

ALLAY EMBRACE

Transitional Supportive Housing for Adult Women Struggling with Homelessness

By Tamunoibi Oluwalayomi Ruth Ekine

A Practicum Submitted to The Faculty of Graduate Studies of the University of Manitoba In Partial

Fulfillment of the Requirement of the Degree of

Master of Interior Design

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

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ABSTRACT

This practicum project investigated the relationship between gendered spaces and the themes of home, community, and self, as well as re-defining the idea of a shelter based on the activities shared and the organization of private and shared spaces. Drawing on the analysis of theories of Maslow's Hierarchy of Needs, Placemaking, Adaptive Reuse, and the concept of Safe Housing, design strategies have been developed for a transitional supportive housing system that adapts to the needs of homeless single adult women. This was done to create a short-term residence that redefines what a home could mean to homeless women while also providing skills to aid these individuals in transitioning into more permanent, stable, and secure housing. The proposed project examined how interior design could assist in alleviating the social issue of homelessness through attaining a sense of community, empowerment, comfort, and security, as it introduced the Adaptive Reuse of the Roslyn Court Apartments as *Allay Embrace*.

The design of *Allay Embrace* was focused on re-defining the model of a gendered shelter through the development of shared spaces, which featured the inclusion of a communal kitchen and dining space, a making library and workshop, a skill training center, and lounges, among other shared spaces that examined the potential of such spaces to foster a sense of community and belonging within the building. The development of private spaces also aided in the re-establishing of the idea of a gendered shelter through the use of the residence, lounges, and making library and workshop to help the occupants define and personalize their spaces to develop what a home means to them, which could aid to foster a sense of self. In doing so, the project *Allay Embrace* explored how interior design can redefine the idea of a home in a gendered space to accommodate activities and private space that improve the quality of life for the occupants and allow for opportunities for them to regain their self-worth, identity and empowerment within the shelter while informing them of ways to develop interpersonal skills and gain permanent, secure, and stable housing in the broader community.

Diverse research methodologies were used to investigate this project, considering the themes of home, self, and community in the practicum project and design programme. These methodologies include literary analysis, design precedent analysis, site analysis, and a photographic walkthrough. Each exploration aided in informing the design process, programme, and proposal of *Allay Embrace*, 40 Osborne Street. This practicum project is only the beginning of a multiple-step process of alleviating the complex

social issue of homelessness.

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CHAPTER ONE

INTRODUCTION

PROJECT SCOPE AND BACKGROUND

Homelessness is a prevalent issue that has plagued North America for the longest time and has shown no signs of going away anytime soon. “Homelessness” was first used in the 1870s as a derogatory term, indicating how long this problem has persisted.^[1]

According to the Canadian Definition of Homelessness, a national research institute on homelessness in Canada, homelessness can be defined as the inability of an individual or group to gain or acquire safe and stable housing.^[2] However, this definition does not describe the full scope of homelessness. Different groups of people experience homelessness uniquely and are affected on various levels.^[3] However, homelessness is not just a lack of shelter; it can also be defined as the inability to meet one’s basic needs, such as emotional, physiological, territorial, and spiritual needs.^[4] Though not all homeless individuals are unsheltered, there are those all over Canada who experience a particular kind of homelessness as they are forced to live outside a designated shelter and are vulnerable to the country’s harsh winters. The number of homeless individuals keeps growing, and this problem does not have a simple, single solution but multiple solutions to address various scenarios.^[5]

In Canada, currently, individuals still experience homelessness. Approximately 150,000 to 300,000 individuals in Canada and Winnipeg, Manitoba, at least 1 256 people experience homelessness as of May 25th, 2022; out of that amount, 35.4% are women, and 178 experience chronic homelessness, which can be defined as the inability of an individual to acquire shelter for long periods.^[6]

There are different causes of homelessness, such as discrimination, inadequate income or poverty, shortage of affordable housing, failures of the system meant to protect or help them, domestic violence,

[1] Permanent Supportive Housing: Evaluating the Evidence for Improving Health Outcomes among People Experiencing Chronic Homelessness (Washington, DC: The National Academies Press, 2018), 175.

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and personal circumstances.^[7] To prevent homelessness, the reasons behind it must be understood to help develop preventative measures to provide stable solutions.^[8] This also means examining policies and strategies to prevent these responses from becoming problematic.^[9]

Inspired by the Adaptive Reuse of the apartment complex Roslyn Court Apartment, this Master of Interior Design Practicum, known as *Allay Embrace*, sought to redesign the idea of a homeless shelter by reimagining the typology of a women’s shelter to create a safe space for the single homeless women who wish to inhabit it.^[10] This project aimed to design a transitional supportive housing system for homeless women who are single and without children. The principles of interior design were used to reconstruct the views on homelessness through the understanding of designing a space for the users as well as the function, and this has shaped the final form of the building through its arrangement of space. For this to happen, this project has examined the current state of homelessness and how it affects women in Winnipeg, Manitoba, through the lenses of the Housing First Initiative and Abraham Maslow’s theory on the Hierarchy of Needs. This has created a mixed residential typology with private and shared communal areas informed by Safe Housing, Placemaking, and Adaptive Reuse principles.

An approach to solving the issue of homelessness is through the Housing First Initiative. The Housing First Initiative focuses on ending homelessness by quickly placing homeless individuals into stable and transitional housing solutions.^[11] Transitional Supportive Housing, a part of the Housing First Initiative, is a temporary but supportive system that helps transition individuals from homelessness to permanent housing.^[12] This housing option is an excellent way to deal with chronic homelessness while considering ways to secure permanent housing through support such as life skills.^[13]

This project allows designers to play an essential role in improving the lives of marginalized homeless individuals through the development of mindful design practices. Designers have demonstrated

[7] Caitlin E. Synovec, “Homelessness,” *Work* 65, no. 2 (2020): pp. 233-234, <https://doi.org/10.3233/WOR-203099>, 233.

[8] Peter Somerville, “Understanding Homelessness,” *Housing, Theory and Society* 30, no. 4 (2013): pp. 384-415, <https://doi.org/10.1080/14036096.2012.756096>, 390.

[9] “Preventing Homelessness,” Preventing Homelessness | The Homeless Hub, accessed March 27, 2023, <https://www.homelesshub.ca/about-homelessness/homelessness-101/preventing-homelessness>.

[10] This transitional housing focuses on housing single adult women between 20 and 90.

This project aims to house individuals who identify as women.

[11] “Housing First,” *Housing First* | The Homeless Hub, accessed February 14, 2023, <https://www.homelesshub.ca/solutions/housing-accommodation-and-supports/housing-first>.

[12] “Transitional Housing.” n.d. The Homeless Hub. Accessed March 5, 2024. <https://www.homelesshub.ca/solutions/housing-accommodation-and-supports/transitional-housing>.

[13] Ibid.

this by translating and redefining the design of a shelter into a space that can help homeless women regain their independence and security.

Homelessness has many misconceptions surrounding it, which has misinformed the public – an example of such a misconception argues that homelessness is a choice.^[14] This belief has caused society to view these individuals as burdens due to the problematic myths and misinformation about this stigmatized population.^[15] Even without these misconceptions and generalizations, it is not easy for the homeless population to obtain the most basic human needs that others have always taken for granted: shelter. This project aimed to explore how interior design can be applied to help the women of Winnipeg struggling with homelessness while understanding that it is not a cure-all but a step in the right direction. The reason behind the focus on homeless women is that these groups are among the most vulnerable demographics to infectious diseases and sexual and physical abuse.^[16] This vulnerability raises the importance of a gendered space to shelter these women due to the lack of safe spaces.^[17] The practicum project investigated how we, as interior designers, could make shelters safer, more stable, and independent buildings for women. This is done by focusing on ways to empower these women and reconnect them to society beyond their emotional and physical walls. The design of this transitional shelter has focused on the organization of spaces according to the division of private residential spaces and shared communal spaces concerning the activities associated with each space.

PROJECT OVERVIEW AND TYPOLOGY

This project aims to create a transitional shelter for homeless women in Winnipeg, Manitoba, where they can be supported and grow through learning skills such as cooking and gardening.^[18] These skills allow these women to gain the support needed for future housing and employment after leaving the shelter, which can help them achieve a sense of power, control, and ownership over their livelihoods.^[19] This project

[14] "Myths and Questions about Homelessness," *Myths and Questions About Homelessness* | The Homeless Hub, accessed March 27, 2023, <https://www.homelesshub.ca/about-homelessness/homelessness-101/myths-and-questions-about-homelessness>.

[15] Ibid.

[16] Rae Bridgman, *Safe Haven: The Story of a Shelter for Homeless Women* (Toronto: University of Toronto Press, 2003), 30-31.

[17] Ibid, 31.

[18] Informed by Statement of Investigation of the Practicum Revisal Proposal Document, February 16th, 2023.

[19] Ibid.

was designed with single adult women who were childless in mind. This space is meant to be dedicated to these women's safety, stability, and independence.

Another goal of the project was to aid these women by creating a space where they could feel protected and safe.^[20] Women may not feel safe in the current shelters because they may not feel safe in group settings after escaping violent or abusive situations, and they fear they may experience the same in these shelters. Furthermore, transitional shelters that deal with chronically homeless women are needed for those who cannot adjust to society and may lose or have already lost their homes due to different circumstances.^[21] This gender-specific space is necessary for adult women who wish to find a safe and stable space they can call home.^[22] To create this housing complex, the project investigated the theories of Placemaking and Adaptive Reuse and the theoretical concept of Safe Housing, which created design solutions based on the human psychological needs outlined by Maslow's Hierarchy of Needs and the Housing First Initiative.^[23] I first investigated the ideas of flexibility and the making of a home through Adaptive Reuse by architects Graeme Brooker and Sally Stone, which showcased how the definition of a new function of an already-existing building based on the users can establish the meaning of a home.^[24] I then investigated human geographers Yi-Fu Tuan and Tim Cresswell's studies on Placemaking, which showcased the connections created by users to their environment to define a safe, familiar environment and develop the principles of a home.^[25] Lastly, I investigated the idea and importance of Safe Housing for women by professor and anthropologist Rae Bridgman, highlighting the importance of psychological, physiological, and emotional needs to develop a framework based on these needs to understand what can be seen as a haven.^[26]

[20] Informed by Statement of Investigation of the Practicum Revisal Proposal Document, February 16th, 2023.

[21] Ibid.

[22] Ibid.

[23] Ibid.

Abraham H. Maslow. "A Theory of Human Motivation." *Psychological Review* 50, no. 4 (1943).

"Housing First," Housing First | The Homeless Hub, accessed June 23, 2023, <https://www.homelesshub.ca/solutions/housing-accommodation-and-supports/housing-first>.

[24] Informed by Statement of Investigation of the Practicum Revisal Proposal Document, February 16th, 2023.

Sally Stone, and Graeme Brooker. *Rereadings 2: Interior Architecture and the Design Principles of Remodelling Existing Buildings*. (RIBA Publishing, 2019).

[25] Informed by Statement of Investigation of the Practicum Revisal Proposal Document, February 16th, 2023.

Yi-fu Tuan. *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977).

Tim Cresswell. *Place: A Short Introduction* (Malden, MA: Blackwell Pub., 2004).

[26] Informed by Statement of Investigation of the Practicum Revisal Proposal Document, February 16th, 2023.

Rae Bridgman, *Safe Haven: The Story of a Shelter for Homeless Women* (Toronto: University of Toronto Press, 2003).

SIGNIFICANCE OF RESEARCH

This research and design practicum is significant because it addresses a variety of issues regarding homelessness concerning women and focuses on the following defined below:

- This project is beneficial because the number of people who experience homelessness will increase as the world enters a vulnerable state due to current turmoil and problems, such as the economic crisis the world experienced during the COVID-19 pandemic.^[27] In Winnipeg, some of the issues that cause homelessness are discrimination, inadequate income or poverty, shortage of affordable housing, failures of the system, domestic violence, and personal circumstances.^[28]
- The research gathered for this project is influenced by applying the Housing First Initiative and Maslow's Hierarchy of Needs to inform how design can redefine the misconceptions of homelessness and act as a medium to alleviate it, as will be discussed in Chapter 2.

PURPOSE OF THE PROJECT

This project aims to offer a new way of thinking, examining, and understanding how an interior environment can define the meaning of a home to help women feel safe, stable, and empowered. This project explores the difficulties of designing a safe gender-specific space that supports and facilitates users' sense of privacy and self-empowerment, which will nurture and secure their livelihoods and well-being. This functional built environment has focused on designing an aesthetically diverse space set in Winnipeg, Manitoba, that connects these women and their environment to incorporate aspects of a home.

PROJECT OBJECTIVES

The objectives of this design project are as follows:

... to understand how interior design could create a more stable solution to homelessness for women in

Winnipeg, Manitoba.^[29]

... to discover how designing interior environments could be based on physiological needs such as shelter, food, and sleep, as well as self-actualization needs such as skill development, in Maslow's Hierarchy of Needs, to establish notions of Placemaking.^[30]

... to explain how interior design elements could demonstrate self-empowerment's role in defining what a home is.^[31]

... to determine how interior design could aid in reducing crimes and discrimination against homeless women.^[32]

RESEARCH QUESTIONS AND METHODOLOGY

The key research questions considered throughout this project are:

1. How can the interior design of transitional supportive housing redefine what a home could mean to homeless women?
2. How do the theories of Placemaking and Adaptive Reuse assist homeless women in regaining their self-worth and identity and building communities within transitional housing?
3. How can interior design positively impact homeless women's emotional, physical, and mental well-being while maintaining comfort, safety, and control?

The following research methods were examined to answer the above research questions to guide the design process of the project:

- Literary Analysis: This research method has been used to understand and summarize the history of homelessness and the women who struggle with it. As well as examine the theories and concepts behind gender-specific transitional supportive housing. This includes Placemaking, Adaptive Reuse, Maslow's Hierarchy of Needs, and Safe Housing. These concepts and theories were

^[27] Jeff Karabanow, Emel Seven Boscam, Jean Hughes, and Haorui Wu. "Lessons Learned: COVID 19 and Individuals Experiencing Homelessness in the Global Context." *International Journal on Homelessness* 2, no. 1 (2021): 165.

^[28] "Causes of Homelessness," *Causes Of Homelessness* | The Homeless Hub, accessed March 27, 2023, <https://www.homelesshub.ca/about-homelessness/homelessness-101/causes-homelessness>.

^[29] Informed by Project Objectives of the Practicum Revisal Proposal Document, February 16th, 2023.

^[30] Ibid.

^[31] Ibid.

^[32] Ibid.

chosen because they serve to understand the basis of a shelter's psychological and emotional roots. This has helped to examine how design can influence the conditions of a safe, comfortable, and secure space, which can positively affect the users' well-being. This study has impacted the function of the aesthetic design of space. This has informed the design programme, development and concepts and guided the analysis of the design precedents.

- Photographic Walkthrough: This research method involved a series of photographs taken by the author to record, analyze, and develop the site's observations, building, and context. It has been included in Chapter Four: Site and Building Analysis.
- Design Precedent Analysis: This research investigated four supportive, communal, and social housing projects. This included Stubberupgaard Supportive Housing, designed by Leth & Gori, located in Borup, Denmark; Haasje Over Apartments, designed by VMX Architects, situated in Eindhoven, The Netherlands; Habitations Saint-Michel Nord, designed by Saia Barbarese Toupouzanov Architectes, located in Montréal, Canada; and Wayss Youth Transition Hub, designed by BENT Architecture situated in Melbourne, Australia. The intent was to study how various designers and architects had designed such a space and compare the issues and ideas they encountered. This was a study on modern-day designs that allow the users to define a home and not feel different from the rest. This analysis looked at the precedents in correlation with the literary analysis to assess the idea of modern-day specified shelters.

BIASES AND LIMITATIONS

As someone blessed to have never experienced homelessness, I observed many biases and limitations while researching and working on this project. This project investigated women who struggled with homelessness for various reasons, such as poverty, domestic violence, inadequate housing, and personal circumstances. I acknowledged that I had never experienced such hardships and hopefully never

will. As such, I could not fully understand these women's situations since I lacked experience and did not understand the extent of the struggles involved in homelessness. Therefore, I could never use this project or design to speak on behalf of these women and their experiences. These biases and limitations could have affected the project's outcome if not addressed early.

A limitation I encountered as a designer was that I needed help acquiring the architectural drawings for the building and the permission required to use them. This was because this building, the Roslyn Court Apartment, is a historically designated site. Another limitation encountered in this project was the design of the interior of the building because there were restrictions on what I could change since it was a historic site.

These restrictions to the design of the interiors mentioned that there should be no changes to the following: the entrance doors, original woodwork, elevator, covered walkway in interior courtyard public hallways including stained glass windows and the wood flooring.^[33] These elements defined key characters reminiscent of the Queen Anne Revival style from which the building got its historical designation. Due to these constraints, the proposed design of this project was creative in terms of how I designed the interior to preserve the historical qualities of the building.

KEY TERMS AND CONCEPTS

Adaptive Reuse: This project defines Adaptive Reuse as modifying an already-existing structure to cater to different users or purposes.^[34]

Aesthetically Diverse Space: For this project, an aesthetically diverse space can describe the overall appeal of the building and how each room will be divided based on its aesthetic qualities, which will be defined and enhanced by its functions and form.^[35]

[33] Property & Development City of Winnipeg Planning and City of Winnipeg, "List of Historical Resources," List of Historical Resources - Planning, Property and Development Department - City of Winnipeg, accessed April 4, 2023, <https://legacy.winnipeg.ca/ppd/Heritage/ListHistoricalResources.stm>.

[34] Sally Stone. *Undoing Buildings: Adaptive Reuse and Cultural Memory*. New York: Routledge, 2019, 1.

[35] "What is Aesthetics?," *The Interaction Design Foundation*, accessed April 2, 2023, <https://www.interaction-design.org/literature/topics/aesthetics#:~:text=Aesthetics%20is%20a%20core%20design,enhance%20functionality%20with%20attractive%20layouts>.

Chronic Homelessness: This term can be defined as a state of homelessness that individuals experience for long periods.^[36]

Community: For this project, a community can be defined as a place where individuals with similar experiences and are like-minded live together and help one another.

Empowerment: For this project, empowerment can be defined as the ability to regain power, rights and authority over one's livelihood and skills.

Gendered spaces: For this project, a gendered space can be defined as a space that is physically or virtually designed for the use of a specific gender and can be transformed based on that gender's needs and activities.^[37]

Home: For this project, a home can be defined as a space representing an individual's everyday domestic life experiences while creating a sense of belonging and being to their environment and surroundings.^[38]

Placemaking: For this project, Placemaking can be defined as creating a place that creates bonds between people and their environment based on the connections, uses, access and comfort made to establish a sense of place.^[39]

CHAPTER SUMMARIES

Chapter One: Introduction

In this chapter, I discuss the background and scope of the practicum project and outline the significance and objectives of the research and design. It introduces the framework for the project by establishing the

theoretical concepts, research questions, and methods, which are examined in the following chapters. This includes Maslow's Hierarchy of Needs, Safe Housing, Placemaking, and Adaptive Reuse. The site, building, and users are introduced, and the project purpose, biases, limitations, and key terms are defined.

Chapter Two: Literary Analysis

In this chapter, four fundamental theories and concepts are studied. The first was understanding the application of the theory of Maslow's Hierarchy of Needs created by the American psychologist Abraham Maslow. The second was the discussion of the concept of Safe Housing, studied by Rae Bridgman, which aligned with the notion of the Housing First Initiative. The importance of stable housing was a common factor between the concept, theory, and topic and how this relates to gendered space. The concept of a gendered space was discussed to understand the structure of these spaces concerning the female gender and the activities that define them. The third addressed the theory of Placemaking, investigated through Yi-Fu Tuan and Tim Cresswell's studies, as a way of creating gender-specific space concerning gaining and creating safe, stable housing. The theory of Adaptive Reuse through the lens of Graeme Brooker and Sally Stone was the fourth and final discussed as a way of applying the combination of these concepts and theories to answer the research questions introduced. The study of these theories and concepts will inform the final design outcome of this practicum project.

Chapter Three: Design Precedent Analysis

In this chapter, I investigate the theories and concepts concerning the analysis of the design of different supportive, communal, and social housing projects. The precedents studied are Stubberupgaard Supportive Housing, designed by Leth & Gori; Haasje Over Apartments, designed by VMX Architects; Habitations Saint-Michel Nord, designed by Saia Barbarese Toupouzanov Architectes; and Wayss Youth Transition Hub, designed by BENT Architecture. These designs were selected because of the distinct types and approaches they represent to supportive housing. These projects examined the different design strategies designers and architects used.

[36] "Addressing Chronic Homelessness," *Addressing Chronic Homelessness* | The Homeless Hub, accessed April 2, 2023, <https://www.homelesshub.ca/solutions/prevention/addressing-chronic-homelessness>.

[37] Susan Close, "Gender, Space and Photography: Reading the Interiors of Clementina Hawarden." *Design principles & practices* 5, no. 1 (2011): 181.

[38] Alison Blunt and Robyn Margaret Dowling, *Home* (London: Routledge, 2022), i.

[39] Susanna Moreira. "What Is Placemaking?" *ArchDaily*. ArchDaily, May 27, 2021. <https://www.archdaily.com/961333/what-is-placemaking>.

Chapter Four: Site and Building Analysis

In this chapter, I provide an overview of the conditions that informed the site selection and analysis.

This was followed by the photographic walkthrough included in the site analysis to understand the site's surrounding context better. This was then followed by the design analysis of the building and the historical context behind it. This project also investigated aspects of this historical site that can be changed, preserved, or restored as part of its goals.

Chapter Five: Design Application

In this chapter, I provide an overview of all the information gathered in the research aspect of this project that has informed the design of *Allay Embrace*. It consists of drawings and renders of the final design work. It explains how the issues raised in previous chapters informed the design development and outcomes and answered the research questions.

Conclusion

This section summarizes the design concept and development regarding the research gathered. The overall summary provides an overview of the project, answers the research question posed at the beginning of Chapter 1, outlines the lessons learned, and examines opportunities for future research considerations.

CHAPTER TWO

LITERARY ANALYSIS

INTRODUCTION

A home can be described as either “a physical structure and location of their house” or “dwelling or the relationships or connections over space and time.”^[40] Childhood memories often shape one’s experiences of home, which in turn defines one’s life and the attachments one establishes between people and place.^[41] For some, home experiences can be feelings of “security, familiarity, and comfort,” while for others, they could be feelings of “insecurity, exclusion, and alienation.”^[42] In the context of this document, understanding home and its associated experiences helps to understand what can make a secure and comfortable home for women experiencing homelessness.

The idea of a home from the perspective of a homeless adult female and the current system of shelters is present in the studies found in the book *Safe Haven: The Story of a Shelter for Homeless Women*.^[43] The author Rae Bridgeman, a professor and anthropologist, stated that there are different approaches to aiding homeless women, how the design and development of shelters affect them, and how the needs of these women affect the actions taken. Women in current co-ed shelters have been reported to be unsafe due to mental illness, addictions, abuse, and discrimination they may have or will experience, which highlights the need for women-only facilities.^[43] The existence of women’s only shelters has led to less exposure to mental illness, addictions, and discrimination through the fact that “the more sources of inequity a person experiences, the deeper and often more invisible their exclusion becomes.”^[44] This means that if an individual is considered a minority, their experiences may be regarded as less valuable or important. This can be applied to the situations of homeless women due to them being part of the minority, which could show how challenges and barriers are encountered due to their status, gender or sex, race and disabilities.^[45] These factors became barriers that could further impede their chances of gaining or securing Safe Housing.^[46] This shows that gendered shelters are essential to these marginalized groups of women to protect them from gender-based violence or discrimination and provide the means to cater to the specific

[40] Alison Blunt and Robyn Margaret Dowling, *Home* (London: Routledge, 2022), i.

[41] *Ibid.*, 1.

[42] *Ibid.*

[43] Rae Bridgeman, *Safe Haven: The Story of a Shelter for Homeless Women* (Toronto: University of Toronto Press, 2003), 30-32.

[44] “the circle.” n.d. West Central Women’s Resource Centre. Accessed March 5, 2024. <https://wccrc.ca/wp-content/uploads/2019/09/Connecting-the-Circle-Full-Web.pdf>.

[45] *Ibid.*

[46] *Ibid.*

physical, emotional and mental needs of women.

This literary analysis aimed to understand what makes a space encompass the familiarity, security, and comfort of home to drive the potential of redefining the design of a shelter. In the book *Home*, especially in Chapter Three, “Residence: House-as Home,” the authors Alison Blunt, a professor and geographer, and Robyn Dowling, a professor and architect, discuss how a “home is more than a house” but is the diverse historical and geographical perspective of space rather than the physical shelter.^[47] The authors note that a “home can be stretched beyond houses or shrink to the body,” which is essential to analyze home politics, especially when bound to familiarity, security and comfort.^[48] This was necessary for their investigations and the conceptual goal of this practicum project.

This document examines the idea of a home from historical, geographical, and identity perspectives to understand practices of making a home. This chapter investigates the theories of Maslow’s Hierarchy of Needs, Placemaking, Adaptive Reuse, and the concept of Safe Housing. This investigation explores the writings of theorists, geographers, architects, and designers, such as Rae Bridgman, Yi-Fu Tuan, Tim Cresswell, Graeme Brooker, Sally Stone, and many more. The literary analysis of these authors’ works is necessary for this project because they study the importance of human experience to their environment and how that creates the bonds between humans and their space. It also aids in creating a robust conceptual foundation for the design of the interior space of this gendered shelter. This is significant to the design of *Allay Embrace*, 40 Osborne Street, as it considers the connection of the perspectives of homeless adult women and their needs for a home, which is essential for examination. The idea and importance of a home vary between individuals, but finding the common factor that embodies its meaning, be it environmental or conceptual, will help inform this project.

THEORETICAL FRAMEWORK

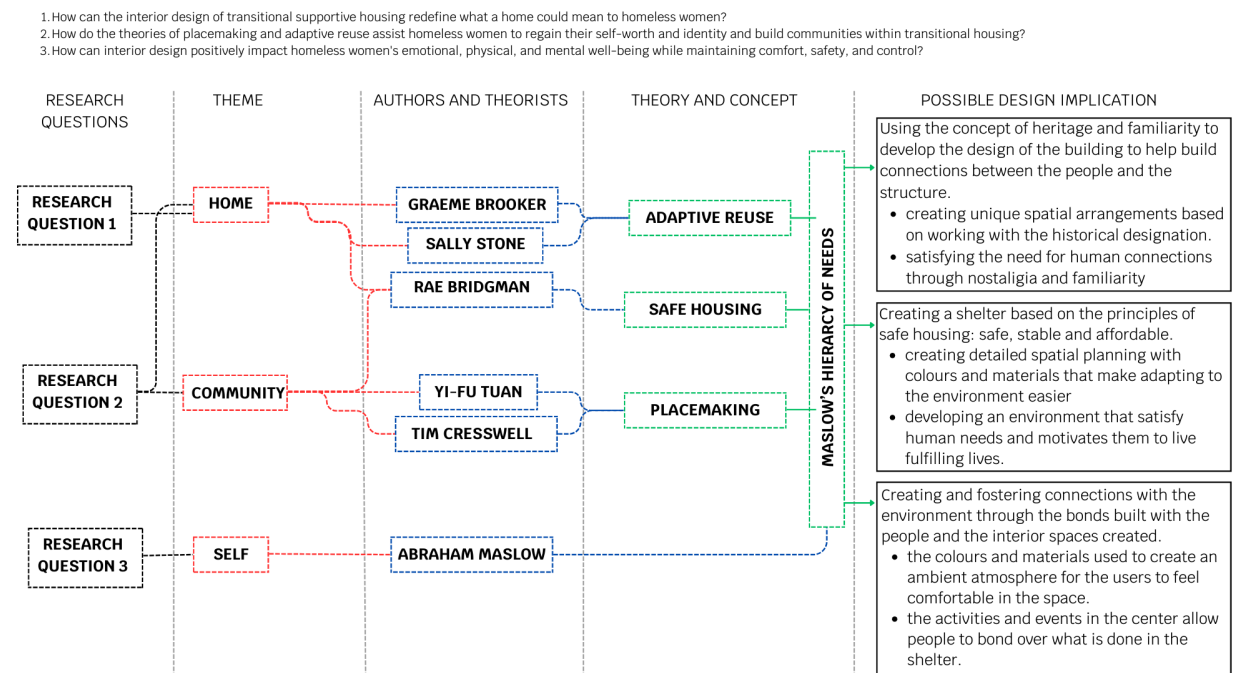


Figure 1: Image of the Theoretical Framework (Adapted from <https://www.canva.com/>. Accessed October 30, 2023).^[49]

MASLOW’S HIERARCHY OF NEEDS

According to the American psychologist Abraham Maslow, there were originally five levels of fundamental human desire: physiological, love, safety, esteem, and self-actualization needs, which was later known as Maslow’s Hierarchy of Needs.^[50] Maslow identified these needs as the basis of human motivation, which drives human actions and behaviour to meet or express their basic needs.^[51] These needs are further categorized into basic, psychological, and self-fulfillment needs, with each level depending on the basic needs.^[52] These basic needs must be met before others can be attained, which is why it is referred to as the Hierarchy or Pyramid of Needs.^[53]

[49] Retrieved from the Assignment 2A Submitted for IDES 7000 Graduate Seminar in Interior Design, October 30th, 2023.

[50] Andrew J. Hale, Daniel N. Ricotta, Jason Freed, C. Christopher Smith, and Grace C. Huang. “Adapting Maslow’s Hierarchy of Needs as a Framework for Resident Wellness,” *Teaching and learning in medicine* 31, no. 1 (2019): pp 109.

[51] Abraham H. Maslow. “A Theory of Human Motivation.” *Psychological Review* 50, no. 4 (1943): 370-371.

[52] Or Oved. “Rethinking the Place of Love Needs in Maslow’s Hierarchy of Needs: III. Young Perspectives.” *Society (New Brunswick)* 54, no. 6 (2017): 537.

Andrew J. Hale, Daniel N. Ricotta, Jason Freed, C. Christopher Smith, and Grace C. Huang. “Adapting Maslow’s Hierarchy of Needs as a Framework for Resident Wellness,” *Teaching and learning in medicine* 31, no. 1 (2019): pp 109.

[53] Ibid.

[47] Alison Blunt and Robyn Margaret Dowling, *Home* (London: Routledge, 2022), 92.

[48] Ibid.

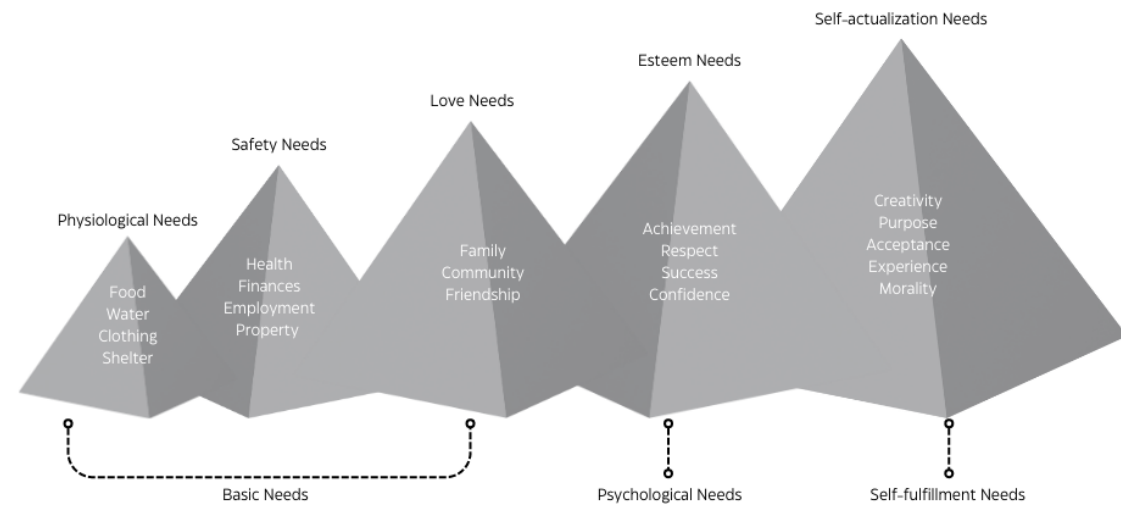


Figure 2: Image of Maslow's Hierarchy of Needs based on the Model for Maslow's Pyramid of Needs (Adapted from <https://www.canva.com/> and Andrew J. Hale, Daniel N. Ricotta, Jason Freed, C. Christopher Smith, and Grace C. Huang, "Adapting Maslow's Hierarchy of Needs as a Framework for Resident Wellness," *Teaching and Learning in Medicine* 31, no. 1 (2019). Accessed June 20, 2023).

