

Nurturing Space:  
A Matrix Approach to Architectural Intervention

by

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## **Abstract**

*Nurturing space* is derived from a series of designed neighbourhood interventions that work together, forming a matrix that supports a community as a whole. This thesis focuses on the issue of a rapidly increasing population resulting from the condominium boom of Ottawa's Little Italy and how nurturing can play a role in sustaining and encouraging the sense of community during a period of extreme growth and development. This issue will be addressed using Oldenburg's model of the third place, coupled with Seamon's Five Qualities of "At-Homeness" and further supplemented by original nurturing qualities introduced in this thesis. Together these concepts have been adapted to form a series of architectural guidelines which designers can use to inform the design of nurturing environments. These guidelines will then be applied to a Transit-Grocery-Station program that demonstrates nurturing through the provision of necessity while allowing for future growth and development.

A matrix exists because of its parts.

I would like to thank the following individuals for their continued guidance,  
encouragement and support throughout my educational career:

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My parents, John and Susan Thomas

My fiancé, Bradley Ferguson

and the graduating Class of 2014,

you have each truly played a role in nurturing the growth and success of my thesis.

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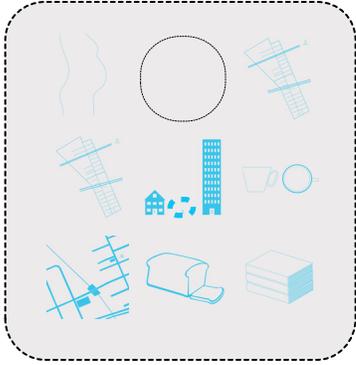
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## Introduction

In a world filled with demanding schedules as well as the pressures for performance and intense deadlines, an accelerated pace has the potential to send one into a state of perpetual overdrive. Stress and anxiety management are emerging at the forefront of mental health and the long-term effects are becoming increasingly obvious.<sup>1</sup> In pursuit of adjusting to this demanding schedule based on speed and efficiency, there is little time left to recollect and relax in order to maintain our mental, emotional and physical states. There is an ongoing balancing act between the workplace and the personal realm, which potentially distracts from devoting enough attention to either.

It is in response to this contemporary distress, that the topic of designing nurturing spaces becomes more relevant than ever before. However, before one can address the qualities of nurturing space, one must first understand the approach to nurturing. Nurturing is the opportunity to regain a state of well-being but it is also necessary for one's personal growth and development.

Therefore, within the scope of this thesis, *nurturing* will be defined as *that which provides necessity while also providing opportunities for growth and development*. The idea of nurturing often conjures thoughts of prenatal, fetal development in the womb. However, this thesis is rooted in the argument that nurturing is not exclusively required in the early phase of prenatal development, but instead, throughout one's entire lifespan (postnatal).<sup>2</sup> In which case, one

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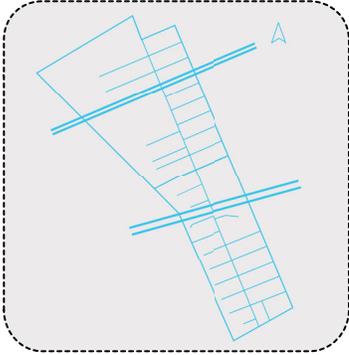
<sup>1</sup> Misty Harris, "Les Miserables: Millennials Plagued by Stress, Anxiety and Rising Obesity." 4 Sept. 2013, (Canada.com) 28 Mar. 2014

<sup>2</sup> Ludwig Janus, "The Evolutionary Development of Human Birth." *The Enduring Effects of Prenatal Experience: Echoes From the Womb*. (Northvale, NJ: J. Aronson, 1997) 11-13.

would argue that nurturing is a constant within one's existence that works as a cycle, going through peaks and valleys of greater and lesser need.

With this in mind, one can look at the transition to nurturing space as a means of designing environments which supplement the need for nurturing in response to the pressures of contemporary society; therefore framing the argument for this thesis, which is that *nurturing space is derived from a series of designed, urban interventions that work together, forming a matrix that supports as a whole.*

Using this concept of nurturing, this architectural matrix will be responsible for providing that which is necessary as well as that which will encourage growth and development; in a spatial application. In this thesis, the study of nurturing space will be observed and explored at two scales: the urban scale and the scale of the user, proposing environments that transcend the home into that of the public realm, facilitating a third essential condition that will sustain and encourage growth and development both in the user and the neighbourhood.



## Site

The site of this exploration is located in Ottawa, Ontario, specifically in the neighbourhood of Little Italy. On an urban scale, Little Italy is supported by a network which includes transportation, restaurants, bars and housing. This network currently sustains Little Italy and its existing population.<sup>3</sup> However, with the influx of proposed condominium buildings at the gateway to Little Italy, a sudden pressure will be put on the existing network to sustain a growing population as thousands of new inhabitants move into the neighbourhood. At the scale of the user, a house in Little Italy, like many houses, is sustained through a network inclusive of but not limited to family, food, making and being. Together these factors form supportive environments based on a strong foundation rooted in human connection and history. Little Italy was traditionally zoned for houses and low-rise buildings, many of which have become integral to establishing the urban fabric of the existing neighbourhood. However, that zoning has developed into one that takes a high-density approach, adhering to a Traditional Main Street, yet resulting in much taller buildings, on small-scale sites. This increase in both density and scale of building height will quite literally overshadow the existing neighbourhood, demonstrating the disconnect between the old and the new. The Condominium Tower Log catalogs these increases in scale and density for each new infill (See Figure 1). This difference is also visible through the analysis of the future skyline juxtaposed with the existing (See Figure 2). This shift presents the opportunity for nurturing design to remedy incoming demands for necessities while maintaining the overall integrity of Little Italy.

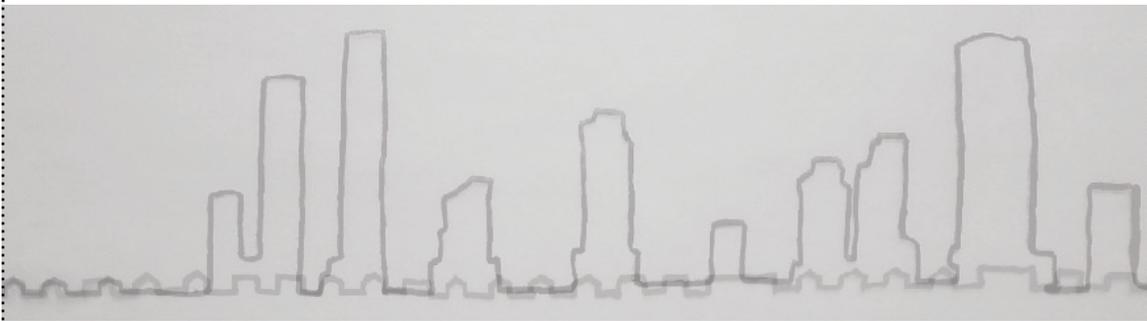
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<sup>3</sup> Michelle Reimer. "Op-Ed: Protect Ottawa's Residential Streets." 29 Nov. 2013. (Ottawa Citizen) 02 Dec. 2013

### Condominium Tower Log

| Project Name                    | Number of Units | Floors/Tower   | Number of Commercial Floors | Expected Completion | Address              | Status   | Number of Towers |
|---------------------------------|-----------------|--|-----------------------------|---------------------|----------------------|----------|------------------|
| Soho Champagne                  | 178             | 16 dwelling floors   | 2 commercial floors         | Winter/Spring 2014  | 111 Champagne Avenue | Selling  | 2 towers         |
|                                 | 146             | 20 dwelling floors   |                             |                     |                      |          |                  |
| Domicile Home                   | 110             | 12 dwelling floors   | 0 commercial floors         | Complete            | 100 Champagne        | Selling  | 1 tower          |
| Soho Italia                     | 232             | 29 dwelling floors   | 1 commercial floor          | N/A                 | 500 Preston Street   | Proposed |                  |
| Claridge Icon                   | 331             | 40 dwelling floors   | 5 service/commercial        | August 2016         | 505 Preston Street   | Selling  | 1 tower          |
| Richcraft VIBE: Battery Phase 3 | 1123            | 48 dwelling floors,<br>48 dwelling floors,<br>18 dwelling floors | 1 commercial floor          | N/A                 | 845 Carling Avenue   | Proposed | 3 towers         |
| Taggart                         | 159             | 19 dwelling floors   | 2 commercial floors         | N/A                 | 105 Norman Street    | Proposed | 1 tower          |
| Domicile Nuovo                  | 127             | 17 dwelling floors   | 1 commercial floor          | Winter/Spring 2016  | 514 Rochester        | Selling  | 1 tower          |
| Ashcroft Homes (unnamed)        | 252             | 22 dwelling floors,<br>25 dwelling floors                        | 0 commercial floors         | N/A                 | 101 Champagne        | Proposed | 2 towers         |
| Total                           | 2658            |  |                             |                     |                      |          |                  |

*Figure 1: Log of developments both proposed and approved for Little Italy, Ottawa*



*Figure 2: New Little Italy skyline overlaid onto existing Little Italy skyline*

It is also important to note, that the discussion does not begin with whether or not nurturing space exists in contemporary design. Instead it starts with the intention to optimize aspects of these spaces through program and architectural form, resulting in an environment where users are able to engage with the physical qualities of space, allowing them to reconnect with oneself. An example of a nurturing program would be a yoga studio, where personal growth and development become the focus. Meanwhile, the architectural response provides the necessary space for the activity as well as enhancing connections to light and the surrounding landscape. By optimizing each of these nurturing qualities, one intends to improve the user experience as a whole. Analyzing Little Italy through this lens, as much as the current network supports the

existing residents of this neighbourhood, the crisis of population growth threatens the nurturing capacity of their immediate future. How can Little Italy continue to sustain its old and new residents while facilitating an environment that encourages growth and development at the scale of both the neighbourhood and the user? Or in other words, how can architecture play a role in helping Little Italy evolve into Big Italy while maintaining, sustaining and developing its nurturing qualities?

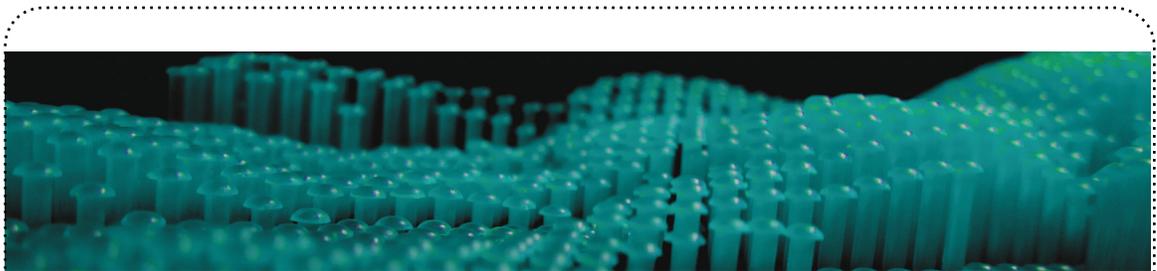
The model of the nurturing matrix is particularly relevant to understanding nurturing space at the urban scale, because it evenly distributes nurturing elements that respond to the sensitivities of the user within the context of the neighbourhood. **Matrix**, derived from **mother**, finds its roots in the term **womb**, where it is understood to be the source of life and the first spatial experience one encounters.<sup>4</sup> The interesting aspect of the matrix is that its mathematical composition describes it as a family, capable of breeding exponentially, resulting in multiple - yet distinct - wombs or sources of life. Within the scope of this thesis, the matrix, or composition of wombs, is argued as an alternative approach to a generic solution that provides one, multi-purpose design capable of being dropped onto any site. The main difference is that the matrix is a contextually-based approach, drawing heavily from the local culture, history and geographical location on which it is overlaid in order to determine the architectural language of each intervention and the elements that compose them. The matrix model for the design of nurturing space is similar to a bed of nails, where if the user were to lay on just one, they would be cut, but if they lay on a bed, where the nails are evenly distributed, then they will be properly supported with greater sensitivity. Figure 3 demonstrates the level of sensitivity that can be attained by implementing the matrix approach, illustrating the reactive potential of architectural form in response to a given catalyst. Another way to describe the power and importance of several small elements working together to support a whole, would be Gestaltism, a psychological theory that argues the importance of both the whole as well as its compositional parts.<sup>5</sup> The matrix model is a

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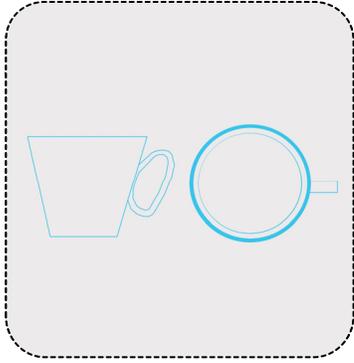
<sup>4</sup> Douglas Harper. "Matrix," Online Etymology Dictionary, 29 Mar. 2014.

<sup>5</sup> The Editors of Encyclopædia Britannica. "Gestalt Psychology." Encyclopedia Britannica Online, Web. 31 Mar. 2014.

relationship of quantity to scale, where the smaller the intervention, the more sensitive it can be and ultimately the greater quality will be required. Whereas, one larger, generic intervention speaks less to the sensitivities of each individual, encompassing a more generalized approach reducing the potential for nurturing drawn from familiar contexts. Siting is most important to the overall matrix because it must be easily accessible to a variety of users, whereas the series of smaller matrices within the whole can be dispersed amongst the neighbourhood where they are most appropriate. At the urban scale, both approaches can work, however the strength of the matrix model is that it allows for more flexibility and specificity in targeting key areas for nurturing; a nurturing approach in itself. At the scale of the user, the matrix model is especially successful as it embraces the individuality of the user; responding to their independent need for nurturing through the tools of architectural design.



*Figure 3: Conceptual Image of Nurturing Matrix*



## A Little Anecdote

*“Today, I am the Medium Cappuccino... Robust and a little lonely. I chose to come here because it was the spark for my next great idea. Great idea...I hope. You see there's something beautiful about the idea before you delve into it - the absence of outcome. Right now as I sit here, admiring my cappuccino, it's perfect. I am reluctant to try it, maybe only because I have never really liked cappuccini but I've heard that Simply Biscotti makes them well. But like I said, until I take that first sip - I am lucky enough to be blissfully naive.*”

*As the foam subsides, I am starting to see an opportunity to try the potentially perfect cappuccino fade as the pressure to drink it becomes more dominant. You see, the idea is beautiful, but untapped potential is sometimes more devastating than the eventual outcome. Seize the opportunity, take the sip and find appreciation in (maybe) hating the taste. Even the worst cappuccino will teach me.”*

- Amanda-Marie Thomas, Coffee Shop Diary

After an hour or so of walking in and around the neighbourhood in the crisp Fall weather, she looked for a coffee shop to warm up, and instead found inspiration. She found a coffee shop on Preston Street that looked inviting. It was called Simply Biscotti and she ordered a “Medium Cappuccino” (See Figure 4). The space was full. As she waited for her cappuccino, she began observing her surroundings, realizing that similar to the Westboro Simply Biscotti, they had quite a bit of product stored on shelves around the shop. Prepackaged Italian baked goods which they almost raved about more than their biscotti (which are well-known for being delicious). She was already tempted to return and try a few things on her next visit to the neighbourhood. She wondered how successful the small-scale in-shop groceries was, considering that its niche could perhaps bring in more business than Simply Biscotti on its own.



Figure 4: Exterior View of Simply Biscotti

Nonetheless, her true motive, I'll admit, was that she wanted to warm up from her walk and use the washroom. The barista offered to keep her cappuccino and biscotti at the counter after which she rounded the corner, surprised to be met by a staircase leading up to the second floor. It was in this moment of surprise, that she realized she was actually in a house that had grown into a coffee shop. Already unconventional for most Ottawa businesses which have their washrooms to the basement of their buildings; this piqued her interest once again. She wondered how comfortable the other patrons, including herself, were with entering what was originally considered a very private realm of the house. *Was there a relationship between the inherited context of the container and the reprogrammed levels inside? What if the coffee shop was located in an office building, would there still be a hesitation to ascend?*

She considered this as she arrived at the top of the stair, finding a series of rooms from which the doors had been removed. Each room contained a variety of shop patrons who had found themselves a few cozy spots to read and work. As she walked past the last room, occupied by a group of friends chatting, she arrived at the washroom, from which she emerged, choosing a place to sit and sip her drink (Figure 5).

It was still such an unusual condition to be upstairs, seeing a series of spaces that bridged the threshold between the private and the public; demonstrating a true relationship of time. *Time*, in the context of years between the house being used for its original intention and its evolution into a coffee shop. In addition, this raised questions about time in relation to what one finds nurturing. As nurturing is based on a connection resulting from long-term exposure producing familiarity, she wondered if Simply Biscotti had actually developed the ideal model. For, they had invited the public into spaces they could identify with; reminiscent of those found in the privacy of their own homes. This personal lens, married with the company of others and the warmth provided by a hot drink, could potentially bring a sense of nurturing to the space; encouraging business with its accessible and approachable atmosphere.

She also found it interesting how the shop had contoured to the existing shape of the house as opposed to the more generic Tim Horton's model where the building is designed for the brand. Yet she found the interactions to be more memorable, the product more interesting and the space more welcoming. There was a feeling of “stay as long as you'd like” - free to leave whenever suitable. Perhaps a metaphor for the womb, the space was nurturing in that it provided for those with necessity (whether coffee was the need or the opportunity for some other encounter) while allowing for personal growth and development through the work and learning that was occurring there. A personal retreat for those who need it - *when* they need it.

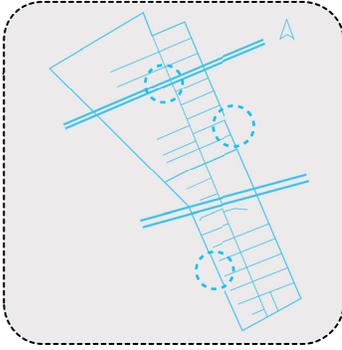
This raised additional questions about the exact science of nurturing. *Why was the idea of unpressured evacuation so important to us? Do we constantly deal with so many situations of urgency that it results in the desire to regain control of our coming and going? Perhaps the greater the urgency, the greater the desire for this control?* If that is the case, then the “stay as long as you'd like” feeling, is critical to the success of these environments, and all the more likely why patrons of Simply Biscotti enjoy occupying the upstairs seating.

In keeping with this inspiration, she thought about the reasons people spend time in coffee shops. *Of course it functions as a great casual meeting space, which is a bit more comfortable than one's dwelling, especially for first dates, because either party can leave easily if the meeting starts to sour. Then there is coffee, obviously, where people just need a fix to get them through the morning or afternoon. In addition there is the introspective potential for reading or writing as well as the feeling of a home away from home (which is ideal for those in need of a change of scenery). Not to forget this progressive business model of conducting business meetings in a more relaxed setting.* This led her to resolve that the coffee shop could be described as a vessel for nurturing space. For, as they presently exist as a reliable condition, people use them and adapt to them in a very natural and nurturing way. *They come to them not only for the necessity, but for the environment, she reasoned, if this were not the case, then they would not stay for an extended period of time as they do.*

As she finished the last sip of her drink, feeling warm both inside and out, she wondered one last thought before rising from her seat. *If people already use the coffee shop for its nurturing qualities, what is the potential for the coffee shop to address additional programs in support of a growing neighbourhood like Little Italy?*



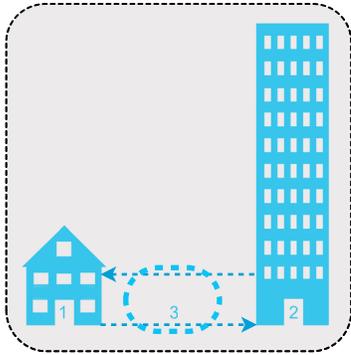
*Figure 5: Discovering the Medium Cappuccino*



## Approach

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The thesis will focus on proving the success of the matrix method in designing nurturing space by first analyzing required necessities that are missing from present-day Little Italy, after which one will zoom into that particular component of the matrix and see how programs and sites match up most appropriately for that particular area of need. Ray Oldenburg's concept of the "Third Place", with specific reference to the coffee shop, will also be used as the initial foundation for understanding nurturing qualities of space. The role of the thesis will then be to translate these qualities into a series of architectural guidelines. This architectural language will then be tested on a specific site to explore the potential of the guidelines to adapt to a particular context; ultimately designing a component of the larger matrix strategy. This process will yield both a final project as well as a framework for designing nurturing space.



## The Third Place

The first step towards establishing the guidelines for nurturing space design is to understand Ray Oldenburg's concept of the third place, first explored in his book, "The Great Good Place: Cafes, Coffee Shops, Bookstores, Bars, Hair Salons and Other

Hangouts at the Heart of a Community". Oldenburg describes the

concept of the third place as a place to just "be". The home is the first place, the office is the second and the third place is intended to be visited as often as the others yet is void of responsibility. The third place invites the user to stay as long as they like, coming and going as they please; a contrast to home and the office where attendance and timing are key aspects.<sup>6</sup> In addition, the use of "place" in the concept references a sense of embodied value and familiarity for the user, differing from the term, "space".<sup>7</sup>

There are several qualities that compose the environment of the third place, commencing with neutral ground. The third place is one where visitors leave their professional roles at the door. People come together as individuals and their personalities are what make them interesting.<sup>8</sup> Conversation is also essential to the environment of the third place, stimulating new thoughts and further discussion. It also has to be accessible, located centrally within each neighbourhood, to encourage more frequent visits in transition from the first place to the second place. The third place usually maintains a low profile. It is not showy or over-the-top, discouraging one-time visitors. It is cozy and typically feels a bit worn in; tactile and approachable.

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<sup>6</sup> Ray Oldenburg, "The Character of Third Places." *The Great Good Place: Cafés, Coffee Shops, Bookstores, Bars, Hair Salons, and Other Hangouts at the Heart of a Community* (New York: Marlowe, 1999) 42.

<sup>7</sup> Yi-fu Tuan, "Spatial Ability, Knowledge and Place." *Space and Place: The Perspective of Experience*. (Minneapolis: University of Minnesota, 1977) 73.

<sup>8</sup> Ray Oldenburg, "The Character of Third Places." *The Great Good Place*, 25.

*"Those who have third places exhibit regularity in their visits to them, but it is not that punctual and unflinching kind shown in deference to the job or family. The timing is loose, days are missed, some visits are brief, etc... Correspondingly, the activity that goes on in third places is largely unplanned, unscheduled, unorganized, and unstructured. Here, however, is the charm. It is just these deviations from the middle-class penchant for organization that give the third place much of its character and allure and that allow it to offer a radical departure from the routines of home and work."*<sup>9</sup>

- Ray Oldenburg, The Great Good Place

Lastly, Oldenburg describes the "home away from home" feeling that is present in third places. He describes it as the Five Qualities of "At-Homeness", adapted from Seamon's theory.<sup>10</sup> The five qualities consist of: rootedness, appropriation, regeneration/restoration, the freedom to be and warmth. Through these qualities, he explains how the third place should be a grounded place in which one feels they can call their own. It should restore their state of well-being through social stimulation and a nurturing environment. They should feel comfortable coming and going as they please, adapting the furniture and relaxing. There should also be the sensation of warmth drawn from good company.

In order to conduct the site analysis, it is necessary to both translate and define Seamon's Qualities of At-Homeness, into architectural terminology. The following architectural translations will be used to explore nurturing space design within the scope of this thesis:

### **Seamon's Qualities of At-Homeness - Translated:**

**Rootedness** = Will be explored architecturally through scale and materiality of existing fabric as well as historical fabric and form; drawing from those palettes to ground the new intervention into the site.

**Appropriation** = Will be explored architecturally through visual cues that prompt the user to engage, move and adapt the environment they are in, for example, using heavy materials to build stationary components and light materials for adaptable components.

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<sup>9</sup> Ray Oldenburg, "The Character of Third Places." The Great Good Place, 32.

<sup>10</sup> David Seamon, "The Home and At-Homeness." A Geography of the Life World: Movement, Rest, and Encounter. (London: Croom Helm, 1979) 78-85.

**Regeneration/Restoration** = Will be explored architecturally through the adaptation of recycled forms and materials within the new intervention as well as allowing for opportunities for personal regeneration through the connection with intimate spaces. These opportunities can take the form of varying degrees of public to private spaces that will allow the user to engage with the interventions in the way they feel is most appropriate for the level of recovery required. This aspect of the design can also address the varying speeds in which users will interact with each intervention, resulting in ranges of accessibility at both the scale of the user and the neighbourhood. By showcasing recovered and/or restored architectural elements, restoration of local history can occur through the resurfacing of the old to create and inform the new.

**Freedom to Be** = Will also be explored architecturally through the ease of accessibility to different phases and layers of the project. By providing the user with a range of easily accessible spaces as well as those in which they are free to tuck away from others addresses the nurturing necessity for a variety of users. In addition, providing spaces that are accessible at any time of the day versus those which are only accessible during a specific time-frame allows the user to rely on the space as a constant hub for nurturing.

**Warmth** = Will be explored architecturally through the design of vantage points from which users maintain a visual and audible connection with others occupying the space. The sensation of warmth can also be translated through temperature, texture and colours used in the intervention. The sense of smell within the space can also attract users to a particular space depending on the nature of the smell. Creating opportunities for passersby to engage with all sense can act as an inviting threshold to the nurturing space. In addition, physical proximity to others can manifest a sense of company and functionality within the space and can be incorporated in the furniture design and layout. It is also important in the consideration of proximity, to also explore the scale of the intervention, as the key to facilitating a sense of "At-Homeness", lies in the scale and proportion of one's home immersed in the realm of the public. Light is also important as it signifies inhabitation, drawing users to a particular place. The intensity of light also suggests a

particular functionality as task lighting is particular to work spaces and ambient light allows for relaxation. See Appendix D for additional information about light.

