The Gallery 2.0: Reanimation Project

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University of British Columbia

PLAN 522

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THE

GALLERY

2.0

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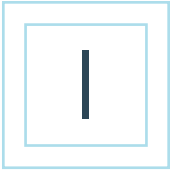Devon Harlos
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I EXECUTIVE SUMMARY

"We've really bonded over our time here. It's really sentimental to us."
-Customer

This report provides the results of a Post-Occupancy Evaluation (POE) conducted to analyse current levels of social animation at the Gallery 2.0, located within the UBC Student Union Building (now commonly known as The Nest). Using a mixed-methods approach, our group conducted a literature review before collecting verbal-textual data and visual-spatial data over the eight week course of this project. All the relevant data can be found in the appendices of this report.

Our findings show that while the Gallery 2.0 exists within the bustling new Student Union Building, it is not living up to its social animation potential, nor is it well-situated on the fourth floor. Its spatial location, combined with an inadequate branding strategy, has resulted in a lack of awareness from users of the Nest. Furthermore, the lack of a cohesive identity has led to low student interest in the Gallery 2.0, and is the main area for improvement that we found. Other areas for improvement include aesthetic unity and diversifying the reasons customers visit the Gallery 2.0. As we have shown in our recommendations, these areas will require short to mid-term action by Gallery 2.0 management and the AMS.

Through our findings we have provided a number of recommendations which have been divided into three categories: Branding & Identity, Aesthetics & Design, and Types of Uses. These three categories emerge throughout the report as the findings from our research, a basis of the analysis from such findings, and finally, a background for the recommendations that were generated.

The limitations of this report include a lack of quantitative data, specifically that from Gallery 2.0 operations as well as a campus-wide survey on usage of the Nest and, more specifically, the Gallery 2.0.

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II INTRODUCTION

CONTEXT OF THE NEST ANIMATION PROJECT

In 2015, construction of a new Student Union Building, dubbed 'The Nest' and operated by the university's student-run Alma Mater Society (AMS), was completed. Despite its central location, student activity and engagement has been less than anticipated since its opening that summer. Replete with restaurants, student organizations, and its own pub, The Nest faces problems of engaging visitors and encouraging them to stay and linger in public spaces.

CONTEXT OF THE GALLERY 2.0 RESEARCH PROBLEM

Located on the 4th floor, the Gallery 2.0 is a new addition to The Nest, replacing Perch – a local and sustainable vegetarian restaurant that was forced to close before their first anniversary due to lower than expected sales figures. While The Gallery 2.0 is a beautiful lounge located on the top floor of The Nest, it feels antithetical to the Gallery from the previous Student Union Building, a beloved and reputable social space on campus from which the Gallery 2.0 gets its name. The culmination of these factors has meant the Gallery 2.0 is not fulfilling its potential as an animated, social gathering space for students, nor is it living up to the reputation of its predecessor as a desirable destination for diverse groups of people to gather on campus.

III   RESEARCH QUESTIONS & GOALS

The following questions guided our research into the Gallery 2.0's problems:

1.   What space changes and revitalization methods can increase the use of the Gallery 2.0?

2.   How is the Gallery 2.0 currently being used by students and faculty on campus?

3.   The Gallery 2.0, being a lounge and restaurant, likely has multiple high-use times. What can attract more people during these high-use times, and, equally important, what can attract more people during the low-use times?

4.   What methods can we use to market and brand the Gallery 2.0 to increase awareness?

5.   What opportunities exist, specifically physical interventions and programming initiatives, to re-animate the Gallery 2.0 while acknowledging its historical success?

6.   Why are people visiting the Gallery 2.0?

The goal of our research is to inform the creation of an animated space and provide a sustainable and diverse gathering space, while keeping in mind the AMS's overall goal of improving students' social well-being.

Our team was consulted to conduct qualitative data collection and to compile a report on space improvements that would reanimate the Gallery 2.0. We were interested in the space itself as it is, by asking the questions: who goes to the Gallery 2.0, how can the Gallery 2.0 can attract more clientele, and how can the space be reinvigorated? Due to the rich history of the original Gallery, our team wanted to discover whether the clients of the Gallery 2.0 feel that this space represents the original Gallery pub, and if that is something they desire.

The ultimate goal of this report is to produce recommendations that outline steps to transforming the Gallery 2.0 into a vibrant and socially animated space beloved by all members of the UBC community. The recommendations that have been provided at the end of this report should be brought to the AMS leadership team so that implementation strategies may be defined.

IV METHODOLOGY

Our team used a mixed-method research technique to provide tangible recommendations for space improvements to ultimately achieve the goal of attracting more students, staff, faculty, and the public to the Gallery 2.0.

A. METHODS FOR VISUAL-SPATIAL DATA COLLECTION

1. Observational data

The Gallery 2.0 research team conducted participant observation data collection over the course of two one-hour sessions in early 2017. During these times, we observed usage patterns of how people used the space. Our team observed whether people were eating, drinking, studying or doing a mix thereof. This data was subsequently evaluated to develop quantitative findings of how the space was being used.

B. METHODS FOR VERBAL-TEXTUAL DATA COLLECTION

1. Interviews with Gallery 2.0 customers

Together, our team conducted ten qualitative interviews with participants occupying the Gallery 2.0. These interviews were conducted at random and allowed us to speak with students, alumni, and members of the public. We attempted to target people who were aware of the previous Gallery, to evaluate whether the new Gallery 2.0 is similar or different from its predecessor.

2. Focus group with Gallery 2.0 staff

Our team conducted a focus group with the Gallery 2.0 staff. Five staff members were in attendance at the focus group, including the general manager, the assistant manager, two service staff/bartenders, and the head chef of the restaurant.