In examining these basic needs, it can be noted that attaining the most basic human needs is difficult for the homeless population because of their inability to access these necessities due to their situations. The importance of achieving these basic needs is analyzed by Benjamin F. Henwood, Katie-Sue Derejko, Julie Couture, and Deborah K. Padgett, who, as professors and social workers, in an article, explains how the theoretical lens of Maslow's Hierarchy of Needs affects people in the Housing First and traditional housing programs because of how they need to fulfill their basic need before they can identify their self-actualization needs. The basic need for shelter is essential to address the homeless population. The Housing First Initiative aims to recover homeless individuals whose basic needs, such as shelter, belonging and safety, are not met, which can prevent them from meeting other needs.^[54] The Housing First Initiative provides easy and immediate access to these needs.^[55] As an aspect of the Housing First Initiative, transitional supportive housing systems can provide these individuals with community-based support and treatment to address their lack of shelter and allow them to focus on other issues.^[56]

When investigating the problem of homelessness concerning Maslow's Hierarchy of Needs,

[54] Benjamin F. Henwood, Katie-Sue Derejko, Julie Couture, and Deborah K. Padgett. "Maslow and Mental Health Recovery: A Comparative Study of Homeless Programs for Adults with Serious Mental Illness." *Administration and policy in mental health and mental health services research* 42, no. 2 (2015): pp 221.
 [55] *Ibid.*
 [56] *Ibid.*

designers must examine the current state of the world and how it affects homeless individuals and deprives them of access to basic needs. The Covid-19 pandemic has negatively affected the homeless population and their ability to find shelter, security, or comfort. The pandemic has had a diverse impact on different societal groups, affecting every aspect of our lives.^[57] The homeless population's experiences during the pandemic are unequal to other social groups because the public health restriction mandate was to stay home and isolated.^[58] This was an issue because these marginalized communities lacked stable homes and were more likely to experience other issues such as addiction, mental illness, diseases and food insecurity.^[59] These homeless individuals are not only vulnerable to health and housing instabilities but also to societal stigmatization.^[60] The pandemic also affected the global economy, which can lead to an increase in homeless individuals.^[61] The Covid 19 pandemic deteriorated homeless individuals' quality of life and well-being due to job loss and recession, shelter evictions and shutdowns, and reduced or restricted access to vital services.^[62] This shows that these individuals lack the basic needs of Maslow's Hierarchy of Needs, such as physiological needs, love, and safety, and the pandemic made it harder for them to access vital information and care, much less satisfy their needs or lack thereof.

To understand the motivation of homeless individuals in their search for shelter, the theory of Maslow's Hierarchy of Needs can also help summarize the relationship between the individual's needs and home attributes. This is due to the motivational factors that drive an individual in response to the external components of the natural and built environments.^[63] A home is a conceptual ideal that is more than a physical structure.^[64] A shelter is used to protect people, and applying the abstract idea of a home can create a space that represents "deep social structures."^[65] This means that the space will symbolize social structures that reflect familiar relationships in a domestic context.^[66] The relationship between Maslow's Hierarchy of Needs and the built environment is that a house or home satisfies and responds to a user's

[57] Jeff Karabanow, Emel Seven Boscam, Jean Hughes, and Haorui Wu. "Lessons Learned: COVID 19 and Individuals Experiencing Homelessness in the Global Context." *International Journal on Homelessness* 2, no. 1 (2021): 160.
 [58] *Ibid.*, 161.
 [59] *Ibid.*
 [60] *Ibid.*
 [61] *Ibid.*, 165.
 [62] *Ibid.*
 [63] Sayyed Javad Asad Poor Zavej, and Mahmud Mohd Jusan. "Exploring Housing Attributes Selection Based on Maslow's Hierarchy of Needs." *ASEAN CONFERENCE ON ENVIRONMENT-BEHAVIOUR STUDIES (ACE-BS)* 42 (2012): 313.
 [64] *Ibid.*
 [65] *Ibid.*
 [66] *Ibid.*

physiological, love and belonging, and safety needs.^[67] Therefore, the context of developing the idea of a home in a shelter is based on the user-centred approach through the investigation of their physiological, security, and love needs that shape the design process and the external factors surrounding it.

Over the years, Maslow's Hierarchy of Needs has received many critiques, and later, Abraham Maslow realized that his five-tier model for the hierarchy of needs was inaccurate because it did not observe the broader context of the meaning of life, motivational roots, the psychology of religion and spirituality, and multicultural integration worldwide.^[68] The criticism of Maslow's Hierarchy of Needs arose from the understanding that the theory was based on educated white men, which may not apply to all people.^[69] It was also noted that the theory was not empirically supported, which led to the discovery that the most influential unsatisfied need provides the most motivation, and you may not need to satisfy your physiological needs to acknowledge other needs.^[70] After reconsidering the original five-tier model, it was expanded into a seven-tier and eight-tier model, which now included cognitive, aesthetic, and transcendence needs, to respond to the criticism made of the theory.^[71]

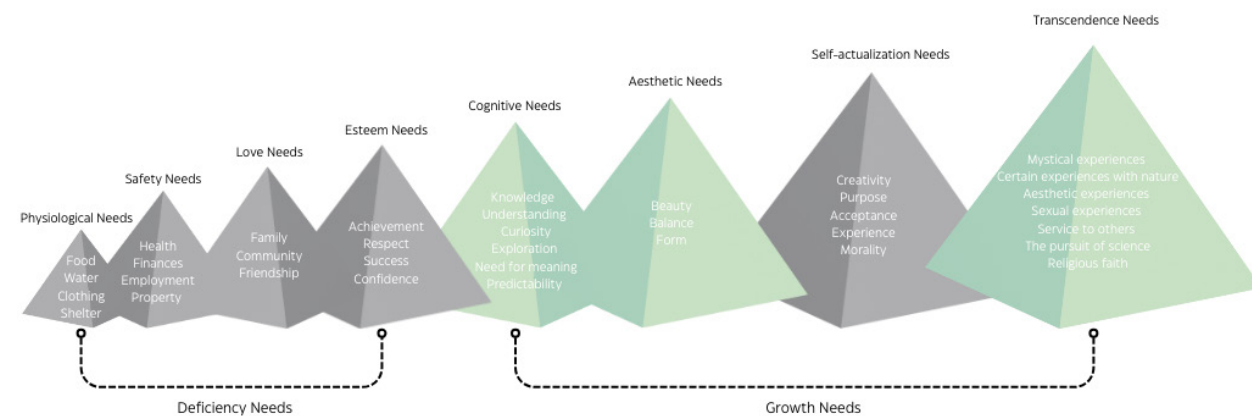


Figure 3: Image of Maslow's Hierarchy of Needs based on the Remodeled Maslow's Pyramid of Needs (Adapted from <https://www.canva.com/> and Saul McLeod, 2018, "Maslow's Hierarchy of Needs | Dreamers," Canada College, <https://canadacollege.edu/dreamers/docs/Maslows-Hierarchy-of-Needs.pdf>. Accessed December 01, 2023).

[67] Sayyed Javad Asad Poor Zavei, and Mahmud Mohd Jusan. "Exploring Housing Attributes Selection Based on Maslow's Hierarchy of Needs." *ASEAN CONFERENCE ON ENVIRONMENT-BEHAVIOUR STUDIES (ACE-BS)* 42 (2012): 315.
 [68] Mark E. Koltko-Rivera. "Rediscovering the Later Version of Maslow's Hierarchy of Needs: Self-Transcendence and Opportunities for Theory, Research, and Unification." *Review of general psychology* 10, no. 4 (2006): 302.
 [69] The theory of Maslow's Hierarchy of Needs was based on educated white men and may not apply to all, especially those who are the focus of this practicum project. However, there are aspects of the Hierarchy of Needs that are useful to designers, in particular the later editions, which include the cognitive, aesthetic and transcendence needs.
 Karin Gepp, Bailey Mariner, and Kathy Warwick. 2022. "Maslow's Hierarchy of Needs pyramid: Uses and criticism." *Medical News Today*. <https://www.medicalnewstoday.com/articles/maslows-hierarchy-of-needs#summary>.
 [70] Ibid.
 [71] Saul McLeod. 2018. "Maslow's Hierarchy of Needs | Dreamers." *Canada College*. <https://canadacollege.edu/dreamers/docs/Maslows-Hierarchy-of-Needs.pdf>.

These additional needs of Maslow's Hierarchy of Needs are helpful to designers. Cognitive needs are founded on human beings' need for knowledge, understanding, exploration, meaning, curiosity, and predictability.^[72] These cognitive needs can be achieved after satisfying our esteem needs, the need for achievements, respect, confidence, and success.^[73] Cognitive needs are based on the need for more in life through what can be attained through knowledge, understanding and curiosity.^[74] Secondly, when the cognitive needs are satisfied, humans look to satisfy their aesthetic needs. The aesthetic needs are the need for beauty, balance, and form, which stems from the appreciation and search for beauty in life.^[75] Finally, Transcendence needs are founded on human beings' need for different experiences, such as mystical, religious, scientific, sexual, aesthetic, and natural.^[76] These transcendence needs can be achieved after satisfying self-actualization needs, the need for acceptance, creativity, purpose, and morality.^[77] Transcendence needs are based on individuals who seek beyond personal satisfaction and wish to give back.^[78]

In examining these additions to the Hierarchy of Needs, it can be noted that after attaining their basic needs, there is a potential for these homeless women to gain motivation to satisfy their other needs. In investigating the connection between the extended version of Maslow's Hierarchy of Needs, homelessness and design, it is essential to consider the cognitive, aesthetic, and transcendence needs of the individuals experiencing homelessness. However, it is crucial to first address their basic and psychological needs, including physiological, safety, love, and esteem needs. Only after these needs are met can cognitive and aesthetic needs be fulfilled. Furthermore, self-actualization needs must be satisfied before transcendence needs can be attained. The addition of these clearly defines the roles of each need for the growth and satisfaction of these homeless women. These needs have the potential to motivate these homeless women to satisfy materialistic connections, such as physiological, safety, love, and esteem needs, before satisfying holistic connections, such as cognitive, aesthetic, self-actualization, and transcendence needs, which can drive them to achieve their desires, give back, and come full

[72] Saul McLeod. 2018. "Maslow's Hierarchy of Needs | Dreamers." *Canada College*. <https://canadacollege.edu/dreamers/docs/Maslows-Hierarchy-of-Needs.pdf>.
 [73] Ibid.
 [74] Ibid.
 [75] Ibid.
 [76] Ibid.
 [77] Ibid.
 [78] Ibid.

circle.^[79] The cognitive and aesthetic needs often overlap and align with the self-actualization needs due to the desire for knowledge and self-expression, which can be seen in the need for personal growth, experiences, and potential in self-actualization needs.^[80] The addition of the cognition and aesthetic needs to self-actualization needs made up the growth needs that led to further differentiation of self-actualized individuals, which could manifest into other needs.^[81] The addition of these needs started reinforcing the concept of being in human motivation.^[82] Transcendence needs were later added as the eighth and final level in the pyramid, and there is the need to give back to or help others after the individual has satisfied the need for self-actualization.^[83] This need focuses on an individual's ability to work for others' self-actualization and continue improving themselves and their environment.^[84] This shows that people can further improve and develop by using their knowledge and experiences to help others. With the addition of transcendence needs, the focus on "being" is greatly emphasized as the idea of the true meaning of life can be "found in the world rather than within human beings."^[85] These additional needs can serve the project objectives by (i) allowing homeless women to seek knowledge and understanding about themselves, their situations and their environment for their future development and growth; (ii) seeking and creating beauty and balance in their environments and amongst themselves; and (iii) giving back to the community they have created with one another and ensuring that others reach the same level of fulfillment.

The architecture of the shelter, *Allay Embrace*, provides a design scenario for the implementation of a transitional supportive housing model, especially a women's shelter, that reviews the theory of Maslow's Hierarchy of Needs to draw attention to how the design of a space affects the desire to satisfy our basic needs. For a space to satisfy these basic needs and reflect the relationship between the individual's needs and home attributes, it is apparent that the occupants of this space must be able to navigate their space easily to access what is needed to live a fulfilling life in "their" home.

In the design of the space, the presence of a readily accessible shelter was the first step to satisfying the physiological needs of homeless women. After the physiological needs were satisfied, the

next step was the security needs, which were satisfied by designing a space that prioritized the safety of these women. This was done through safe access to the building, i.e., security doors, windows, fences, and cameras, the division between spaces based on levels of privacy, and the definition of clear boundaries in space for those who wished to be alone. This can also be done by adding a separate entrance and elevator for the private residential areas of the building for those who wish to reside in the shelter temporarily and want to be left alone and not interact with others for their comfort and safety. After the security needs were met, the final step was to satisfy the love needs, which were achieved by the connections and community formed in space.^[86] A design that promoted the formation of connections was essential to the space and the occupants because it aided these women in adapting and feeling more comfortable in their new environment, which can satisfy their love needs. The space could promote these connections by including features such as a communal garden or greenhouse, kitchen and dining space or a multipurpose space for the women to learn and form strong ties with other women and the space. Therefore, this space facilitates a fuller life for these women once their basic needs are satisfied, driving their motivation to achieve other needs.

In accordance with the satisfaction of their basic needs, homeless women can focus on achieving other needs important to their well-being, specifically their cognitive, aesthetic and transcendence needs. This is because adding these needs balances the hierarchy of needs between having and being, allowing individuals to obtain what they need to live fulfilling lives while gaining and giving back experiences and understanding as they grow and develop.^[87] For homeless women, the motivation to attain all their needs often leads to peak life experiences, which they can use to guide and mentor others in similar situations and help create communities that benefit each other through what they can learn from one another.^[88] The design of *Allay Embrace* aims to fulfill the needs of these homeless women, enabling them to empower themselves and define the meaning of home. These women can shape their environments and interact with their spaces to fulfill their needs for love, survival, freedom, empowerment, community, and belonging through their motivation to achieve their next desire after fulfilling the former. This also includes the

[79] David Ward and Marta Lasen. "An Overview of Needs Theories behind Consumerism." *Journal of Applied Economic Sciences* 4, no. 1 (2009): 143.

[80] Ibid, 142.

[81] Ibid.

[82] Ibid.

[83] Ibid, 143.

[84] Ibid.

[85] Ibid.

[86] Maslow uses the term "love needs" to refer to emotional needs such as community, friendship, and family in his Hierarchy of Needs

[87] David Ward and Marta Lasen. "An Overview of Needs Theories behind Consumerism." *Journal of Applied Economic Sciences* 4, no. 1 (2009): 143.

[88] Mark E. Koltko-Rivera. "Rediscovering the Later Version of Maslow's Hierarchy of Needs: Self-Transcendence and Opportunities for Theory, Research, and Unification." *Review of general psychology* 10, no. 4 (2006): 302.

additional needs in later iterations of Maslow's Hierarchy of Needs. The cognitive needs can be satisfied by designing spaces that foster learning, exploration, and routines. This was done by designing spaces such as the skills training center, the making library, and the making room or workshop, which encourages the women to learn resources to help them adapt to the broader community and also to learn about different materials and colours that they could use to personalize their spaces. The aesthetic needs can be satisfied by designing spaces that encourage beautification, personalization, and decoration for the comfort and enjoyment of these women. Introducing and designing a making library and workshop for these women to use, make, trade, personalize and decorate their homes, allowing them to create a sense of beauty in their spaces and achieve aesthetic needs. The transcendence needs can be satisfied by designing spaces that encourage interactions between the women who have achieved independence and empowerment and the newcomers so that these women can learn from each other. This promotes women learning from one another through the communities created and helping each other reach a transcendence level. This shelter's design creates moments where these women can volunteer to teach or work at the shelter to help other residents feel more comfortable and prevent them from feeling monitored by the staff, whom they may consider "outsiders." Creating an environment that encourages the residents to work with and teach each other can help develop a mentor-mentee relationship for those who wish to build communities amongst themselves to achieve transcendence needs.

The design of *Allay Embrace* based on Maslow's Hierarchy of Needs has directed the spatial arrangement of the shelter according to how these women have chosen to structure the importance of each need to them. The frequency at which *Allay Embrace* was intended to be used depended on the site, River-Osborne and the community of women who wished to participate in the transitional supportive housing model and lifestyle. This has further complicated the space's arrangement based on each user's preference or the space's functionality described in the design programme (Appendix A). Furthermore, a gendered shelter is valuable to the female homeless community and could be seen as a supportive, protective, and equitable environment for these women to meet their basic needs. Therefore, Maslow's Hierarchy of Needs theory has been included in this literary analysis as it provides reasons for the considerations for the design of *Allay Embrace*. The theory identified the hierarchy of human needs and the source of human motivation

to live a fulfilling life.^[89] This practicum project highlighted the importance of basic human needs like shelter and safety for the well-being of chronically homeless women.

Although Maslow's Hierarchy of Needs has received many critiques over the years, it is still widely followed because of how logically the structure of "the psychological definition of needs" is arranged and explained.^[90] Overall, the extended theory of Maslow's Hierarchy of Needs illustrates the conceptual notions of a shelter regarding the satisfaction of users' basic needs. This theory suggests that for human beings to live a fulfilling life, they have a strong drive or motivation to satisfy their needs. A significant source of motivation is the contentment of their physiological needs, which renders other needs forgotten until realized. This means that further needs for the homeless community are non-existent until shelter is attained. However, this statement may not always be true depending on the strongest desire these homeless individuals may possess, which varies based on the individual and their behaviour. As stated previously, this practicum project focuses on a shelter design proposal that satisfies the predominant need for shelter, security, and comfort, allowing these women to give back if or when desired. Understanding the later additions to Maslow's Hierarchy of Needs regarding the cognitive, aesthetic and transcendence needs of individuals is particularly significant to designers. The design objective is to develop a home that would create an experience of the environment and how it can be used to satisfy the users' needs.

SAFE HOUSING

To explore the notions of a home or the making of a home, this document examines the theory of Maslow's Hierarchy of Needs with an investigation into the concept of Safe Housing from the conceptual perspective of homeless adult women. The abstract or conceptual perspective was chosen to inform this review because human experience differs based on feelings, thoughts, values, and identities. As previously stated, this study aims to define tangible criteria to guide the design of *Allay Embrace* at 40 Osborne Street.

Safe Housing can be defined as housing that prioritizes its occupants' safety, health, and welfare and allows easy access to utilities for the users' benefit.^[91] The investigation revolves around the concepts

[89] Retrieved from the Feedback given by Kelley Beaverford for IDES 7000 Graduate Seminar in Interior Design, September 29th, 2023.

[90] David Ward and Marta Lasen. "An Overview of Needs Theories behind Consumerism." *Journal of Applied Economic Sciences* 4, no. 1 (2009): 137.

[91] "Safe Housing Definition," Law Insider, accessed June 18, 2023, <https://www.lawinsider.com/dictionary/safe-housing#:~:text=Safe%20housing%20>

depicted by the findings of Rae Bridgman. In her book *Safe Haven: The Story of a Shelter for Homeless Women*, the author discusses the redefinition of conventional housing systems to create a “safe haven” that provides access to various services, such as physical and mental health needs, social needs, and community needs, for chronically homeless women. The idea of Safe Housing, through an understanding of creating a safe haven, can make a house into a “home” because, for most, a home is seen as a safe space.^[92] The main idea is to create a place that makes the users feel “safe and secure” by making the “individual feel comfortable and at home.”^[93] Bridgman identified two crucial components necessary for Safe Housing to evolve into creating a home derived from creating a safe haven: stability and security. This section of the literary analysis will explore the idea of Safe Housing and how the Housing First Initiative is a solution founded on this concept. To expand the viewpoint of the design community, this review will also consider the work of professors and social workers Shanti Joy Kulkarni and Suzanne Marcus et al. in the article, *Improving Safe Housing Access for Domestic Violence Survivors Through Systems Change*. In the article, the authors discuss the importance of safe, affordable housing and how housing instability decreases the quality of life for individuals and is an added risk to their unique situations.^[94] Housing instability is the inability of an individual to maintain stable housing due to external factors such as difficulty paying rent or mortgage, loss of job, moving frequently, and rental or housing problems.^[95] Safe Housing is necessary for individuals to achieve stability. Safe Housing can provide a source of protection and safety to help address both mental and physical health and prevent homelessness.^[96] In addition to stability and security, the authors also add affordability as a crucial component for Safe Housing. Stability, security, and affordability are critical to creating Safe Housing. These homeless women are vulnerable due to systemic and individual barriers, and housing instability significantly impacts their safety.^[97] Safe and affordable housing is vital for them to heal and start working towards self-sufficiency.^[98] However, the lack thereof

means%20housing%20that,for%20the%20benefit%20of%20occupants.

[92] Rae Bridgman, *Safe Haven: The Story of a Shelter for Homeless Women* (Toronto: University of Toronto Press, 2003), 55.

[93] Ibid, 53.

[94] Shanti Joy Kulkarni, Suzanne Marcus, Cristina Cortes, Carielle Escalante, Leila Wood, and Rachel Fusco. "Improving Safe Housing Access for Domestic Violence Survivors Through Systems Change." *Housing policy debate* 33, no. 2 (2023): 415.

[95] Amber Clough, Jessica E. Draughon, Veronica Njie-Carr, Chiquita Rollins, and Nancy Glass. "'Having Housing Made Everything Else Possible': Affordable, Safe and Stable Housing for Women Survivors of Violence." *Qualitative social work: QSW : research and practice* 13, no. 5 (2014): 673.

[96] Shanti Joy Kulkarni, Suzanne Marcus, Cristina Cortes, Carielle Escalante, Leila Wood, and Rachel Fusco. "Improving Safe Housing Access for Domestic Violence Survivors Through Systems Change." *Housing policy debate* 33, no. 2 (2023): 415.

[97] Amber Clough, Jessica E. Draughon, Veronica Njie-Carr, Chiquita Rollins, and Nancy Glass. "'Having Housing Made Everything Else Possible': Affordable, Safe and Stable Housing for Women Survivors of Violence." *Qualitative social work: QSW : research and practice* 13, no. 5 (2014): 680.

[98] Shanti Joy Kulkarni, Suzanne Marcus, Cristina Cortes, Carielle Escalante, Leila Wood, and Rachel Fusco. "Improving Safe Housing Access for Domestic Violence Survivors Through Systems Change." *Housing policy debate* 33, no. 2 (2023): 415.

makes it difficult for these women to establish themselves, cater to their emotional and physical needs, and feel safe in their skins or environment.^[99]

Stability

According to Bridgman, when defining a haven, *stability* refers to an easily accessible, flexible, and continuous space so that an individual can feel secure in their environment.^[100] The notion of stability in a safe haven is a space where the users' needs are always met, and knowing there's always a place to rest, eat, clothes, and access healthcare and finances.^[101] Stability for homeless women involves having a home where individual or systemic difficulties will not interfere with their abilities to maintain that residence.^[102] However, a space must also be secure for the users to feel stability.

Security

When defining a haven, Bridgman stated that the *security* component refers to an individual feeling safe and secure in their space while feeling comfortable and at home.^[103] The idea of security for homeless women is to create an environment free of violence, crime, and victimization so they do not feel scared or vulnerable.^[104] The authors and professors Kristin Diemer, Cathy Humphreys, and Karen Crinall refer to a home as a place of refuge that provides maximum safety as the priority for these women.^[105] Security is a way of protecting users and making them feel safe at home or in the environment, but it also creates opportunities for physical, emotional, mental, and economic security.^[106] However, for stable and secure housing to become a home and promote privacy, self-fulfillment, and empowerment, they must be affordable because of these women's situations and barriers.

[99] Kristin Diemer, Cathy Humphreys, and Karen Crinall. "Safe at Home?: Housing Decisions for Women Leaving Family Violence." *The Australian Journal of social issues* 52, no. 1 (2017): 33.

[100] Rae Bridgman, *Safe Haven: The Story of a Shelter for Homeless Women* (Toronto: University of Toronto Press, 2003), 52-53.

[101] Ibid, 53.

[102] Amber Clough, Jessica E. Draughon, Veronica Njie-Carr, Chiquita Rollins, and Nancy Glass. "'Having Housing Made Everything Else Possible': Affordable, Safe and Stable Housing for Women Survivors of Violence." *Qualitative social work: QSW : research and practice* 13, no. 5 (2014): 673.

[103] Rae Bridgman, *Safe Haven: The Story of a Shelter for Homeless Women* (Toronto: University of Toronto Press, 2003), 53.

[104] Ibid.

[105] Kristin Diemer, Cathy Humphreys, and Karen Crinall. "Safe at Home?: Housing Decisions for Women Leaving Family Violence." *The Australian Journal of social issues* 52, no. 1 (2017): 33.

[106] Ibid, 33-34.

Affordability

According to Shanti Joy Kulkarni and Suzanne Marcus et al., the *affordability* component refers to spaces low-income individuals can easily access without barriers, such as job loss or economic abuse.^[107] According to Bridgman, an affordable, safe haven is a space where individuals can gain access to services they can depend on.^[108] In Safe Housing, the individual has an opportunity to develop essential life skills that can allow them to overcome obstacles, receive community support, and successfully obtain housing.^[109] Affordability for homeless women is crucial because it prevents homelessness or housing instability, a significant issue because they seek easy access to safety and stability.^[110] In terms of interior design, the shelter can be made affordable by reusing the furniture and materials already present in the building, such as reusing the furniture of previous tenants or maintaining some of the wooden materials or carpeting, which are not heritage designated features of the building, for the new design of the building. The affordability of the shelter can also be achieved by introducing easy-to-maintain finishes into the building so the residents can see the cleanliness of the shelter rather than being reliant on staff.

Safe Housing involves creating a secure, stable, and affordable place for homeless individuals, serving as “a place of respite and retreat,” a home.^[111] This allows the concept of Safe Housing to be applied through the Housing First Initiative, which is designed to be a “recovery-oriented approach to homelessness.”^[112] This initiative rapidly provides stability for individuals experiencing homelessness through independent, permanent, and supportive housing systems.^[113] The fundamental principle of the Housing First Initiative is that stable housing is the cornerstone for individuals to prioritize and address other areas of their lives successfully.^[114]

[107] Shanti Joy Kulkarni, Suzanne Marcus, Cristina Cortes, Carielle Escalante, Leila Wood, and Rachel Fusco. “Improving Safe Housing Access for Domestic Violence Survivors Through Systems Change.” *Housing policy debate* 33, no. 2 (2023): 414-415.

[108] Rae Bridgman, *Safe Haven: The Story of a Shelter for Homeless Women* (Toronto: University of Toronto Press, 2003), 53.

[109] *Ibid.*

[110] Shanti Joy Kulkarni, Suzanne Marcus, Cristina Cortes, Carielle Escalante, Leila Wood, and Rachel Fusco. “Improving Safe Housing Access for Domestic Violence Survivors Through Systems Change.” *Housing policy debate* 33, no. 2 (2023): 415.

[111] Laura Goldsack. “A Haven in a Heartless World? Women and Domestic Violence.” In *Ideal Homes?* Routledge, 1999. 121.

[112] “Housing First,” *Housing First* | The Homeless Hub, accessed June 23, 2023, <https://www.homelesshub.ca/solutions/housing-accommodation-and-supports/housing-first>.

[113] *Ibid.*

[114] *Ibid.*

Housing First Initiative

Housing First is related to the concept of Safe Housing because its goal is to encourage housing stability and improve the quality of life for individuals experiencing homelessness, which should foster self-sufficiency.^[115] Stable, secure, and affordable housing is necessary for solving homelessness because it encourages providing services that address issues these individuals may face, which is essential to Safe Housing.^[116] A human right is the need for adequate, secure, and affordable housing to be ensured, which is not just a basic human necessity, as stated in Article 25 of the United Nations’ Universal Declaration of Human Rights:

Everyone has the right to a standard of living adequate for the health and well-being of himself and his family, including food, clothing, housing, medical care, and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.^[117]

Therefore, as homeless individuals lack this basic human need and right, the importance of Safe Housing concerning the Housing First Initiative is to allow individuals to create stable livelihoods through easy access to housing as a prerequisite to addressing the issues and barriers they encounter.^[118]

Gendered Spaces

According to Professor Susan M. Close, a gendered space is an identity concept regarding interior design that explores a space not traditionally defined by architecture but defined and transformed by everyday activities to reflect the identity of the users.^[119] A gendered space can be defined as a space that is physically or virtually designed for the use of a specific gender and can be transformed based on that gender’s needs and activities.^[120] This means that the norms and roles of a space can be assigned based on the gender assigned to the space and the users of that space, and the same can be said of a

[115] “Housing First.” 2022. *Infrastructure Canada*. <https://www.infrastructure.gc.ca/homelessness-sans-abri/resources-ressources/housing-first-logement-abord-eng.html>.

[116] “Housing.” n.d. The Homeless Hub. Accessed June 23, 2023. <https://www.homelesshub.ca/solutions/housing-accommodation-and-supports/housing>.

[117] *Ibid.*

[118] *Ibid.*

[119] Susan Close, “Gender, Space and Photography: Reading the Interiors of Clementina Hawarden.” *Design principles & practices* 5, no. 1 (2011): 181.

[120] *Ibid.*

home or shelter, particularly in terms of function. Through understanding the needs of homeless women in a gendered space, we can create a flexible space that adapts to their needs while defining activities that structure a secure and stable environment for them to establish the idea of a home.

By analyzing the activities to be introduced in the space that will constitute a gendered space for women, a gendered shelter design, and even the structure typical structure of a home in favour of a community built based on the relationships and experiences shared, the previous sections discussed under the theory of *Safe Housing* have become influential in understanding and providing insight into how a space can be defined as a gendered space which will influence how these homeless women can redefine a home for their safety and well-being.

Another consideration for gendered spaces catered to homeless women is having access to housing that meets their basic and distinct needs, not just focusing on the activities these women would engage in.^[121] As women move through life and evolve, so do their needs.^[122] This shows that a woman's needs in a temporary residence are subjective to their perspective, person and experiences, and there is not a single solution that may satisfy all parties involved.^[123] However, for a space to cater to these needs, they must first be identified. These needs include safety, social sustainability, and dwelling types or physical space for their overall comfort in a space.^[124]

For safety, it is vital to these homeless women that the spaces they occupy are safe and secure. This includes but is not limited to having well-lit spaces, direct lines of sight, secure entry and access, location of laundry facilities in high-traffic areas or within units and camera surveillance.^[125] These aid in providing a sense of security for the residents.

For social sustainability, homeless women need access to resources and opportunities to involve themselves in society as flexibly as they wish.^[126] This includes accessibility for universal design, support services for permanent supportive solutions and aid, unit mix for housing choices and location for easy accessibility to amenities and resources.^[127] This is necessary for these women to gain independence and

[121] "What We Heard: The Unique Housing Needs of Women." 2021. CMHC Engagement With Women: Results From 2019 Engagement Sessions and Online Survey. <https://assets.cmhc-schl.gc.ca/sites/place-to-call-home/pdfs/women-engagement-sessions-en.pdf>.

[122] Ibid.

[123] Ibid.

[124] Ibid.

[125] Ibid.

[126] Ibid.

[127] Ibid.

empowerment through easy access to the resources around them.

These women must have access to clean, private, and comfortable spaces for dwelling types or physical spaces to build communities and establish a home.^[128] Examples of such spaces include communal kitchens for cooking together and sharing meals, gardens to grow their produce and trade with one another, multipurpose spaces for accessible and flexible activities and events, safe outdoor areas for accommodating outdoor events, and storage space for their things.^[129] These spaces are necessary to provide occupants with a secure, accessible, flexible, comfortable and engaging environment to call home and develop bonds and communities for their benefit.^[130]

The application of this information discussed in the design of *Allay Embrace* focuses on the design programme (See Appendix A), which involves the spatial organization of activities and people in space and the aesthetic qualities of the space. The appearance of the interiors for the comfort, safety and stability of the residents informed the characteristics of the furnishings, finishes, decorations, and design style of *Allay Embrace*, which are a reflection of the gender meant to occupy the space based on the activities created and needs defined to categorize it as a gendered shelter (See Chapter 5).

The design outcome of *Allay Embrace* provides for implementing a transitional supportive housing model, especially a women's shelter, that reviews the concept of Safe Housing to draw attention to the necessary considerations for designing a secure, stable, and affordable gendered housing model. The application of the examination of the concept of Safe Housing to the conceptualization of the design for *Allay Embrace* has focused on the principles of a "safe haven" for homeless women. In design terms, this has been mainly associated with space's programme, especially with organizing the entrances, exits, activities, people, and flow in space. This also involved securing the space and how people move into and through it, which can be accomplished by adding a security fence to the front of the building and a separate private entrance for those who wish to be left alone. This will help regulate the people who enter *Allay Embrace* and who can enter the private sections of the building. The design process of the gendered

[128] "What We Heard: The Unique Housing Needs of Women." 2021. CMHC Engagement With Women: Results From 2019 Engagement Sessions and Online Survey. <https://assets.cmhc-schl.gc.ca/sites/place-to-call-home/pdfs/women-engagement-sessions-en.pdf>.

[129] Ibid.

[130] Refer to the Chapter Summary: Design Guidelines in Chapter 4: Site and Building Analysis on how this was explored and achieved concerning the Roslyn Courts Apartment Building.

shelter does not only mean the programmatic aspects but also the design concept and the aesthetic and conceptual choices that are of great importance to the interior design profession. However, architectural styles, furnishing, and decoration can be used to create safe, stable, and affordable gendered housing for homeless women by interpreting the design as a reflection of these vulnerable women and coding the space as needed.