In addition to Seamon's qualities of "At-Homeness", there are some additional qualities that will be introduced to further explore the concept of nurturing within the context of this thesis. These qualities are:

**Protection through Embrace** = Will be explored architecturally by having design features that are designed to shield users within their environment from external conditions. The concept of *embrace* speaks to an understanding of and adaptability to the body that occupies a particular feature. This can also be a guiding space planning strategy, allowing for optimal outward views, aligning users' backs with a solid wall or surface. Embracing also addresses the user's needs for anthropometric and ergonomic contours that support the body in a healthy, stable and comforting manner.

**Timely Reveal** = Will be explored architecturally through the spatial narratives in which users gradually discover programs. Like the developing foetus, revealing itself to the world gradually over an extended period of time, the architecture should reveal itself in layers, drawing users to explore it in greater depth. Following the guidelines of the Third Place, certain programs should reveal themselves more quickly than others. Third Places such as coffee shops and pubs should be the most concealed as they are the most precious and not to be taken lightly, by one-time visitors.

Using the qualities of the third place as a means of testing for qualities of nurturing space, several programs will be explored. The programs that will be looked at within this thesis are located on three different sites. The first program is the **Coffee/Grocery Store**, located at the intersection of Larch Street and Preston Street, supplementing the area's need for fresh fruits and vegetables. The second program option is a **Coffee/Bike-repair shop** that will also be located on this site, providing access to bike pathways that will be designed to plug into existing infrastructure; making Little Italy more accessible. In addition to these programs, there will be an exploration of the proposed **O-Train Station** along Gladstone Avenue, which will address the need for proper shelters and circulation for residents transferring from first places to second places. This site poses an interesting question as to whether or not the third place must be stationary to maintain the aforementioned qualities of "At-Homeness" or if in its mobility, it can still act as an anchor. The last program to be explored is the **Coffee/Boutique Furniture Shop**, which will address the need for contemporary furniture for residents of the new condo developments. By drawing both new and long-term residents to the site through the program, one can shop for new pieces while enjoying them as they were intended at the store; such as eating lunch at a dining table. The site for this program is located at the intersection of Gladstone Avenue and Loretta Avenue. These programs were the product of site analysis and an interview with a former resident of Little Italy (See Appendix B) and were matched with unoccupied or opportune sites within the neighbourhood that could accommodate the scale of each intervention. From these analyses, one program has been selected and further developed at the scale of the user.



## Analysis

*“The profound attachment to the homeland appears to be a worldwide phenomenon. It is not limited to any particular culture and economy. It is known to literate and non-literate peoples, hunter-gatherers and sedentary farmers, as well as city dwellers. The city or land is viewed as mother, and it nourishes; place is an archive of fond memories and splendid achievements that inspire the present; place is permanent and hence reassuring to man, who sees frailty in himself and chance and flux everywhere.”<sup>11</sup>*

- Yi -Fu Tuan, Space and Place

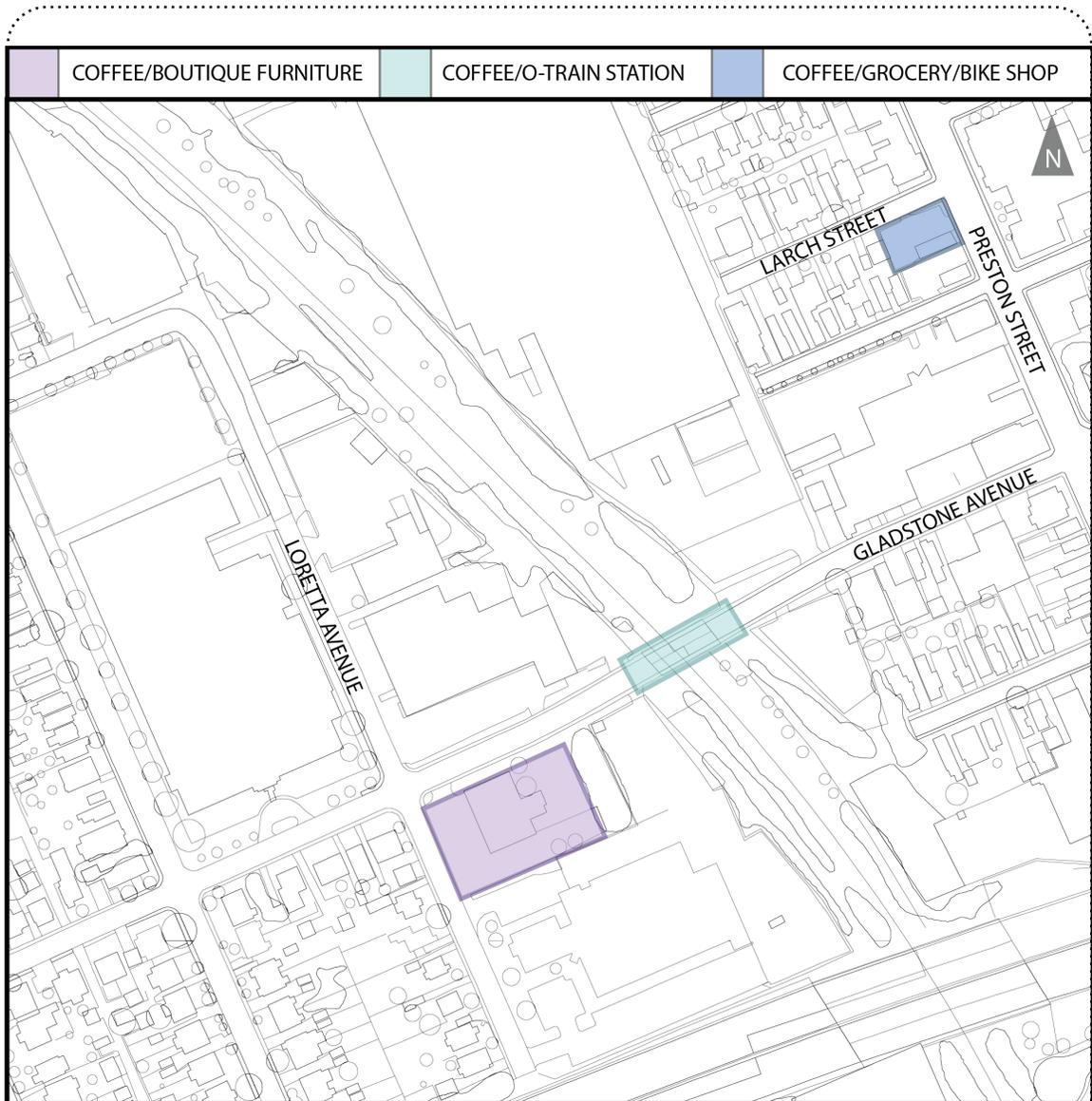


Figure 6: Site Plan for Programmatic Analysis

<sup>11</sup> Yi-fu Tuan, "Attachment to Homeland." Space and Place: The Perspective of Experience. (Minneapolis: University of Minnesota, 1977) 154.

The programs analyzed are located on three sites: Larch/Preston Street, Gladstone Avenue, and Gladstone/Loretta Avenue (See Figure 6).

The analysis of each program was explored within their proposed sites, through a series of massing models that consider the qualities of nurturing while investigating the following ideas:

- Gradual blurring of programs through interweaving and layering, ultimately facilitating a third place condition
- Potential for the new program to draw upon cues from the existing urban fabric with specific consideration to scale of the site and the existing streetscape.
- Activating the site through points of access such as the surrounding streets, encouraging serendipitous encounters while providing the framework from which further infrastructure can grow and develop.

### **Coffee-Grocery-Bike Repair Shop Larch Street and Preston Street**



*Figure 7: Existing Context at Larch and Preston Site*

This hybrid program was sited along the main street of Little Italy known as Preston Street. This was the first site considered to address the need for a grocery store and bike repair shop as it is conveniently located among the other local businesses, taking advantage of accessibility. The site is currently occupied by an old house that is void of presence or activity, providing an ideal opportunity to engage with the existing urban fabric (See Figure 7) . By considering the existing house in the massings below (See Figure 8 - Massing Studies), new interventions would become rooted within the neighbourhood, appropriating the abandoned structure with small-scale additions. This site also works well for the bike repair shop component, as it easily connects to a bike path running North-South, depicted on the West side of the Site Plan (See Figure 8 - Site Plan) as well as allowing for the opportunity to incorporate bike circulation onto Preston Street.

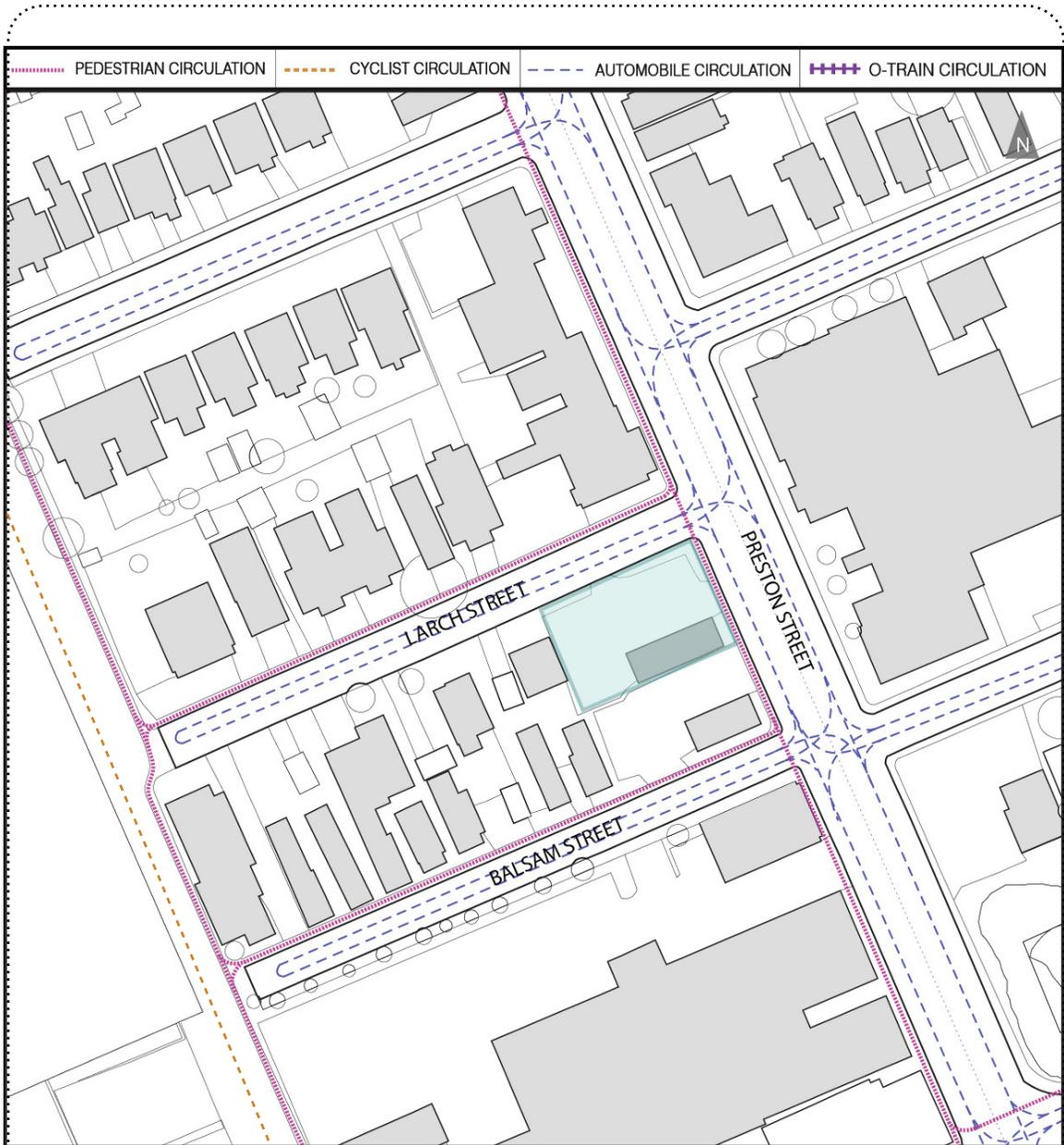


Figure 8: Site/Circulation Plan and Massing Studies at Larch and Preston Site

This addition of bicycle infrastructure would help connect Little Italy to the larger city of Ottawa, making it feel less like an island within the city. Located on the corner, the site anchors any potential program, however, as much as it could accommodate a well-sized grocery store, it is not large enough to accommodate the bike program while overlaying the coffee shop. The size of the site is critical to the idea of nurturing as it should have the potential to grow, densify and develop over time to address growing needs of the community. In addition, the location is easily accessed by automobile but is not easily accessed by pedestrian traffic as the cross-walks linking one side of Preston Street to the other are infrequent. Overall, this site is a strong candidate for the exploration of nurturing space due to its location on the busiest street of Little Italy, and its potential to layer necessary programs with opportunities for personal rejuvenation in response to present needs.

### **Coffee-Boutique Furniture Shop Loretta Avenue and Gladstone Avenue**



*Figure 9 : Existing Context at Loretta and Gladstone Site*

This hybrid program was sited at Loretta Avenue and Gladstone Avenue to achieve the desirable corner condition which strengthens opportunities for rootedness and accessibility, encouraging more frequent visitors. Still located along a main street, Gladstone Avenue connects Preston Street to the residential houses on the West side of the O-Train tracks (See Figure 9 for site context). The site was selected for the Boutique furniture shop as it could be coupled with the existing kitchen design store on the site, potentially generating a hub for future design stores including exterior finishes and textiles. Once again, the intention of the massing models (See Figure 10 - Massing Studies), was to utilize the existing building to root the program within the historical context of Little Italy, adapting it to suit the needs of the growing neighbourhood.

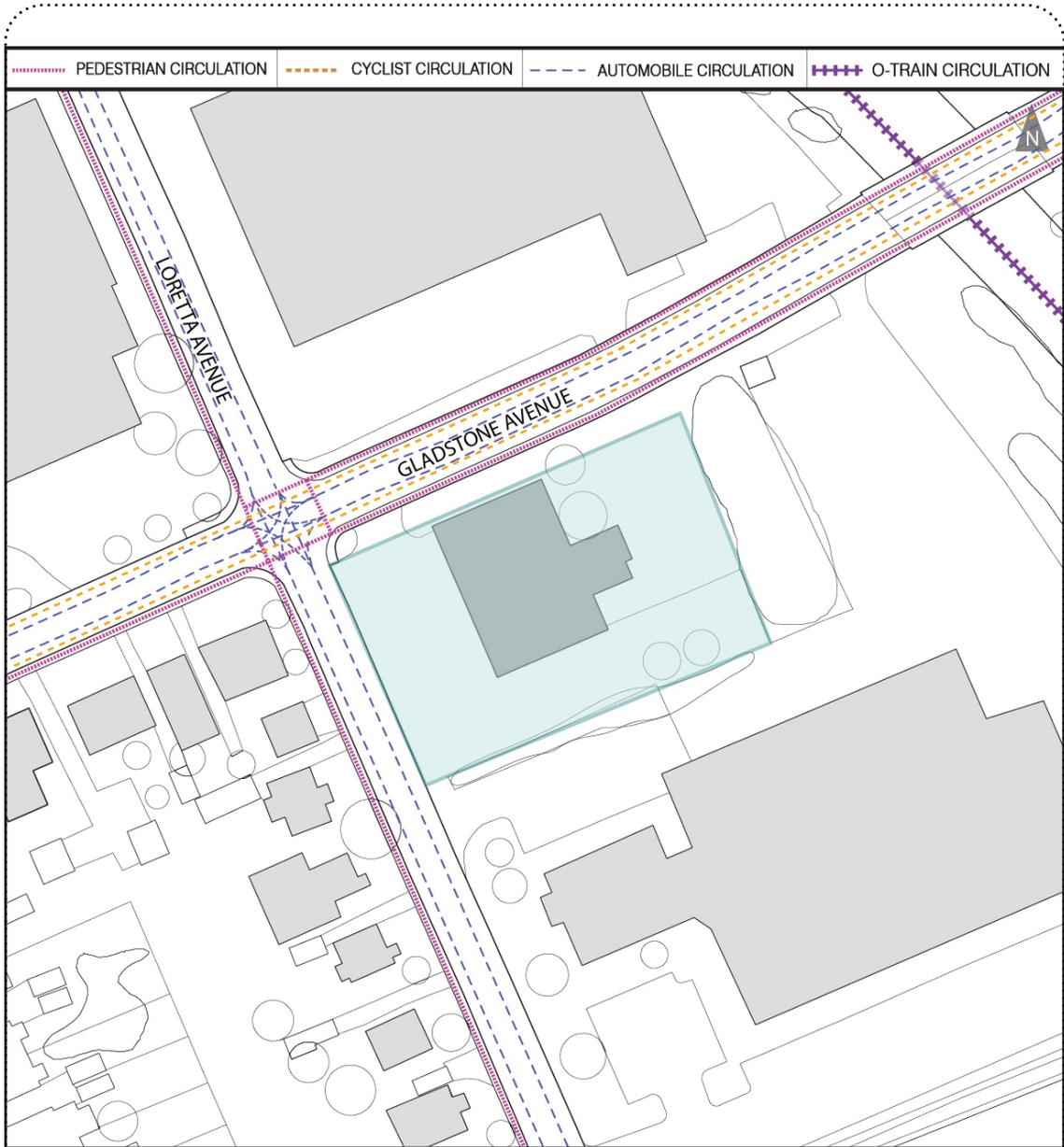


Figure 10 : Site/Circulation Plan and Massing Studies at Loretta and Gladstone Site

This site is ideal as it can accommodate for greater growth and development than the Larch and Preston Street site. Despite a decreased accessibility to the site currently, it is located adjacent to the Gladstone Avenue Bridge where one of the new transit stations will be located after the O-Train expansion (See Figure 10 - Site Plan). In this case, the area of the site makes it an ideal candidate for nurturing space as it can provide sufficient necessity while also allowing for future growth and development.

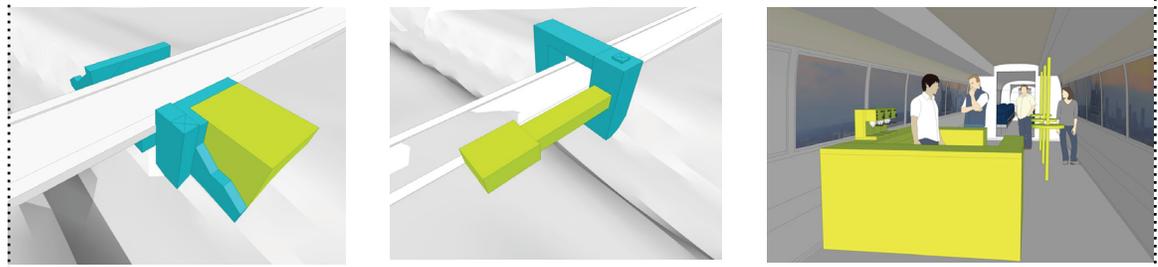
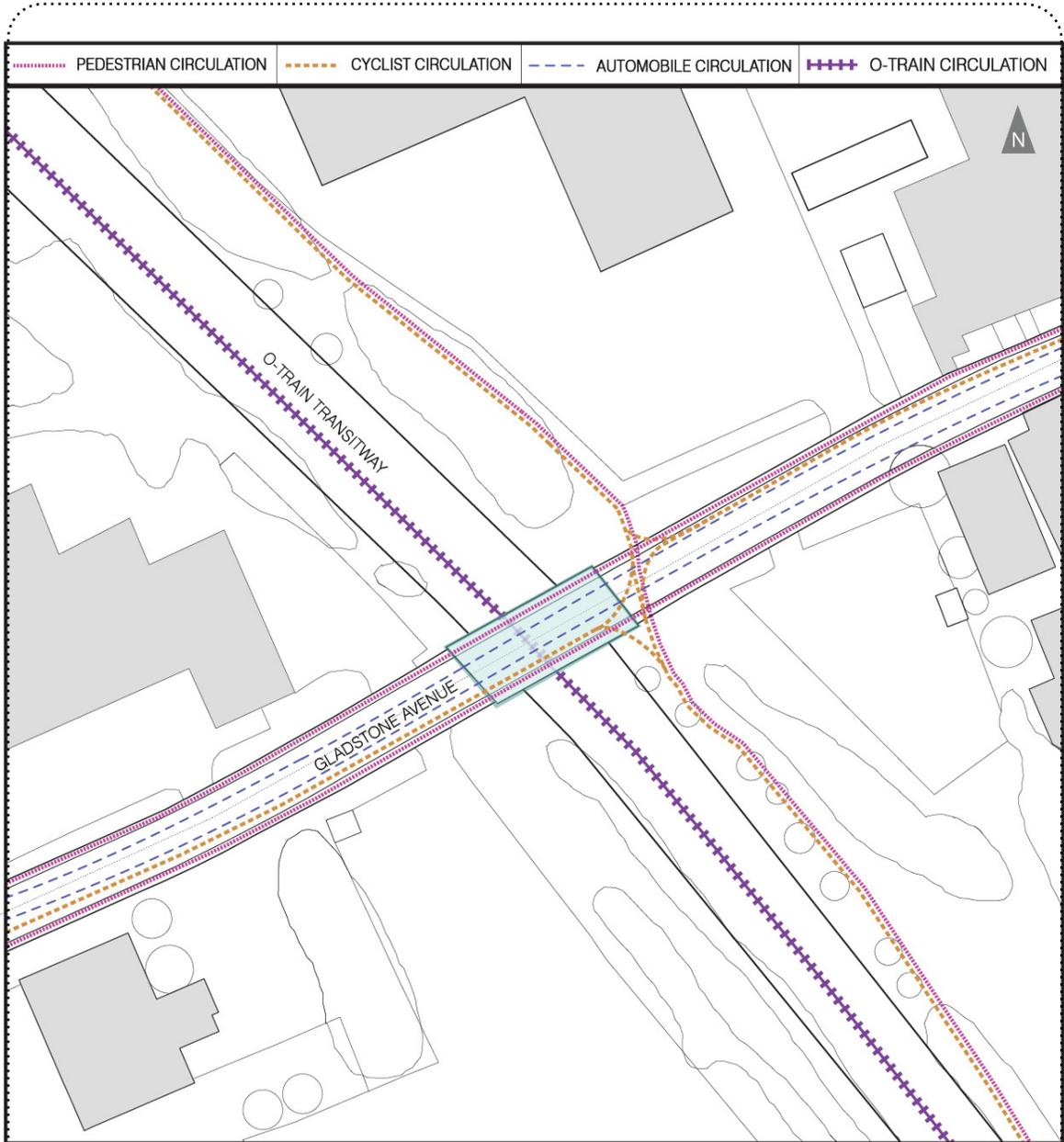
### **Coffee-O-Train Station Gladstone Avenue Bridge**



*Figure 11 : Existing context at Gladstone Avenue Bridge Site*

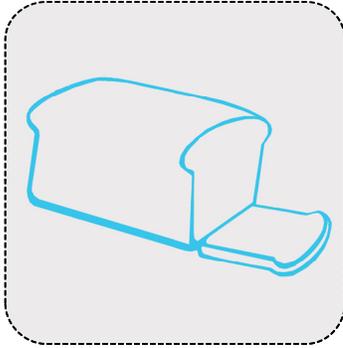
The last site to be explored, the Gladstone Avenue Bridge is the compromise between the first two sites explored within this analysis. It is closer to Preston Street than the Loretta Avenue and Gladstone Avenue site, but still has a large amount of space to expand and develop to address future needs within Little Italy (See Figure 11 for site context). This site holds the potential to become a hub within itself as many commuters and tourists will use it to access the heart of Preston Street. Alternatively, the site also strengthens the connection between Little Italy and the rest of Ottawa by adding to a growing circuit of light-rail travel. In addition, this is the only site that experiences all four modes of transportation (See Figure 12 - Site Plan), resulting in the greatest potential for human interaction. The challenge with this site is transforming it from a threshold into a destination, where a third place condition can manifest, drawing people to for a sense of community while fulfilling their need for transportation. The main design challenge for the station itself, will be to connect all of the varying speeds of traffic safely to each part of the site as the Gladstone Bridge currently only addresses the flow of automobile traffic. The idea of mobile nurturing spaces can also be explored on this site, as the O-Train could potentially house some of the program, truly allowing for a range of activities that could encourage pause while in motion (See Figure 12 - Massing Studies). After conducting all three analyses, the Gladstone

Avenue Bridge site seems to have to greatest potential to explore the qualities of nurturing space.



Coffee Shop/Third Place
  Transit Station

Figure 12 : Site/Circulation Plan and Massing Studies at Gladstone Avenue Bridge Site



## Transit-Grocery Station

The program that was established post-analysis was the hybrid of the Transit Station combined with the Grocery Store to be located at the proposed Gladstone Avenue Bridge site (See Figure 13). This is an ideal program to explore the concept of nurturing space as it addresses the needs of a growing Little Italy while anchoring it within an artery of the existing neighbourhood. By choosing to develop the Transit Station, the opportunity exists to explore one of the thresholds that will bridge the gap between Little Italy and the rest of the city. The Grocery store program will also be an appropriate addition, as it will be sited in good company with a former bread factory that has since been adapted into a series of shops and artists' workshops known as the Enriched Bread Artists.



