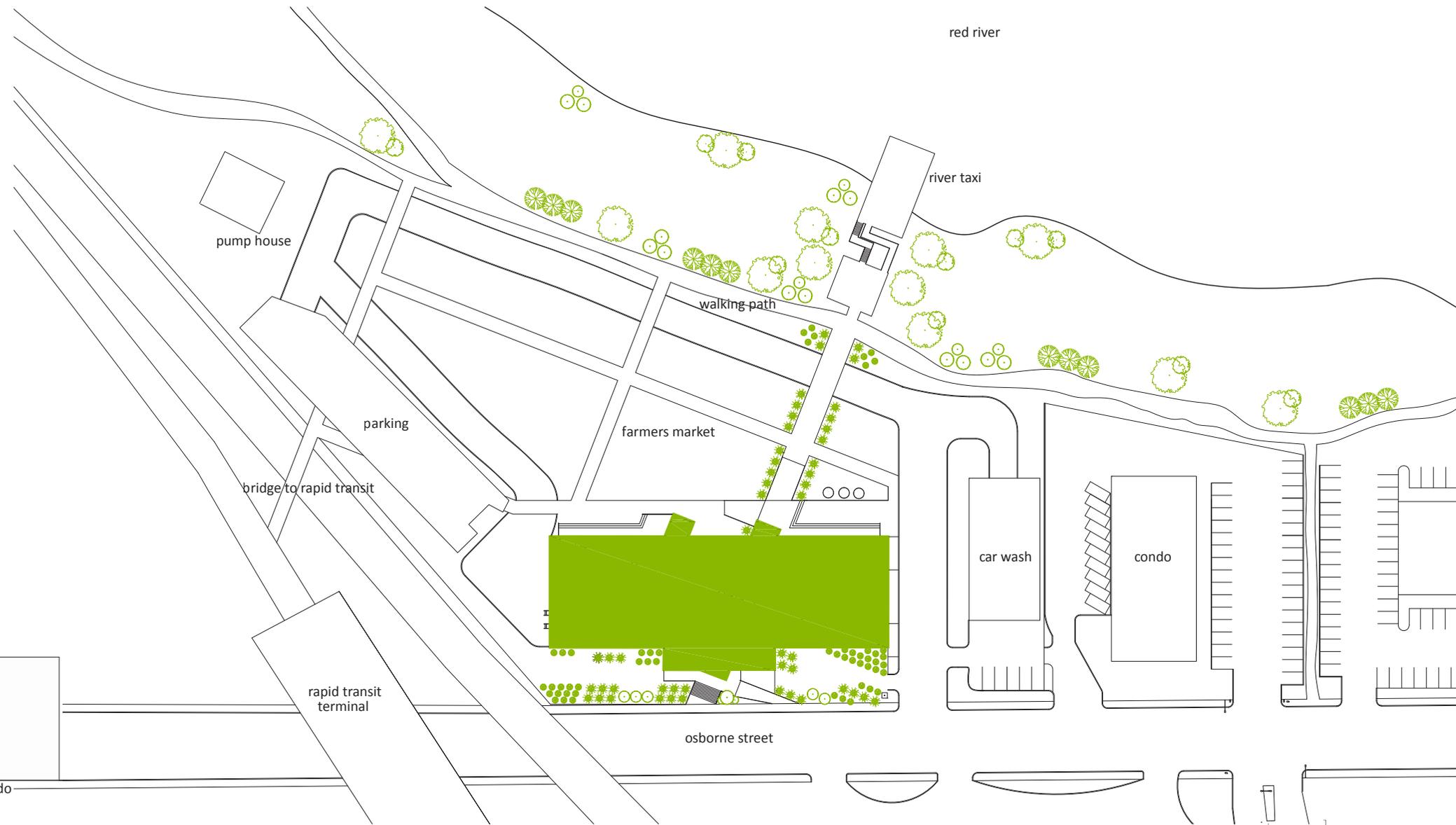


site + exterior approach +  
vertical farm

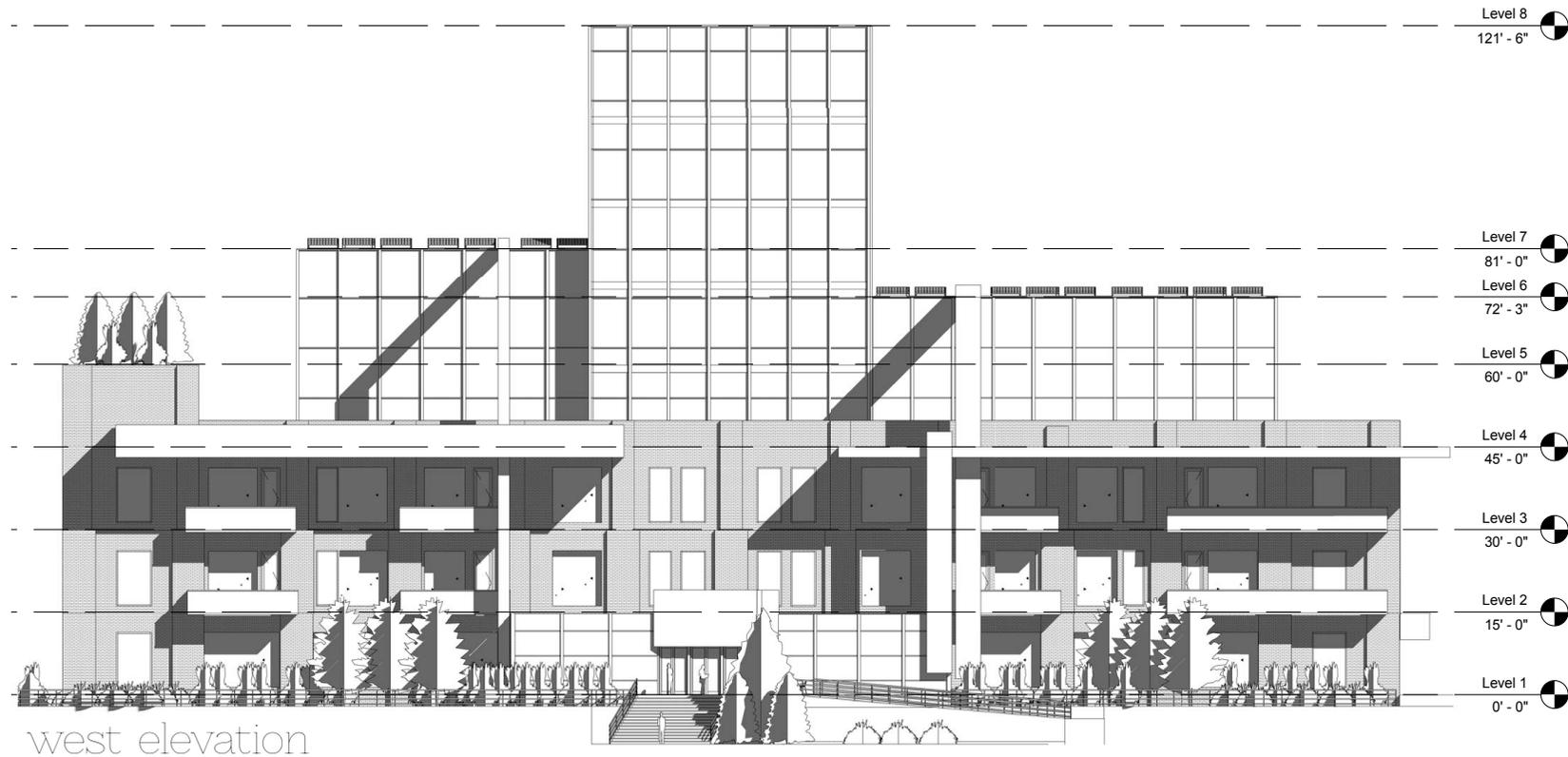
To draw people into *The Eco Dwelling*, the site and the building must catch the attention of the passers by and entice them to enter the building. The largest and most obvious beacon is the addition of the vertical farm. This is an urban farm that is located inside a series of three large green houses that are situated on top of the existing building. The center green house, which is also the tallest, houses the vertical garden that starts on the main floor. At night the vertical farms are illuminated, acting a green beacon. This beacon is visible from many locations throughout Winnipeg in both summer and winter months. Though the beacon plays a very important role in the branding of *The Eco Dwelling*, it is in the conceptual phase of design development. The exterior shell is mainly constructed of glass panels that are supported by metal beams and mullions. The farm that I am proposing would yield produce only, it would not house any livestock. The perimeter of the green houses is where

the majority of the planting would take place, where the center of the building would be used for utilities, such as the irrigation system and seed sorting. The interiors of these three green houses are made up of a series of balconies and bridges that provide access to the plants.

