

# SUB MYER HOROWITZ THEATRE RENOVATION + EXPANSION

Design Development Report

STUDENTS' UNION BUILDING  
University of Alberta

116 St & 85 Ave  
Edmonton, AB T6G 2E8

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Project # 00044



THE MYER HOROWITZ THEATRE

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# 1 INTRODUCTION

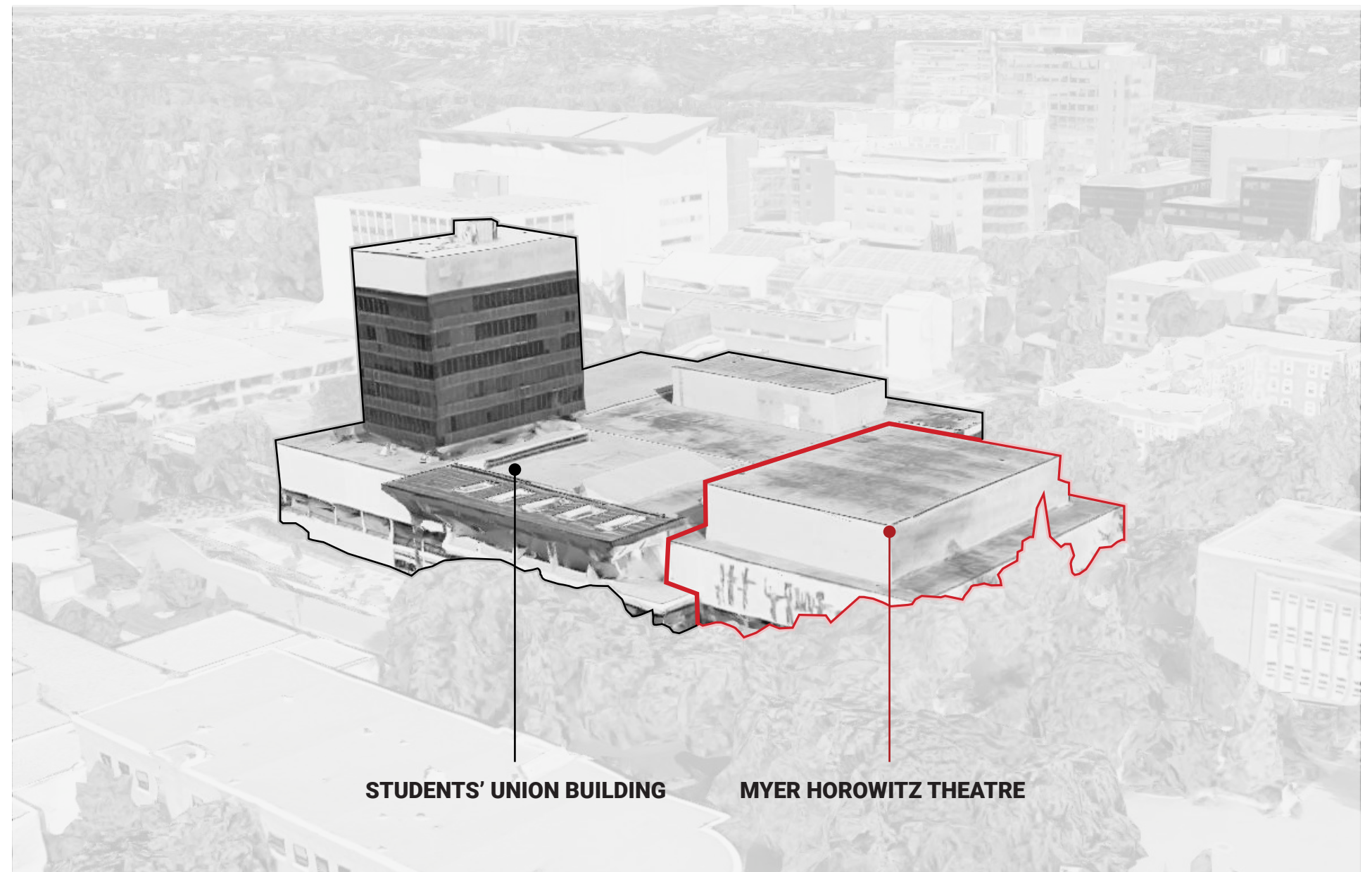
## 1.1 Project Vision + Goals

The Myer Horowitz Theatre has long played a key role in the University community, contributing to the intellectual and cultural life of the University and the city. Now fifty years old and showing signs of age, there is an urgent need to renew its ability to serve its mission for the next fifty years.

As the manager of the venue, the Students' Union's vision is to Myer Horowitz is to revitalize one of Edmonton's premier venues in order to continue, expand, and improve its social, cultural, and educational programming. In so doing, the Students' Union envisions rebuilding the Theatre's historical role as a key point of connection between campus, alumni, and the larger Edmonton community.

The goal of this project is to restore and expand the Theatre's ability to meet this vision, by bringing the design, technical, sustainability and accessibility elements of the Theatre up-to-date and judiciously expanding the flexibility and size of the pre-performance spaces to allow for a wider range of activities and programming. Specific program objectives include:

- Ensuring the technical and support systems in the Theatre are up-to-date and allow for cost-effective, efficient, and competitive operation. This includes updating the audiovisual and multimedia capabilities of the Theatre, so that modern presenter needs can be better addressed.
- Improving the patron experience, so that the Theatre is the 'go-to' venue for large events on campus. Improving the patron experience includes better pre-show spaces (lobby improvements) and an improved show experience (improved audiovisual capabilities and seating).
- Expand the ability of the Theatre to host a wider variety of events at a higher velocity. That is, by expanding the lobby, we will enable additional kinds of events to be hosted in the Theatre, and by updating systems and re-planning the space, we will seek to increase the number of events that the Theatre can host in a year.



**STUDENTS' UNION BUILDING AERIAL PERSPECTIVE**



# 1.2 Context + History

Underlying the original vision of the Students’ Union Building (SUB) was the idea that the University should foster good citizenship and help develop the leaders of tomorrow, and that this role was central to how the University served the public good.

SUB, serving as the campus community’s ‘third place’ after home and workplace, was intended to directly contribute to meeting this goal. It was conceived of as a place where people who wouldn’t normally cross paths could meet and learn from each other, a place where exposure to new ideas and different cultures could broaden a student’s mind, and as a practical exercise in leadership through the building and managing the facility. In doing these things, SUB was to intended play a key role in the development of students as active, engaged citizens and leaders.

An integral part of that vision for SUB, the Myer Horowitz Theatre provided a key venue to educate, entertain, and bring the campus community together.

Originally opened in 1967 as the SUB Theatre, and renamed in 1989 for Dr. Myer Horowitz, the Theatre was designed and developed by James Hull Miller. Since the beginning, the Theatre has been a place where students can interact with the arts, engage in intellectual debate, and participate in community events. It remains, today, an essential resource for ensuring that the University of Alberta can offer students all of the essential elements of a liberal education.

The Theatre is unique on campus for the key role it plays bridging the divide between town and gown. Operated independently of the academic program, the Theatre hosts a variety of promoters and programs that appeal to both the University community and the larger Edmonton community. It is a vital point of linkage between what happens on campus and the city that surrounds it.

Over the last 50 years, the Theatre has served these roles well, earning a defining place in the experiences of many alumni. For many future students, attending a show at the Myer Horowitz Theatre is the first time they step foot on campus. For many Edmontonians, it is where they connect with campus.

The Theatre last underwent renovations in 1983 and last had a technical upgrade in 1988. This project is about returning the Theatre to a premier-caliber status that reflects its own long and storied history and is worthy of advancing the University’s key role in Edmonton and Alberta.

The Myer Horowitz Theatre continues to be well-utilized -it is booked for approximately 250 events every year and has an annual attendance of up to 100,000 patrons. As one of few 700-seat performance spaces in the area, fills specific niche within the larger Edmonton arts and performance community. As a vital and vibrant cultural asset for the campus and beyond, the project will seek financing from students, alumni, and the wider community.

The Students’ Union believes that a renovated and enhanced theatre facility will provide new opportunities for student and alumni programming and help strengthen the links between the University and the rest of the city. To stay competitive in the current Edmonton market, the technical system needs to be upgraded to improve the audience experience and sustain the appeal of the Theatre to both presenters and patrons. The timely renovation would allow the Theatre to maintain the appeal of its programming, the political and issue debates and the live arts that have defined the vision of SUB and the Theatre since their establishment.

With a higher seating capacity than the Timms Centre and Convocation Hall, greater lighting and sound flexibility than Convocation Hall, and a schedule less constrained by the requirements of academic programs, the Myer Horowitz Theatre is fundamentally unique

in its program on campus and the city at large. It provides a public space for events that can be more formal yet flexible than a lecture hall can. As a facility that can be reserved by the public, it is managed independently of the University by students and it provides a venue to third-parties who bring programming that would not otherwise normally have a place on campus. This allows the Theatre to be more reflective of student needs and more accommodating to community events. As such, the Theatre is central to any strategy to revitalize campus life and making being on-campus outside of classroom hours more appealing, to both students and the larger community alike.

The University does not and cannot exist as an isolated island amidst the larger community; the Theatre is an essential bridge between the institution and the community it lives in, and a strategic asset for the University.



## THEATRE STAGE WALLS



# 1.3 Functional Deficiencies

While the current conditions of the Theatre remain workable for the current program of the facility, its capability is gradually degrading over time. Moreover, the current conditions are not sufficient to support the expanded program that the Theatre can and should fulfill, to the detriment of both the Students' Union and the University as a whole.

**THE CURRENT FUNCTIONAL DEFICIENCIES OF THE THEATRE INCLUDE:**

- Dated décor. This reduces the appeal of the facility to both presenters and patrons, and does not reflect the mid-century modernist architecture of the building or a contemporary performing arts space.
- Age-related wear to furnishings, fixtures, and the facility as a whole. The best example of this is the audience seating: The seats are dated to the point that the foam in the seat backs has disintegrated and leaked out, leaving no back cushioning, and the seat bases are often lumpy and non-responsive to patrons.
- Pre-event space. The lobby is too small for the venue size. This provides limits on the type of programming that can be done in the lobby area, which is a key limiting factor on use of the auditorium itself and on the ability of the facility to host a wider range of events and activities.
- Back-of-house space and services for presenters is limited, and does not meet the needs of many potential Theatre clients/users. Dressing rooms are too limited, presenter and theatre operations space is not separated, and overall back-of-house space is too small.

- Poor accessibility. There is no wheelchair access to the balcony, and the current accessibility lift can be unreliable.
- Technical obsolescence. Although some technical upgrades have been made over the life of the Theatre, this has been done in a haphazard and piecemeal fashion. While functional, the technical systems - lighting and sound - are not to the standard required of a modern multi-purpose theatre.
- Event services. Catering and venue-provided supports to events are limited, not reflecting the expanded needs of current Theatre clients/users.
- Safety issues. Safety standards and solutions have evolved considerably since the Theatre was built.
- Sustainability practice has advanced greatly in the last 50 years, and a renovation will allow for more efficient energy usage, particularly in lighting and finish solutions.
- High maintenance costs. The age of the Theatre has necessitated expanded efforts on maintenance, taking the Theatre a dark two months each year while repairs are made.
- Reduced event velocity, utilization rate, and financial viability. The combination of these deficiencies serves to significantly restrict the overall viability of the Theatre by increasing the amount of 'downtime' required between events. This directly impacts the viability of the Theatre and its utility to the campus community.

For the Theatre to continue to thrive and remain an appealing venue for both presenters and patrons, the deficiencies outlined above are in urgent need of addressing. The Students' Union has ambitious goals for expanding the program of the Theatre to better meet the needs of today's users. The physical renovation of the Theatre is being matched with a major investment in the systems and staff required to support it, and with an increased level of student funding to support events in the Theatre.



**VIEW OF STAGE FROM SEATING**







EXISTING THEATRE CHAMBER

# 1.4 Design Response

The design team’s proposed solutions are a response to the current functional deficiencies of the Myer Horowitz Theatre and its associated spaces. The building requires several upgrades, improvements and expansion to meet the increased needs of the Students’ Union. The Design Development process has been used as a tool to help the project team refine these upgrades and functional space requirements.

**AESTHETIC IMPROVEMENTS:** Upgraded interior and exterior finishes will give new life to the Myer Horowitz Theatre and re-establish its place on campus while at the same time being sensitive to the strong modernist history and aesthetic of the existing architecture.

**THEATRE CHAMBER:** Students and arts patrons are seeking a more sophisticated experience, and the renovated chamber will be better suited to meet this need. Performance hall improvements such as new seating, finishes and architectural elements will solidify the Theatre’s place as the premier campus venue for awards, lectures, and speeches.

**PRE-EVENT SPACE/LOBBY:** The proposed addition and renovation will increase the square footage of the space by approximately 50%, providing the Students’ Union with a venue that is suitable for a variety of events. Amenity upgrades include a new multi-purpose hospitality desk, plumbed lobby bar and new washrooms.

**ACCESSIBILITY:** The addition of a third public elevator joining the first three levels of SUB plus the basement will provide direct access to the Theatre from a new public entry on the north side of the Theatre. This elevator will also serve

to alleviate some of the demands placed on the existing tower elevators by providing users with accessibility issues and building operations personnel a new option for reaching the second floor and the basement.

**BACK OF HOUSE SPACE:** Reconfiguration and upgrades to the back of house area improve the functionality and increase the attractiveness of the Myer Horowitz to prospective clients/users. Upgrades include a functioning, enclosed green room, new auditorium level sound booth, dedicated workshop, renovations to existing dressing rooms, a new third dressing room, new support offices, upgraded technical booths, and increased storage area.

**TECHNICAL IMPROVEMENTS:** Technical improvements to the lighting, sound, projection, acoustic performance and operations will meet the standards of a modern multi-purpose theatre.

**SAFETY ISSUES:** Improvements and modifications to both front-of-house and back-of-house spaces respond to contemporary building code requirements and safety standards.

**SUSTAINABILITY:** Upgrades to mechanical and electrical systems will allow for more efficient energy usage, and architectural and interior materials have been selected in terms of durability and performance. The implementation of photo voltaic panels on the roof and walls of the fly tower will help to generate additional power to support a percentage of SUB’s daily energy usage.

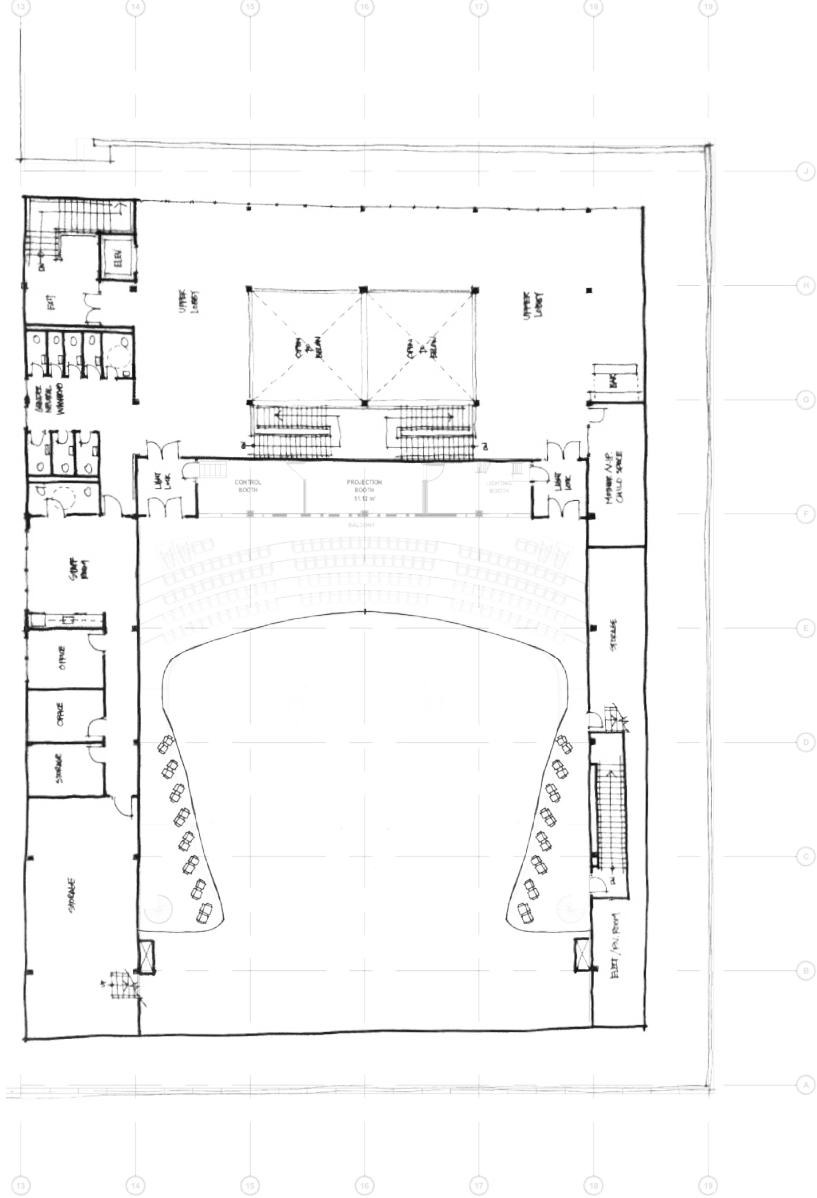
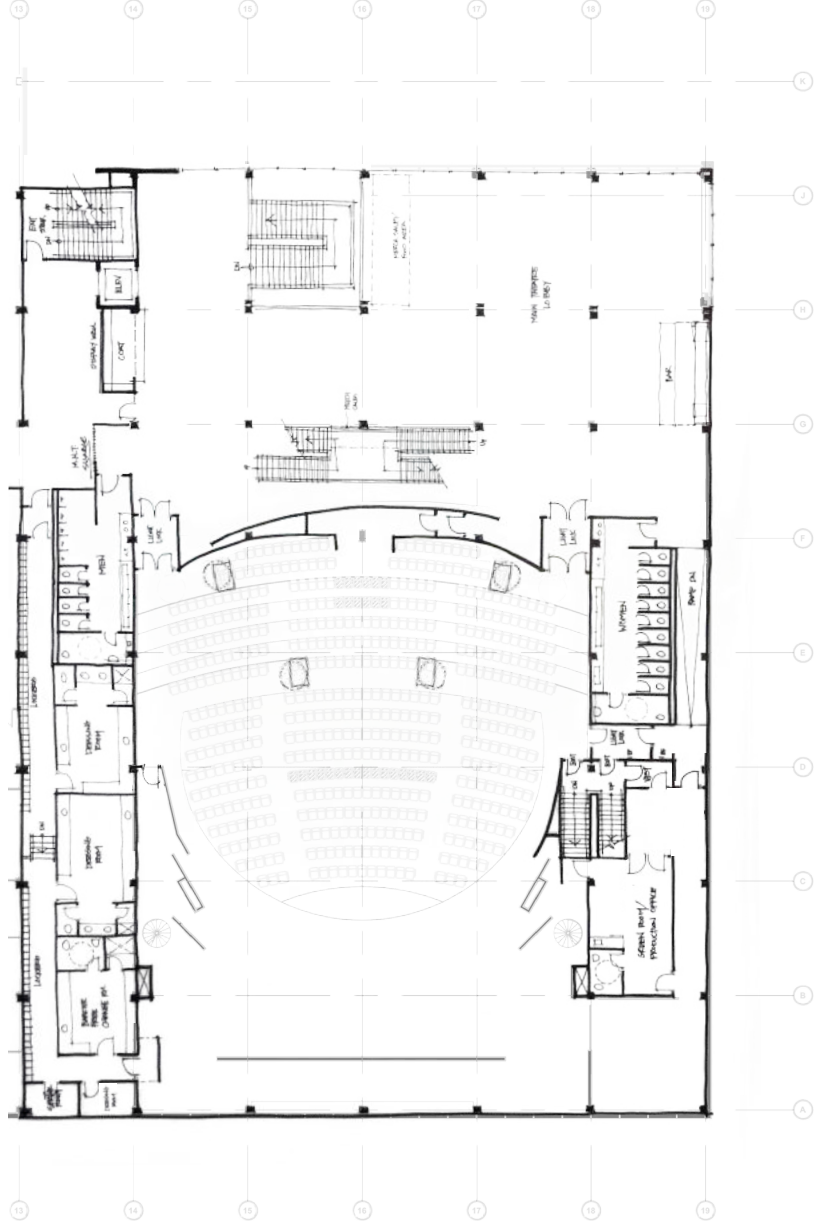
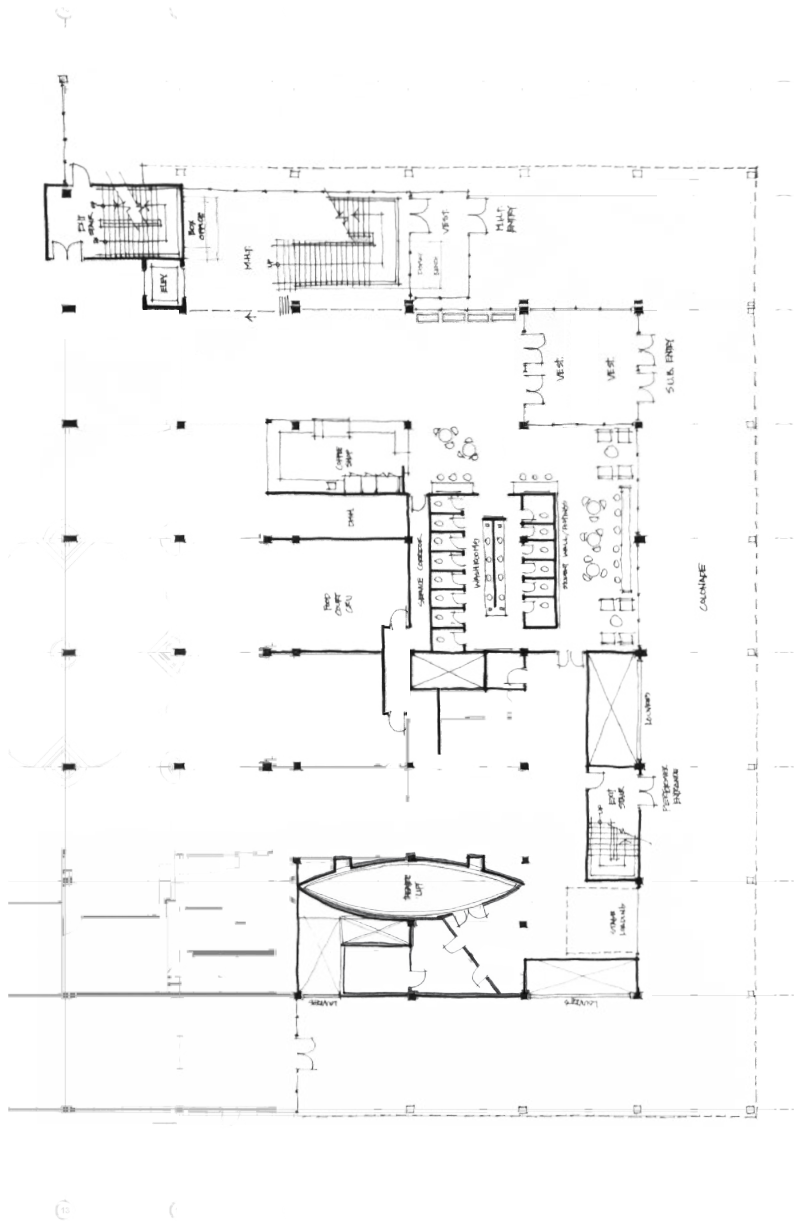
The combination of these upgrades will result in a reduction of maintenance and associated costs; an increased number of event nights per year and financial viability; and re-establish the Theatre’s utility to the campus community.







PLANNING EXPLORATIONS





# 1.5 Alignment with the Institutional Strategic Plan: For the Public Good

The Myer Horowitz Theatre Renovation and Expansion Project addresses a number of objectives contained in the Institutional Strategic Plan.

**OBJECTIVE 5. BUILD AND STRENGTHEN TRUST, CONNECTION, AND A SENSE OF BELONGING AMONG ALL MEMBERS OF THE UNIVERSITY COMMUNITY THROUGH A FOCUS ON SHARED VALUES.**

- Strategy 1: Support and enhance activities, initiatives, and traditions that bond alumni, students, staff, faculty, and professors emeriti to the university.
- Strategy 6: Encourage and support institution-wide initiatives, services, and programs, such as arts and cultural activities, intramurals, student groups, volunteering, clubs, and centres, which bring students from all faculties into community with each other.

Events at the Theatre include key touch points for the University experience, both at the institution-wide level (e.g. orientation), the faculty level (e.g. Med Show), and for individual communities within campus (e.g. Orchesis). It has hosted a variety of intellectual debates, speakers such as Frank Warren, and student government activities. It regularly partners with external groups to bring contemporary live arts and culture programming to campus. A renovated Theatre can also play a much more prominent role with alumni-centric events.

**OBJECTIVE 6: BUILD AND SUPPORT AN INTEGRATED, CROSS-INSTITUTIONAL STRATEGY TO DEMONSTRATE AND ENHANCE THE UNIVERSITY OF ALBERTA'S LOCAL, NATIONAL AND INTERNATIONAL STORY, SO THAT IT IS SHARED, UNDERSTOOD, AND VALUED BY THE FULL UNIVERSITY OF ALBERTA COMMUNITY AND ITS MANY STAKEHOLDERS.**

- Strategy 3: Communicate, using both quantitative and qualitative evidence, how the University of Alberta serves as a cornerstone of the community bringing widespread economic and societal benefits to all Albertans, as well as to national and international partners and stakeholders.

**OBJECTIVE 8: CREATE AND FACILITATE CO- AND EXTRA-CURRICULAR LEARNING EXPERIENCES FOR UNDERGRADUATE AND GRADUATE STUDENTS WHICH ENABLE THEIR SELF-DISCOVERY AND GIVE THEM THE SKILLS TO USE THEIR TALENTS, CREATIVITY, AND CURIOSITY TO CONTRIBUTE AS FUTURE CITIZENS AND LEADERS.**

- Strategy 1: Increase opportunities for all undergraduate and graduate students to experience the benefits of living on campus.
- Strategy 3: Support the roles of the Graduate Students' Association and Students' Union, along with other student groups, in the promotion of extracurricular programs which create a sense of community and support the learning environment.