*Figure 13 : Existing context at Gladstone Avenue Bridge Site*

The Standard Bread Company began in 1924, constructing the factory that currently exists on Gladstone adjacent to the O-train tracks. Despite its early and rapid success, the Great Depression led to the dissolve of the factory as the cost of wheat decreased to such an extent that the Standard Bread Company was left with too much of a surplus from which to recover the loss.<sup>12</sup> The relationship between bread, art and nurturing is quite strong and best described with the following quotation:

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<sup>12</sup> Cindy Stelmackowich, "Art and Bread as Necessary Staples." The Daily Bread, 1995

“As well, art, like bread, sustains and stimulates society.”<sup>13</sup>  
- Cindy Stelmackowich, *Art and Bread as Necessary Staples*

Thematically threading the layer of maternal origin, matrix and womb running throughout the rest of the thesis, this quote places further emphasizes on the importance of origin as the source for change.

In addition to the threshold presence of the Station, it is also appropriate to look at some of the connections to sites beyond the boundaries of Little Italy such as Lebreton Flats and Carleton University (See Figure 14). Maintaining this theme of nurturing origins from which growth and development have occurred, Lebreton Flats is North of Little Italy and is known for originally

being host to all of the incoming lumber that would aid in the construction of many Ottawa buildings, acting as the gateway for the Canadian Pacific Railway. After the great fire of 1900, Lebreton Flats was still a major source of industry until its expropriation in 1962 when the site was slated for demolition. Meanwhile, Little Italy, at the time known as Rochesterville, served as a distribution and supply zone for wood product.<sup>14</sup>

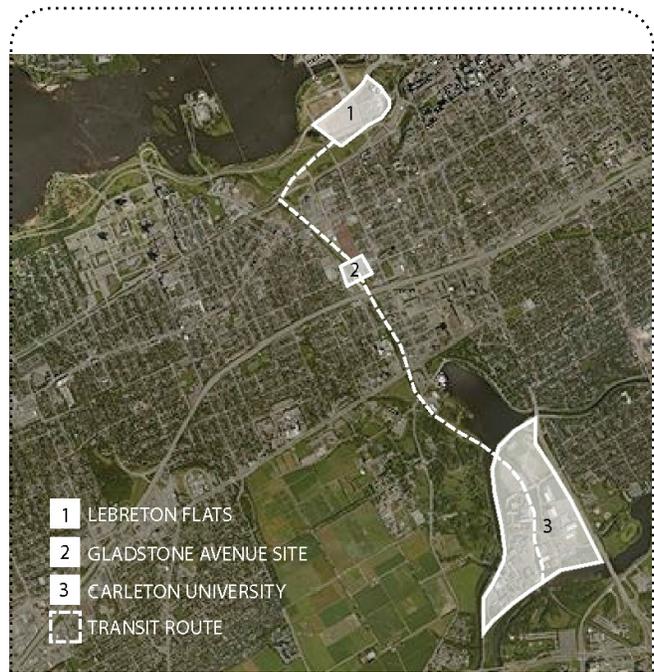


Figure 14 : Site Plan showing connection to Ottawa

Carleton University also anchors the first O-Train stop South of Little Italy. A major educational institution, the university was at the forefront of a progressive teaching model in which students and teachers worked together to facilitate a learning environment conducive to developing

<sup>13</sup> Cindy Stelmackowich, "Art and Bread as Necessary Staples." 1995

<sup>14</sup> "Urban Communities." Nepean Museum, Web. 29 Mar. 2014.

social ties for returning veterans and homemakers who were otherwise tied to other responsibilities. The progressive approach to education translated into the architecture of the campus, identifying Carleton as more than a traditional institution.<sup>15</sup> Today, a number of Carleton students reach beyond campus residence, residing in Little Italy for the duration of their studies. The Transit-Grocery Station was titled in a way that describes the hybridization of nurturing, third place qualities optimizing growth and development and the necessity of program specific to the Little Italy site.

*Nurturing qualities* will be used as a term describing the hybridization of the qualities adapted from Seamon's qualities of "At-Homeness" coupled with the additional qualities introduced in this thesis. Using this term, *Nurturing qualities*, one can begin to assess existing iterations of the program to test the architectural strategies.

### **Transit-Grocery Station**

Beginning with the idea of transit, often triggering thoughts of fluidity, motion, arrival and departure, as well as the temporary occupation of space, one can acknowledge these spaces as gateways and thresholds linking the city as a whole. In lieu of the temporary nature of these spaces, there is minimal interest to dwell as they exist as passages to some other destination. However, it should be argued that thresholds deserve just as much focus and consideration in their design as the destinations they connect because they act as a first and last impression of that destination. They should be considered as opportunities to introduce and showcase the best qualities of their connectors, leaving lasting impressions of well-executed experiences.

But so many do not. Everyday hundreds of people arrive via pedestrian traffic to the existing O-Train stations located between South Keys and Bayview stations. They may begin their journey by bus, car or bicycle but ultimately abandon those modes of transportation for a walk that takes travellers below grade into the shadows of the overpass. At the base of these stations, one can

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<sup>15</sup> Clarissa Fortin and Jakob Kuzyk. "Carleton: A History." 1 Apr. 2013. The Charlatan, 29 Mar. 2014.

experience the elements more vividly than ever imagined. With the openness of the valley created for the railway tracks, wind, snow, sleet, rain and heatwave sun all have free range, void of obstacles capable of reducing their full effect. So quite obviously, the solution was to provide a shelter. *Shelter*, by definition is considered to be a place which provides temporary protection from bad weather or danger.<sup>16</sup> In which case, one would regard this as the ideal term for a space that combats these conditions, fending off the unknown, protecting us from the severity of the natural elements. Such noble qualities that very much speak to the qualities of nurturing spaces outlined previously.

However, if one examines the existing O-Train “shelters”, they would discover a glass enclosed box, no more than two metres deep, with either a flat metal roof or one that resembles a curved, shed roof (See Figure 15). There are no doors, simply openings and there are no heaters or cooling units. Within the glass box, one will typically find pairs of seats formed out of metal and plastic. As one approaches the platform, they



Figure 15 : Bayview Station O-Train Shelter

may seek out these shelters in hopes of taking refuge from unpleasant exterior conditions. However, this is not always the case, as the glass is an excellent conductor of heat and cold, creating a freezer condition in the Winter and an oven effect in the Summer; their effect is often more severe than simply staying outside. The openness of the shelter, largely related to the flow of circulation through it, means that there is minimal gain from having any sort of heating or cooling units directly in the shelter as their benefits would quickly disappear. The open passages do allow for the circulation of air but also ease of access for the harsh winds that most are trying

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<sup>16</sup> "Shelter," Merriam-Webster, Dictionary, 29 Mar. 2014.

to escape when they enter the space. The interest in circulation and flow through these shelters seemed to have been considered, however, with the benches taking up most of the room, little remains for travellers to wait and maneuver past one another. This shallow width also makes it difficult to accommodate the majority of the passengers who are all waiting for the same train, in which case most people are left to stand outside and a lack of incoming and outgoing trains results in a lifeless array of bodies, shoulder to shoulder, yet entirely silent.

From this analysis of the existing, the qualities of nurturing can be applied to improve the provision of necessity while also allowing for the promotion of growth and development from the less than optimal experience derived from transit shelters.

### **Rootedness**

As much as Rootedness refers to a visual connection to the environment, often heightened by glass and unobstructed views, there is a conceptual condition that should allow the user to feel grounded within the space itself; which is best articulated through the use of local materials such as wood which draw on familiarities of the locality as well as colours that are indicative of earth and soil. There should be a balance between providing access to views while providing an environment that encourages one to pause and view them.

### **Appropriation**

The Transit shelter should allow for the adaptation of the space, providing opportunities for curiosity, exploration and play; facilitating a thoughtful, animated and active environment while awaiting the O-Train. It is through adapting and engaging with space that people connect with it, giving it relevance and purpose within their lives. It is ultimately by placing value in space, that one begins to trust and rely on it; eventually allowing oneself to be nurtured by it.<sup>17</sup>

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<sup>17</sup> Yi-fu Tuan, "Spatial Ability, Knowledge and Place." *Space and Place*, 73.

## **Regeneration/Restoration**

The existing shelter provides one degree of public space but no opportunity for retreat. The glass enclosure provides constant visuals which promotes a debatably *safe* environment. However, there is no opportunity to feel *secure*; able to break away from the main circulation, escaping the activity of the public realm to experience more manageable private moments. Within this quality of nurturing space, one should consider providing furniture and materials that have been repurposed or restored, as a means of creating new spaces that take on a rooted and embedded history of their surroundings. By being able to pull away from the crowds, one can narrow their periphery, focusing internally; allowing for a greater likelihood of regeneration. At the scale of the neighbourhood, the shelter acts as a portal, welcoming commuters home or introducing visitors to the neighbourhood. Through this lens, the shelter holds the potential to act as a beacon, bringing new life to an established area.

## **Freedom to Be**

The existing shelter allows for occupancy and attempts to maintain the flow of traffic by providing voids as opposed to doors. However, due to the narrow width of the space, the flow is interrupted by people who are standing in the way, waiting for the O-Train. Therefore, to have the freedom to navigate one's own path through the space, there should be a consideration for pedestrian traffic that does not interfere with someone desiring pause. This can be as simple as identifying circulation zones and then providing pockets of space that deviate from the path, resulting in moments for pause. Ultimately this could be resolved with increasing the scale of the shelter to accommodate a better flow of traffic and layers of accessibility throughout the space.

## **Warmth**

The existing shelter addresses the issue of proximity by providing a space where people stand very close to one another, yet they are not physically warm. The first nurturing move would be to

provide a complete enclosure, where doors will help keep heat from escaping in the winter. The next move would be to introduce warmer colour palettes and textures, specifically concerning interactive elements touched by the body such as benches, flooring and doors. Materials that are less conductive and more insulated, such as wood as opposed to metal, would help maintain physical warmth among components with direct human interaction. Warmth is especially dependant on the context in which the intervention is sited, coupled with the personal experiences of the user. In the case of wood being a largely available local resource within Canada, it is likely that users will consider it to be a familiar material; projecting their feelings of familiarity, creating an overall sensation of warmth.

### Protection Through Embrace

The existing shelter is completely exposed due to the minimal enclosure and the clarity of the glass. While this strategy is largely based on safety due to unobstructed visibility, one can still experience the sensation of being wrapped or protected from behind by either more encompassing



*Figure 16 : Hush Chair by Freyja Sewell*

seats made out of opaque materials or even frosting of the glass as specific nodes in the shelter. The feeling of being embraced by the building can also feel protective if seating hugs the walls looking outward at other parts of the shelter. By orienting one's back to a wall or opaque/solid surface, they can fully survey the ongoings in front of them; relieving anxiety brought on by vulnerability in an open space (See Figure 16).<sup>18</sup>

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<sup>18</sup> Vidler, Anthony. "Agrophobia." *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, MA: MIT, 2000) 26-31.

## Timely Reveal

Touching back to the inspiration of the womb, timing is highly important to nurturing as it has an impact on the overall growth and development of the foetus. The longer one spends in the womb, the more they experience and benefit from the qualities of their environment. As with the shelter, timely reveal can allow for gradual exposure of different moments within it. Part of the value in this timely reveal is the gradual discovery of something one would not have noticed otherwise. This quality also plays to the provision of various vantage points within the space and how one's curiosity can draw them along a particular path. Timely reveal allows one to connect with the space through discovery, taking inspiration from the unexpected.

## Transit-Grocery Station

*"The Coffee To Go.*

*The dissolution of the third place and the emblem of contemporary North America. Efficient, perky and always ready to embark on a new adventure. It follows the leader, finding itself on the tables of boardrooms - catalysts for big decisions - to the dashboards of long road trips. Easily disposable, easily forgotten, momentary satisfaction. Its potential concealed beneath the plastic lid - its warmth dissipating in the open air beyond the coffee shop doors. The coffee to go is built for the potential of transition - speed of escape - where the unideal can be avoided. Where an extra-large medium roast is valued for its caffeine count instead of its culture.*

*The moment the cup received a lid, it was "protected" - more specifically it protected its holder. Protection from true uninhibited engagement, where the eventual discomforts of exposure and vulnerability come to light and the truest forms of ourselves are reflected back at us. Controlled interaction, controlled intake, the reduction of anxieties. The lid protects us from the potential for accidents - but also their outcomes."*

- Amanda-Marie Thomas, Coffee Shop Diary

The Grocery component of the program also focuses largely on necessity. It is not a threshold as much as it is a temporary destination. The difficulty with programs like the Grocery store is not one of attracting users to the space, but instead making them want to stay there. One could argue that the goal in designing existing big box grocery stores is to cycle people in and out as efficiently as possible, maintaining the flow of traffic through the aisles and the length of lines at cash registers. However, despite this potential criticism, a nurturing design approach theorizes that if the customers are provided with necessity, but also encouraged to grow and develop

connections with the staff, environments and other customers, they will have more fulfilling experiences doing necessary things from discovering a sense of contentment within them.<sup>19</sup> Once one feels connected to a particular space, they are more inclined to frequent it, so doing the groceries transitions from a weekly mission to that of a hobby or interest allowing one to learn more about themselves and the world around them.

Taking a closer look at the big box grocery store, one typically arrives by car or bus and crosses a vast parking lot to the entrance. Upon entering, there is a large kiosk of grocery carts and promotional items to catch your attention. The store bleeds together produce, baked goods and butchered meats. The aisles contain the canned and dried goods while a separate frozen section houses anything from ice cream to frozen dinners (See Figure 17). Dairy is dispersed en route and there is a keen differentiation between the “house brand” and the high-quality products. The typical customer makes their way through the store, hunting for their desired necessities. Often criticized for the vastness of the big box model, the “convenience” of having all of the products under one roof is overwhelmed by an inability to find a needle in a haystack. Once the customer becomes increasingly familiar with the locations of their desirables, they beeline for them for the duration of their shopping trips; becoming less and less interested in other ongoing of the store. This causes them to grow increasingly disconnected from the space itself, hindering their ability to form new relationships, connections and enjoy inspiring interactions.



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<sup>19</sup> Yi-fu Tuan, "Attachment to Homeland." *Space and Place*, 159.

In which case, by taking inspiration from the Parisian streetscape (See Figure 18), where shops are independent and specialized in their product line, one can harness the success incurred from one-on-one interactions, specialized knowledge and a small shop that is easy to navigate. In addition to the scale of the shop, the proximity to other shops still allows for the convenience of efficiency, but also allows for a more animated streetscape and greater focus on the user experience while in a particular shop. This approach is also nurturing because contrasting conditions allow for one to become aware of a change. In other words, one is aware of comfort after being in discomfort. Such is the case when one enters a warm shop on a cold day. This appreciation for warmth can be traced back to one's experience of being born and the trauma associated with premature human birth.<sup>20</sup> Smaller shops in greater quantities begin to establish a fabric and context that connects neighbourhoods and neighbours, passersby and residents,



*Figure 18 : Parisian Streetscape*

resembling what exists along the streetscape of present-day Little Italy. It is through this form of interaction, that new residents can come to gain a sense of community within the existing framework of Little Italy. See Appendix C for additional information about the Parisian Streetscape and the Italian Standing Bar.

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<sup>20</sup> Ludwig Janus, "The Evolutionary Development of Human Birth." *The Enduring Effects of Prenatal Experience*, 14.

## Rootedness

The sense of rootedness for the grocery store comes from its specialization, whether it be dairy, baking, produce or butchered meats; giving it a sense of value through local production. From an urban perspective, a particular shop becomes grounded due to its location in the neighbourhood and its proximity to other food-related shops. The success lies in establishing a fabric, otherwise described in this thesis as a matrix in which all components either thrive or fail simultaneously.

## Appropriation

Appropriation of the grocery shops comes in being able to access them easily while feeling comfortable enough to experience the products through the provision of seating and other opportunities for pause. Appropriation can also be acquired by providing adaptable shelving capable of accommodating a variety of different products.

## Regeneration/Restoration

Regeneration and Restoration are derived from the provision of food and drinks in a relaxed and engaging setting. The grocery shops will each require some type of dining area in which users can linger, experiencing their purchases in the ambiance of the setting in which they were created. There



*Figure 19 : Eataly Grocery Store, Turin, Italy*

should also be an emphasis on designing service bars where staff and customers can interact, creating a welcoming atmosphere within the space (See Figure 19). These bars can also present opportunities for learning about the origins of food production; which has become a growing interest within Canadian culture.

## Freedom to Be

The shops should provide for animation of the street even when closed. In this way, they can still remain welcoming spaces that encourage a sense of community and nurturing at all times of the day. This can occur through simple design features such as window benches, interesting lighting or music; potentially inspiring festivals and other flexible programs that will draw one to pause and experience the space in a new and interesting way.

## Warmth

Warmth is a delicate condition when dealing with the multiple shops approach as one can imagine how the transition from hot to cold can shock one's system as they move from interior to exterior. However, this is not always a negative quality, as the contrast encourages one to visit multiple shops, experiencing the familiar feeling of shelter awaiting them at each door. Although, to limit the harshest effects of the Canadian climate, the design of the overall fabric could allow for overhangs and some wind barriers that cut down on the natural



*Figure 20 : L'effort by Pierre Roche, Paris, France*

elements seasonally (Figure 20). In addition, one can take cues from the orientation on the site to design spaces that capture ambient morning light from the Northeast, and shade from over-exposure to harsher, South light.<sup>21</sup> From an urban planning perspective, warmth can be established through the matrix approach by providing a series of interventions in close proximity

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<sup>21</sup> Willis, David. "Color and Light." Home Color Bible: 1,000 Gorgeous Combinations for Every Room. (New York: Collins Design, 2010) 18-19.

of one another, linked by communal spaces. Communal spaces accommodate larger gatherings, providing a sense of inhabitation that draws newcomers to the site.

### **Protection Through Embrace**

Protection can come from a more animated streetscape that is enhanced by the multiple shops approach. The shops can also be designed to welcome the user in through threshold spaces such as courtyards or front porches. By designing for multiple scales of embrace such as courtyards and thresholds that hug the user, a front porch condition can be established; where the public freely meets privately.<sup>22</sup>

### **Timely Reveal**

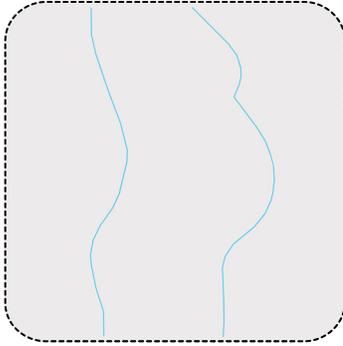
Drawing from the both the existing fabric of Ottawa's Little Italy and Parisian streetscape once more, there is always an element of discovery along the street, as shops open and close, piquing one's interest as they pass by a seemingly new storefront. The reveal of the grocery shops should be gradual and laid out in a way that encourages curiosity, refraining from having all elements visible at once, yet enough to draw in the user. This can be accomplished through a change in grade and facade rhythm, where some shops are higher or lower than others, as well as staggering the shops so that the reveal occurs as you navigate around each one. The excitement and inspiration lies in seeing an element of the design from a different perspective, revealing layers of depth.

### **Transit-Grocery Station**

The intention for a station is to act as a regular stopping location which one can reliably access throughout the day, connecting the O-Train to Little Italy. This term was incorporated in the program title to reinforce the ideas of reliability, frequency and pause.

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<sup>22</sup> Mugerauer, Robert. "Toward an Architectural Vocabulary: The Porch as a Between." Comp. Kathy Mezei and Chiara Briganti. *The Domestic Space Reader*. (Toronto: University of Toronto, 2012) 264-68.



## Wombspace and Embracespace

*"The first environment an infant explores is his parent."*<sup>23</sup>

- Yi-Fu Tuan, *Space and Place*

The womb is the first space in which one spends an extended period of time. It is an incubator of warmth, providing the foetus with the necessities required for growth and development, also known as *nurturing*. The womb provides a series of protective layers that contain the foetus during the prenatal development, providing a safe and comforting environment in which to grow. As our first impression of space, the womb embodies many qualities which we regard in architecture in the perinatal built world such as light transmission, acoustics, texture/materiality and adaptability of form. Even though we do not currently know the full extent of the foetus' experience in the womb, it can be speculated through spatial similarities listed above, that the initial interactions with the womb, as well as the birth process, have had a profound impact/influence on our spatial preferences in the perinatal world. For example, the transmission of light through the walls of the womb is noticeable but diffused compared to the bright, unfiltered lights of the delivery room.

In order to understand the importance of the transition from the womb to the perinatal world and its architectural relevance, one must first understand birth trauma. Birth trauma is the result of premature birth resulting from the evolution of humans from walking on all fours to two legs. As a result of this physical shift over time, the female body was no longer capable of carrying the same amount of fetal weight for the same developmental amount of time.<sup>24</sup> As a result, Janus argues that all contemporary humans are born prematurely in comparison to our ancestors and describes the effects and postnatal adjustments as follows:

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<sup>23</sup> Yi-fu Tuan, "Space, Place and the Child." *Space and Place: The Perspective of Experience*. (Minneapolis: University of Minnesota, 1977) 22.

<sup>24</sup> Ludwig Janus, "Introduction." *The Enduring Effects of Prenatal Experience: Echoes From the Womb*. (Northvale, NJ: J. Aronson, 1997) xiv.

*"Because of premature birth, humans are not only physically but even more so psychologically ill-prepared to face postnatal life. Only a continuous bonding to the mother or an adequate substitute and the development of a relationship of marked dependence on her, accompanied by all the appropriate emotions, can compensate for our immaturity as newborns."*<sup>25</sup>

- Ludwig Janus, The Enduring Effects of Prenatal Experience

One can also look to the animal world to see other examples of pre- and postnatal nurturing required to supplement one's growth and development. These examples include the bird who produces an egg after which the mother is required to maintain the warmth within the nest until it hatches<sup>26</sup>, as well as the kangaroo, who gives birth to a very small offspring that crawls into the mother's pouch where it also requires warmth to survive.<sup>27</sup> The theme of warmth throughout premature fetal development is consistent with humans as they require thicker skin and additional fat to compensate for the early transition to the perinatal world.<sup>28</sup>

In addition to the need for warmth, the growing foetus also has a need for space. He or she will stretch the limits of the womb to accommodate consistent growth and shifting of position during the prenatal phase. The adaptability of form is just as necessary in the perinatal world as differing conditions cause one to require varying amounts of space. The transition to the perinatal world is often described as birth trauma; which Janus describes with the following:

*"This experience can be seen as a real shock because up until then every movement, every push had touched something. Warm, protective walls were all-embracing. Now there is only empty space and cold air, absolute vulnerability, and for the first time there is the painful experience of being completely alone - there is nothing at hand which reflects the familiar feeling of physical togetherness and psychological security."*<sup>29</sup>

- Ludwig Janus, The Enduring Effects of Prenatal Experience

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<sup>25</sup> Ludwig Janus, "The Evolutionary Development of Human Birth." The Enduring Effects of Prenatal Experience, 15.

<sup>26</sup> Ludwig Janus, "The Evolutionary Development of Human Birth." The Enduring Effects of Prenatal Experience, 11.

<sup>27</sup> Gammon, Crystal. "Basic Kangaroo Facts." LiveScience. TechMedia Network, 25 Feb. 2013. Web. 29 Mar. 2014.

<sup>28</sup> Ludwig Janus, "The Evolutionary Development of Human Birth." The Enduring Effects of Prenatal Experience, 14.

<sup>29</sup> Ludwig Janus, "What Does the Unborn and Newborn Baby Feel?." The Enduring Effects of Prenatal Experience: Echoes From the Womb. (Northvale, NJ: J. Aronson, 1997) 44.

In comparison to the womb, the perinatal world is a wide, open and exposed space in which the trauma from birth overwhelms a newborn with bright lights, colder air and loud noises. To mitigate this initial shock, methods such as the Leboyer method were tested within the delivery room setting during the 1970s; encouraging dimly lit deliveries with reduced sound and warm water to welcome the newborn.<sup>30</sup> This interest in more sensitive birthing strategies has been increasing since the late 1980s and has led to other natural approaches such as giving birth in water. Studies have indicated that this type of sensitivity has resulted in less crying after birth indicating less overall stress and anxiety derived from the threshold experience. This immediate form of nurturing is a matrix in itself, making a range of small-scale adjustments to the birthing process in order to have a larger, more successful transition.

Even after one's immediate entry into the perinatal world, babies into adulthood still search out opportunities for physical contact. As in the birthing process, where the newborn is first rested in its mother's arms against her stomach as to connect prior to being handled by many others, the human arms begin to take on qualities of the perinatal womb. To explain further, after this initial connection through holding, the parental arm(s) becomes a source of protection, as close as an infant will come to an external womb. It acts as a structure, supporting the newborn while still allowing it to



*Figure 21 : Postnatal Embrace*

feel cushioned by the skin and flesh (See Figure 21). It is comparatively more open than the prenatal womb as the arms can be adapted to looser, more relaxed support to avoid feelings of

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<sup>30</sup> John J. Mitchell, "Birth to Four Months." Human Growth and Development: The Childhood Years. (Calgary, Alta.: Detselig Enterprises, 1990) 50-51.

claustrophobia. This control and openness is a contrast and graduation from the limitations of the prenatal womb. However, this is a logical shift as the prenatal foetus requires the all-encompassing environment of the womb to protect and nourish it during its earlier development. Therefore, where the arms take on the qualities of nurturing, less protection is required, but a desire for human contact and connection is still necessary. This argument is further demonstrated through the following:

*"Intimate occasions are often those on which we become passive and allow ourselves to be vulnerable, exposed to the caress and sting of new experience. Children relate to people and objects with a directness and intimacy that are the envy of adults bruised by life. Children know they are frail; they seek security and yet remain open to the world. In sickness adults also know frailty and dependancy. A sick person, secure in the familiarity of his home and comforted by the presence of those he loves, appreciates the full meaning of nurture. Intimate places are places of nurture where our fundamental needs are heeded and cared for without fuss. Even the vigorous adult has fleeting moments of longing for the kind of coziness he knew in childhood. What sensual ease compares with that of a child as he rests in the parent's arm and is read to sleep? In the curve of the human arm is comfort and security absolute, made all the more delectable by the threatening wolf in the storybook. As adults, after a day of strenuous assertion, we sink gratefully into an armchair and relax in its receptive hollow while we watch televised news of mayhem."<sup>31</sup>*

- Yi-Fu Tuan, Space and Place

This longing for human connection follows one through their growth and personal development, manifesting itself in different forms as ones enters adulthood. As one's independence increases, their scope widens to explore and source out new opportunities for connection in a variety of forms. This argument is further demonstrated as follows:

*"How does a young child understand place? If we define place broadly as a focus of value, of nurture and support, then the mother is the child's primary place. Mother may well be the first enduring and independent object in the infant's world of fleeting impressions. Later she is recognized by the child as his essential shelter and dependable source of physical and psychological comfort. ... Places stay put. Their image is of stability and permanence. The mother is mobile, but to the child she nonetheless stands for stability and permanence. She is nearly always around when needed. A strange world holds little fear for the young child provided his mother is nearby, for she is his familiar environment and haven. A child is adrift - placeless - without the supportive parent."<sup>32</sup>*

- John Holt, How Children Learn

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<sup>31</sup> Yi-fu Tuan, "Intimate Experiences of Place." Space and Place: The Perspective of Experience. (Minneapolis: University of Minnesota, 1977) 137.