They are currently variety opinions on the feasibility of urban vertical farms. However, in recent years there has been a significant amount of literature supporting this movement. One of the key contributors to the development of urban vertical farms is Dr. Dickson Despommier. In his book *The Vertical Farm: Feeding the World in the 21<sup>st</sup> Century*, Despommier states that there are currently no urban vertical farms to date, however he discusses how this topic has become more prevalent and states many advantages to this method of framing. Despommier also discusses the experimental prototype for vertical farm that he



site plan

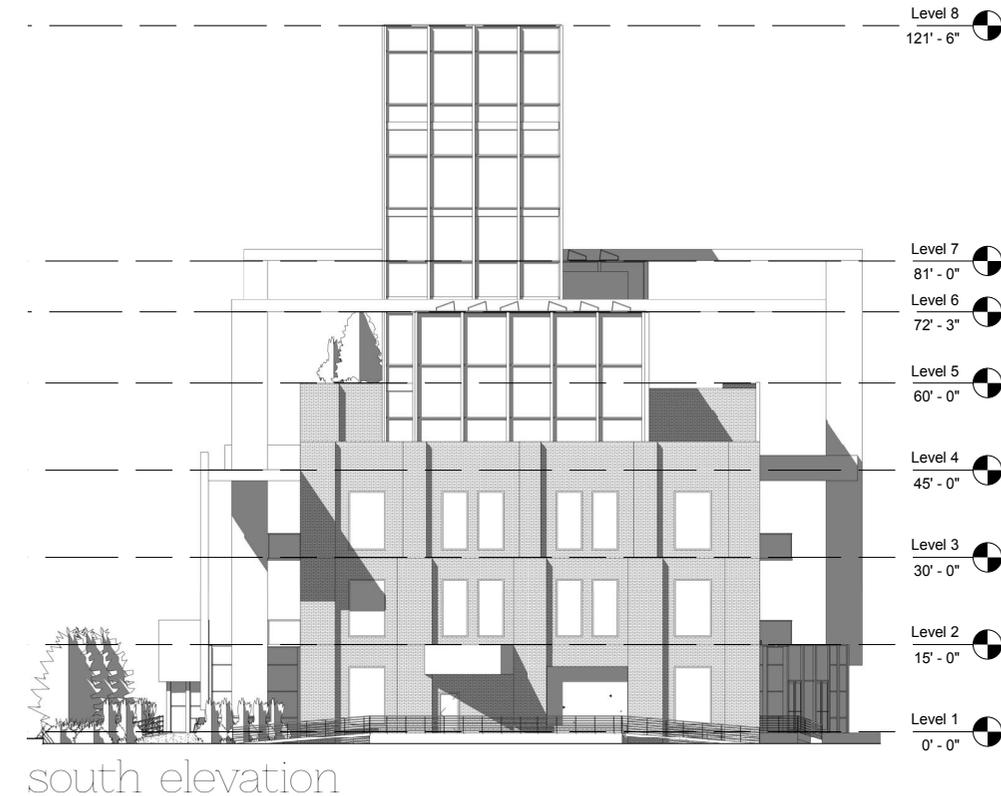


has developed. Despommier's major advantages to vertical farming are (2010, 145-46).

1. Year round crop production
2. No weather-related crop failures
3. No agricultural runoff
4. Allowance for ecosystem restoration
5. No use of pesticides, herbicides, or fertilizers
6. Use of 70-95 percent less water
7. Greatly reduced food miles
8. More control of food safety and security
9. New employment opportunities
10. Purification of grey water to drinking water
11. Animal feed from postharvest plant material.

Though the vertical farm is used to draw people to *The Eco*

*Dwelling* from around the city, it alone is not enough to create a branded environment. Significant modifications have been made to the site to create both a more inviting environment as well as branded green space. Three additional access points have been designed to make the site more accessible. These egresses include a ramp and stairway from the Osborne Street sidewalk that will allow people on foot easy access to the main entrance of the building. Secondly, there is a bridge from the parkade to the rapid transit terminal. Though the rapid transit is quite close without this bridge, the transit users would have to leave the site, walk down Osborne and back up a stairway to access the rapid transit. The bridge allows quick and convenient access to *The Eco Dwelling* from rapid transit. The third new entry point is the addition of the river taxi stop. There currently



is a river taxi in Winnipeg that travels along the Red River from the Provincial Legislative Building, to destination points such as, the forks and the exchange district. This stop will act as a new destination along the route and can be used by both locals and tourists. In the winter months this river taxi spot will be converted into an access point to the river skating and warming huts, which a popular winter activity in Winnipeg. All vehicular parking has been moved to the back of *The Eco Dwelling* and is located in a storage facility that has been converted into a parkade. The site has been branded green with the addition of many prairie grasses and indigenous trees. The east side of the site (river side) will also be home to a farmers market in the summer months, allowing local farmers and artisan the ability to rent space and set up

merchandise carts. Large doors have been added on the East side of the building that can be opened in the summer, blurring the boundaries between the interior and exterior.

This page, Figure 050: South Exterior Elevation  
Opposite page, Figure 049: West Exterior Elevation



main entrance



exterior perspective

main entrance + food court



Figure 053: Food Court Perspective

food court perspective

As mentioned in the previous section, there are three main entry points to *The Eco Dwelling*. The first one is from Osborne Street, on the West side of the site. The two remaining main entrances are adjacent to the Red River on the East side of the site. There are also secondary entry points on the North and South sides of the building. Each of the main entrances is identified by a glass enclosure. To support the connection between, the interior and exterior environments a pattern was painted on the concrete flooring to delineate the path from the Osborne Street entrance to the River Taxi entrance.

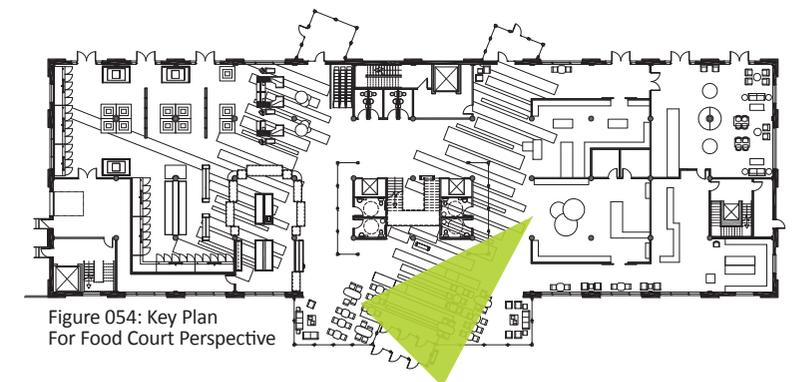


Figure 054: Key Plan For Food Court Perspective

The ceiling plane has also been altered in this area to further delineate the path that cuts through the open space. Reclaimed wood panels have been utilized to create the dropped ceiling planes. The custom designed reclaimed wood ceilings panels are employed through out the main floor of *The Eco Dwelling* to define areas of significance.

On the Osborne side of the building, a portion of the existing exterior walls and pilasters were removed to make room for the addition of the glass enclosure (refer to appendix b for the demolition plan). The primary function of this area is that of a food court, however, this environment also has the capabilities to act as a multi purpose space that can host a variety of events such as presentations on new eco ideas and workshops on re-purposing existing household items. This multi purpose space can also support social events such as cocktail parties in support of charitable eco programs.