C. RESEARCH LIMITATIONS

The extent to which we could explore our research questions was limited by time. This resulted in less data than we had initially anticipated, including the absence of a survey and a lack of quantitative data from restaurant operations and transactions. Because no survey was conducted, we were unable to get an accurate representation of the overall UBC population's opinion on the site. The fact that we never received Gallery 2.0 operational and transactional data meant that we could not evaluate this data for the purposes of understanding high and low volume times, nor could we analyze whether events hosted at the Gallery 2.0 actually provided a greater profit than regular operations.

V LITERATURE REVIEW

The literature on post-occupancy evaluation is broad, and although a large team has been tasked with reviewing the Nest's overall performance, our group is strictly focused on evaluating the Gallery 2.0. Given our group's narrow focus, the literature review covers themes relevant to our objectives, which include historic redevelopments of space, indicators of spatial performance, and public awareness of a renewed identity.

We used Baraban & Durocher's book *Successful Restaurant Design* as a resource to inform our team of holistic approaches that would effectively evaluate the Gallery 2.0's performance. Since the Gallery 2.0 is a refurbish of a previous establishment, Baraban & Durocher state that "historic recreations [can] evoke an authentic sense of place" (1992, p. 9). Our research provides findings into how incorporating components from the past Gallery can bring an increased sense of place to the Gallery 2.0.

The Gallery 2.0 can be categorized as an informal learning space since this category "encompass[es] the 'interior public realm' of the University" (Popescu et al., 2014, p. 15). This allows us to account for different uses of the space, including the Gallery 2.0 functioning as both a restaurant and a space for informal learning. Further to this, Popescu et al. state that the most important requirement for an informal learning space is flexibility, and by being flexible, the space must incorporate a number of different uses, including spaces for single student and group study, socialization, and consumption of food and drink. We discuss how the Gallery 2.0 can be categorized as an informal learning space in Section C of our Analysis section.

Hassanain et al. (2016) outline indicators that can be used to evaluate the effectiveness in performance of a space. Our team uses these indicators to evaluate whether the Gallery 2.0 is ranking positively or negatively, which we will discuss further in Section B of our Analysis.

A variety of UBC SEEDS Student Reports have been prepared on the subject of sustainable heating alternatives for the Perch (the restaurant that occupied the space before the Gallery 2.0)'s outdoor patio. We draw on their implementation strategies in our Recommendations section (see: Abadi et al., 2014; Chiu et al., 2014; Cockcroft et al., 2014; Cornell et al., 2014; Fahran et al., 2014; Kubeck et al., 2013).

While there are aspects of the Gallery 2.0 that give it the qualities of a public space, it is ultimately a business and is therefore profit-oriented. Since our project mainly focuses on the social animation of the space, we used the aforementioned resources to help design interventions that both improve the social and business dimensions of the Gallery 2.0.
The design review chapter in *Assessing Building Performance* outlines the basic principles of a design review and answers: who should be included in a design review, how to implement it, and what skills and tools are needed. This chapter has helped us prepare design interventions that should take place to solve some of the problems our report identifies. Implementation and evaluation are beyond the scope of our project, but must be performed in order to ensure the client, the Gallery 2.0 managerial staff, is happy while also meeting the greater objectives of the AMS Nest as a whole.

VI FINDINGS

Based on the data we collected, our group identified three key topics that will inform our recommendations on how to reanimate the Gallery 2.0. The primary topic is branding and identity, which considers themes of marketing, signage and visibility, frequency of visits, visitor numbers, consumer price sensitivity, and the diversity of menu items currently being offered. The second most pressing topic is aesthetics and design, which encompasses spatial issues related to art, lighting, atmosphere, and furniture. Finally, we will consider the types of uses that motivated users to visit the Gallery 2.0, such as: eating, drinking, studying, playing games, meeting friends, relaxing, and personal reflection.

In addition to our three main categories of findings, our focus group provided us with a significant amount of qualitative information regarding operational issues within the Gallery 2.0. Although operational issues are outside the scope of this study, we find it important to include these findings as they offer additional considerations regarding the improvement of the Gallery 2.0.

A. BRANDING AND IDENTITY

Data related to branding and identity was collected through interviews with customers and the focus group conducted with Gallery 2.0 staff. The interviews produced data from the perspective of the customer, which is crucial in determining the efficacy of the Gallery 2.0's current branding and marketing strategies. The interviews also helped us identify any gaps in understanding about how the Gallery 2.0 is perceived and where there is improvement for better communication to the public. The information gathered from the focus group exposed the challenges of creating a cohesive identity in a new space with an old name. By coding and organizing our data we were able to extract two themes from the responses: (1) marketing and (2) awareness.

Responses under the theme of marketing address the Gallery 2.0's social media presence and traditional means of advertising, such as signage and word of mouth. We identified a discrepancy between comments we received about the Gallery 2.0's presence on Facebook. Some interviewees mentioned they had seen a page for it, while another participant expressed annoyance over not being able to find the Gallery 2.0 Facebook page, because they wanted to check the hours of operation. The Gallery 2.0 does not in fact have a Facebook page and this points to the broader issue of a lacking marketing strategy. This issue was addressed in the focus group when a staff member asserted that "communication and marketing to the public is not servicing the Gallery 2.0 well – when new products come out, there is no launch and therefore no one knows about it."

The qualitative data also indicated an issue regarding awareness. Three interviewees mentioned problems in relation to a lack of understanding over what the Gallery 2.0 actually is. Comments such as "I always thought it was just as art gallery" are evidence of the disconnect between the original Gallery located in the SUB and the new generation of UBC students. The current marketing strategies are relying on an already established familiarity with the original Gallery, but most of those students familiar with the old Gallery have graduated. The Gallery 2.0 is therefore failing to bring awareness to newer students who have had no previous experience with the original Gallery.