Since its establishment the Theatre's programming has included diverse programming, ranging from educational, intellectual, cultural to pure entertainment. Such programming complements and advances the University's broader learning mission which is important for ensuring students have the skills and values to become informed and active citizens.

**OBJECTIVE 16: ENHANCE, INCREASE, AND SUSTAIN RECIPROCAL, MUTUALLY BENEFICIAL COMMUNITY RELATIONS, COMMUNITY ENGAGEMENT, AND COMMUNITY-ENGAGED RESEARCH AND SCHOLARSHIP THAT WILL EXTEND THE REACH, EFFECTIVENESS, BENEFIT, AND VALUE OF OUR UNIVERSITY-COMMUNITY CONNECTIONS.**

- Strategy 1: Identify and embrace opportunities to build, strengthen, and extend the University of Alberta's connections to and engagement with external stakeholders such as the general public, neighboring communities, ethnic and cultural communities, and other communities of practice.
- Strategy 4: Continue to build mutually beneficial, authentic relationships with alumni and donors.
- Strategy 5: Welcome increased community access, participation, and engagement at all University of Alberta sites.

The Theatre has always served as vital link with alumni and the community at large. It is uniquely able to serve this function and bring the larger community to the University's largest campus. However, the Theatre's capability to serve this function is under threat due to the age and condition of the facility. Restoring that capability is clearly aligned with the Institutional Strategic Plan.



**OBJECTIVE 20: CONTINUE TO BUILD AND SUPPORT AN INTEGRATED APPROACH TO SOCIAL, ECONOMIC, AND ENVIRONMENTAL SUSTAINABILITY THAT INCORPORATES TEACHING AND LEARNING, RESEARCH, OUTREACH, CAPACITY BUILDING, AND THE OPERATIONS THAT SUPPORT THEM.**

- Strategy 2: Embed social, economic, and environmental sustainability into the development and care of the university’s natural and built environments.

New lighting and building systems offer clear opportunities for reducing the energy usage of the Theatre, and the sourcing of materials and products will consider the environmental impact when specified.

**OBJECTIVE21:ENCOURAGECONTINUOUSIMPROVEMENT IN ADMINISTRATIVE, GOVERNANCE, PLANNING AND STEWARDSHIP SYSTEMS, PROCEDURES, AND POLICIES THAT ENABLE STUDENTS, FACULTY, STAFF, AND THE INSTITUTION AS A WHOLE TO ACHIEVE SHARED STRATEGIC GOALS.**

Strategy 4: Facilitate easy access to and use of university services and systems; reducing duplication and complexity; and encourage cross-institutional administrative and operational collaboration.

Improvements to operational efficiency enabled by the renovation will enable greater affordable access to the services the Theatre provides. Renewal of the Theatre will also serve to reinforce and re-establish the differentiation of Theatre from other large campus spaces as a truly multi-purpose and open-access venue positioned in the mid- to high-end venue market.

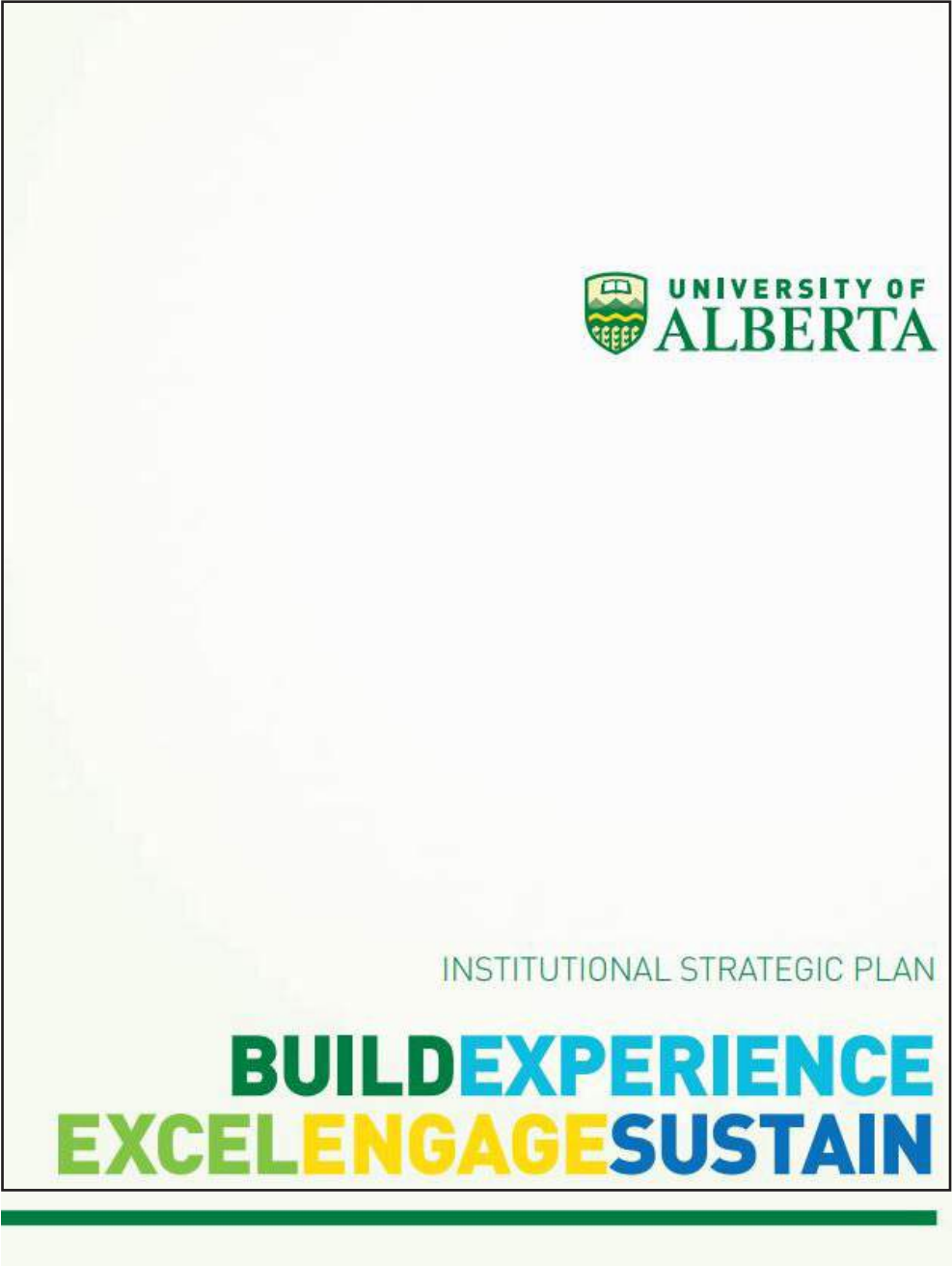
**INSTITUTIONAL STRATEGIC PLAN**

**OBJECTIVE 23: ENSURE THAT THE UNIVERSITY OF ALBERTA’S CAMPUSES, FACILITIES, UTILITIES, AND INFORMATION TECHNOLOGY INFRASTRUCTURE CAN CONTINUE TO MEET THE NEEDS AND STRATEGIC GOALS OF THE UNIVERSITY.**

Strategy 4. Engage and strategically partner with stakeholders to explore and develop joint-use projects.

As a project collaboratively developed by the Students’ Union and the University, the Theatre renovation is inherently a joint project, and will serve to address deferred maintenance issues with the Theatre and the systems supporting the Theatre.

By bringing prominent events to campus - for example, past speaking events by former prime ministers - the Theatre has helped bring a spotlight to the University and its role in the intellectual and cultural life of Edmonton, Alberta, and Canada.



# 1.6 Strategic Alignment for the Students’ Union

In broad strokes, the Students’ Union (SU) key strategic thrust for the next four years is to re-invigorate campus life. Measured against past performance, the last fifteen years have seen a drift of student activities to off-campus venues, to the point where approximately 70% of licensed student group events are hosted off campus. This waning of activity on campus outside of classroom hours degrades the personal connection students feel to the institution, and exacerbates certain isolating trends in student social lives. The SU seeks to greatly increase the level of student cultural and social activities on campus, and a restored Theatre with an expanded program is key element of the strategy to achieve that goal.

The SU’s strategic plan sets out a number of critical success factors with associated objectives. As the lead partner in this project, the project must also align with SU’s strategy.

## CRITICAL SUCCESS FACTOR 1: SUPPORTING STUDENTS:

- **Objective A: Increase student opportunities (paid and volunteer) within the Students’ Union.** Expanded Theatre activity following a successful renovation will create additional student employment opportunities.
- **Objective C: Ensure the inclusive of the Students’ Union.** Improve the accessibility of facilities and programs and the diversity of students involved. The renovated Theatre is anticipated to host an expanded program, and operational efficiencies enabled by the project will allow for a greater diversity of presenters to be accommodated, servicing a more diverse student body. Physical accessibility of the Theatre will also be improved.

• **Objective D: Promote better mental health among students.** As a cornerstone of the Students’ Union’s larger strategy to revitalize co- and extra-curricular student life, an expanded Theatre program will provide additional opportunities for students to socialize and de-stress, promoting better mental health.

• **Objective E: Provide for the social needs of students.** A renovated and more efficient Theatre provides a key part of necessary infrastructure to increase the number of student run and student-oriented events on campus, the vast majority of which will help form a part of the social life of campus.

## CRITICAL SUCCESS FACTOR 2: INCREASE RELEVANCE TO, AND CONNECTION WITH, MEMBERS

• **Objective C: Connect with alumni.** An updated Theatre will provide a premium space for large-scale alumni events on campus, at a level and size not currently possible on campus. Expanded production capabilities and flexibility, combined with a larger audience size than any other venue on campus, will allow for events to be held on campus when, previously, the constraints of existing large halls on campus would dictate moving off-campus.

## CRITICAL SUCCESS FACTOR 3: COLLABORATION

• **Objective B: Develop systems and expertise that are unique in the University community.** As one of only two campus organizations with a vertically-integrated unit dedicated to large-scale event management and execution, and the only one controlling a 700-seat Theatre, the

Students’ Union’s event services unit already provides essential services to the campus community, and the additional capabilities of a renewed Theatre will enhance their ability to serve campus needs.

## CRITICAL SUCCESS FACTOR 4: BUILD ORGANIZATIONAL CAPACITY

- **Objective A: Develop and expand non-student revenue sources.**
- **Objective C: Maintain capital assets.**
- **Objective G: Integrate sustainability into operations.**

The renovation allows for a significant expansion of Students’ Union capabilities, by providing the necessary improvements to increase usage of the Theatre. This will enable additional revenue generation from non-student sources, which ensures that the capital assets of the Theatre are kept current, and provides an opportunity to improve the environmental and economic sustainability of the Theatre operations.



# 1.7 Project Methodology + Acknowledgments

After years of internal discussion and review, the Students’ Union commissioned a needs assessment and concept design for Theatre renewal in late 2015. That assessment and early concept was completed in April 2016. Another iteration of the Theatre’s renovation and expansion design was completed in 2018 but was not approved by the required parties. Arc Studio was commissioned by the Students’ Union to refine and further the previously submitted concept design through design development.

## ACKNOWLEDGMENTS

The Myer Horowitz Theatre Renovation and Expansion was prepared by Arc Studio in consultation with the Students’ Union, University of Alberta representatives, and the Students’ Union Project Manager R.C. Steffes Management Ltd. The valuable contribution of these participants is acknowledged and greatly appreciated

The Students’ Union wanted the project to reflect the core values of the University and the Students’ Union, and has sought to create a design process that is inclusive of all stakeholders and respectful to their needs, and that is fundamentally collaborative.

Overall guidance of the project rested with the project steering committee. Members of the committee met nine times in the fall to develop the design outlined in the report.

## STUDENTS’ UNION PROJECT STEERING COMMITTEE

- Students’ Union Executive and Management
  - Marc Dumouchel, General Manager
  - Erin Van Horn, Building Planner
  - Margriet Tilroe-West, Senior Manager (Facilities and Operations)
  - Brennan Murphy, Manager Programming and Venues
- Members of Student Council
  - Joel Agarwal, President
  - Alana Krahn, VP Operations & Finance
- Dean of Students
  - Rob Washburn, Associate Dean, Administration
- University of Alberta Facilities and Operations
  - Ben Louie, University Architect (Facilities and Operations)
  - Keith Hollands, Associate Director, Engineering and Infrastructure, Design and Technical Services
  - Kent Love, Manager, Capital Projects (Facilities and Operations)

Additional meetings between the Arc Studio design team, specialized consultants, and various stakeholders also took place in this time frame.

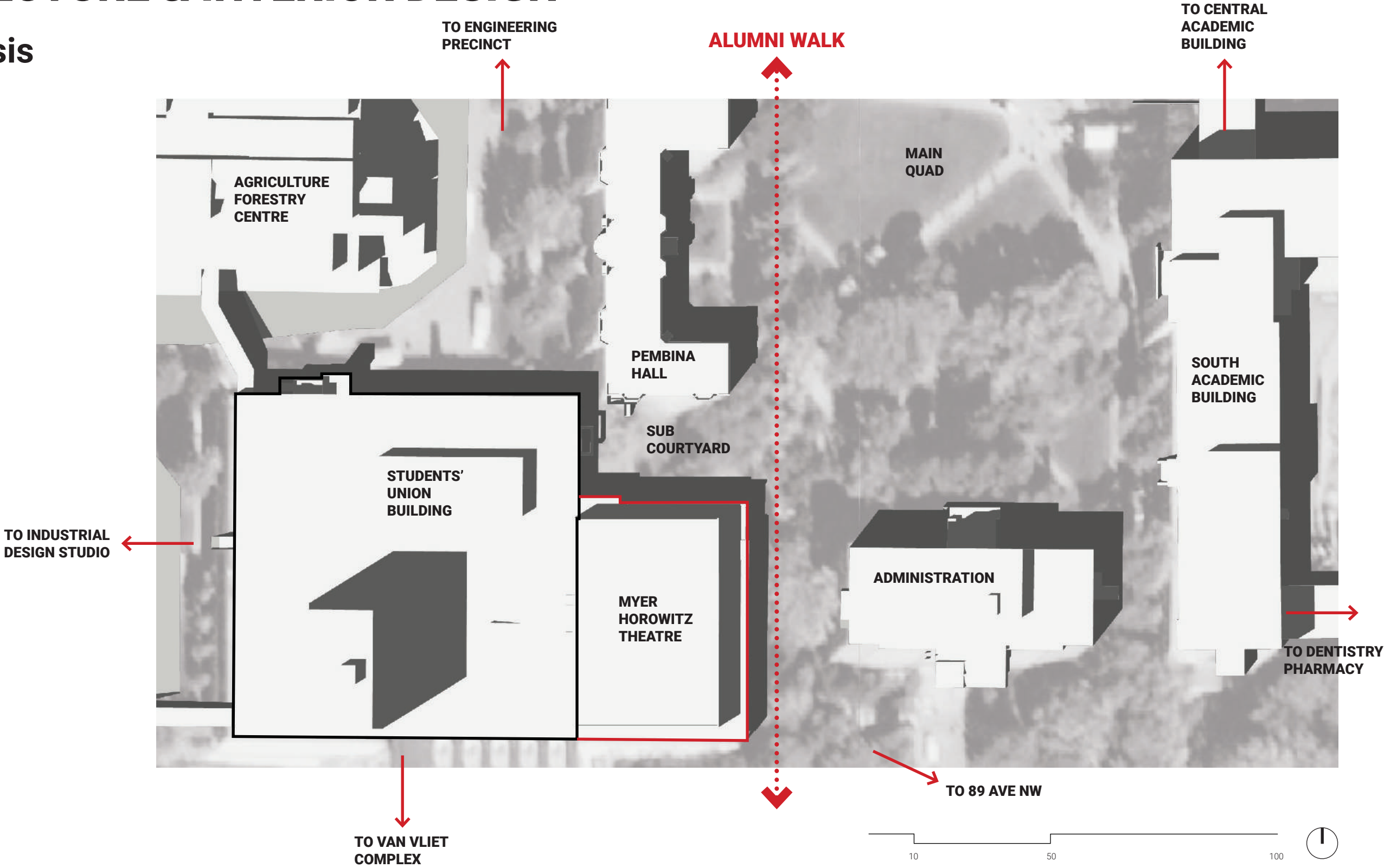
- Project Management
  - Russell Steffes, R. C. Steffes Management Ltd.
- Design Team
  - Stephen Boyd, Principal, Architecture (Arc Studio)
  - Shea Gibson, Architecture (Arc Studio)
  - Thalisa McGregor, Architecture (Arc Studio)
  - Marwa Zakzouk, Interior Design (Arc Studio)
  - Diana Chernenko Structural (Chernenko Engineering)
  - Matthew Ellis, Structural (Chernenko Engineering)
  - Derek Ciezki, Electrical (SMP Engineering)
  - Sunil Nakai, Electrical (SMP Engineering)
  - Pat Fleming, Mechanical (CIMA+)
  - Daniel Gamble, Mechanical (CIMA+)
- Additional Consultants
  - Rick Schick, Theatre Equipment (RWDI)
  - Dan Lyzun, Acoustics (RWDI)





# 2 ARCHITECTURE & INTERIOR DESIGN

## 2.1 Site Analysis



SITE CONTEXT + ADJACENCIES



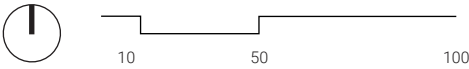


The Students' Union Building is located on the north side of 89th Avenue between the Administration Building to the east and the Industrial Design Studio to the west. To the south across 89th Avenue are the Physical Activity and Wellness (PAW) Centre and University Hall, and to the north are Pembina Hall and the Agriculture Forestry Centre.

The scope of this project is localized mainly to the northeast corner of the building. Adjacent exterior spaces to the expansion area are the north-south Alumni Walk and the small landscaped area separating SUB from Pembina Hall. Connected to the expansion via the Alumni Walk are 89th Avenue pedestrian spine to the south and the main campus Quad to the north.

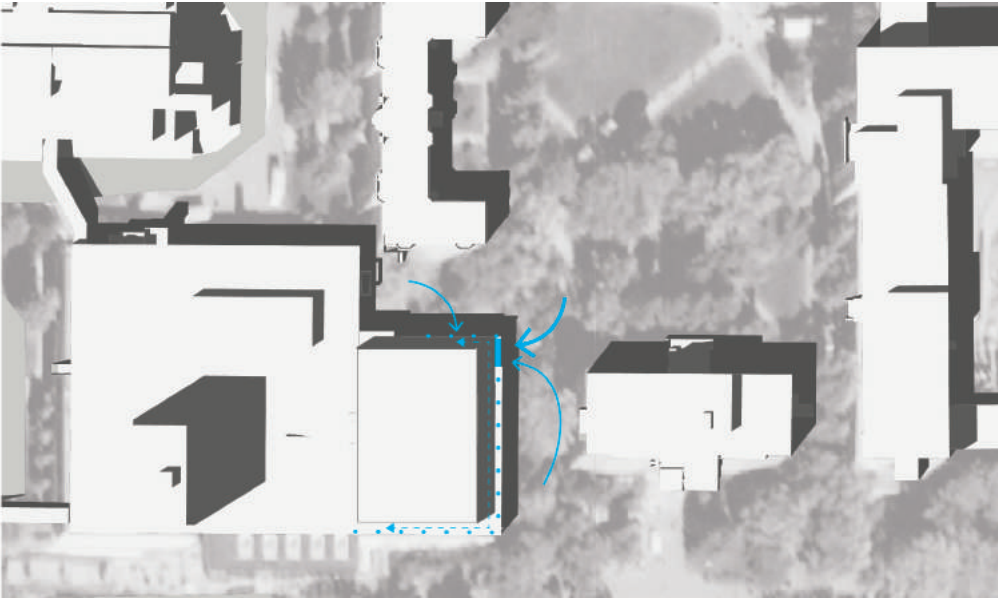
The proposed design direction aims to take advantage of these site opportunities to increase visibility and access for the Theatre:

- A new dedicated Theatre entry on the north side of the building adjacent to the existing open space distinguishes the theatre as a separate programmatic element within the Students' Union Building.
- A new architectural interjection above the new Theatre entry acts as a stark visual element to pedestrians walking anywhere east of the building. The existing Theatre access stair will be relocated within this new entrance. In doing so, the colonnade at ground level is opened up providing a weather-protected pedestrian connection between the main building entrances on the south and west sides of the building, while also maintaining the architectural integrity.

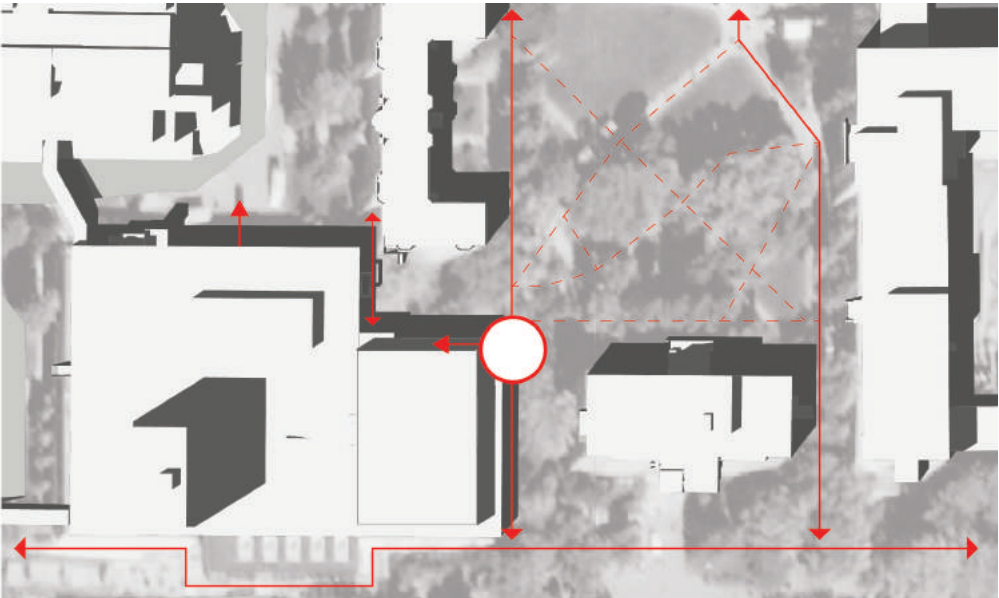


**SITE CONTEXT + ENGAGEMENT**

**THEATRE ENTRY + COLONNADE:**  
The Theatre receives a new dedicated entrance apart from SUB, and the colonnade now wraps uninterrupted connecting the SUB SE and NE doors.



**A SUBTLE ARCHITECTURAL BEACON:**  
The addition brings attention to the Theatre and SUB by providing a direct visible link to campus pedestrian traffic from the main quad, adjacent buildings and with the demolition of the old administration building in the future to the promenade on 89 avenue.



# 2.2 Sun/Shadow Study

The following diagram illustrates the shadow extents for the proposed renovation + expansion on the neighboring buildings and open spaces at various times of day throughout the year.

The diagram illustrates that the proposed expansion will not significantly impact the solar exposure of any neighbouring buildings (with the exception of a slight decrease in direct sunlight into Pembina Hall during the winter), but will significantly decrease the amount of sunny hours in the courtyard north of the Students' Union Building. In the future, as redevelopment of the courtyard is explored, decisions regarding furniture placement, vegetation types and programmatic activation will have to consider the shadows illustrated in these diagrams.

NEW GROUND SHADOWS



SPRING + FALL

EXISTING

PROPOSAL

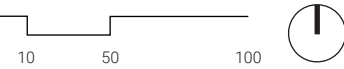
9 AM



12 PM



3 PM



EQUINOXES



SUMMER

EXISTING

PROPOSAL

9 AM



12 PM



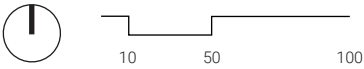
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WINTER

EXISTING

PROPOSAL



SUMMER + WINTER SOLSTICE



## 2.3 Landscape Design

The courtyard adjacent to the Myer Horowitz Theatre has potential to compliment not only the program or the Theatre, but also for the Students' Union Building. Presently, the exterior space is largely a corridor space linking the Engineering precinct to the Main Campus along Alumni Walk. Existing mature trees create a lovely landscaped space, but the insufficient exterior seating and narrow pedestrian walkways do not encourage students and staff to stop and linger. Large expanses of exterior glazing, both along the facade of the Alumni Lounge and the future Theatre Expansion will enhance visual connection to this space, but doesn't enhance either the functional or social connections.