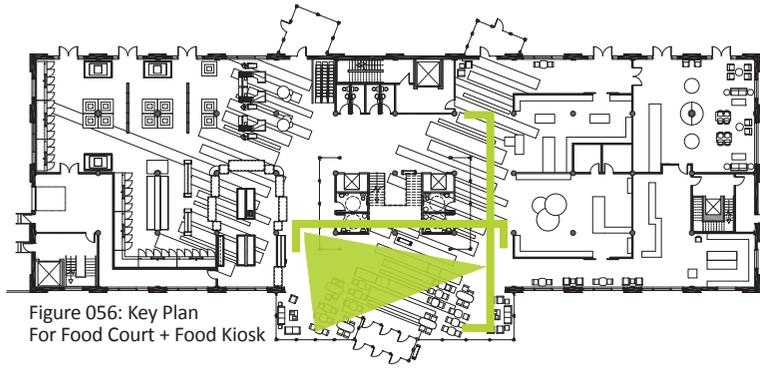
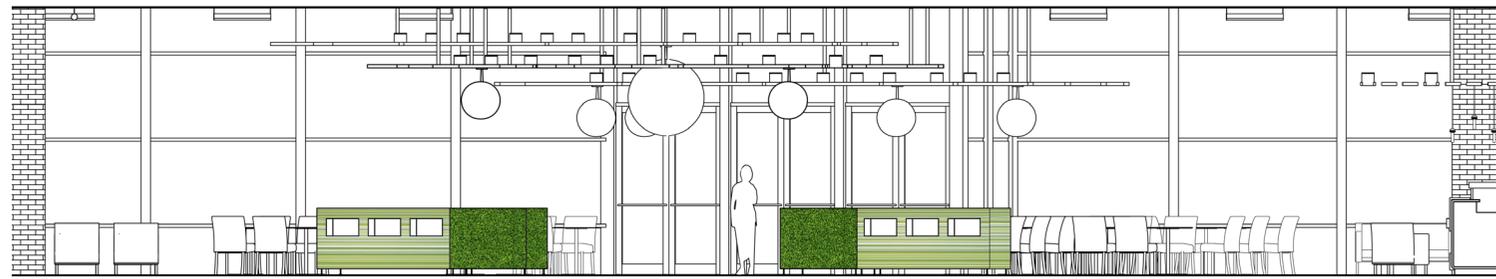
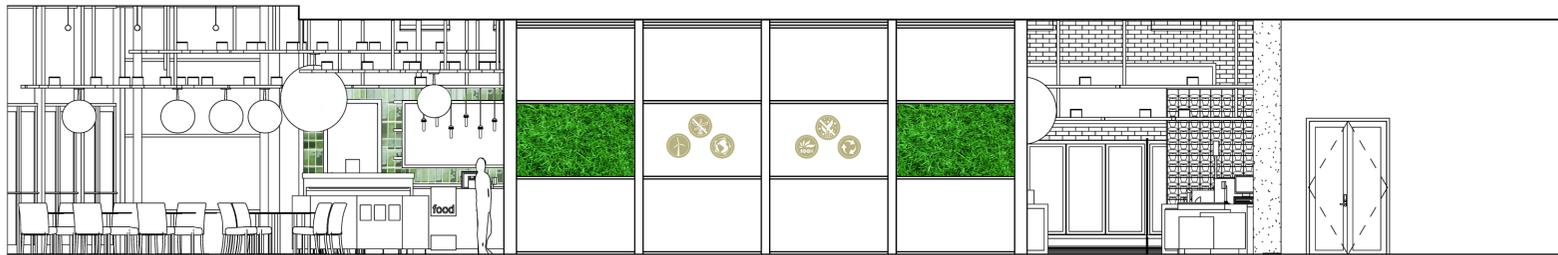


Figure 056: Key Plan  
For Food Court + Food Kiosk



elevation - main entrance / food court

Figure 057:  
Main Entrance +  
Food Court



elevation - food court / eco hub

Figure 058:  
Food Court +  
Eco Hub



perspective - food court

Figure 059:  
Food Court +  
Food Kiosk

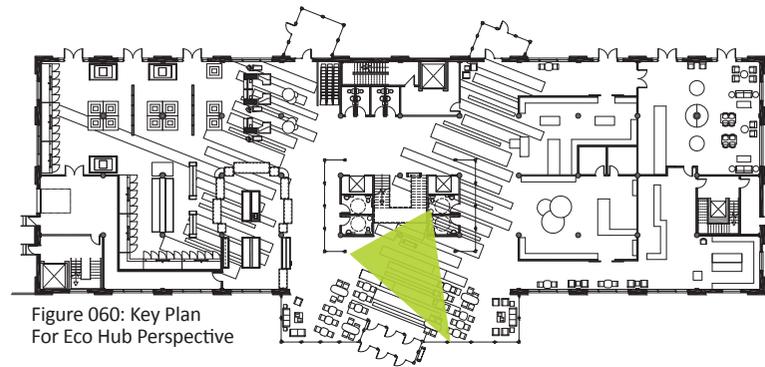


Figure 060: Key Plan  
For Eco Hub Perspective

Opposite page  
Figure 061: Perspective  
Eco Hub



eco information hub

The Eco Information Hub is located in the center of the main floor and acts as both a symbolic and physical connection to the rest of the complex. The Eco Information Hub is constructed from demountable partitions that frame both the vertical garden and the central circulation. On either side of the vertical wall there are sets of LED screens that communicate information in regards to *The Eco Dwelling* complex such as the amount of energy the complex is both consuming and producing, as well as the quantity of produce the vertical farm is producing, what crops are currently being harvested, and how many people the food is feeding. The demountable partitions have removable panels. These panels will be changed on a regularly and will be also be used for information purposes. Some of the panels will be dedicated to the shop by icons program. This program will

display a system of icons that deal with various eco initiative such as made with organic material, locally made, pvc free, fair trade and so on. The symbols and their associated definition will be displayed on the board and then retailers will add these tags to their merchandise that fit in the desired category. The panels will also display information about the material that was used in the construction and finishing of *The Eco Dwelling*. Different products will be featured on a rotational basis, providing the eco benefits of this product as well as stating where it could be found. Other panels will display information about the local merchants and artisans, giving a history about their merchandise and their story.

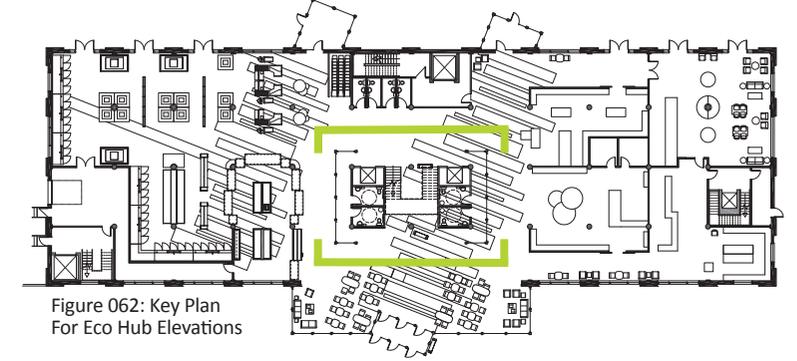
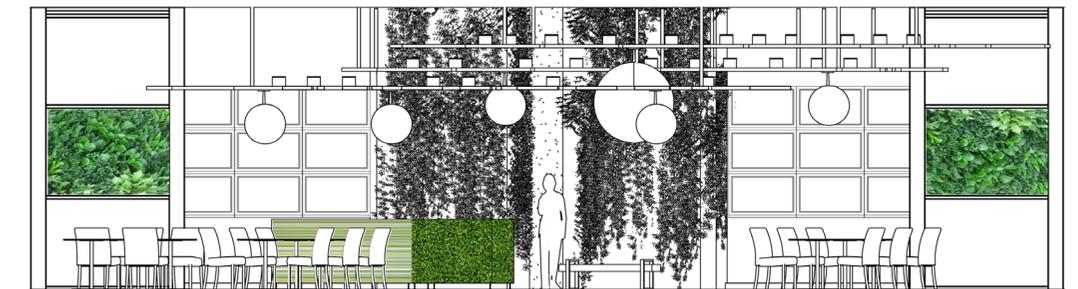