Although it is essential to design a beautiful space, it is also critical to examine the structural principles of Safe Housing and the social, mental and health implications to guide the surface elements of the shelter's design. This is because these homeless women have varying situations that may have caused their homelessness or may have happened while they were homeless. So, abiding by the principles of Safe Housing and studying the social, mental and health implications of designing a gendered shelter has contributed significantly to providing these women with a secure, stable, and affordable space to exist in as a home. Due to this reasoning, the literary analysis of the concept of Safe Housing concerning design examines the design programme through the lens of a "safe haven" for homeless women. This has been done using colour and material to differentiate between the communal and private space, for wayfinding, and to allow the users to feel at home and "not different from anyone else." The design develops an aesthetic that responds to their needs but also satisfies the ideals of a home, which can be seen in the use of colour, materials and furnishing in the space that reflect a calm atmosphere, such as pastel colours, plush or soft fabric, patterned wallpapers, or carpeting, and flexible or adaptable furniture. *Allay Embrace* is a domestic space where these women can define what makes a home and how they wish to interact with or exist in the space.

Overall, the concept of Safe Housing illustrates the main components needed to develop a home in a shelter to create a haven for homeless women to access necessities and resources and escape the possibility of housing instability and homelessness. These components of stability, security, and affordability are necessary to create housing communities that aid these individuals in becoming independent and receiving the support and services needed for recovery and self-fulfillment.

PLACEMAKING

From the human geography perspective, the Placemaking theory was coined to describe the idea of shaping space around the collective notion of the users to promote human activity and the connections between individuals and the spaces they inhabit.^[131] To illustrate the theory of Placemaking, human geography should be illuminated as the basis of human interaction with space and place. Geographer Yi-Fu Tuan has studied human geography as the "human transformation of the earth and explored three main themes: "the felt quality of place, the psychology of power, and culture as imagination."^[132] However, Tuan addressed understanding human geography through synesthesia and language.^[133] This means that for humans to understand their environment, they must be able to make the unfamiliar familiar and make what is conceptual actual.^[134] The notion of human geography is to create and confirm emotional connections between humans and their environments.^[135] The environment comprises physical objects and abstract ideas, such as the concept of space and place.^[136]

When studying Placemaking, the notion of space and place must be examined and understood from the perspective of human geography. Yi-Fu Tuan's book *Space and Place: The Perspective of Experience* states, "Place is security, space is freedom: we are attached to the one and long for the other."^[137] This means that the concept of space and place is defined through the perspective or experiences of the quality and characteristics of the environment that humans inhabit to attach importance to a conceptual framework. The concept of space and place is analyzed from the perspective of human geography and the experiences of the environment, which explains that "space and place are basic components of the lived world."^[138] The concept of place is seen as the center of biological needs.^[139] At the same time, space refers to the boundaries of a territory related to specific behavioural patterns linked to animalistic tendencies or basic instincts.^[140] However, the idea of attaching meaning or significance

[131] "What is Placemaking?" 2022. Project for Public Spaces. <https://www.pps.org/article/what-is-placemaking>.

[132] Yi-Fu Tuan. "On Human Geography." *Daedalus* (Cambridge, Mass.) 132, no. 2 (2003): 135-136.

[133] *Ibid.*, 135.

[134] *Ibid.*

[135] *Ibid.*

[136] *Ibid.*

[137] Yi-fu Tuan. *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), 3.

[138] *Ibid.*

[139] *Ibid.*, 4.

[140] *Ibid.*

to space and place is based on the culture of the human environment.^[141] This is because, in human civilization, every society has its own distinct culture or community that significantly influences the values and behaviours of its people.^[142]

In the chapter “Intimate Experiences of Place,” Tuan states that space becomes more critical due to the introduction of objects and places that define it.^[143] The author says that “space is transformed into place as it acquires definition and meaning.”^[144] This means that intimate experiences of a place give meaning or consciousness to space’s symbolic and conceptual nature, perception, and significance. An intimate place is a place that nurtures the fundamental needs of humans without any issues.^[145] This is because humans value absolute comfort and security, especially those that remind them of childhood’s fleeting moments of comfort.^[146] Therefore, a place can be seen as a source of stability, safety, and familiarity; in other words, a place can be seen as a home.^[147] In his book *Place: A Short Introduction*, Tim Cresswell, a human geographer, states that the study of places is encompassed by human geography.^[148] Cresswell says that place is “a word wrapped in common sense.”^[149] The idea or meaning of the word “place” is generic and subjective to the context of its use. Turning a space into a place represents one’s ability to include possessions, desires, and ideas, allowing the user to make the place theirs.^[150] For a place to become yours, it must represent oneself.^[151] A place is vital as a form of identity and self-esteem because it is an archive of human history and showcases “who we are,” “where we were,” and “who we were.”^[152] To humans, a place is the physical representation of their history, experiences, and memories, critical to the connections and bonds made with the environment and its significance to human interactions. This is why a place can be defined as “a meaningful location” because of its location, locale, and sense of place.^[153] However, applying the concept of space and place concerning human geography will help in the perception of Placemaking as a tool to help homeless women establish bonds with their environment through the

[141] Yi-fu Tuan. *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), 5.
[142] Yi-fu Tuan. “Perceptual and Cultural Geography: A Commentary.” *Annals of the Association of American Geographers* 93, no. 4 (2003): 879.
[143] Yi-fu Tuan. *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), 136.
[144] Ibid.
[145] Ibid, 137.
[146] Ibid.
[147] Ibid, 138.
[148] Tim Cresswell. *Place: A Short Introduction* (Malden, MA: Blackwell Pub., 2004), 1.
[149] Ibid.
[150] Ibid, 2.
[151] Ibid.
[152] Yi-fu Tuan. “Perceptual and Cultural Geography: A Commentary.” *Annals of the Association of American Geographers* 93, no. 4 (2003): 879.
[153] Tim Cresswell. *Place: A Short Introduction* (Malden, MA: Blackwell Pub., 2004), 7.

connection made by the notions of stability, comfort, familiarity, and security created in the space.

Placemaking is complex, multilayered, and unique to every individual because it reflects and embraces the physical, social, and political constructs people create.^[154] The idea of culture is vital to the theory of Placemaking, which can be seen in cultural landscapes and heritage.^[155] This is because “places reflect physical realities,” representing people’s identities, attitudes, perceptions, and aspirations.^[156] Places are the physical representation of the stories or the history of the individuals there, and they show how they came about, transformed the space, and contested the nature of the place.^[157] This showcases Placemaking as an evolving project that approaches the study of places through its physical, social, cultural, and political frameworks.^[158] Placemaking revolves around creating a sense of place through transforming human space concerning culture.^[159] This is seen as a way for individuals to become interconnected through engagement.^[160] From this understanding, Placemaking can be seen as creating “quality places that people want to live, work, play, and learn in.”^[161] Therefore, the relationship homeless women create with a place is essential to how they interact with them. This is because the idea of a “sense of place” depends on the evolution of physical, social, cultural, and political identities created to define and support the idea of a place for the users.^[162]

The theory of Placemaking concerning this practicum project can be analyzed and understood by examining the concepts of topophilia, topophobia and community. These concepts are studied to understand how bonds between these homeless women and their environment can be formed, the barriers that affect them, and how the bonds created can affect them positively.

Topophilia

According to architects Xing Ruan and Paul Hogben, in their book *Topophilia and Topophobia*,

[154] Mahyar Arefi. *Deconstructing Placemaking: Needs, Opportunities, and Assets* (Abingdon, Oxon: Routledge, 2014), 4.
[155] Rana P. B. Singh, Olimpia Niglio, and Pravin S. Rana. *Placemaking and Cultural Landscapes*. Edited by Rana P. B. Singh, Olimpia Niglio, and Pravin S. Rana. 1st ed. 2023 (Singapore: Springer, 2023), 3.
[156] Mahyar Arefi. *Deconstructing Placemaking: Needs, Opportunities, and Assets* (Abingdon, Oxon: Routledge, 2014), 4.
[157] Ibid, 4-5.
[158] Ibid, 5.
[159] Rana P. B. Singh, Olimpia Niglio, and Pravin S. Rana. *Placemaking and Cultural Landscapes*. Edited by Rana P. B. Singh, Olimpia Niglio, and Pravin S. Rana. 1st ed. 2023 (Singapore: Springer, 2023), 4.
[160] Ibid.
[161] Carolyn G. Loh, Amanda J. Ashley, Rose Kim, Leslie Durham, and Karen Bubb. “Placemaking in Practice: Municipal Arts and Cultural Plans’ Approaches to Placemaking and Creative Placemaking.” *Journal of Planning Education and Research* (2022), 2.
[162] Ibid.

the concept of topophilia was used by Gaston Bachelard to define the relationship between humans and their homes.^[163] Tuan redefined it as “the affective bond between people and place or setting.”^[164] This concept was established as the human experiences formed through the environmental perceptions of a place to create a range of physical and conceptual human relations.^[165] Therefore, topophilia is “the affection and fondness developed towards places.”^[166] This means that the affection expressed to an environment is based on the experiences and perceptions of the place concerning human interactions. The construction of the word Topophilia stems from the Greek words *topos* for place and *philia* for love.^[167] With Placemaking, the emotional connections formed are a means of shaping environments that create meaningful experiences.^[168] This involves individuals asserting familiar claims on aspects and activities in their everyday lives, which becomes evident as our actions in space reflect who we are.^[169] This allows individuals to shape their environment or space to accommodate their “rhythm of life.”^[170]

Architect Joseph Rykwert stated that creating familiar attachments with shelters could help individuals develop emotional stability and security due to the feeling that may impart the familiarity of the space.^[171] This means that only places that give a sense of nostalgia due to the presence of childhood and adolescence familiarity.^[172] Therefore, Placemaking establishes a sense of place by restoring the crucial elements to places for the users.^[173] However, to understand how Placemaking can be applied to the comfort, stability and safety of homeless women, the analysis of topophobia and how this can affect the bonds these women can create with their environment and the barriers encountered.

[163] Xing Ruan, and Paul Hogben. *Topophilia and Topophobia: Reflections on 20th Century Human Habitat*. Edited by Xing Ruan and Paul Hogben. 1st. ed. (London: Routledge, 2020), 2.

[164] Ibid.

[165] Ibid.

[166] Ibid, 3.

[167] Joseph Rykwert. “Topo-philia and -phobia.” In *Topophilia and Topophobia: Reflections on 20th Century Human Habitat*, edited by Xing Ruan and Paul Hogben (London: Routledge, 2020), 12.

[168] Dominique Hes and Cristina Hernandez-Santin. *Placemaking Fundamentals for the Built Environment*. Edited by Dominique Hes and Cristina Hernandez-Santin. 1st ed. 2020. (Singapore: Springer Singapore, 2020), 2.

[169] Ibid.

[170] Ibid.

[171] Joseph Rykwert. “Topo-philia and -phobia.” In *Topophilia and Topophobia: Reflections on 20th Century Human Habitat*, edited by Xing Ruan and Paul Hogben (London: Routledge, 2020), 15.

[172] Ibid.

[173] Carolyn G. Loh, Amanda J. Ashley, Rose Kim, Leslie Durham, and Karen Bubb. “Placemaking in Practice: Municipal Arts and Cultural Plans’ Approaches to Placemaking and Creative Placemaking.” *Journal of planning education and Research* (2022), 3.

Topophobia

Topophobia stems from the Greek words *topos* for place and *phobia* for hate.^[174] The concept of topophobia studies an individual’s aversion toward the place they inhabit.^[175] Tuan states that fear and anxiety are natural human experiences significant to how humans react physically and mentally to the spaces people create, occupy or are forced to live in.^[176] The idea of an enclosed interior space is based on paranoid fear of a lack of security, hence the need for a shelter to protect from the fear.^[177] Topophobia is the exploration of the adverse psychological reactions of human-place relationships.^[178]

For homeless women, a home is a refuge for most, but for many, a home may be the most feared place.^[179] This can be seen as a form of topophobia because of an aversion to the idea of a home. A home can be seen as a place of anxiety and fear for some women, which relates to the negative experiences they may have encountered that initially caused them to become homeless. This removes the affinity, affection, and attachment to their home or dwelling. However, the loss of a home can be considered a loss of an individual’s freedom.^[180] However, in the context of nomads, the idea of a home can be found in culture, social values, and community.^[181] Therefore, understanding the multilayered theory of Placemaking can help establish a sense of place for homeless women who have negative aversions to place through creating new connections. These positive connections can be formed through the communities created based on experiences and perspectives. This showcases Placemaking as a “community-led approach” to creating a place by using people as catalysts for “place-led change.”^[182]

The analysis of topophilia and topophobia has allowed for the study of the connections made to a place that can form concepts of affection or aversion based on the experiences and perceptions created. Therefore, to aid homeless women in establishing positive connections with their environment through Placemaking to create an environment that is comfortable, stable, and safe through the communities

[174] Xing Ruan, and Paul Hogben. *Topophilia and Topophobia: Reflections on 20th Century Human Habitat*. Edited by Xing Ruan and Paul Hogben. 1st. ed. (London: Routledge, 2020), 2.

[175] Ibid.

[176] Xing Ruan, and Paul Hogben. *Topophilia and Topophobia: Reflections on 20th Century Human Habitat*. Edited by Xing Ruan and Paul Hogben. 1st. ed. (London: Routledge, 2020), 3.

[177] Ibid, 6.

[178] Ibid, 7.

[179] Rae Bridgman, *Safe Haven: The Story of a Shelter for Homeless Women* (Toronto: University of Toronto Press, 2003), 55.

[180] Joseph Rykwert. “Topo-philia and -phobia.” In *Topophilia and Topophobia: Reflections on 20th Century Human Habitat*, edited by Xing Ruan and Paul Hogben (London: Routledge, 2020), 15.

[181] Ibid, 16.

[182] Dominique Hes and Cristina Hernandez-Santin. *Placemaking Fundamentals for the Built Environment*. Edited by Dominique Hes and Cristina Hernandez-Santin. 1st ed. 2020. (Singapore: Springer Singapore, 2020), 22.

created between the users.

Community

A community can be defined differently based on who is asked about it and the values they hold. In the chapter *Community Engagement: What Is It*, from the book *Placemaking Fundamentals for the Built Environment*, edited by architects Dominique Hes and Cristina Hernandez-Santin, the idea of community was said to transcend physical nature and can be found in the hearts and minds of individuals.^[183] Another definition is that the culture and values found in a place can define a community.^[184] This practicum will focus on community as a place, as in “a territory or place-based community where people have something in common or shared geography.”^[185] This showcases a community as a group of like-minded individuals with shared interests, situations, belief systems, orientations, or origins and the attachments formed between the members based on their experiences and perspectives.^[186]

Creating a sense of place is done through a resident-driven process of Placemaking.^[187] This is because the Placemaking theory helps make organic meaning and connections in the places occupied based on the community or locale present.^[188] Therefore, concerning the need for community, Placemaking addresses the need for human connection and a sense of safety rather than just providing shelter.^[189] It aims to create spaces that foster bonds between individuals.^[190]

Allay Embrace was designed to provide its occupants with space that promotes community building and creates a bond between these women and their environment. The gendered shelter has also allowed the occupants to make the space their own through the ability to inhabit it however they see fit to create the ideal home from their perspective. From a design standpoint, this is explored in the design programme by studying the relationships between users and their space, how different rooms in the building interact, and

how this shelter integrates with the broader community of Osborne Village. This will allow these homeless women to form bonds with the inner and outer communities and create a home in *Allay Embrace*. These bonds can be formed by allowing those in the neighbourhood to come and buy the vegetables grown in the garden, the food made by the women, or the things created by the women in the making room. Connections with the community can also be made when these women explore Osborne Village and visit religious places, restaurants and cafes, and community centers and resources.

Allay Embrace was designed to create a home that protects and empowers homeless women while focusing on recovery and skill development. For the design of the space, the interior needs to project a sense of belonging and comfort. To achieve this, the design must portray a community in its interior spaces and be designed to be welcomed. Making a home involves designing and decorating the space to trigger a sense of nostalgia through the bonds and memories created.

Allay Embrace has established a design that helps promote an intentional community for these homeless women whose situations and residency may vary. The residents in this short-term shelter need an environment where they can form meaningful ties to the community that has developed there.

In this gendered shelter, a social space was essential to create a sense of community or home through sharing and communicating. Spaces such as a communal kitchen, dining space, garden or greenhouse, multipurpose room, workshop or making space have been built on the concept of nesting to allow these women to personalize their spaces like they would a home. The design of *Allay Embrace* considers how the residents would occupy these spaces individually and collectively. The shelter’s community has been centred around the notions of home and reestablishing control over their lives. The proposed design for *Allay Embrace* has carefully considered the organization of spaces in the private and communal realms of the building to help the occupants form bonds with the space and each other.

Overall, the theory of Placemaking illustrates that the main idea of a sense of place is the bonds created by these homeless women with their environment and the people there. This aims to provide security and comfort that would allow these women to foster bonds with one another to create communities of women of similar mindsets, interests, situations, fears, values, and belief systems to feel safe in their environment. Therefore, this will help these women form an affinity to their new environment without any

[183] Dominique Hes and Cristina Hernandez-Santin. *Placemaking Fundamentals for the Built Environment*. Edited by Dominique Hes and Cristina Hernandez-Santin. 1st ed. 2020. (Singapore: Springer Singapore, 2020), 84.

[184] Ibid.

[185] Ibid.

[186] Ibid.

[187] Carolyn G. Loh, Amanda J. Ashley, Rose Kim, Leslie Durham, and Karen Bubb. “Placemaking in Practice: Municipal Arts and Cultural Plans’ Approaches to Placemaking and Creative Placemaking.” *Journal of planning education and Research* (2022), 3.

[188] Ibid.

[189] Mahyar Arefi. *Deconstructing Placemaking: Needs, Opportunities, and Assets* (Abingdon, Oxon: Routledge, 2014), 6.

[190] Ibid.

aversion to the idea of a home through the possibility of the communities that can be developed for these homeless women.

ADAPTIVE REUSE

The theory of Adaptive Reuse can be defined as the evolution of a place or built environment based on the users, location, and time.^[191] This is based on the interconnections between past and present through time and place to adapt a built environment while retaining some of the building's originality.^[192] The built environments around us can adjust and transform according to the preferences and requirements of their inhabitants.^[193] This is important because the human need to belong relies on the "cultural construction within the built environment" recognized by the identification and bonds between a place and the community formed.^[194] Therefore, existing places or environments possess a unique character that meets the cultural constructs for the needs of a community, promoting the well-being and health of the occupants.^[195]

The theory of Adaptive Reuse is a familiar idea in architectural development. The alteration of existing buildings for new uses is not recent but has evolved as an architectural practice.^[196] Architect Sally Stone has studied Adaptive Reuse as how existing situations, structures, and places have grown to accommodate new occupants and adapt to new uses.^[197] Stone also addresses that the reuse of a built environment benefits societal development and encourages "adaptive interventions" to create positive and definite solutions to the future of built environments.^[198] Understanding the "progressive adaptation" of familiar space is crucial for heritage in architecture.^[199] It is necessary as a form of evolution of the built environment to meet the new expectations of the place concerning the users and cultural context. However, professors and architects Bie Plevoets and Koenraad Van Cleempoel also stated that the basis

[191] Sally Stone. *UnDoing Buildings: Adaptive Reuse and Cultural Memory*. (New York: Routledge, 2019), 1.

[192] Sally Stone, and Graeme Brooker. *Rereadings 2: Interior Architecture and the Design Principles of Remodelling Existing Buildings*. (RIBA Publishing, 2019), 1.

[193] Ibid.

[194] Ibid.

[195] Ibid.

[196] Bie Plevoets, and Koenraad van Cleempoel. *Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline*. (New York: Routledge, 2019), 7.

[197] Sally Stone. *UnDoing Buildings: Adaptive Reuse and Cultural Memory*. (New York: Routledge, 2019), 1.

[198] Ibid.

[199] Ibid.

of functional and financial benefit drove Adaptive Reuse.^[200] Buildings often outlast their original purpose, so they must be adapted to serve new functions to maintain stability and continuity within their physical environment.^[201] Adapting existing buildings positively contributes to society and individuals because of the need to secure a sustainable and productive future for the built environment and its occupants.^[202]

The idea of Adaptive Reuse concerning cultural memory helps sustain the conceptual notions of familiarity and nostalgia in a space. This is evident in the pragmatic repurposing of historical buildings focusing on preserving heritage.^[203] Reusing historic buildings is crucial for urban development as it significantly improves the societal quality of a place.^[204] This is essential to creating a sense of place based on the historical and spatial context of the environment.^[205] Therefore, this promotes a sense of continuity, which is reinforced by the social terms through trial and error of successive users to create a place of excellent quality.^[206] This is illustrated in how built environments have evolved and been placed to suit the ideals of the users of the time and place.

The practicum project explores Adaptive Reuse theory and how heritage affects the adaptation of historically built environments for homeless women. This study aimed to analyze how the Adaptive Reuse of a historic site can provide a sense of stability, comfort, and security for homeless women through the familiar and nostalgic elements of heritage. In the concept of heritage, to effectively preserve a building, it is imperative to identify a purpose that adequately meets the demands of its intended use.^[207] This approach ensures that future alterations are unnecessary, maintaining the building's integrity over time.^[208] This allows for reusing a built environment in a "clear, direct and practical method" to preserve the building's originality and continuity.^[209] In the book *Adaptive Reuse: Extending Lives of Buildings*, author and architect Liliane Wong stated that concerning Adaptive Reuse, the terminology "from conservation to restoration and from

[200] Bie Plevoets, and Koenraad van Cleempoel. *Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline*. (New York: Routledge, 2019), 7.

[201] Ibid.

[202] Sally Stone, and Graeme Brooker. *Rereadings 2: Interior Architecture and the Design Principles of Remodelling Existing Buildings*. (RIBA Publishing, 2019), 1.

[203] Bie Plevoets, and Koenraad van Cleempoel. *Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline*. (New York: Routledge, 2019), 7-8.

[204] Ibid, 8.

[205] Ibid.

[206] Ibid.

[207] Ibid, 9.

[208] Ibid.

[209] Ibid, 10.

preservation to maintenance” is understood as the desire to protect heritage.^[210] Heritage holds significant value as it allows us to preserve and handle the tangible remains of a past era while staying true to the history and emotions of the environment.^[211]

The concept of nostalgia can be defined from a conceptual point of view because individuals register nostalgia differently. Each individual has different relationships with the idea of nostalgia and the thoughts, memories and reactions to their physical environment. The concept of a home can establish a sense of nostalgia because of the establishment of personal meaning and experiences of place.^[212] A home is a multilayered concept defined by place, feelings, and cultural significance.^[213] To Adaptive Reuse, nostalgia can be triggered in a historical site because “existence is movement” and “action is movement,” which is reflected in the natural rhythm of a lifestyle in place.^[214] The idea of attachment to a specific place and group of people is what forms the concept of a home.^[215] This concept can be applied to the Adaptive Reuse of a physical dwelling to serve the new users as they create an anchoring point through which these homeless women are centred.^[216]

Under Adaptive Reuse, the concept of installation is used in the design of the gendered shelter to help preserve the original design due to its heritage designation. The concept of installation involves “adding new elements to an existing building without changing the original structure.”^[217] This concept is used when a building’s original structure must be conserved.^[218] The authors of *Rereadings 2: Interior Architecture and the Design Principles of Remodelling Existing Buildings*, Sally Stone and Graeme Brooker, have analyzed the aspects of installation in interior design. They broke down the concept to summarize that installing an object is the same as positioning it so that the object deliberately situates itself concerning the surrounding context.^[219] This is a beneficial remodelling or conservation strategy because a designer can carefully curate a space based on what already exists to add, select, or organize towards the original

[210] Liliane Wong. *Adaptive Reuse: Extending the Lives of Buildings*. (Basel, Switzerland: Birkhäuser, 2017), 8.

[211] Bie Plevoets, and Koenraad van Cleempoel. *Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline*. (New York: Routledge, 2019), 8.

[212] Alison Blunt and Robyn Margaret Dowling, *Home* (London: Routledge, 2022), 1.

[213] *Ibid.*, 9.

[214] Sally Stone. *UnDoing Buildings: Adaptive Reuse and Cultural Memory*. (New York: Routledge, 2019), 85.

[215] Alison Blunt and Robyn Margaret Dowling, *Home* (London: Routledge, 2022), 12 - 13.

[216] *Ibid.*

[217] Sally Stone, and Graeme Brooker. *Rereadings 2: Interior Architecture and the Design Principles of Remodelling Existing Buildings*. (RIBA Publishing, 2019), 69.

[218] *Ibid.*, 97.

[219] *Ibid.*

design.^[220] The concept of installation is flexible in the design of a space because it allows for the object installed to be moved, demounted, reversed, or exchanged, making it investigative, clear, and experimental to meet expectations.^[221] Although installations are usually temporary, fleeting, or reversible, this project has focused on creating a permanent design to be situated in *Allay Embrace*’s design context to create something new with something old.

The interior design project of *Allay Embrace*’s transitional supportive housing model was devised from the theory of Adaptive Reuse and how the installation of new elements and characteristics would influence the design of the space. In the design of *Allay Embrace*, new traits, such as colours, flooring, wallcoverings, and spaces, were installed while preserving the heritage of the building and creating a unique but nostalgic environment for these women to relax and empower themselves.

Applying the literary analysis of Adaptive Reuse to the design for *Allay Embrace* has focused on more conceptual ideas. In design terms, it has focused more on the aesthetics and programme of the space as well as how the occupants have responded or interacted with the space. This has been seen in the colours, materials and furnishing added to the space to reflect the new function of the space, which also includes the addition of necessary spaces and the separation of private and communal spaces like the accommodations have been placed far from the communal kitchen, garden or greenhouse, and dining area. However, the design process evolves with the programming and involves various decisions, ranging from aesthetics to form and functionality, which are critical to the field of interior design. The design of this space allowed me to critically analyze the impact a space would have on the users’ emotional, physical, and mental well-being to determine the elements of the design.

The literary analysis of the theory of Adaptive Reuse for the design of *Allay Embrace* was to examine the programme of this heritage site to develop an interior design that is sensitive to the conditions of the building but also creates a nostalgic aesthetic that can define a home. An examination of the building reveals many restrictions in the heritage designation regarding the interior design. However, this practicum project aims to blend the old and the new to create a unique space. The restrictions include the public hallways, including stained glass windows and wood flooring; entrance doors; original woodwork; elevator;

[220] Sally Stone, and Graeme Brooker. *Rereadings 2: Interior Architecture and the Design Principles of Remodelling Existing Buildings*. (RIBA Publishing, 2019), 97.

[221] *Ibid.*

and a covered walkway in the interior courtyard. Though these restrictions may be limiting in design, they can be worked with to transform the space. For example, the original woodwork cannot be touched, but the surrounding walls have been stylized and repainted to highlight them. The wood flooring cannot be changed, but other flooring types in the building have been altered or layered over, such as the carpet flooring, which has been changed to vinyl flooring. There are many things I have done to work around these restrictions while maintaining the original design of the building. Another approach was introducing design elements of a similar era to the building or another design style, such as contemporary design style, that complements the building's Queen Anne Revival style.

The arrangement of spaces in *Allay Embrace* is also fundamental because the heritage of the building and the practicum's design goals guide it. This standpoint can be applied to the design to meet requirements and uphold the values and aims of the gendered shelter to establish a sense of familiarity and nostalgia in the building. This has helped *Allay Embrace* become a space driven by the idea of making a home based on aesthetic, conceptual and programmatic design decisions while considering the heritage designations of the building.

Overall, the theory of Adaptive Reuse illustrates that the main idea of a home can be created through a sense of nostalgia developed by attachments to place and people for the new purpose of an existing physical environment. This aims to allow homeless women to foster bonds with one another and enable these women to anchor themselves to their environment to define a home for themselves. Therefore, this will help these women feel more comfortable in their new environment by developing the concept of a home through a place designed based on heritage application to the Adaptive Reuse of a historical site.

CHAPTER SUMMARY

This chapter explored three theories and one concept, interrelated through the notions of comfort, stability, and security for an individual's well-being. The literary analysis is intended to create a conceptual and theoretical background to support the research and design of 40 Osborne Street. This review contributed to understanding different theories and concepts to be merged to structure the design process

for this practicum project.

The first review, an analysis of Maslow's Hierarchy of Needs, provided a way to understand this typology's conceptual and instinctual needs. This is important because it aids in understanding the influences of satisfying our needs on individuals and how it's needed to understand the need for shelter. The second review was understanding the concept of Safe Housing to create a haven for women. This is important because it informed this typology's understanding of designing a shelter that can be categorized as Safe Housing for women and how that affects their behaviour and adaptability. The third review, an examination of Placemaking, provided this typology with an understanding of Placemaking practices to help create a bond between users and their home, topophilia, their aversions to places, topophobia, and how important it is to their ability to create a community. The final review and investigation of Adaptive Reuse informed this typology's understanding of how Adaptive Reuse can generate a sense of nostalgia and place to influence how homeless women interact with their environments and behaviour in a space.

The design of this shelter was applied using the conceptual and historical context founded in the review and analysis of the theories and concepts to create a comfortable, familiar place that identifies as a home. Although separate, the analysis of each study presented a conceptual and theoretical background to establish feelings of home.

CONCLUSION

The idea of a gendered transitional supportive housing model is not new but has a short history. A theoretical and conceptual analysis of the typology was needed to interject into the world. The idea for this typology originated from the theory of Maslow's Hierarchy of Needs, which was the basis for human motivation. This theory is tied nicely with the theories of Adaptive Reuse and Placemaking and the concept of Safe Housing, which is intended to create a secure, stable, and affordable environment for a female-gendered space.

The literary analysis established that stability, security, and affordability were necessary for homeless women to create affinities and overcome aversions to their environments. This has enabled community building and making a home for themselves. The examination has established the roles of

individual experiences and perspectives on space and place in developing a sense of place by studying various fields' research, theories, and concepts. This is presented through satisfying basic human needs, creating a safe, secure, and affordable place, and building community through shared experiences and affinity to the place. This analysis aims to attain a sense of home and nostalgia in the design of *Allay Embrace*. Therefore, the design of *Allay Embrace* recognizes the project's potential as a haven for homeless women to empower and reestablish themselves.

CHAPTER THREE

DESIGN PRECEDENT ANALYSIS

INTRODUCTION

The design precedent analysis of this chapter contributes to the study of the strategies utilized by other designers and architects who have designed housing projects for some form of social, community living. These precedents were selected because they provided potential educational and inspirational material for creating a transitional supportive housing system. The analysis of four real-world designs evaluated the key ideas and concepts of social community housing systems worldwide. The research of each precedent explored the conceptual ideas and aspects studied in the literary analysis. It reflected the aesthetic and abstract nature of the practicum project, which proposes a calming, nostalgic and comfortable environment to satisfy the needs of homeless women and establish notions of a home.

Each precedent represents the response of designers, architects, clients, and users to the unique environmental and social circumstances of homeless individuals in their given sites. In this analysis, each precedent took a unique approach to designing a social community housing system based on a user-first mentality. Most precedents are purpose-built with one Adaptive Reuse project, with all projects focused on the users' needs, identities, and empowerment. These precedents presented inventive ideas for designing a shelter with private and communal sectioned spaces for users' comfort. Therefore, each precedent provided a unique perspective on the different designs for alternative social and community housing models based on a user-first mentality.

The precedents analyzed in this chapter were chosen based on their relation to specific concepts and attributes of the proposed design: Stubberupgaard Supportive Housing was selected for its approach in Adaptive Reuse to design a space that generates a community with residents in mind; Haasje Over Apartments was chosen for its approach to the conceptual representation of connection, either physical or mental; Habitations Saint-Michel Nord was selected for its contemporary approach in Adaptive Reuse to design a safe community-oriented living system; and Wayss Youth Transition Hub was chosen for its approach to designing home through support networks integrated into the idea of community and connection so to avoid stigmatization. Each precedent provided essential information for the design of 40 Osborne Street.