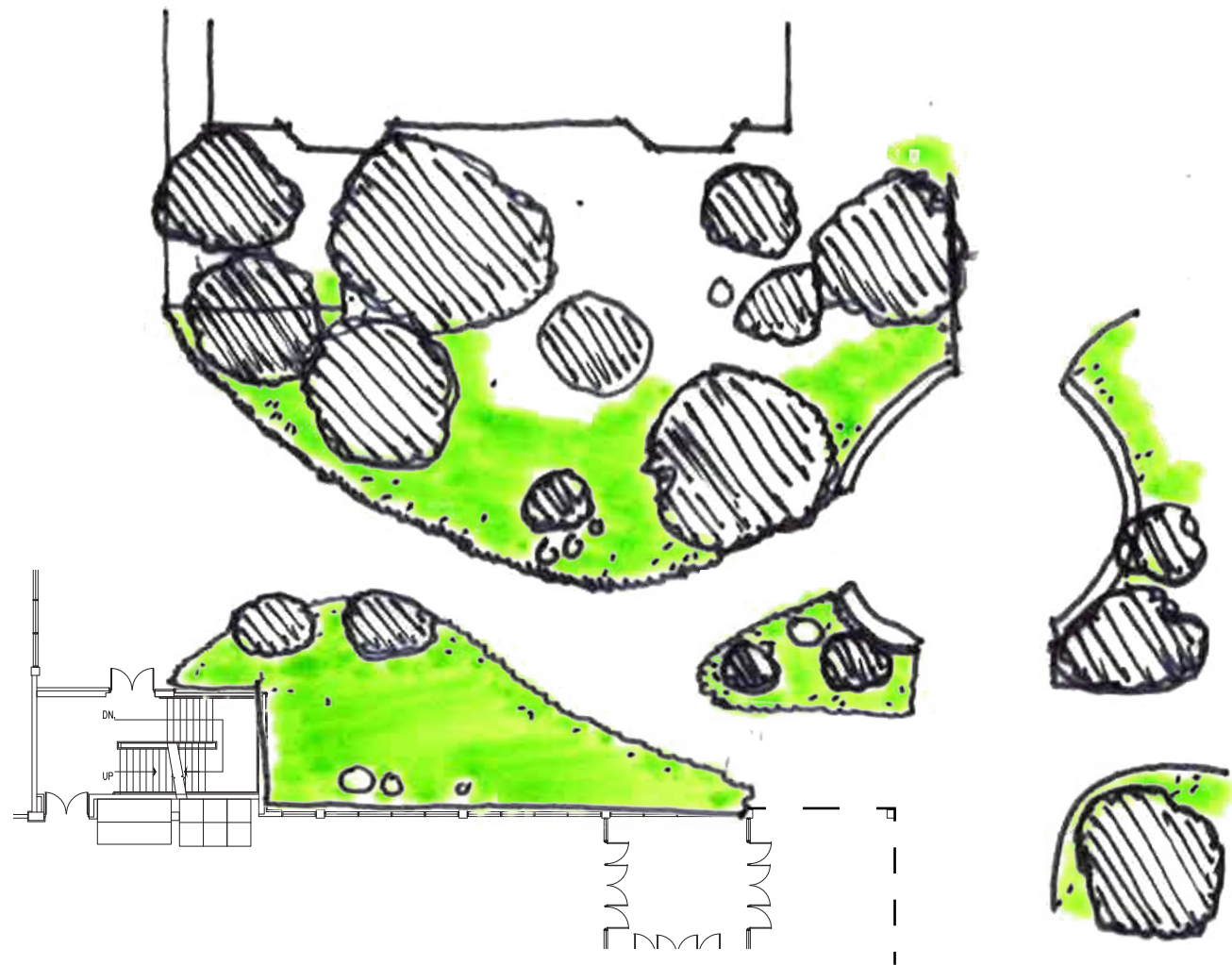
The following diagram illustrates the immediate approach to the landscape design for the courtyard area adjacent to the new Theatre entrance. The existing planting and vegetation directly adjacent to SUB is proposed to be removed and relocated with all new hard-scape. The desire is to make the space around the entrance it's own place, an exterior lobby complimenting the Theatre. The intent is to create a destination or a place to meet prior to entering the Theatre, versus simply being an exterior corridor between places. The reduction of planting helps to alleviate existing operations and maintenance concerns in having planting so close to the building that lives almost exclusively in the shade, and has great difficulty growing. This intervention freely connects the colonnade to the pathways that already exist to the Engineering precinct. Trees threatened by the new construction will be replanted in the courtyard area, which will remain unaltered. Lighting design will be a significant exploration to balance illumination of the surrounding architecture, without sacrificing the nuance of the stillness the courtyard offers.

In the long term, there is an opportunity to reconsider the form and function of the courtyard further , as both a connective and gathering space. The evolution of the courtyard into a secondary plaza that connects to and from the Students' Union Building will create a place for students and staff to sit, study, or socialize in either interior or exterior spaces. Opportunities such as small raised platform and movable seating could create a small exterior performance space to complement the existing SUB/MHT programming. These simple changes would be beneficial in enhancing this space, improving its aesthetics and utility in all seasons.

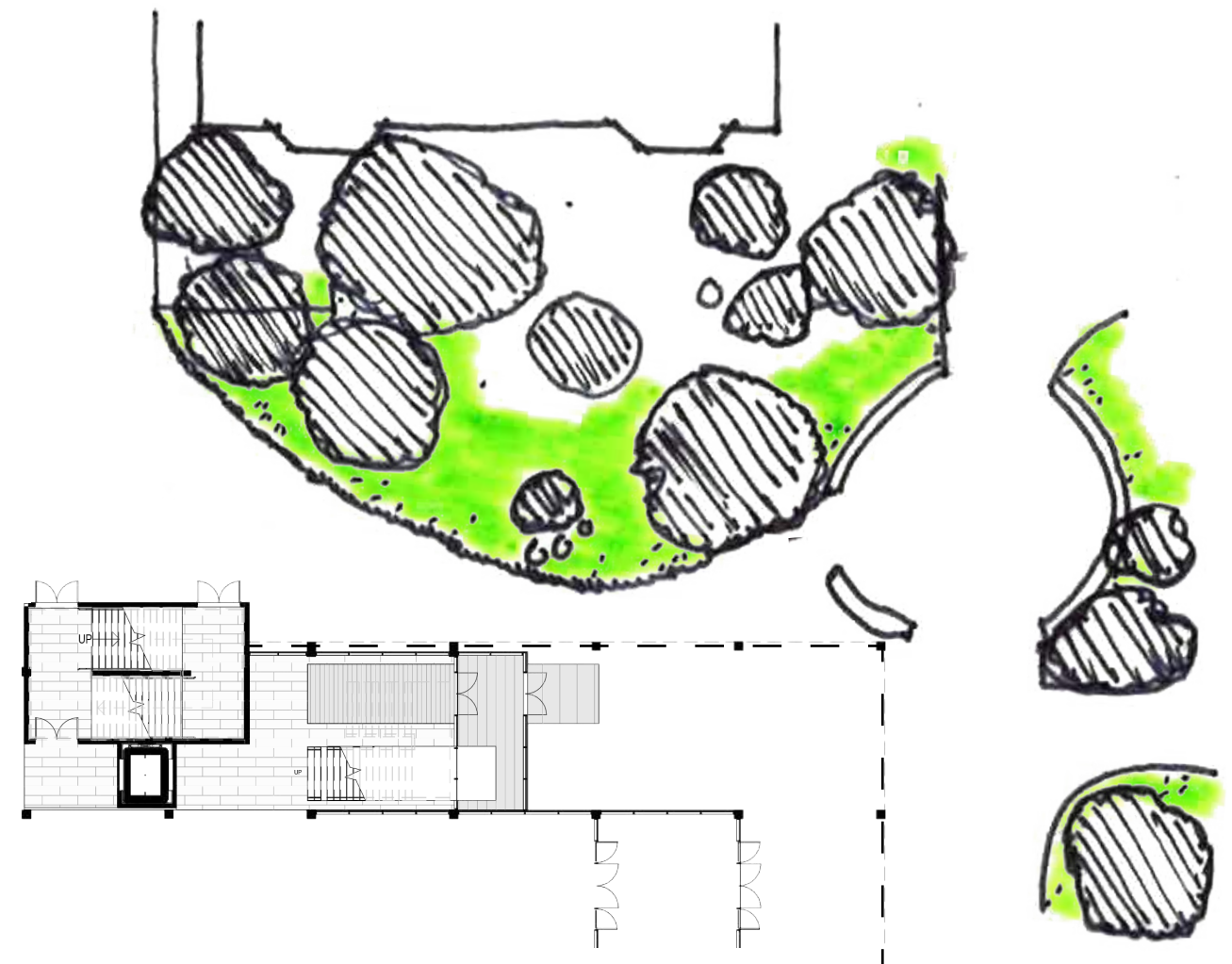


LANDSCAPE PRECEDENT IMAGERY

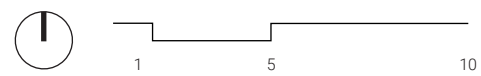




**EXISTING CONDITIONS**



**DESIGN PROPOSAL**



**COMPARATIVE IMAGES**





# 2.4 Architectural Significance

**Designed by:** Richards Berretti and Jelinek Architects and Engineers  
**Built by:** Poole Construction  
**Original Owner:** U of A Students Union

In 1962 the University of Alberta’s student body voted in a referendum to provide funding for a new student union building, agreeing to pay a fee of \$11 per student each term for the new facility. This funding, along with the support of the Province of Alberta and the University, enabled the project to break ground in 1965 and open in 1967. The Students Union Building (SUB) was the largest such building in Canada at the time of its completion. It contained cultural and recreational facilities for student use in addition to the student council chambers, a bookstore, extensive food services and a 750 seat performance theatre. The building combines the International Style influences of Mies van der Rohe (tower) with Corbusian traits on the lower two floors (pre-cast clad concrete podium). Originally the main floor was composed of a series of concrete columns extending from the exterior to the interior through the fully-glazed recessed exterior wall. The outermost columns act as a colonnade and support the pre-cast concrete panel cladding of the second floor volume.

The cast aluminum mural mounted on the south elevation was designed by (the now late) Quebec artist Jordi Bonet and is intended to convey enthusiasm and movement. A continuous strip window provides views out from the second floor along the west facade as well as within the courtyard, which was internalized in the podium base. The design of the slim tower harkens back to the work of Mies van der Rohe with its black anodized curtain wall cladding and smoked glass.

**Capital Modern Edmonton: A Guide to Edmonton Architecture & Urban Design 1940-1969. Art Gallery of Alberta. 2012. Pg, 83.**

The strong influences of mid-century modern architecture are reflected most strongly through the exposed aggregate pre-cast clad upper floor and the column-lined board-form colonnade below.

The interior, with it’s unique wood and steel staircases and large windows continue the mid-century modern aesthetic. This renovation and addition to the north elevation has been designed to take advantage of and highlight the existing characteristics of the building, including those mentioned above. The intent is not to introduce architecture that competes with the existing, but to rather complement and highlight the extant architecture.

The architectural expression of the addition to the north has been refined to more effectively signal the expansion to visitors while the interior spaces have been developed to take into account spatial relationships, materiality, and highlight the new ribbon-like architectural gesture.



**FORMER SUB SOUTH ELEVATION + 1960S CONSTRUCTION**



**Designed by:** Team Member Stephen Boyd while with DIALOG  
**Built by:** Carlson Construction  
**Owner:** U of A Students' Union

The U of A's Students' Union Building (SUB) addition and renovation captures the engaging student experience. SUB hosts all of the university's Students' Union services and most of its businesses, making the building a hub for students, faculty, and community partners.

The stunning addition is a new two-storey glazed interconnected atrium. The atrium transitions from the main level on the east side to lower level on the west, stimulating student movement because of its large stair form and abundance of natural daylight. The interior tiered social seating space is mirrored on the exterior and extends the stair through the building facade, giving the building an animated face. The frame-less spider glazing allows extensive light to illuminate the atrium and adjacent gathering spaces. The landscaped steps support activity on every level, giving students an outdoor campus experience. The lower level renovations provide a space for a thriving and collaborative student campus life complete with a lounge and retail services.



SUB SOUTH ELEVATION 2016

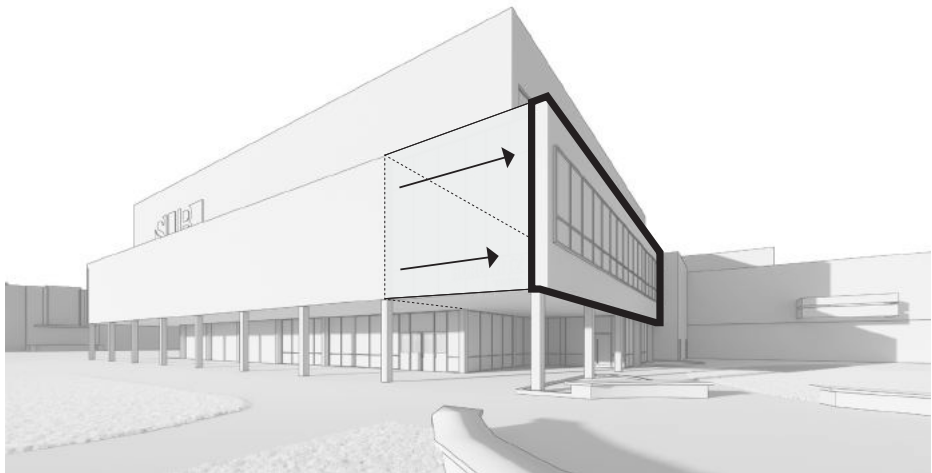


# 2.5 Concept Design Overview

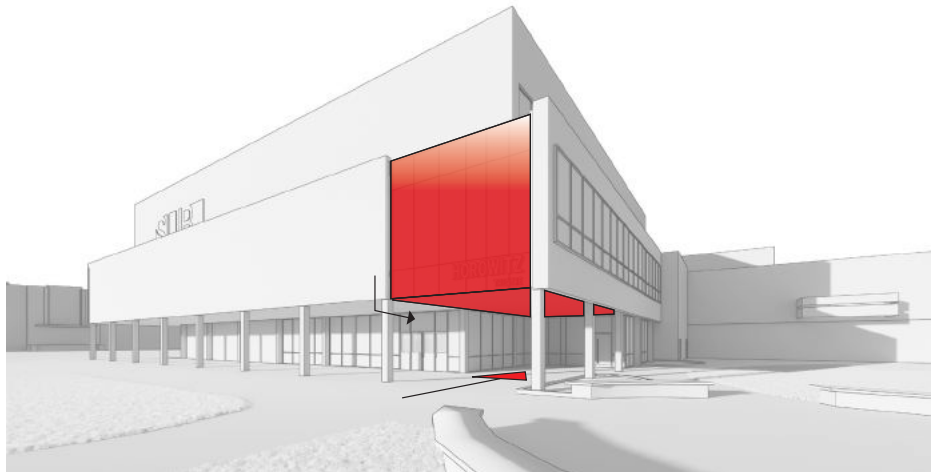
The renovation of the exterior and entry sequence presented two key challenges to the design team. The first involves adding onto a building with the architectural purity of the Students' Union Building in a way that is both sensitive to the existing structure yet also feel contemporary. The second challenge relates to the question of how to brand a principally student-focused building at the heart of campus as a publicly accessible Theatre. The following diagram outlines the architectural response to these two challenges:



**EXISTING CONDITION:** Basis for massing explorations and the current volume of the Theatre

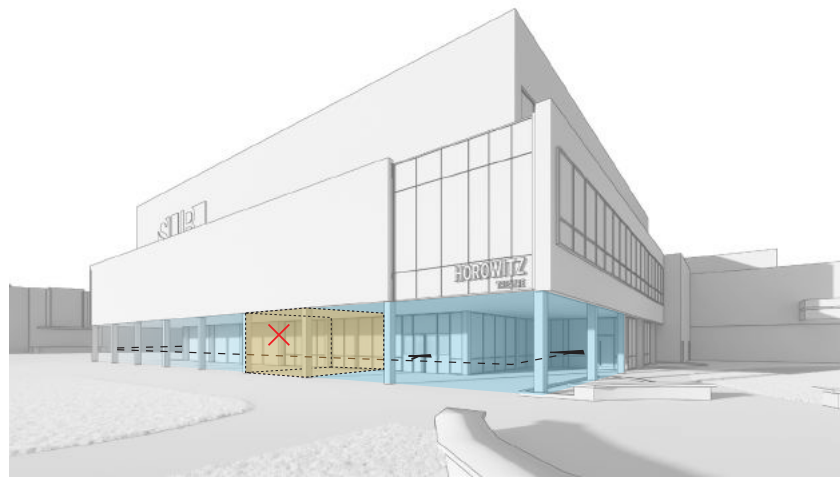


**FACADE EXTRACTION:** Facade moves forward to allow for and express expansion



**A NEW WELCOMING:** A "red carpet" of coloured glass draws the guests towards the theatre entry

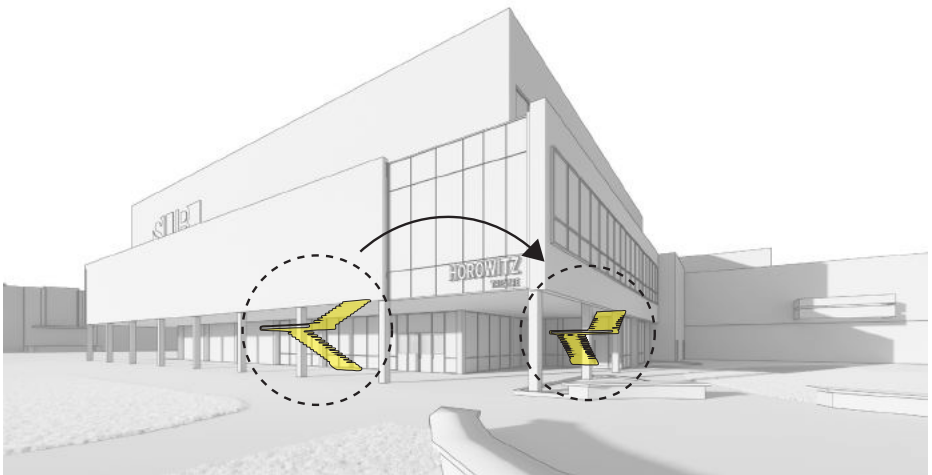




**COLONNADE RESTORATION:** The colonnade now wraps uninterrupted around the base of the theatre with the removal of the old stair block



**FAMED POSTER WALL:** The memorable poster wall on SUB's east side is relocated inside while maintaining a transparent threshold to exterior passers-by



**ENTRY RELOCATION:** The existing stair to the lobby is maintained and shifted further north-west

**MASSING STRATEGIES**



2.6 Project Design + Visualizations



EXISTING EXTERIOR





**NORTH-EAST CORNER FACING QUAD**





**THEATRE ENTRANCE**

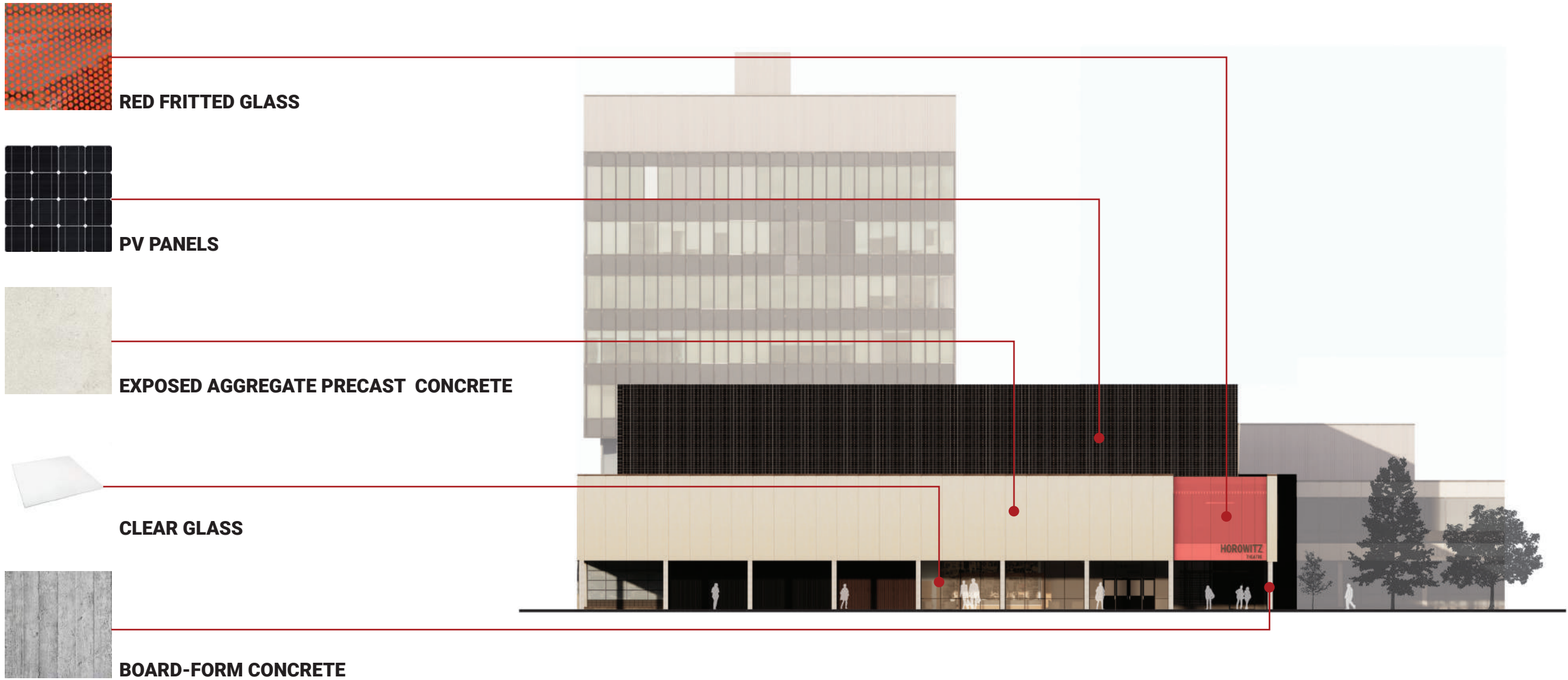


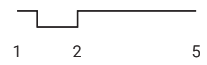
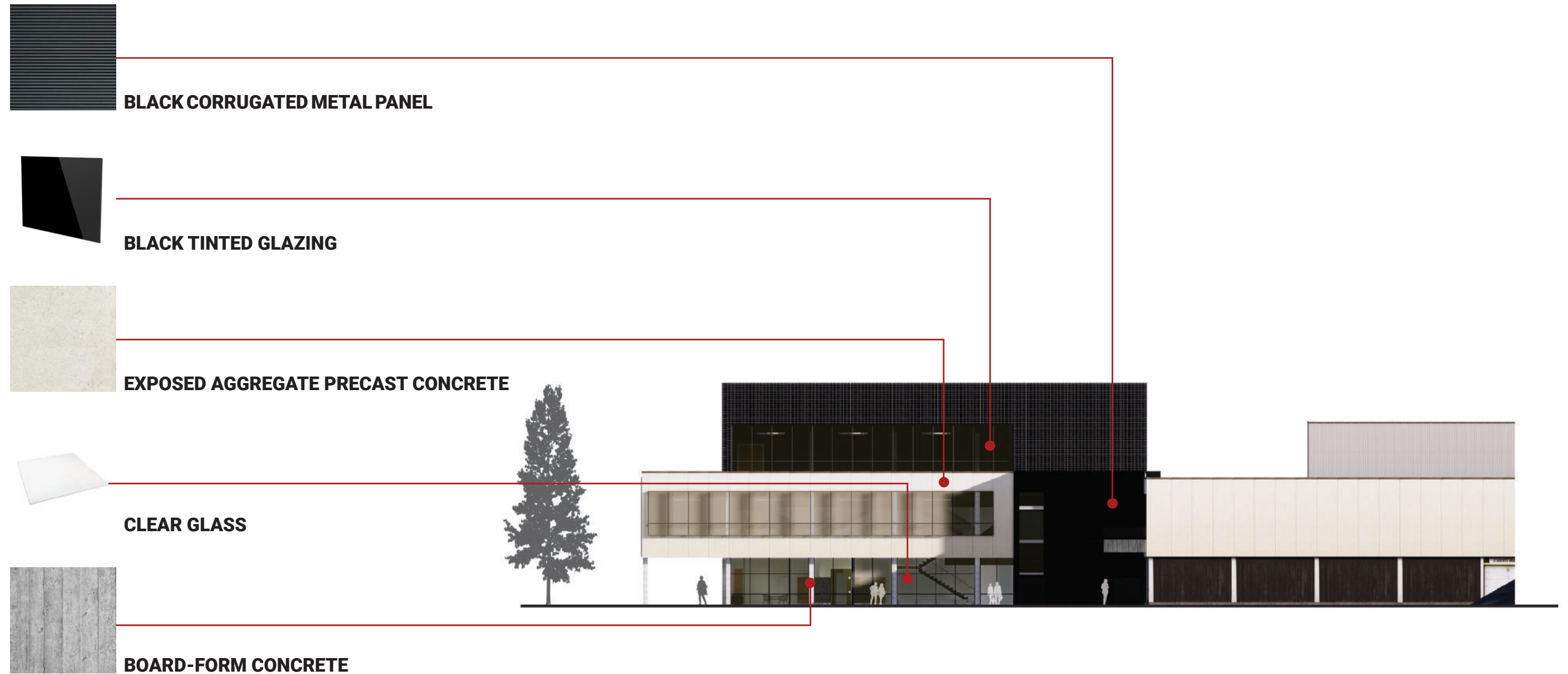


COLONNADE + SUB ENTRANCE



Exterior Elevations





**NORTH ELEVATION**



# Theatre Chamber

The design of the new theatre chamber aims to elevate the Myer Horowitz into the upper ranks of Edmonton’s performance venues. After 50 years of use the existing facility still functions quite well but does meet the Students’ Union’s desire for a high-calibre, high-demand Theatre space.

The architectural approach for the Theatre chamber is to take the existing volume and surfaces and introduce forms and finishes that create a level of excitement that is currently lacking within the space. The existing pre-cast concrete balcony railing will be removed, re-built and expanded with a new steel frame to reduce it’s load on the structure. It will be finished with a plaster ribbon that envelopes the space and terminates on either end to frame the stage. This is an intervention that is lyrical, dynamic and engaging. The intent is that the form of the ribbon will harmonize with the performance without upstaging it. The remaining vertical surfaces are intended to recede into the background as acoustically tunable surfaces composed of dark, vertical slats. A similar pragmatic approach has been taken with the ceiling clouds with the intent being to re-configure them to provide a better approach to stage lighting and improve acoustic efficiency.

The existing seats will be replaced in a similar Theatre red color and will be re-planned in order to meet current building code and improve accessibility. These modifications to the seating layout will result in a current seating configuration of 720, equal to the current count of 720.

Back-of-house facilities have been re-planned in order to improve the efficiency of Theatre operations and re-finished to enhance the experience of both artists and Theatre employees.