Figure 062: Key Plan For Eco Hub Elevations



elevation - vertical garden

Figure 063: Elevation Vertical Garden



elevation - vertical garden / lobby

Figure 064: Elevation Vertical Garden + Lobby

## food kiosk + 100 mile groceries

The 100 Mile Grocery Store offers a unique boutique shopping experience by providing products that are produced within 0 to 100 miles of *The Eco Dwelling*. Because the food found in the store is local it will vary from season to season. The display tables, shelves and bins were selected with this in mind. They all have adjustable components that allow them to accommodate a variety of merchandise. Products have been merchandised to support the eco-luxury aesthetic as well reference the vertical farm. Ten foot high display walls are composed of potting planter. This display walls are designed to hold smaller products such as herbs, seeds and various dry goods. Larger bins that are constructed from local reclaimed wood can be divided into sections, providing space for a variety of products in one bin. This provides the shopper with an experience that is quite different from visiting the standard grocery store. At 100 Mile Groceries, the customer has to “harvest” there goods, the stock

is constantly changing, with each visit the consumer hunts for items, these items are not massed produced, there quantities are considerably less than those found in a standard grocery store.

Both the food kiosk and grocery store utilizes the produce that is grown on site in the vertical farms. The food Kiosk adjacent to the both the food court and 100 Mile Groceries. Local food producers supplement the food products such as breads, meat and dairy that are not produced on site. The food kiosk provides quick fresh and local food such as, soups, sandwiches, coffee and smoothies.

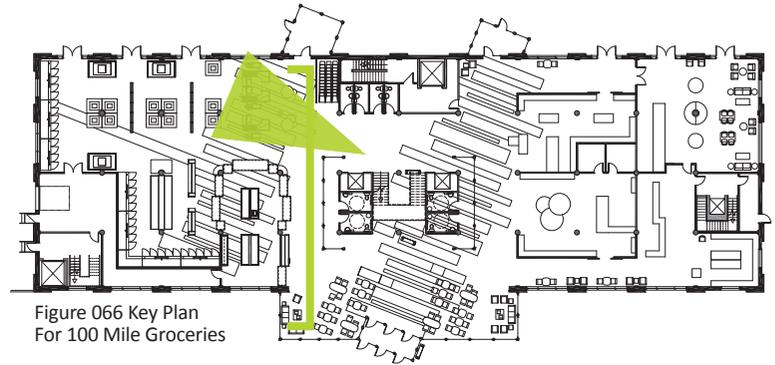
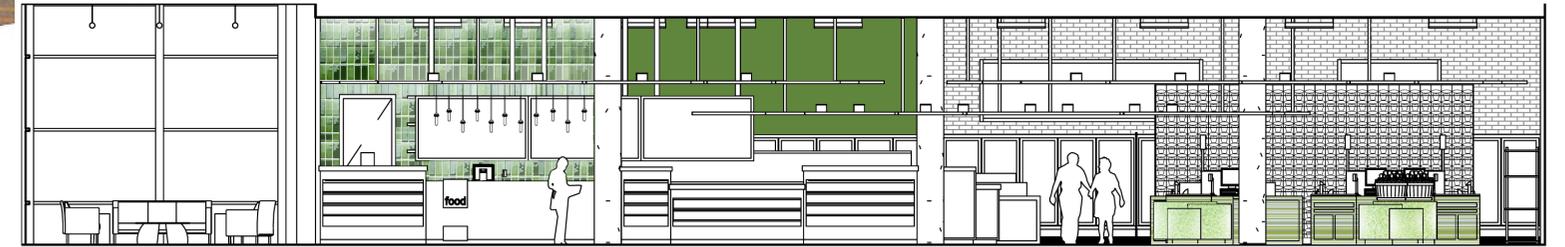


Figure 066 Key Plan  
For 100 Mile Groceries

Opposite page, Figure 065:  
Perspective - 100 Mile Groceries



elevation - food kiosk / 100 mile groceries

Figure 067:  
Elevation 100 Mile Groceries

Open on three sides, a series of wood and glass display cases create the boundary of the kiosk. The reclaimed wood ceiling is also dropped over the kiosk and entry to the grocery store to signify these as feature areas. Recycled glass tiles are used as backsplash over the cleaning station in the food kiosk. Menu boards displaying the weekly specials are suspended over the food prep area. The kiosk can also be accessed by shoppers from inside the grocery store. There is an enclosed private corridor from the kiosk to the shipping and receiving area, allowing employees to perform functional tasks such as restocking supplies and emptying the compost throughout the day without having to drag these items through the grocery store.

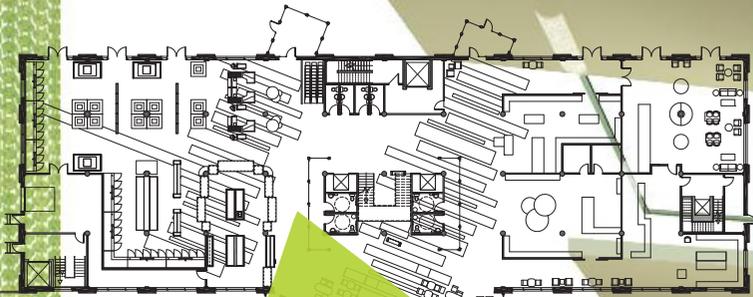


Figure 069: Key Plan For Food Kiosk Perspective

Figure 068: Perspective Food Kiosk



perspective food kiosk



## private dwellings

The dwellings are an important contributor to the total environment; they provide the opportunity for residence to truly live *The Eco Dwelling Brand*. Located on the second and third floor, the dwellings are made up of one and two bedroom units. Each dwelling comes complete with a balcony that either overlooks Osborne Street or the Red River. The existing structural grid of the building played a major role in the layout of the suites. Another consideration when planning the suites was to maximize on the views and daylight in both the living rooms and the bedrooms. An open concept plan was utilized to capitalize on the variety of activities that could take place within the unit. *The Eco Dwellings* were designed as alternatives to single family houses. As stated in previous chapters, the Baby Boomer generation is the largest demographic that consumes eco products. Many of the Baby Boomers would be moving from large suburban homes into *The Eco Dwelling*, this was

considered when determining the square footage. Providing amenities such as recycling and compost pick up, fresh food delivery and green dry cleaning services encourages eco lifestyle options. Other, less sustainable alternatives are available, however, the luxury of someone performing the tasks for you is not. For example, residents are required to take out their own trash, where as the recycling and compost is picked up daily. This is the new form of sustainability that *The Eco Dwelling* is providing.