<sup>32</sup> John Holt, "How Children Learn" (New York: Dell Publishing Co., 1970) 101.

Regarding the potential for arms to nurture through an architectural lens, one can note the structural softness which composes the extension of the body, drawing inspiration from the moments of contact between the form and the user; and ultimately the user's affect on the form. Therefore, it is appropriate that the qualities of nurturing space defined in this thesis, include the quality of protection through embrace as one's contact with physical space promotes an overall sense of security depending on the texture, temperature and materiality of the form. Through the understanding of why one requires nurturing in the perinatal world based on the argument of premature evolutionary birth, one can investigate the role of architecture in addressing this need for nurturing space.

# Chapter 2

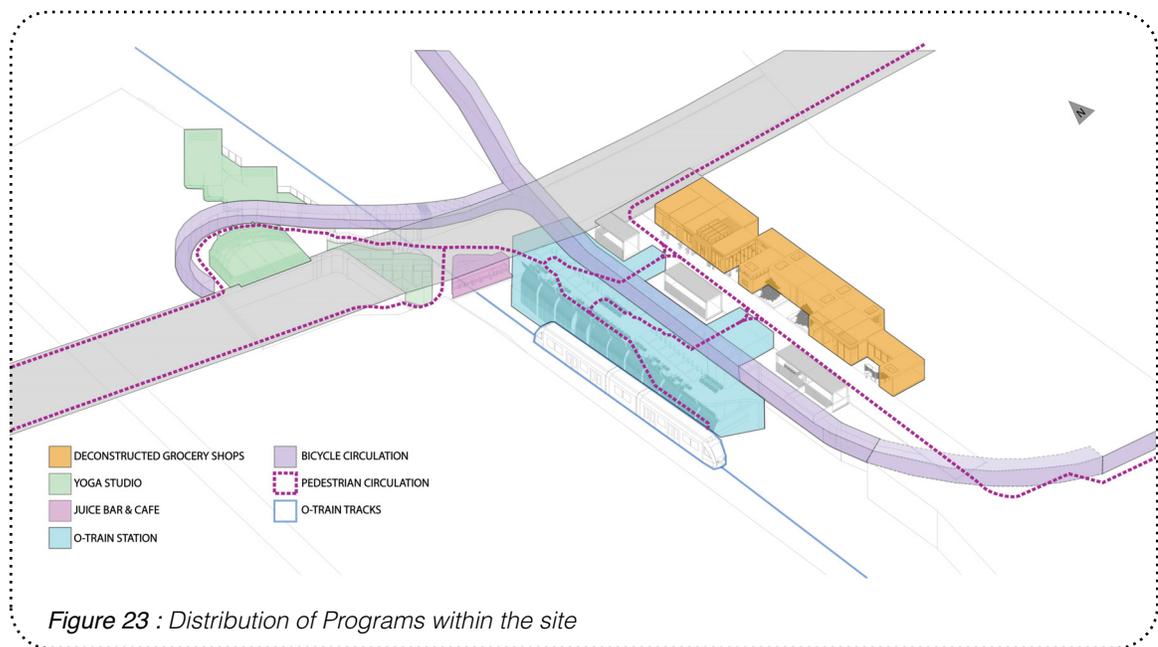
## Major Site Strategies

The intention of the first site strategy was to encourage an interwoven connection between all four points of access within the site (See Figure 22). There were existing sidewalks and bike paths located on the site, however they were always divided by the dominating road traffic along Gladstone Avenue. It became quite obvious that the success of the project focused largely on various speeds and a layering of inhabitants with an emphasis on safe and fluid circulation that would promote an ease of accessibility for all modes of transportation throughout the site.



Figure 22 : Initial Site/Circulation Plan

By crossing these paths of travel below the bridge, the design goal was to create moments for serendipitous encounter, as well as a hub for different modes of transportation to cross the site safely and fluidly; demonstrating the protective nature of nurturing design. The circulation paths wrap the site in ways that allow for efficient flow while simultaneously wrapping the stationary programmatic elements such as the grocery shops and O-Train platforms. The grocery shops were sited on the South-east corner of the site, echoing the intention of nurturing design to allow for future growth and development; accommodating and accounting for the growing population of Little Italy.

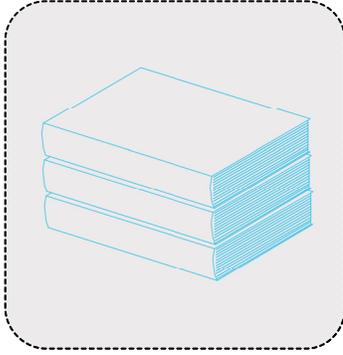


The North-west corner of the site (See Appendix E - Figure 50) acts as an artist's exhibit space as well as a main throughway for the underpass, stretching across to the grocery shops where work can also be exhibited and sold in the pavilions west of the shops. (See Figure 23 above and Appendix E - Figure 48). The South-west and North-east corners are smaller access points and are primarily concerned with circulation, connecting the fluid bike paths and walking paths throughout the site. After the circulation was laid out, there were residual spaces which created opportunities to insert additional programs, such as the yoga studio and juice bar that were both nestled under the bridge; emphasizing the quality of timely reveal (See Appendix E - Figures 49

and 52). These nestled programs became eggs, protected by the bridge, hidden from common view, a nurturing niche for those wishing to step out of the fast-paced, contemporary city.

Focusing in the layout and design of the grocery shops, the primary intention was to amplify pedestrian and cycling circulation, facilitating a dynamic and animated streetscape where users are discouraged to travel by way of the automobile.

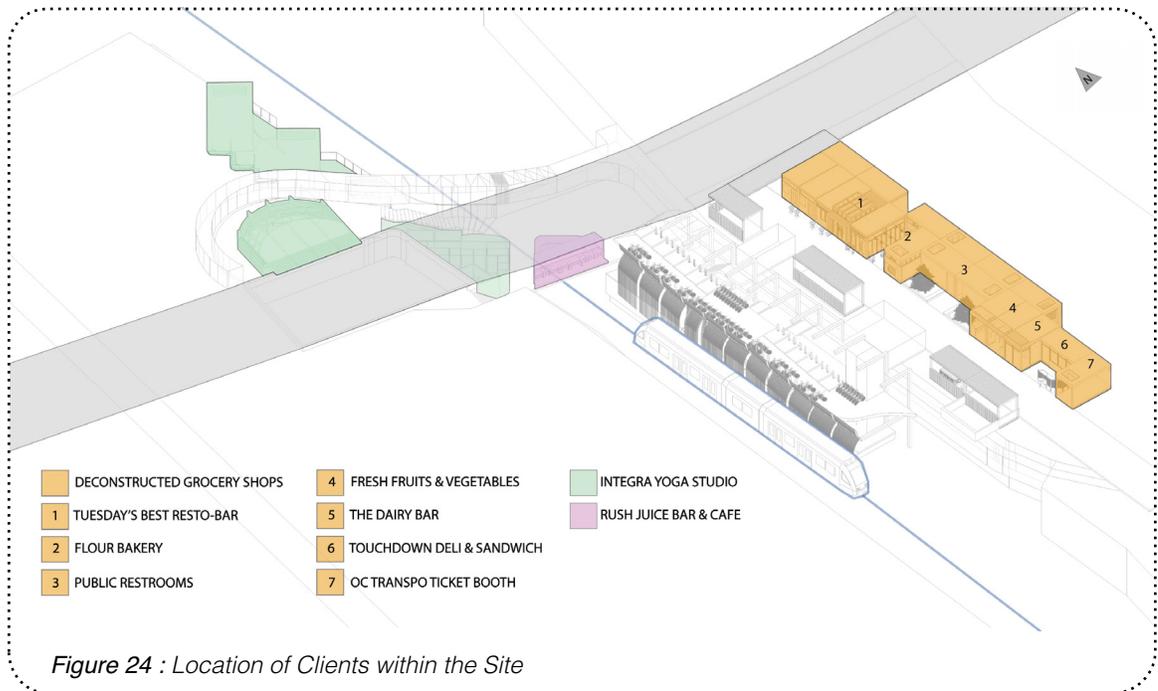
Drawing from the existing context of all four corners of the site, it was determined that the grocery shop modules would conform to the dimensions of a parking space. This size of module is conducive to facilitating intimate, tuck-worthy nooks that can be multiplied as per the needs of the particular vendors that inhabit them. The modules also take cues from the existing fabric of Little Italy, adding a layer of familiarity to the grocery shops for existing residents; ultimately bridging the gap between the needs of the new and the approachability of the old. By introducing a modular streetscape, one can begin to imagine how shops can grow and adapt over time with the potential to add to the boardwalk, forming a series of pedestrian paths. In addition, the concept of the parking space embodies qualities of extended pause, opportunities to dwell in spaces that are typically thought of as uninhabitable. There is a playfulness to reclaiming these surface parking spaces, encouraging a reinventing of what they are now and the potential for what they can become in the future.



## Minor Strategies

### A Matrix of Sensitivities and the Role of the Client(s) in Refining Nurturing Space

This portion of the thesis introduces a series of clients for which the deconstructed grocery shops and yoga studio have been designed, demonstrating how nurturing qualities of a particular space are influenced by the client's interpretation of nurturing within their own life experience (See Figure 24 for the location of each shop). It is also critical to the matrix theory to introduce the client(s) as it emphasizes the independent decisions made that come together to support the community as a whole; combating the assimilation effect, where one owner owns and designs the entire street front. Instead, the methodology for how this program evolves is based on a co-operative approach where each owner selects and supports their own plot or module contributing fees to the maintenance of shared spaces. However the narrative suggests that one architect would work with each shop owner to design the module to suit their needs while allowing for future growth and development. This method allows for a sense of uniqueness while forming a distinct and interesting addition to the urban fabric; echoing the scale of existing buildings within the neighbourhood. The format for this part of the thesis will first introduce both the client, their shop and its design in the form of a newspaper article profiling the new business, followed by a formal analysis regarding the seven qualities of nurturing. By showcasing the uniqueness of each space as inspired by the clients, one can observe the potential of the matrix approach to form a wide range of sensitive interventions where multiple opportunities for nurturing exist within the public realm.



## **The Client: Alex Caldeira, Chef at *Tuesday's Best***

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Alex was born in Cambridge, Ontario and is of Portuguese decent. He first realized he wanted to pursue cooking when he went to Lisbon to visit his extended family as a teenager. "I remember being so... inspired by their lifestyle in Portugal... Food and the *making* of it was always at the centre of not only the table, but the sense of family. It was enjoyed and experienced, never just about eating, but always about *being*." After graduating high school, he moved on to attend Le Cordon Bleu Culinary Institute where he studied in the Grand Diplome program. Upon graduation, he was already being scouted by the top restaurants in Montreal and Toronto, and ultimately decided that the fast-paced lifestyle of Toronto would keep him close enough to his hometown while giving him a chance in the spotlight.

After working for about seven years, Alex, 27 at the time, was beginning to realize that something was missing from the spotlight that he had always craved. "I found myself thinking back to why I first got into this field, the familial qualities of food and how they connect you to the people you care about most. The more I thought about my Summer as a teenager in Portugal, the more I realized the disconnect I felt between myself and my customers now. They were exactly that, *customers* - I never saw they're faces, I never knew their names; it became a matter of providing a service after which the temporary satisfaction would disappear and a sense of emptiness would begin to surface." So naturally, Alex would find himself returning to Ottawa, not his first home, but the roots of his culinary education. Except this time, it was his turn to do the teaching. Alex decided to settle in Little Italy, comfortable with an urban lifestyle, he purchased a Domicile condo in the growing neighbourhood.

He decided to open his own restaurant in the neighbourhood and when he heard that a few of the other local shop owners were thinking of establishing themselves along the O-train Gladstone station, he jumped at the chance as well. The allocation of land was ideal as it was off the beaten path, but right in the surge of people coming and going from the O-Train station. "When I think about everything that surrounded the restaurant, it was always about rising to a

challenge. It would be easy to do well on the main strip of Preston Street, but off of Preston, you have to be good enough to draw people to your food. I also liked how cool the parking lot approach was in the overall design. Basically, the group hired a designer to do a large scale urban plan and then we would each work with her to help personalize our own spaces. She used the parking lot module to break up the site and I liked how it gave something back from what the abandoned surface parking lot had taken away.”

Alex purchased three of the modules on the boardwalk and one storage/washroom module to be positioned at the back. He worked with the designer to create what he fondly calls the “surround sound kitchen”. The layout of the restaurant places visitors at the centre of the action, where the food prep happens in a module to the left and the bar/light fare prep takes place in the module on the right. “The spaces can be completely opened and what I love most about it is that I can easily call across the entire restaurant to get the barista’s attention. The guests sit side-by side always facing some sort of action. They can see how we prepare the food and the drinks as if they were sitting in our home.” In fact, Alex was so forward about his desire to showcase his food prep, that a projector projects live video feed on the ground outside as customers enter.

“We thought it would be something really interesting to be taking a walk along the boardwalk and suddenly be able to learn how to julienne vegetables or stuff chickens. Kind of like take-out for your brain.” As for the overall look and feel of the restaurant, one doesn’t have to look further than the title “Tuesday’s Best”, where the concept is “come as you are, don’t wait for a Sunday to treat yourself to something delicious”. The structure of the menu also compliments Alex’s theme of rising to the challenge as he will recreate it daily to be composed entirely of ingredients that can be found in the other shops on the strip. The menu will feature a few small plates daily ranging from appetizers to desserts. “We either succeed together or we fail together, and frankly, the latter is no option so we have to support each other.” The bar module of the restaurant also holds its own, inviting in passersby in search of a place to relax and have a drink. An overall

relaxed feel, with stellar food and talkative staff will likely mean that we will be stopping by “Tuesday’s Best” for more than a few Tuesdays to come.



*Figure 25 : Exterior View of Tuesday's Best*

## **The Analysis: *Tuesday's Best***

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*Tuesday's Best* was an excellent case study in which to explore nurturing space as it took the challenge of designing a restaurant in a small space. The project addresses the qualities of nurturing as follows:

**Rootedness** = The warm earth tones ground the project in the context of the site, using local reclaimed wood to create elements of design such as benches that directly interact with the user. These grounding elements root the project within Ottawa's lumber heritage, embedded within the surrounding trees of the site.

**Appropriation** = Tables in the restaurant were aligned along a sliding track so multiple seating accommodations could be achieved depending on the number of guests in the party. In the bar module, a reduced amount of flexible seating allows for densification in the space and relocating of chairs as per one's desire. In addition, the bar design incorporates coat and bag hooks below the drink counters so guests can feel more settled.

**Regeneration/Restoration** = The layout of the restaurant and bar allow for animated conversation and activity to occupy the entire space. The arrangement of seating allows customers to watch and learn from the ongoings of the open kitchen. Passersby who do not have time to stop in to eat or drink, can observe the art of making food through live feed video that would be projected onto the ground outside of the restaurant.

**Freedom to Be** = The restaurant allows for comfortable benches that welcome users to stay as long as they like, drawing cues from anthropometrics of the body when seated, promoting healthy posture and physical strength. The bar allows for fluid intermingling by limiting the amount of seating; allowing for fluidity and flow.

**Warmth** = The textures and earth tones used in the space creates a sense of warmth, welcoming guests, while the insulated glass enclosure brings in daylight, illuminating the space. The daylight also adds warmth in the winter, however, shading louvers reduce the amount of light entering the space in the summer to avoid overheating and discomfort. Operable clerestory windows allow for cross-ventilation and the front doors can be opened in the summer to emphasize spatial flow from the interior to exterior of the courtyard.

**Protection through Embrace** = The layout of the three modules allows guests to be tucked in the centre, protected by the bar and restaurant modules on each side (See Figure 26). In addition, the seats are arranged to facilitate the least amount of exposure to one's back - reducing feelings of vulnerability by creating a forward-facing perspective.

**Timely Reveal** = The seating is tucked in between the restaurant and bar modules, so it is only as guests approach the front door that they discover the courtyard/dining space.

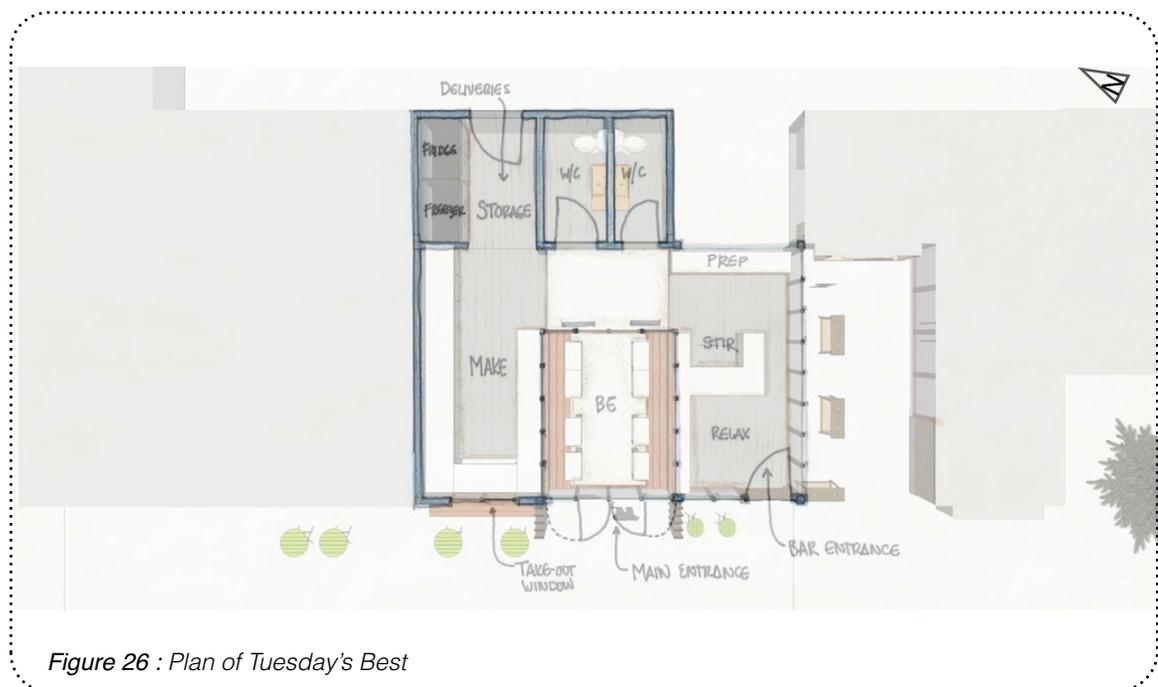


Figure 26 : Plan of Tuesday's Best

## **The Clients: Amy Leung and Thomas Ainsley, Bakery Artisans at *Flour***

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Amy Leung and Thomas Ainsley grew up in Ottawa but would never cross paths until adulthood. From the young age of four, Amy knew she wanted to be a fashion designer when she grew up. “My parents had a small fabric shop in Chinatown on Somerset and I would always watch people walk in and out, surveying the fabrics as if they were going to be used for something very special. I guess you could say, it always peaked my curiosity as to what happened to these fabrics once they left the shop. Until one day, a woman came into the shop wearing a dress that she said was created with the fabric from our store and it could not have been more beautiful. I could hardly believe that someone could take a roll of material and transform it into something so amazing - it was then, when I realized there was nothing I longed to do more.” Amy went on to graduate high school, and pursue her love of fashion at the Ontario College of Art and Design (OCAD) in Toronto where she would study Material Art and Design.

But while at school, the unexpected revealed itself, as she discovered a new love for baking.

“Baking was always something that I did in the background. It was a fun way the break up busy days at school and the stress of preparing for finals. My roommates loved it because 3am sewing sessions usually came with cupcakes.” When she finished school, Amy considered that perhaps her love of fashion could marry her appreciation of baking and decided to return to Ottawa to attend a one-year program at Algonquin College in Baking and Pastry Arts which is where she met Tom.

Thomas Ainsley, born and raised in Ottawa’s Little Italy, fell in love with baking bread from a young age. “There is a very particular sensation that comes from the smell of baking bread that just feels like family” commented Tom, “it’s a smell you cannot buy in a scented candle, and therefore must always be curated by hard work, timing and devotion.” When the two met at Algonquin, they immediately hit it off and began dating.

Tom describes their meeting as “it all began very typically you see, I was terrible at sculpting fondant as I suppose I had barely any interest in it, but Amy - she was great at it. I figured if she could prove to me that even fondant had something going for it, then maybe she was just the type of girl I needed around.”

From there, the two vowed that they would *never* open their own bakery together, which was short-lived as the opportunity to develop along the O-train station presented itself. “You see,” said Amy, “we both fully intended to start our own shops, but when we saw the feasibility of sharing two parking lot modules, we figured we could jumpstart from there. We had one rule, though, we needed our own spaces.”

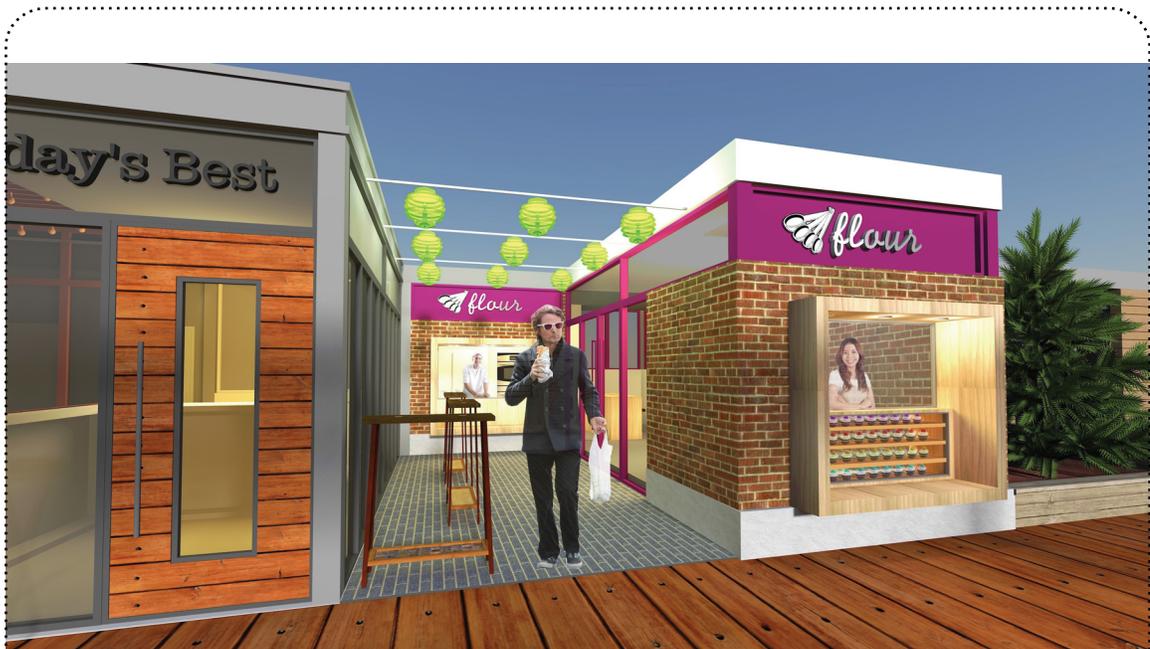


Figure 27 : Exterior View of Flour

So when the couple met with the designer to discuss their plans for the space, they quickly determined that the main baking would happen in the rear module and pastry decorating would happen at the front, framed by a window off of the main boardwalk. This would allow Amy to demonstrate her skills for customers and passersby, inviting them in to the shop or selecting some pastries through the take-out window. Meanwhile, this would give Tom the space he

needed to bake bread and the other pastries for Amy to decorate. The design also allows for group tutorials to take place in the kitchen module, where visitors can host decorating parties with personal training by Amy.

“What we appreciate most about the design” began Tom, “is that the layout allows for a courtyard off of the street where people can tuck away from the hustle and bustle - like a sort of secret garden.” In addition the shop has been designed to accommodate future expansion vertically as a second storey could be added should the kitchen ever need to expand. Lovingly called “Flour”, this bakery proves that even the most seemingly different paths can be traced back to similar beginnings.

## **The Analysis: *Flour***

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*Flour* was a challenging case study in which to explore Nurturing Space as it overlaid and sought balance between two perspectives of baking and decorating needs. It was essentially a need for two bakeries in one satisfying two very different clients. The project addressed the qualities of nurturing as follows:

**Rootedness** = The project is rooted by the layout of the program where the act of making grounds each end of the bakery through the kitchen and decorating spaces. The use of brick also visually stabilizes the project giving a sense of permanence.