B. AESTHETIC AND SUBLIMINAL APPEAL

As with our data on branding and identity, the interview and focus group methods provided us with data on the aesthetic and subliminal appeal of the Gallery 2.0 from the perspectives of both the clientele and staff. It is important to note that the issue of identity is related to both how the Gallery 2.0 is branded as well as the visual identity of the space–that is, how the interior design contributes to the space's identity. The data helped us identify the spatial and atmospheric aspects of the space that users did and did not like. By organizing these responses we were able to identify patterns that would help us come to an understanding about what kind of space students wanted, as well as identify how the Gallery 2.0 is not living up to this vision. The data obtained through the focus group helped us understand the managerial vision for the space, and informed us about the practicality of the furniture from the staff's perspective. Using these two methods allowed us to identify whether or not staff and customers had a similar vision for the space and where their discrepancies were, if any.

The interviews produced a significant amount of qualitative data on the intangible aspects of the space that either contributed to or inhibited a pleasant atmosphere. Words used by customers to describe what they liked about the space included: "swanky," "sophisticated" (x2), and "relaxed." According to one customer, the TVs clashed with this type of atmosphere, as the brightness of the screen was distracting, and if "you wanted to watch some sports, you could just go down to The Pit." Lighting was also mentioned by other interviewees who thought the pot lighting in the booths and the LED pendant strip lights in the main area were too bright.

We also received data on users' opinions of the physical aspects of the space, like furniture and layout. While one person liked the space exactly how it was, others offered us insight into how the space could be improved through changing the furniture and maximizing the use of the balcony. The main problem with the furniture is that it is impractical. Staff commented on how difficult it is to rearrange the booth tables due to the weight of the granite. This inhibits the staff's ability to adapt the space as they see fit. One customer, who had come to the Gallery 2.0 to have a meal with a friend, complained about the height of the tables along the south edge of the pub. The low height of these tables made it awkward to properly enjoy a meal. They are the only 'two top' tables in the restaurant besides the high tops, therefore customers that come in pairs don't have the option to sit at a regular table for two.

Additionally, we found that the balcony patio is an underutilized space in the Gallery 2.0. The manager of the pub raised the point that most of their business occurs in the colder months, during the Fall and Winter terms when students are in school and when the patio is closed. We heard from customers that they like the view from the patio but that it's too cold to sit out there. These comments indicate interest from customers to sit on the patio; however, this interest is not currently being accommodated during the winter months. In sum, we found that staff and customers identified similar issues with the space and had similar visions overall for what the space should look and feel like.

C. TYPES OF USES

To help us determine what activities are currently drawing users into the Gallery 2.0, data from all three of our collection methods was obtained through both qualitative and quantitative methods. Using both methods helped us triangulate data on user activities in the space. Our qualitative findings helped bring nuance to the quantitative data we obtained through our participant observations. The qualitative information was equally important because it helped us determine not just how the space is currently being used but how students *want* to use the space. We found three major themes in our findings: (1) food and drink related, (2) socializing, and (3) studying (edification). Tables of these findings can be found in Appendices C and D.

Through our initial observation, it was clear that the Gallery 2.0 is not used as a traditional restaurant or pub. Due to its university setting and the majority of its customers being students, eating and drinking are often combined with individual and group study. In fact, our visual-spatial data, collected over two 1-hour sessions, found that 37% of the seated tables were used for studying, out of which 47% were also being used in combination with drinking. Students also combined studying with eating, although this was not observed as frequently. Particularly interesting was that 16% of tables were being used solely for studying. In other words, these students had not come to the Gallery 2.0 for the food or drinks, but rather for a study space. This is an important finding because it contradicts general assumptions about pub activities. Nevertheless, drinking was still the dominant activity at the Gallery 2.0 with 55% of tables engaged in this type of use. See Appendix C for tables of these findings.

Another activity available to customers is playing board games. This was not a particularly popular activity – only three tables were observed playing games. We also observed one person eating food that we assume was brought from home.

All of these observations indicate a perceived flexibility of uses in the space. Students seem to be comfortable combining activities – even if these activities are not generally typical in pubs and restaurants.

Figure 1: Customers enjoying the variety of seating and activity options.

Figure 1 shows the diversity of seating options in the space as well as the types of activities undertaken by customers. The long table in the centre accomodates larger groups such as the one seated at the left. The booths in the back of the photo accomodate smaller groups and offer a more comfortable, private setting. Solitary individuals have chosen to sit at both the long table, prefering a more communal style seating, and at the high top on the left. All groups are engaged in conversation indicating that the space is used not only for eating and drinking, but for socialization. The music's low volume accomodates customers who are there to chat with friends as well as customers who prefer isolated study.

D. OPERATIONAL ISSUES

During our focus group, we heard a number of operational concerns from both front of house and back of house staff. We hoped to investigate these issues further by acquiring quantitative data from upper management, but never received that data and therefore did not conduct an analysis. However, there are a number of comments we feel cannot be overlooked, including:

- Management should strive to achieve better communication between kitchen and service staff – hiring a shift supervisor could help bridge this gap;
- Comprehensive training – there has been no formal or standardized training across staff;
- Better benefits and compensation for staff – low wages are presently a barrier to finding good staff;
- Extend hours of service – this could allow for brunch in the morning and the implementation of a late night menu, and;
- Kitchen staff asked that the freezer space in the kitchen be increased.

VII ANALYSIS

Our team discovered three key themes that emerged from the data that was collected. We found there is a lack of identity to the space, there are aesthetic and design challenges, and there are many types of uses. Additional findings include that there is a lack of awareness of the Gallery 2.0, and, although it has a rich history, users were not interested in bringing back the old Gallery.

A. BRANDING AND IDENTITY

Although the Gallery 2.0 has a rich history, we wanted to know if the UBC community is aware of its recent transition. Our team was interested in discovering 'what methods can be used to market and brand the Gallery 2.0 to increase awareness?,' as well as 'what physical interventions should take place to reanimate the Gallery 2.0, while acknowledging its historical success'? We were able to discover the answers by conducting interviews with customers and hosting a focus group with Gallery 2.0 staff.