Room Name	Room Number	Floor		Base		Walls							
		Material	Finish	Material	Finish	North		East		South		West	
						Material	Finish	Material	Finish	Material	Finish	Material	Finish
Entry Vestibule	101	CN	PO	WD	ST1	GL / WD	ST1	GL / WD	ST1	GL / WD	ST1	GL / WD	ST1
Food Court	102	CN	P1	WD	ST1	GL / WD	ST1			GL / WD	ST1	GL / WD	ST1
Corridor	103	CN	PO	RD	P2			GWB	P2	BR	EX	BR	EX
Eco Wears	104	CN	PO	RD	P2	GWB	P2	GWB	P2	GWB	P2	GWB	P2
Change Room	104 C	CN	PO	RD	P2	GWB	WC1	GWB	WC1	GWB	WC1	GWB	WC1
Change Room	104 D	CN	PO	RD	P2	GWB	WC1	GWB	WC1	GWB	WC1	GWB	WC1
Natural Beauty	105	CN	PO	RD	P2			GWB	P2	BR	EX	BR	EX
Green Gold	106	CN	PO	RD	P2	GWB	P2	GWB	P2	GWB	P2	BR	EX
Vestibule	107	CN	PO	TB1	HO	GWB	P4	GWB	P4	BR	EX	GWB	P4
Stairway	108	CN	PO	TB1	HO	GWB	P4	GWB	P4	GWB	P4	GWB	P4
Re-Furnish	109	CN	PO	RD	P2	GWB	P2	BR	EX	BR	EX	GWB	P2
Corridor	110	CN	PO	RD	P2	GWB	P2	BR	EX	GWB	P2	BR	EX
Clean Green	111	CN	PO	RD	P2			GWB	P2	GWB	P2	GWB	P2
Entry Vestibule	112	CN	PO	WD	ST1	GL / WD	ST1	GL / WD	ST1	GL / WD	ST1	BR	EX
Corridor	113	CN	P1	RD	P2			BR	EX			GL / WD	ST1
Service Circulation	114	CN	PO	TB1	HO	GWB	P4	GWB	P4	GWB	P4	GWB	P4
Elevator	115	CN	PO	TB1	HO	GWB	P4	GWB	P4	GWB	P4	GWB	P4
Stairway	116	CN	PO	RB1		GWB	P4	GWB	P4	GWB	P4	GWB	P4
Washroom	117	CN	PO	RB1		GWB	P4	GWB	P4	GWB	P4	GWB	P4
Washroom	118	CN	PO	RB1		GWB	P4	GWB	P4	GWB	P4	GWB	P4
Washroom	119	CN	PO	RB1		GWB	P4	GWB	P4	GWB	P4	GWB	P4
Washroom	120	CN	PO	RB1		GWB	P4	GWB	P4	GWB	P4	GWB	P4
Cart Storage	121	CN	PO	TB2	HO	GWB	P2	BR	EX	GWB	P2		
Entry Vestibule	122	CN	PO	WD	ST1	GL / WD	ST1	GL / WD	ST1	GL / WD	ST1	BR	EX
100 Mile Groceries - Entry	123	CN	P1	TB2	HO	BR	EX	BR	EX			BR	EX
100 Mile Groceries	124	CN	PO	TB2	HO	BR	EX	BR	EX			GWB	P2
100 Mile Groceries	125	CN	PO	TB2	HO	GWB	P2	BR	EX	GWB	P2	GWB	P2
Fresh Food Kiosk	126	CN	P1	TB2	HO	GWB	T1						
Shipping + Receiving	127	CN	PO	RB1		BR	EX	GWB	P4	GWB	P4	GWB	P4
Stairway	128	CN	PO	RB1		BR	EX	GWB	P4	GWB	P4	BR	EX
Employee Circulation	129	CN	PO	RB1		GWB	P4	GWB	P4	GWB	P4	BR	EX
Corridor	130	CN	PO	WD	ST1			GL / WD	ST1				
Washroom	131	CN	P1	RB		GWB	P4	GWB	P4	GWB	P4	GWB	P4
Washroom	132	CN	P1	RB		GWB	P4	GWB	P4	GWB	P4	GWB	P4
Corridor	133	CN	P1	WD	ST1	GWB	P4	GL / WD	ST1	GL / WD	ST1	GL / WD	ST1
Lobby	134	CN	PO	WD	ST1			GWB	P4			GL / WD	ST1
Washroom	135	CN	PO	RB		GWB	P4	GWB	P4	GWB	P4	GWB	P4
Washroom	136	CN	PO	RB		GWB	P4	GWB	P4	GWB	P4	GWB	P4
Corridor	137	CN	PO	WD	ST1	GL / WD	ST1	GL / WD	ST1	GWB	P6	GL / WD	ST1
Eco Info Hub	138	CN	P1	WD	ST1	GL / WD	ST1	GL / WD	ST1	GL / WD	ST1	GL / WD	ST1

Ceiling		
Material	Finish	Height
GWB	P3	10'-0"
GWB	P3	10'-0"
EXP	P5	12'-6"
SP / GWB	P3	VARIES
GWB	P3	8'-0"
GWB	P3	8'-0"
SP / GWB	P3	8'-0"
SP / GWB	P3	9'-0"
GWB	P3	10'-0"
GWB	P3	10'-0"
SP / GWB	P3	VARIES
EXP	P5	12'-6"
SP / GWB	P3	VARIES
GWB	P3	10'-0"
EXP	P5	12'-6"
GWB	P3	10'-0"
EXP	P5	12'-6"
GWB	P3	10'-0"
SP / WD	ST2	9'-10"
EXP	P5	12'-6"
EXP	P5	12'-6"
SP / WD	ST2	11'-0"
EXP	P5	12'-6"
GWB	P3	10'-0"
EXP	P5	12'-6"
EXP	P5	12'-6"
GWB	P3	10'-0"
GWB	P3	10'-0"
EXP	P5	12'-6"
EXP	P5	12'-6"
GWB	P3	10'-0"
EXP	ST2	12'-6"
SP / WD	ST2	10'-6"

Abbreviation	Full Name
BR	Brick
CN	Concrete
EX	Existing
EXP	Exposed Ceiling System
GL	Glazing
GWB	Gypsum Wall Board
HO	Honed
P	Paint
PO	Polished
RB	Rubber Base
RD	Recessed Drywall
ST	Stain
SP	Suspended Ceiling
T	Tile
TB	Tile Base
WC	Wallcovering
WD	Wood

- Notes:**
1. There is to be no base on the existing brick walls
  2. All door and door frames to be painted P6 unless otherwise noted
  3. All columns to be painted P2 unless otherwise noted,
  4. Refer to furniture plan for location of flooring transitions.

room finishes schedule

Table 013: Room Finishes Schedule

Material Code	Material	Manufacturer	Name	Number	Notes
BR	Brick				Existing brick to remain
CN1	Concrete Floors				Existing concrete to be pressured washed and polished. Floor pattern to be painted. Refer to furniture plan for pattern location.
CN2	Concrete Counter Tops	Vetrazzo	Glass House		Recycled Glass Content
FR1	Fabric	CF stinson	Pinstripe	PS 21 - Kiwi	PVC Free
FR2	Fabric	Cosmopolitan		S-12199-18 Lime	
FR3	Fabric	Maharam	Merge - 466081	009 - Pistachio	100% polyurethane
FR4	Fabric	Cosmopolitan		X-13099 18 Lime	
FR5	Fabric	Cosmopolitan		Z-25779-18 Lime	100% polyurethane
FR6	Fabric	Maharam	Scuba 464930	013 Bottle	100% polyurethane
FR7	Fabric	CF stinson	Zip	6022 Liquid	100% recycled polyester
P1	Paint	Para Paint	Green Hornet	P1036-7	Matte Finish - Essence Line (zero VOC)
P2	Paint	Para Paint	Antique Cream	P750-4	Matte Finish - Essence Line (zero VOC)
P3	Paint	Para Paint	Artist's Canvas	P967-4	Matte Finish - Essence Line (zero VOC)
P4	Paint	Para Paint	Sea Grass	P1001-2	Matte Finish - Essence Line (zero VOC)
P5	Paint	Para Paint	Antique Cream	P750-4	Eggshell Finish - Essence Line (zero VOC)
P6	Paint	Para Paint	Pirate's Cove	P1568-3	Semi-Gloss - Essence Line (zero VOC)
RB1	Rubber Base	Johnsonite	Burnt Umber	63	6" height
SS1	Solid Surface	3Form	100 Percent	Cut Grass	100% recycled material
SS2	Solid Surface	3Form	100 Percent	turf Latitude	100% recycled material
SS3	Solid Surface	3Form	100 Percent	Seaweed Poured	100% recycled material
ST1	Stain	Light Stain			Match to existing sample
ST2	Stain	Medium Stain			Match to existing sample
T1	Tile	Alibaba	Green Glass Mosaic Tiles	KSL-9093	
TB1	Tile Base	New Star Nature Stone	Travertine -Beige	NMJ101	6" height
WC1	Wallcovering	Maharam	Circles 397730	011 Yellow Light on White	Natural Fiber Content, reduce emission for indoor air quality
WD	Wood	Wood Anchor	Reclaimed Wood Elm	Stain Finish	