**Appropriation** = The exterior benches allow for one to approach them as desired whether they are customers or just someone needing a break. This will allow for a layering of public activity while facilitating opportunities for interaction. Inside the bakery, the design allows for the decorating workspace where customers can design their own pastry decorations, connecting with the space through making.

**Regeneration/Restoration** = The store front windows allow for passersby to watch how the pastries are made as well as how they are decorated. Visitors are welcome to pause and when they enter the bakery, they can sit at the kitchen island and chat with the pastry chefs while learning a few decorating techniques. The store front windows also act as window seats, providing natural opportunities to pause along the promenade. The bakery also provides a courtyard space nestled between the buildings, allowing for a retreat from the promenade.

**Freedom to Be** = The bakery courtyard allows for comfortable benches that welcome users to stay as long as they like and standing tables on which they can temporarily perch. The courtyard is also accessible at any time of the day so there is always a place to pause.

**Warmth** = Copper-coloured brick was introduced to the space as a means of emphasizing qualities of the bakery within the material palette, taking inspiration from traditional ovens.

Warmth is also generated through the openness of the space. When one enters the space, they are met with the cozy smells and heat generated from the open kitchen. Exterior lighting in the courtyard also acts as a beacon at night, drawing users to a place of inhabitation; creating a sense of anticipation of warmth drawn from the company of others.

**Protection through Embrace** = The layout of the bakery allows for users to tuck away into the courtyard hugged by the surrounding shops and also provides window seats to gain a greater sense of privacy within the public realm. Brick encloses the building creating a visual barrier from the exterior world except for a few key windows. In addition, the seats are arranged to facilitate the least amount of exposure to one's back - reducing feelings of vulnerabilities by creating a forward-facing perspective.

**Timely Reveal** = The enclosure created by the brick walls means that passersby only see a snapshot of the ongoings within the bakery, whereas customers are gradually welcomed in through the courtyard, threshold space into the main bakery itself (See Figure 28). However, even upon entry to the shop, the kitchen is tucked deeper within the space, only obvious to the most curious.

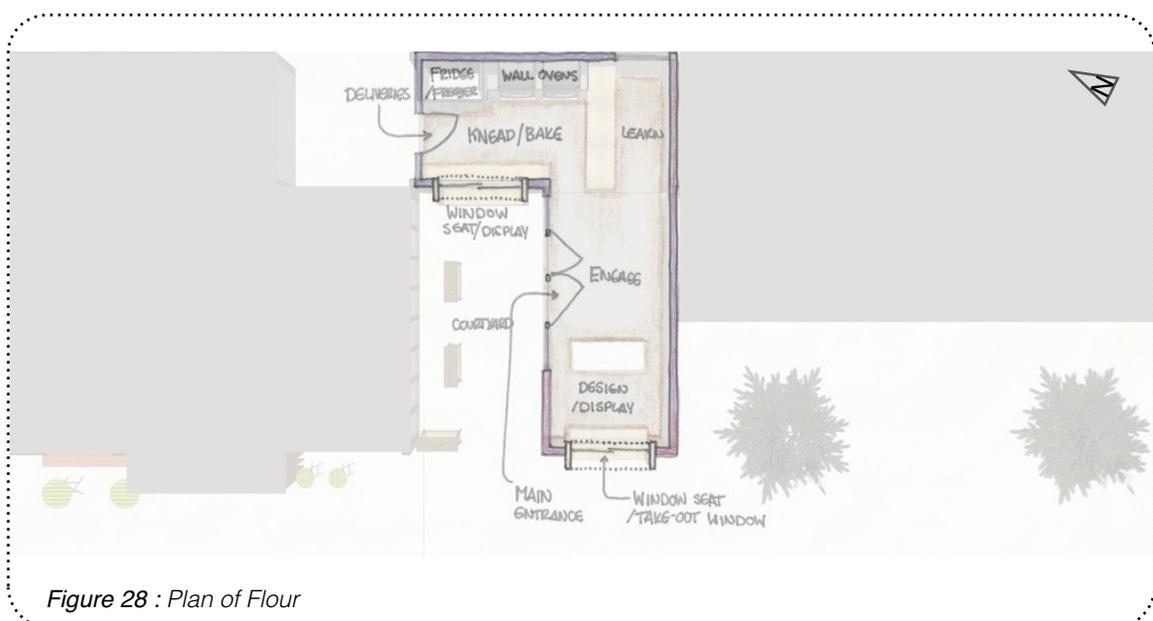


Figure 28 : Plan of Flour

## **The Client: Kelly Curtis, Barista at *Rush Bar***

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Kelly Curtis was born and raised in the Ottawa suburb of Orleans. A bubbly, optimistic artist, Kelly always manages to bring some spice to her lifestyle. Working odd jobs and painting in her spare time, she gained a wealth of experience in customer service, while organizing many of the exhibits held at the Enriched Bread Artists' factory, which was her first introduction to Little Italy. With a knack for event planning, she was a natural at staging a variety of art shows in Ottawa's most unique venues. However, when her brother, Shaun, approached her about starting a business along the newly available boardwalk, she wasn't quite sure how to respond:

"Sure, I worked for coffee shops, cafes, department stores ... but the thought of running my own shop never really crossed my mind. My art always drove my decisions and I was hesitant to commit to something so ... permanent, with so much responsibility. But when Shaun seemed so excited about the opportunity, I got pretty caught up in the excitement as well."

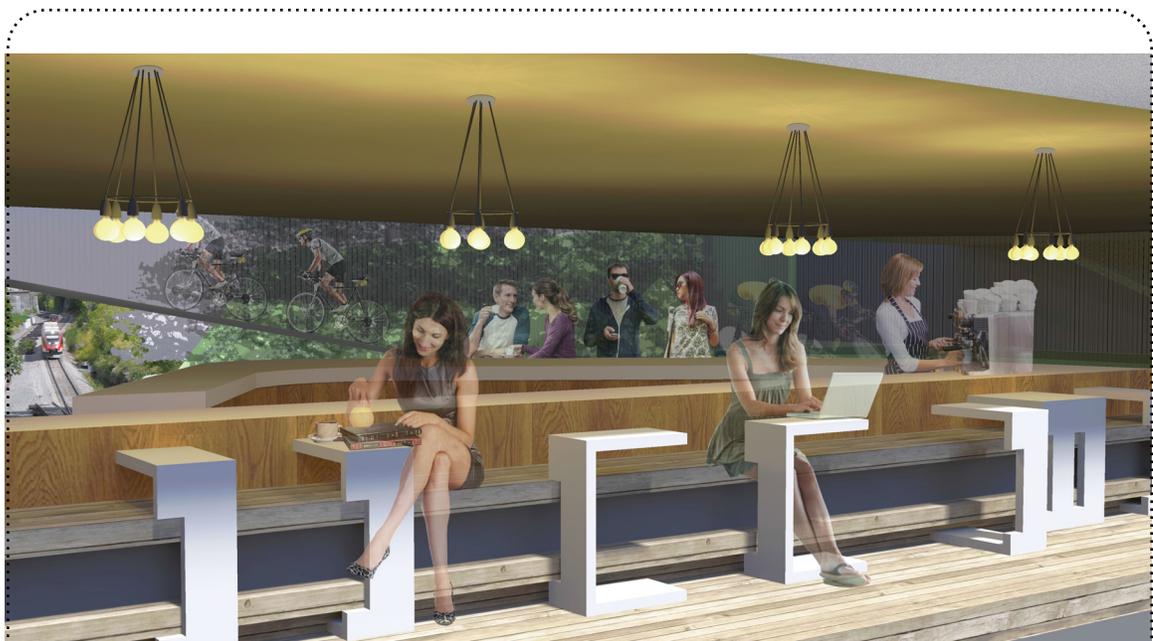
However, when Kelly began considering how to design her own module, she was not sure how to approach it. It seemed everyone else on the boardwalk was clear-headed about their concepts and knew exactly who they were and where they wanted to go with it.

"It just didn't feel quite like me to set up a shop along the same route as everyone else. I wanted my intervention to be something a bit more ... underground and alternative - the kind of place that plays hard to get; where you have to discover it."

Which is exactly what Kelly found when she selected her location under the Gladstone Bridge. It was the perfect location as it bridged the gap between the Enriched Bread Artists' factory and the new shops along the boardwalk. The space reads as a sculpture in itself, a design that came out of the carving of circulation through the site. The bar plays with the layering of translucent forms in which a sense of openness is veiled by alluring mystery. The cafe draws in customers

along their commute with varying speeds of service, ranging from the most accessible take-out counter to most secluded sit-down nooks.

“I couldn’t be happier in my shop beneath the bridge. It was exactly me, at the threshold of motion and circulation; helping people filter along their own paths, taking a break to off-road at my *Rush Juice Bar* and cafe by day, Kelly sells an array of sandwiches made at her brother’s deli shop, *Touchdown Deli and Sandwich*, and transitions to a full bar at night. The versatility of the space and its location on the site show that the best way to catch a glimpse of *Rush* is by taking a moment to pause.



*Figure 29 : Interior View of Rush Juice Bar beneath the Gladstone Avenue Bridge*

## **The Analysis: *Rush Cafe***

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*Rush* was an interesting case study in which to explore Nurturing Space as it was the product of carving out the site as opposed to the shops along the boardwalk that started from an empty shell to which clients brought context. The project addressed the qualities of nurturing as follows:

**Rootedness** = The project is rooted by the existing site context and the newly introduced circulation beneath the Gladstone Bridge (See Figure 30). The design acts as an egg, hugged by and nested within the surrounding elements. One of the only elevated opportunities on the site, the project takes advantage of being suspended by providing lounge spaces that hang from the bridge.

**Appropriation** = Beyond the appropriation of existing structure of the bridge and the residual spaces shaped by circulation, the *Rush* cafe also explores the appropriation of solid furniture pieces. These can be designed in a way that is open to a variety of comfortable seating positions, adjusting to the sensitivities of the body through flexible materiality that responds to the individual weight of the user.

**Regeneration/Restoration** = The design allows for the duality of a transforming program, where human interaction can transpire in a range of ways depending if it is the bar setting at night or the cafe/juice bar during the day. This transformation is made possible by designing a fully functional bar that can also accommodate areas for food storage and coffee production. The seating must also be designed to take on the dual program, designed of materials that can be cleaned in the event of spilled drinks and can be both casual and flexible enough to suit both programs. These design elements articulate a spatial environment conducive to nurturing regeneration and restoration of one's self.

**Freedom to Be** = The Rush cafe acts as a reliable beacon, attracting passersby from morning until night as the cafe transitions into a bar at night. In this way, customers have the opportunity to stay as long as they like. In addition the space below the bridge is active and well-lit, creating a welcoming destination throughout the day.

**Warmth** = Lighting is critical to this cafe as it is beneath a concrete bridge and only has access to North and South daylighting. For this reason, artificial lighting and warm, bright colours can bring a sense of warmth to the space throughout the day. Wood slats have been introduced to play with the more intense southern light providing a layer of subtle shading and interesting shadow-play. The tones of the wood play up the sensation of warmth also storing some of the heat from the south sun.

**Protection through Embrace** = The seating area, adjacent to the cafe, truly provides a sense of enclosure and embrace as the banquette seating hugs the body of the user, reacting to their weight as they sit down (See Appendix E - Figure 49 for view of banquette). This gesture of embrace is echoed through the sculptural nature of the form changing the scale to hug all of the customers within the space, creating layers of seclusion throughout.

**Timely Reveal** = The gradual layering and location found in *Rush* are already conducive to a timely reveal as the change in level from the surface of the bridge draws you into the base of it (See Appendix E - Figure 49). The winding bar plays with the idea of reveal as one moves around it, seeing more of the space as their vantage point changes.



Figure 30 : Plan of Rush Juice Bar & Cafe

## **The Client: Shaun Curtis, Deli Curator at *Touchdown Deli and Sandwich***

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“I’m probably the most modest in comparison to the other shops along the boardwalk since I only purchased one module, but hey, that’s all I really needed; just a cozy place where I can do what I love to do.”

Shaun Curtis, Deli Curator at *Touchdown Deli and Sandwich*, knew exactly what he had in mind when he purchased his single module along the O-Train station. Growing up in Orleans, an Ottawa suburb, he spent most of his childhood playing with Lego, blocks and Transformers; inevitably impacting his fascination with a modular shop as well as the modular sandwich.



*Figure 31 : View of Modular Seating outside of Touchdown Deli & Sandwich*

“I wanted the shop to transform throughout the day. I wanted all the pieces to come alive, popping out, rolling into different spots or even disappearing altogether. My fascination with modules and transformation definitely meant that the only stationary part about my shop would be that it stayed in the same location.”

So when it was time to meet with the designer for the project, the product was a tetris-like box from which each component of the shop becomes a puzzle piece that can be arranged as desired and packaged away into a solid form when closed. By taking this playful approach with the design, the designer could make the most of the single-module shop, allowing for optimal flexibility within the space.

*Touchdown Deli and Sandwich* plays up the modular theme by playing with different ingredients and varied cold-cuts to create the versatility of a personalized sandwich. Shaun's sandwiches also make their daily debut down at the Rush Cafe to satisfy the needs of the high-speed traveller. Overall, *Touchdown Deli and Sandwich* welcomes customers to do exactly that, have a seat, relax and learn about cured meats and condiments.

## **The Analysis: *Touchdown Deli and Sandwich***

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*Touchdown Deli and Sandwich* was a challenging case study in which to explore Nurturing Space as it questioned the importance of permanence to nurturing design and whether temporary configurations can still trigger familiarity used to establish nurturing. The project addressed the qualities of nurturing as follows:

**Rootedness** = Touchdown Deli and Sandwich is not about planting roots but claiming them as each day, the shop is grounded by the unfolding of its components from a stationary container.

**Appropriation** = All aspects of the project are portable aside from the module itself, allowing for light-weight furnishings to inspire designs that can be easily moved and relocated as per the desire of the client and customers.

**Regeneration/Restoration** = The intimate scale of the shop is conducive to human interaction which stimulates personal restoration. The provision of sandwiches in an easily accessible format provides the necessity of food while providing a few seats to sit down and take a break.

**Freedom to Be** = The open-concept unfolding of the shop provides a pop-up environment where the temporal can be interacted with for as long as one desires. The up-front display of product piques curiosity of passersby, encouraging learning about the products.

**Warmth** = Warmth is captured in the space by the proximity of inhabitation and the approachability that comes with a smaller-scaled space. Warm, diffused colours make this space appear larger which is more inviting while splashes of green are applied to spaces of interaction to encourage stimulating discussion (See Appendix D for additional information on colour theory).<sup>33</sup>

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<sup>33</sup> David Willis, "What Color Says About You" Home Color Bible: 1,000 Gorgeous Combinations for Every Room. (New York: Collins Design, 2010). 32-37.

**Protection through Embrace** = The shop module is made up of a variety of pieces such as a wood-slat seating module that can occupy two people in a semi-private banquette (See Figure 32). The banquette provides a sense of enclosure with three sides hugging its occupants while the fourth remains open to get in and out. This module allows for a layer of privacy within an already-intimate environment. The lumbar support of the seating within the nook is also conducive to supporting the posture of the body.

**Timely Reveal** = Timely reveal is emphasized through the impermanence of the layout, where there is a gradual unravelling of the project each morning and evening and the owner opens and closes his shop. Within this design, he can adapt each of his components to create a sense of enclosure which could lead to a gradual reveal as well.

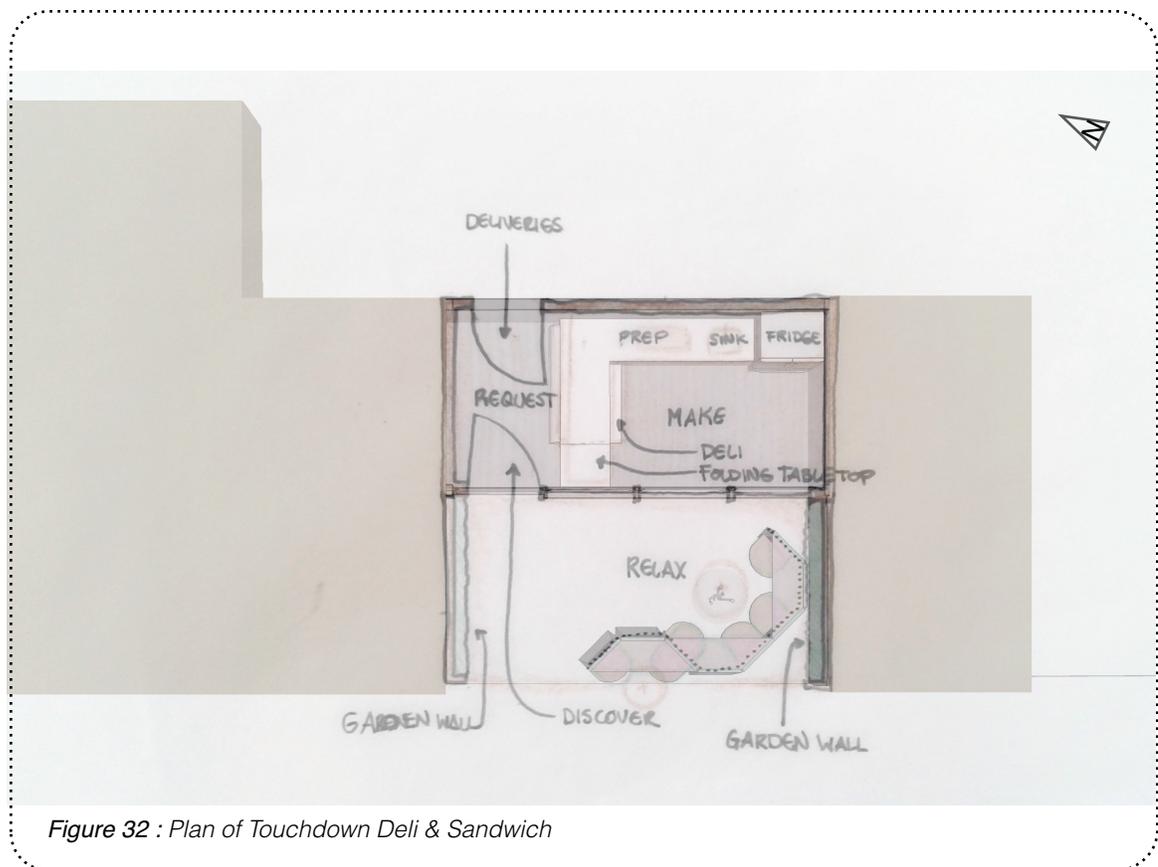


Figure 32 : Plan of Touchdown Deli & Sandwich

## **The Client: Matt Stirling, Owner-Instructor at *Integra Yoga Studio***

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“I guess you could say that my dad was the reason I got into yoga.” exclaims a 38-year old Matt Stirling at the site of his newest venture, *Integra Yoga Studio*. “We had both always taken interest and made careers for ourselves in the financial world, in fact, I pretty much grew up in it, engineered to work hard and seek out new opportunities.”

Matt grew up in Ottawa and attended the University of Ottawa, where he received a degree in the Honours Bachelor of Commerce program. Graduating in 1998, he immediately began his career at an influential banking company where he worked as an Investment Advisor to many of Ottawa’s high-profile clients.

“It was a completely surreal lifestyle. Kind of like being a kid in a candy store - I was in my early twenties, and I could have anything I wanted when I wanted it. Except the only setback was that it came with a *price-tag*.”

The summer of 2012, tragedy hit the Stirling family as Matt’s father passed away from a heart attack.

“I still remember meeting my mom for lunch about a month after the dust had settled. I’ll never forget how she looked when she told me that I had to ‘slow down’. She went on to say how she refused to lose me to the same illness as my father and that overworking myself with long hours, sleepless nights and a lack of weekends was a ‘prescription for trouble’. She made me promise to take some time out of my schedule for extracurriculars, either sports or yoga. Of course, being who I was, completely stubborn and fully enamoured with the lifestyle, I held her at bay by agreeing to make some sort of change. So the next week, I bought the penthouse condo at Soho Champagne. Perhaps not the change she was expecting, but a change nonetheless that kept me happy for a little while.”

It was not until three months after moving in that Matt took an afternoon to check out his new neighbourhood of Little Italy. On the quest for an afternoon coffee, that's where he met Bree. Asserting himself as he asked her out, she agreed to a date at a local restaurant. The date went extremely well and as they were about to leave, Bree suggested a walk through Little Italy.

"Trying to play it cool, I agreed to the walk but in my head, I was thinking 'not really my thing'. However, it was on this walk that we passed by the Moksha Yoga Studio. She mentioned that she went there every week, and so it seemed like the perfect opportunity to kill two birds with one stone. My mom would be happy I was taking some time to relax and I would get a second date out of it."

When asked how he adjusted to the physical coordination of yoga, Matt responded:

"Oh, I was terrible. It was likely *because* I was terrible that I kept going. What you have to understand about the Type-A-workaholic such as myself, is that I don't enjoy failing at anything. So I got better and better at it and I actually started to notice a difference in how I felt. Which is when I realized that this could be the beginning of another great opportunity to bring my knowledge of reformed healthy living to others stuck in the daily grind of the workforce."

It was at this point, when Matt partnered with Moksha Yoga to provide a sister-studio within Little Italy that would feature an aerial yoga program. Desiring a location within the intensity of pedestrian traffic, the designer suggested siting the studio beneath the Gladstone Bridge adjacent to the new transit station. This location was ideal as passersby would be more likely to stop in for a yoga session, removing the excuse of inconvenience.

*Integra Yoga Studio* caters to the hard-working niche of commuters, interested in maintaining a healthy lifestyle but with limited free time to invest in it. Therefore the design of the studio is composed of three types of studios: The Individual Pod (Figure 33), The Small Group Studio (Figure 34) and The Aerial Yoga Studio (Figure 35). The Individual Pods are the most private, embedded spaces in the studio, where fast-paced clients can take a few minutes to relax.



*Figure 33 : Interior View of Integra Yoga Studio's Individual Pods*

The Small Group Studios can accommodate up to six yoga mats per informal session. These studios are often reserved with an instructor, however, it also inspires a sense of community among freelance yoga patrons who enjoy the presence of others.



*Figure 34 : View from Integra Yoga Studio's Small Group Studios*

Lastly, The Aerial Yoga Studio is the largest of all three typologies, accommodating up to twelve yoga mats and aerial yoga bands within a structured, guided yoga session. By providing layers of accessibility, Stirling intends to address the needs of the individual, appealing to their unique desires whether it be wanting to tuck away or fully immersed in the classroom setting. By allowing this range, the individual can find comfort within the environment they choose, ultimately increasing their potential for personal growth and development.



*Figure 35 : Interior View of Integra Yoga Studio's Aerial Yoga Studio*

“When working with the designer on the project, I kept thinking of how I would convince my old self to integrate yoga into my everyday path of circulation, which resulted in a layout carved out of convenience and circulation. She designed the space to maintain a logical flow that gets people through the door and invites them to stay for as long as they like.”



*Figure 36 : View from O-Train towards Integra Yoga Studio*

## **The Analysis: *Integra Yoga Studio***

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The *Integra Yoga Studio* case study explored nurturing space as a product of carving out the site as opposed to the shops along the boardwalk that started from an empty shell in which clients brought context to. The project addressed the qualities of Nurturing as follows:

**Rootedness** = The project is rooted by the existing site context and the newly introduced circulation beneath the Gladstone Bridge. The design acts as a foetus, cohesive in its layout but dependant on and embedded within the existing landscape; peeking through trees; signalling itself to the outside world (See Appendix E - Figure 52 for aerial view of yoga embedded yoga studios). Embedded in the slope of the landscape, each space has a direct relationship to structural walls, either through the back wall of the bridge or the retaining walls within the slope of the hill. This reminds the user that they are grounded within the site, structured and supported by it.

**Appropriation** = The layout of *Integra* allows for appropriation through the range of yoga spaces that users can occupy in response to their needs. There is also a resting area where flexible seating can be reconfigured to enhance the sense of comfort and belonging. Appropriation is also demonstrated in the range of spaces available within the facility, varying from the intimate retreats to wide open group spaces. The flexibility to choose the type of inhabitation allows the user to connect with the environment that is most conducive to achieving their personal goals.

**Regeneration/Restoration** = The yoga studio as a program is already conducive to regeneration and personal restoration due to the nature of the activity. However, the challenge was in locating the program in the most active part of the site. In which case, the approach to the design was to create layers of accessibility, allowing the space to act as one large threshold, drawing users further away from the hectic activity of circulation into spaces that focus on maintaining connections to the exterior environment. For this reason, the individual spaces each frame a view of an element of the existing landscape such as the sky, and the sloped hill side.

**Freedom to Be** = The yoga studio is designed to encourage personalized yoga sessions, where users can define the parameters and duration of their sessions. In this way, customers have the opportunity to stay as long as they like.

**Warmth** = Lighting is critical to the yoga studio as it is beneath a concrete bridge and only has access to North and South daylighting. For this reason, artificial lighting and warm, bright colours can bring a sense of warmth to the space throughout the day. Skylights and windows have been optimized in the design to draw light into each of the spaces. By embedding the spaces into the slope, additional warmth comes from the ground's insulating capacity.

**Protection through Embrace** = The yoga studio truly provides a sense of enclosure and embrace as the studios each feed off of the existing landscape. As a reminder, the retaining wall remains exposed within these spaces.

**Timely Reveal** = This quality is emphasized by tucking the most private and independent studio spaces the furthest away from the main circulation. This allows the most introspective spaces to be experienced for the longest period of time and are thus the last to be revealed to users of the facility (See Figure 37).