1. The Gallery 2.0 lacks a specific identity

An analysis of the findings from our interviews and focus group led us to the conclusion that the Gallery 2.0 lacks a cohesive identity. This is a result of an incoherent design scheme and an unsuccessful marketing strategy. The data from interviews suggested that a lack of understanding about the Gallery 2.0 is inhibiting the ability of the pub to attract customers. Findings from the focus group further confirmed that the pub is suffering from an identity crisis. The employees were keen to activate the Gallery 2.0's potential and to brand the space in accordance with a unified theme that was not considered the transition of the space from The Perch to the Gallery 2.0.

2. Bringing back the original Gallery is not desirable

There was an overall understanding that this space is not the old Gallery, and although some users were upset over losing the old Gallery, there was less interest in bringing it back. The reason behind this is because the old Gallery was a raggedy old pub with run down furniture and a do-it-yourself atmosphere. Participants indicated that this space is too beautiful to keep the old, run down look.

There was, however, interest in keeping the Gallery namesake. Some of those interviewed believed this could be achieved by incorporating student art into the space, as the previous Gallery did, while others wanted to see this new space completely transformed to highlight its West Coast Modern architectural style.

3. Awareness

"I always thought it was just an art gallery"
                                                                    - Customer

Our team found that there are mixed perceptions of the Gallery 2.0. Interviewees stated that not many people know about it and more people are aware of The Pit Pub. However, these participants liked that not many people were aware of it because they did not have to compete for space, and could converse with one another while using the Gallery 2.0. Meanwhile, other interviewees believed that the Gallery 2.0 was commonly known across campus. We found this contrast to be very interesting, but also a signal that only some people on campus are aware of the Gallery 2.0, and changes should be made to bring awareness to those who are not aware of it.

An observation that our team developed together is that the signage within the space itself is inefficient and looks tacky. This signage lowers the aesthetic quality of the space and creates gaps in the identity we are trying to fabricate. To create awareness of how the business operates, signage within the Gallery 2.0, including self-seating, self-assistance, and bathroom signage, should all be drastically changed to be more permanent because the current signage is simply printed on small cards, as displayed by the photos below.
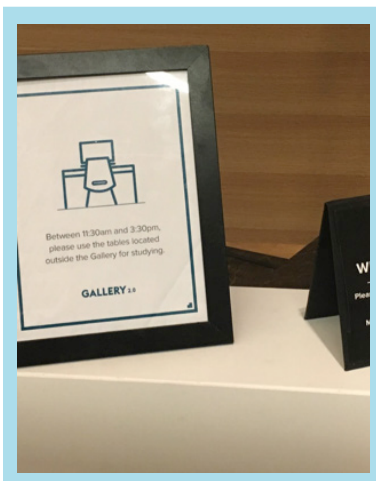

Figure 2: Welcome signage

Figure 3: Welcome signage & menus

Figure 4: Washroom signage

B. AESTHETICS AND DESIGN

The Gallery 2.0 has an amazing location, with views of the surrounding mountains seen during the day, but much can be done to the interior of the Gallery 2.0 to allow this space to thrive at its full potential. Our research wanted to find out 'what space changes and revitalization methods can be incorporated into the space to increase the use of the Gallery 2.0?' Our team was able to get the answers to this question by conducting interviews with customers and hosting a focus group with Gallery 2.0 staff.

1. Spatial

Most of the negative feedback we received was specifically related to the furniture. Users stated that most of the tables are too low and are uncomfortable to sit at. They stated that these low tables only have an aesthetic purpose, because they cannot be used to eat on or to study at. Other comments expressed that the furniture is awkward and looks repurposed. Some participants like that there is a variety of furniture, but agreed that the current furniture is dysfunctional and mentioned that new furniture, with a consistent theme, would be better suited to the space.

Management and staff of the Gallery 2.0 agreed with this problem, and stated they would much rather see different furniture because the furniture that currently exists in the space is embarrassing and not representative of their vision for the Gallery 2.0. They would love to see it changed but mentioned they do not have the budget to do so on their own.

Within their POE method, Hassanain et al. identify spatial performance indicators, which include "space arrangement, interior and exterior finishes, proximity to other facilities in the campus and human factors" (2016, p. 69). We heard from many individuals that the furniture is uncomfortable and dysfunctional, the lighting is too bright, the disco ball spins too quickly and is inappropriate, and that the TVs take away from the atmosphere of the space. Based on this feedback, the Gallery 2.0 would score low in terms of space arrangement according to Hassanain et al.

Although the Gallery 2.0 does not score well in terms of space arrangement, the Gallery 2.0 would score high on Hassanain et al.'s 'proximity to other facilities' indicator. Various participants articulated that although the space is on the fourth floor of the Nest, accessibility is not a barrier to occupation. Other participants stated that they like the location of the Gallery 2.0 because it is conveniently close to transit when they are ready to leave.

2. Patio

The Gallery 2.0 has a beautiful balcony patio that is currently underutilized. The view from the patio is stunning, with views of the surrounding mountains visible during daylight hours and the open sky during night time hours. Unfortunately, the patio is not used during the winter months and during the night in the summer due to a lack of shelter and heating.