STUBBERUPGAARD SUPPORTIVE HOUSING

Location: Borup, Denmark

Year: 2021

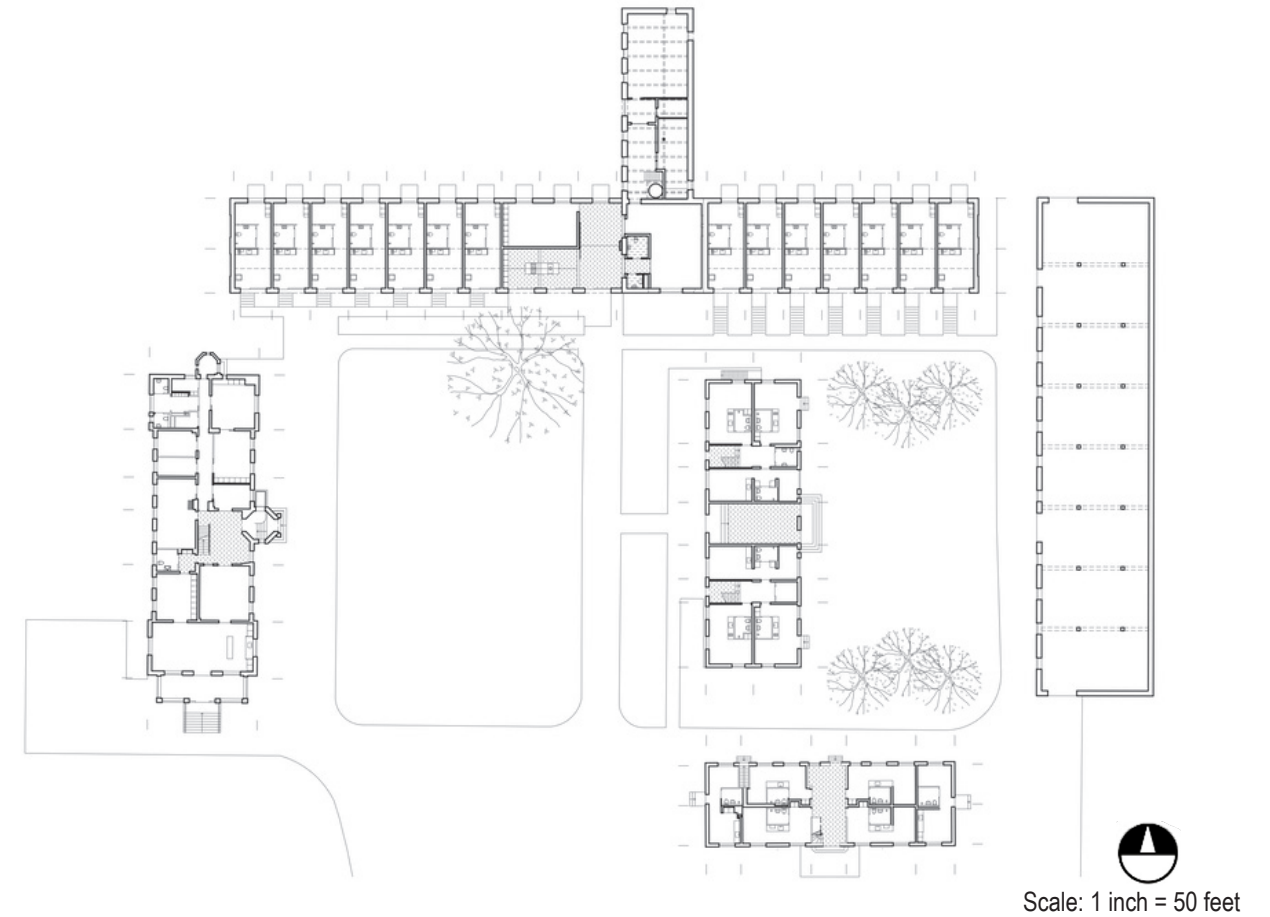
Architect: Leth & Gori

Photographer: Laura Stamer



Scale: 1 inch = 200 feet

SITE PLAN



Scale: 1 inch = 50 feet

FLOOR PLAN

Figure 4: Images showing The Stubberupgaard Supportive Housing Plans. (Leth & Gori [<https://lethgori.dk/wordpress/>]. The Stubberupgaard Supportive Housing Offering Site and Floor Plans, Borup, Denmark. Accessed July 20, 2023. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open)

The Stubberupgaard Supportive Housing is a supportive housing project for those suffering from mental illness in Borup, Denmark.^[222] The facility is an Adaptive Reuse project that added to and renovated an old farmhouse into a sheltered apartment complex to provide a new housing system.^[223] However, this facility is categorized as a healthcare facility but utilizes the model for a social housing system for its design. The architects Karsten Gori and Uffe Leth describe that in designing this facility, they aimed “to create a ‘community’ of buildings and generate a thoughtful and careful space with the residents in

[222] Paula Pintos. “Stubberupgaard Supportive Housing / Leth & Gori.” *ArchDaily*. ArchDaily, July 20, 2022. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[223] *Ibid.*

mind.”^[224] The supportive housing project is located within 2,450m² of isolated old farmland and is meant for 44 apartments with landscaped courtyards and gardens.^[225] The Stubberupgaard Supportive Housing was designed by the Danish architectural studio Leth & Gori.^[226]

The design of the new space is composed of two rectangular-shaped forms joined together to create a T-shaped building surrounded by courtyards and gardens to form the central residential area of the facility (See Figure 5). The goal of the architects was the Adaptive Reuse of the historical significance of the original stables, cowsheds, coaches and guest houses to integrate spatial connections between the surviving and new buildings to establish a community of buildings for the residents to create bonds in and with.^[227] New buildings were designed to be paired with the original farmhouse and promote community by providing opportunities for neighbourly interactions at varying levels of comfort around the site (See Figure 4).^[228] The focus on creating the idea of homeliness in the interior spaces of the housing project has been achieved through the transformation of the space from the inside out to meet the needs of the residents.^[229] The design of the interior spaces prioritized daylight, warmth, authentic materials, and careful detailing based on the interpretation of the historical farmhouse to create a welcoming environment that embraced future residents.^[230] The interior spaces were designed to provide a healing environment with attentive spaces for vulnerable users.^[231] The complex’s interior and exterior design was intended to encourage a sense of community through shared spaces both inside and outside.^[232] The goal was to create new places for social interaction, resulting in a harmonious environment.^[233] The amenities offered within the complex include gardens, a shared kitchen and dining area, a café run by residents, a fitness room and workshop spaces (See Figure 6).^[234] Concerning the design intent of 40 Osborne Street, the goal of The Stubberupgaard Supportive Housing’s design is to create tangible and conceptual notions of community

[224] Paula Pintos. “Stubberupgaard Supportive Housing / Leth & Gori.” *ArchDaily*. ArchDaily, July 20, 2022. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[225] Ibid.

[226] *Philosophy – Leth & Gori*. LETH GORI. (n.d.). <https://lethgori.dk/wordpress/philosophy/>

[227] Paula Pintos. “Stubberupgaard Supportive Housing / Leth & Gori.” *ArchDaily*. ArchDaily, July 20, 2022. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[228] Ibid.

[229] “Supportive housing Stubberupgaard – LETH & GORI.” 2022. LETH & GORI. <https://lethgori.dk/wordpress/supportive-housing-stubberupgaard/>.

[230] Ibid.

[231] Paula Pintos. “Stubberupgaard Supportive Housing / Leth & Gori.” *ArchDaily*. ArchDaily, July 20, 2022. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[232] Ibid.

[233] Ibid.

[234] Ibid.

through establishing homeliness in the context of Adaptive Reuse for the comfort of the vulnerable residents of the space.

The Stubberupgaard Supportive Housing comprises four buildings, each housing various levels to frame the facility, which is less extensive than this overall practicum project. However, even if this precedent design is less substantial in scale, it presents potential lessons in daylighting strategies, space organization, materiality, and the Adaptive Reuse of an existing building for vulnerable residents.

The daylighting strategies used different windows to maximize daylight and warmth in space (See Figure 5). This is possible due to the careful planning of the architectural plans to create a healing and comfortable environment. The complex also used artificial lights to complement the daylight strategies and support the different shapes and functions of the buildings (See Figure 8).^[235] Like 40 Osborne Street, the site also has a lot of windows and openings, which can allow for the optimization of daylight in the project.

The facility’s structure is linear due to the rectangular form of each building, possessing narrow hallways to separate spaces (See Figure 4). This space division allowed for the maximized use of space for each building. Although 40 Osborne Street does not share the same rectangular form, the lessons learnt about space organization can be applied to this practicum design to optimize the division of space in the design of 40 Osborne Street.

When interpreting the farmhouse’s history, it was decided to use sturdy and elegant materials that align with the complex’s historical context.^[236] This use of materiality in this complex was to create an attentive space for residents while maintaining the originality of the farmhouse (See Figure 7). Concerning the design intent of 40 Osborne Street, the consideration of materiality in alignment with the site’s historical context will help maintain the integrity and originality of the building. This lesson on materiality can be applied to this practicum project to help with the design to reflect the building’s history and comfort the residents.

Finally, the Adaptive Reuse of the farmhouse is used to reinterpret and transform the historical farmhouse to add new layers to create a community based on homeliness integrated into the space for the users’ comfort. Like the precedent, 40 Osborne Street is also an Adaptive Reuse project, and the lessons

[235] Paula Pintos. “Stubberupgaard Supportive Housing / Leth & Gori.” *ArchDaily*. ArchDaily, July 20, 2022. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[236] Ibid.

learnt on adapting a historical site to create a space that values the comfort of the users first based on the concept of homeliness and community. This aligns with the practicum project through the concepts of community in the theory of Placemaking and notions of familiarity to create a home in studying Adaptive Reuse.

The Stubberupgaard Supportive Housing reflects the interest of this practicum project in community building and heritage in redefining a home, and it relates to the discussion of the theories of Adaptive Reuse and Placemaking in the Literary Analysis (Chapter 2). It also demonstrates how to design mindfully towards a sensitive situation and a particular group of people with specific needs.

Designed to serve as a supportive housing project for those suffering from mental illness, the programmatic arrangement of the communal and private spaces occurred from the interpretation of the theories of Adaptive Reuse and Placemaking to establish a sense of homeliness, community, and familiarity to create a comfortable environment for vulnerable residents.^[237] To establish this, the shelter has gardens, a shared kitchen and dining area, a café run by residents, a fitness room and workshop spaces to create situations for community building among residents. These communal or shared spaces allowed the residents to foster a welcoming and comfortable social interaction inside and outside. The Stubberupgaard Supportive Housing regarded the use of private quarters as the ability of residents to retreat and allow for a sense of peace because the residents had their own space.

The inclusion of shared spaces in *Allay Embrace* is intended to facilitate the residents' ability to build communities between themselves and their environment. The space also encourages the improvement of the occupants' quality of life through shared work in places like the communal garden or greenhouse and kitchen, social interaction, shared interest, and resources in places like the communal dining room, multipurpose room, and workshop. The inclusion of shared space encourages residents to interact with one another to form bonds to foster community building while also paying attention to the needs of the residents to retreat into their own private spaces. For this reason, *Allay Embrace*'s private living quarters will be separated from the communal areas.

In examining the Stubberupgaard Supportive Housing concerning the development of a

[237] Paula Pintos. "Stubberupgaard Supportive Housing / Leth & Gori." ArchDaily. ArchDaily, July 20, 2022. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open.

programmatic response to the needs of the shelter, it was highlighted that the spatial arrangement of the communal and private spaces plays with the concept of installation under Adaptive Reuse where they added new buildings to complement and coexist with the old building.^[238] The purpose was for the new and old buildings to create spatial connections that promote integration between the occupants and their environment. It also highlights how the shelter's goal to create a comfortable and welcoming environment that encourages community building and social interaction for vulnerable residents is reflected in the design and aesthetic of the space. The design and aesthetic of the space are minimalistic to reflect the needs of the vulnerable users and create a collaborative, clean and domestic space. The material and furniture choices also reflect these needs.

In the design of the private living quarters for *Allay Embrace*, the provision of flexible and adaptable furniture for users to arrange the space to reflect their vision of a home while also providing them with the necessary fixtures to satisfy the things homeless women need and may not be able to bring with them into the gendered shelter. The space should be able to be transformed by the users through making so it can adapt to the various needs of the residents and allow them to participate in Placemaking.

The Stubberupgaard Supportive Housing is a welcoming and comfortable environment for homeless individuals suffering from mental illnesses because it creates different moments for community building based on the comfort level of the residents through various forms of social interactions. The programmatic design and organization of spaces are essential for a facility to create a community for the residents.

However, some aspects of The Stubberupgaard Supportive Housing do not align with some of the intentions behind this practicum project. The tone set by the materiality and design of the complex is monotone and bare. The only splash of colour is the red of the interior staircase and exterior bricks (See Figure 8). The shared kitchen, for example, seems empty because of the vast space aside from the necessary equipment and shelving and the use of neutral and grey colours throughout the area. This design choice disconnects from the intention of the practicum because it doesn't align with the idea of intimate experiences of space through personalization and familiarity to create bonds with the environment.

[238] Paula Pintos. "Stubberupgaard Supportive Housing / Leth & Gori." ArchDaily. ArchDaily, July 20, 2022. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open.

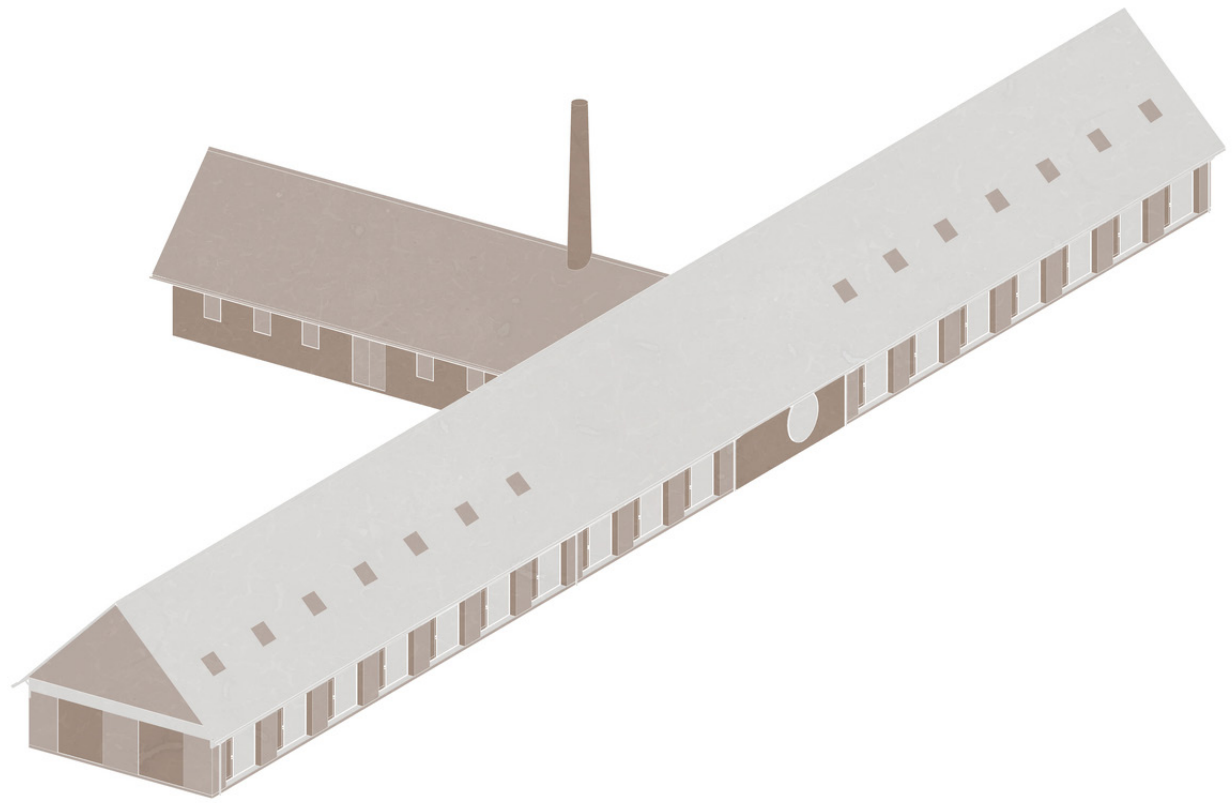


Figure 5: Images showing The Stubberupgaard Supportive Housing Axonometric Drawing. (Leth & Gori [<https://lethgori.dk/wordpress/>]. The Stubberupgaard Supportive Housing Offering Axonometric Drawing, Borup, Denmark. Accessed July 22, 2023. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open)



Figure 6: Images showing The Stubberupgaard Supportive Housing Shared Kitchen. (Leth & Gori. Laura Stamer [<https://laurastamer.dk/>] Offering Photograph of Shared Kitchen, Borup, Denmark. Accessed July 23, 2023. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open)

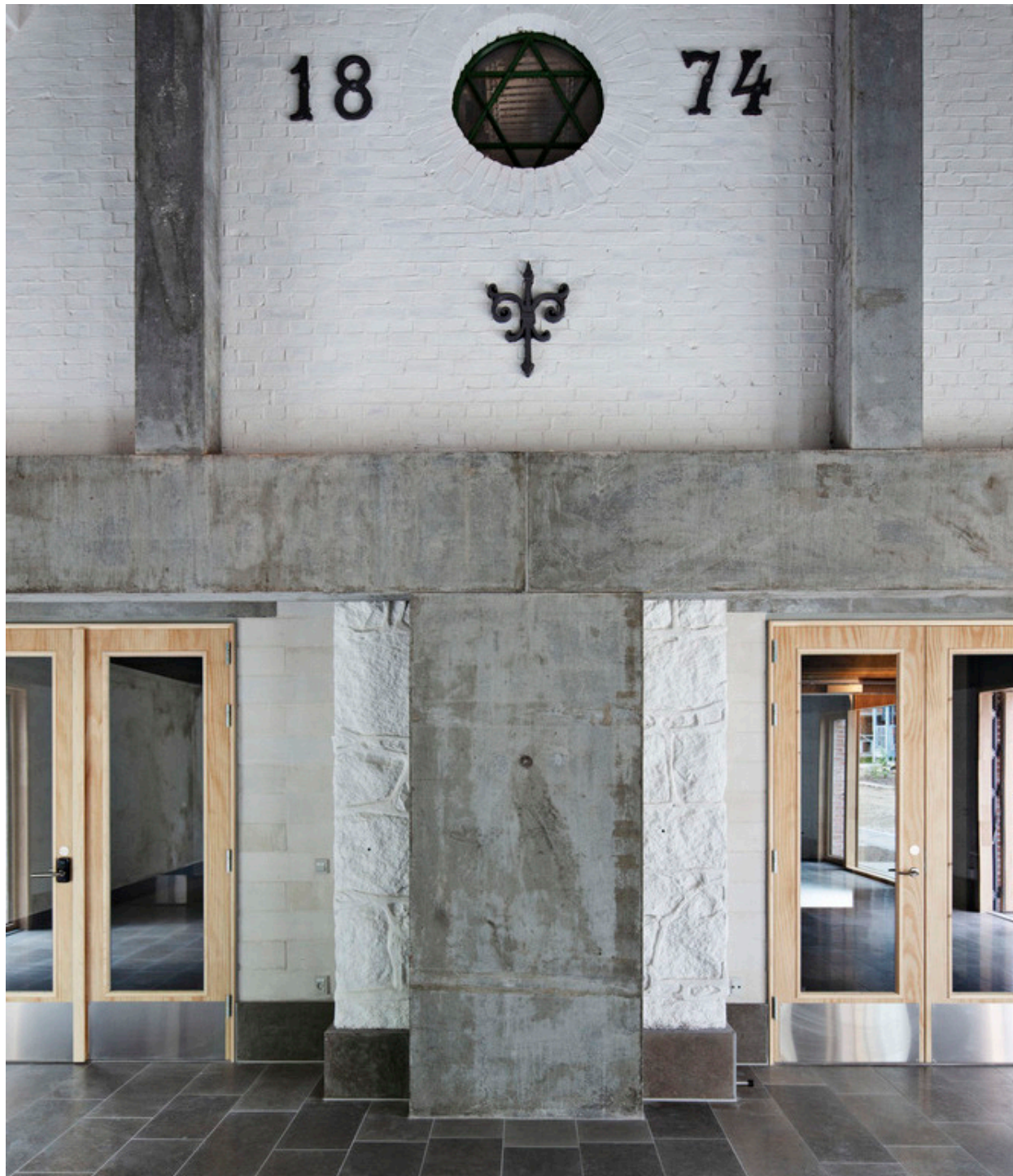


Figure 7: Images showing The Stubberupgaard Supportive Housing Communal Area. (Leth & Gori. Laura Stamer [<https://laurastamer.dk/>] Offering Photograph of Entrance to Communal Area, Borup, Denmark. Accessed July 23, 2023. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open)

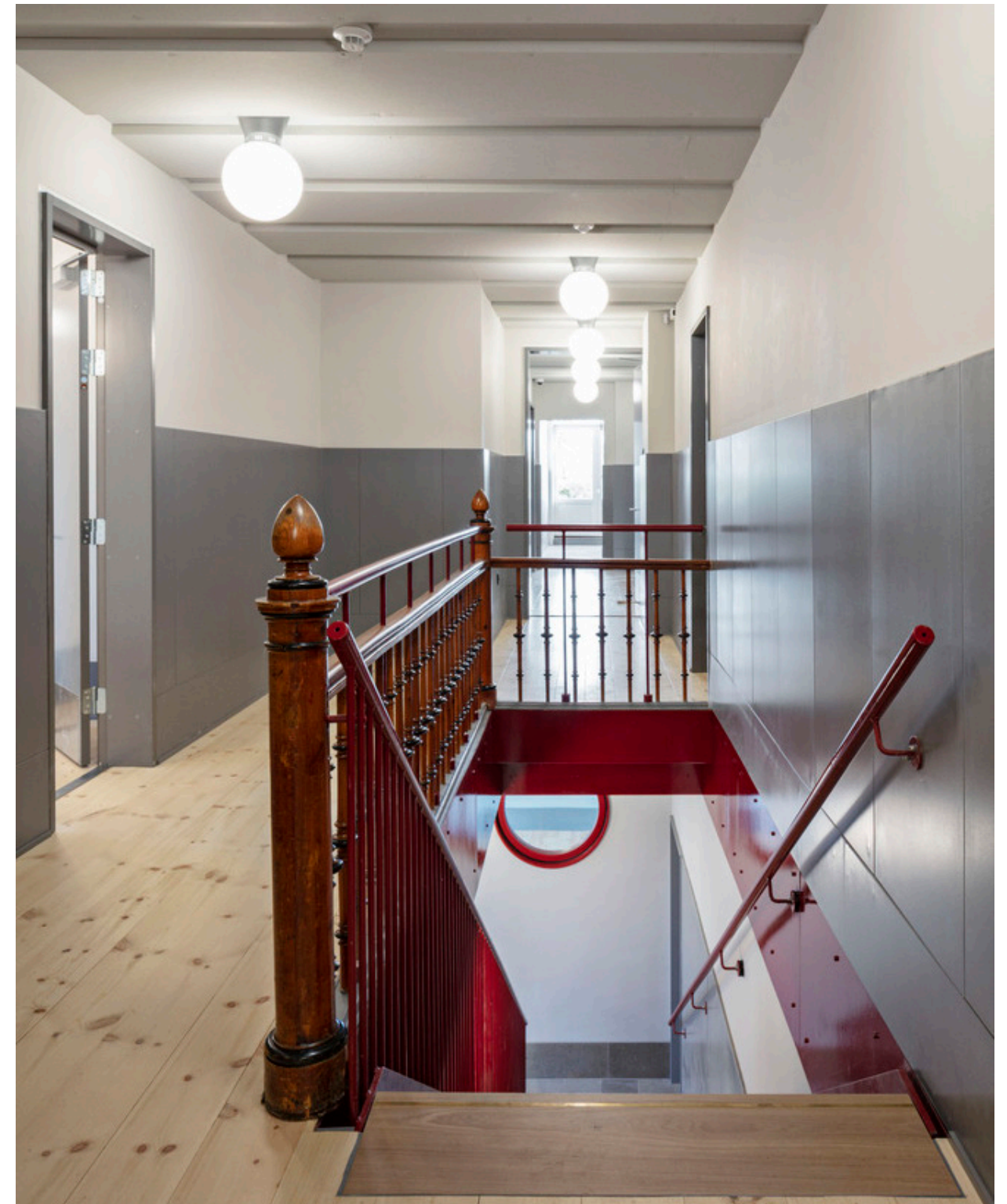


Figure 8: Images showing The Stubberupgaard Supportive Housing Staircase and Hallway. (Leth & Gori. Laura Stamer [<https://laurastamer.dk/>] Offering Photograph of the Staircase and Hallway, Borup, Denmark. Accessed July 23, 2023. https://www.archdaily.com/980153/stubberupgaard-supportive-housing-leth-and-gori?ad_source=myad_bookmarks&ad_medium=bookmark-open)

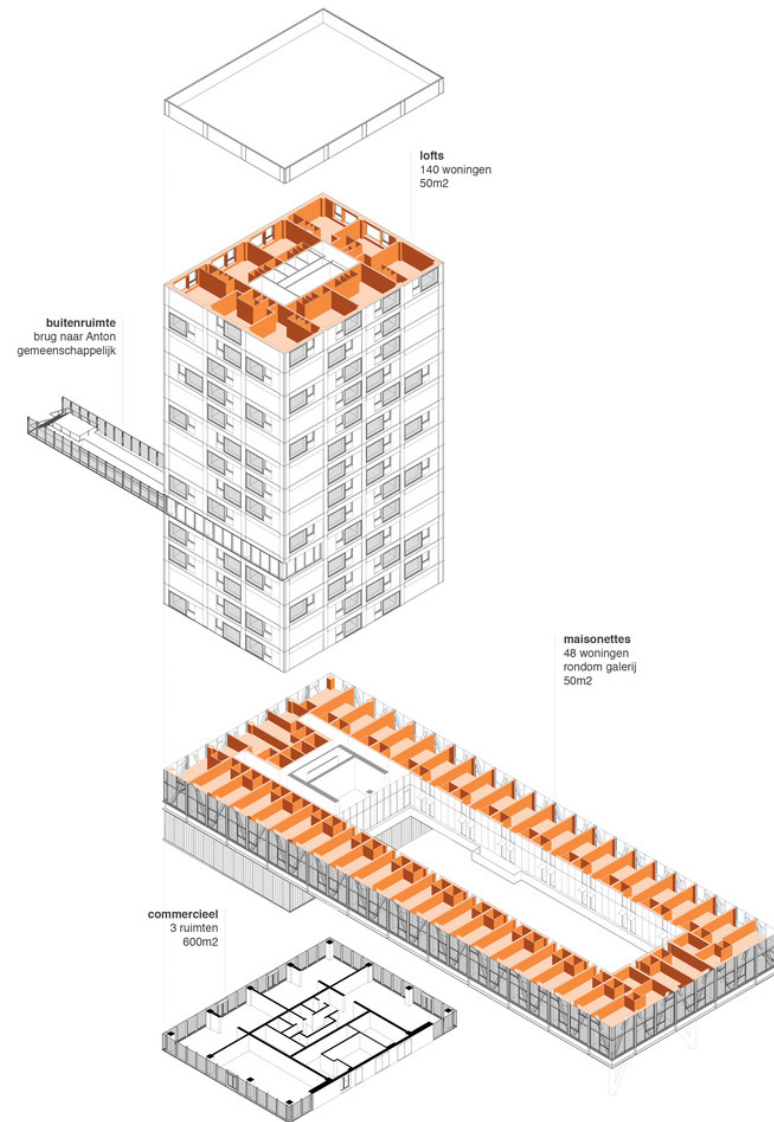
HAASJE OVER APARTMENTS

Location: Eindhoven, The Netherlands

Year: 2021

Architect: VMX Architects

Photographer: Marcel van der Burg, Mitchell van Eijk



BUILDING AXONOMETRIC

Figure 9: Image showing The Haasje Over Apartments Building Axonometric. (VMX Architects [https://vmxarchitects.nl/]. The Haasje Over Apartments Offering an Axonometric Drawing, Eindhoven, The Netherlands. Accessed July 25, 2023. https://www.archdaily.com/973077/haasje-over-apartments-vmx-architects?ad_source=myad_bookmarks&ad_medium=bookmark-open)

The Haasje Over Apartments is a social housing project in The Strijp-S ensemble in Eindhoven, The Netherlands.^[239] This social housing project is designed to respond to the site's context and create strong connections to its embedded area (See Figure 10).^[240] The architects at VMX designed the apartment to embrace the character of The Strijp-S ensemble while being open to its context and establishing the ability to create new connections with the urban environment.^[241] The residence is located within 18,241m² of an urban community to house 140 individual dwellings.^[242] An Amsterdam-based architectural firm, VMX Architects, designed the Haasje Over Apartments.^[243]

The social housing apartment was designed to connect the building and its environmental context to establish a physical relationship with its neighbours (See Figure 11).^[244] The building has two bridges that embrace the tower and connect the building to aspects of the neighbourhood and its historical and environmental context.^[245] The architects aimed to design a place emphasizing the idea that you are not just a resident of a home but also an integral part of the community around you.^[246] The apartment's interior is designed so that each occupant can access a mini-loft or maisonette.^[247] These mini-lofts or maisonettes comprise a living environment a single occupant needs, with each dwelling enclosed with a large window spanning from floor to ceiling to allow residents to remain connected to the neighbourhood (See Figure 13).^[248] The goal of the large windows is to act as an extension of living for the occupants where "the inside becomes the outside" because it "stresses the connections with the environment" (See Figure 13).^[249] The amenities offered are accessed through the two bridges connecting the apartment to the industrial hall, which now functions as a skate hall, with a courtyard hovering above it and a rooftop garden on top of the Anton Building, a monumental structure.^[250] Concerning the design intent of 40 Osborne Street, the goal of

[239] Paula Pintos. "Haasje Over Apartments / VMX Architects." *ArchDaily*. ArchDaily, December 7, 2021. https://www.archdaily.com/973077/haasje-over-apartments-vmx-architects?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[240] "haasje over — VMX Architects." n.d. VMX Architects. Accessed July 24, 2023. <https://vmxarchitects.nl/architecture-urbanism/haasje-over>.

[241] Paula Pintos. "Haasje Over Apartments / VMX Architects." *ArchDaily*. ArchDaily, December 7, 2021. https://www.archdaily.com/973077/haasje-over-apartments-vmx-architects?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[242] "haasje over — VMX Architects." n.d. VMX Architects. Accessed July 24, 2023. <https://vmxarchitects.nl/architecture-urbanism/haasje-over>.

[243] "About — VMX Architects." n.d. VMX Architects. Accessed July 25, 2023. <https://vmxarchitects.nl/about>.

[244] Paula Pintos. "Haasje Over Apartments / VMX Architects." *ArchDaily*. ArchDaily, December 7, 2021. https://www.archdaily.com/973077/haasje-over-apartments-vmx-architects?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[245] *Ibid.*

[246] *Ibid.*

[247] "haasje over — VMX Architects." n.d. VMX Architects. Accessed July 24, 2023. <https://vmxarchitects.nl/architecture-urbanism/haasje-over>.

[248] Paula Pintos. "Haasje Over Apartments / VMX Architects." *ArchDaily*. ArchDaily, December 7, 2021. https://www.archdaily.com/973077/haasje-over-apartments-vmx-architects?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[249] *Ibid.*

[250] *Ibid.*

The Haasje Over Apartments's design is to create an active physical and emotional connection between the occupants, site and neighbourhood to encourage social interaction and integration to establish a community.

The Haasje Over Apartments comprises a tower embraced by two bridges that connect the apartment to other aspects of the neighbourhood, which is more extensive than this overall practicum project. However, even if this precedent design is more substantial in scale, it presents potential lessons in spatial organization for adequate exposure of each maisonette to the outside.

The apartment's structure is linear in design, which allows each apartment to be placed where they can access a window and allow for maximum circulation in the middle of the building (See Figure 9). This allows for ample space division within each apartment and the corridors and allows each unit access to an exterior view for that connection between the indoor and outdoor spaces. This also allows for the maximization of daylight in each apartment unit for the residents' comfort and connectivity.

The Haasje Over Apartments' spatial planning has influenced *Allay Embrace*'s design. The design of the dwellings and positioning of the units throughout the building allow each apartment access to a large window to experience the exterior. This allows each dwelling a view of the exterior environment to satisfy the designer's goal of merging the interior with the exterior. The balance between the interior and exterior in these opened dwelling units in the building reflects the objective of social housing, which is to establish connections with the urban environment and promote physical relationships with neighbours.

The site inspired the design for the structure of this building's arrangement due to the urban settings of the Strijp-S ensemble in Eindhoven, The Netherlands. The building creates a unique relationship between the inside and outside to promote a connection between private and communal spaces due to the development of the dwelling units in response to the connection to the urban background of the site. The focus of the building design is to expand the interior into the exterior and connect the context of the building with the history, neighbourhood, and environment of the site. This allows the residents to have a home that is integral to the large community around them and becomes a part of the environmental context for them to socialize.

The configuration of the interior spaces at the Haasje Over Apartments promoted how interior

design can encourage community building through the bonds the residents make with each other, their neighbourhood, and the environment. The Haasje Over Apartments' design uses two bridges that embrace the tower as an opportunity for residents to socialize through its integration into the environment and creates moments for physical and emotional connections through access to amenities for social interaction. Similarly, the Roslyn Court Apartments have an interior courtyard with walkways and bridges on the fourth and fifth floors connecting the two sections of the building, which can be used in the design of *Allay Embrace* to navigate between the two sections of the building as a means of wayfinding and separate users that desire an extra layer of privacy (See Chapter 5). As such, the Roslyn Court Apartments have been designed to create opportunities for community building, social interaction and integration through amenities and communal spaces. The Roslyn Court Apartments allows residents to establish connections with their environment and each other through the bonds created based on the activities done in the space and the community around. A place where residents can cook, garden, and make together will be vital in the design of *Allay Embrace*.

Studying the spatial organization of the Haasje Over Apartments can help develop circulation paths and spaces in *Allay Embrace*. The design of Haasje Over Apartments' circulation allows each apartment access to a large window while also allowing for maximum privacy for the residents. The need for connection to the exterior and the residents' privacy was carefully considered in the design of the Haasje Over Apartments, as the large windows open the apartments to the outside of the building and have some glazing on the exterior to protect privacy. The influence of the circulation design on *Allay Embrace* will allow the dwelling units to be placed by the existing windows in the building to allow for views and daylight for the residents in their dwellings, communal spaces, and corridors. Given the placement of the existing windows, the residents' privacy is secured.