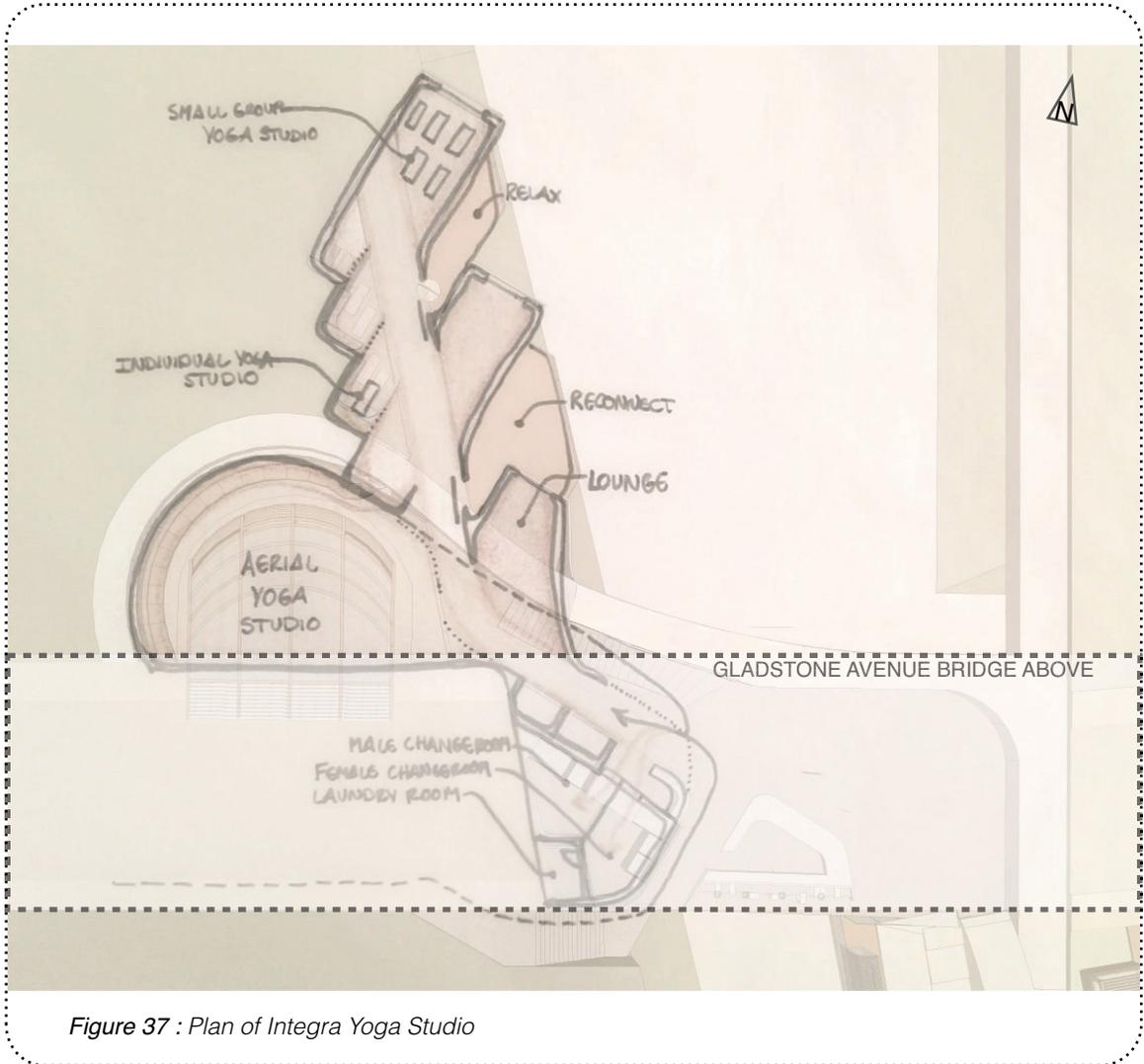


Figure 37 : Plan of Integra Yoga Studio

## Conclusion

This thesis demonstrates the success of the matrix approach to the provision of nurturing spaces in the public realm, by facilitating and reintegrating the third place condition through the exploration of the Gladstone Bridge site in Little Italy. The strength of the matrix approach is its scalable qualities, ranging from the site plan down to the details of an anthropometric chair. This range demonstrates the supportive qualities of the matrix approach to nurturing design by providing a variety of necessities that encourage growth and development. Each intervention at each scale of the matrix considers the hybridization of third place conditions within necessary programs and existing conditions, facilitating spaces that are nurturing through the integration of the qualities defined within this thesis.

At the onset of sculpting this argument for nurturing space design, it was important to accept two truths. The first is that everyone has a unique perspective and definition of what they consider to be nurturing space, however the second accepts that there are a series of reasonable consistencies within architecture and nurturing that a majority of users can engage and agree with to elicit a nurturing response within a given context. Therefore, the role of this argument was never to establish a rigid rulebook for the design of nurturing space, but instead to introduce a series of guidelines that can be adapted to facilitate a particular nurturing environment in response to a given context. The role of the matrix in this argument serves to create a conceptual understanding that the approach to nurturing is an equal relationship composed of many subtle interventions that interact in non-linear ways to support the user as a whole. Similar to a bed of nails, a program can be distributed over many small components that are each capable of responding with greater sensitivity and specificity versus the pressure put on a single nail to support the entire load on its own. As a matrix identifies a familial tie, each component is distinct, yet related, contributing and impacting the successes and failures of the whole. At an urban scale, these nurturing guidelines were explored through a matrix composed

of necessities and opportunities for growth and future development of shops, restaurants, modes of transportation and circulation.

The eventual focus of this exploration became a fascination with the mundane, yet frequently visited, threshold programs and how nurturing design could introduce a more enjoyable environment in which a layering of personal restoration and intellectual growth could transpire. This desire to restore a nurturing capacity to the purely functional programs of the city is derived from the concept of the third place and its fading role in the contemporary world. Ray Oldenburg describes the importance of the third place as the relief from the pressures of the first (home) and second (work) places and how its absence would result in a void of opportunities for personal restoration. Thus, it became apparent that in order to maintain the benefits of the third place, it would have to be adapted to suit the needs of contemporary society, specifically regarding convenience and ease of access. As a result, the hybridization of necessity which provides the opportunity for growth and development became the vessel for exploring the thesis project. By overlaying the opportunity for interaction provided by third places onto programs of necessity that one visits regularly - such as the grocery store - the contemporary user would not lose out on nurturing because of inefficiency.

In addition, this nurturing approach to design has great potential to yield more vibrant, animated and dynamic environments where unique individuals can engage with the space in a way that suits their requirements for nurturing. Whether through the provision of nooks to retreat from the activity of the public realm or larger gathering spaces in which to intermingle with others, nurturing space requires a layering of types of inhabitation ranging from public to private. By providing degrees of nurturing elements, the design can apply these layers to appeal to a greater array of individuals and functions. In which case, if more people enjoy the space, they will be attracted to spend more time there, resulting in a populated environment which increases the likelihood for growth and development through interaction; establishing a nurturing and social third place condition.

## Transit-Grocery-Station

Therefore, when introducing nurturing principles into the matrix of Little Italy, the Transit-Grocery-Station, located at the Gladstone Avenue bridge, became the ideal testing ground; addressing urban needs for proper flow and circulation of different modes of transportation as well as the need for additional programs to accommodate a growing population. It was at this point that the concept of the Parisian streetscape was introduced, exploring the potential of the deconstructed grocery store to form an additional matrix, promoting inhabitation and reactivation along the existing bike path. By breaking one large program into many small independent shops, each intervention became more approachable and easier to navigate due to the scale of each module. This approach also reintroduced a level of detail and specificity to each shop, resulting in individual layouts conducive to each specialization. The modular scale of each shop highlights the adaptability of the program, capable of stacking, adding and expanding the matrix in a way that is still approachable and familiar to existing residents of Little Italy. Due to the smaller scale of each shop in the grocery matrix, the design was able to address the growing needs of the neighbourhood while respecting the integrity of the existing fabric.

By integrating the Transit Station within the grocery matrix (See Appendix E - Figure 51), the design amplified the potential for regulars to inhabit and occupy the site, establishing familiarity which facilitated a nurturing third place condition. The constant flow of pedestrian traffic also ensures that the site remains active throughout the day, generating a flurry of activity that also attracts newcomers to the area. Sited within the station, beneath the Gladstone Avenue bridge, the yoga studio introduced a facility for organized pause in addition to the more casual interventions that dot the rest of the site. The placement of the yoga studio also ensured that the underside of the bridge would remain an active hub, establishing a safe and approachable environment. By overlaying additional program with the station, concerns for safety outlined in the analysis of the existing O-train shelters could be reinterpreted and integrated into the site in a more nurturing way; truly embracing users with a warm and welcoming environment.

However, from this point, nurturing in the definition identified in this paper is the provision of necessity while also allowing - and in this case planning - for future growth and development. Thus, in returning to the explorations of the Little Italy site, there must be consideration for the exponential growth of the matrix to include additional programs, shops, housing as well as more frequent modes of travel resulting in a higher influx of pedestrian traffic. It is important when considering growth at the scale of a long-term urban plan that there remains a sensitivity between the original context of the neighbourhood and the incoming towers of the contemporary Little Italy. The long-term plan of the matrix presents the opportunity to bridge the gap between these two extremes, reaching out to other parts of the neighbourhood as a means of fully integrating nurturing design in order to address the needs of a growing neighbourhood such as Little Italy. Using Little Italy as an exploration into the nurturing potential of neighbourhoods both at the urban scale as well as the scale of the user, one can appreciate the role of the matrix in establishing a nurturing fabric composed of many small, sensitive moments. The Gladstone Avenue Transit-Grocery-Station also demonstrates the potential to overlay these small nurturing moments in a variety of common settings, whether it be through materiality, colour or the idea of light signifying inhabitation. Ultimately, it is through this demonstration, that one can understand how nurturing plays a role in the inhabitable forms of the post-natal world and how one can harness those qualities to reap the benefits of nurturing space.

## Nurturing and the Wall of Frames

*"8,999 words. 1 word away from the thesis word count requirement. If only this were all about a word count and a thesis was all about a destination. In any case, the last word would be "nurturing" - the word that started it all."*

- Amanda-Marie Thomas

I've been on this journey for nurturing space for seven years now. What is it? What does it look like? Where does it live? The problem with all of this is that nurturing is a condition activated by and within an architectural frame. It most definitely is a matrix - a series of moments that we search out when craving nurturing - but it is just as much a wall of frames. A composition of frames in which we fill with our most precious versions of ourselves. The growing moments where we allow ourselves to be held by the reliable - the warm and the welcoming. Because these moments are it - enclosed within themselves but always subconsciously contributing to a larger composition.

So what can we possibly ask of architecture to address nurturing? How can we even consider the audacity of putting this pressure on the built world to house our most *precious*? Something so impermanent - capable of falling down - being torn down - vandalized - under-appreciated - something so vain as a building - prized for its aesthetics - this is what we choose to *grow* in? *Why?* To give meaning to these vessels - to activate them with our stories - cameras, lenses, polaroids, time capsules that we regard with great passion because *there*, something happened that *changed* us.

Something happened that sculpted a part of our being that we couldn't ignore because waking up everyday and looking in the mirror we see it in our reflections. If our matrix - our bed of nails - our wall of frames is really about these pinpricks that hurt at the time but hold our bodies, supporting our muscles, joints and weight, then we owe them everything. Our growing pains, our revelations, our interactions are brought to life by the context in which they are framed.

I feel like I'm at the moment of a revelation, and as I write, I realize the majority of what this is about is filling the frame but so much of it is in sculpting the frame itself. What size to make it, what colour? What material should it have and what texture do I want it to have? And it's just so serious. It has to be because it should never overwhelm the content, its job is to hold it, support it and bare the weight of both.

It's so serious because it holds the most precious. For that reason, it has to be reliable.

And every one has to be different but in the composition, they all become complimentary.

-----Frame 33-----

I lived in Paris for a few months on exchange and I did it for two reasons: the first of which I knew beforehand and the second I learned in my last week there. The first was the idea that in order to discover what I find comfortable and protective, I would have to experience that which was an uncomfortable situation.

The second reason was a frame.

-----Frame 35-----

I went to the Louvre during my last week in Paris and I saw the painting of the Wedding at Cana. I mean seriously - the *Wedding at Cana*. I could walk right up to it. I could see the contours of the paint. The people in it were larger than my own life. I could never have held this painting. Quite literally, the weight of the work and the heaviness of the content itself was so overwhelming. That's when I noticed the frame. At least one foot wide and one foot thick, this frame was the most beautiful piece I had ever seen. It was also larger than life, but effortlessly held the painting, complimenting it with its textures and detailing; all the while holding it with unbelievable strength.

It's about designing for the *opportunity* to hold something.

Today I went to meet a friend. She had just suffered a break-up and needed to talk. We wanted to grab a quick bite to eat and thought we would try this tea shop just down the street from my office. As we approached the shop, appropriately titled, *The Tea Party*, we appreciated the fact that it was an adapted old house. Inside, it was modestly filled with different types of tables and chairs. The walls were lined with various jars of tea leaves; labeled with handwritten notes. We ordered and then chose a place to sit. I instinctively began shuffling the chairs as to sit at a comfortable height suiting of the bar height table. As soon as my body touched the seat, my friend began describing the details of her breakup.

Music played in the background; giving us a sense of privacy among our neighbours in the room.

As people came in and out, our volume and tone of voice changed, constantly remedying the sense of privacy. I sat closer to her than I might have otherwise and listened patiently. She described such an unbearable pain from what had happened that I felt my own stomach collapse onto itself. She described feelings that were familiar to my own past and I tried to respond with what I would have wanted to hear.

Once we had finished lunch, we ventured on our way. Similar to a bodily cleanse, we left feeling satisfied with the conversation and ready to move onto new topics - *safe* topics - appropriate topics to be discussed in the not-so-private-public-realm. She needed to be nurtured - to have the reliability brought on by a close friend to support her during this growing pain. Hence the setting needed to be welcoming and protective of her as she divulged her vulnerabilities to me.

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And that's really all it is and that's all it has to be.

The role of architecture is quite literally a supporting one when designing nurturing space. It is a quiet intervention that sits back, not interfering, but providing the opportunity for support. It resonates with its occupants in a way that is similar to how we can connect with a particular text, feeling as if we could have - *must have* - already written it ourselves. A total harmonization between content and text that helps us grow in our understanding and refinement of ourselves.

It truly is about allowing space to provide the opportunity to support moments of vulnerability; temporary vessels in which to hold the weakest states of ourselves. So all this to say, how can it be articulated architecturally? How can architecture provide a framework in which nurturing interaction and encounters can occur?

To begin, this discussion focused largely on a matrix as a supportive framework for nurturing, responding to the most subtle sensitivities of the body as a mother does with her child. In tune with fleeting and temporal conditions such as comfort resulting from smell, texture, colour and form to demonstrate a few examples, she sculpts her body allowing it to adjust to a pre-natal foetus and a post-natal child. It is an intuitive sculpting that allows her to instill a sense of protection within her child, even if simply through a gentle embrace. She conveys warmth and company, and maintains a close proximity, acting as a beacon of safety and security. As the foetus continues to grow, challenging the confines of its space, she adapts, and when it is time to transition to the post-natal world, she reveals the threshold. A renewable source, she is there to provide the necessities but always is an opportunity for higher learning and nurtured growth. As the child changes, developing in new and unexpected ways, the mother is called to respond and adapt to meet evolving needs. Into adulthood, the mother observes the growing independence and widening of the world for her child, knowing full-well that they will seek out new opportunities for nurturing in the post-natal world, and although her role won't dissolve, she will still be called to adapt. Nurturing and vulnerability are extremely intimate topics, in which case, intimate topics are best discussed in intimate settings; where people feel comfortable and secure enough to share genuinely raw and unedited emotions. Intimacy and privacy are foreign

concepts to the public realm in which case, architecture can nurture by providing smaller, more intimate moments as a means of balancing the chaos of the public realm. These intimate moments become a narrowing of one's periphery in which to reduce distractions; allowing for more focused interactions. Therefore, as the intimacy and vulnerability of an interaction reduces, the peripheral view will increase, allowing one to engage in more impersonal and temporary mass of the public realm. And if only through this gesture of peripheral narrowing, someone will tuck within it, become a part of it and experience it in a way that makes it a worthy frame on the wall of life; then that will be the defining moment of *nurturing space*.

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## Glossary of Terms

**Anthropometrics:** *The study of human proportion and dimensions, with specific reference to motion. Anthropometrics are the means of establishing ergonomic conditions, ultimately nurturing the long-term health of the user.*

**At-Homeness:** *David Seamon's theory composed of five qualities that form the principles of nurturing space. These qualities include: rootedness, appropriation, regeneration/restoration, freedom to be and warmth.*

**Birth Trauma:** *The argument that evolution of the human form has resulted in the premature birth of recent and future generations, resulting in a trauma that impacts the individual for the rest of their postnatal existence.*

**Deconstructed Grocery Store:** *An example of breaking down a large-scale program into many small, manageable and sensitive interventions in order to establish a sense of community.*

**Matrix:** *Derived from mother, meaning womb. A series of designed, nurturing interventions that work together to create a whole capable of resolving issues at both the urban scale as well as the scale of the user.*

**Nurturing:** *That which provides necessity while also providing opportunities for growth and development.*

**Third Place:** *Ray Oldenburg's theory of a third essential condition that offsets the stressors from the first(home) and second(work) places. The third place is leisurely; a release, void of responsibility.*

## Appendix A: Coffee Shop Diaries

This appendix contains several journal entries of on-site observations, exploring qualities of the third place, encounters with others in the space and other typical ongoingings. The entries also contain introspective analysis of how I interacted with the furniture, food and drinks as well as seat selection within the space.

### 1. Simply Biscotti - First Visit

Thursday November 7th, 2013

#### Medium Cappuccino

Today I am the Medium Cappuccino... Robust and a little lonely. It's 9:17am and I am settled in at Simply Biscotti. I chose to come here because it was the spark for my next great idea. Great idea...I hope. You see there's something beautiful about the idea before you delve into it - the absence of outcome. Right now as I sit here, admiring my cappuccino, it's perfect. I am reluctant to try it, maybe only because I have never really liked cappuccinos but I've heard that Simply Biscotti makes them well. But like I said, until I take that first sip - I am lucky enough to be blissfully naive. As the foam subsides, I am starting to see my opportunity to try the potentially perfect cappuccino fade and the pressure to drink it becomes more dominant. You see, the idea is beautiful, but untapped potential is sometimes more devastating than the eventual outcome. Seize the opportunity, take the sip and find appreciation in (maybe) hating the taste. Even the worst cappuccino will teach me.

9:23am

Cappuccino was delicious. Let's take that as a sign. So now I should describe how I got here - to this very spot and the orientation of my body within the space. Today I came from Orleans. My parents live there and I've been staying with them this week. They want to help in any way they can because they don't really get what I do or how I do it, so they insisted on driving me to the coffee shop where I would simply spend the morning lounging and observing.

We sat in traffic....for 45 minutes.

So I insisted on being dropped off a few blocks shy of Simply Biscotti in order to get the feel of walking there like a local. Kind of a fail considering I am not a local and constantly forget where the shop on Preston is actually located.

"the fatigue I was feeling was related to stress... I like the movies, I enjoy the movies. Five full on years of dementia with John"

You know...I notice lately I have become more and more distracted. There is a man and a woman with me at the coffee shop and music playing in the background. It's funny how the woman's voice clearly resonates as I try to type, but the man's voice is quiet and subdued. Perhaps this distraction may come in handy for this research, because I will be able to flit in and out of the lives of those surrounding me. Fascinating, no doubt.

9:32am

The man and woman just left. Alone again.

They were here since 9:20am - 12 minutes. Hm... that's surprising. It felt like longer.

9:59am

In the back room of the upstairs seating area, there are a few comfier lounge chairs. It looks like a smaller room that would be awkward to have more than one larger group. There was a group of men having a business meeting since I arrived. They left at 9:50am and now I am completely alone. It's amazing how I suddenly hear the clock ticking. So back to my analysis of the space.

10:00am

Checkup time - The Barista came to check on me and collect any dishes. Looks like it's time for another cappuccino. I have learned of the Decaf cappuccino - perhaps time to try the biscotti as well.

10:06am

### **Large Decaf Cappuccino + Chocolate Hazelnut Biscotti**

Another beautiful cappuccino and a lovely biscotti accomplice. Im curious about how the decaf tastes, I'm not sure I could handle another shot of adrenaline so soon after the first. As a minimal coffee drinker, I have to say I think it would make me some sort of hyper-crazy.

Chocolate Hazelnut Biscotti for the win - Decaf Cappuccino is also delicious. I have to admit I'm actually starting to decompress. At first I was nervous about staying here and doing very little, but it's amazing how I am settling into the environment.

10:18am

Two new visitors have arrived. Two women, speaking french. quite the animated discussion, I love the rhythm of French-Canadian speech. Likely because of my french background, there's something comforting about the dynamics of the tones, highs and lows, emphasis and rounded nature of the pronunciation. I'm not sure if they are wearing perfume, but suddenly I can smell a hint of floral in the room. A point of interest: both groups who have been in this room with me have sat next to the window overlooking the street. I instinctively wanted to sit there as well when I first arrived, but there was some hesitation about how close the surrounding tables were. It seemed cozy...but slightly uncomfortable. I opted for a spot near the other window in the room, close to an outlet so I could charge my computer. I really would have preferred to sit with my back to the corner, facing outwards, but the outlet dictated my spot. I'll admit it was hard to choose a spot upstairs. If I think about why, I will admit that there were not enough differences in the furniture. In the two rooms upstairs, there are two types of chairs and one type of table.

10:26am

So what am I sitting on?

It's a standard height, metal chair with four slim, reflective legs and a black, faux-leather covering. The chair has a backrest that stops just below my shoulder blades and a seat that extends almost to the underside of my knees. There is a slight ergonomic curve in the back rest and I'll admit I am quite comfortable. Actually, the most uncomfortable I have felt, was when I began describing the proportions in this analysis.

What am I sitting at?

The table is standard height, with a central middle leg that divides into three prongs (perfect for resting feet on. The table is silver and square with rounded edges. It has a buffed pattern of overlapping circles that reflect the light. To be honest, it kind of reminds me of a diner table.

So as for why I found it difficult to select a spot, well, I think there is a connection to be made that indicates the intention of the visit. For example, I wanted to observe and be essentially unnoticed, so I looked for a spot where I could somewhat tuck away. Distinctive furniture helps this, because if I had to option of two types of chairs in the same room, I may have excluded some seats immediately and determined my spot much more easily. The shape of the room I am in also only has one type of "nook" and it is about 1'-6" deep and fits a table for two. The only real distinction in this room is determined by the table for four and the table for two.

10:34am

Two more women have joined...they chose to sit behind me...they have sat for a minute and then decided to move to the other room with the shorter, rounded, faux-leather, brown lounge chairs. I think they were looking for privacy. I wish I had planted a microphone in the other room - despite the implications associated with that.

10:46am

Lighting?

I think it is a great day to be observing the qualities of this space. The room that I am in has two windows, approximately 2'6" X 6' and there are two wall sconces on the interior walls. The lighting is ambient on a cloudy day and as it gets a bit darker, I can understand why the window seats are most desirable.

"well how long is it going to take her to DO her masters?! eight years??? (laughs) I need to convince her to find a real job, she's only taking one class."

I couldn't help but laugh to myself. Once again, my ability to be distracted is helpful, but dangerous, because sometimes you forget that you're not actually invited to the conversation you are completely enveloped in. Sometimes I feel like it could take me eight years to do this masters as well, but to be honest, I think I'd have trouble just waiting for life to start.

10:55am

I'm starting to feel restless.  
Should I stay or should I go now?

The ticking clock becomes prevalent again as I consider my morning melting away. We are starting to go into lunch hour soon, I'm excited to see what happens.

11:05am

The women that had relocated to the other room have just left.

Time is unique here. I think there is something important to be learned about the speeds in which people experience the seating area upstairs as opposed to downstairs. I think my next experiment I will observe the rapidity of the downstairs space where the take-out orders are placed. I hear a lot of activity down there, yet very few people have taken time to unwind upstairs. It goes back to the idea of choice. Beginning with when to go to the coffee shop, which coffee shop to go to, and how much time you feel you can devote to the act of getting coffee. Once those choices are made, there is the choice of whether or not you will go alone, bring someone with you or meet someone there. This is again related to how much time you have and if you feel like socializing, being introspective or simply passive in a social setting. Once you arrive at the coffee shop, you have a choice of what to drink. Time is now related to the complexity of the drink in how long it takes to prepare it as well as the size that is ordered. Then you make the pivotal choice of "should I stay or should I go?" This choice is dependant on how much of the allotted time remains and can open up the next phase of choices which further personalizes the experience of space as a place to sit is chosen. After these choices are made, time passes and the last choice is once again "Should I stay or should I go?" A repetitive theme in this simple process of getting a coffee.

11:26am

"Should I stay or should I go?"

A popular song a few years back, I think it was written by Jet...? Or some similar band that wrote the song that went something like "...big black boots, long brown hair, she's so sweet with that get-back stare" ... "Are you gonna be my girl?" yes. that's what it was called. So how the "Should I stay song" goes is "should I stay or should I go now? If I go there will be trouble, if I stay there will be double, so come on and let me know... should I stay or should I go?" It reminds me of my initial response to my cappuccino, perhaps in this perspective, not quite so blissfully naive. "Should I drink or not drink?" In not choosing one, you automatically choose the other. By not drinking or not going, the passive response actually embodies the choice in not making a choice. Funny how that happens.