## material schedule

Table 014: Material Schedule

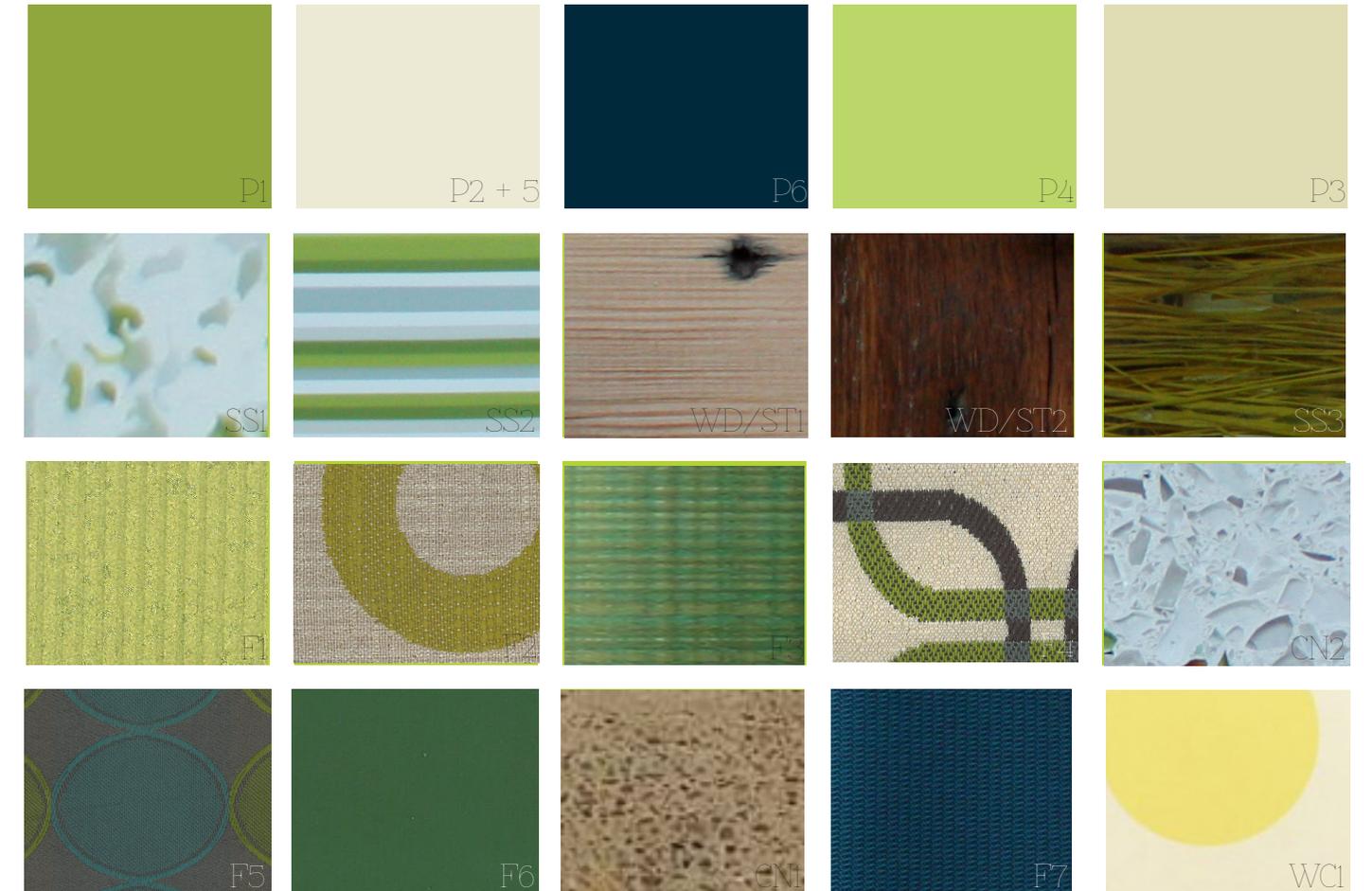
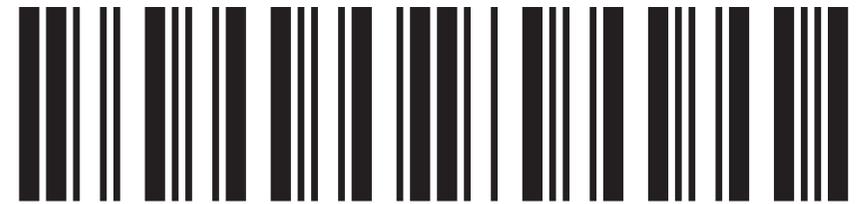
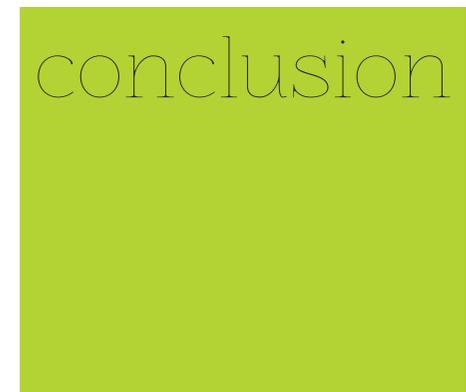


Figure 072: Material Samples



**C H A P T E R**



conclusion



**8**

## Conclusion

Foremost, this practicum project is an exploration of the built environment as a medium for branding. The investigation started by examining the influence that consumer culture has had on personal identity construction. The findings from the literature review revealed that within consumer culture there has been a shift from the ‘you must’ to the ‘you may’ philosophy towards branding and marketing. Not unlike other mediums such as television, film, advertising and social media the build environment also acts as a method to establish and promote the brand. Utilizing the build environment as a medium allows consumers to live the brand.

The over arching research question that this project attempted to answer was:

How can the interior design be employed as a medium to promote branding?

The design intervention was realized in a total environment where the site, exterior and interior environments work together to communicate *The Eco Dwelling* Brand. *The Eco Dwelling* is a mixed-use, multi residential complex that promotes sustainability and delivers it in a luxury fashion. A non-pure approach to sustainability was taken along with adaptation of Holt’s cultural branding method to create a new eco-luxury typology.

The ideologies of the brand are promoted throughout the macro to micro scale with the implementation of icons. At all scales green branding has been incorporated to promote the narrative

of an eco lifestyle. The following reviews the icons that have been implemented at the macro, intermediate and micro scale.

### *Macro*

The location of 421 Mulvey was selected for a number of reasons; its proximity to many forms of transportation, its strong connection to nature and its large site. Greening the site is an example of the use of macro icons. All parking for vehicular traffic has been moved to the back of the building and is located within the parkade. Many trees and indigenous grasses have been planted to advertise a green site. A bridge has been added to the site creating a stronger visual and physical connection between the rapid transit terminal and *The Eco Dwelling*. At the front of the building a stairway from the sidewalk has been added to provide direct and easy access to the building from street level. There has also been space allocated at the back of the building for a farmers market and a river taxi stop.

The largest icon, a vertical farm, is situated on top of the existing building and rises to over 120 feet above grade. The vertical farm is a series of vertical gardens that are enclosed in glass structures. The farm supports the branding of *The Eco Dwelling* on a multitude of levels. The first and most obvious, is that it acts a beacon for sustainable living, providing views of *The Eco Dwelling* from various locations throughout Winnipeg. The vertical farm also acts as an authentic sustainable element that brings the populist culture to *The Eco Dwelling* in addition to supplying food that will be sold at the grocery store located on the main level. Green metal lattice is another example of a macro icon. The lattice is attached to the exterior of building framing both the vertical farm and the main entrances.

### *Intermediate*

The Eco Information Hub, located in the center of the building, acts as another very important icon. Here consumer and dwellers engage with the vertical garden, that they saw as a beacon, from outside of the building. The garden starts at main level and continues to the top of the vertical farm.

The types of environments located within *The Eco Dwelling* also perform as icons. The variety of spaces that make up this complex, from eco retailers to the vertical farms to the residences demonstrate that eco living is not just one thing or one product but rather, it is a way of life.