A variety of UBC SEEDS Student Reports have been prepared on the subject of sustainable heating alternatives for the outdoor patio located at the Gallery 2.0. Abadi et al. (2014) outline how heated cushions can be used as a substitute to patio heaters, whereas Chiu et al. (2014) take a more traditional approach and explain how their version of sustainable patio heaters would be a good addition for the space. There are many other SEEDS reports that outline how and why implementation of patio heaters would benefit the Gallery 2.0 (Cockcroft et al., 2014; Cornell et al., 2014; Farhan et al., 2014; Kubeck et al., 2013). The fact that there was a SEEDS project specifically outlining the need for this resource is a testament to the benefit patio heaters could bring to the space.
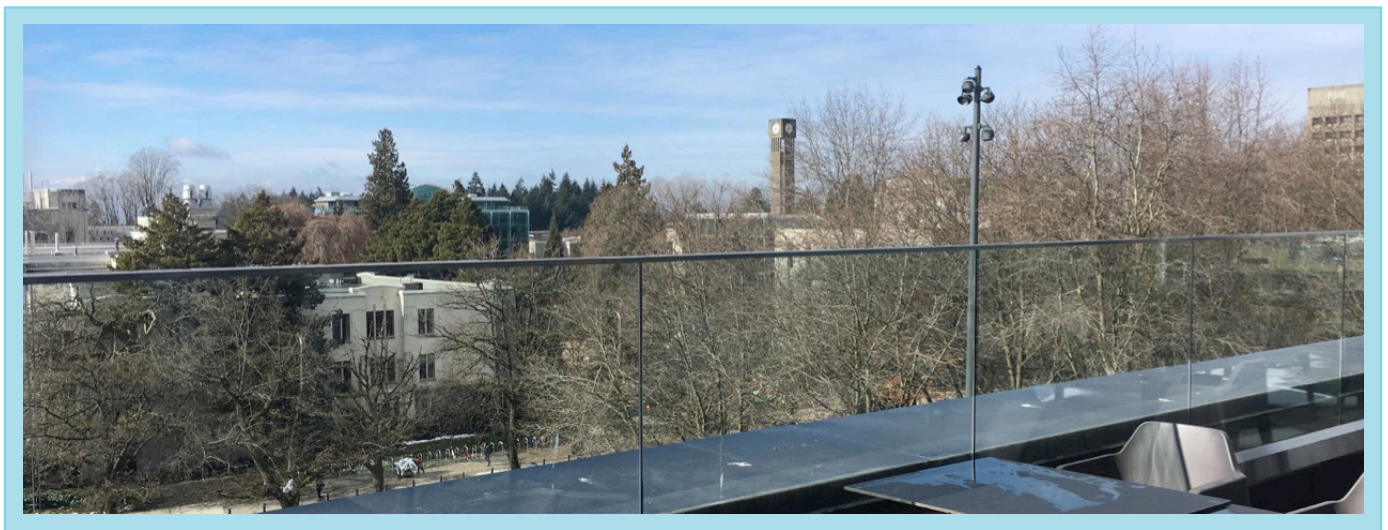
Figure 5: View from the Gallery 2.0's balcony

C. TYPES OF USES

We use Popescu et al.'s (2014) definition to identify the Gallery 2.0 as a flexible learning environment because we have found that the Gallery 2.0 has many uses and maintains a flexible nature. Two of our primary research questions were 'how is the Gallery 2.0 being used by customers?,' and 'anticipating there will be high and low-use times, how can we attract more customers during both the high and low-use times?' We answer these questions primary through the participant observation method, where we find that the primary use during the day is studying; whereas, the uses at night are primarily socially related. In order to attract more customers to the space and enhance the appeal of the Gallery 2.0 as an informal learning space (Popescu et al.), the Gallery 2.0 should account for study-uses during the day, social-uses at night, and maintain its flexible nature.

1. Eating and drinking

In addrssing concerns of social and physical well-being, Hassanain et al. (2016) have found that shared meals can foster a greater sense of belonging amongst students. Our team conducted multiple accounts of participant observation and found that only 2% of occupants chose only to eat a meal while at the Gallery 2.0 (as defined by the purchase of food without a drink). We found that many more students were drinking, at 33%, and 21% were doing both activities–eating and drinking. Encouraging more food consumption uses will likely generate a greater sense of belonging amongst students, which will help increase positive responses to the space as well as increase profits.

Figure 6: Types of food options at the Gallery 2.0 (source: http://www.ams.ubc.ca/foodanddrink/gallery/)

2. Studying

We observed a total of 22 parties at the Gallery 2.0 on January 25th at 3:30pm. Out of these 22 parties, 12 were engaged in what we defined as "studying". This included having a laptop on the table, regardless of what the user was actually doing on the laptop. We wanted to observe how the space was being used, as well as to distinguish between typical restaurant activities (i.e., eating, drinking, and socializing) and school-related activities. We found that during this time period, the space was used for both. This supports the idea that the Gallery 2.0 is a learning environment and any interventions that apply to the daytime should support this use.

Out of the 29 parties that we observed on January 26th at 5:30pm, only seven were studying and almost all were drinking. This signifies a shift in use during the nighttime, when the Gallery 2.0 becomes less of a learning environment and more of a social, drinking-and-eating-centric space. The music and the space in general was noisier, and therefore less accommodating for people wanting to study. We have taken these temporal factors into consideration when creating recommendations for the space.

VIII RECOMMENDATIONS

A. BRANDING AND IDENTITY

1. Develop an identity for the space

Based on our findings, we heard that, while sorely missed, Gallery 2.0 users and staff are not looking for a replica of the previous Gallery from the old Student Union Building. The identity of the Gallery 2.0 should instead be that of an upscale student pub open to a variety of uses, based on a West Coast modern architectural style and an ambience inspired by the region's nearby ski chalets. To help develop this identity, a complete re-brand of current marketing materials and an increased social media presence are necessary.

2. Marketing and signage

Create signage that clearly tells the public that the Gallery 2.0 is a sophisticated restaurant and pub, not an art gallery, nor the previous Gallery. To do this, we recommend investing time and resources into launches of new products and events. Social media channels should be created and active on a daily basis to increase awareness of the Gallery 2.0 in general, and to create awareness of new products, daily specials, and upcoming events, specifically.

Moreover, the Gallery 2.0 should invest resources into signage within the space itself to create better awareness of its existing assets. For instance, neon lights and signage, such as a large neon "Lounge" sign; clearer signage letting patrons know that it is a self-serve establishment, such as "Grab your own menu" signage; and finally, visible washroom signage, such as a finger pointing in the direction of the washrooms on the walls, especially since they are not located within the Gallery 2.0 itself.

B. AESTHETICS AND DESIGN

1. Spatial

Through our analysis, we found that a sense of unity and continuity throughout the Gallery 2.0 could be achieved by overhauling the furniture. The current space should be repurposed with furnishings that are better suited to the new identity of a sophisticated West Coast modern space for both studying and socializing. We recommend keeping the variety of furniture, but replacing the current furniture with some that is more comfortable and functional. Higher tables that will allow customers to eat comfortably and entice students to stay and do schoolwork are a must as well.