The frustrating part of both questions, is the presence of should.

As if we are each a sort of puppet, waiting for someone else or something else to advise us on what we should decide. Because if we distance ourselves from the decision-making, maybe we distance ourselves from the consequence. But relying on the should, or the need to be responding to other factors beyond the experience of the coffee, facilitates a sense of pressure or anxiety that never really allows one to settle.

So what if what we should do, became what we were doing?

What I mean is, what if coffee wasn't a completely isolated activity? Not so much a separation from the other responsibilities that should be tended to, but instead an opportunity to address those other responsibilities simultaneously. By combining the program of drinking coffee with other programs, perhaps one would not feel so pressured by leaving, and experience the joy and benefit of staying. The Chapters-Starbucks method, where two linked programs inspire a way of being in the space which is different from other corporate giants. A remedy of "Stay as long as you like" to the ailment of "Should I stay or should I go?"

What if a coffee shop had a grocery store service? Where while you drink your coffee, someone could do your grocery shopping? Perhaps you could pre-select your order and it would then be collected and provided to you while you enjoy your coffee. By combining the programs, the "Stay as long as you like" model could influence the speed of how grocery shopping could be conducted.

And what if the coffee shop combined with the laundromat, and you could visit more comfortably with a friend, maybe even enjoying the time spent waiting for your clothes to wash and dry.

What about a coffee-vacuum shop where an espresso machine and bar height seat would allow you to watch the repair of your vacuum take place - a fascinating process which we never see.

Or perhaps a coffees-furniture store where you could actually experience what you are about to buy by actually occupying it for a more realistic amount of time?

Then perhaps these ideas of time and settling could ultimately nurture the user through combined program that allows them to achieve more in a relaxed state of being. If we start to spend more time in these different spaces, they need to take out qualities that make us want to be there, nurturing elements like warmth, lighting, seating and service. The coffee shop model can inspire these design moves. Perhaps at some point, the coffee shop as the vessel to nurturing space can be removed from the equation, allowing for increased nurturing spaces that can sustain themselves. The laundromat could just be a lovely space to be, the grocery store might not feel like such a hassle and the vacuum shop could teach us something about mechanics. We could take more time to truly engage in what we are doing just by slowing down and spending more time actually embracing it. This is nurturing. Learning and developing through a spatial experience that also addresses our needs.

The coffee shop is the starting point - but it is also a lens to see the potential in all spaces and programs to increase the nurturing capacity of their environments.

The coffees shop is the vessel to start considering the place of nurturing in spatial design.

"Don't fart" (he said on the phone as he laughs).

I find it funny that that is his salutation. A young male, 30-something and gifted with vocal projection. Maybe it's time for a lunch break.

**12:05pm**

"You never would have known what this place is from the outside - "

He says "yeah, it's an old house they converted into a coffee shop, as much as I love my Starbucks, I prefer to give these guys my business."

It seems like he works with the woman he is with.

**12:08pm**

Two students have come in with backpacks, now this is getting interesting. I asked them to watch my things as went to order my lunch. I love that they serve you here. I can come and go as I please, but they will bring everything you order upstairs to you. Both of the groups up here now both chose seats away from the window and perhaps away from one another. interesting.

### **Chicken Cutlet Panini**

**12:18pm**

Where has the chicken cutlet panini been all my life?? Completely delicious. Mozzarella cheese, layered on tomato on top of just enough spinach, resting on the breaded chicken cutlet. The panini press has left beautiful lattice-marks in the ciabatta bun and caused the cheese to melt everything together.

**12:23pm**

The young thirty-something has left with his co-worker. Now the two student males are left sitting behind me. A new duo has entered. a guy and a girl - They have selected the window seat. They are the first duo to remain quiet. They are eating.

**12:31pm**

Time to head out, I should go to school.

What if school was here?

## 2. Simply Biscotti - Second Visit

Friday February 7, 2014

### **Medium Cappuccino to Go**

1:15pm

We enter the Simply Biscotti and are met with the warm and inviting smells of a cafe in the afternoon. We had just stopped to visit my fiancé's father at his shop and had decided to take a stroll down to Simply Biscotti in Westboro.

There's always something so nostalgic about familiarity. You barely notice it when it's there but are highly sensitive to its absence. A medium cappuccino to go is all too familiar now and I cannot possibly ignore it's temporal mood for much longer. As we wait for our order I busy myself with the merchandise on the shelves. As my eyes scan over italian chocolates and biscotti, I imagine the two of us leaving on tomorrow's plane, but this is where the temporal grounds me back to my very real, very familiar Ottawa setting; which I am furthest from leaving anytime soon. But like my cappuccino to go, he will too, holding onto each other for as long as possible before there is little remaining but the walls of the paper cup.

1:18pm

I continue to muse over the shelves, looking back at a couple having a sunday coffee in a sunny patch of the cafe. I can hear Brad chatting pleasantly, I always find it comforting to just have him around. He casually makes conversation as he describes his trip to Turin for work to the Barista. I always smirk to myself when I hear the oohing and awing; everyone is always so surprised that Chartered Accountants can have cool jobs too.

1:20pm

Cappuccinos to go in tow and we head over to grab lids, nothing beats the familiar taste of a good cappuccino.

## 3. Starbucks on Elgin - First Visit

Sunday November 10, 2013

### **Tall Peppermint Mocha**

1:20pm

Packed - it's totally packed, as soon as I arrived I scouted for a spot. Here I am, making the commute into downtown Ottawa on a Sunday in the pouring rain. There is no contingency plan for the packed coffee shop. Set to meet an old friend for lunch around 2pm, I figured I could squeeze in some research time. So I walk in to the full Starbucks and I spot a spot. But I still have to order my drink and there's something so anxiety provoking about that experience when you're alone vs. when you have a friend who can hold down the fort until you rotationally acquire coffees. Luckily, there was a girl standing next to the door looking out expectantly who decided to have a seat in the very spot I had spotted - at least I had a place holder. No one else would realize that she was just waiting for something to happen - just using Starbucks as a glorified bus shelter, protecting herself from the rain. Totally nurturing, but we can get to that a bit later.

Now, to get back to the chaos, what I ordered and a commentary on how quickly I'm typing right now. So I ordered a Tall Peppermint Mocha, I knew I didn't have a ton of time to drink between meeting my friend and I needed some sort of pleasant pick-me-up from the rainy day. According to Starbucks, it's Christmas time, which, to be honest, is something I usually love about Christmas; a warm, tasty drink amidst cold snowy weather.

It's totally tasty. I find peppermint a surprising flavour. Always. I always hesitate before I order it, but I am never disappointed. It's one of those flavours that puts you in the mood for it, even if you weren't originally. Sort of like Caesars, when one person orders one, everyone feels the need to. So I ordered this perfectly sugary, warm, wintery concoction and I'll admit, I thought I'd hold back on the whipped cream. Matter-of-factly to be honest, I told the barista with great certainty that I had no desire for THAT particular choleric intake. Suddenly acting as if I was some pro athlete on a meal plan, or if nothing else, at least someone who frequents the gym...ever.

So in my anxious desperation to conduct my research, I asked the Woman in Waiting if I could join her, to which she allowed and as expected, she ran for her bus shortly after. As I sat down, I heard my name and my old friend was actually visiting with another friend at a table nearby. I said a cheery hello, told her to just do her thing and she could switch over to my table at two. I mean, it's amazing how in this chaos, I was totally oblivious to my best friend's presence.

1:36pm

The music is twangy in here. Being right next to the coffee bar is an added range of sounds. Banging, processing and blending. The cash register opening and closing. The whipped cream machine? mixing...? I am just imagining what some of these machines look like and I feel like I'm just a gear moving within the larger machine which is Starbucks.

Mostly everyone here is wearing headphones and working on laptops. Those who aren't, are in conversation with a friend/counterpart. One girl quietly reads a book. Those who aren't sitting - either because they don't have time or simply can't find a spot to sit - are buzzing in and out.

I feel energized in this environment. I am typing faster than usual and I have sensations of productivity. So let's analyze my surroundings. Well, the chair I am sitting on is a wood-frame chair with rounded edges. It structures my posture better, keeping me upright. However, I find it annoying that I can't hang my purse from its back without it sliding to the ground. The tables seat 2-3 people and are intimately spaced. In addition to these tables and chairs is a long booth which aligns with several more wood tables and chairs. Everyone shares the same booth seat. It's an interesting dynamic since they are each so isolated. The space is on the corner of Lewis and Elgin which allows for two sides of large windows looking out onto the street.

## 4. Starbucks on Elgin - Second Visit

Thursday February 4 2014

### Grande Melted Cinnamon Hearts

5:07pm

Stressed. It was never supposed to start out this way - I was just trying to do something nice and I end up here. Here - this always-congested coffee shop where you can only get a spot to sit if you stand in line the night before. And I feel ridiculous because all I wanted to do was surprise my friend with a cake for her birthday. Obviously, there were some snags in the plan as there was no plan and I didn't have her apartment number as I had never been before and her cell phone needed to be charged. All this to say I get the pleasure of struggling to find a seat with a cake in my hands. So I sit. Finally.

5:08pm

And I try to take off my purse and I remember how it's impossible on these chairs because they're rounded. The choice to round the chair back suddenly seems like some mass plot against my purse so that in my frustration I will decide to leave here as well.

5:09pm

I start watching other people leave. They all obviously have somewhere else to be and I can't help but imagine an alternative scenario where technology is on my side. I mean seriously, this is all the product of failed technology. How would we survive - *could* we survive if one day every cell phone battery suddenly died and Facebook went down? I'm not sure this - let alone the next generation of selfie-taking youth could handle the trauma.

5:15pm

I scan the emptying shop for outlets - now my phone battery is dying. Perhaps the coming of a revelation. I take a sip of my drink and it's terrible. I struggle to remember what I ordered and all I know is that it tastes like Cinnamon Hearts - quite possibly the most unpleasant candy ever produced. As I see a spot opening by the window with an outlet next to it, I jump on the opportunity. I sit down again and accidentally take another sip of my drink - still terrible. So here I sit, not drinking, not eating the cake - just being. Just being because I'm not sure where else to be. It feels too failing to just abandon my post and head home, besides I'd feel awkward eating the cake.

5:18pm

Feeling defeated. If I had a twitter account and a fully charged phone I could assert myself via live feed. I'd probably even hashtag something to the effect of "#whatwasithinking". What was I thinking? I suddenly feel the air next to the window get a little bit colder. It's just subtle yet uncomfortable enough to make me consider leaving. As I begin to collect my things I look out the window and see my friend walking by as simply as she could have.

5:19pm

I waved from the window after in large swooping motions and she happened to glance over! Confused and surprised, she crossed the street and entered the shop. I was totally stumped. I felt like I had tried so hard to come up with a way of getting a hold of her and all it took was a few minutes of sitting in the right window. It's as if in every way I wanted Starbucks to nurture me today; it didn't, but in some weird serendipitous series of events it actually did.

5:20pm

So all this to say, I figure I could survive in the technological crash of the future - but maybe only if I live close to the coffee shop.

## 5. Starbucks on Wellington

Friday January 31 2014

9:03am

It's the perfect sunny morning. I love the feeling of entering a coffee shop right after the morning rush, observing how much more relaxed people are and how the regulars enjoy a good chat at the counter. There's something so pleasant to this Starbucks and if I were to guess what it is, I would say that it's a combination of the sunlight streaming in and the skinny proportion of the space. The shop runs along Wellington Street and is only four meters deep. The line snakes around one half and a few wooden tables and chairs dot the other. It seems to work strangely well, where others might see it as narrow, there is a fluidity to how people are lingering and leaving in just enough time for someone else to take their seat. As I've come to learn in my observations, there's always a nice mix of patrons at these sorts of places, sometimes on laptops, reading books or meeting with friends. They all keep each other company, and on this particular sunny day I couldn't feel more at home.

9:06am

So much to the point that in my musings, I failed to preselect a drink. "Small Cappuccino to go" - it's a thing now. I reason with myself that I have to return a pair of defective boots today and I could use the extra burst of espresso.

9:08am

Seated for a moment, I keep my coat on. I remember how cold it is outside - freezing actually - and I can hold off exposing myself to the winter winds for another few moments. I wonder to myself, if as I spend so much time observing the interactions of others, I question what they must be assuming of me. How do I come across in this revolving door of womb space? Maybe they think I'm a musician - perhaps I own a pet shop and it only opens at 10am. Then it hits me that perhaps they don't wonder at all and if they recognized me, they may be slightly more interested in my comings and goings. But for now, I am almost invisible, tolerated but not fully accepted into the realm of the regulars; in fact, I struggle to recall if I've ever felt regular, anywhere. Although I suppose the interest would be in wanting to be a regular, somewhere, craving a sense of belonging and as I look down at my take-out coffee, I wonder if next time I'll "take it for here".

## Appendix B: Interview with Former Little Italy Resident

To get a sense of the programs lacking and abundant in Little Italy, it was necessary to confirm my speculations by interviewing a former resident of Little Italy. The results of this interview not only informed necessary programs but also played a role in determining the ideal sites for the matrix. The results of that interview are below, followed by an analysis of the discussion.

### Interview with Lisa Drury, a former Little Italy Resident:

1. *Where did you live in Little Italy?*

I lived on Preston Street, the main strip of Little Italy, above a restaurant called *Il Primo* for the duration of my studies at Carleton University.

2. *Did you feel there was a strong connection between Little Italy and Downtown Ottawa while you were living there?*

There was not a strong connection to downtown, I felt very removed from it. My roommates and I would have to take a train and a bus to get there quickly, so we found things to do in Little Italy instead.

3. *How strong do you feel the connection between Little Italy and the Glebe was?*

I also felt very removed from the Glebe, it was always an awkward walk to Bank street. It really felt like we were on an island in the city.

4. *Where did you acquire your necessities? Why?*

South Keys was the most convenient place to get groceries versus Little Italy as the O-Train was reliable than the bus, besides, no one wants to walk with a full load of groceries. Rideau centre was the spot for boutiques and clothes shopping while the Market was the only spot to go dancing.

5. *Was this typical for most students you knew who lived in the area?*

This was typically what students did, differing only for the students who had cars and could easily go to closer shopping spots

6. *What were your favourite things to do in Little Italy?*

The pubs and coffee shops were pretty good and there was a good selection with Chinatown nearby. I did a lot of yoga because there was a studio on Preston Street. I liked the intersection with Chinatown, especially at this coffee shop called *The Daily Grind*. It was a cool mashup of culture so I would often study there.

7. *How did your lifestyle change when you moved to Little Italy?*

I utilized the amenities at Carleton a lot more, especially the gym. Due to my dependency on taking the O-Train, I reorganized my schedule so that I would go to the grocery store after school. The O-Train was a huge asset because I lived so close to it and I began going to more pubs because there were no dancing bars close by.

8. *What would you add to the neighbourhood if you could?*

As I frequently used the O-Train, the first thing I would add to the neighbourhood are lights on the walking path that runs along the train tracks. The pathway is isolated and hidden by trees which make it feel unsafe at night when it's dark. I would also add a more reliable, efficient grocery store that still spoke to the fabric of Little Italy while not compromising the convenience of a big box store.

9. *Were there any existing grocery stores in Little Italy?*

There were a few small grocery stores but I didn't really use them because they were not always conveniently located and I found them to be more expensive. I found that because I went to South Keys for the convenience, I did groceries less often, taking home more in a given trip. Whereas, I imagine that if there was a closer, reliable store, I would frequent a few times a week and not mind walking with a smaller grocery load.

### Post-Interview Analysis:

With the nurturing matrix approach in mind, the selection of a more specific site is determined by available space as well as the program required to supplement the surrounding business as well as add the desired program that does not presently exist.

For this reason, there was a duality in this process between central sites that are considered easy to walk to and the programs that seemed in greatest demand. In an interview with a former resident of Little Italy, who had lived in the neighbourhood while completing her studies at Carleton University, a typical scenario, the demand for specific programs became quite apparent. By far the most popular topic of discussion was the lack of a proper grocery store. She, along with other students, would usually go to the South Keys area to do their grocery shopping. Despite the fifteen-minute O-train ride, she described how it was actually the easier way because the O-train was more reliable than the bus and to walk anywhere more local posed an issue of how far one can actually carry groceries. She noted how this process impacted her schedule, as she would plan to do groceries after school so that she would not have to backtrack later. The frequency of her trips were also decreased, as she would try to buy a large amount of food that would last her as long as possible. This method further decreases the potential to develop any sort of connection with the community, as well as redirecting business to another neighbourhood entirely. Whereas, if the network example were in place in Little Italy, she could have potentially developed stronger ties to the businesses in her immediate environment and perhaps frequent them daily, collecting smaller amounts of food, facilitating a sense of connection and familiarity from which nurturing space is then formed.

The interviewee also noted the lack of access to other parts of the city, specifically with reference to the Glebe. This presented an idea of bike circuitry which is a mode of transportation that is gaining popularity in Ottawa. If the circuits of bike paths could tap into other neighbourhoods more easily, then Little Italy may not feel like such an "Island in the city", bringing local business into the neighbourhood from other communities. This theme of transportation carried through to discussion of the Carling O-train stop and how the influx of new condo-dwellers would warrant a more substantial station with increased lighting along the footpaths that access it.

## Appendix C: Additional Precedents/ Inspiring Imagery

### 1. Parisian Street Front and the Italian Standing Bar

Applying the concept of nurturing space, one can begin seeing how the idea of necessary program can couple with the coffee shop to learn from its qualities; facilitating a “Nurturing Necessity”.

A few examples of this hybridized program currently exist locally and globally. Beginning with the global precedent, but can look to the Parisian cafe, which blurs the program of sustenance with coffee, prompting customers to relax and observe the passersby. The furniture of the Parisian cafe is typically arranged so that chairs are side-by-side, shoulder-to-shoulder facing outward. The tables are small and often round, fitting nicely outside the cafe. The sidewalk/patio is often the most popular seating area in the Parisian cafe, despite the fact that it is not inside at all. The rationale for this is that the activity happens on the street. Whether people are smoking in front or having a light snack, there are many opportunities for interaction. This interaction helps facilitate a feeling of belonging and “At-Homeness” among customers that keeps them coming back.

A more fast-paced version of this exists in Rome, Italy, where the standing cafe is the popular mode of interaction. As people walk by, they may stop just for a quick espresso or stay for a full meal. The act of standing at the bar maintains an active state amongst the customers, making for stimulated spaces of discussion. The standing bar also encourages frequency in visits as it yields to the necessity for the transient. Both the Parisian cafe and the Italian standing bar effectively blur the line between program and nurturing, or necessity and opportunity. How they address speed and the format in which their spaces are designed are based on the sensitivities of the users and responds in a vastly different way depending on the location.

To focus more locally, one can look at the Coffee-Flowershop on Bank Street. This is probably the most separate of the hybrid programs as it makes the distinction between what part of the space is specifically for coffee and what is for the flower shop. However, despite this distinction, it successfully demonstrates that two seemingly different programs can thrive together, whereas someone picking up flowers after work will be more likely to relax with a coffee and someone already relaxing with a coffee can enjoy and consider taking home some of the lovely flowers.

Another local precedent to consider is Chapters and Starbucks coffee shop. I am referencing this relationship because it describes both the source and the extremes. In its original conception, Starbucks was a unique product in which customers were presented with the opportunity to sit and stay. Prior to this, North American coffee shops were quite different and much less nurturing, if they existed at all. However, Starbucks began to identify themselves with a concept of the *third place*. In which case, when it merged with Chapters, a new hybrid was formed, where perusing the book shelves was encouraged and one was invited to sit for hours reading the product. The “stay as long as you like” mentality was adopted from the Starbucks, launching the partnership into instant success. However, as noted previously, as much as this is a valid precedent of the success of the nurturing hybrid, it is also an example of an extreme condition. For, similarly to the big box model, the personal interaction has disappeared substantially in comparison to smaller-scale bookstores. Essentially, one can conclude that they design intervention should fall somewhere between the Chapters-Starbucks precedent and the

Italian coffee bar, where speed, frequency of visits and the desire for prolonged experience come together to form nurturing space.

## 2. Eataly

Eataly is a chain of grocery stores that were created by Oscar Farenetti. The concept of the grocery store is to bring an educational component into the realm of shopping, where customers can have access to high quality products in addition to sampling meals containing the same ingredients at a plethora of bars along the aisles. There is constant interaction between the server and the customers as they watch how the food and drinks are prepared. The stores are open late into the night to accommodate the range of meal times. At Eataly, one will find grocery shoppers, people dining and those who do both. When examined for its nurturing qualities, Eataly is quite successful as it evidently considers many of the guidelines in its design. Below is a list of guidelines for nurturing space design including descriptions of Eataly's nurturing elements:

**Rootedness** = Eataly makes a connection to the history of the city in which it is located by adapting existing architecture to house the store.

**Appropriation** = Each architectural design is adapted to the existing site, demonstrating respect and celebration for the existing fabric. The variety of dining stations throughout the store provides many options for customers to learn about the food they are buying; making Eataly both a necessity and a destination.

**Regeneration/Restoration** = Customers have the opportunity to take a break during their grocery shopping to restore their energy, relaxing with the delights of cooking. They interact with the server, creating a sense of community and comfort as they await their meals.

**Freedom to Be** = The layout of the store allows customers to shop and stop to eat without having to pay for their groceries first. They can come and go as they please as long as they stay within the store. In fact, they are encouraged to stay and learn about each of the products from Eataly's employees.

**Warmth** = Warmth is facilitated through the colours used in the spaces and the scale of the intervention. Eataly's design lowers the ceiling height in more intimate spaces as a means of creating a cozy feeling in the open-concept space. Warmth is also generated from the hustle and bustle of activity coming from people shopping as well as the proximity to others sitting at the dining bars. Small seating stations allow small groups to form, opening up the opportunity for interaction as they all learn about specialty ingredients.

**Protection through Embrace** = This is the only quality that is less than satisfactory for Eataly as its seating arrangements leave customers' backs completely exposed to passersby. This means that seated customers will be fully aware of what is happening adjacent to and behind them, preventing them from fully focusing on the opportunity in front of them. However, this is a simple solution and could be solved by providing a screen behind the seated customers or rearrange the bar and seating to be more protective and less exposed.

**Timely Reveal** = Timely reveal is emphasized through the navigation of the layout. Customers snake through a winding path within the grocery store, find hidden pockets of product along the way. Details of the design gradually reveal themselves as the existing architecture stands out in contrast to the new interventions.

### 3. What Is Nurturing Space? Image Catalog

Figure 38: The Variable Balans Chair, Peter Opsvik

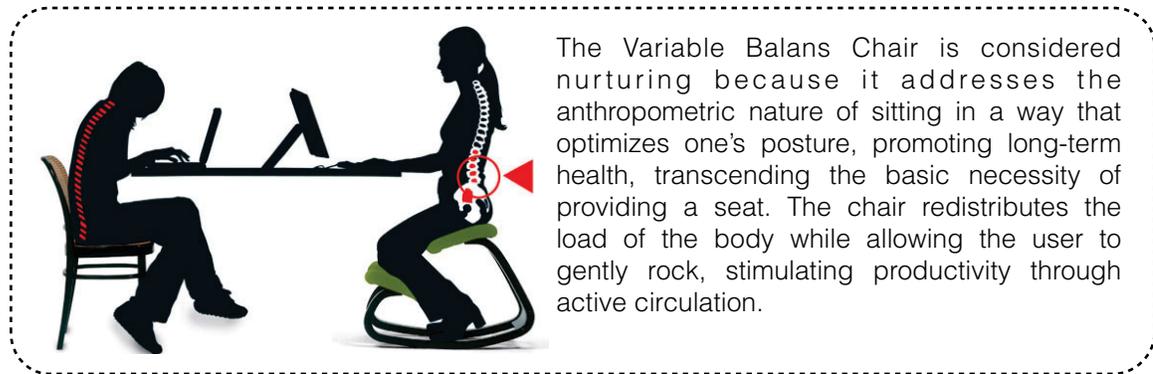


Figure 39: Womb Chair, Eero Saarinen

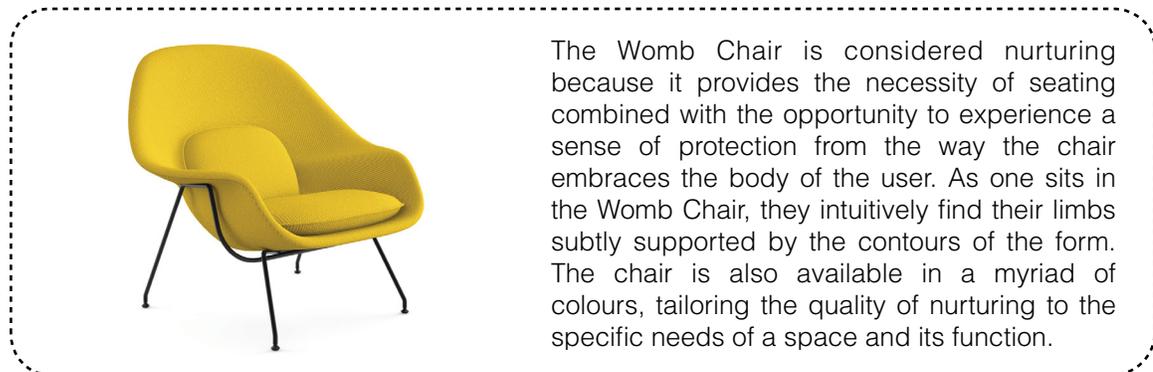


Figure 40: The Datteren, Christina Hansen and Kerstin Kongsted

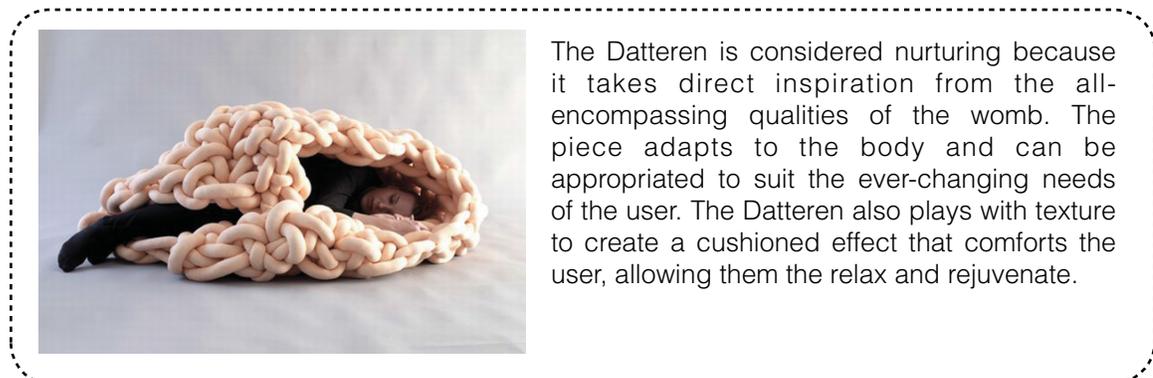
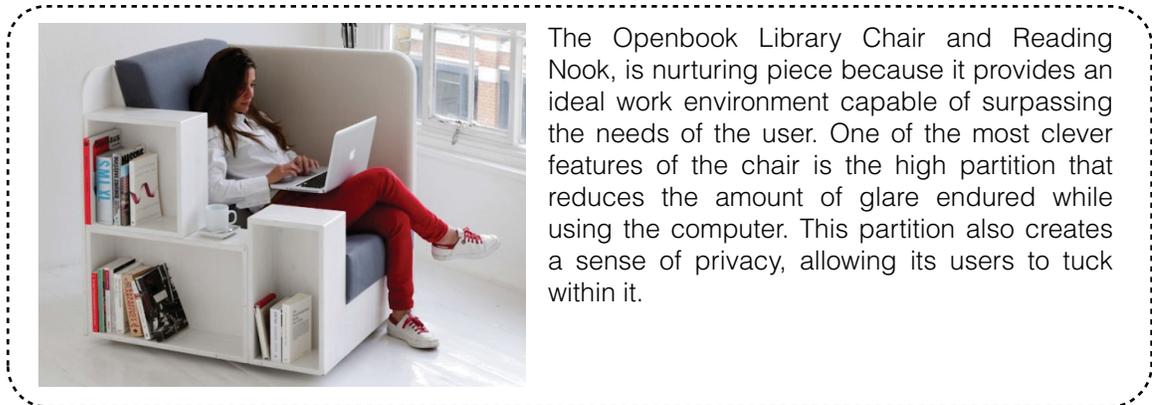


Figure 41: The Nook Chair, Henry Sgourakis



The Nook Chair is considered nurturing because it responds to the sensitivities of its user, holding them in tension, transporting them to a mental retreat of relaxation. This chair is fascinating because it looks like a flat, tensile plain when it is not holding anyone, however, the form of the chair must be activated and sculpted by interaction with the user. Together, they begin a dialogue about suspension, balance and comfort.