### *Micro*

The micro details that are found in *The Eco Dwelling* are used to help support the narrative by telling the story. These stories are about the local merchants who are selling their products here as well as the materials that were utilized throughout *The Eco Dwelling*. Boards located on the info wall are demountable and will be changed regularly to highlight the various materials and merchants.

LED screens located within the eco information hub will also be used to display sustainable facts in regards to *The Eco Dwelling*, such as the amount of energy that was saved by the use of solar panels (located on top of the vertical farm structure) or the amount of fuel that was reduced by purchasing produce supplied by the vertical farm.

Shop by icon is a program that is put into operation that allows the consumer to quickly and easily learn about the sustainable

benefits of the products they are purchasing. A legend of the icons will be located at the eco hub. When a product meets one of more of these sustainable elements, an icon will be attached to the product. Examples of icons include; locally made, organic, pesticide free and fair trade.

The use of icons at all scales supports the ideologies associated *The Eco Dwelling*. The strongest icons are the ones that act as both visual beacons and are functionally and authentically grounded.

### *Challenges, Limitations and Opportunities*

Throughout the course of this project there were two major challenges that occurred. The first challenge was the large scope of project and the level of design detail. The second challenge was addressing the “authenticity of sustainability” versus “the branding of sustainability”.

As the project developed, so did the importance of the concept of *The Eco Dwelling* as a total environment. In the context of this project, I am referring to the term total environment as a place where all aspects of the build environment such as the landscape architecture, the buildings architecture, and the interior design represent common ideologies. In the case of *The Eco Dwelling*, the common thread is that of an eco-luxury lifestyle. The limitation that occurred was that in order to showcase the total environment as part of the design proposal, I was unable to provide detailed designs of all the areas that are incorporated in the design proposal. As this is an interior design practicum, the most emphasis was placed on the interior environments and the areas that I choose to detail were regions of the main floor.

I felt that the main floor was the most appropriate area to focus on as it has a relationship with many other significant areas of the complex such as the farmers market, vertical farm and the private dwellings located on the second and third floor. Future opportunities to develop each area in more detail would provide an additional layer of richness to this investigation.

The second major challenge that I faced in the process of this project was defining sustainability. The intent of this project was to explore how branded environments and branding methodologies can be employed in the design of branded lifestyle complex. The choice to focus on the branding of eco living was selected as current consumer behavior research stated that eco consciousness was top of mind while consuming material goods. To address this issue, I set up a hierarchy of design principals, stating that foremost the build environment will represent the branding of eco-ideologies, secondly the environments will provide luxury living and lastly the environments will incorporate elements of sustainability. It is important to note that the intent of the project was to explore how the environments can be branded as sustainable rather than being purely sustainable. Throughout the complex there are many forms of sustainability intergraded into the design proposal such as the vertical farm and as well as the use of recycled materials. When sustainable elements were utilized there was always an attempt to make these elements visual. The opportunity that this challenge provided was the ability to develop a new form of sustainability, eco-luxury and a new typology to suit it.

Throughout the process of the practicum project I have been able to confirm that the built environment can be employed as a three dimensional media text. I believe that for *The Eco Dwelling* to be successful as a branding medium, the complex and site need to create a total eco-luxury environment. Through the use of icons that communicate sustainable ideologies the eco brand is promoted.

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**Building Description**

421 Mulvey Avenue East  
 20 000 Sq ft foot print  
 3 main structure: stories with basement  
 Sprinklered Building

Addition of vertical farms glass structures not included in this building code review.

Based on the 2010 National Building Code of Canada

Part 3

**3.1.2.2 Major Occupancy Classification**

Group A, Division 2 – Assembly Occupancies  
 Restaurants,

Group C – Residential Occupancies  
 Apartments

Group D – Business and Personal Services Occupancies  
 Offices

Group E – Mercantile Occupancies  
 Markets, Shops, Stores, Supermarkets

**3.1.3.1 Separation of Major Occupancies**

Minimum Fire-Resistance Rating of Fire Separation

	Group A -D2	Group C	Group D	Group E
Group A -D2	-----	1 hour	1 hour	2 hour
Group C	1 hour	-----	1 hour	2 hour
Group D	1 hour	1 hour	-----	-----
Group E	2 hour	2 hour	-----	-----

**3.1.5.14. Storage Lockers in Residential Buildings**

- 1) Storage lockers in storage rooms are permitted to be constructed of wood in a building of residential occupancy required to be of noncombustible construction.

**3.1.17.1. Occupant Load Determination**

- 1) The occupant load of floor area or part of floor area shall be based on
  - a) The number of seats in an assembly occupancy having fixed seats
  - b) 2 persons per sleeping room in a dwelling unit
  - c) The number of persons for which the area is designed, but not less than that determined from table 3.1.17.1 for occupancies other than those described in clauses (a) and (b), unless it can be shown that the area will be occupied by fewer persons.
- 2) If a floor area or part thereof has been designed for an occupant load other than that determined from table 3.1.17.1, a permit sign indicating that occupant load shall be posted in a conspicuous location.

Type of Use of Floor Area or Part Thereof	Area per person, m2	Area per person, ft2
<b>Assembly Uses</b> Dining, beverage and cafeteria space	1.20	13

<b>Residential Uses</b> Dwelling units	2 persons per sleeping room in a dwelling unit	2 persons per sleeping room in a dwelling unit
<b>Business and Personal Services</b> Personal service shops Offices	4.60 9.30	50 100
<b>Mercantile Uses</b> Basement and first storey Second storey having a principal entrance from a pedestrian thoroughfare or a parking area Other storey	3.70 3.70 5.60	40 40 50
<b>Other</b> Kitchens	9.30	100

### Section 3.3. Safety within Floor Areas

- 1) Except as permitted by Sentences (2) and (3), each suite in other than business and personal services occupancies shall be separated from adjoining suites by a fire separation having a fire-resistance rating not less than 1 hour.
- 2) The fire-resistance rating of the fire separation required by sentence (1) is permitted to be less than 1 h but not less than 45min provided the fire-resistance rating required by subs section 3.2.2 is permitted to be less than 1 h for
  - a. The floor assembly above the floor area
  - b. The floor assembly below the floor area, if there is no floor assembly above.
- 3) Occupancies that are served by public corridor conforming to clause 3.3.1.4.(4)(b) in a building that is sprinklered throughout, are not required to be separated from one another by fire separation provided the occupancies are
  - a. Suites of business and personal services occupancy,
  - b. Fast food vending operations that do not provide seating for customers
  - c. Suites of mercantile occupancy
  - d. Any combination of these occupancies

### 3.3.1.3. Means of Egress

3) Means of egress shall be provided from every roof which is intended for occupancy, and from every podium, terrace, platform or contained open space.

4) At least two separate means of egress shall be provided from a roof, used or intended for an occupant load more than 60, to stairs designed in conformance with the requirement regarding exist stairs stated in section 3.4

### 3.3.1.4. Public Corridor Separations

3) If a storey is sprinklered throughout, no fire-resistance rating is required for a fire separation between a public corridor and the remainder of the storey, provided that the corridor does not serve a care, treatment or detention occupancy or a residential occupancy.

### 3.3.1.5 Egress Doorways

- 1) Except for dwelling units, a minimum of 2 egress doorways located so that one doorway could provide egress from the room or suite as required by article 3.3.1.3 if the other doorway becomes inaccessible to the occupants due to a fire which originates in the room or suite, shall be provided for every room and every suite.
  - d. In a floor area that is sprinklered throughout and does not contain a high-hazard
- 2) Where 2 egress doorways are required by sentence (1), they shall be placed at a distance from one another equal to or greater than one third of the maximum overall diagonal dimensions of the area to be served, measured as the shortest distance that smoke would have to travel between the nearest required egress doors.