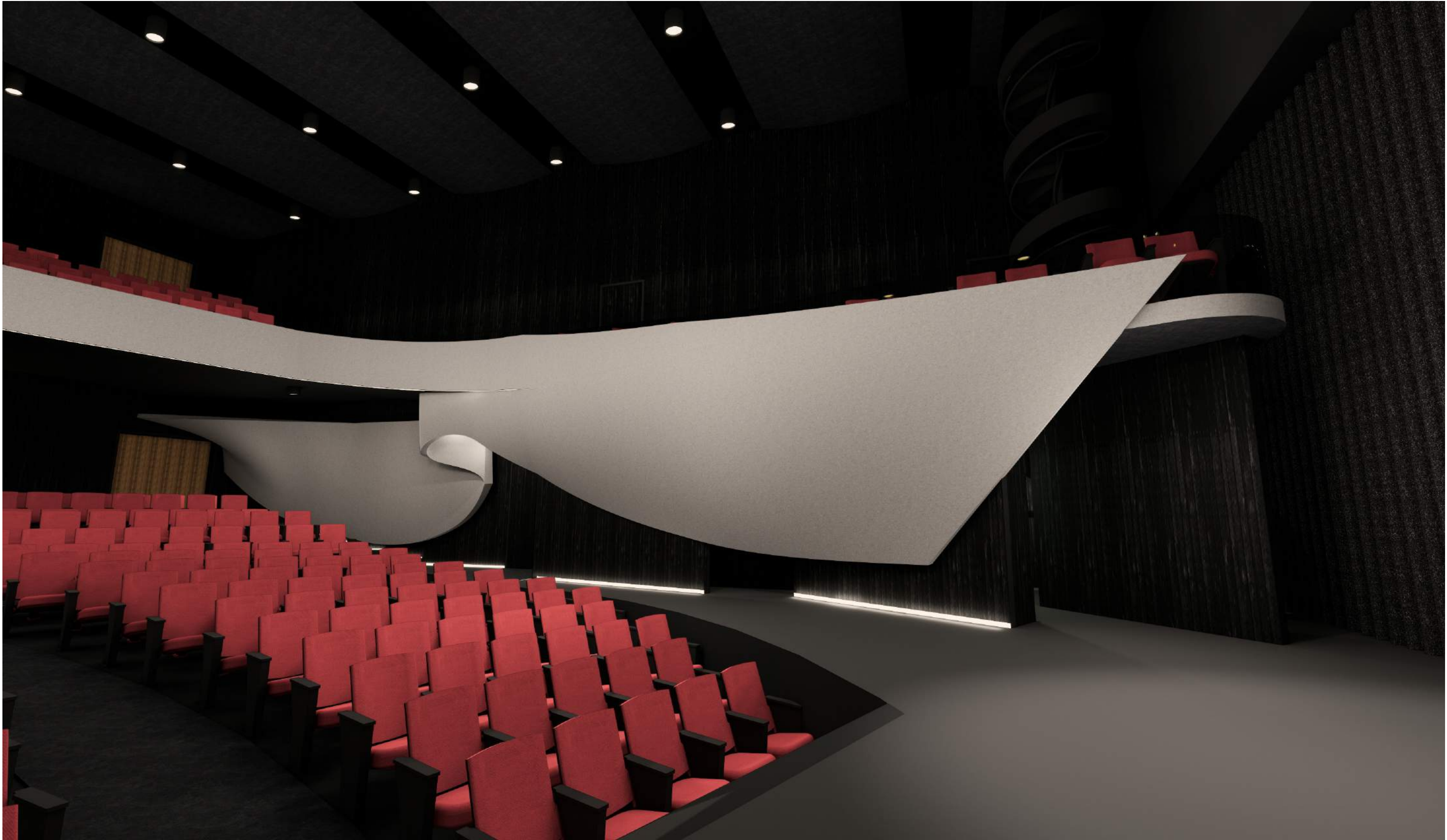
EXISTING THEATRE CHAMBER





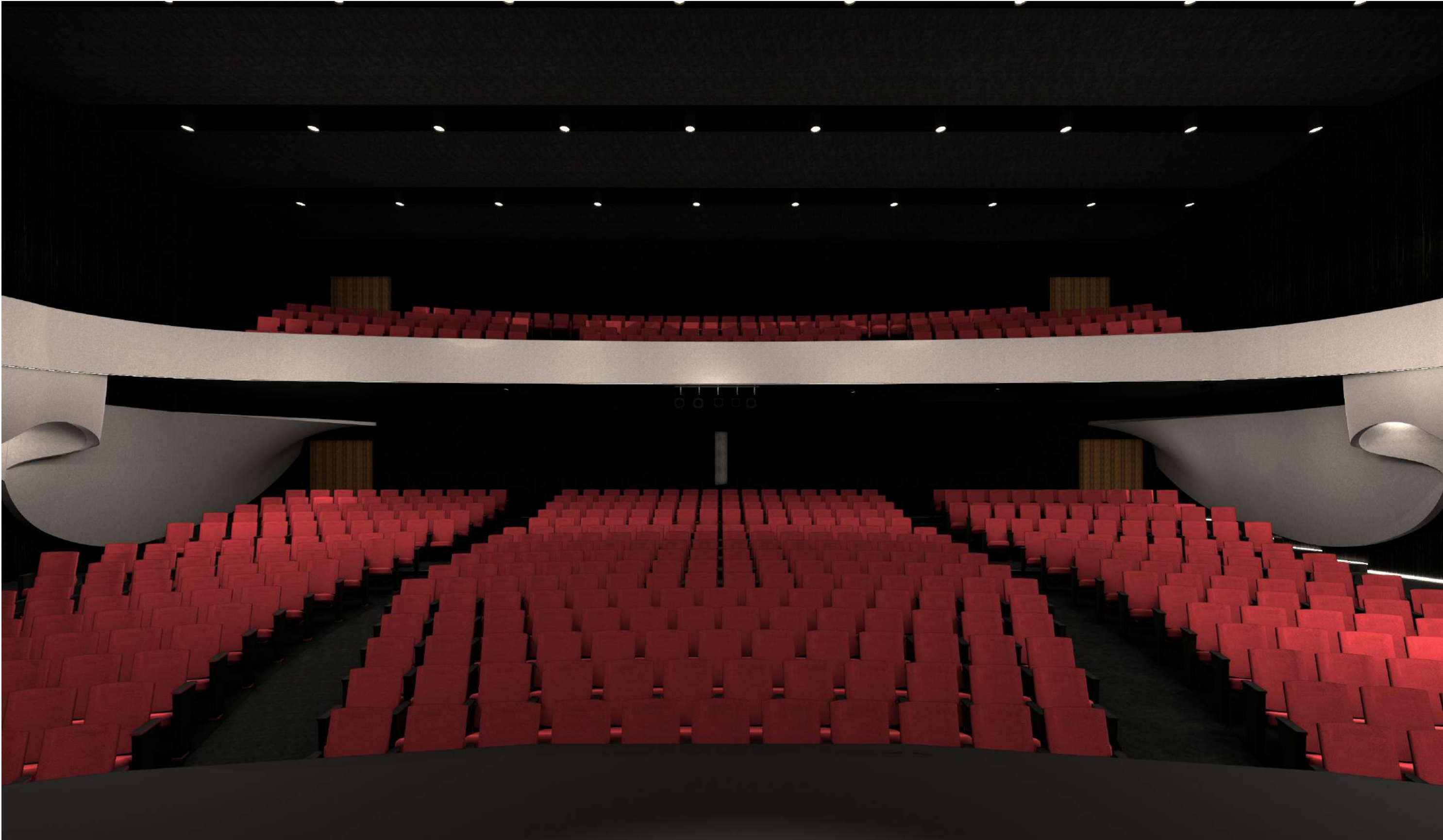
THEATRE CHAMBER





**EAST RIBBON**





VIEW FROM STAGE



# Material Finishes

Materials for the Theatre were selected to give the chamber a radically improved spatial character. Consideration was given to the materials’ acoustic characteristics, aesthetic quality, and durability. The following images represent a summary of the material examination completed during the design development stages phase of the project:



RED SEATING WITH BLACK SLAT WALLS

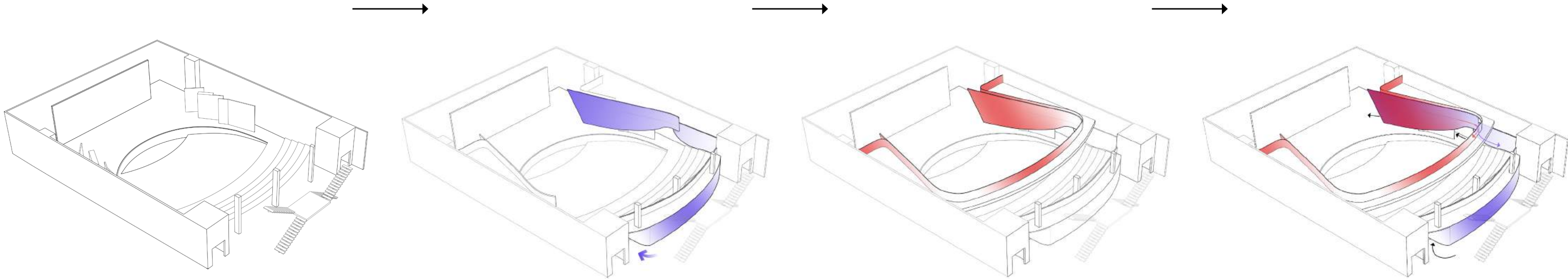
The gestural plaster feature walls stand out from the recessive, dark walls and ceiling of the chamber. Plaster allows the complex form of the ribbon walls to be fabricated in an economical manner. Acoustic plaster will be used where necessary.



**ARCHITECTURAL QUALITY OF PLASTER**



The Interior Architectural Gesture



EXISTING CHAMBER

**RIBBON:** The ribbon splits and the lower portion wraps into the lobby before returning to the chamber

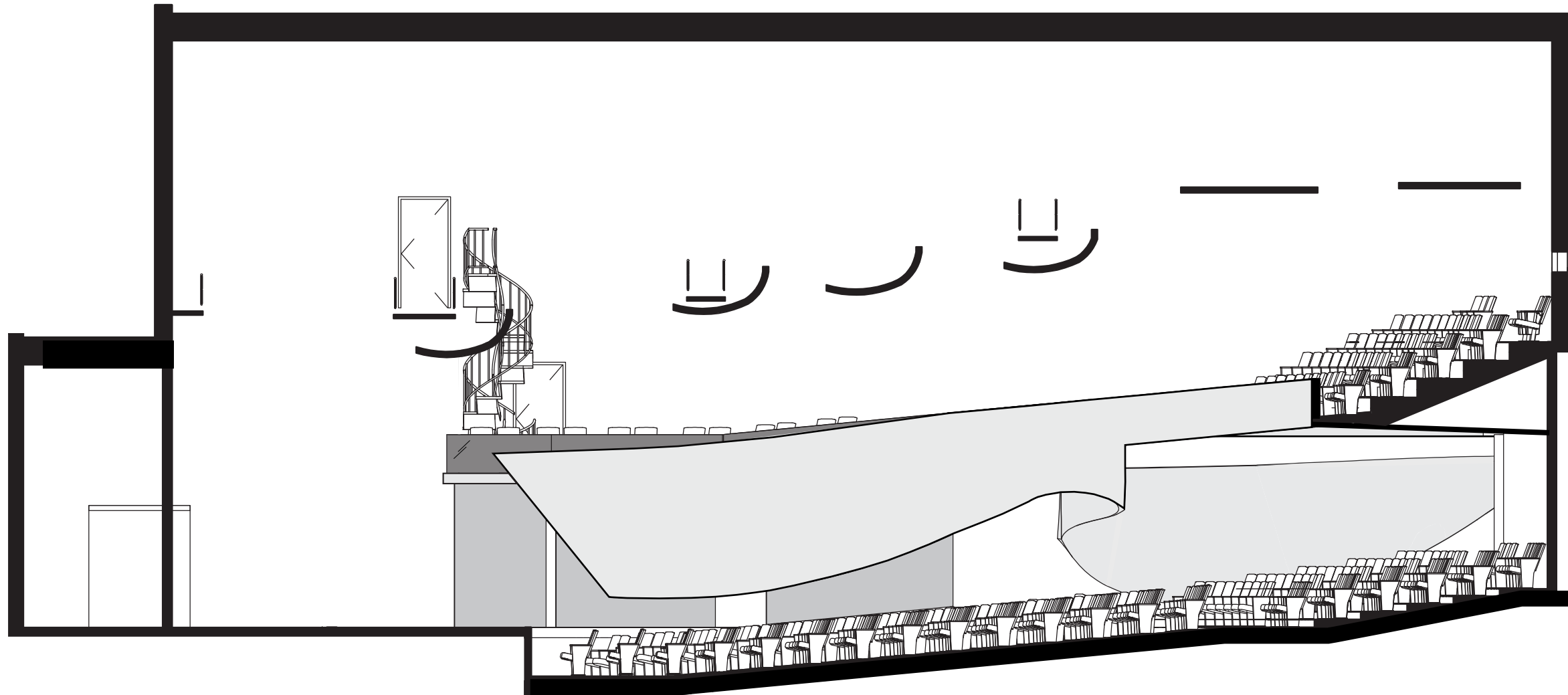
**RIBBON:** The ribbon splits and the upper portion wraps into and forms the balcony rail

**RIBBON:** The ribbon's articulations provides service and stage access where necessary



MASSING STRATEGIES





THEATRE CHAMBER WEST ELEVATION

# Theatre Lobby

The design of the new Theatre lobby reflects an aspiration to create a gathering place that is flexible, welcoming and builds the sense of anticipation. The existing space is characterized by expansive views out to the north, board-formed concrete columns, and a unique feature stair at the centre of the space. Despite these positive characteristics, many of the lobby's finishes have reached the end of their lifespan and the space is undersized for flexible programming and current performance hall standards.

The proposed addition and renovation will increase the square footage of the space by approximately 50% providing the Students' Union with a venue suitable for a variety of events. A new coat check, plumbed lobby bar and new gendered and gender-neutral washrooms will provide additional amenities to ensure patron needs are met.

A major theme within the design of the space is openness and transparency. The large expanse of south facing glazing will be reincorporated into the new lobby providing users an abundance of natural light and views out to campus. Conversely, the transparent facade will serve to increase the visibility of the Theatre lobby from the quad, in essence putting it on display for those on the ground below. The desire for openness and interconnection also informed the large opening in the slab between the main and balcony lobby levels highlighted by the iconic central feature stair (to be refurbished). This interconnection increases the usable area of the lobby space by allowing events to occur across both levels without disconcerting the user experience.

Anchoring the space is the plaster ribbon wall that emerges from the inside of the chamber, again building the sense of anticipation of what is to come. From a functional perspective, the ribbon wall will act as a projectable surface for accent lighting or a display that can be changed to suit the performance or event.



EXISTING LOBBY





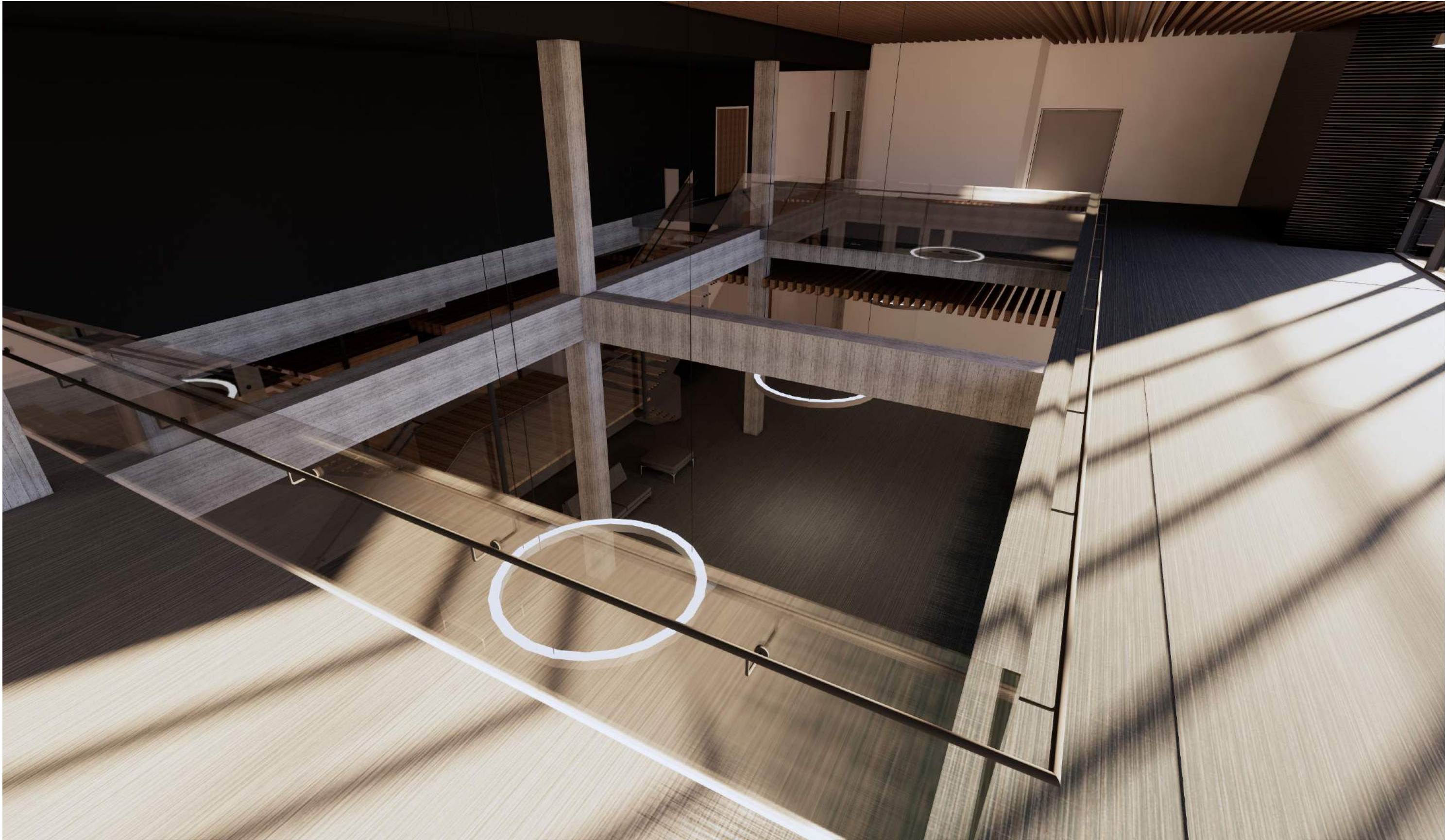
LOBBY





LOBBY





**LOBBY INTERCONNECTION**



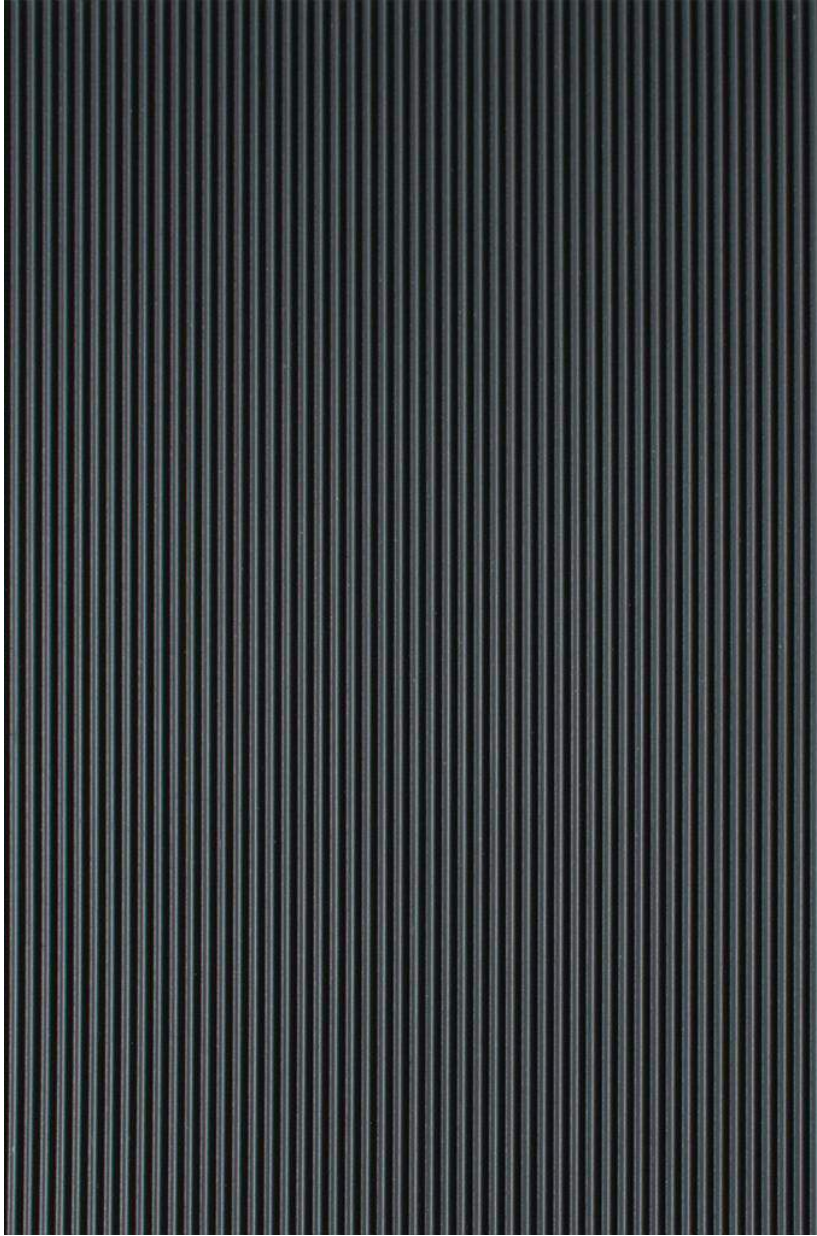
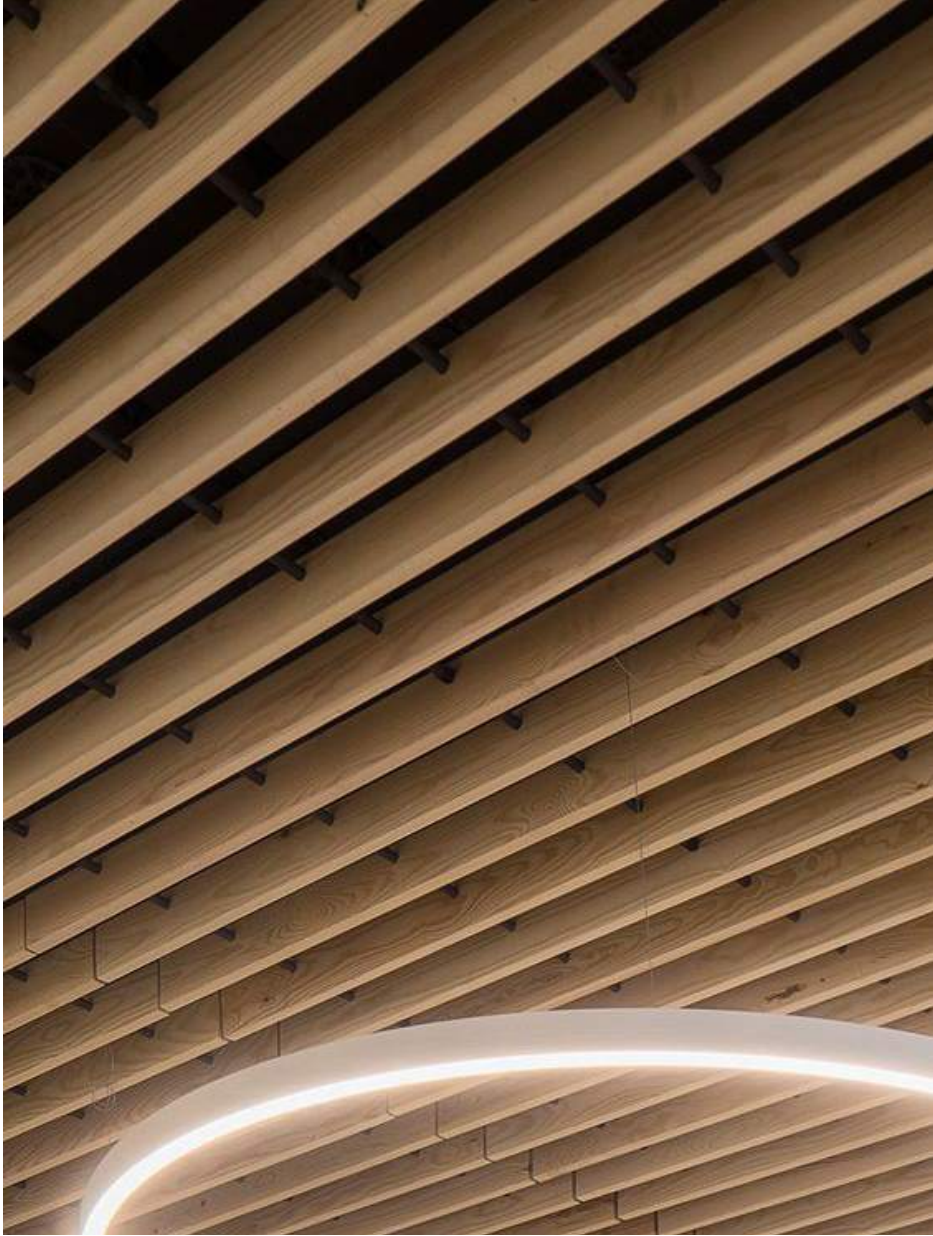
# Material Finishes

Materials for the lobbies were selected to respect the existing modernist pallet of wood and board form concrete while at the same time, giving the space a dramatically new look and feel. Durability, sustainability, and maintenance were also factors in the selection of materials. The following images represent a summary of the material examination completed during the design development stages phase of the project: Left to right: red fritted glass, lobby carpet, projection wall, linear wood ceiling with circular light fixture, corrugated metal.