Figure 42: Openbook Library Chair and Reading Nook, Studio Tilt



The Openbook Library Chair and Reading Nook, is nurturing piece because it provides an ideal work environment capable of surpassing the needs of the user. One of the most clever features of the chair is the high partition that reduces the amount of glare endured while using the computer. This partition also creates a sense of privacy, allowing its users to tuck within it.

Figure 43: Closet Reading Nook



The Closet Reading Nook is a nurturing piece because it explores the quality of timely reveal, as unexpected inhabitation awaits, gradually revealing itself to newcomers. The scale of the space is also extremely appropriate because the user can adjust how they sit in it as they grow bigger. The space is further enhanced by the book shelves which allow for easy access to opportunities for growth and development, while the ambient glow of the light is conducive to optimal reading conditions. The colours used in the Closet Reading Nook are highly saturated, creating a stimulating environment in which to stay focused and the white makes the space appear larger than it is.

Figure 44: Hush, Freyja Sewell



The Hush Chair is a nurturing piece because it explores the nurturing quality of appropriation as the user can use it as a chair in the public realm or a completely isolated retreat creating a private environment. The texture of the chair makes it flexible and capable of moving with the body. The materiality of the wool allows for the chair to maintain a temperature controlled space seasonally while blocking out surrounding sounds when in its upright position. In this position, the intensity of light can be controlled by the exterior of the space.

## Appendix D: Small Studies

### 1. Colour Theory

Colour plays a significant role in the design of nurturing space as it has the power to conjure and sway particular emotions within the individuals viewing it. The colour wheel is composed of primary colours and secondary colours that are categorized as warm and cool colours. These colours can be combined to create a complementary combination where each colour highlights the qualities of the other, a harmonious scheme that combines adjacent colours as well as the triadic scheme which takes three colours that are equally spaced on the colour wheel. Each colour is broken down into a range of intensities from the most saturated to the most subtle. Lower intensity colours result in more calming spaces while high intensity colour identify with stimulation and increased energy. Warm colours, like dark colours, have the ability to make a room feel cozier due to how they give the illusion of advancing in a space. Alternatively, cooler colours share similarities with light colours, causing them to recede, resulting in the illusion of a more spacious room. In which case, balancing cool, natural light from the North and East with warm colours can make the space feel more welcoming and vice versa (Home Color Bible, Pg. 16-17).

What Colours Say About Us:

Colour has the opportunity to convey certain qualities of one's state of being from the a particular room they choose to inhabit or the clothes they select each day. Below is a breakdown of how colour echoes one's mood:

#### Blue:

Blue is all about trust and responsibility. It is the easiest colour to work in and is relaxed and approachable. It exhibits a state of inner security and confidence. It is a supportive colour that is applied appropriately in circumstances of need.

Source: "The Color Blue." Empowered By Color. N.p., n.d. Web. 18 Dec. 2013. <<http://www.empower-yourself-with-color-psychology.com/color-blue.html>>.

#### Green:

The colour Green allows for a relaxing environment. Green is the colour of nurturing; encouraging growth and development. It embodies qualities of stability and security, resulting in an overall sense of approachability.

Source: "The Color Green." Empowered By Color. N.p., n.d. Web. 18 Dec. 2013. <<http://www.empower-yourself-with-color-psychology.com/color-green.html>>.

#### Gray:

Gray is the colour of compromise, not decisively black or white, it straddles the line of balance between two non-colours.

Source: "The Color Gray." Empowered By Color. N.p., n.d. Web. 18 Dec. 2013. <<http://www.empower-yourself-with-color-psychology.com/color-gray.html>>.

## Yellow:

Yellow is indicative of knowledge. It is the most energetic colour, promoting happiness and cheerfulness. It promotes hope and health.

Yellow is the color of new ideas, helping us to find new ways of doing things. It is a colour for the practical thinker.

Source: "The Color Yellow." Empowered By Color. N.p., n.d. Web. 18 Dec. 2013. <<http://www.empower-yourself-with-color-psychology.com/color-yellow.html>>.

## Orange

Orange is the colour of instinct, spontaneity and optimism. It is indicative of enthusiasm, curiosity and craving adventure. Orange encourages appetite and promotes social interaction. It facilitates a high-energy environment.

Source: "The Color Orange." Empowered By Color. N.p., n.d. Web. 18 Dec. 2013. <<http://www.empower-yourself-with-color-psychology.com/color-orange.html>>.

## Red

Red is the colour of passion, strength and ambition. It is an energetic colour that plays off of human instinct. It also encourages determination and temptation. It can often stimulate the appetite and the desire for movement.

Source: "The Color Red." Empowered By Color. N.p., n.d. Web. 18 Dec. 2013. <<http://www.empower-yourself-with-color-psychology.com/color-red.html>>.

## Purple & Violet

Violet is indicative of unconditional love, sensitivity and the absence of ego. It inspires creativity, wisdom and power that is offset by selflessness and nobility. It is a colour of leadership and demands respect. Solid and assured.

Source: "The Color Purple and The Color Violet." Empowered By Color. N.p., n.d. Web. 19 Dec. 2013. <<http://www.empower-yourself-with-color-psychology.com/color-purple.html>>.

## 2. Light

### Natural Daylighting:

Natural light plays a critical role in whether or not one gravitates to a particular space, especially in the context of nurturing. Being able to design for natural daylighting is a key skill in order to maintain a balanced space that encourages inhabitation, growth and personal development. It is essential when working with daylighting, to be aware of the cardinal points and what direction the light is coming from via openings within the space. Different types of light come from different directions and can completely transform colours and textures.

The following chart referenced from the Home Color Bible (Pg. 19) breaks up the direction, temperature, colour and timing of particular daylighting, providing a guideline from which one can harness the best parts of the daylight cycle:

Figure 45: Daylighting Colour Guide

| Direction | Visible Temperature | Color         | Duration  |
|-----------|---------------------|---------------|-----------|
| North     | Cool                | Bluish        | All Day   |
| East      | Warm                | Yellow        | Morning   |
| West      | Warm                | Orange-Red    | Afternoon |
| South     | Warm                | Orange-Yellow | All Day   |

### Artificial Lighting:

Lighting plays a role in all aspects of the day whether it is daylighting or a lack of lighting, there exists a relationship between light and how it inspires certain functions and emotions which can be applied to the study of nurturing space design.

There are four key types of artificial lighting which can be controlled to radiate a specific mood for a space and its inhabitants. These types include:

#### Ambient Lighting

This is the most common lighting typology and is used to bring a consistent, blended lighting strategy to a space. The goal of this lighting is to remain subtle and camouflage with its surroundings.

#### Task Lighting

This lighting typology use direct lighting to illuminate a particular function as a means of creating greater productivity. This lighting strategy should be free of glare making it easier to work.

## Accent Lighting

This lighting typology is used to draw one's attention, highlighting specific aspects of something special, such as a painting in a gallery. This is the most intense type of lighting creating a sense of drama. This type of lighting also requires three times the intensity of the ambient light in the room as a means of drawing attention to it.

## Decorative Lighting

This lighting typology peaks visual interest not only with the light produced, but with the attractiveness of the object creating it. Decorative lighting can take the form of a table lamp and supplements primary lighting strategies.

Each of these strategies has the potential to encourage nurturing by being employed with designs that allow for various degrees of control. There are even fixtures that provide light while addressing other spatial qualities such as sound. *Hush Haven* is a light fixture by Freyja Sewell and uses a structural wool fabric to create a canopy, or lamp shade, that blocks out surrounding noise. A fixture like this can offer the potential for the user to engage in the full public realm of a space or tuck beneath this fixture to work in a more concentrated environment.

Figure 46: Hush Haven, Freyja Sewell



## Sources:

Harris, Pamela C. "Four Types of Home Lighting Every Room Should Have." About.com Budget Decorating. N.p., n.d. Web. 06 May 2014. <[http://budgetdecorating.about.com/od/understandinglight/a/light\\_types.htm](http://budgetdecorating.about.com/od/understandinglight/a/light_types.htm)>.

"Basic Types of Lighting." American Lighting Association. N.p., n.d. Web. 06 May 2014. <<https://www.americanlightingassoc.com/Lighting-Fundamentals/3-Types-of-Lighting.aspx>>.

## Appendix E: Photographs of Physical Model and Site Section Drawing

Figure 47: Aerial View of Gladstone Avenue Site Plan

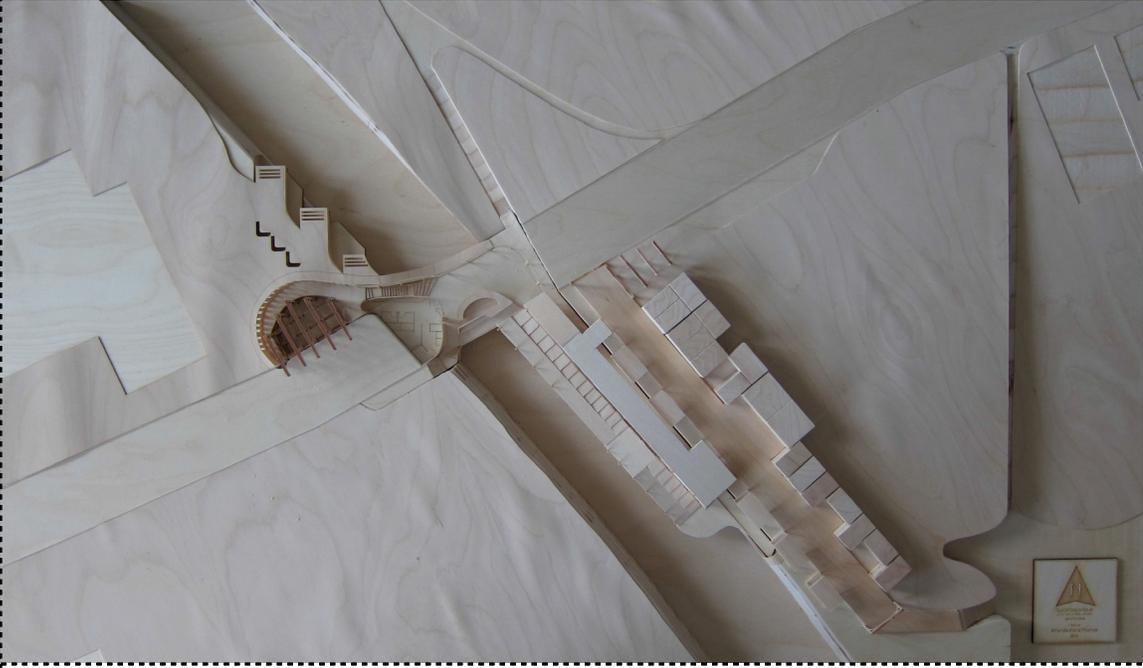


Figure 48: North-facing View Looking Towards Grocery Shops and Outdoor Pavilions



Figure 49: North-facing View Looking Towards Rush Bar and Integra Yoga Studio from Street Level



Figure 50: South-facing View Looking Towards Aerial Yoga Studio

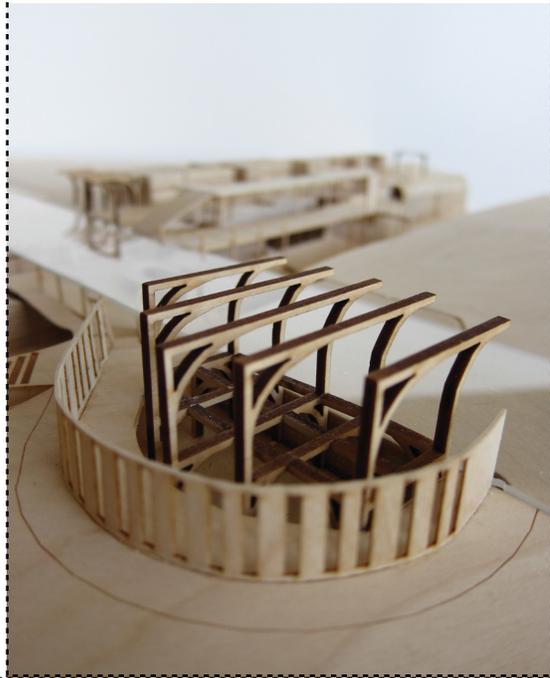


Figure 51: North-facing View Looking Towards O-Train Station Featuring Rooftop Bike Parking

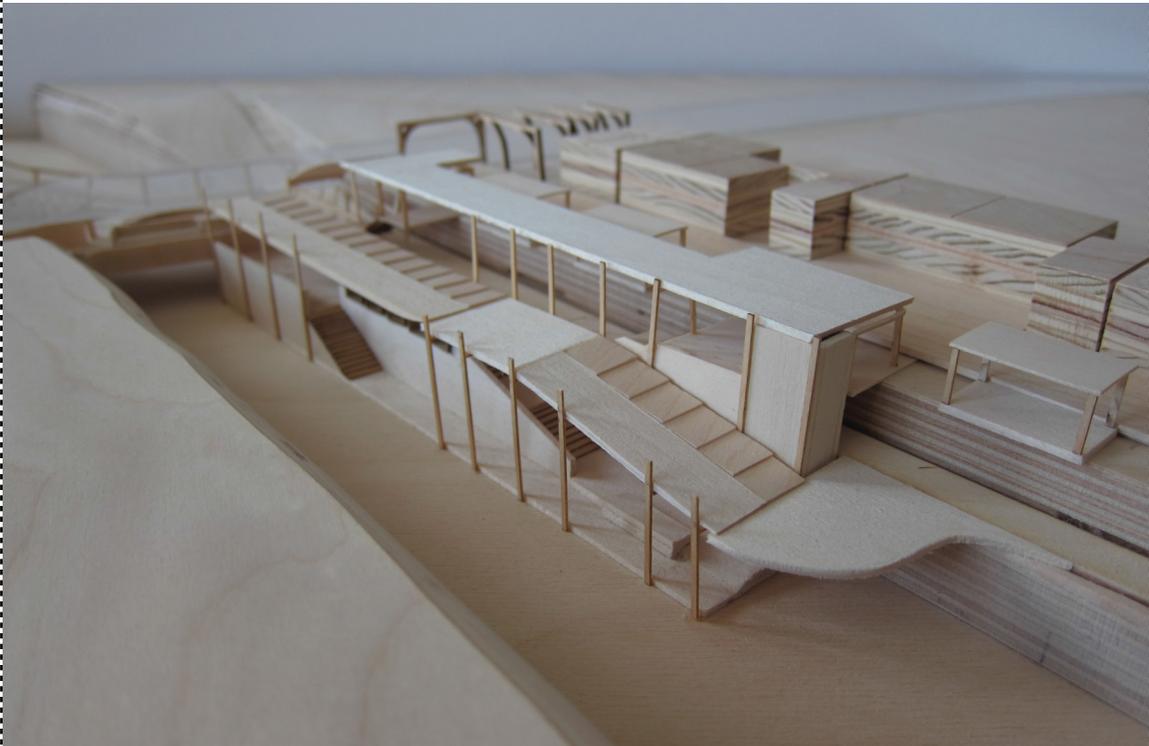
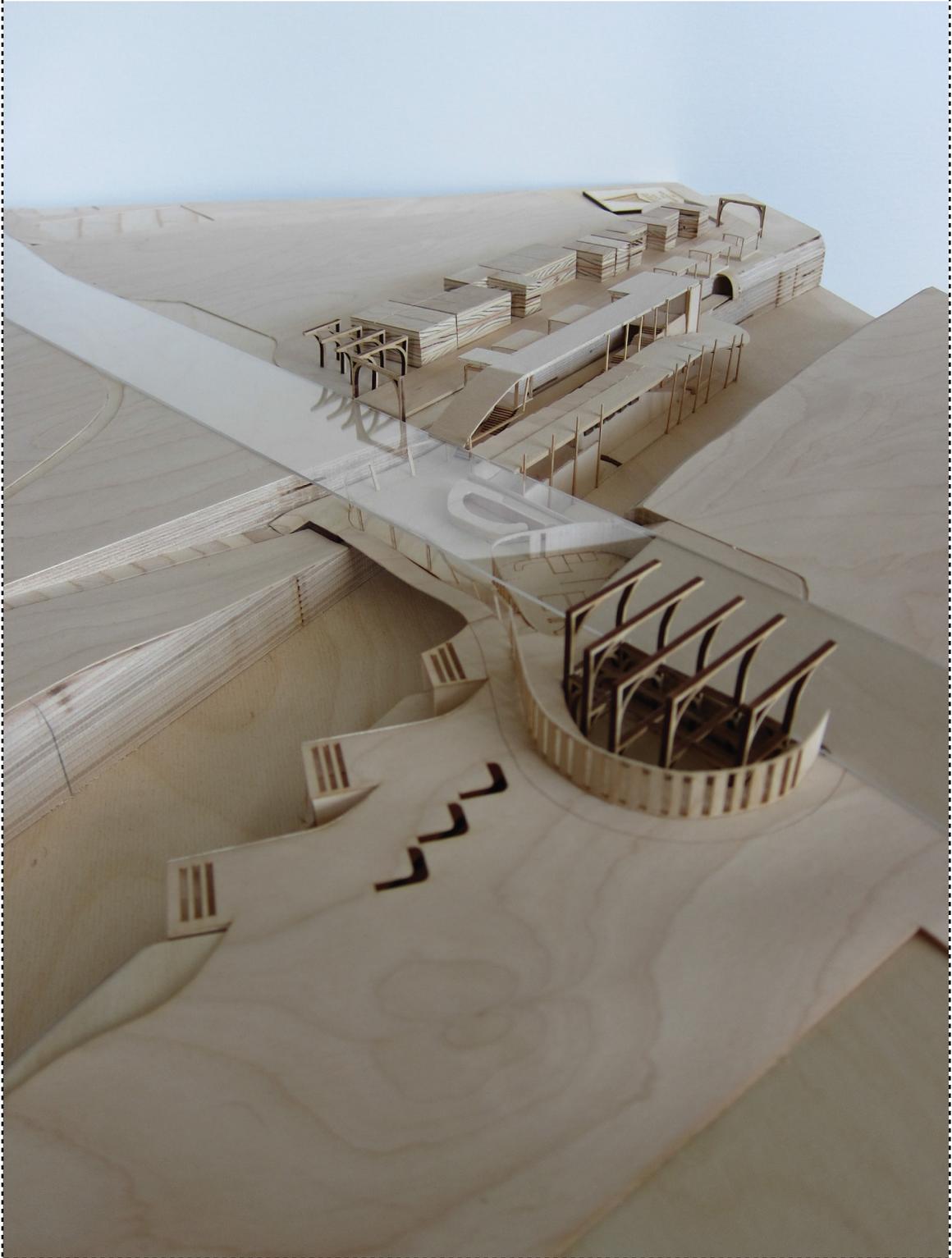


Figure 52: South-facing View of Overall Site Plan



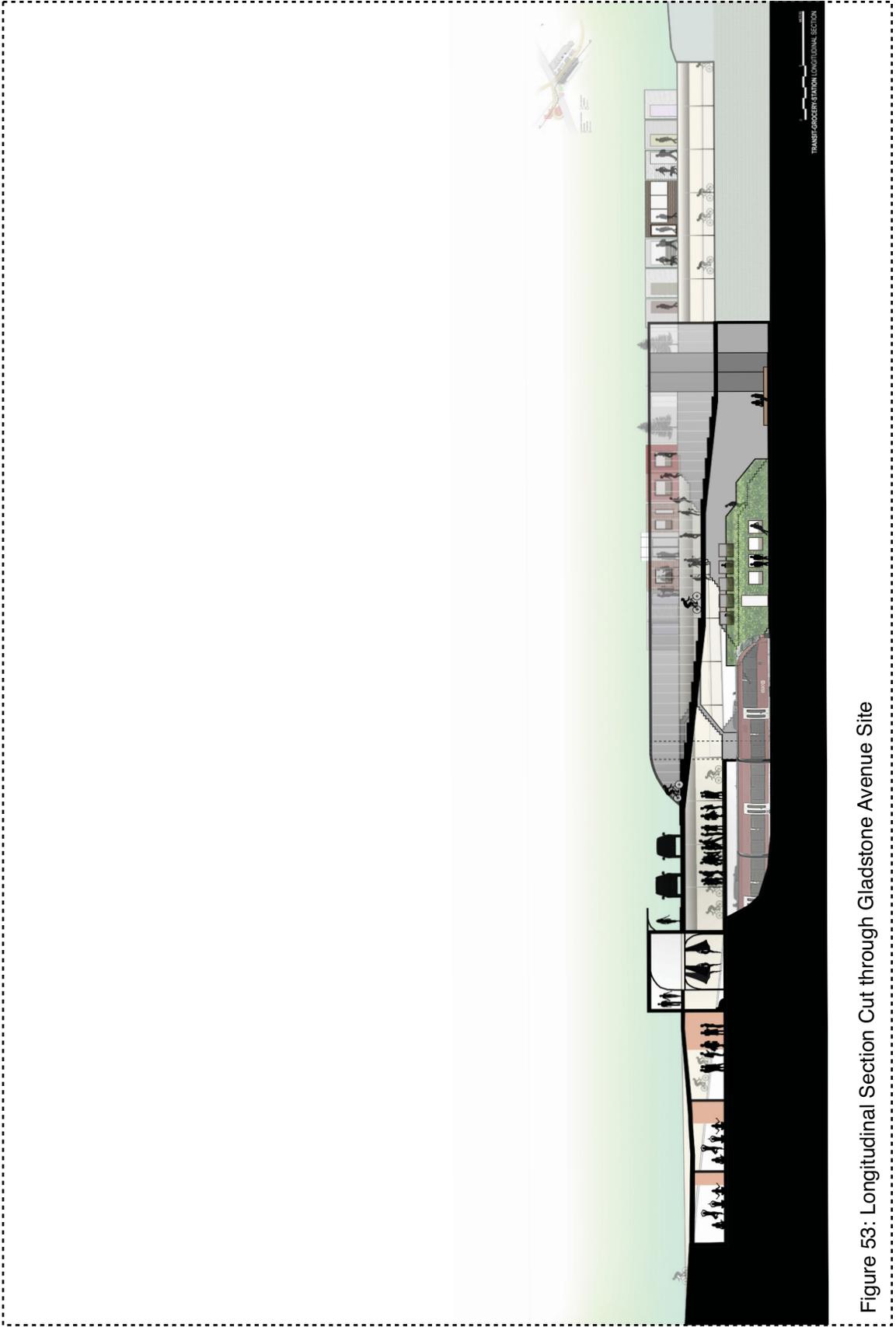


Figure 53: Longitudinal Section Cut through Gladstone Avenue Site