Egress in floor area sprinklered throughout

Occupancy of Room or Suite	Maximum Area of Room or Suite, m2	Maximum Area of Room or Suite, ft2
Group A	200	
Group C	150 (see note)	
Group D	300	
Group E	200	

### 3.3.19 Corridors

- 1) The minimum width of a public corridor shall be 1100mm.
- 7) Except for a dead end corridor that is entirely within a suite or as permitted by sentences 3.3.3.3(1) and 3.3.4.4.(6), a dead end corridor is permitted provided it is not more than 6m long.

#### 3.3.1.21. Janitors Rooms

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

#### 3.3.1.22 Common Laundry Rooms

- 1) Except as permitted by sentences (2) and (3), in a building of residential occupancy, a laundry room in a floor area that is not within a dwelling unit shall be separated from the remainder of the building by a fire separation having a fire-resistance.

#### 3.3.3.4 Doorway Width

- 1) Except as provided in Sentence (2) and within individual suites of care occupancy, the minimum clear width of a doorway shall be 850mm where it opens into or is located within a public corridor or other facility that provides access to exit for patients or residents in floor areas containing care or treatments occupancies.

#### 3.3.4.2 Fire Separations

- 1) Except as permitted by sentences (2) and 3.2.2.9.(2), suites of residential occupancy shall be separated from each other and the remainder of the building by fire separation having a fire-resistance rating not less than 1 h.

#### 3.4.2.1 Minimum Number of Exits

- 1) Except as permitted by sentences (2) to (4) every floor area intended for occupancy shall be served by at least 2 exits.

#### 3.4.2.3. Distance between Exits

- 1) Except as provided in Sentence (2), the least distance between 2 exits from a floor area shall be
  - a. One half the maximum diagonal dimension of the floor area, but need not be more than 9m for a floor area having a public corridor
  - b. One half the maximum diagonal dimension of the floor area, but not less than 9m for all other floor area.

- 2) Exits need not comply with sentence (1) where
  - a. The floor area is divided so that not less than one third of the floor area is on each side of a fire separation, and
  - b. It is necessary to pass through the fire separation to travel from one exit to another exit.
- 3) The minimum distance between exits referred to in sentence (1) shall be the shortest distance that smoke would have to travel between exits, assuming that the smoke will not penetrate an intervening fire separation.

#### 3.4.2.5 Location of Exits

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

b. 40 m in a business and personal services occupancy

d. 105 m in any floor area, served by a public corridor, in which rooms and suites are not separated from the remainder of the floor area a fire separation, provided

i. the public corridor is not less than 9 m wide

ii. the ceiling height in the public corridor is not less than 4 m above all floor surfaces

iii. the building is sprinklered throughout and,

iv. not more than one half of the required egress doorways from a room or suite open into the public corridor if the room or suite is required to have more than one egress doorway

#### 3.5.4.1 Elevator Car Dimensions

- 1) If one or more elevators are provided in the building, all stories shall be served by at least one elevator which has inside dimensions that will accommodate and provide adequate access for a patient stretcher 2010mm long and 610mm wide in the prone position

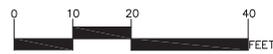
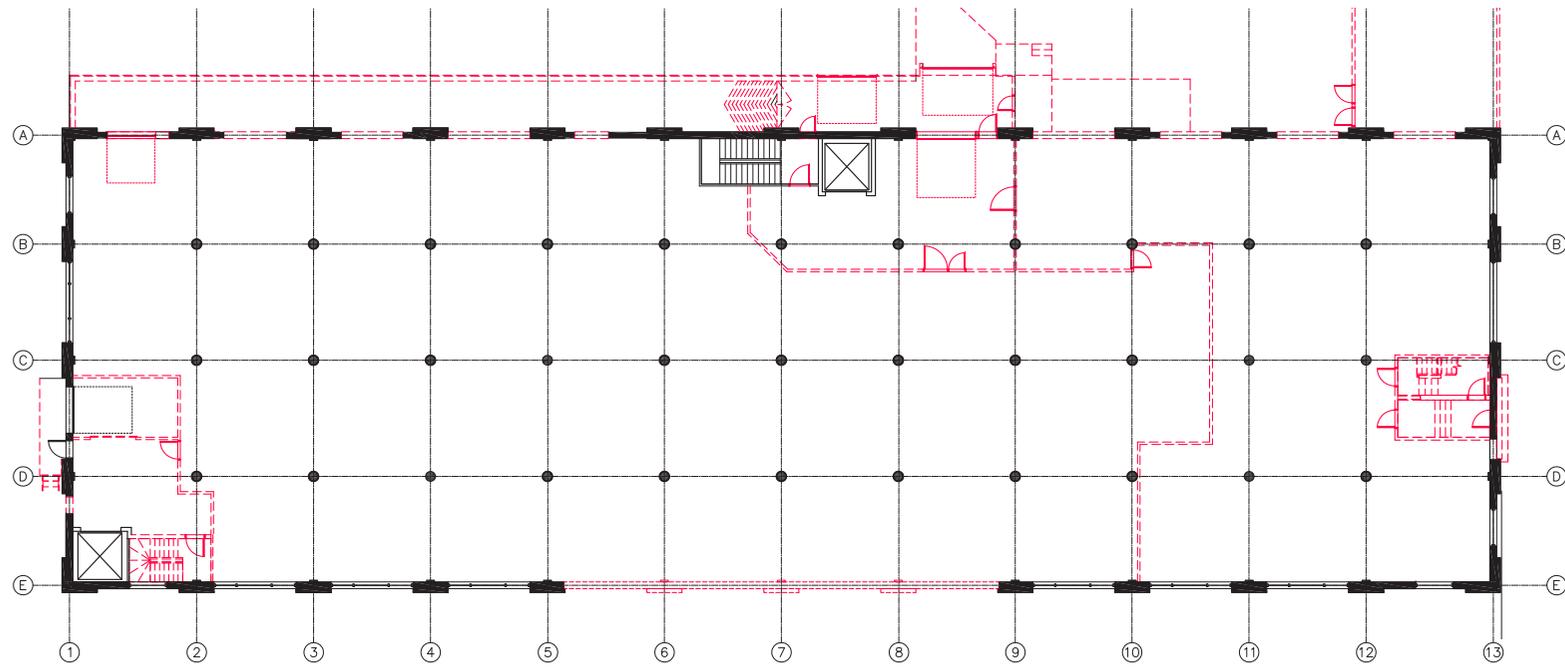
#### 3.7.2.2 Water Closets

- 1) Except as permitted in sentence (4), water closet shall be provided for each sex assuming the occupant load is equally divided between males and females, unless the proportion of each sex in the building can be determined with reasonable accuracy.
- 2) If a single universal toilet room is provided in accordance with the requirements of section 3.8, the total number of persons in the building used to determine the number of water closets to be provided, is permitted to be reduced by 10 before applying sentences (6), (7), (8), (12), (13) or (14).
- 3) Except as permitted by sentence (2) if only one universal toilet room is provided in accordance with section 3.8, the water closets in this room shall not be taken, into consideration in determining the number of water closets required by this article, unless a single water closet is permitted in accordance with sentence (4).
- 4) Both sexes are permitted to be served by a single water closet if the occupant load is an occupancy referred to sentence (6), (10), (12), (13), (14) or (16) is not more than 10.

- 5) Urinals are permitted to be substituted for two third of the number of water closets required by this article for males, except that if only 2 water closets are required for males, one urinal is permitted to be substituted for one of the water closets.
- 6) Except as permitted by Sentence (4), (7), and (8), the number of water closets required for assembly occupancies shall conform to table 3.7.2.2.A.
- 11) At least one water closer shall be provided for each dwelling unit.

#### 3.8.3.8 Water closet stalls

- 1) At least one water closet stall or enclosure in a washroom required by article 3.8.2.3 to be barrier free.



**LEGEND**

- EXISTING WALL / COLUMN TO REMAIN
- RED DASHED LINES REPRESENT THE EXISTING WALLS AND ITEMS THAT ARE TO BE DEMOLISHED AND REMOVED. AREAS THAT ARE RECEIVING DEMOLITION ARE TO BE MADE GOOD AND READY TO RECEIVE NEW FIT-UP.

appendix B  
demo plan