Our research also found that while students were not seeking a shabby chic atmosphere like the previous Gallery had cultivated, keeping the Gallery name did remind them that student artwork used to be displayed on its walls. A number of interviewees missed this, and while there is very little wall space in the Gallery 2.0 to hang art from, students want to see artwork in the space. e recommend putting student artwork on rotation on the TVs instead.

Finally, our research shows that the balcony is being underutilized, and recommend purchasing heated seats, as Abadi et al. (2014) have recommended in their SEEDS report, while simultaneously installing a retractable awning to cover the patio during times of inclement weather. If the heated seats are too costly, we recommend purchasing sustainable heaters, as Chiu et al. (2014) have recommended in their SEEDS report. We feel this last recommendation is particularly important as the vast majority of student life happens during the winter months, making the patio a missed opportunity for both economic gain and cultivating student social life.

2. Atmospheric

One of our most significant findings was that of the Gallery 2.0's lack of atmosphere. A key contributor to this is the current lighting and fixtures. Changing the current lighting from fluorescent to softer lighting, which could be achieved by installing a dimmer switch, would create a more sophisticated and inviting atmosphere in the Gallery 2.0. Moreover, we found that some customers found the music being played after dark too abrasive for the relaxed atmosphere they had come to expect from a student pub. By creating time-specific playlists and not leaving music choices to the whim of staff members, a more cohesive and consistent atmosphere can be created. In light of these recommendations, it is important to keep in mind that customers and staff members are primarily looking for a sophisticated, yet relaxed, atmosphere.

C. TYPES OF USES

While users were generally satisfied with the usage options currently offered by the Gallery 2.0, we did find a demand for more diverse event programming, such as live bands and more frequent open-mic nights. However, while it is important to use music as a way to manage the space's atmosphere, it was noted that when it becomes too loud or abrasive, it distracts students from their studying and does not encourage them to linger. A way to further increase student lingering would be to include laptop plugs in the wall where possible, so students can charge their devices and spend more time in the Gallery 2.0.

While most users were found to be satisfied with the Gallery 2.0's current food and drink offerings, they were found to be price conscious and this should be kept in mind when making any changes moving forward.

D. OPERATIONAL

Although we did include our findings regarding the Gallery 2.0's operations, there was not enough data for us to make recommendations that we felt accurately reflected our research questions or project goals. Internal management of the Gallery 2.0 is not part of the post-occupancy evaluation and is beyond the scope of our project of reanimating spaces within the Nest. However, we did feel it would be remiss to ignore the feedback on Gallery 2.0 operations we heard during our focus group, and have therefore included the data without recommendations.

IX CONCLUSION

A. SUMMARY OF KEY FINDINGS

Our data collection can be summarized into four key findings. First, the Gallery 2.0 does not currently have a coherent marketing strategy. As a result, they are not able to effectively communicate information about the pub itself or about any programming that may be taking place. Second, some of the furniture is not practical in a pub or restaurant, nor does the furniture contribute to a unified theme or design of the space. Third, the balcony is underutilized as a means of maximizing the benefits of the Gallery's spectacular views and social animation. Finally, customers are using the space for activities beyond the scope of a typical pub. This includes edification activities like studying, reading, and computer work.

B. SUMMARY OF KEY RECOMMENDATIONS

Based on our analysis, our most pressing recommendation is that the Gallery 2.0 work to develop a strong brand and identity. We found awareness of the space to be the biggest weakness, and one that is well within management's control to fix. Creating a clean and consistent identity for the space and promoting it through channels that are relevant to the principal users of the space (i.e. students consume most of their media via digital/social media) is our top recommendation. Further to this, creating relevant marketing materials within the Nest that include information about what the Gallery 2.0 offers and wayfinding information will result in increased usage of the space.

Second, giving the Gallery 2.0 an aesthetic and design overhaul will help students better enjoy the space and encourage them to visit more often and for longer periods of time. This can be achieved by updating the furnishings and lighting as well as more effective use of the outdoor patio space.

Finally, a diversity of uses should be promoted at the Gallery 2.0. This can be achieved through a combination of entertainment programming initiatives, ensuring that the spatial design is functional and that the food options are kept affordable.

LIST OF FIGURES & TABLES

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FIGURES

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XI BIBLIOGRAPHY

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XI APPENDICES

A. DEFINITIONS AND INDICATORS

What Is Social Animation?

Social animation is the activation of a public space to create a vibrant, thriving physical space where people meet often to enjoy company and make social bonds.

Indicators of Social Animation for the Gallery 2.0:

1. High number of people within the space during all open hours of the Gallery 2.0
2. High level of social activity within the space, as measured by enjoyment levels, interactions at tables
3. Vibrancy of space, as measured by enjoyment levels and quantitative indicators of positive appearance levels Increased activity and consumption levels within the Gallery 2.0
4. Brand acknowledgement and an increase in reputation of the space as determined via colloquial storytelling

B. INTERVIEW & FOCUS GROUP GUIDE

Reanimating the Gallery 2.0
Interview Legend for Gathering Qualitative Data

PREAMBLE

Hi, do you have a minute? We're Masters students working on a project to improve The Gallery 2.0, because the AMS found that the new Nest has not been used as much as anticipated. We are meeting with people who use The Gallery 2.0 to determine ways to bring more people in and make the space more vibrant and awesome! If you're interested, I'll need you to fill out two copies of this consent form. Thanks!
Prompt: Go over consent form and confidentiality of responses with participant.

INTERVIEW QUESTIONS WITH THE GALLERY 2.0 CUSTOMERS

We will conduct interviews with patrons of The Gallery 2.0, with an attempt to evenly distribute our interviews across all ages and genders.

Do you mind if I record this?
What do you do on campus?
If student: What are you studying?
Why have you chosen to visit the Gallery 2.0 today?