Carrying on the ideals of this precedent into the design of *Allay Embrace* so that the space will focus on the ability of the environment to build a community based on the residents' capacity to interact based on the activities shared. The design of the practicum project has allowed for the private dwellings to be personalized by the residents through the things they make or exchange with themselves so they can establish the notions of a home through objects they find familiar, comforting, or lovely.

The Haasje Over Apartments is a bright, comfortable, and welcoming space that embraces connectivity of the indoor and outdoor space to embrace the surrounding context of the site. It creates moments of socialization for its residents to form mental and physical connections to create a community within the apartment and outside with its neighbours. The programmatic design and organization of spaces achieved the architects' goals of connecting with their environment and creating a comfortable and social environment for the residents. This precedent aligns well with the intentions behind this practicum project through the notions of toponophilia and community in Placemaking to help people adapt to their spaces comfortably and create bonds through the connections developed.



Figure 10: Image showing The Haasje Over Apartments Building in The Strijp-S ensemble. (VMX Architects. Marcel van der Burg [<https://marcelvanderburg.com/>]) Offering a Bird's Eye View, Eindhoven, The Netherlands. Accessed July 20, 2023. https://www.archdaily.com/973077/haasje-over-apartments-vmx-architects?ad_source=myad_bookmarks&ad_medium=bookmark-open)



Figure 11: Image showing The Haasje Over Apartments Building in the Environmental Context. (VMX Architects. Marcel van der Burg [<https://marcelvanderburg.com/>]) Offering a Façade View, Eindhoven, The Netherlands. Accessed July 25, 2023. https://www.archdaily.com/973077/haasje-over-apartments-vmx-architects?ad_source=myad_bookmarks&ad_medium=bookmark-open)

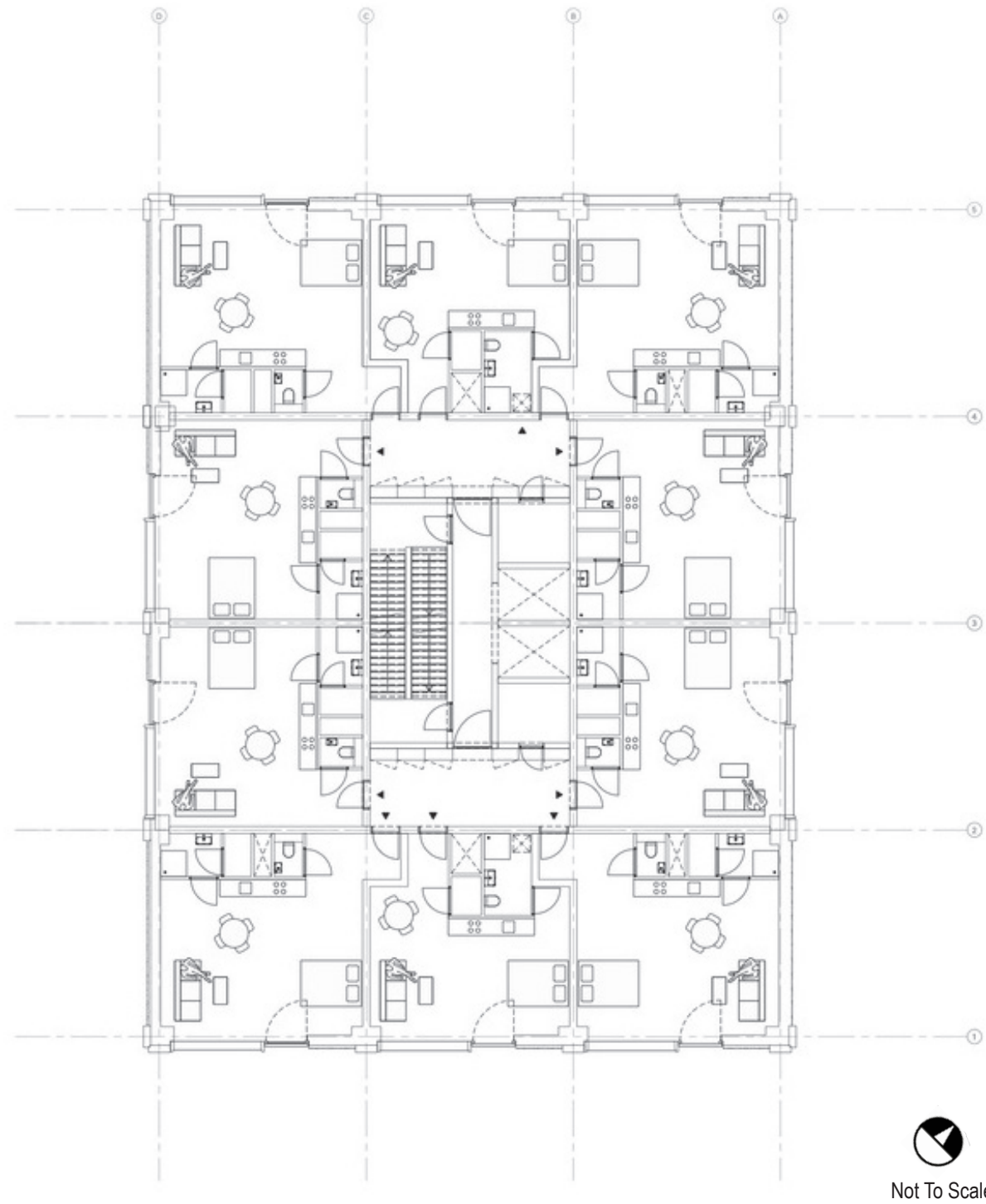


Figure 12: Image showing The Haasje Over Apartments Maisonette Floor Plan. (VMX Architects [https://vmxarchitects.nl/]. The Haasje Over Apartments Offering a Floor Plan, Eindhoven, The Netherlands. Accessed March 9, 2024. https://www.archdaily.com/973077/haasje-over-apartments-vmx-architects?ad_source=myad_bookmarks&ad_medium=bookmark-open)



Figure 13: Image showing The Haasje Over Apartments Maisonette Interior. (VMX Architects. Mitchell van Eijk [http://www.mitchellvaneijk.nl/] Offering an Interior Image, Eindhoven, The Netherlands. Accessed July 25, 2023. https://www.archdaily.com/973077/haasje-over-apartments-vmx-architects?ad_source=myad_bookmarks&ad_medium=bookmark-open)

HABITATIONS SAINT-MICHEL NORD

Location: Montreal, Canada

Year: 2020

Architect: Saia Barbarese Toupouzanov Architectes

Photographer: James Brittain



FLOOR PLAN

Figure 14: Image showing The Habitations Saint-Michel Nord Floor Plan. (Saia Barbarese Toupouzanov Architectes [<https://sbt.qc.ca/en/home/>]. The Habitations Saint-Michel Nord Offering a Floor Plan, Montreal, Canada. Accessed July 20, 2023. https://www.archdaily.com/968447/habitations-saint-michel-nord-saia-barbarese-toupouzanov-architectes?ad_source=myad_bookmarks&ad_medium=bookmark-open)

The Habitations Saint-Michel Nord is a social housing complex in Montreal, Canada.^[251] The current complex is a revitalization project that lasted over three years and now features light and colour in its design to create a new housing complex with the residents in mind.^[252] The social housing complex underwent a renovation to blend seamlessly with the surrounding landscape and provide a dignified and respectful place for its residents to call home (See Figure 14).^[253] The Saia Barbarese Toupouzanov Architectes architects designed the social housing complex to create a community-oriented space prioritizing residents' safety and a sense of place.^[254] The complex is located within 22,800m² of an urban community in the Saint-Michel neighbourhood of Montreal and houses 185 units.^[255] The Canadian-based architectural firm Saia Barbarese Toupouzanov Architectes designed the Habitations Saint-Michel Nord.^[256]

[251] Clara Ott. "Habitations Saint-Michel Nord / Saia Barbarese Toupouzanov Architectes." *ArchDaily*. ArchDaily, September 15, 2021. https://www.archdaily.com/968447/habitations-saint-michel-nord-saia-barbarese-toupouzanov-architectes?ad_source=search&ad_medium=projects_tab.

[252] Ibid.

[253] Ibid.

[254] Ibid.

[255] Ibid.

[256] "Bibliography – SAIA BARBARESE TOPOUZANOV ARCHITECTES." n.d. SAIA BARBARESE TOPOUZANOV ARCHITECTES. Accessed July 27, 2023.

The social housing complex has been successfully transformed into a delightful addition to the neighbourhood, ensuring its inhabitants enjoy a dignified living experience (See Figure 15).^[257] As part of the revitalization effort, a street was created at the center of the block, and a third floor was added to the two-story buildings already there to remodel the entire complex while reusing the existing wooden framework (See Figure 17).^[258] The architects aimed to design a place that maintained the original complex while developing a sense of place and community that valued the safety and dignity of the residents.^[259] The apartment's interior layout was modified to create a more open and light atmosphere by adding balconies, openings, taller windows, spiral staircases, and using more colour (See Figure 14)—the interior layout improvement allowed crossing apartments to improve spatial organization and social interactions.^[260] Within the community, there are several amenities available. These amenities include a restaurant, daycare and play area, youth center, and multipurpose room.^[261] These facilities aim to foster a welcoming and accessible environment that benefits all.^[262]

The Habitations Saint-Michel Nord is a social housing project that revitalized existing buildings comprising three levels and 185 units, which is more extensive than this overall practicum project. However, even if this precedent design is more substantial in scale, it presents potential lessons in Adaptive Reuse and materiality.

The Adaptive Reuse of the social housing project was to revitalize The Habitations Saint-Michel Nord in Montreal's Saint-Michel neighbourhood by reusing the existing structure and adopting components that have reached their end-of-life.^[263] This also involved the development of the community style of living through opening up the space and landscape, accessible and sustainable living and creating a safer environment that dignified the residents (See Figure 16).^[264] Like the precedent, 40 Osborne Street is also an Adaptive Reuse project, and the lessons learnt on adapting an existing project to create a place that values community-oriented living through the development of a sense of security, dignity, stability, and

<https://sbt.qc.ca/en/bibliographie/>.

[257] Clara Ott. "Habitations Saint-Michel Nord / Saia Barbarese Toupouzanov Architectes." *ArchDaily*. ArchDaily, September 15, 2021. https://www.archdaily.com/968447/habitations-saint-michel-nord-saia-barbarese-toupouzanov-architectes?ad_source=search&ad_medium=projects_tab.

[258] Ibid.

[259] Ibid.

[260] Ibid.

[261] Ibid.

[262] Ibid.

[263] Ibid.

[264] Ibid.

comfort.

The design and materiality of the complex draw inspiration from the Venezuelan artist Carlos Cruz-Diez and incorporate kinetic effects produced by the proximity and overlapping of elements.^[265] To emphasize the ideals of belonging and identity, the layering product of two similar colours was used to create a third, which produced seven other distinct colours to create the façade.^[266] This was done to transform the image of the complex to give the users a beautiful, bright, and proud living experience (See Figure 18). Concerning the design intent of 40 Osborne Street, the consideration of materiality aligns with the goals of the architects and space for the security and comfort of the community of users. The materiality of the complex was used to give the area a new image, disassociate social and community housing from negative stereotypes, and give the users an equal existence.

The Habitations Saint-Michel Nord was designed based on the building's revitalization to blend with its surrounding landscape. This was to establish a community-oriented that prioritized residents' safety and a sense of place to create a respectful place that residents could call home. Adding the social housing complex into the surrounding landscape allows residents to be integrated seamlessly into the neighbourhood. It creates a sense of belonging, so the residents do not feel different. This is also seen in the use of materiality and colour to emphasize the notions of identity and belonging for the residents in the context of the site.

The building's renovation provides residents with a place to call home and a community to belong in and be protected by. The space also provides residents with a flexible space for safe, accessible, and sustainable living while maintaining the historic façade to add dignity and stability for the residents to integrate seamlessly into the Saint-Michel neighbourhood. This enables residents to comfortably live in a welcoming and safe environment that removes the negative stereotypes associated with social and community housing to allow them to live the same as everyone else. Facilitating this consideration through the design of the site in the neighbourhood of Osborne Village would benefit the residents. This can be done by establishing a community inside and outside the building with the surrounding area, allowing the residents to seamlessly blend with their environment for secure, stable, and comfortable living.

[265] Clara Ott. "Habitations Saint-Michel Nord / Saia Barbarese Toupouzanov Architectes." *ArchDaily*. ArchDaily, September 15, 2021. https://www.archdaily.com/968447/habitations-saint-michel-nord-saia-barbarese-toupouzanov-architectes?ad_source=search&ad_medium=projects_tab.
[266] Ibid.

The Roslyn Court Apartments is a complex building in a lively and dense neighbourhood. Using the programmatic design and organization of spaces allows for the maximization of sunlight into the building to create a luminous and bridge space. This is necessary as a reference for the design of the interior of *Allay Embrace*, particularly in areas that may not receive as much natural light as the corridors. The residents of the Habitations Saint-Michel Nord have the opportunity to socialize, eat, play, relax, and care as a community in shared spaces. At the same time, the private quarters were designed for resting, eating, cooking, and cleaning up, which had been proposed for the design of *Allay Embrace*. The communal spaces and amenities have been highlighted and valued in the Habitations Saint-Michel Nord to promote community building and show how design can support social interaction and integration for a strong sense of community and belonging.

This precedent supports principles that align with the goals of the practicum project to adapt designs and ideas that can be integrated into the design of *Allay Embrace* so that the space encourages residents to community build based on their capacity to interact based on the activities and spaces shared. The precedent also promotes the design of a safe, secure, comfortable, accessible, and sustainable living environment for the residents' well-being, which is the priority.

The Habitations Saint-Michel Nord is converted to a "dignified, luminous, and safe environment."^[267] The architects had the vision to transform the area into a place that challenges the negative views often associated with social housing and ideas of poverty surrounding it to foster a community that promotes empowerment, safety, belonging, and identity.^[268] The facility enables a community-oriented environment that values the occupants' identity, dignity and comfort. Spaces' programmatic design and organization achieved the architects' goals of creating dignified and respectful connections between the residents and their environment. The precedent supports the purposes of the practicum project by utilizing Adaptive Reuse to create a sense of familiarity and nostalgia through sentimental attachments. This precedent also coincides with the concepts of topophilia and community in Placemaking, which aim to make individuals feel at ease in their surroundings and build relationships through the connections they establish. It also aligns with the practicum through the concept of Safe Housing by prioritizing the safety and comfort of the

[267] Clara Ott. "Habitations Saint-Michel Nord / Saia Barbarese Toupouzanov Architectes." *ArchDaily*. ArchDaily, September 15, 2021. https://www.archdaily.com/968447/habitations-saint-michel-nord-saia-barbarese-toupouzanov-architectes?ad_source=search&ad_medium=projects_tab.
[268] Ibid.

residents while making them feel at home in their environment.



Figure 15: Image showing The Habitations Saint-Michel Nord Site Axonometric. (Saia Barbarese Toupouzanov Architectes [<https://sbt.qc.ca/en/home/>]). The Habitations Saint-Michel Nord Offering a Site Axonometric, Montreal, Canada. Accessed July 27, 2023. https://www.archdaily.com/968447/habitations-saint-michel-nord-saia-barbarese-toupouzanov-architectes?ad_source=myad_bookmarks&ad_medium=bookmark-open)



BEFORE / AVANT



AFTER / APRÈS



DURING / PENDANT



AFTER / APRÈS

Figure 16: Image showing The Habitations Saint-Michel Nord Site Before & After. (Saia Barbarese Toupouzanov Architectes [<https://sbt.qc.ca/en/home/>]). The Habitations Saint-Michel Nord Offering Before & After Images, Montreal, Canada. Accessed July 27, 2023. https://www.archdaily.com/968447/habitations-saint-michel-nord-saia-barbarese-toupouzanov-architectes?ad_source=myad_bookmarks&ad_medium=bookmark-open)

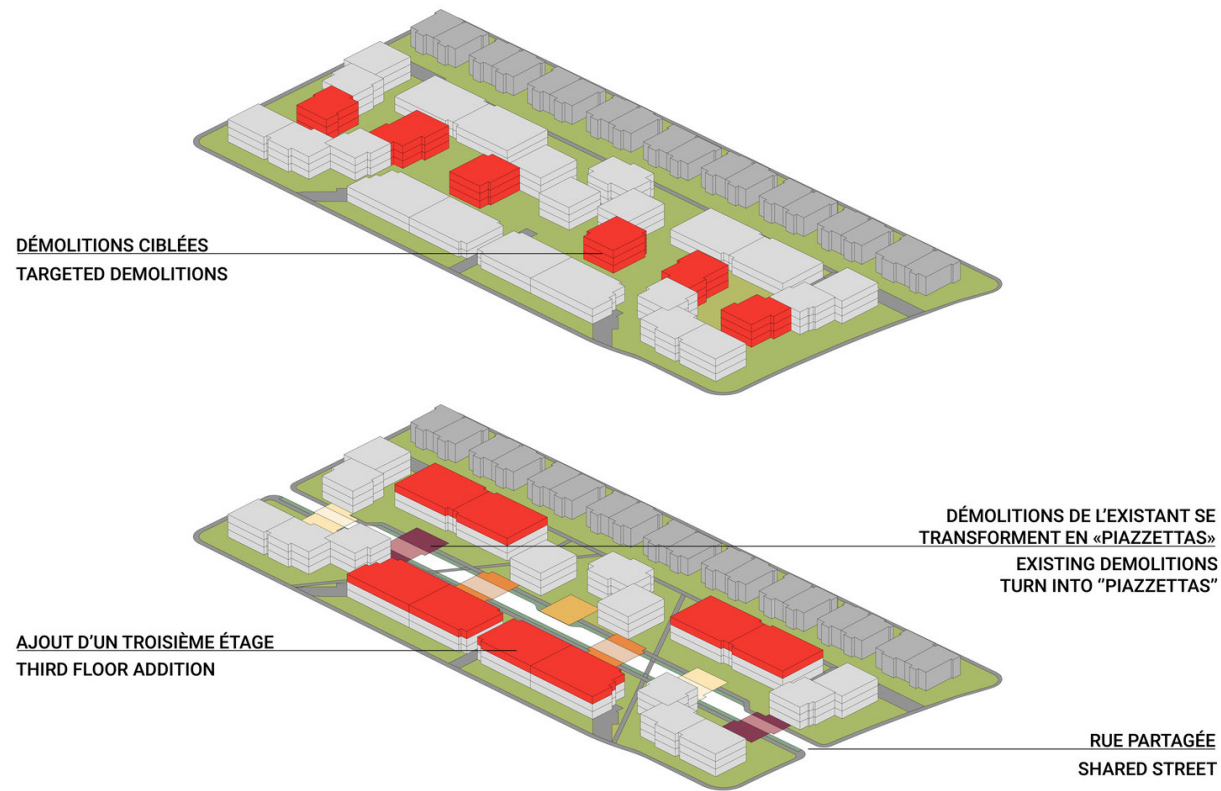


Figure 17: Image showing The Habitations Saint-Michel Nord Site Before & After Axonometric. (Saia Barbarese Toupouzanov Architectes [<https://sbt.qc.ca/en/home/>]. The Habitations Saint-Michel Nord Offering Before & After Axonometric Diagram, Montreal, Canada. Accessed August 1, 2023. https://www.archdaily.com/968447/habitations-saint-michel-nord-saia-barbarese-toupouzanov-architectes?ad_source=myad_bookmarks&ad_medium=bookmark-open)

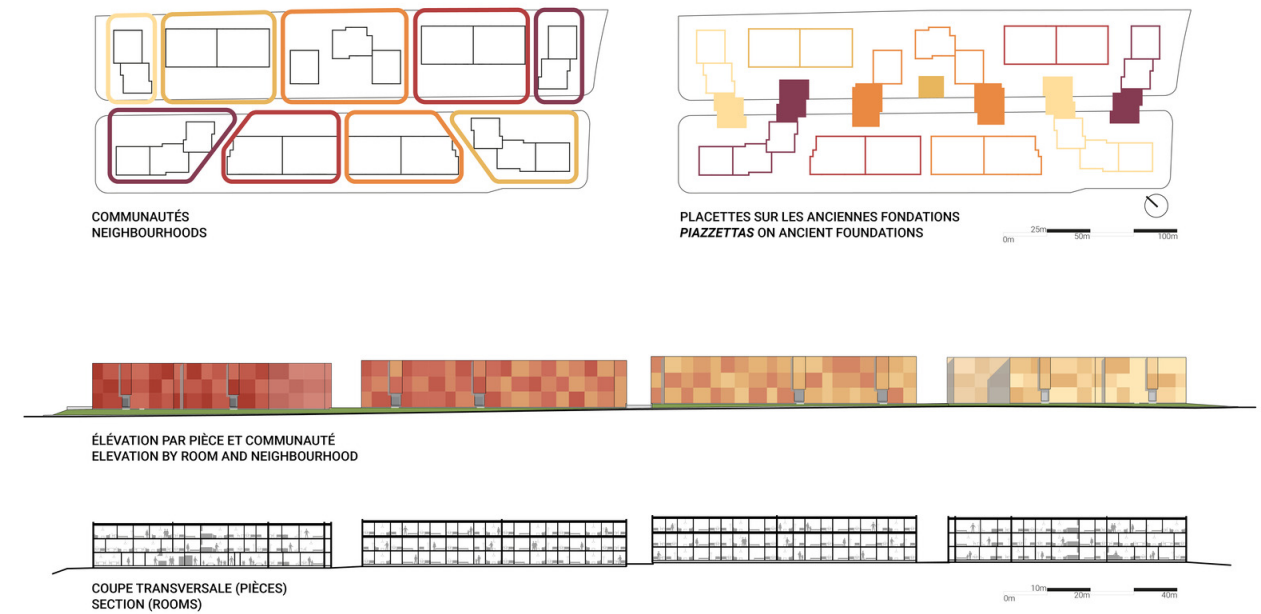


Figure 18: Image showing The Habitations Saint-Michel Nord Site Plan, Section & Elevation. (Saia Barbarese Toupouzanov Architectes [<https://sbt.qc.ca/en/home/>]. The Habitations Saint-Michel Nord Offering Plan, Section & Elevation, Montreal, Canada. Accessed August 1, 2023. https://www.archdaily.com/968447/habitations-saint-michel-nord-saia-barbarese-toupouzanov-architectes?ad_source=myad_bookmarks&ad_medium=bookmark-open)

WAYSS YOUTH TRANSITION HUB

Location: Melbourne, Australia

Year: 2020

Architect: BENT Architecture

Photographer: Tatjana Plitt



SITE PLAN



FLOOR PLAN

Figure 19: Images showing The Wayss Youth Transition Hub Plans. (BENT Architecture [<https://www.bentarchitecture.com.au/>]. The Wayss Youth Transition Hub Offering Site and Floor Plans, Melbourne, Australia. Accessed July 20, 2023. https://www.archdaily.com/951386/wayss-youth-transition-hub-bent-architecture?ad_source=myad_bookmarks&ad_medium=bookmark-open)

The Wayss Youth Transition Hub is a social housing and community center for youths in Melbourne, Australia.^[269] This housing complex offers a home and support system to at-risk youth on the verge of becoming homeless.^[270] It also features a distinctive and intricate design that seamlessly blends with the surrounding environment, eliminating any negative stereotypes associated with being different from others (See Figure 20).^[271] The purpose of the social housing project was to create a community hub that provides youths with the support and facilities needed to equip them with the skills to prepare them for independent living as they move into the next stage of their lives.^[272] The architects at BENT Architecture,

[269] Paula Pintos. "Wayss Youth Transition Hub / Bent Architecture." *ArchDaily*. ArchDaily, November 15, 2020. https://www.archdaily.com/951386/wayss-youth-transition-hub-bent-architecture?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[270] "WAYSS Youth Transition Hub | Project Overview." n.d. Bent Architecture. Accessed August 6, 2023. <https://www.bentarchitecture.com.au/youth-transition-hub>.

[271] *Ibid.*

[272] *Ibid.*

an Australian-based architectural firm, designed the social housing complex to create a support system that encourages a sense of protection and community by incorporating visual and material elements into the design to create a sense of belonging.^[273]

The social housing project was designed to create a community that supports and protects youth. The neighbourhood's scale and form influenced the design of this community project to maintain the street's formal rhythm.^[274] The goal was to design a community that blended in seamlessly with the rest of the area and any negative stigma associated with being different.^[275] The design of the community involved the buildings being focused around a central open space to create a hub that promotes the sense of home, belonging, community, and protection for the youth for social interaction and connectedness with one another and the larger neighbourhood (See Figure 19).^[276] The architects aimed to create a community of mutual trust and respect between the staff and the youth.^[277] This community of trust allows the children to bond without fear and surveillance and helps to instill the message that we have each other's backs and that this is also my home.^[278] The Wayss Youth Transition Hub is a home for children who have lost a place to call home, either left or were kicked out, and would have ended up living on the streets.^[279] The dwellings of the social housing project create a sense of ownership, with each dwelling possessing a front garden, a gable roof and a built-in seat covered by a deep eave to create a personal open verandah for each occupant (See Figure 22).^[280] The units are set up for independent living, each with a private kitchen and bathroom while coming fully furnished but with a welcoming and homely interior aesthetic.^[281] The site offers various amenities aside from the dwellings, which include reception, offices, meeting rooms and a carer's room in an onsite administration building, a multipurpose space with recreation/lounge facilities, a training kitchen, a deck and a central communal garden.^[282] These facilities aim to create a space where the administrative spaces are linked and can flow naturally with the communal spaces to promote a sense of

[273] Paula Pintos. "Wayss Youth Transition Hub / Bent Architecture." *ArchDaily*. ArchDaily, November 15, 2020. https://www.archdaily.com/951386/wayss-youth-transition-hub-bent-architecture?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[274] Ibid.

[275] Ibid.

[276] Ibid.

[277] Ibid.

[278] "WAYSS Youth Transition Hub | Project Overview." n.d. Bent Architecture. Accessed August 6, 2023. <https://www.bentarchitecture.com.au/youth-transition-hub>.

[279] Ibid.

[280] Ibid.

[281] Ibid.

[282] Ibid.

trust and belonging.

The Wayss Youth Transition Hub is a social housing project that created a dwelling comprising different buildings serving a distinct function. This includes 6x one bedroom, 2x two bedrooms, an administrative building, and a multipurpose building arranged around a communal garden. This precedent project is more extensive than this overall practicum project. However, even if this precedent design is more substantial in scale, it presents potential lessons in materiality and colour and spatial organization for daylight, privacy, and ventilation.

The materiality and colour of the social housing project have created a sense of warmth, fun and character in the design, with attention to detail in every corner, creating a welcoming, inclusive, and comfortable environment for residents.^[283] The same palette of materials and colours was used throughout the space, promoting a sense of identity through the idea that we are all the same and that this place is our home (See Figure 23).^[284] This was achieved by using the same palette of materials and colours, such as blues, oranges, woods and tiles, in the resident-designated and the staff-designated spaces so that the youth may not feel different from or discriminated by the staff that reside on-site, which creates a sense of equality. This approach helps foster a deep sense of trust between residents and staff, which is essential for creating a safe and supportive environment for everyone who calls it home. Concerning the design intent of 40 Osborne Street, the consideration of materiality and colour aligns with the goals of the architects and space to promote unity, belonging and trust in a place that supports vulnerable youths on the brink of homelessness or who are already homeless.

The spatial organization of the site is designed to provide maximum natural light, good ventilation, and various degrees of privacy for the residents.^[285] The buildings on site are designed in an L-shaped structure facing north to allow maximum sunlight and create a sunny, light-filled space for every resident.^[286] The spatial layout of the site allows for the maximization of passive lighting, heating and cooling in each dwelling (See Figure 19).^[287] The design of each residence is equipped with an asymmetrical roof angled for

[283] Paula Pintos. "Wayss Youth Transition Hub / Bent Architecture." *ArchDaily*. ArchDaily, November 15, 2020. https://www.archdaily.com/951386/wayss-youth-transition-hub-bent-architecture?ad_source=myad_bookmarks&ad_medium=bookmark-open.

[284] Ibid.

[285] "WAYSS Youth Transition Hub | Project Overview." n.d. Bent Architecture. Accessed August 6, 2023. <https://www.bentarchitecture.com.au/youth-transition-hub>.

[286] Ibid.

[287] Ibid.

maximum energy production through the solar panels placed there.^[288] Concerning the design intent of 40 Osborne Street, the lessons learnt on the spatial organization of the site, which was carefully planned out for sustainability, independence, and acceptance and to promote community among the residents and staff, are essential to this practicum project.

The Wayss Youth Transition Hub reflects the interest of this practicum project in building a sense of protection and community to establish notions of home and belonging, and it relates to the discussion of the theory of Placemaking and the concept of Safe Housing in the Literary Analysis (Chapter 2). It also demonstrates how design can promote social integration and connectedness to create a community based on mutual trust and respect.

The precedent was designed to serve as a social housing and community center for youths, where the programmatic arrangement of the communal and private spaces resulted from the idea that the design should blend with the surrounding environment and remove negative stereotypes about being different. The space was designed to reflect the theory of Placemaking and the concept of Safe Housing to establish a sense of community, home, belonging and protection to create an environment that allows the residents to feel like they belong to their community and the larger neighbourhood. To establish this, the shelter has a multipurpose space with recreation and lounge facilities, a training kitchen, a deck, and a central communal garden to help the residents with social interactions and connectedness. The design of the space, through the use of a similar colour scheme throughout the site, allows the space to feel more welcoming and comfortable while allowing residents to feel that they are all the same, concerning the staff and youths. The Wayss Youth Transition Hub regarded the use of the private quarters to establish a sense of ownership and independence through the design of the dwellings as a personal semi-gated home through the possession of a front garden, a gable roof and a built-in seat covered by a deep eave to create a private open verandah for each occupant.

The inclusion of shared spaces in *Allay Embrace* is intended to facilitate the residents' ability to establish communities with each other and the larger neighbourhood and improve their quality of life through the skills learnt, such as cooking, gardening, and making, in space for their independence.

^[288] "WAYSS Youth Transition Hub | Project Overview." n.d. Bent Architecture. Accessed August 6, 2023. <https://www.bentarchitecture.com.au/youth-transition-hub>.

Community building in *Allay Embrace* can be done in communal spaces designed to unite individuals and promote social interaction, integration, and connectedness. However, similar to Wayss Youth Transition Hub, the private spaces will be seen as places of retreat where residents can be on their own and adjust to the space at their own pace. For this reason, the design of *Allay Embrace*'s private dwelling quarters will focus on the need for residents to have their own spaces for that sense of ownership, empowerment, and comfort.

In examining the Wayss Youth Transition Hub concerning the development of a programmatic and aesthetic response to the needs of the shelter, it was highlighted that the spatial planning of the communal, administrative, and private spaces plays with the concept of community under the theory of Placemaking where they use colour and material elements of the space to promote interaction among residents and foster ties with the larger neighbourhood. The purpose of the design of the space was to create spatial connection through the activities and skills learned in the space to promote independence, social interaction, integration, and connectedness among the youths and staff. It also highlights the shelter's design goal to create a space that fosters a sense of equality, comfort, belonging, home, and protection that establishes community building for its occupants, which is reflected in the design choices, such as colour, materiality, and programmatic arrangements of the built environment. The design and aesthetic of the space are contemporary to reflect the needs of the occupants and create a vibrant, comfortable, welcoming, and fun space. The colour and material choices also reflect these needs.

This precedent supports principles that align with the practicum project's goals to adapt designs and ideas that can be integrated into the design of *Allay Embrace* so that the space encourages community building among residents based on shared activities and spaces. Wayss Youth Transition Hub also promotes the design of a bright, secure, comfortable, welcoming, and fun living environment for the resident's well-being. The precedent also encourages them to learn new skills to gain independence and support themselves.

The Wayss Youth Transition Hub is a comfortable, welcoming, independent, and fun space that supports the youths and creates an environment that promotes community, belonging and trust for the residents and staff. The hub creates a sense of home and protection through connections between the

youths, staff, and the environment. This environment encourages relationships between the residents and the larger community to promote independence and prepare for their growth in the following stages of life. The programmatic design of the community achieved the architects' goals of creating a place to promote connections and bonds between the residents and staff while allowing the youths to feel like they are like everyone else. This precedent aligns well with the intentions behind this practicum project through the concepts of topophilia and community in Placemaking, which aim to make individuals feel at ease in their environment through the connections they establish, the sense of place and belonging, and the relationships built. This precedent also aligns well with the concept of Safe Housing in creating safe, stable, and affordable housing for residents' independence.