RED FRITTED GLASS, THEATRE + LOBBY FLOORING + LOBBY BAR





**PROJECTION WALL, LOBBY CEILING AND STAIRWELL FINISH**



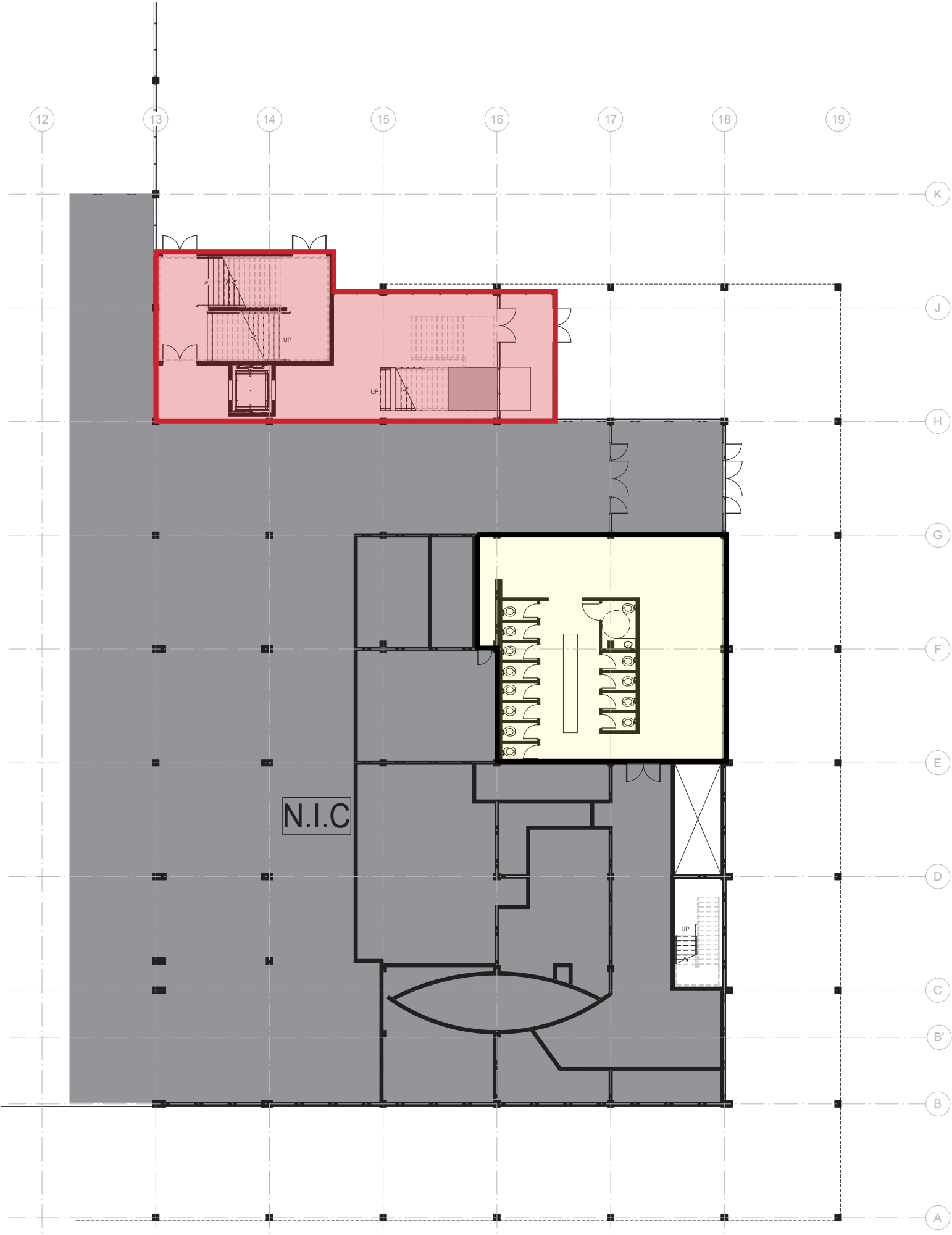
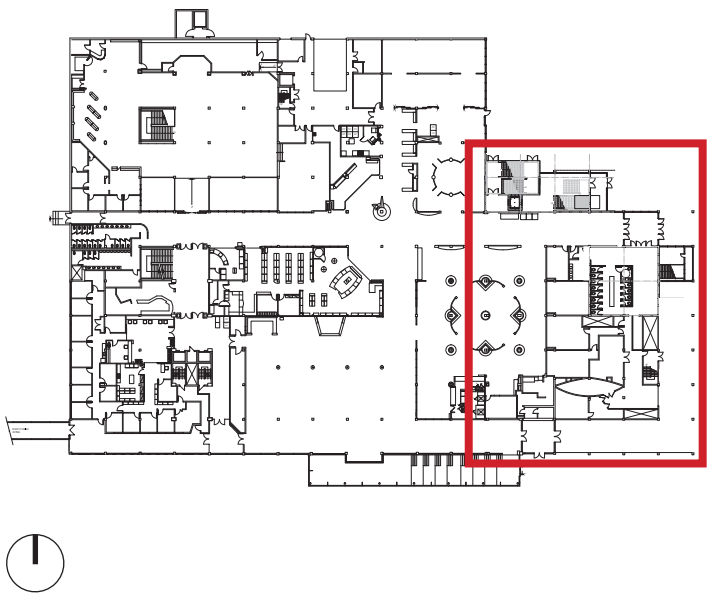
# 2.7 Design Drawings

## Floor Plans

MAIN FLOOR PLAN 1:250

Renovated Floor Area

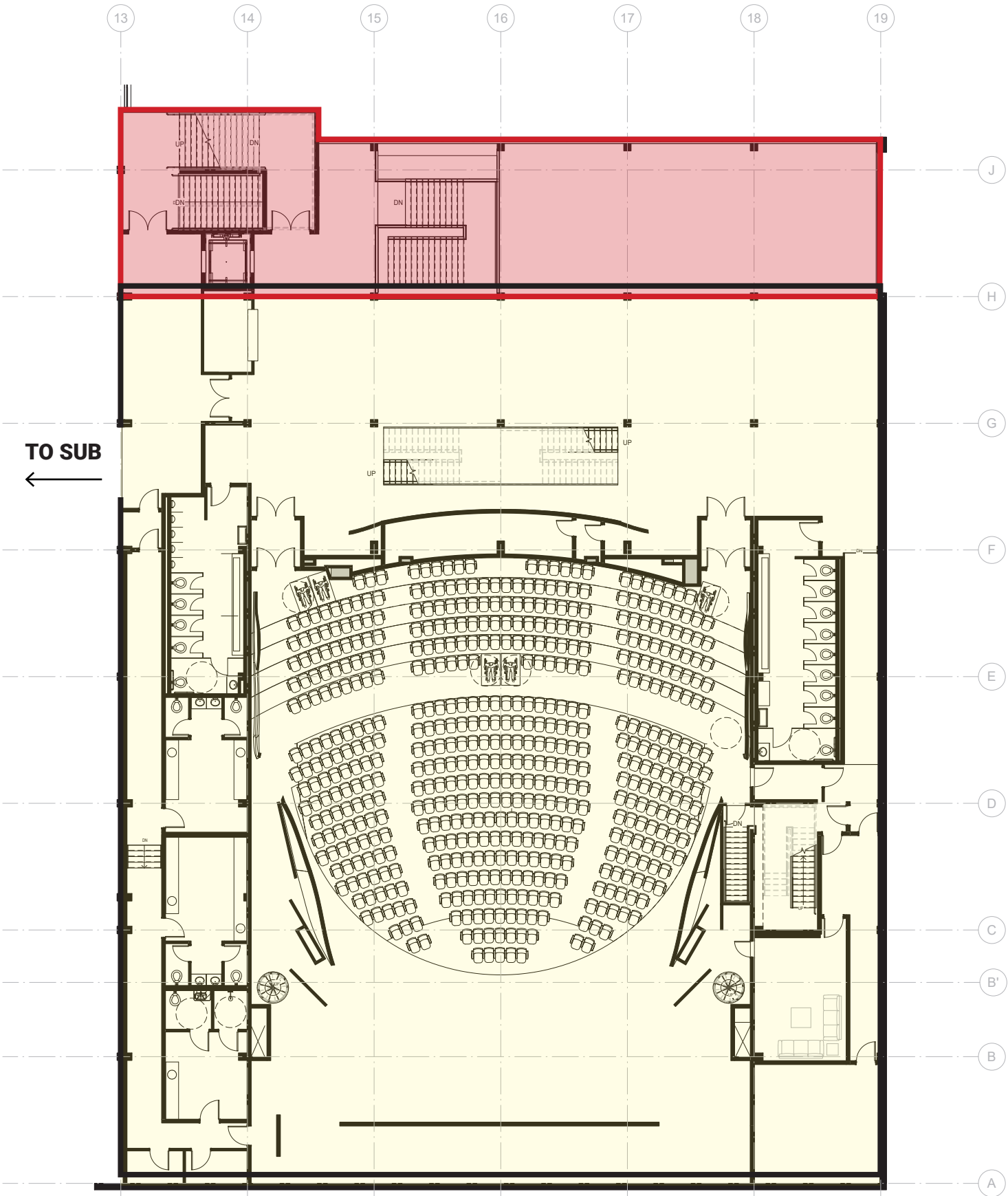
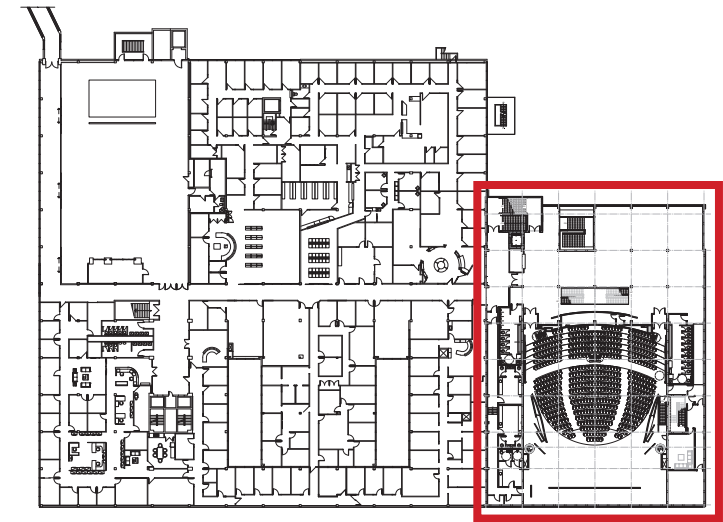
New Floor Area



SECOND FLOOR PLAN 1:250

Renovated Floor Area

New Floor Area

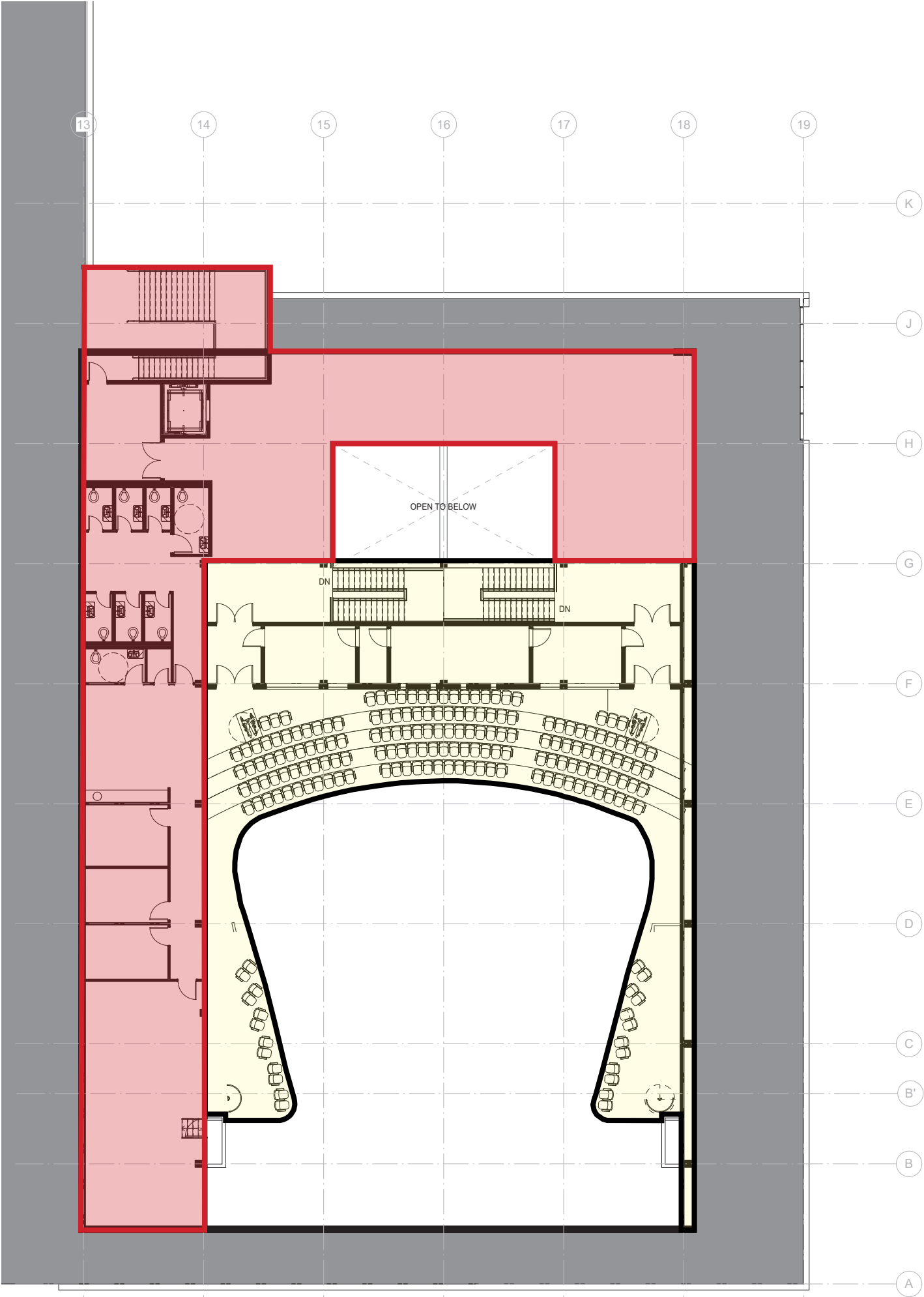
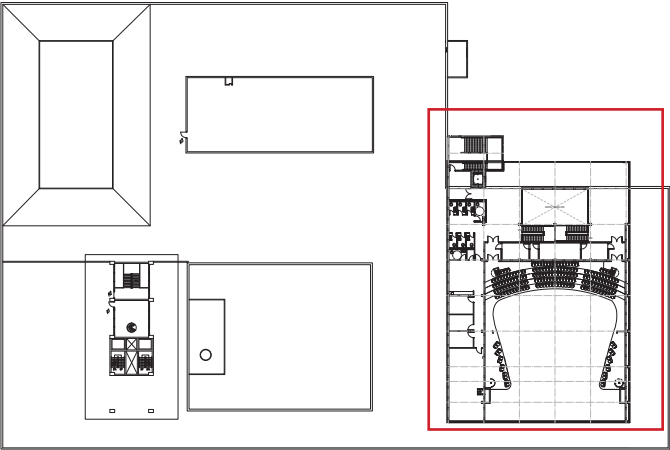




THIRD FLOOR PLAN 1:250

Renovated Floor Area

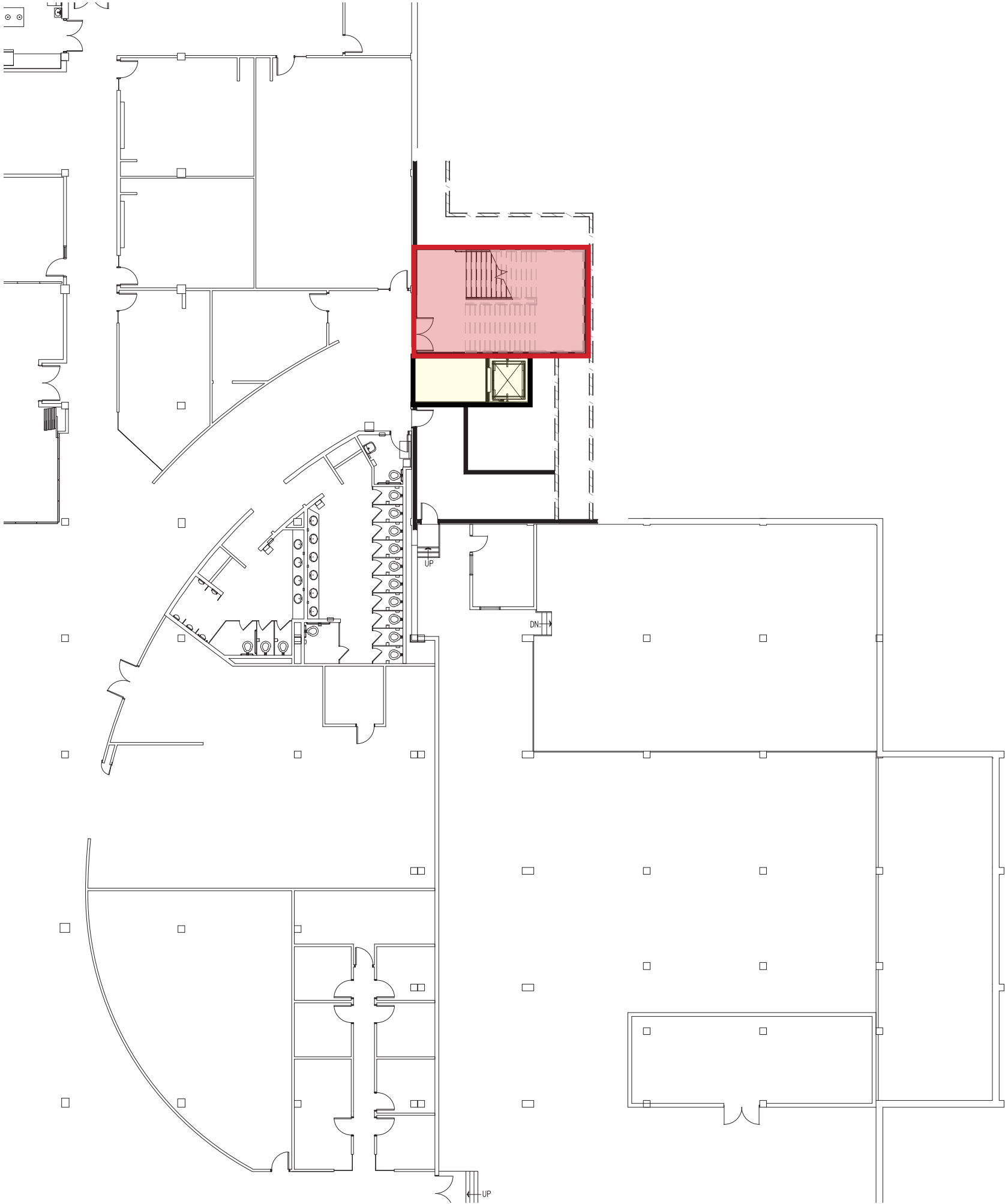
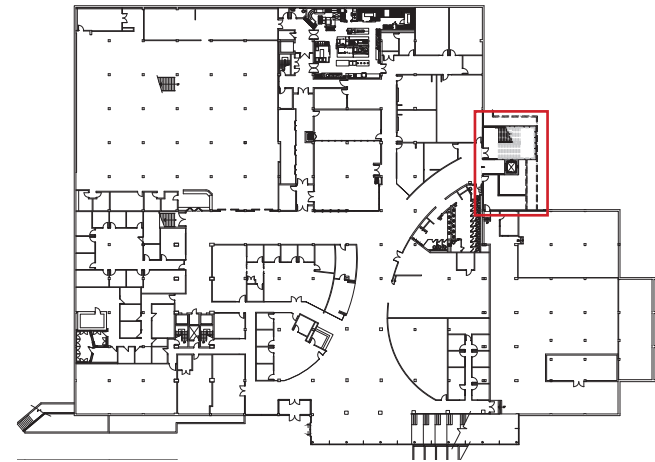
New Floor Area



**BASEMENT FLOOR PLAN 1:250**

Renovated Floor Area

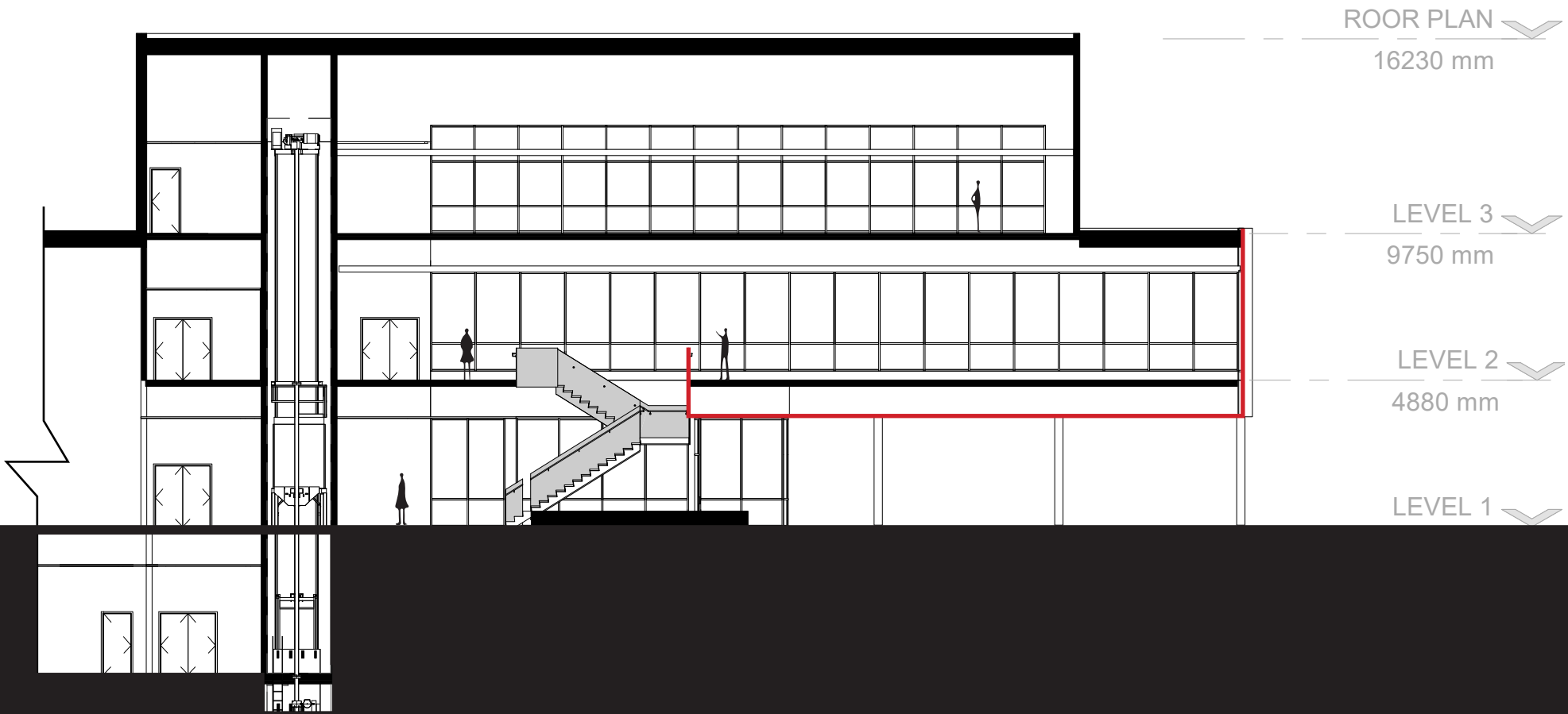
New Floor Area



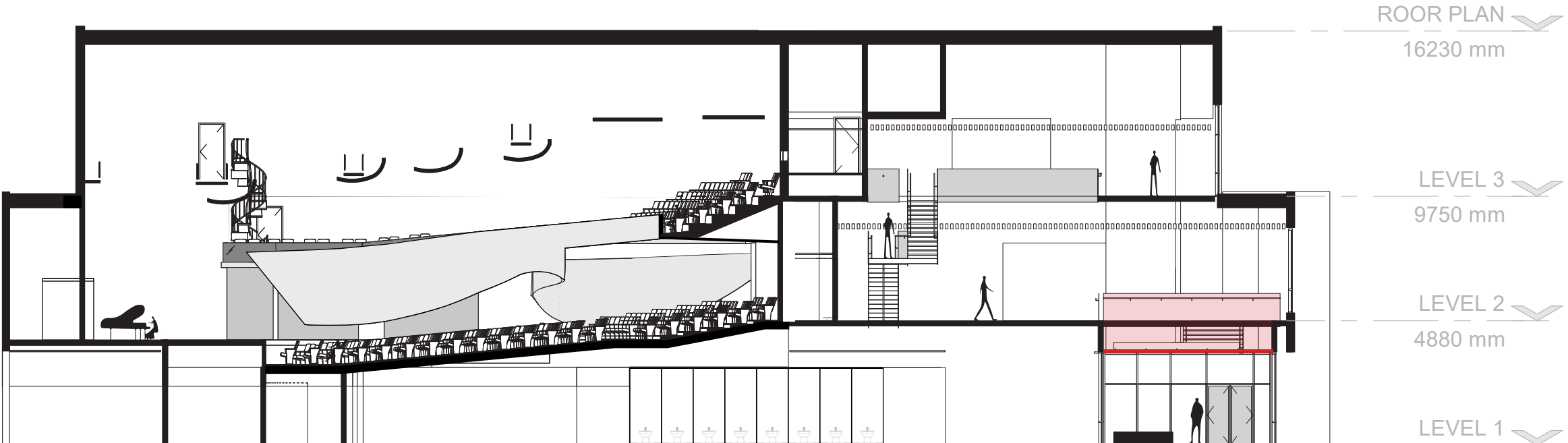


Building Sections

EAST-WEST SECTION      1:200



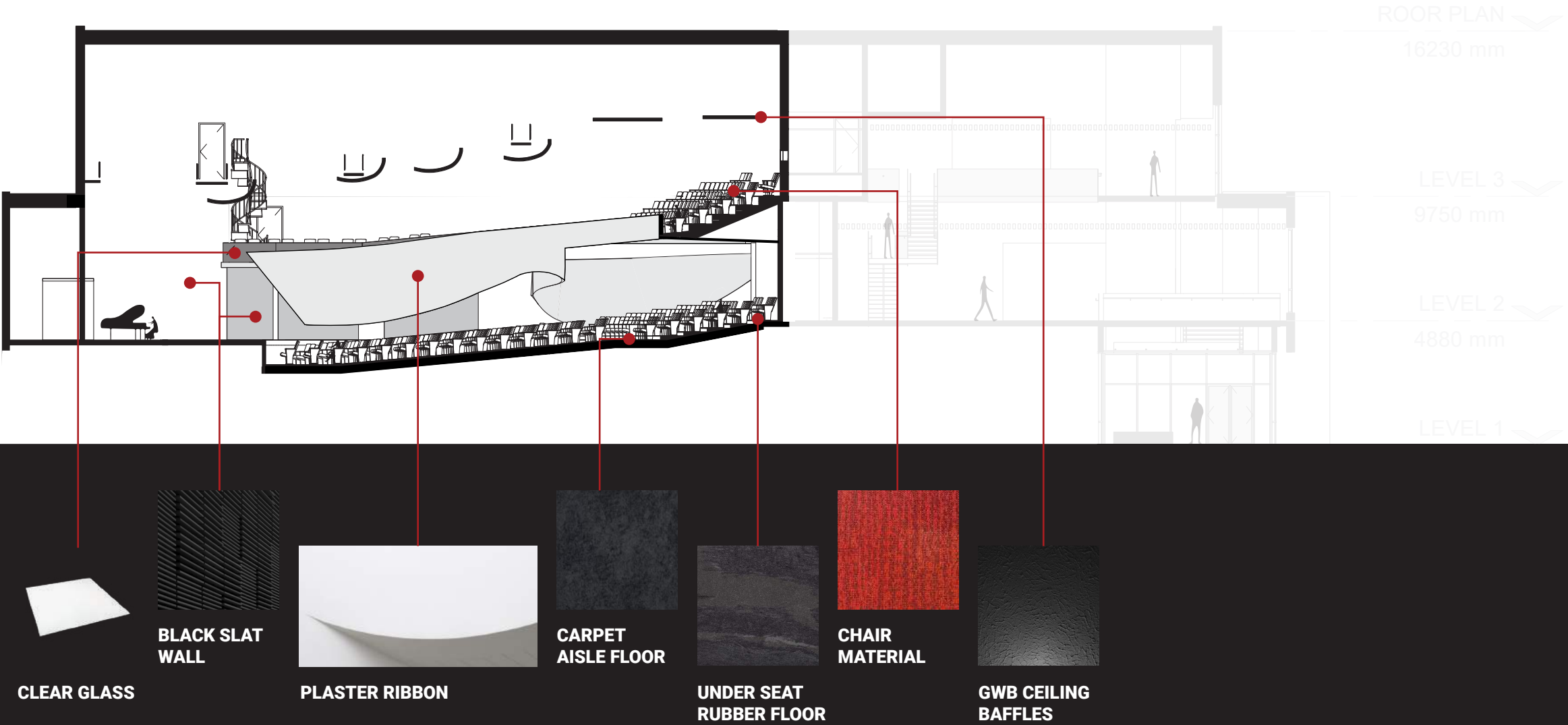
NORTH-SOUTH SECTION 1:200





THEATRE FINISHES

1:200



## 2.8 Preliminary Programme Overview

The Design Development process has been used as a tool to help the project team refine the functional space requirements outlined in the previous Design Development Report. The following areas reflect the functional and operational requirements provided to the design team through consultation with stakeholders and building users:

MAIN FLOOR		
Area	Current:	Design Proposal:
Entry Lobby	55 sqm	70 sqm + 20 sqm vest.
Box Office	7.5 sqm	6 sqm
Washrooms	56 sqm	64 sqm +89 sqm seating area
SECOND FLOOR		
Area	Current:	Design Proposal:
Lobby	364 sqm	557 sqm
Coat Check	N/A	8.9 sqm
Women's Washroom	22 sqm	41.5 sqm
Men's Washroom	22 swm	34 sqm
Theatre Lower Bowl + Stage	693.5 sqm	693.5 sqm
Workshop	34.6 sqm	34.5 sqm
Green Room	55 sqm	27 sqm
Dressing Rooms	53 sqm (2 rooms)	84.5 sqm (4 rooms)
THIRD FLOOR		
Area	Current:	Design Proposal:
Lobby	N/A	270 sqm
Gender-Neutral Washrooms	N/A	44 sqm
Theatre Upper Balcony	217 sqm	217 sqm
Staff Room	N/A	34 sqm
Offices	N/A	36 sqm
Storage	N/A	74 sqm
Fly Tower Storage	86 sqm	86 sqm
Technical Booths	53 sqm	53 sqm
Seat Count		
Area	Current:	Design Proposal:
Theatre Lower Bowl	546 seats	540 seats (includes 5 barrier-free)
Theatre Upper Balcony	175 seats	188 seats (includes 2 barrier-free)
Total	721	728


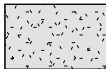


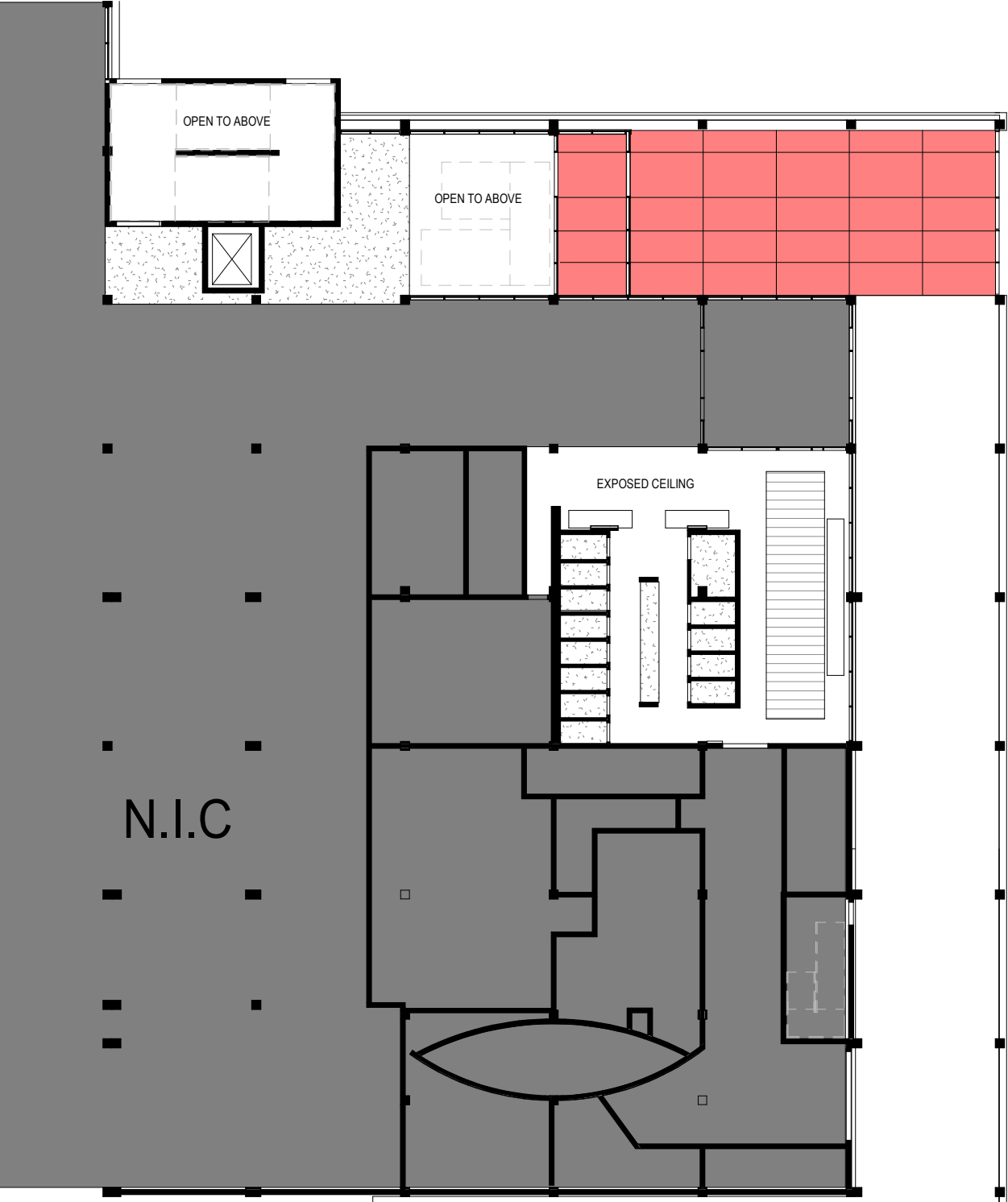
# 2.9 Finish Drawings

## Reflected Ceiling Plans

MAIN FLOOR REFLECTED CEILING PLAN 1:250



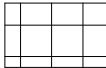
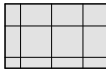
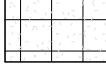


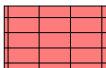



Finishes Legend

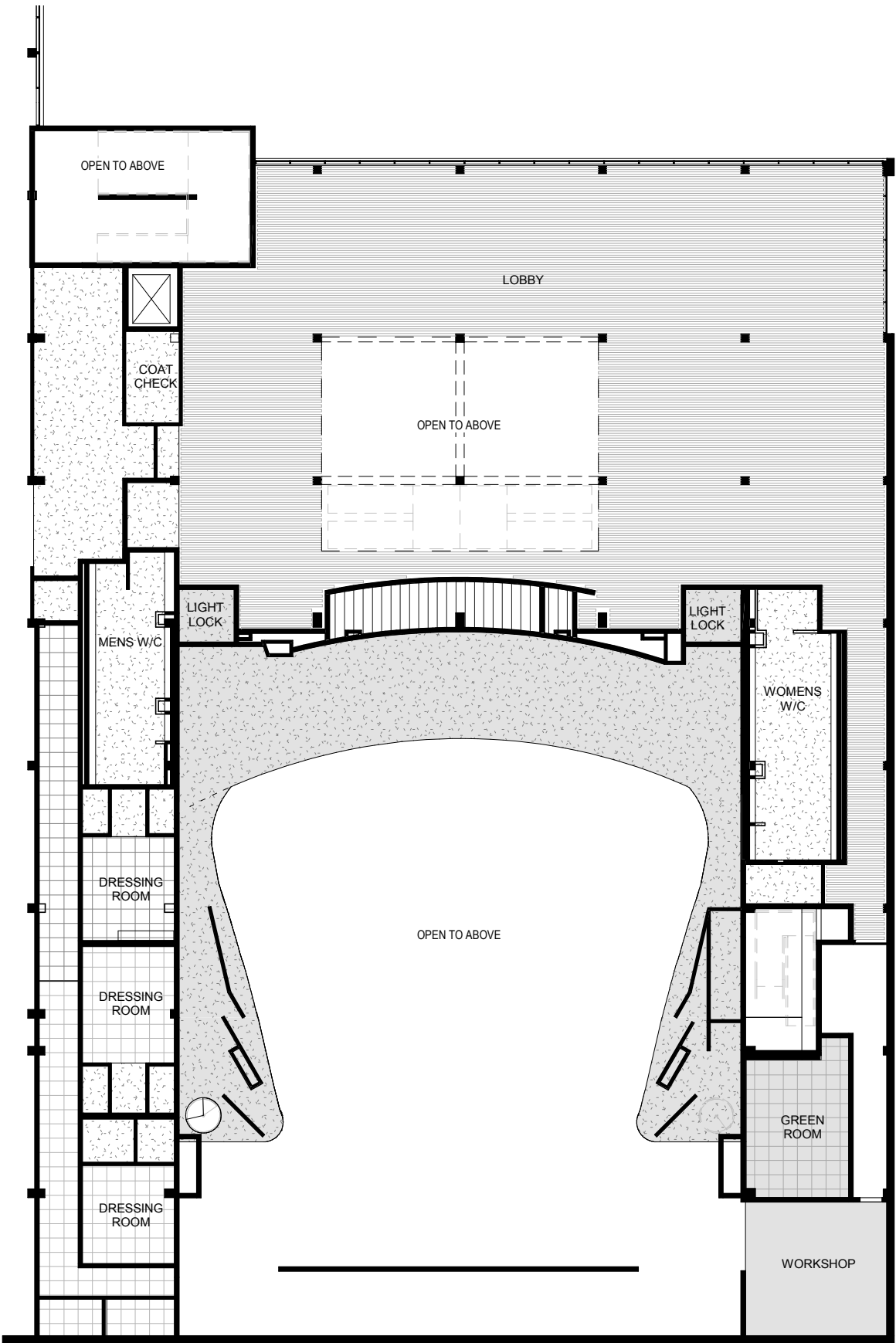
-  GWB CEILING
-  GWB CEILING - PAINTED BLACK
- 



SECOND FLOOR REFLECTED CEILING PLAN 1:250

Finishes Legend


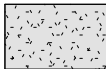
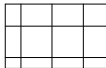
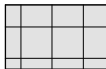



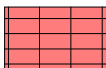



- GWB CEILING
- GWB CEILING - PAINTED BLACK
- 24" X 24" T-BAR CEILING
- 24" X 24" T-BAR CEILING - PAINTED BLACK
- EXISTING TO REMAIN
- EXPOSED CEILING
- EXPOSED CEILING - PAINTED BLACK
- RED FRITTED GLASS CEILING
- SOUNDSCAPE BLADE ACOUSTIC CEILING
- GEOPANEL GRILLE CEILING
- 

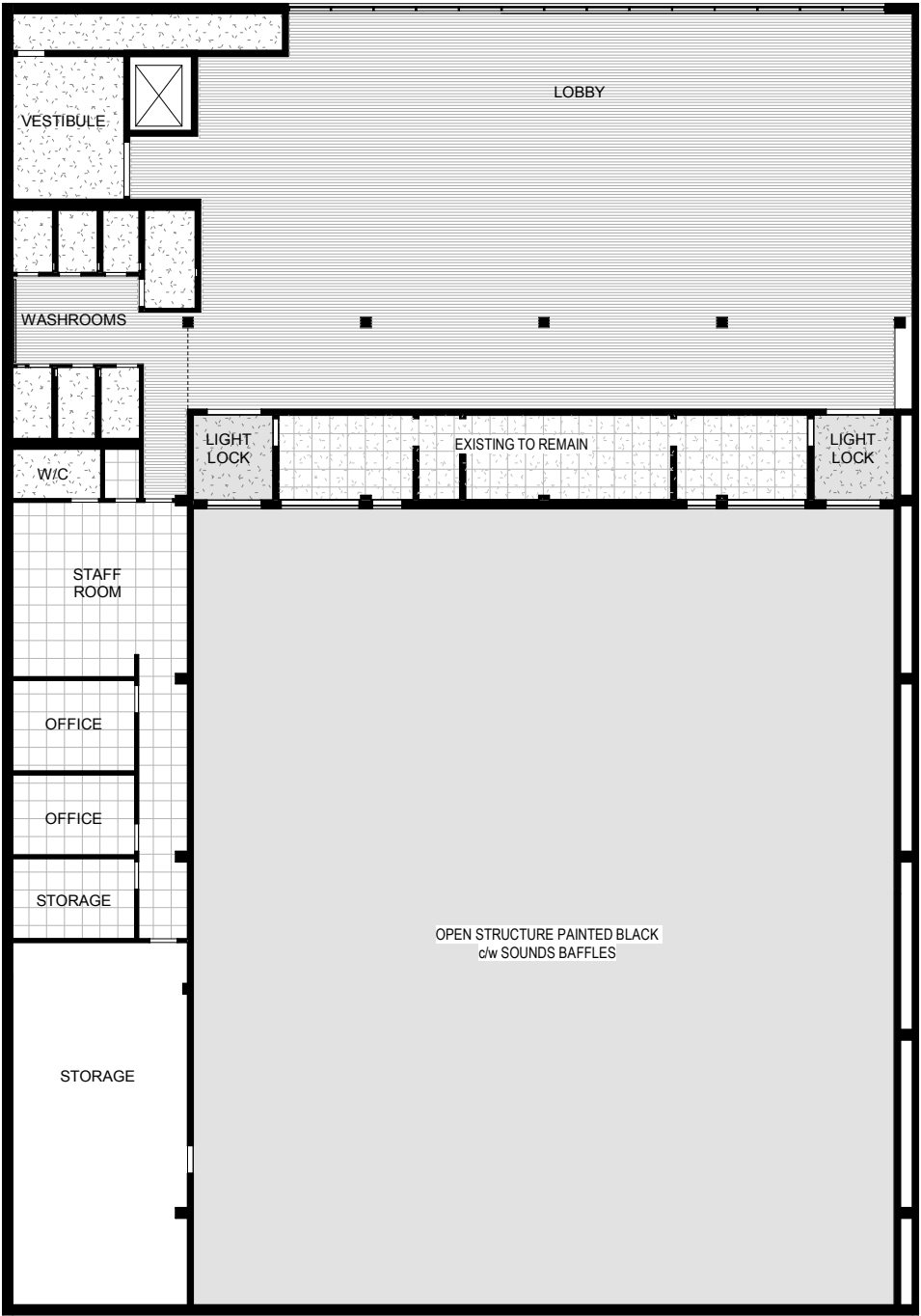




THIRD FLOOR REFLECTED CEILING PLAN 1:250


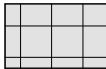
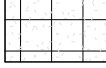

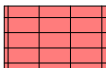


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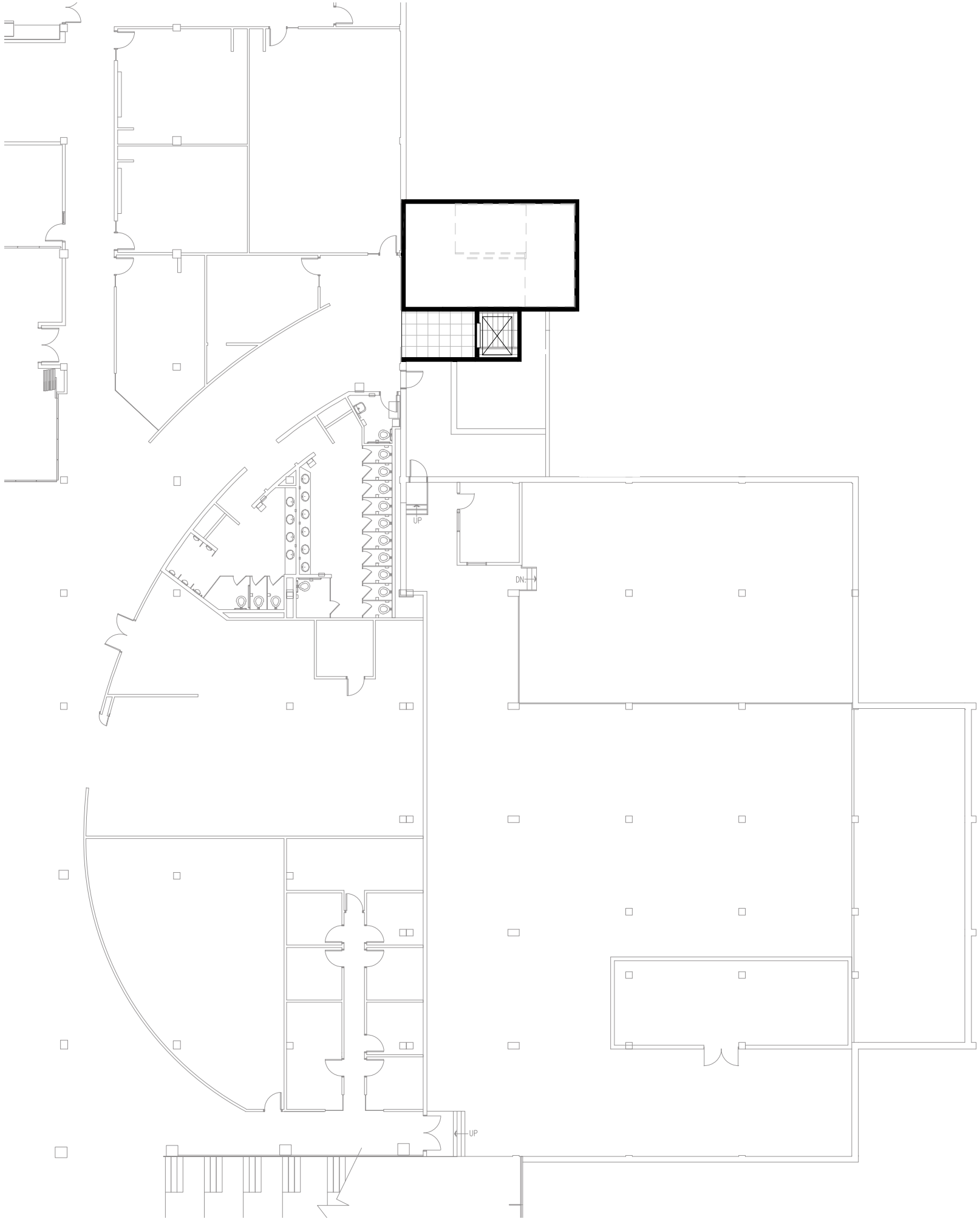
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- GWB CEILING - PAINTED BLACK
- 24" X 24" T-BAR CEILING
- 24" X 24" T-BAR CEILING - PAINTED BLACK
- EXISTING TO REMAIN
- EXPOSED CEILING
- EXPOSED CEILING - PAINTED BLACK
- RED FRITTED GLASS CEILING
- SOUNDSCAPE BLADE ACOUSTIC CEILING
- GEOPANEL GRILLE CEILING
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**BASEMENT FLOOR REFLECTED CEILING PLAN 1:250**

Finishes Legend

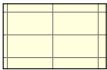
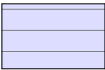
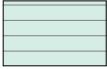
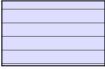
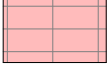
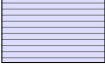
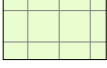



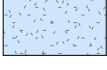



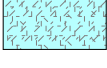
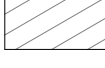
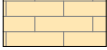

- GWB CEILING
- GWB CEILING - PAINTED BLACK
- 24" X 24" T-BAR CEILING
- 24" X 24" T-BAR CEILING - PAINTED BLACK
- EXISTING TO REMAIN
- EXPOSED CEILING
- EXPOSED CEILING - PAINTED BLACK
- RED FRITTED GLASS CEILING
- SOUNDSCAPE BLADE ACOUSTIC CEILING
- GEOPANEL GRILLE CEILING





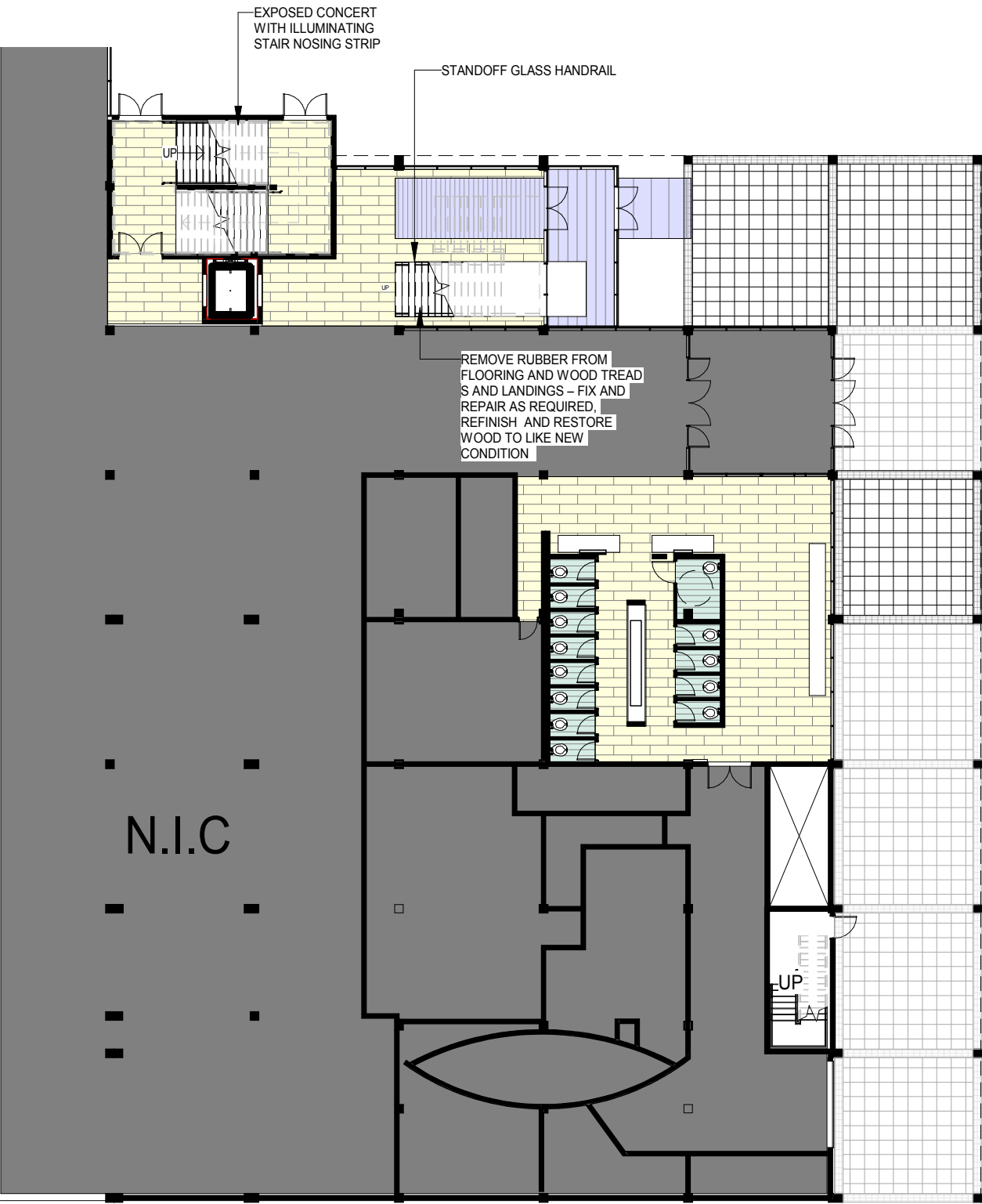
Floor Finish Plans

MAIN FLOOR FINISH PLAN 1:250


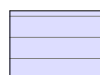

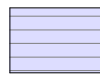

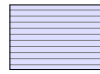

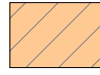









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	PT2 PORCELAIN TILE B2 BASE		EM2 ENTRANCE MATTING ZONE 2
	PT3 PORCELAIN TILE B3 BASE		EM3 ENTRANCE MATTING ZONE 3
	PT4 PORCELAIN TILE		RF1 RUBBER FLOOR B9 BASE
	CT1 CARPET TILE B10		RF2 RUBBER FLOOR B7 BASE
	CT2 & CT4 CARPET TILE B10		SF1 STAGE FLOOR
	CT3 CARPET TILE B10		EXISTING TO REMAIN
	CT4 CARPET TILE B6		EXPOSED SEALED CONCRETE
	LV1 VINYL PLANK B5		NEW TILE TO MATCH EXISTING