How often do you visit The Gallery 2.0?
Will you come again?
How did you learn about The Gallery 2.0?
How aware do you think people on campus are aware of The Gallery 2.0?
How could awareness of The Gallery 2.0 be increased?
Assuming there is no limit on resources, how could The Gallery 2.0 be improved?
Are you familiar with the Gallery 2.0's predecessor which was located in the old SUB?
Prompt: If yes, jump to Key Informant Interview Questions
Finally, do you mind if I ask how old you are?

I'm done with the interview. Do you have any questions? Thank you so much for your time.

INTERVIEW QUESTIONS FOR KEY INFORMANTS

We will conduct key informant interviews with interviewees who have previously visited The Gallery, The Gallery 2.0's predecessor.

What are the key differences have you noticed between The Gallery and The Gallery 2.0?
What changes can be made to help The Gallery 2.0 better reflect the original Gallery?
Are there any particular histories or stories that you are aware of from The Gallery that should be represented in The Gallery 2.0?
Finally, do you mind if I ask how old you are?

I have finished with my interview questions, do you have any questions for me? Thank you so much for your time.

QUESTIONS FOR FOCUS GROUP SESSION WITH THE GALLERY 2.0 STAFF

We will conduct a focus group with The Gallery 2.0 and relevant AMS staff members, with an attempt to evenly distribute our interviews across all ages and genders.

Do you mind if I record this?
What do you do on campus?
What are your roles with The Gallery 2.0?
What is the profile of your principal clientele at The Gallery 2.0?
What are the high and low times of activity for The Gallery 2.0?
What are the main challenges of the space?
How can better awareness of, and ultimately more attraction to, The Gallery 2.0 be created?
Assuming there is no limit on resources, how could The Gallery 2.0 be improved?
How can the physical space of The Gallery 2.0 be improved?
Should the legacy of The Gallery be better represented? If so, how?
When did you start working in the restaurant/bar industry?
Finally, do you mind if I ask how old you are?

I have finished with my interview questions, do you have any questions for me? Thank you so much for your time.

C. VISUAL-SPATIAL DATA

Data	Themes		
	Basic Theme	Organizing Theme	Global Theme
Count of groups playing games (3)	Playing games	Socialize	Socialization
Count of people drinking with 2+ people in group (98)	Drinking with friends	Socialize	Socialization
Count of people who arrived to meet others (8)	Meeting friends	Socialize	Socialization
Count of N/A activity (2)	No activities of note	Relax	Socialization
Count of those drinking alone (6)	Drinking alone	Relax	Socialization
Count of those alone (14)	Using the space alone	Isoltion and/or relfection	Socialization
Count of people drinking & eating (32)	Eating with alcohol	Eating	Nourishment
Count of people eating with 2+ people in their group (36)	Eating with friends	Eating	Nourishment

Table 1: Thematic table on customer activities

Activity	# of Groups	# of People	Avg. Group Size	Seating Location*
-	2	4	2.0	3,3
Drinking	15	42	2.8	1,1,2,3,3,3,3,4,4, 6,7,8,8,
Drinking & Eating	11	27	2.5	1,3,3,3,3,3,4,5,8,8
Drinking & Playing Game	2	11	5.5	4,7
Eating	1	2	2.0	1
Playing Game	1	3	3.0	6
Studying	8	12	1.5	1,2,3,3,3,6,8,8
Studying & Drinking	7	19	2.7	1,3,3,3,4,4
Studying, Drinking & Eating	2	5	2.5	7,7
Studying & Eating	2	4	2.0	2,4

Table 2: Customer counts
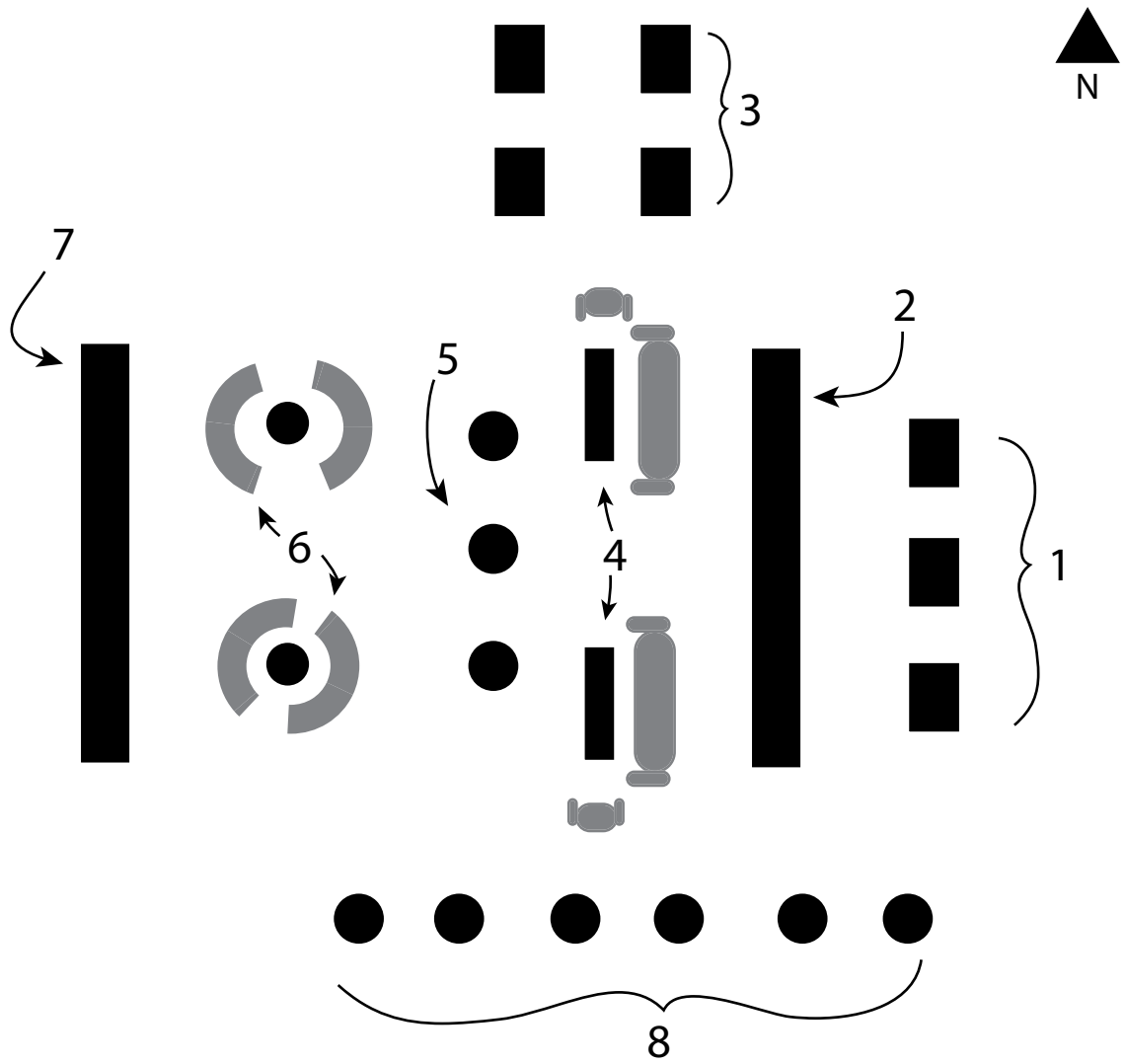* See Figure 7 for floor plan legend