STREET ELEVATION (SOUTH)



INTERNAL ELEVATION (SOUTH)

Figure 20: Image showing The Wayss Youth Transition Hub Elevations. (BENT Architecture [https://www.bentarchitecture.com.au/]. The Wayss Youth Transition Hub Offering Elevations, Melbourne, Australia. Accessed August 6, 2023. https://www.archdaily.com/951386/wayss-youth-transition-hub-bent-architecture?ad_source=myad_bookmarks&ad_medium=bookmark-open)



Figure 21: Image showing The Wayss Youth Transition Hub. (BENT Architecture. Tatjana Plitt [https://www.tatjanaplitt.com/] Offering Exterior Image of the Hub, Melbourne, Australia. Accessed August 7, 2023. https://www.archdaily.com/951386/wayss-youth-transition-hub-bent-architecture?ad_source=myad_bookmarks&ad_medium=bookmark-open)



Figure 22: Image showing The Wayss Youth Transition Hub Exterior View. (BENT Architecture. Tatjana Plitt [<https://www.tatjanaplitt.com/>]) Offering Exterior Image of the Basketball Court and Dwellings, Melbourne, Australia. Accessed August 10, 2023. https://www.archdaily.com/951386/wayss-youth-transition-hub-bent-architecture?ad_source=myad_bookmarks&ad_medium=bookmark-open)





Figure 23: Images showing The Ways Youth Transition Hub Interior Views. (BENT Architecture. Tatjana Plitt [<https://www.tatjanaplitt.com/>] Offering Interior Image of the Hallway and Reception, Melbourne, Australia. Accessed August 10, 2023. https://www.archdaily.com/951386/ways-youth-transition-hub-bent-architecture?ad_source=myad_bookmarks&ad_medium=bookmark-open)

CHAPTER SUMMARY AND CONCLUSION

This chapter involved the analysis of carefully chosen design precedents to provide valuable insights into spatial organization, sustainability (passive lighting and ventilation), and materiality and colour in social and community housing models. Each design precedent represents different and unique applications of the theory of Adaptive Reuse, Placemaking, and the concept of Safe Housing to create a contemporary housing model to satisfy the individual needs of their residents. Each precedent had aspects of the application of Maslow's Hierarchy of Needs in their designs to meet the resident's basic needs, which are physiological (i.e., food, water, and shelter), safety (i.e., health and employment/skills) and love (i.e., community).

In the case of Stubberupgaard Supportive Housing, the design was rooted in the idea that by

combining the principles of Placemaking and familiarization, the study of Adaptive Reuse can effectively explore the concept of community and create a sense of home.

In the case of Haasje Over Apartments, the design draws from the concepts of topophilia and community in Placemaking. This approach aims to foster a sense of comfort and connection among residents, helping them to adapt to their living spaces and form meaningful relationships.

In the case of Habitations Saint-Michel Nord, Adaptive Reuse was utilized to create a design that fosters familiarity, nostalgia, and a sense of community through the principles of topophilia in Placemaking. By establishing sentimental attachments and connections with their surroundings, individuals feel at ease and build meaningful relationships.

In the case of Ways Youth Transition Hub, the design focused on topophilia and community in Placemaking. The goal was to create an environment that fosters a sense of ease through meaningful connections, a strong sense of place and belonging, and nurturing relationships. Additionally, the design prioritized safe and affordable housing, which is crucial for residents' independence and stability.

Each design precedent carefully chosen has offered valuable insight for creating the *Allay Embrace* design, influencing the final project's programme and aesthetic. These inspiring designs have guided the approach toward creating an interior design that promotes a thriving community and a comfortable home environment.

CHAPTER FOUR

SITE AND BUILDING ANALYSIS

INTRODUCTION

Allay Embrace's design was informed by the theoretical concepts examined in the literary analysis and focused on the perception of the project's topic and typology. To fulfill the contextual requirements of the practicum topic and typology, the site was chosen because of its proximity to the homeless population in Winnipeg, especially the downtown area, focusing on the Osborne district. In Winnipeg, out of the 1,265 people experiencing homelessness, 35.4% of these individuals identify as female.^[289]

Allay Embrace is located at 40 Osborne Street, situated at the border of the River-Osborne District before the Assiniboine River in Osborne Village, which can be described as artistic in Winnipeg.^[290] Surrounding *Allay Embrace* are roads and trails that make it easy to access, especially for pedestrians. The building chosen represents the site's rich history but also stands with the urban context and embodies an aspect of the vibrant, quirky, and whimsical personality of the neighbourhood that inspires it.^[291]

This chapter examines the process of selecting the site and building based on the inhabitants' needs to develop the design criteria and create the design programme for the building. The analysis of the site and building provided an overview of the specific information concerning the surrounding context to inform the space's character and the constraints behind it. This is concluded with a summary of the overall findings and understanding of the building based on the neighbourhood's analysis and the historic designation's restrictions.

SITE SELECTION

The site selection for this project was based on the following criteria created to ensure that the neighbourhood can support the programming requirements needed to provide a safe, secure, comfortable, and accessible space for these homeless women. These criteria are as follows:

- Easy access to major roads and transit points (bus stops).
- The presence of ample green space and natural elements.
- Located near retail and commercial spaces for easy access.
- Private or semi-private site placement.

SITE ANALYSIS

The site chosen is 40 Osborne Street, located in Winnipeg, in the River-Osborne district, in Osborne Village. The site is situated between Osborne Street and Roslyn Road. It is a semi-private space with much green surrounding it and the Assiniboine River behind it. The on-site building, Roslyn Court Apartment, was designed and built by William Wallace Blair between 1908 and 1909 for the block owner, Dr. Richard J. Mattice.^[292] The building received official recognition as a grade II historical site in 1998.^[293] The overview of information will include the neighbourhood demographics, districts and nodes, land use, circulation, and climate. This will help in identifying the site's opportunities and constraints.

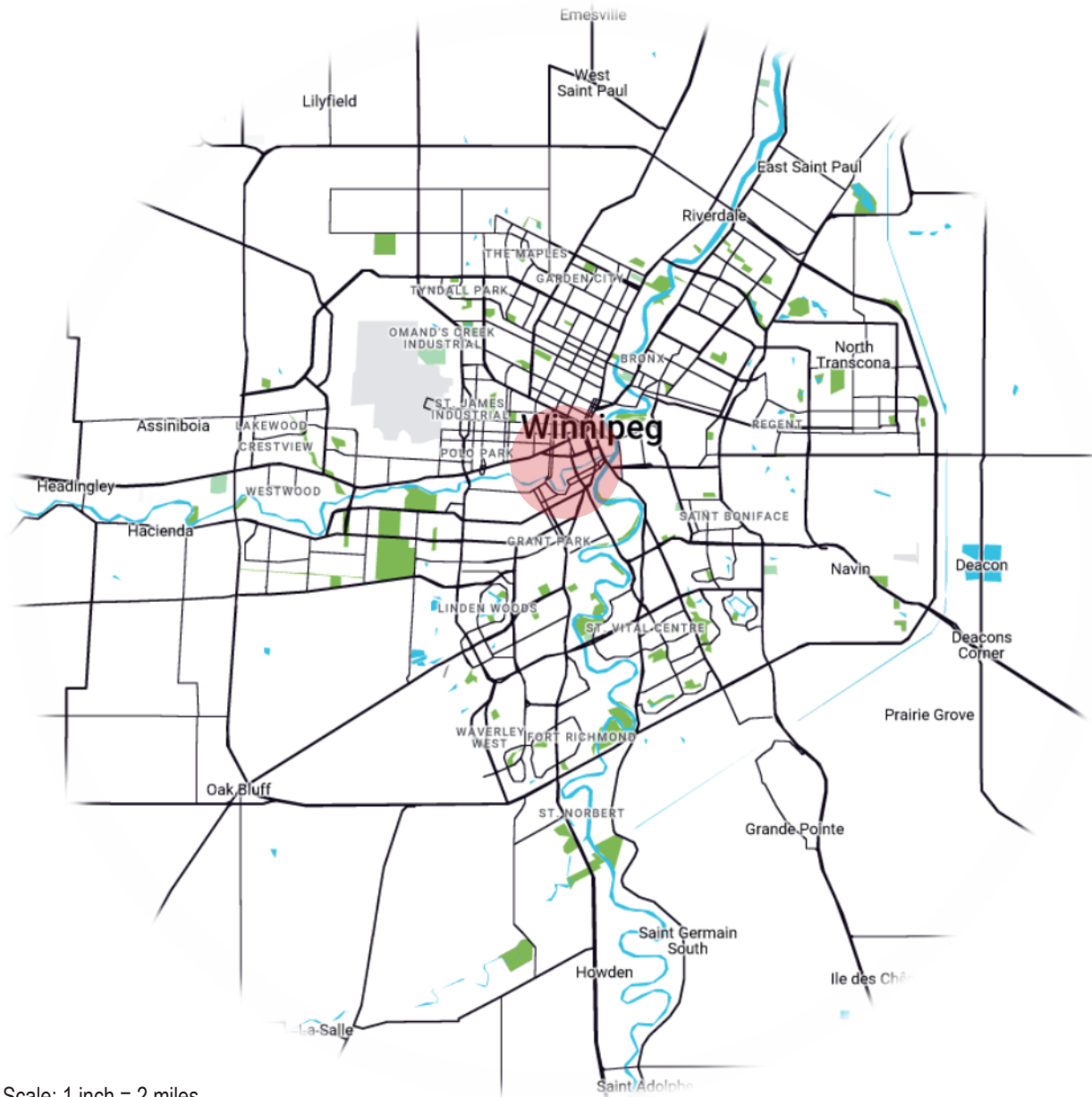
[289] "Street Census – End Homelessness Winnipeg." n.d. End Homelessness Winnipeg. Accessed February 21, 2024. <https://endhomelessnesswinnipeg.ca/street-census/>.

[290] "Osborne Village Biz," Osborne Village Biz, accessed April 4, 2023, <https://www.osbornevillagebiz.com/>.

[291] Ibid.

[292] Property & Development City of Winnipeg Planning and City of Winnipeg, "List of Historical Resources," List of Historical Resources - Planning, Property and Development Department - City of Winnipeg, accessed April 4, 2023, <https://legacy.winnipeg.ca/ppd/Documents/Heritage/HeritageResourcesReports/Osborne-40-short.pdf>, 2.

[293] Property & Development City of Winnipeg Planning and City of Winnipeg, "List of Historical Resources," List of Historical Resources - Planning, Property and Development Department - City of Winnipeg, accessed April 4, 2023, <https://legacy.winnipeg.ca/ppd/Heritage/ListHistoricalResources.stm>



Scale: 1 inch = 2 miles



Figure 24: Map showing Winnipeg with the Site Highlighted (Adapted from <https://snazzymaps.com/>. Accessed May 20, 2023).



Scale: 1 inch = 1000 feet



Figure 25: Map showing the Site District Highlighted (Adapted from <https://snazzymaps.com/>. Accessed May 20, 2023).



Scale: 1 inch = 200 feet



Figure 26: Site Map Highlighting Roslyn Court (Adapted from <https://snazzymaps.com/>. Accessed May 20, 2023).

Neighbourhood Demographics

The neighbourhood of River-Osborne was chosen for this project because of the distinctive demographics of the site. A diverse clientele accompanies a vast number of businesses in the community. In the neighbourhood, homeless individuals can be seen taking refuge in bus shelters, alleyways, or shop entrances because of the proximity to resources and transportation and the high foot traffic that allows them to remain hidden or blend into the neighbourhood. The neighbourhood supports and houses businesses, district programming and events necessary for the existence and functioning of a transitional supportive housing system and can help create a community that will support these women.

Neighbourhood Demographics: Age and Gender Demographics

Total Population of River-Osborne as 2021 - 5,015 people

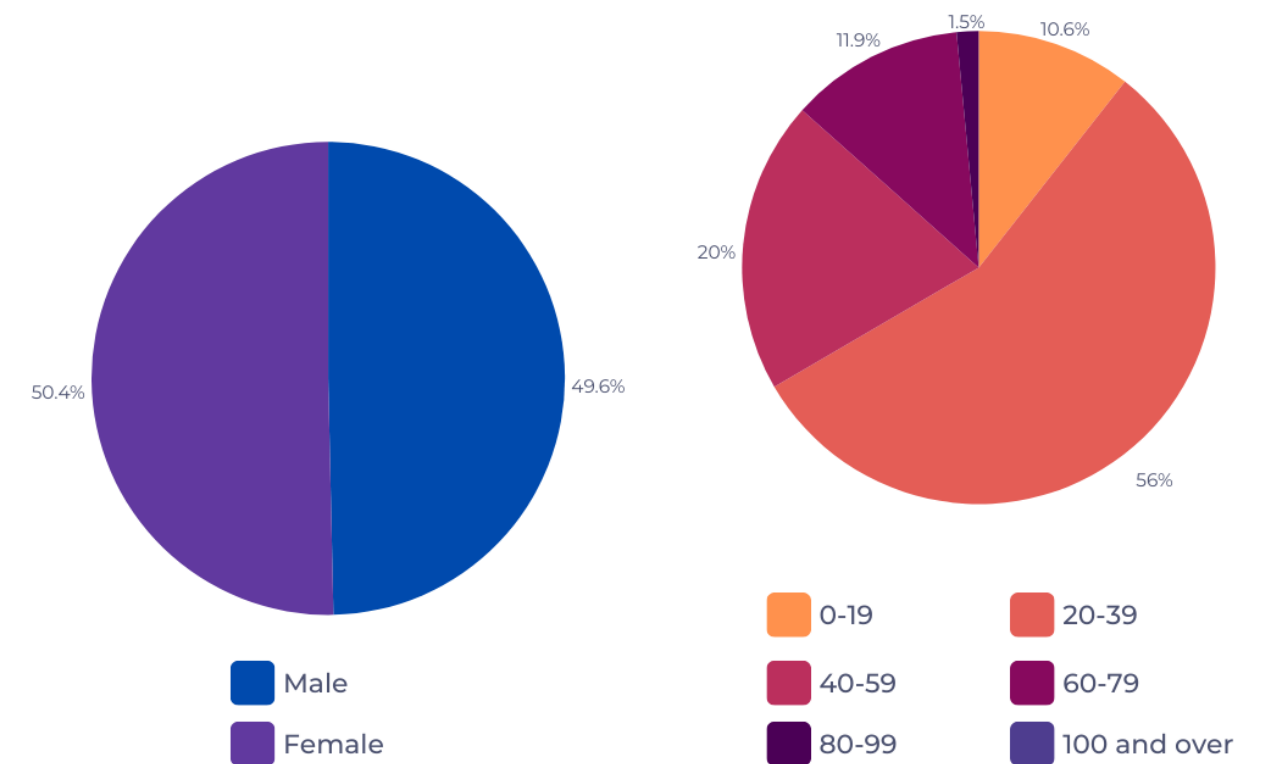
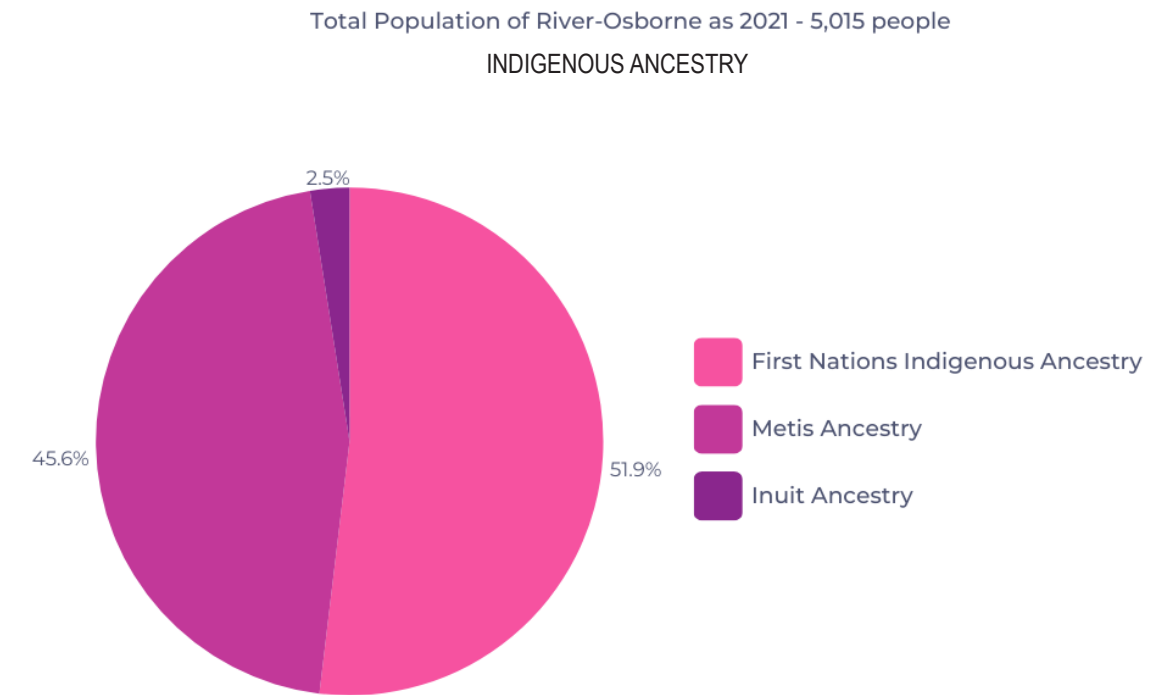
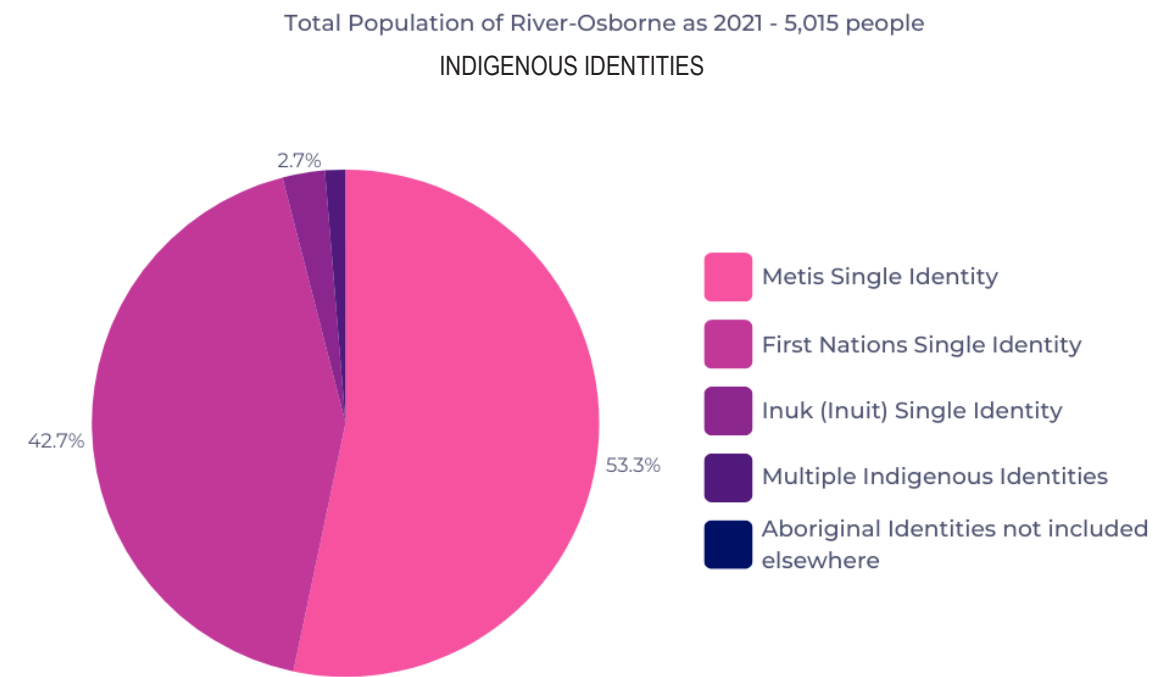


Figure 27: Chart showing the Age and Gender Demographic (Adapted from <https://www.canva.com/> and City of Winnipeg, 2021, "2021 Census Data - River-Osborne." Accessed February 22nd, 2024).

The River-Osborne neighbourhood, in which Osborne Village is located, has an equal number of men and women and a high average of adults ages 20-79 living in the area. These demographics are not far removed from those of the newcomers to the area. The site would not overwhelm vulnerable women as they are introduced to their new residence, allowing them to adjust comfortably.

Neighbourhood Demographics: Ethnic Diversity Demographics



Total Population of River-Osborne as 2021 - 5,015 people

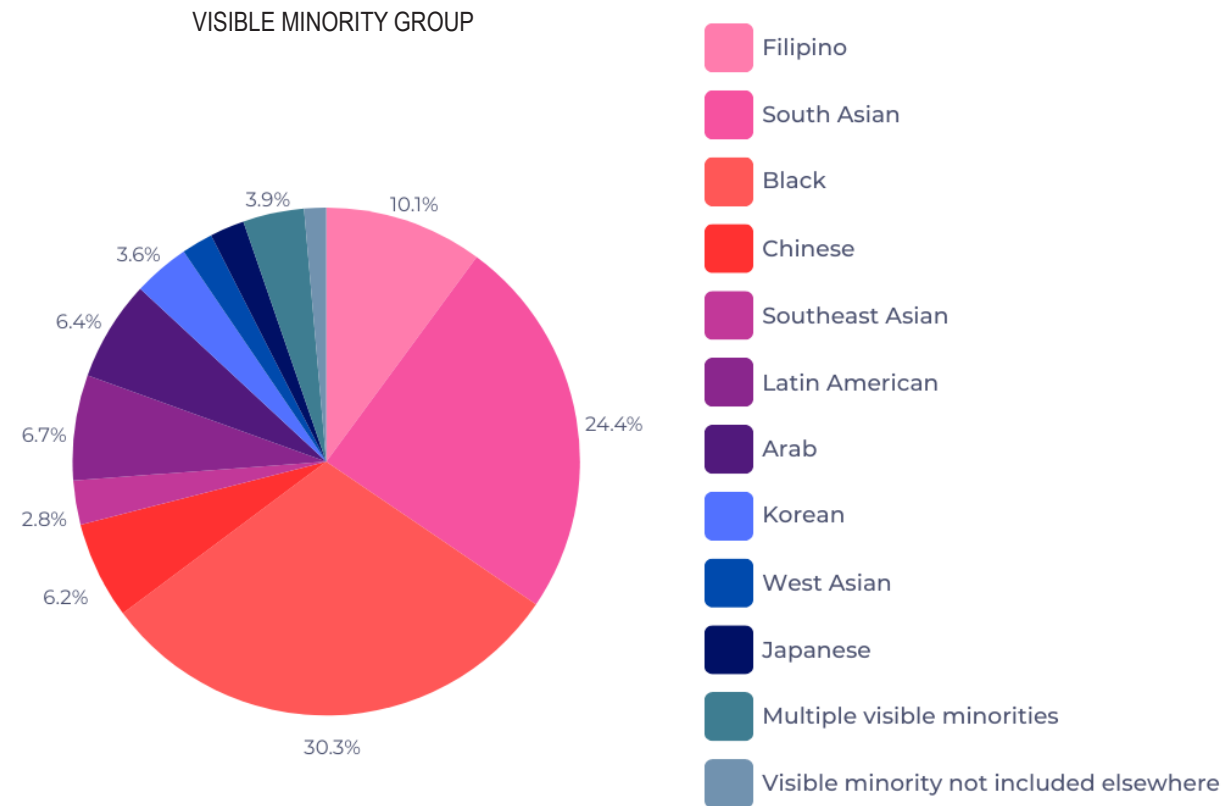
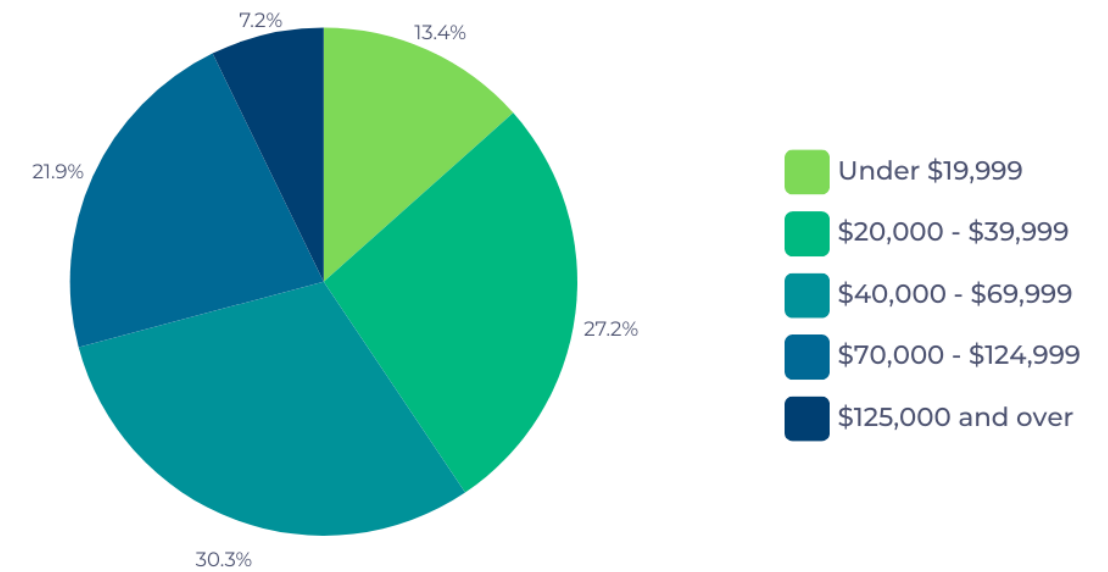


Figure 28: Charts showing Ethnic Diversity (Adapted from <https://www.canva.com/> and City of Winnipeg, 2021, "2021 Census Data - River-Osborne." Accessed February 22nd, 2024).

River-Osborne's neighbourhood is ethnically diverse, with many businesses, events, and centers that cater to each demographic. The majority comprises those who are Caucasian, which make up approximately 68.9% of the neighbourhood's population. The second largest group includes those with Indigenous Ancestry and Identity, with those that are of visible minority group making up 7.4% of the neighbourhood's population.^[294] Under the visible minority groups, the majority is made up of black people and the minority is made up of multiple visible minorities and those not included elsewhere.

[294] City of Winnipeg, 2021, "2021 Census Data - River-Osborne," (Winnipeg: City of Winnipeg, 2021). Accessed February 22nd, 2024, <https://legacy.winnipeg.ca/Census/2021/Community%20Areas/River%20Heights%20Neighbourhood%20Cluster/Neighbourhoods/River%20Heights%20East/River%20Heights%20East%20Neighbourhoods/River-Osborne/River-Osborne.pdf>

Neighbourhood Demographics: Income Demographics



Total Population of River-Osborne as 2021 - 5,015 people

Figure 29: Chart showing the Household Income Demographic (Adapted from <https://www.canva.com/> and City of Winnipeg, 2021, "2021 Census Data - River-Osborne." Accessed February 22nd, 2024).

The medium household income for those living in the River-Osborne neighbourhood is less than that of the rest of Winnipeg, with a median household income of \$48,400.^[295] In contrast, the rest of Winnipeg has a medium household income of \$80,000.^[296]

[295] City of Winnipeg, 2021, "2021 Census Data - River-Osborne," (Winnipeg: City of Winnipeg, 2021). Accessed February 22nd, 2024, <https://legacy.winnipeg.ca/Census/2021/Community%20Areas/River%20Heights%20Neighbourhood%20Cluster/Neighbourhoods/River%20Heights%20East/River%20Heights%20East%20Neighbourhoods/River-Osborne/River-Osborne.pdf>

[296] Ibid.

Neighbourhood Demographics: Density & Dwelling Demographics

Total Population of River-Osborne as 2021 - 5,015 people
Population Density - 5,434.8 people per km²

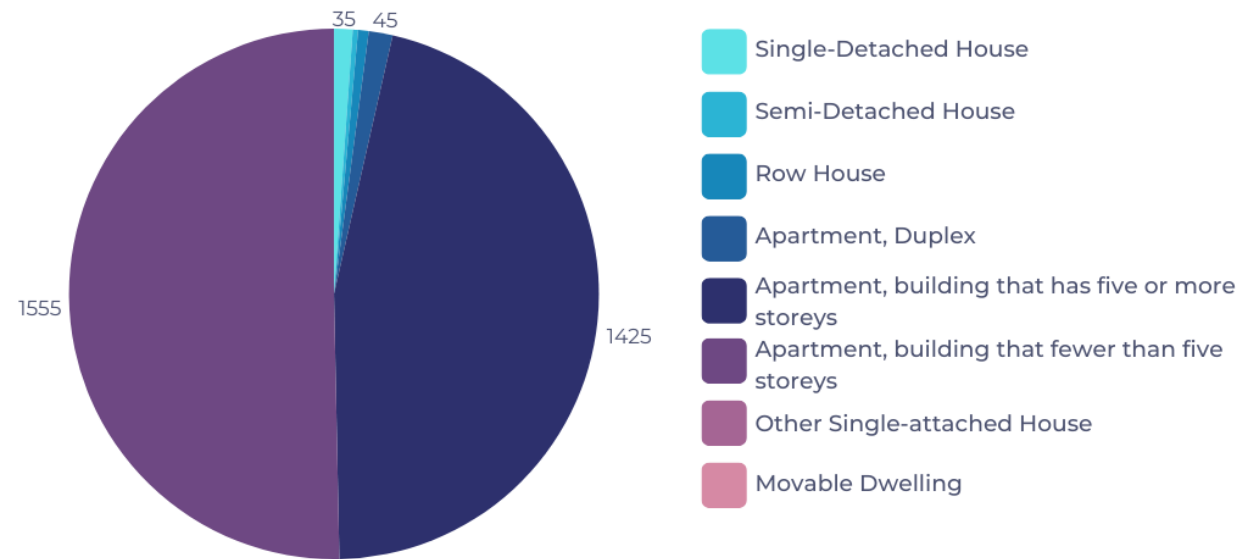


Figure 30: Chart showing the Density & Dwelling Demographic (Adapted from <https://www.canva.com/> and City of Winnipeg, 2021, "2021 Census Data - River-Osborne." Accessed February 22nd, 2024).

The River-Osborne neighbourhood is predominantly residential and commercial, with a high percentage of the dwellings being apartments. However, the smallest percentage of the dwellings on the site are semi-detached houses.

According to the 2021 Census Data, the River-Osborne neighbourhood has a population density of 5,434.8 people per sq. kilometre; its area is 0.9km, which is 0.2% of the city's area.^[297]

District and Land Use

The site is in the River-Osborne District in Osborne Village, bounded north by the Assiniboine River, west by the Roslyn and McMillan districts and east by the Red River. The site, 40 Osborne Road, is

surrounded by restaurants, grocery stores, churches, apartment buildings, community centers and welfare resources. The buildings directly adjacent to the site include a Shell gas station, an apartment building, a park, a Shoppers' Drug Mart, and an A&W (See Figure 32).

The site comprises residential, commercial, and retail buildings, which showcase the site's community—the site's design and programming, according to the placement of amenities, are necessary to facilitate a women's shelter. The Adaptive Reuse of this residential building is possible because this site has provided ample opportunities for shared and private spaces because of the Queen Anne Revival style of the building design. This can be seen in the building's history of use for residential purposes since its construction till the present and the structure of the original residential design, which has two separate entrances to different aspects of the building but also separates the building owners' private quarters from the staff quarters in Roslyn Courts.^[298] The original structure and design of the building will help in the sectioning of the building into shared and private spaces for the new occupants.

The conversion of this residential site's building characteristics and conditions to create transitional supportive housing benefits new users because of the presence of basic amenities and resources for the women using this facility in the neighbourhood, such as gyms, groceries, public or religious centers, and resources, like Winnipeg Children's Access Agency Inc and Swampy Cree Medical Receiving Home, to help these marginalized individuals (See Figure 32).

[297] City of Winnipeg, 2021, "2021 Census Data - River-Osborne," (Winnipeg: City of Winnipeg, 2021). Accessed February 22nd, 2024, <https://legacy.winnipeg.ca/Census/2021/Community%20Areas/River%20Heights%20Neighbourhood%20Cluster/Neighbourhoods/River%20Heights%20East/River%20Heights%20East%20Neighbourhoods/River-Osborne/River-Osborne.pdf>

[298] Property & Development City of Winnipeg Planning and City of Winnipeg, "List of Historical Resources," List of Historical Resources - Planning, Property and Development Department - City of Winnipeg, accessed April 4, 2023, <https://legacy.winnipeg.ca/ppd/Documents/Heritage/HeritageResourcesReports/Osborne-40-long.pdf>, 6.



Figure 31: Photograph showing the Building in Context to the Site.



Figure 32: Map showing Existing Resources on Site with Walking/Transit Times. (Adapted from <https://snazzymaps.com/>. Accessed August 29, 2023).



Figure 33: Map showing Land Use of the Site (Adapted from <https://snazzymaps.com/>. Accessed September 7, 2023).

Circulation

40 Osborne Road is an ideal location for transitional supportive housing because of its proximity to support resources such as Hello Speech Therapy, Gas Station Art Centre, Winnipeg Children's Access Agency Inc, Swampy Cree Medical Receiving Home, Heartwood Healing Centre, Macdonald Youth Services - Youth Resource Centre & Emergency Shelter (See Figure 32.). This location is also beneficial because it is close to numerous amenities and resources such as Safeway, Shoppers Drug Mart, Bank of Montreal, and churches (See Figure 33.). The building's location is ideal for easy access by any means of transport, especially by walking or bus. This placement may accommodate users and the site demographics as they access the building by car, bike, bus, or walking.