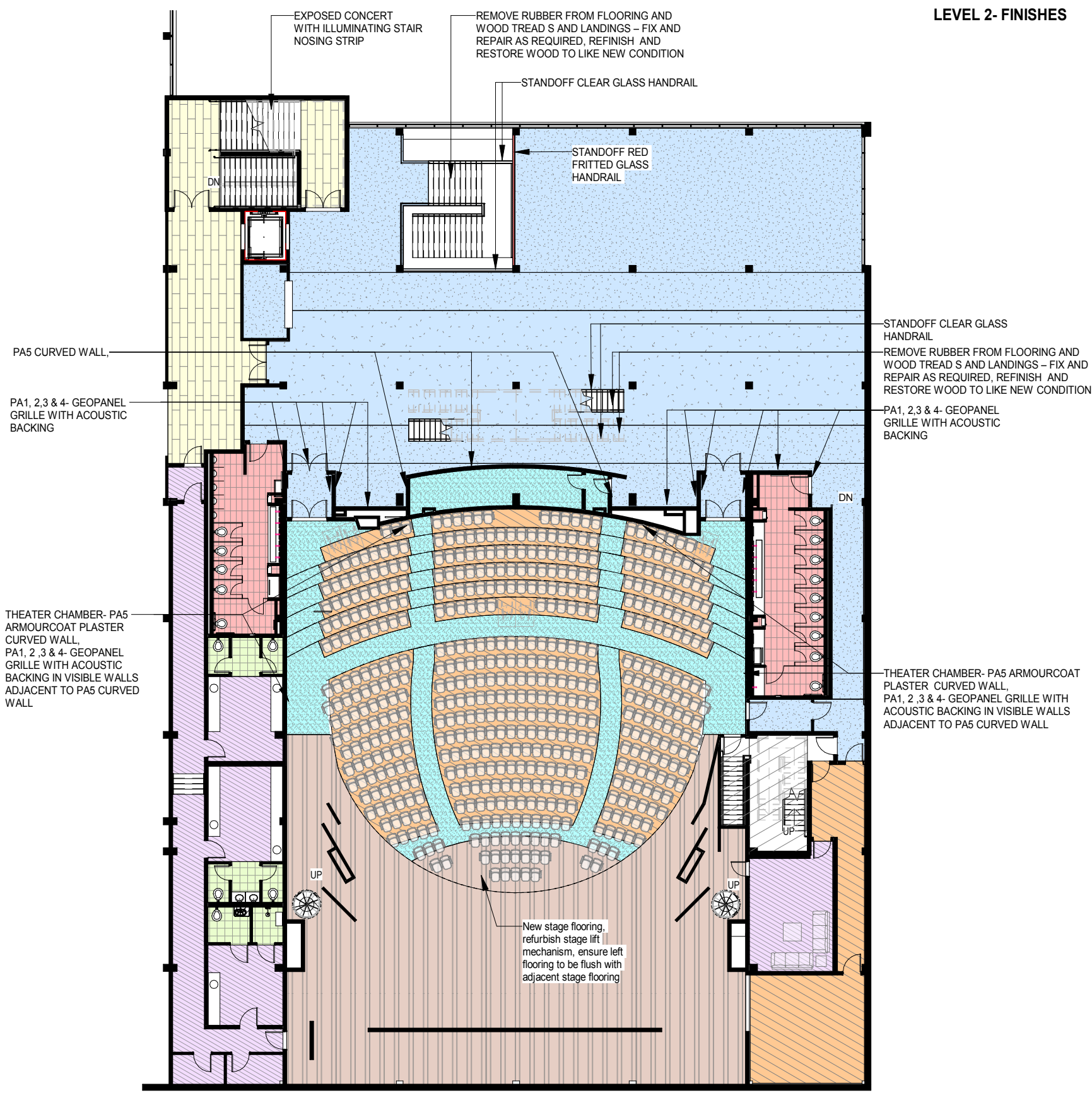
- ALL WALLS TO BE PAINTED UNLESS OTHERWISE NOTED
- PROVIDE RUBBER BASE – MILLWORK- Mandalay UNLESS OTHERWISE NOTED
- BACK OF THE HOUSE TO RUBBER BASE- TRADITIONAL
- SECOND AND 3<sup>RD</sup> FLOOR TO HAVE BATHROOMS TO HAVE TILE BASE
- CURVED WALLS TO BE GYPSUM WITH ARMOURCOAT PLASTER FINISH



SECOND FLOOR FINISH PLAN 1:250

	PT1 PORCELAIN TILE B1 BASE		EM1 ENTRANCE MATTING ZONE 1
	PT2 PORCELAIN TILE B2 BASE		EM2 ENTRANCE MATTING ZONE 2
	PT3 PORCELAIN TILE B3 BASE		EM3 ENTRANCE MATTING ZONE 3
	PT4 PORCELAIN TILE		RF1 RUBBER FLOOR B9 BASE
	CT1 CARPET TILE B10		RF2 RUBBER FLOOR B7 BASE
	CT2 & CT4 CARPET TILE B10		SF1 STAGE FLOOR
	CT3 CARPET TILE B10		EXISTING TO REMAIN
	CT4 CARPET TILE B6		EXPOSED SEALED CONCRETE
	LV1 VINYL PLANK B5		NEW TILE TO MATCH EXISTING

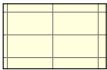
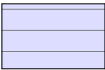
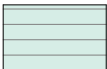
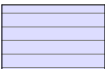
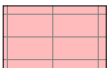
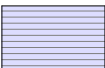
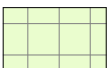







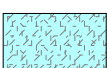
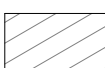
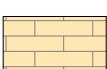

- 
- ALL WALLS TO BE PAINTED UNLESS OTHERWISE NOTED
  - PROVIDE RUBBER BASE – MILLWORK- Mandalay UNLESS OTHERWISE NOTED
  - BACK OF THE HOUSE TO RUBBER BASE- TRADITIONAL
  - SECOND AND 3<sup>RD</sup> FLOOR TO HAVE BATHROOMS TO HAVE TILE BASE
  - CURVED WALLS TO BE GYPSUM WITH ARMOURCOAT PLASTER FINISH





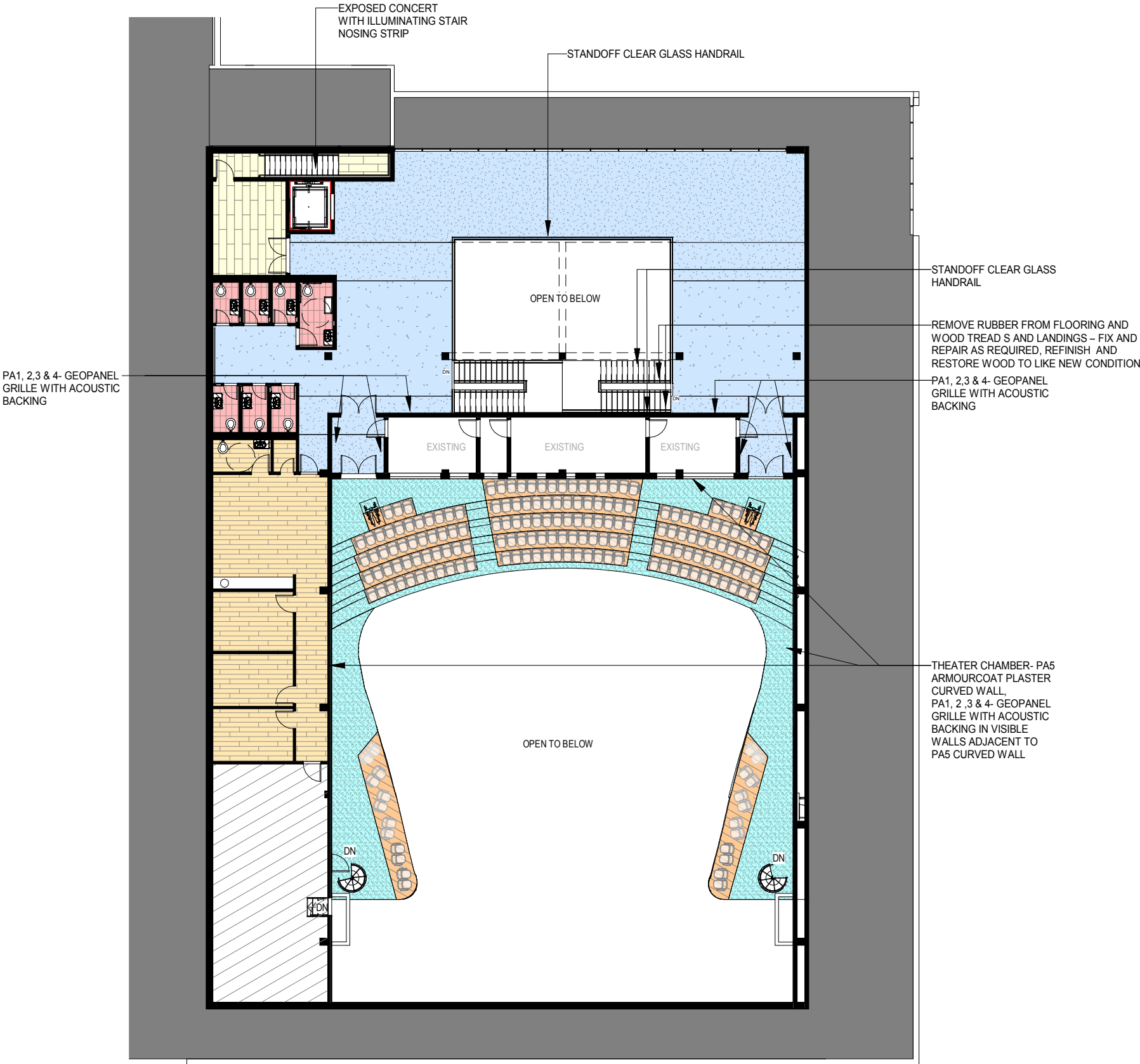
THIRD FLOOR FINISH PLAN

1:250

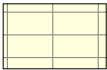
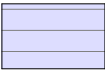
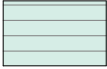
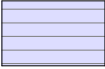
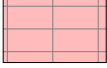
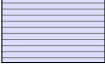
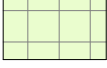



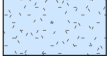



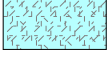
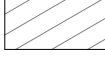
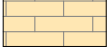

	PT1 PORCELAIN TILE B1 BASE		EM1 ENTRANCE MATTING ZONE 1
	PT2 PORCELAIN TILE B2 BASE		EM2 ENTRANCE MATTING ZONE 2
	PT3 PORCELAIN TILE B3 BASE		EM3 ENTRANCE MATTING ZONE 3
	PT4 PORCELAIN TILE		RF1 RUBBER FLOOR B9 BASE
	CT1 CARPET TILE B10		RF2 RUBBER FLOOR B7 BASE
	CT2 & CT4 CARPET TILE B10		SF1 STAGE FLOOR
	CT3 CARPET TILE B10		EXISTING TO REMAIN
	CT4 CARPET TILE B6		EXPOSED SEALED CONCRETE
	LV1 VINYL PLANK B5		NEW TILE TO MATCH EXISTING



- ALL WALLS TO BE PAINTED UNLESS OTHERWISE NOTED
- PROVIDE RUBBER BASE – MILLWORK- Mandalay UNLESS OTHERWISE NOTED
- BACK OF THE HOUSE TO RUBBER BASE- TRADITIONAL
- SECOND AND 3<sup>RD</sup> FLOOR TO HAVE BATHROOMS TO HAVE TILE BASE
- CURVED WALLS TO BE GYPSUM WITH ARMOURCOAT PLASTER FINISH

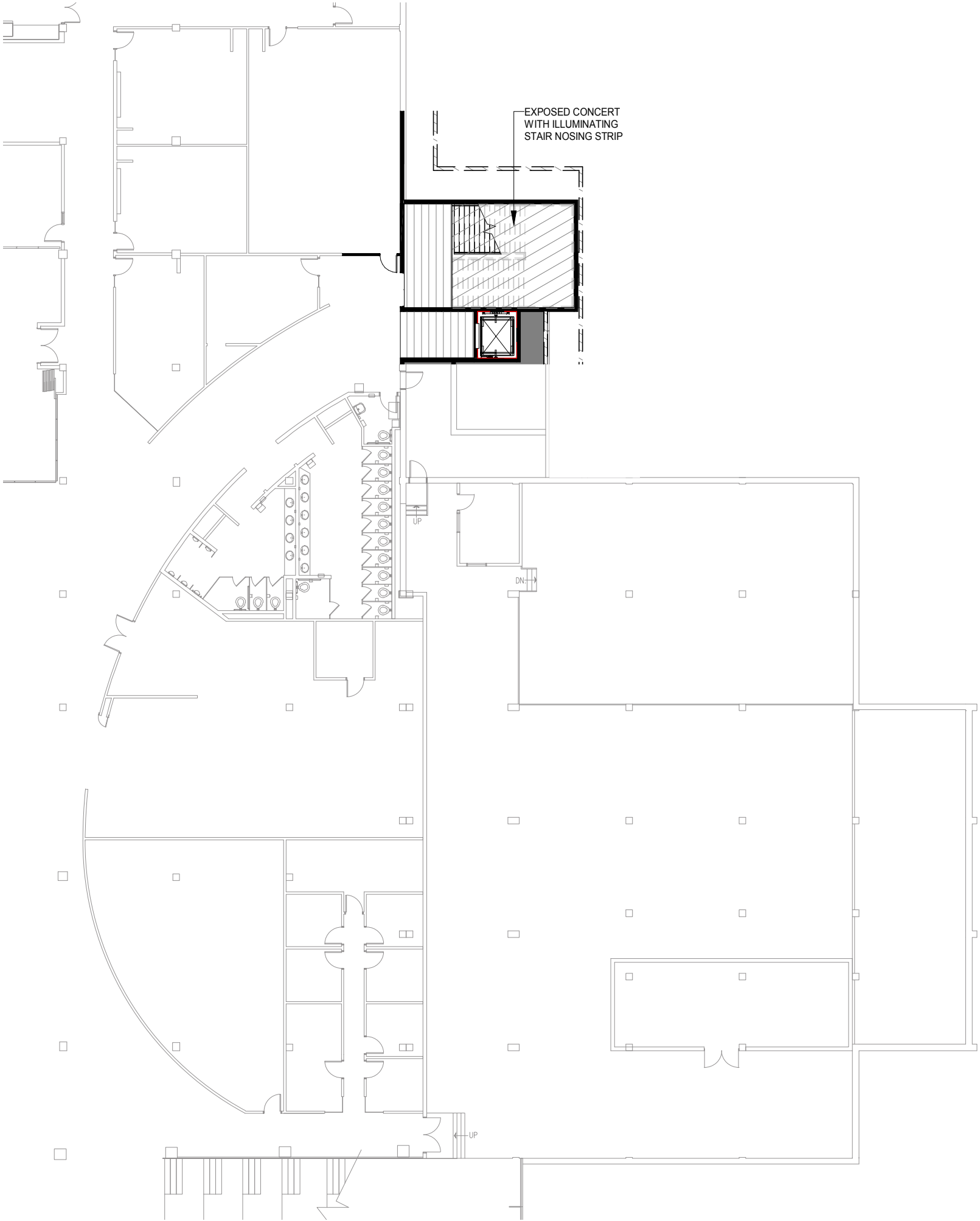


**BASEMENT FLOOR FINISH PLAN** **1:250**

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	PT2 PORCELAIN TILE B2 BASE		EM2 ENTRANCE MATTING ZONE 2
	PT3 PORCELAIN TILE B3 BASE		EM3 ENTRANCE MATTING ZONE 3
	PT4 PORCELAIN TILE		RF1 RUBBER FLOOR B9 BASE
	CT1 CARPET TILE B10		RF2 RUBBER FLOOR B7 BASE
	CT2 & CT4 CARPET TILE B10		SF1 STAGE FLOOR
	CT3 CARPET TILE B10		EXISTING TO REMAIN
	CT4 CARPET TILE B6		EXPOSED SEALED CONCRETE
	LV1 VINYL PLANK B5		NEW TILE TO MATCH EXISTING



- ALL WALLS TO BE PAINTED UNLESS OTHERWISE NOTED
- PROVIDE RUBBER BASE – MILLWORK- Mandalay UNLESS OTHERWISE NOTED
- BACK OF THE HOUSE TO RUBBER BASE- TRADITIONAL
- SECOND AND 3<sup>RD</sup> FLOOR TO HAVE BATHROOMS TO HAVE TILE BASE
- CURVED WALLS TO BE GYPSUM WITH ARMOURCOAT PLASTER FINISH



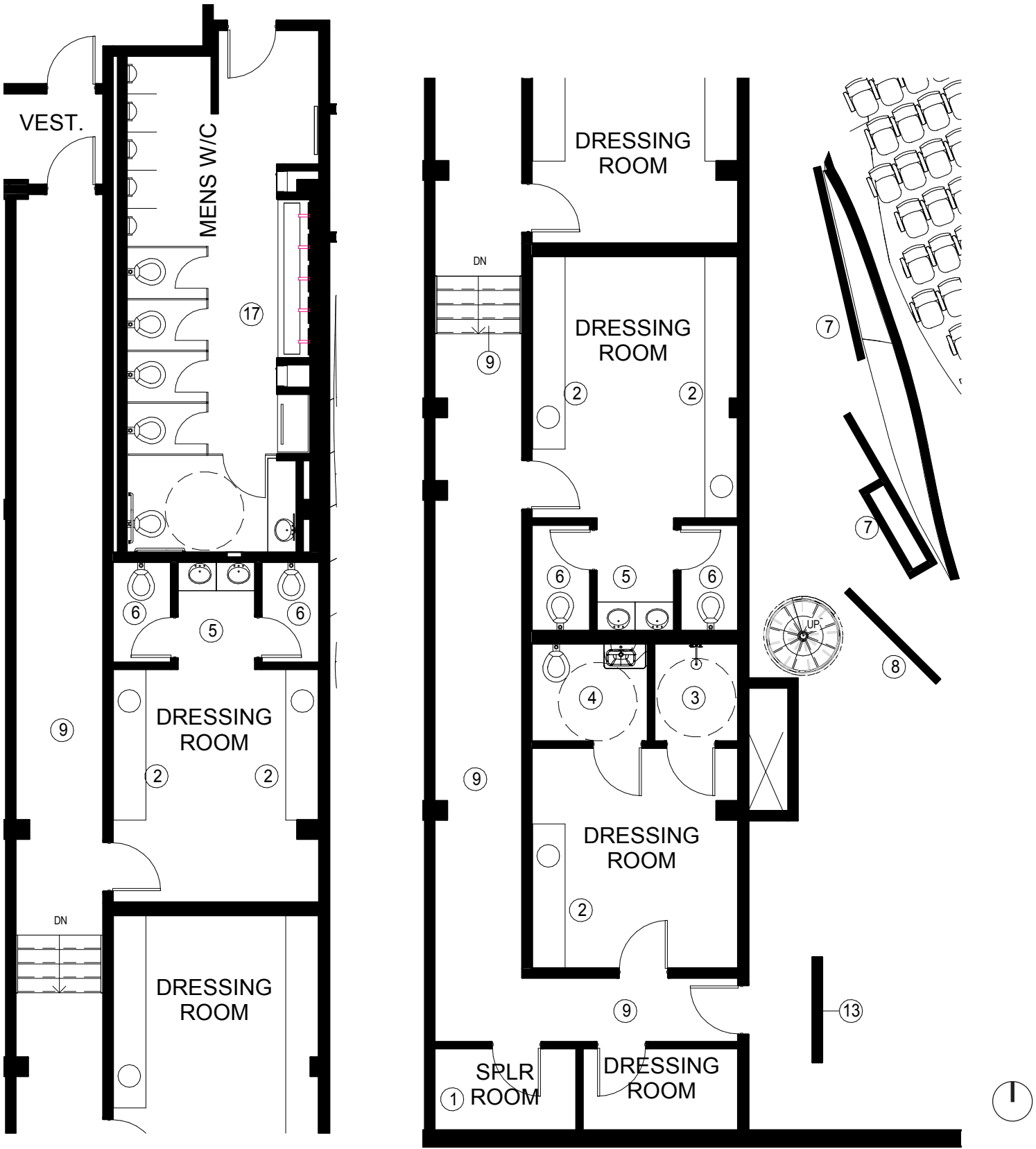


# Theatre Back of House (BOH)

## WEST BOH (LEFT) + EAST BOH (RIGHT)

**GENERAL NOTES:**

- 1-EXISTING SPRINKLER ROOM TO REMAIN.
- 2-PL1 COUNTER WITH PL1 4" BACK SPLASH, UNDERCOUNTER SINK, PROVIDE MIRROR TO START FROM THE BACKSPLASH, MIRRORS TO BE 5' HIGH, AND LENGTH OF COUNTER, THEATER STYLE MAKEUP LIGHTING CONTINUES ALONG TOP AND SIDE OF THE MIRROR.
- 3-BARRIER FREE SHOWER ROOM: PT4 FLOOR AND BACK WALLS, PT7 FRONT AND SIDES WALLS, PROVIDE SHOWER SEAT, SHOWER ROD AND CURTAIN, GRAB BARS, LAMINATED (OPAQUE FROSTED ) GLASS DOOR WITH SHOWER GASKETS, DOOR PULL WITH THUMBTURN LOCK.
- 4-BARRIER FREE TOILET ROOM, PT4 FLOOR AND BACK WALL, PT7 FRONT AND SIDE WALLS, SS1 SOLID SURFACE VANITY COUNTER WITH UNDERMOUNT SINK, PROVIDE GRAB BARS, WALL MOUNT SOAP DISPENSER, RECESSED PAPER TOWEL DISPENSER/WASTE RECEPTACLE, RECESSED SANITARY NAPKIN DISPOSAL AND ROLL TOILET TISSUE DISPENSER.  
LAMINATED (OPAQUE FROSTED ) GLASS DOOR WITH SHOWER GASKETS, DOOR PULL WITH THUMBTURN LOCK.
- 5-SS1 SOLID SURFACE VANITY COUNTER WITH UNDERMOUNT SINK, MIRROR TO START FROM THE BACKSPLASH, MIRRORS TO BE 5' HIGH, AND LENGTH OF COUNTER, THEATER STYLE MAKEUP LIGHTING CONTINUES ALONG TOP AND SIDE OF THE MIRROR.  
PT4 FLOOR, PT7 WALLS, PROVIDE WALL MOUNT SOAP DISPENSER, RECESSED PAPER TOWEL DISPENSER/WASTE RECEPTACLE.
- 6-TOILET STALL: LAMINATED (OPAQUE FROSTED) GLASS DOOR WITH SHOWER GASKETS, DOOR PULL WITH THUMBTURN LOCK.  
PT4 FLOOR AND BACK WALL, PT7 FRONT AND SIDE WALLS,  
PROVIDE RECESSED SANITARY NAPKIN DISPOSAL AND ROLL TOILET TISSUE DISPENSER.
- 7-KEEP AND RESTORE EXISTING SWING WALL.
- 8-RESTORE MOBILITY TO EXISTING WALLS SECTION AND TRACK.
- 9-AT BACK OF THE HOUSE CORRIDORS PROVIDE IMPACT RESISTANCE GYPSUM BOARD WITH WALL PROTECTION TO 4' AFF COMPLETE WITH CORNER GUARD AND EDGE TRIMS .  
DOORS TO HAVE KICK PLATS.
- 10- STAIRS TO BE EXPOSED SEALED CONCRETE WITH ILLUMINATING NOSING.
- 11- RF2 RUBBER STAIR WITH ILLUMINATING NOSING.
- 12- PROVIDE IMPACT RESISTANCE GYPSUM BOARD PAINTED BLACK WITH WALL PROTECTION TO 4' AFF COMPLETE WITH CORNER GUARD AND EDGE TRIMS.  
DOORS TO HAVE KICK PLATS.
- 13- PROVIDE IMPACT RESISTANCE GYPSUM BOARD PAINTED TO MATCH BACKSTAGE PAINT.
- 14- STAFF BATHROOM: PT7 BACK WALL WITH BROWN GROUT, SIDE AND FRONT WALLS TO BE PAINTED WHITE PT1.  
PROVIDE GRAB BARS, WALL MOUNT SOAP DISPENSER, RECESSED PAPER TOWEL DISPENSER/WASTE RECEPTACLE, RECESSED SANITARY NAPKIN DISPOSAL AND ROLL TOILET TISSUE DISPENSER.
- 15- STAFF ROOM: SS1 SOLID SURFACE COUNTER WITH UNDER COUNTER KITCHEN SINK, PL2 BASE AND UPPER CABINETS  
PL7 BACK SPLASH WITH BROWN GROUT.
- 16- WALLS TO BE PAINTED WHITE, NEW WALLS TO BE IMPACT RESISTANCE GYPSUM BOARD PAINTED BLACK WITH WALL PROTECTION TO 4' AFF COMPLETE WITH CORNER GUARD AND EDGE TRIMS  
FLOORING EXPOSED SEALED CONCERT.  
DOORS TO HAVE KICK PLATS.  
STAIRS TO BE EXPOSED SEALED CONCRETE.
- 17- WASHROOMS: PROVIDE WALL MOUNT SOAP DISPENSER, RECESSED PAPER TOWEL DISPENSER/WASTE RECEPTACLE, RECESSED SANITARY NAPKIN DISPOSAL AND ROLL TOILET TISSUE DISPENSER.