Figure 7: Floor plan legend

Data	Themes		
"It's on facebook."	Social Media	Marketing	Branding & Identity
"I don't look at Twitter."	Social Media	Marketing	Branding & Identity
"I was trying to see how late they are open but they don't have a Facebook page."	Social Media	Marketing	Branding & Identity
"Facebook is a good way for people to contact them and to advertise daily specials and events."	Social Media	Marketing	Branding & Identity
"It's well advertised"	Traditional Media	Marketing	Branding & Identity
"Communication and marketing to the public is not servicing the Gallery 2.0 well – when new products come out, there is no launch and therefore no one knows about it."	Traditional Media	Marketing	Branding & Identity
"Most of the advertising I've seen just says Gallery 2.0, and I don't know if that's a bar or what exactly it is."	Traditional Media	Marketing	Branding & Identity
"Friends brought me here."	Word of Mouth	Marketing	Branding & Identity
"I had a friend tell me about it."	Word of Mouth	Marketing	Branding & Identity
"My friend said that there was a new restaurant upstairs."	Word of Mouth	Marketing	Branding & Identity
"Never been here" x3	Frequency of Visit	Awareness	Branding & Identity
"I've been here maybe like five or six times."	Frequency of Visit	Awareness	Branding & Identity
"I'd come again."	Frequency of Visit	Awareness	Branding & Identity
"People don't know what it is."	Identity	Awareness	Branding & Identity
"I always thought it was just an art gallery."	Identity	Awareness	Branding & Identity
"More people know more about the Pit than the Gallery"	Knowledge of Gallery 2.0	Awareness	Branding & Identity
"I think every student knows about it"	Knowledge of Gallery 2.0	Awareness	Branding & Identity
"This one looks a lot swankier, but the previous one looked super lived in, it had character."	Character	Atmosphere	Aesthetics & Design
"I feel like [the TVs] clash with the atmosphere."	Character	Atmosphere	Aesthetics & Design
"We want the Vancouver feel – identify the space with Vancouver, and not just another sophisticated bar."	Character	Atmosphere	Aesthetics & Design
"It feels more sophisticated and less busy and loud than the Pit and Koerners' Pub"	Subliminal Appeal	Atmosphere	Aesthetics & Design
"Relaxed vibe currently"	Subliminal Appeal	Atmosphere	Aesthetics & Design
"The pot lighting in the booth area is too bright."	Subliminal Appeal	Atmosphere	Aesthetics & Design
"I really like the space. I think it looks really nice."	Subliminal Appeal	Atmosphere	Aesthetics & Design
"I like that there is a variety of seating, comfy chairs, low café type tables and booths."	Furniture	Spatial	Aesthetics & Design
"It sometimes feels like they just awkwardly repurposed the furniture."	Furniture	Spatial	Aesthetics & Design
"Can I eat at this table?... Probably not." (talking about small tables at the windows)	Furniture	Spatial	Aesthetics & Design
"The view is really nice from the patio, but it's too cold to sit out there."	Layout	Spatial	Aesthetics & Design
"I love the balcony."	Layout	Spatial	Aesthetics & Design
"I really want to make use of the fact that we can see the mountains, and that we have a patio."	Layout	Spatial	Aesthetics & Design
"I like the space as it is"	Layout	Spatial	Aesthetics & Design
"[The old Gallery had] some of the better, cheaper food in the SUB"	Price	Food & Drink	Types of Uses
"The old Gallery had a $5 burger"	Price	Food & Drink	Types of Uses
"Food is generally expensive on campus"	Price	Food & Drink	Types of Uses
"Many students and clientele were excited when there was a menu change."	Menu	Food & Drink	Types of Uses
"It's just a nice place where you can sit down and have a drink or two"	Drinking	Food & Drink	Types of Uses
"We were having a club meeting in the building, and then we were looking for the closest place to get a drink."	Drinking	Socializing	Types of Uses
"The Gallery 2.0 could even organize things like... poetry nights."	Events	Socializing	Types of Uses
"Maybe having some more advertising targeted at clubs to get them to run their events here"	Events	Socializing	Types of Uses
"Students spend a lot of time studying"	Multi-modal	Studying	Types of Uses
"I've come alone a few times during the day to…read…when I need a different space to work in"	Reading	Studying	Types of Uses
"All of the tables are really low, so I don't really like to work here, unless I'm just reading a book and having drinks"	Reading	Studying	Types of Uses

Table 3: Interview and focus group data