The traffic flow on site is primarily from northwest to southeast through Osborne Street. The traffic flow is heaviest on Osborne Street, then Roslyn Road and River Avenue and varies slightly on Stradbrook Avenue (See Figure 34). The primary traffic flow through Osborne Street is because of the Osborne Street bridge connecting River-Osborne to Downtown Winnipeg. The secondary traffic flow is through Roslyn Road and River Avenue, and the tertiary flow is through Stradbrook Avenue. The streets of Osborne Village see heavy pedestrian traffic due to amenities and resources on-site, with pedestrian walkways and bus stops, especially on Osborne Street and a few on River Avenue and Stradbrook Avenue (See Figure 34).

Studying the traffic flow on-site, it can be determined that *Allay Embrace* will be approached from Osborne Street. Due to the building's unique style, character, and placement on site, it does not just blend into its environment but also does not stand against it. The building strikes a balance with its environment's character and aesthetic, which draws visitors to the building for immediate access and does not stand out in the site's context because the design of the building as a lively Queen Anne Revival style blended with the affluent and exciting design and structure of the surrounding neighbourhood.



Figure 34: Map showing Circulation Paths and Nodes (Adapted from <https://snazzymaps.com/>. Accessed September 9, 2023).

Climate

Studying the weather patterns of the site can influence the success of a designer's intent. This is necessary considering the extreme weather conditions of Winnipeg, Manitoba, and the experience of the four seasons, especially winter. The study of the sun paths of the winter and summer equinox and solstices shows that light interacts with the windows facing south and west.^[299] The buildings to the east and vegetation to the north partially block sunlight from entering the lower levels but can enter the windows on the lower levels during the early hours of the day and midday Sun.^[300]

The amount of sunlight that enters the building helps in planning the programmatic aspects of the design. This is because the places that host the most human interactions need the best access to natural lighting for the well-being of the users.

The primary direction of prevailing winds is from the south, and the secondary path is from the north and northwest in the winter and spring months.^[301] This has helped in the passive ventilation of the space for sustainable design. The passive design strategies of this space using the site's natural elements will create a comfortable environment for the users.

[299] "SunCalc Sun Position- Und Sun Phases Calculator," SunCalc, accessed April 13, 2023, <https://www.suncalc.org/#/49.8805,-97.1471,18/2023.04.13/10:51/1/3>.

[300] Ibid.

[301] "Section 6 - Province of Manitoba," accessed April 13, 2023, https://www.gov.mb.ca/sd/eal/registries/5452disraeli/section_6.pdf.

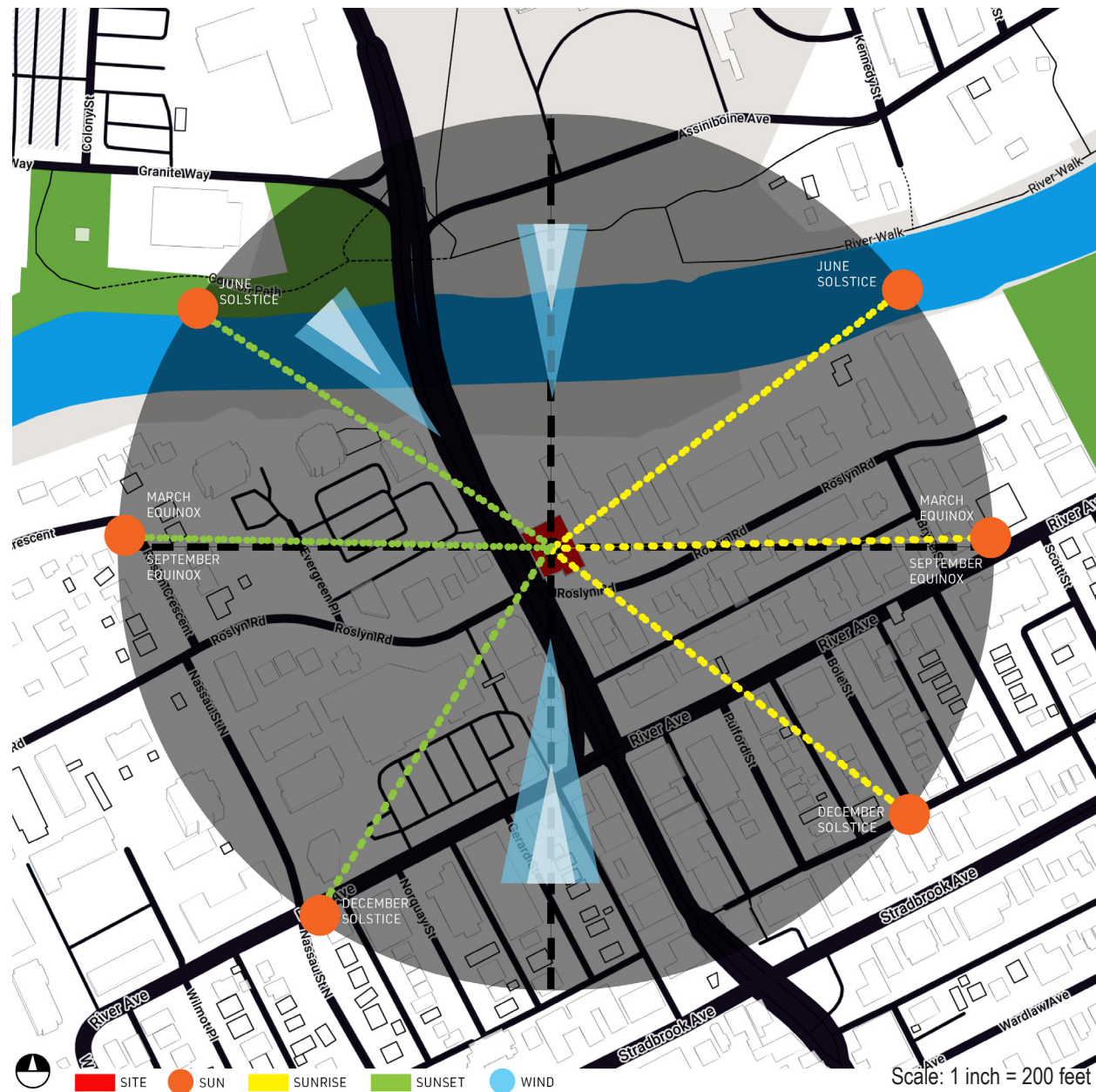


Figure 35: Map showing Sun Paths and Winds (Adapted from <https://snazzymaps.com/>. Accessed September 9, 2023).

Site Opportunities

- Located in an easily accessible neighbourhood.
- Proximity to nature and natural elements.
- Located in a neighbourhood with access to basic amenities (i.e., gyms, groceries, public or religious centers, etc.) within walkable distance.
- Proximity to welfare resources.
- Proximity to significant bus stops or routes.
- Proximity to a park.

Site Constraints

- Proximity to a main road or access point may interfere with the private or semi-private setting of the site.
- Possibility of noise pollution due to the proximity to a major road.



Figure 36: Photograph showing the Street View.

BUILDING SELECTION

After examining the site selection criteria, the Roslyn Court Apartment was chosen because of the programming requirements and opportunities to create a comfortable, safe, and secure space for the users.

The criteria are as follows:

- Opportunities for the integration and separation of both private and communal areas.
- Opportunities for natural views and access to daylight.
- Ample space for user comfort.
- Opportunities for passive design strategies.

BUILDING ANALYSIS

To design a shelter for chronically homeless women, it is essential to consider the women and the conditions in which they may have lived because there are many ways to provide for and support these women.^[302] This is important because a women's shelter's values are to help these women regain a sense of pride and empowerment they have lost without exercising or forcing degrees of control and hierarchical systems that could intimidate them.^[303] Acknowledging these ideas is the first step to understanding how to design this shelter and will influence the selection of the building based on the criteria mentioned earlier. The overview of information will include the building's history, architecture, and historical designation. This will help identify the building opportunities and constraints.

[302] Rae Bridgman, *Safe Haven: The Story of a Shelter for Homeless Women* (Toronto: University of Toronto Press, 2003), 25.

[303] *Ibid.*, 35.

Building History

The Roslyn Court Apartment, constructed in 1908-9, is noted as one of Winnipeg's residential landmarks for its design in the Queen Anne Revival style of architecture.^[304] During rapid economic and physical growth, the building was pointed out as the earliest, most extensive, and most costly constructed building, giving rise to affluent suburbs on the south side of the Assiniboine River.^[305] The block where Roslyn Court is located was owned by Dr. Richard J. Mattice, who settled in Winnipeg in 1902.^[306] He hired the Irish architect William Wallace Blair, who gave the structure its bright Queen Anne Revival style rather than the usual quiet neoclassical design style present during that time.^[307] The five-story building was built by contractors C.P. Mills and L.H. Shepley and cost \$205,000 or nearly \$5,700 per suite for construction.^[308]

Roslyn Court has changed ownership several times over the years, with no significant changes made to the original structure, and it is presently a residential building.^[309] Dr. Mattice owned the building till 1919 and then transferred the deed to bankers Robert Campbell and W.G. Yule.^[310] From 1948 to 1970, it was owned by the Montreal Trust Company and the grocer Harry Bryk and in 1970, the deed was transferred to Global Properties, who still own the property.^[311]

Building Architecture

The five-story building is one of the finest apartment buildings that best represents the Queen Anne Revival style in Winnipeg, Manitoba. This is due to the key architectural and interior details in its façade, staircase, and public hallways, including stained glass windows and wood floorings, entrance doors on Osborne and Roslyn, original woodwork, elevator, and covered walkway in the interior courtyard.^[312]

[304] Property & Development City of Winnipeg Planning and City of Winnipeg, "List of Historical Resources," List of Historical Resources - Planning, Property and Development Department - City of Winnipeg, accessed April 4, 2023, <https://legacy.winnipeg.ca/ppd/Documents/Heritage/HeritageResourcesReports/Osborne-40-short.pdf>, 2.

[305] Ibid, 1.

[306] Ibid, 2.

[307] Ibid.

[308] Ibid, 1.

[309] Ibid, 3.

[310] Ibid.

[311] Ibid.

[312] Property & Development City of Winnipeg Planning and City of Winnipeg, "List of Historical Resources," List of Historical Resources - Planning, Property and Development Department - City of Winnipeg, accessed April 4, 2023, <https://legacy.winnipeg.ca/ppd/Heritage/ListHistoricalResources.stm>.

The Building Exterior

The structure was constructed on a raised stone foundation with concrete footings.^[313] It consists of solid brick-bearing walls and a reinforced concrete and tile joist framework.^[314] The exterior façade of the building that faces Osborne Street and Roslyn Road consists of red brick with rusticated and smooth-cut limestone, creating a lovely red finish, while the northern and eastern exterior facades house multi-story bays with plain wall treatments.^[315]

The building's south elevation, which faces Roslyn Road, features a sequence of staggered pavilions and bays on the third and fourth stories that extend from the high stone foundation to the roof line, giving the structure its asymmetrical shape.^[316] The roof comprises tiled mansard sections, a shed, hip-roofed dormers, and chimneys with ornamental round and triangular and Scottish gables with stone coping, giving it its unique form.^[317] Large windows in pairs, trios, and quartets are situated within broad stone extrusions surrounding the building, with continuous lintels and sills that function as vertical separators between the different stories.^[318] The entrance to the south façade of the building is deeply recessed in its southeast corner, with several stone steps leading to it.^[319]

The building's west elevation, which faces Osborne Street, was constructed along the building's property line with corner pavilions between rows of porches extended from the first to fourth floors.^[320] The fifth floor, in comparison, has pavilions with stone-capped Scottish gables and a long columned dormer adjoined by small polygonal turrets.^[321] Highlighted by the stone columns and an arched pediment with carved accents, the at-grade entrance that faces Osborne has been placed off-center of the building elevation, with the street name above it.^[322] The detailing surrounding this side of the building is created by stone bands, brick pilasters with stone bases and caps, stone window surrounds and tiled and bracketed roof sections.^[323]

[313] Property & Development City of Winnipeg Planning and City of Winnipeg, "List of Historical Resources," List of Historical Resources - Planning, Property and Development Department - City of Winnipeg, accessed May 20, 2023, <https://legacy.winnipeg.ca/ppd/Documents/Heritage/HeritageResourcesReports/Osborne-40-short.pdf>, 2.

[314] Ibid.

[315] Ibid, 2-3.

[316] Ibid, 2.

[317] Ibid, 2.

[318] Ibid, 2-3.

[319] Ibid, 3.

[320] Ibid.

[321] Ibid.

[322] Ibid.

[323] Ibid.

The Building Interior

The building was initially designed as a private residence with interior partition walls made of fire-resistant brick and hollow tile.^[324] The building consists of enclosed glass porches, light wells, bay windows, and an interior courtyard that increases the passage of natural light and ventilation into the building.^[325] The structure was partitioned into thirty-six suites, including twenty-six two-bedroom and three-bedroom units and ten bachelor suites with full baths.^[326] In the original plans, some units had a small bedroom off the kitchen for the in-resident staff. The original elements of the building that remained till the present and granted the building its historic designation include ornate plaster and woodwork, stained glass, beamed dining-room ceilings, open fireplaces, and a cage passenger elevator, which remains operative.^[327]

Due to the building's historic designation, there are many restrictions to the design of the space. However, because of the historical status of the building, the proposed design of the shelter aims to give new life to the original plans of the building. This creates a “home” by highlighting the original, classic, comforting, and nostalgic elements of the design, atmosphere, and materials. The atmosphere of the interior is homey because of the “quiet, country-like setting” of the building.^[328] The space was designed as a comfortable, elegant residential building that creates a cozy atmosphere with the design and placement of the interior open fireplace, woodwork of the hallways and staircases, and cage elevator.

Historic Designation

The Roslyn Court Apartments was municipally designated as a Grade II Historic Site on November 16th, 1998, because it is one of the country's best examples of buildings designed in the Queen Anne Revival style.^[329] This designation is protected by the City of Winnipeg's Historical Resources By-Law 55/2014 for the conservation of this site.^[330] This has placed conditions on the alterations that can be made

[324] Property & Development City of Winnipeg Planning and City of Winnipeg, “List of Historical Resources,” List of Historical Resources - Planning, Property and Development Department - City of Winnipeg, accessed May 20, 2023, <https://legacy.winnipeg.ca/ppd/Documents/Heritage/HeritageResourcesReports/Osborne-40-short.pdf>, 2.

[325] Ibid.

[326] Ibid, 3.

[327] Ibid.

[328] Property & Development City of Winnipeg Planning and City of Winnipeg, “List of Historical Resources,” List of Historical Resources - Planning, Property and Development Department - City of Winnipeg, accessed April 4, 2023, <https://legacy.winnipeg.ca/ppd/Documents/Heritage/HeritageResourcesReports/Osborne-40-long.pdf>, 1.

[329] Property & Development City of Winnipeg Planning and City of Winnipeg, “List of Historical Resources,” List of Historical Resources - Planning, Property and Development Department - City of Winnipeg, accessed May 23, 2023, <https://legacy.winnipeg.ca/ppd/Heritage/ListHistoricalResources.stm>

[330] City of Winnipeg, 2014, “Historical Resources By-Law No. 55/2014,” (Winnipeg: City of Winnipeg, 2014).

to the building, including the exterior façade and the following interior elements; “the public hallways, including the stained glass windows and wood flooring, entrance doors, original woodwork, elevator, and covered walkway in the interior courtyard.”^[331]



Figure 37: Photograph showing the Plaque outside Roslyn Court.

Building Opportunities

- Five floors with ample space for user privacy and comfort.
- Opportunities for visual and acoustic considerations.
- Opportunities for passive lighting and ventilation systems.
- Proximity to daily necessities and transportation.
- Ample green space.

[331] Property & Development City of Winnipeg Planning and City of Winnipeg, “List of Historical Resources,” List of Historical Resources - Planning, Property and Development Department - City of Winnipeg, accessed May 23, 2023, <https://legacy.winnipeg.ca/ppd/Heritage/ListHistoricalResources.stm>

Building Constraints

- Possibility for new mechanical and electrical systems.
- Consider fixing wear and tear throughout the building.
- Consideration of the historically conserved elements in the building.
- Accessibility and navigation considerations for moving through building floors.

PHOTOGRAPHIC WALKTHROUGH

These are a sequence of photographs that translate the author's visual understanding of the context of the neighbourhood and building. This was done to record, analyze and develop the observations and annotations on the relationship between the site and the surrounding context. This research methodology of a photographic walkthrough is used to show the living embodiment of the site. The photographic walkthrough informed my site analysis by giving me an idea of the resources present on site, its distance from Roslyn Court Apartments, and the structure of the apartment building. This walkthrough also allowed me to experience the atmosphere of the River-Osborne, Osborne Village, and the Roslyn Court Apartment building and how that will inform my design decisions as we advance.

Site – River-Osborne

When exploring River-Osborne in Osborne Village, I walked around the neighbourhood and experienced the site's scenes. I noticed the site was a mixture of residential and commercial buildings, mainly with a few pop-ups of construction, religious buildings, and a fire hall in the neighbourhood. There were also some closed businesses around the site as well. I observed that the site was also filled with beautiful graffiti on the walls of businesses and open spaces. There were many residential buildings, such as houses and high-rise apartments, close to 40 Osborne Street and further into the neighbourhood, mainly smaller apartment buildings and detached homes. Amenities, such as gyms, groceries, public or religious centers, retail and commercial spaces, including Safeway, Shoppers Drug Mart, and the Bank of Montreal,

as well as bus stops, are easily accessible and within walking distance of the residential areas. There were also some religious spaces spread around the site, like the Holy Rosary Church, 4 minutes away from the building.



Figure 38: Photograph showing the Front of Roslyn Court



Figure 39: Photograph showing the Shoppers' Drug Mart Adjacent to Roslyn Court.



Figure 40: Photograph showing the Gas Station and Apartments beside Roslyn Court.



Figure 41: Photograph showing the River at Osborne Bus Stop beside a Chapel and Restaurants and Stores in a Building.



Figure 42: Photograph showing the Route along Osborne Street with the Stores in View.

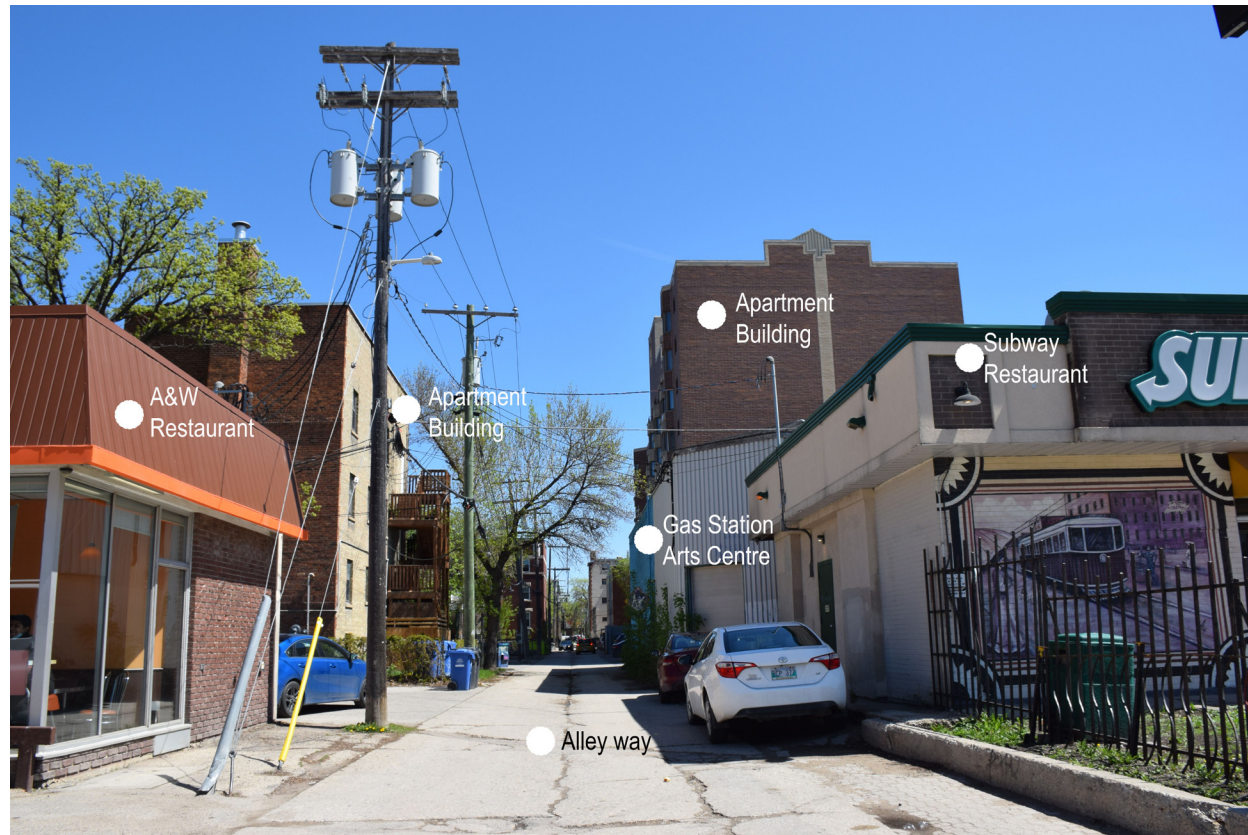


Figure 43: Photograph showing the Alleyway between A&W and Subways leading into a Neighbourhood of Apartment Buildings.



Figure 44: Photograph showing an Open Area beside the Subway and the Osborne at River Bus Stop.



Figure 45: Photograph showing the Alleyway between Stores leading into the Housing Neighbourhood.



Figure 46: Photograph showing the Plaza after the Stradbrook at Osborne Bus Stop.

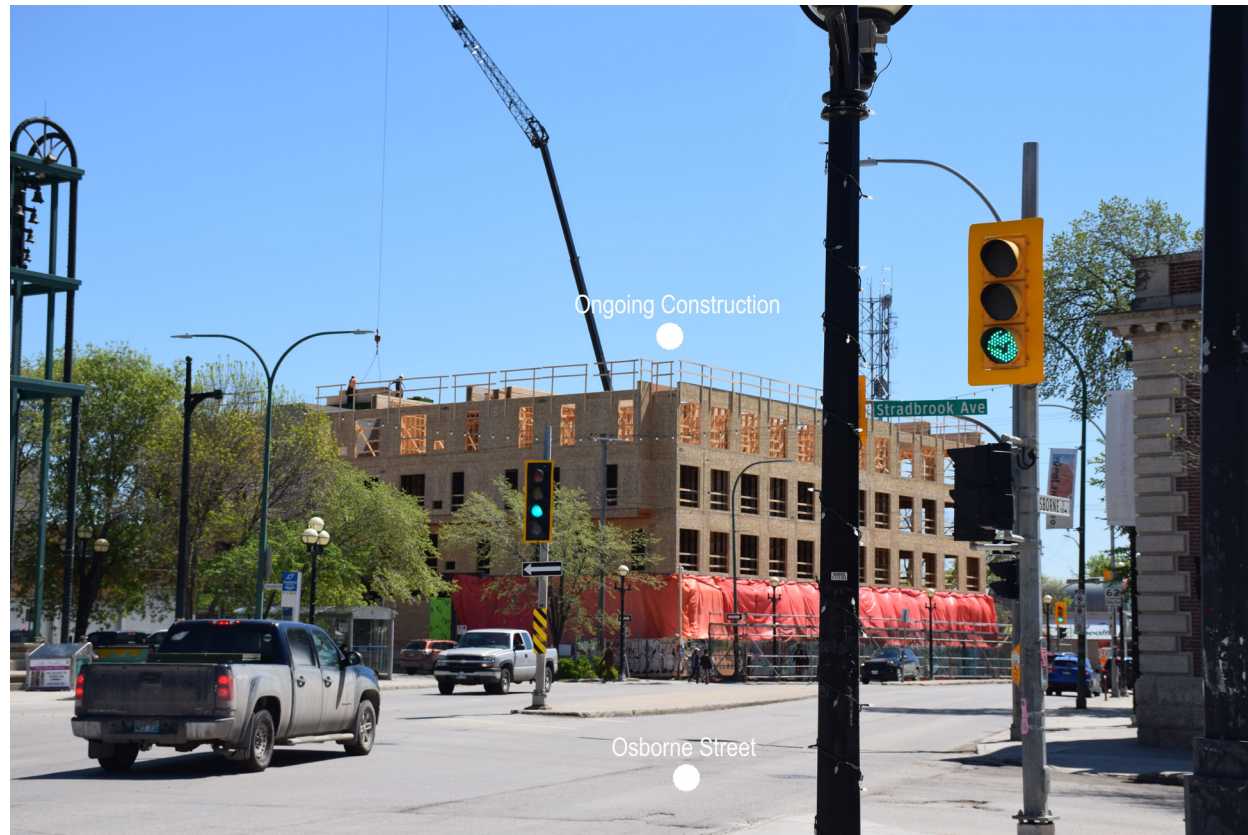


Figure 47: Photograph showing Construction ongoing beside Fire Station No.4 and the Stradbrook at Osborne Bus Stop.



Figure 48: Photograph showing the Route along Osborne Street towards Roslyn Court.



Figure 49: Photograph showing the Entrance into the Route along Stradbrook Avenue after Stradbrook at Osborne.

Building – Roslyn Court Apartment

When exploring the Roslyn Court Apartments, I walked around the building and experienced the comforting and homey atmosphere. Walking through the two sections of the building was disorienting and confusing, and if I had not had a guide, I would have lost my way. I noticed the building had many confusing hallways and turns that connected both sections of the building on Osborne and Roslyn. I witnessed the building primarily consisting of wood, carpet, copper, concrete, and tile as the primary materials used in its construction. Due to the site being heritage-designated, I noticed signs of work for maintenance or repair but no changes to the building and its materials. There are many signs of wear and tear around the building due to time and people traffic. This building is a beautiful piece of history. Still, some of its significant parts have been left in disrepair over time, such as the stained glass on the roof, the canopy of the interior courtyard and the stairs in the basement in the Roslyn section. The photographic walkthrough of the Roslyn Court Apartments informed the site analysis because it allowed me to understand the atmosphere of the space and observe the heritage-designated features of the exterior and interiors of the building. Through this photographic walkthrough, I learned that the building is slightly challenging to navigate due to the complex nature of the design of the two building sections. I also learned that the building is well maintained to keep the originality of the interior features. Still, some parts of the building have signs of wear and tear due to age, such as chips in the paint in the interior courtyard, rust and scratches in the elevator, dust and cracks in the glass of stained glass and wear in the carpeting and wood. However, despite the signs of wear and tear, the building is still highly operational and well-maintained. It maintains an atmosphere of comfort, dignity and home that can be applied and enhanced in my design.

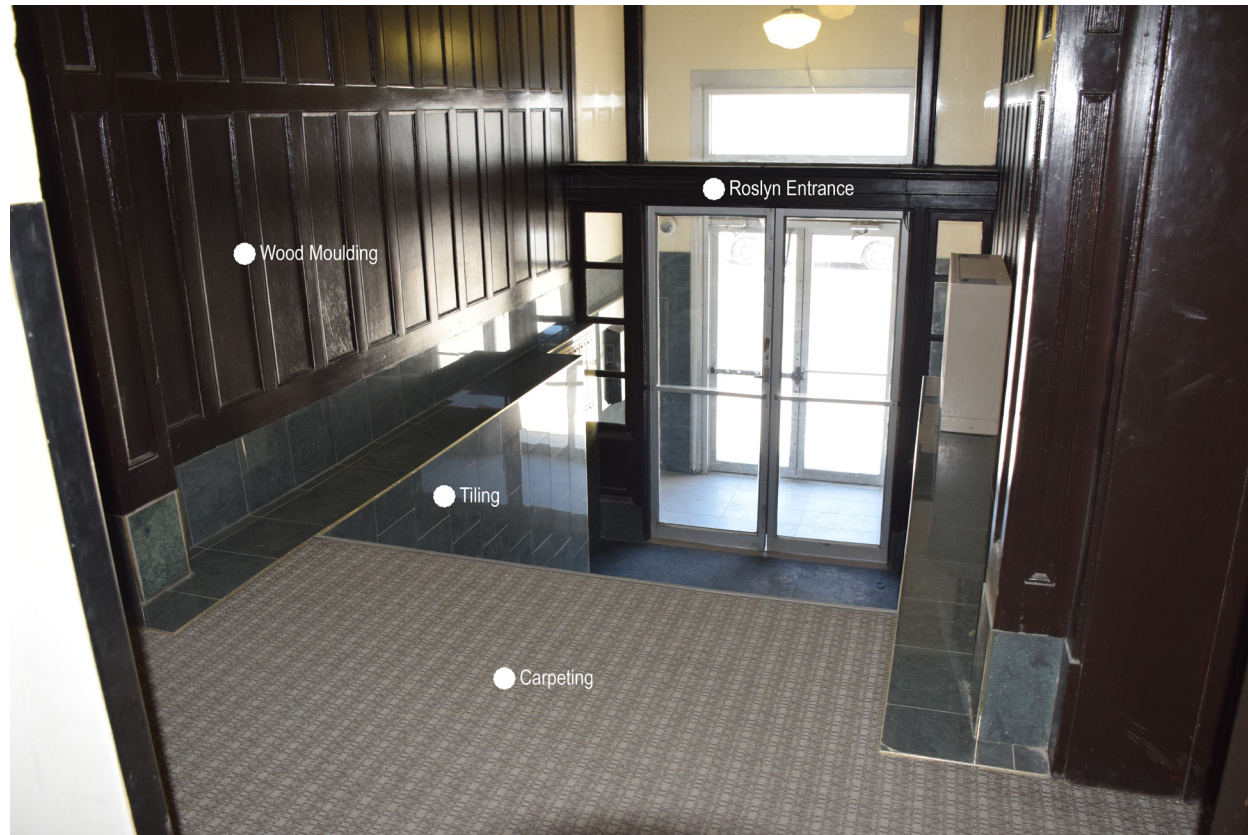


Figure 50: Photograph showing the Entrance of Roslyn Court on Roslyn Road.

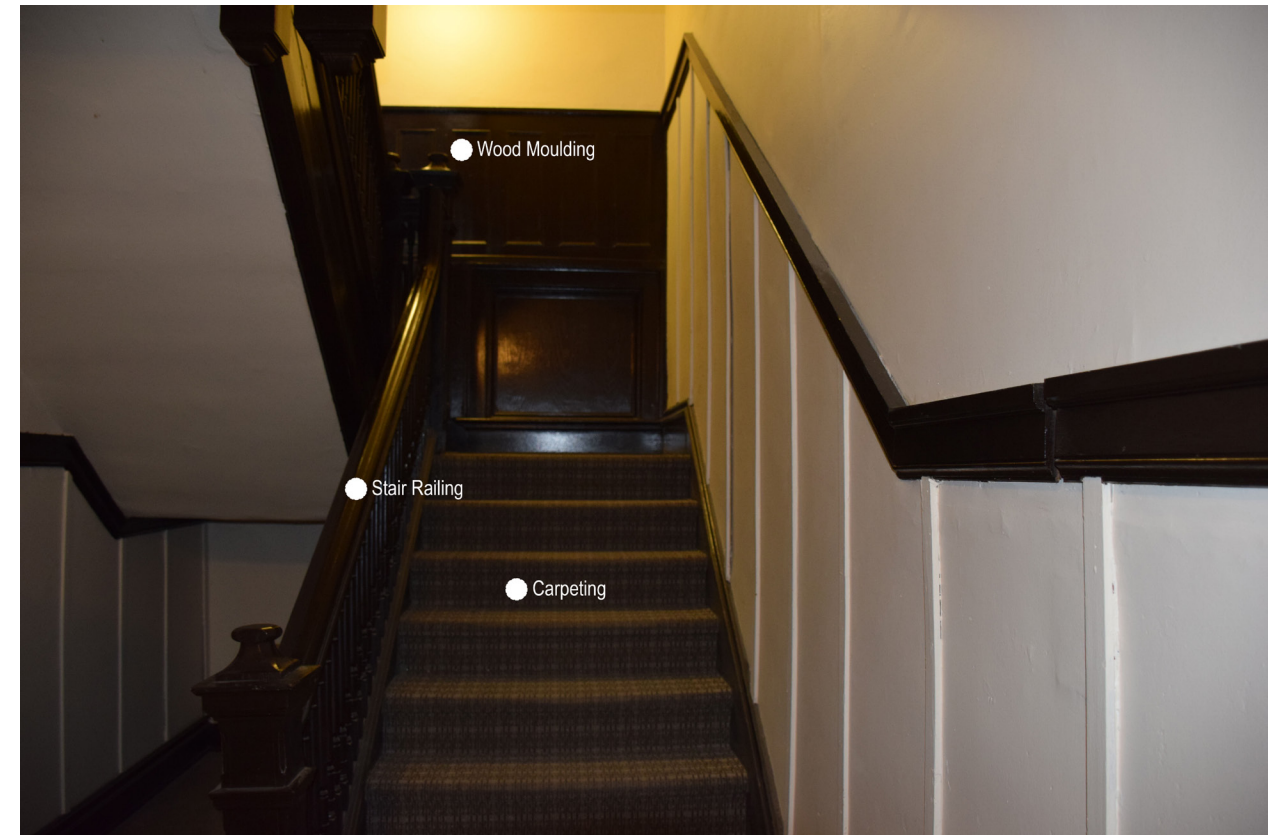


Figure 51: Photograph showing the Stairs by the Entrance on Roslyn Road.



Figure 52: Photograph showing the Exit from the Basement into the Parkade.