SUB Washrooms

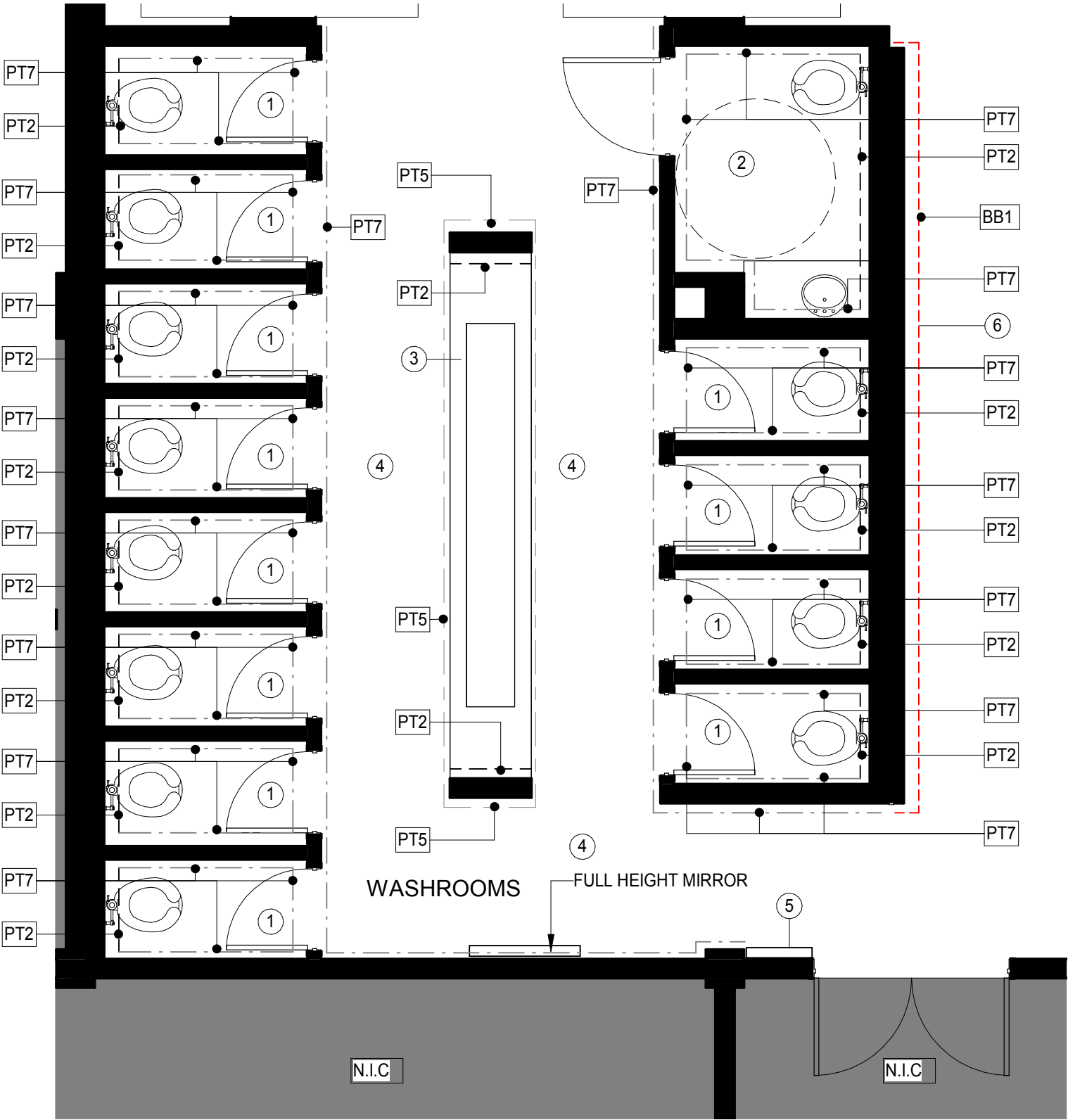
MAIN FLOOR WASHROOM

GENERAL NOTES:

- 1-TOILET STALL; PARTITION WITH WOOD GRAIN HPL DOOR, DOOR HANDLE WITH LOCK AND KICK PLATE.  
PT2 FLOOR AND BACK WALL- PT7 SIDES AND FRONT WALL.  
PROVIDE RECESSED SANITARY NAPKIN DISPOSAL AND ROLL TOILET TISSUE DISPENSER.
- 2- BARRIER FREE TOILET STALL; PARTITION WITH WOOD GRAIN HPL DOOR, DOOR HANDLE WITH LOCK AND KICK PLATE.  
PT2 FLOOR AND BACK WALL- PT7 SIDES AND FRONT WALL.  
SS1 SOLID SURFACE VANITY WITH WALL MOUNT TILTED FRAMELESS MIRROR TO BE THE LENGTH OF THE VANITY COUNTER.  
PROVIDE WALL MOUNT SOAP DISPENSER, RECESSED PAPER TOWEL DISPENSER/WASTE RECEPTACLE, RECESSED SANITARY NAPKIN DISPOSAL AND ROLL TOILET TISSUE DISPENSER.
- 3-VANITY: PT2 FLOOR, INTERIOR SIDE WALLS AND CEILING. PT5 EXTERIOR WALLS (FRONT, SIDES AND BACK).  
SS1 SOLID SURFACE VANITY, WITH COUNTER MOUNT SOAP DISPENSER.  
PROVIDE WALL MOUNT RECESSED PAPER TOWEL, COUNTERTOP-MOUNTED CIRCULAR WASTE CHUTE AND FREE-STANDING UNDERCOUNTER WASTE CANE.
- 4-PT1 FLOORING. PT7 TO ALL WALLS. PROVIDE FULL HEIGHT MIRROR IN BACK WALL.
- 5-PL4 WOOD GRAIN HPL WASHROOM SIGNAGE WITH BLACK ENGRAVED LETTERS,
- 6-BB1 BLACK BULLETIN BOARD, PROVIDE FULL WALL COVERING TO BE INSTALLED 4" FROM THE FLOOR , 8" FROM THE NORTH CORNER. 2" REVEAL ON THE SOUTH SIDE.



1:00



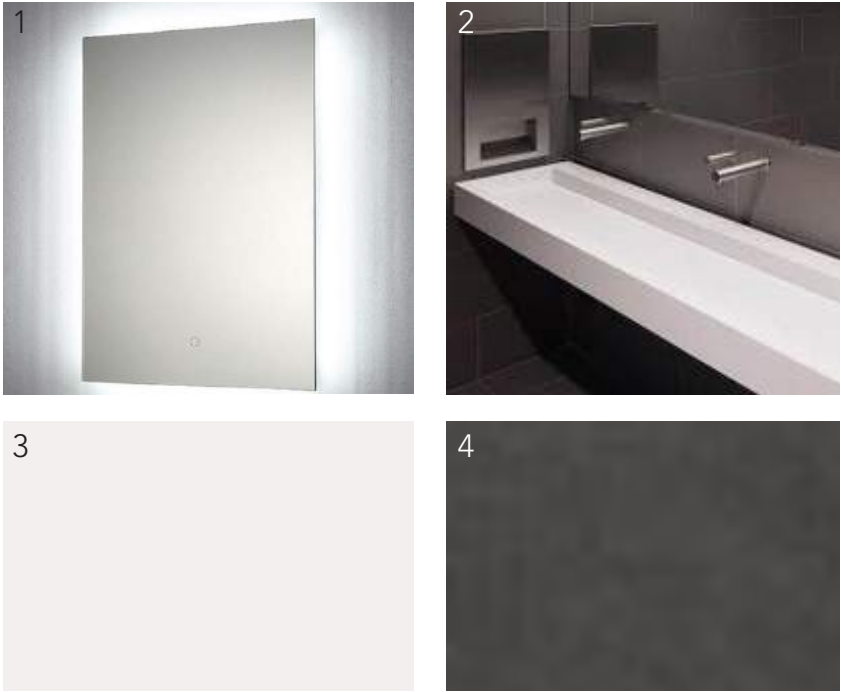


# Theatre Washrooms

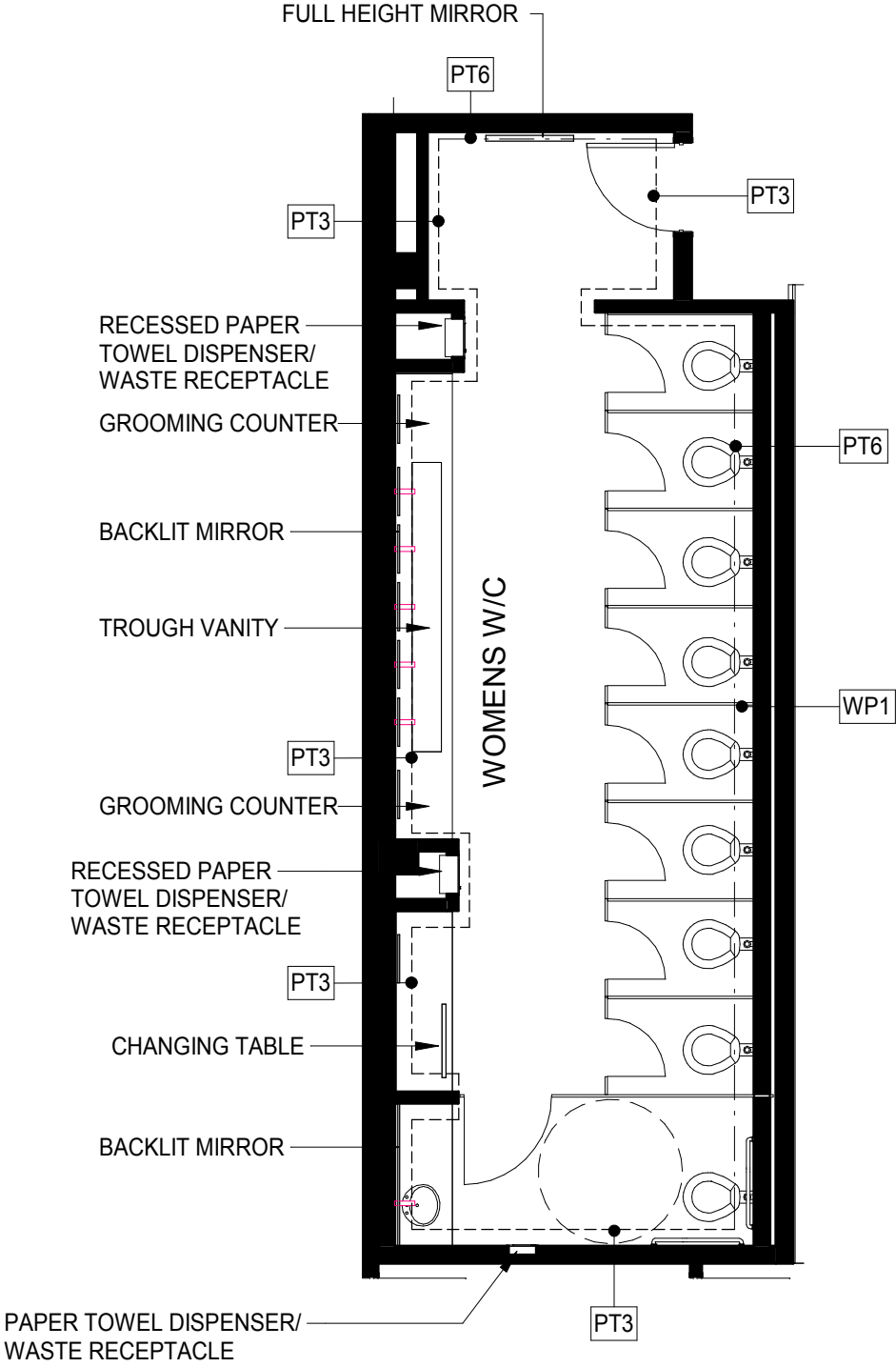
## WOMEN'S WASHROOM

The lobby washrooms are an expression of the industrial backstage paired with the theatrical elements in the lobby and theatre chamber. Anticipation of the performance builds as patrons experience drama and the element of surprise. The lobby washrooms immerse patrons in the theatre experience before and during the show.

Accent wood wall tile relates to the existing linear wood cladding in the theatre chamber and lobby and assists in providing some warmth to the space. Dark large format tile format on the flooring and wall provide a further level of sophistication within the washrooms. Ribbons of recessed lighting along with back-lit mirrors accentuate the space, referencing once again to the ribbon.



- 1. Back-lit Mirror (M2)
- 2. Trough Sink (SS1)
- 3. Millwork Laminate (SS1)
- 4. Porcelain Tile (PT3)
- 5. Washroom Partitions (WP1/2)
- 6. Porcelain Tile (PT6)



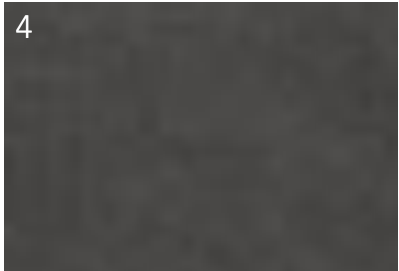
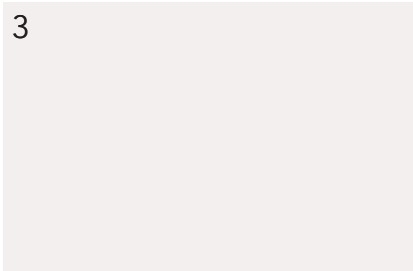




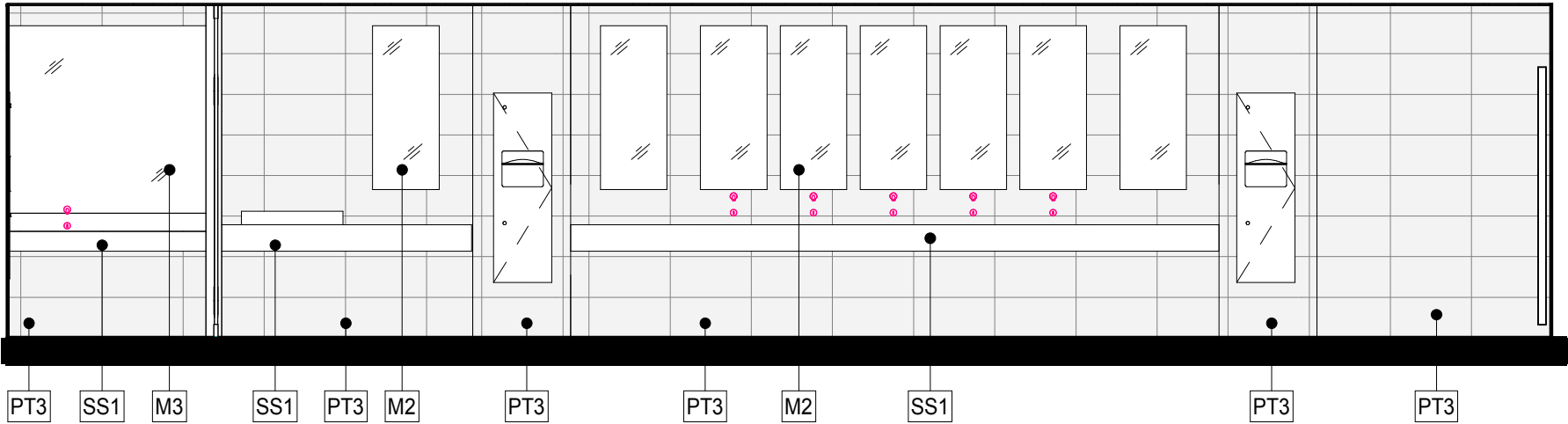
# Washroom Elevations

The lobby washrooms are an expression of the industrial backstage paired with the theatrical elements in the lobby and theatre chamber. Anticipation of the performance builds as patrons experience drama and the element of surprise. The lobby washrooms immerse patrons in the theatre experience before and during the show.

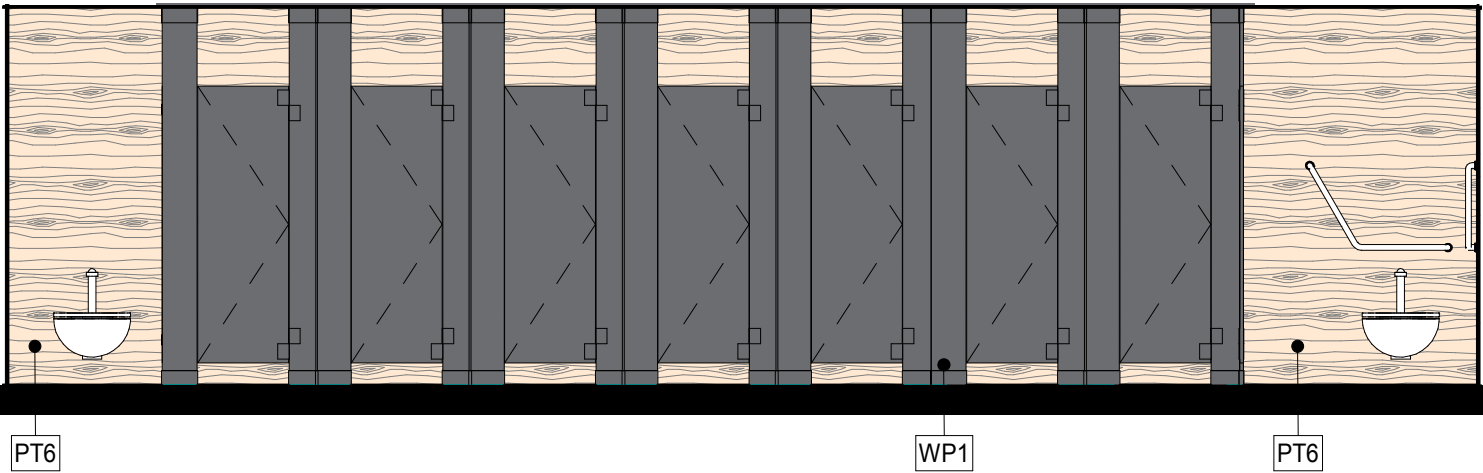
Accent wood wall tile relates to the existing linear wood cladding in the theatre chamber and lobby and assists in providing some warmth to the space. Dark large format tile format on the flooring and wall provide a further level of sophistication within the washrooms. Ribbons of recessed lighting along with back-lit mirrors accentuate the space, referencing once again to the ribbon.



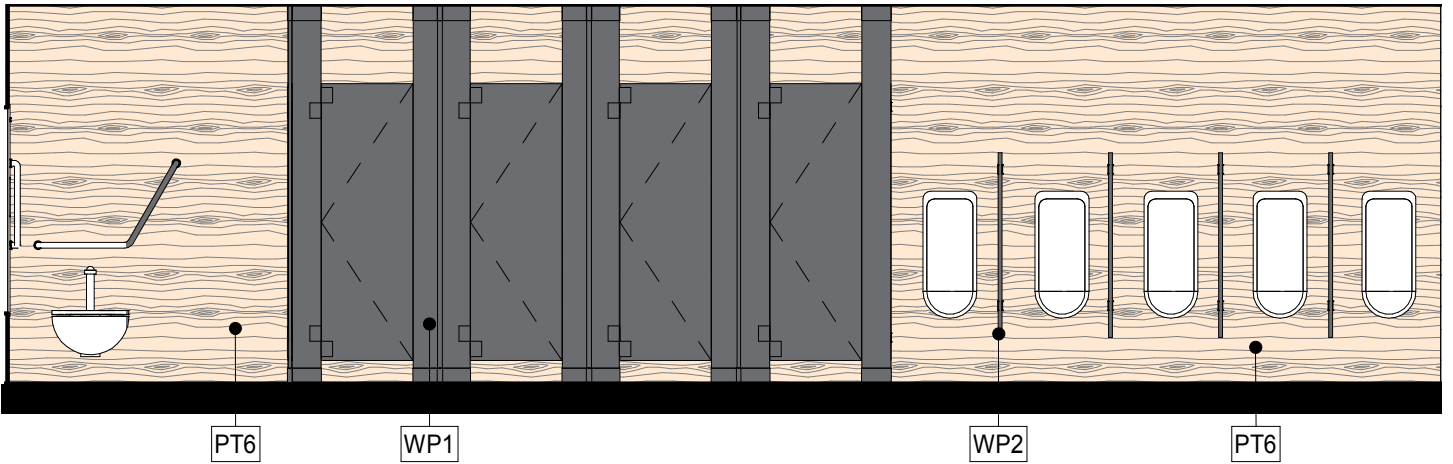
1. Back-lit Mirror (M2)
2. Washroom Partitions (WP1/2)
3. Millwork Laminate (SS1)
4. Porcelain Tile (PT3)
5. Porcelain Tile (PT6)



WOMEN'S WASHROOM WEST ELEVATION



WOMEN'S WASHROOM EAST ELEVATION



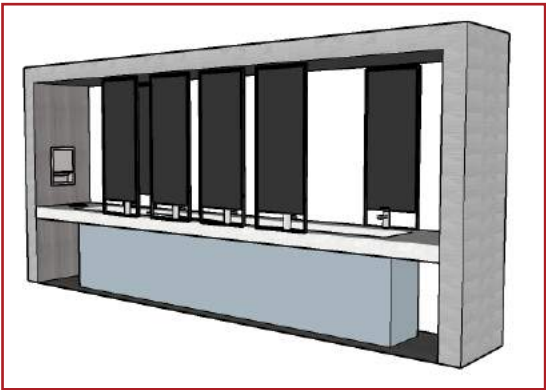
MEN'S WASHROOM WEST ELEVATION

# 2.10 Millwork

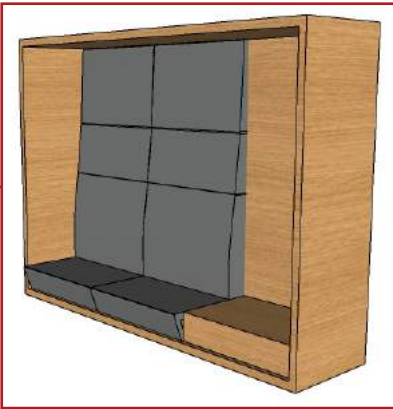
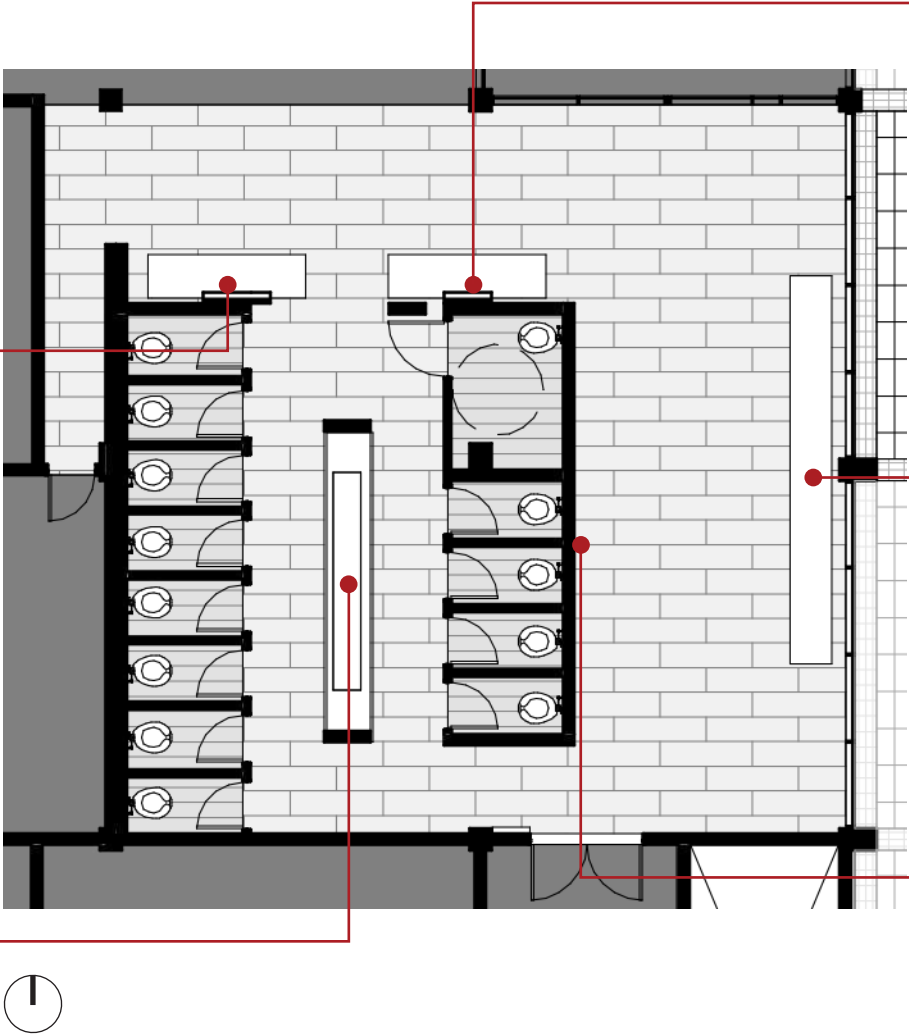
MAIN FLOOR WASHROOM MILLWORK PIECES 1:100



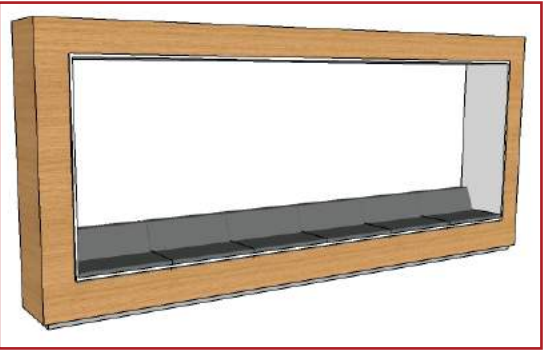
FLOATING SEAT WITH SIGNAGE



TROUGH SINK



FLOATING SEAT



LARGE FRAMED SEATING



PIN UP WALL