Figure 53: Photograph showing the Hallway in the Basement.

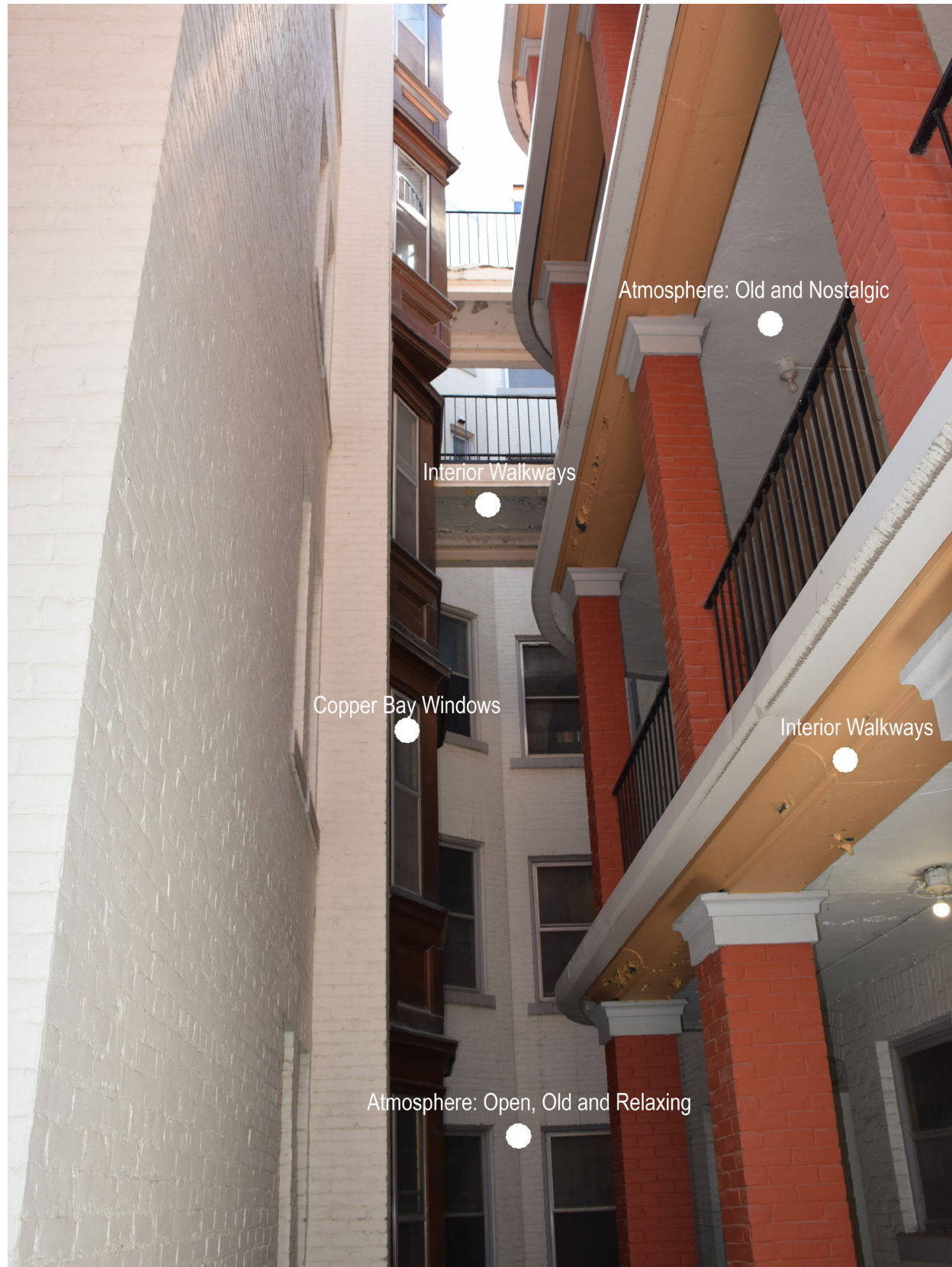


Figure 54: Photograph showing the Bay Windows and the Interior Walkways Opening into the Interior Courtyard.

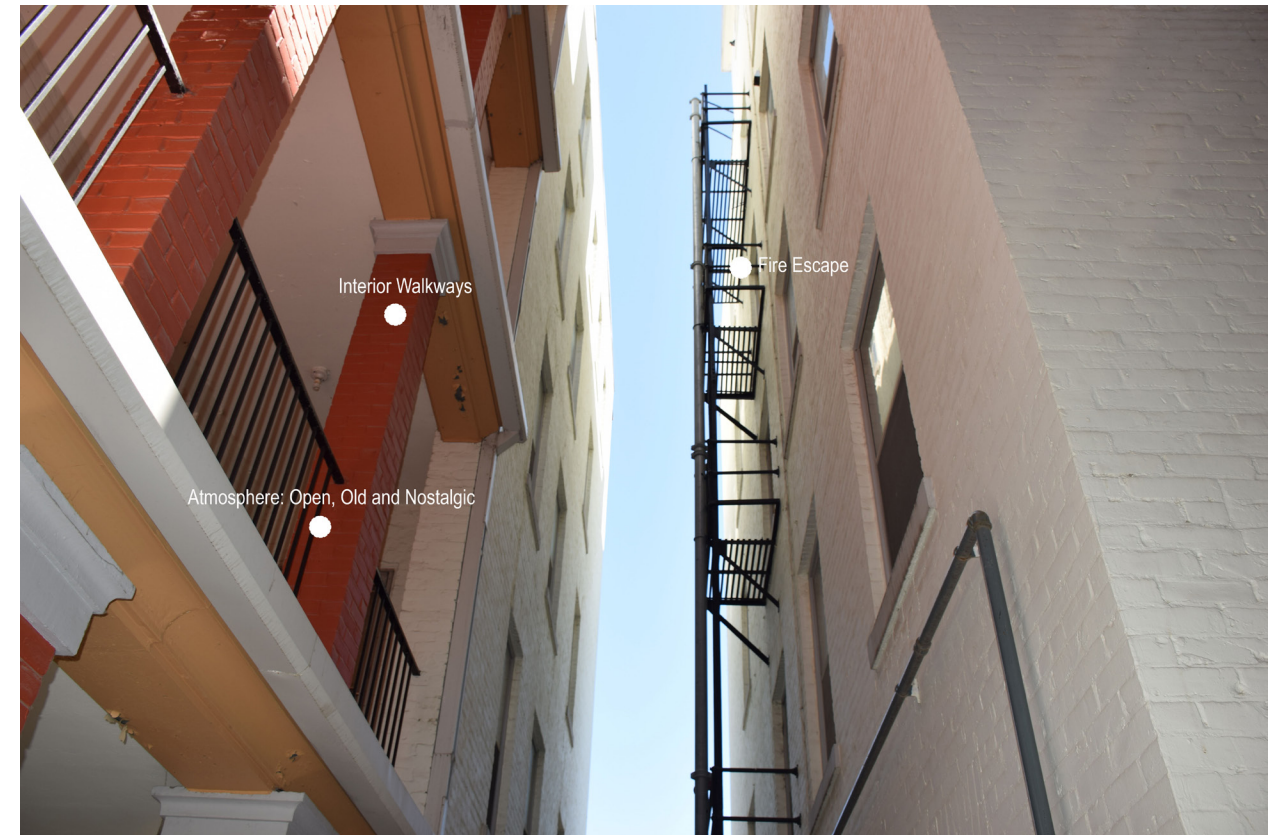


Figure 55: Photograph showing the Interior Courtyard.

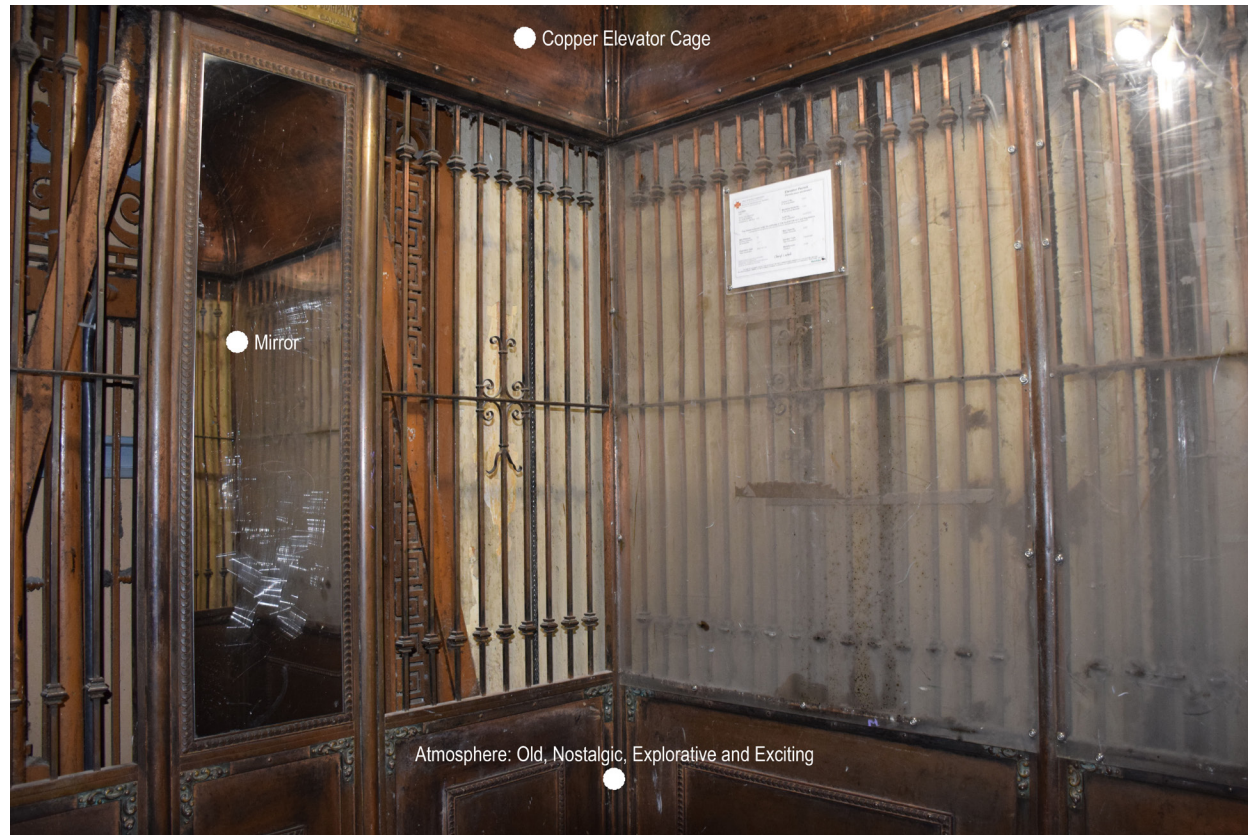


Figure 56: Photograph showing Copper Cage Passenger Elevator.



Figure 57: Photograph showing the Interior Walkway Facing the Interior Courtyard.



Figure 58: Photograph showing Stained Glass Roof Inside the Roslyn Court.



Figure 59: Photograph showing a Public Hallway on the Upper Floors leading to the Walkways in the Interior Courtyard.

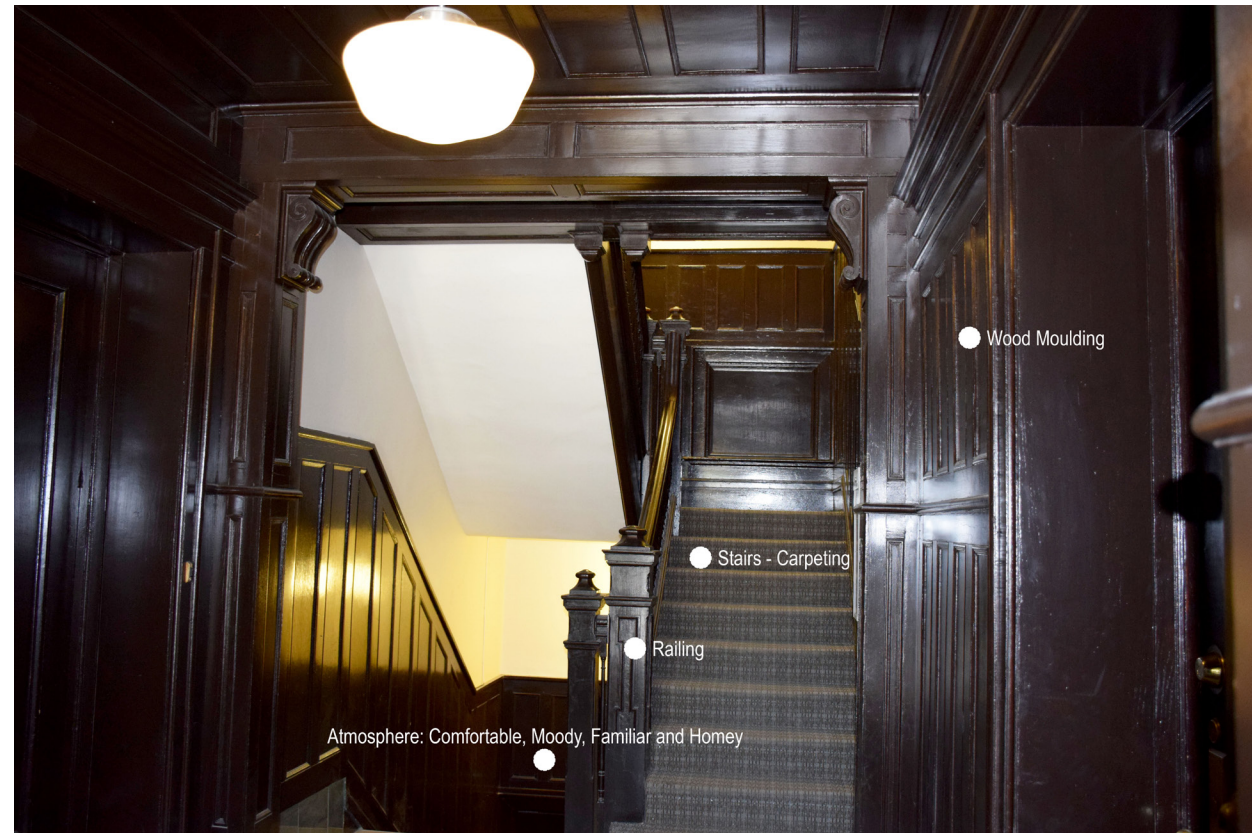


Figure 60: Photograph showing the Stairs and Original Woodwork.

CHAPTER SUMMARY: DESIGN GUIDELINES

I developed design guidelines based on the programmatic design analysis, as discussed in Appendix A and how this aligned with the site and building analysis that helped develop the transitional supportive housing design. The design of *Allay Embrace* adheres to the following guidelines to achieve the desired goals of the practicum project: to support the space residents in adjusting to their environment more comfortably. The design guidelines are security, atmosphere, flexibility, and privacy.

To achieve security, the space should be secure to give users a sense of security and comfort. This can be done by installing a security system in public or communal spaces and securing doors and windows with special locks for the safety of the residents. To allow the residents to feel secure in the space, there should be an introduction for moments of privacy, independence, stability, and comfort to assume an atmosphere of control over their varying situations on the site. This was discussed further in Chapter 2: Literary Analysis, Chapter 3: Design Precedent Analysis, and will be discussed in Chapter 5: Design Application.

To achieve the desired atmosphere, the space should feel safe, welcoming, and comfortable to establish the nostalgic feelings of a home, which these women can personalize or develop for themselves and the communities created because the idea of home is subjective, and these individuals may have a negative idea of a home. This space can be made welcoming through the interior design of the space, such as the lighting to set the tone, colours and materials that are regarded as light, soft and comforting to help create the atmosphere and introduce comfortable and flexible furniture in the space for a welcoming environment. The desired atmosphere can also be achieved through interior interventions that help create a comfortable and open environment by considering soft, pastel colours and optimizing daylight, views, and ventilation in space for the users' sense of comfort, belonging, and familiarity.

The space should be adjustable according to the users' needs and comfort levels to achieve flexibility. This can be done by considering movable partitions or open floor plans for communal and public spaces and adaptable and movable furniture to transform space for multiple uses so the users can easily adapt to the spaces and reshape their environment according to their version of a home.

To achieve users' privacy, the space should be able to protect the privacy of vulnerable users. This

can be done by considering the sectioning of private spaces concerning communal or public spaces and the acoustic treatment for these spaces so that the residents can retreat and hide when necessary.

CONCLUSION

Osborne Village is a vibrant neighbourhood with many commercial and residential buildings, making convenient access to transport, pharmacies, grocery stores, and other necessities. Introducing this transitional supportive housing system, *Allay Embrace*, would positively impact the homeless female community in Winnipeg. This would serve as a community resource and provide safe, affordable housing choices and supportive services, such as counselling and skill training, for these women to readjust to society.

The photographic walkthrough and the time spent exploring and analyzing the neighbourhood have shown that River-Osborne in Osborne Village is an ideal neighbourhood for the placement of this shelter because of the easy access to necessary amenities and resources to help better their situations. The neighbourhood is located at the center of Winnipeg and is close to green spaces, stores, community centers, outreach resources, and residential areas. This establishes the neighbourhood as a popular site for its vibrant nature and as a community for the people.

Due to its location, size, structure, and design, the Roslyn Court Apartments meets the requirements for the proposed typology of transitional supportive housing. It is an exceptional building in Winnipeg that can serve as a transitional supportive housing system for homeless adult women and provide a nostalgic and classic atmosphere that defines the meaning of home.

CHAPTER FIVE

DESIGN APPLICATION

INTRODUCTION

Homeless women struggle to meet their basic needs, including physiological, safety, and love, before fulfilling their other needs, as described in Maslow's Hierarchy of Needs in Chapter 2. Interior designers must understand these needs to create a safe, affordable, accessible, and secure environment that meets the occupants' physical, emotional, and mental needs.

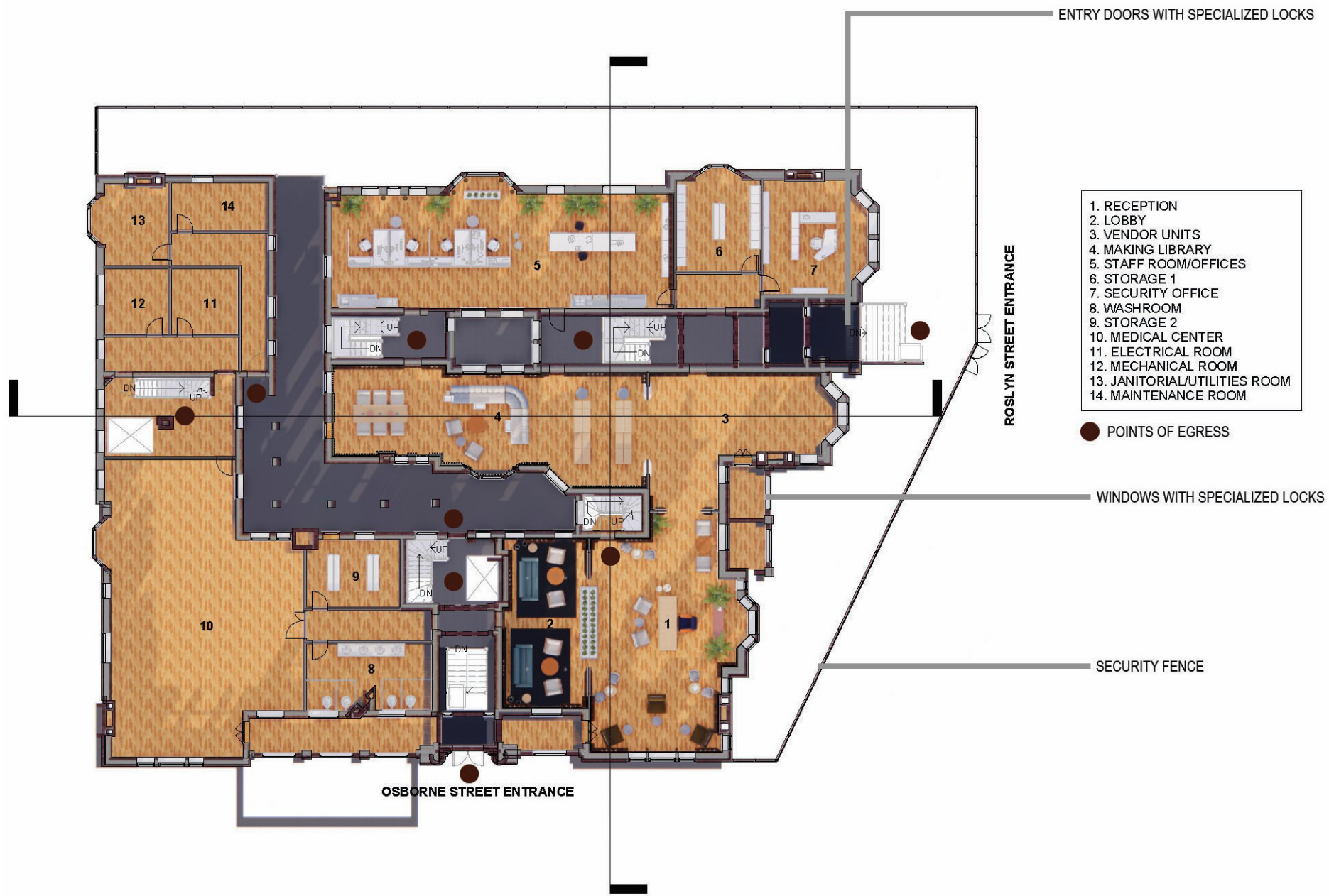
This chapter presents the design of *Allay Embrace* based on the needs of homeless women in a gendered space and the theories, concepts, and precedents highlighted and discussed in previous chapters. The design process began with investigating how interior design can facilitate community building and independent, comfortable, and supportive lifestyles. It then examined how interior design can be used to improve their quality of life through the Adaptive Reuse of the Roslyn Court Apartments as a transitional supportive housing system centred around the activities designed to structure community building and learning skills for independent living.

Allay Embrace comprises a series of spaces that have been divided based on private and public spaces and shared activities. The main shared activities in *Allay Embrace* include the communal kitchen and dining, communal garden, making room or workshop, and making library, which is spread out between the second, third, fourth, and fifth floors and the roof (See Figure 61-64). The public spaces include the vendor units, reception, lobby, medical and counselling center, and skill training center, separated from the private spaces and spread out between the ground and second floors (See Figure 61-62). The private space for the comfort of the homeless women includes the private dwelling units and the lounges on the third, fourth and fifth floors (See Figure 63). A communal garden or greenhouse has been added to the roof of the building as an additional shared activity for the residents to relax, garden produce and flowers for their comfort and enjoyment and learn a shared skill (See Figure 64).^[332]

The design's spatial organization keeps the building's historic designation in mind. By doing this, the design for *Allay Embrace* draws inspiration from the homey atmosphere of the building. It is designed according to the spatial layout of the heritage-designated features of Roslyn Courts. The models of this transitional housing were derived from the concepts highlighted throughout the project: home, self, and

[332] See Appendix B for annotated floor plans.

community, which were drawn from the theories of Maslow's Hierarchy of Needs, Placemaking, Adaptive Reuse and the concept of Safe Housing (See Chapter 2). These also included understanding various concepts under these theories, such as stability, security, and affordability under the concept of Safe Housing, topophilia, topophobia, and community under the theory of Placemaking and nostalgia, heritage, familiarity, and installation under the theory of Adaptive Reuse. Understanding these theories and concepts has created a basis for the design development of a supportive, personalizable, homey environment for the well-being of the residents.

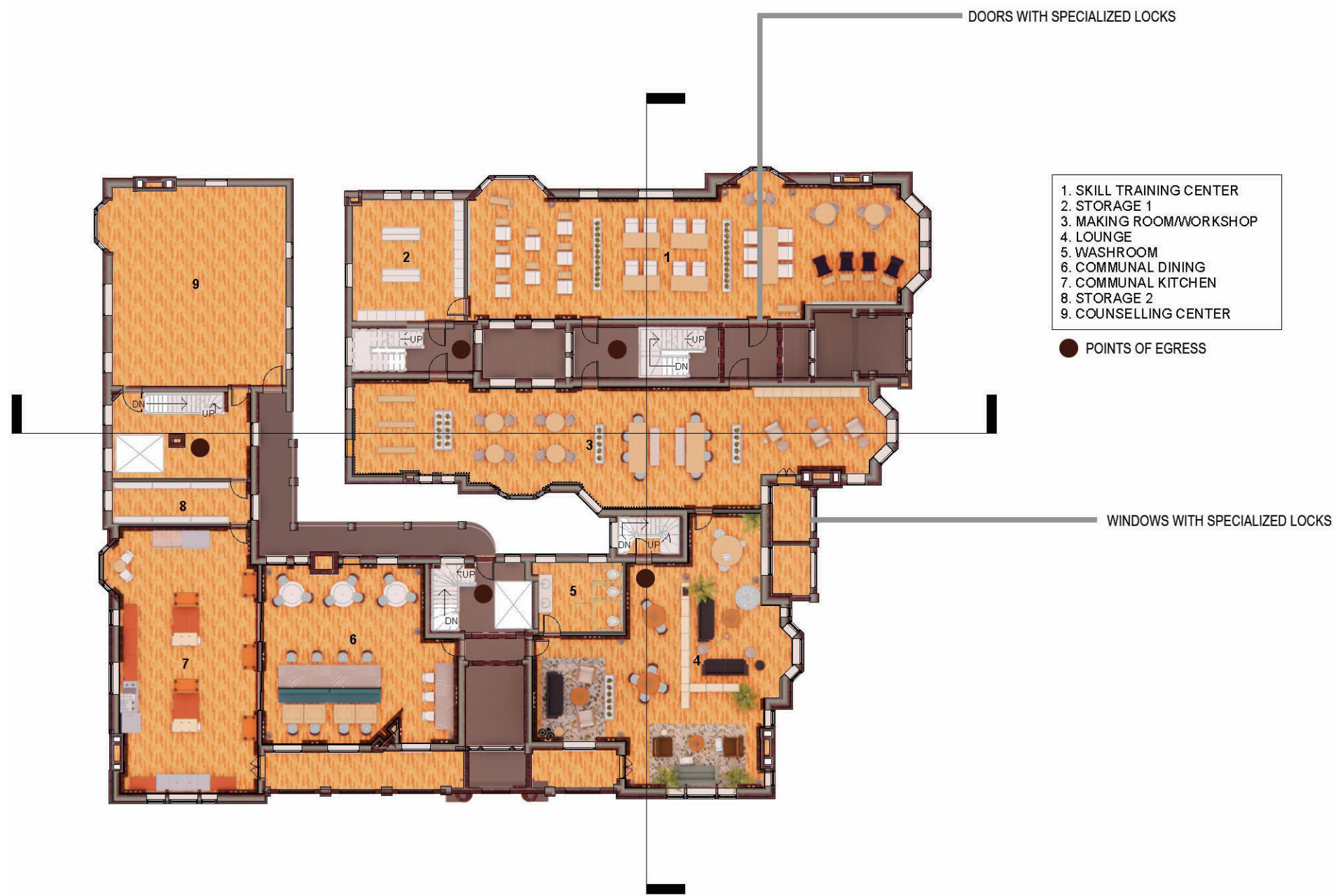


GROUND FLOOR
 SCALE: 1/16" = 1' - 0"



To achieve security, the space should be secure to give users a sense of security and comfort. This can be done by installing a security system in public or communal spaces and securing doors and windows with special locks for the safety of the residents.

Figure 61: Image showing the Ground Floor of Allay Embrace.



- 1. SKILL TRAINING CENTER
- 2. STORAGE 1
- 3. MAKING ROOM/WORKSHOP
- 4. LOUNGE
- 5. WASHROOM
- 6. COMMUNAL DINING
- 7. COMMUNAL KITCHEN
- 8. STORAGE 2
- 9. COUNSELLING CENTER

● POINTS OF EGRESS

SECOND FLOOR
SCALE: 1/16" = 1' - 0"



The space can be made inviting and engaging through the interior design of the space, by introducing comfortable and flexible furniture in the space for a welcoming environment. The desired atmosphere can also be achieved through interior interventions by considering soft, pastel colours and optimizing daylight, views, and ventilation in space for the users' sense of comfort, belonging, and familiarity. Examples of spaces that project this are the Lounges, Skill Training Center, Making Library and Workshop, Communal Kitchen and Dining.

Figure 62: Image showing the Second Floor of Allay Embrace.

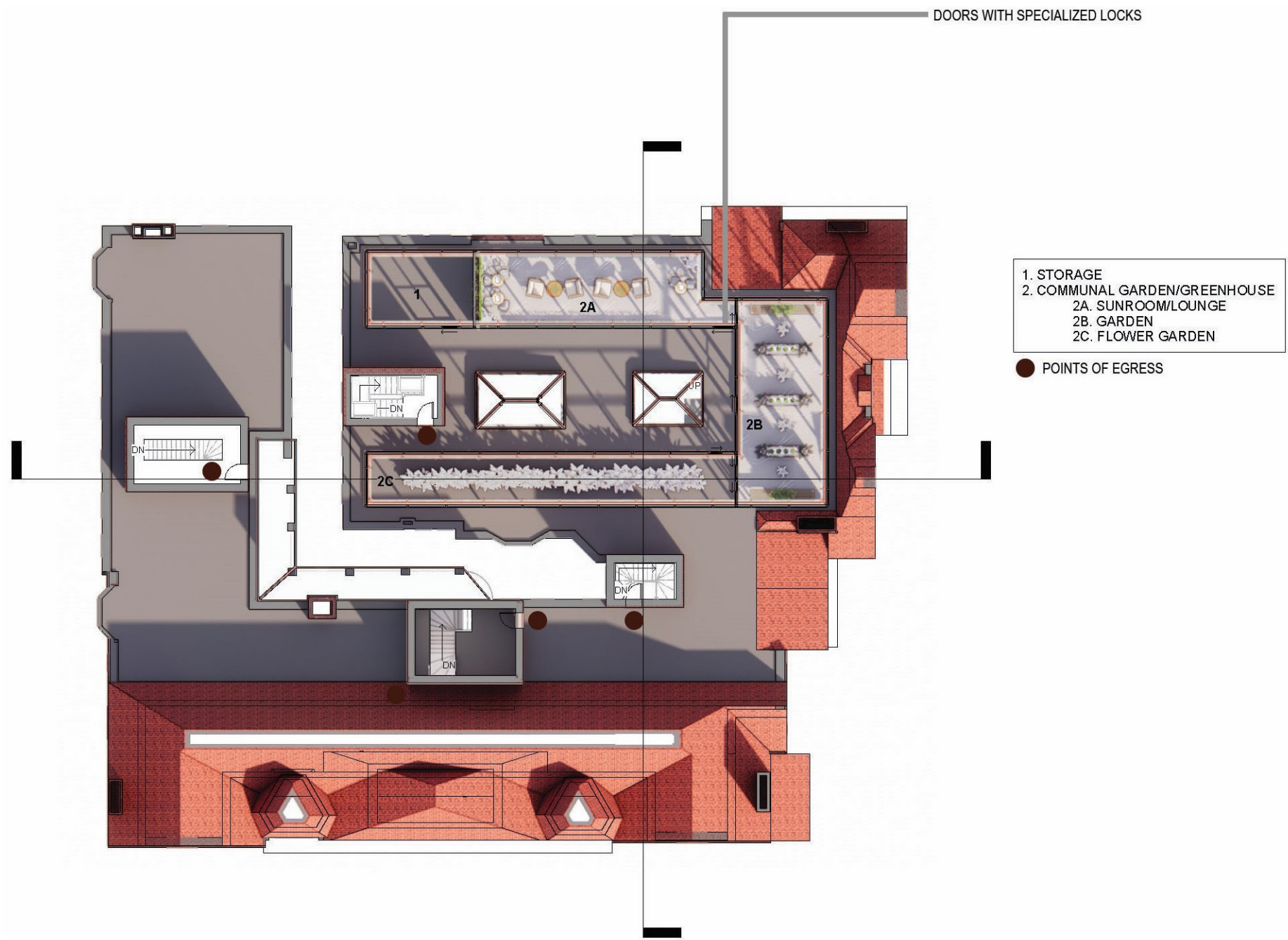


THIRD - FIFTH FLOOR
 SCALE: 1/16" = 1' - 0"



To achieve users' privacy, the space should be able to protect the privacy of vulnerable users. This can be done by considering the sectioning of private spaces concerning communal or public spaces and the acoustic treatment for these spaces so that the residents can retreat and hide when necessary. This can be seen in the spatial layout of the residential floors and the levels of privacy each apartment provides occupants.

Figure 63: Image showing the Third-Fifth Floor of Allay Embrace.



- 1. STORAGE
- 2. COMMUNAL GARDEN/GREENHOUSE
 - 2A. SUNROOM/LOUNGE
 - 2B. GARDEN
 - 2C. FLOWER GARDEN

● POINTS OF EGRESS

ROOF FLOOR

SCALE: 1/16" = 1' - 0"



The desired atmosphere can also be achieved through interior interventions that help create a comfortable and open environment by considering soft, pastel colours and optimizing daylight, views, and ventilation in space for the users' sense of comfort, belonging, and familiarity. The Communal Garden is a prime example of a shared, social space that demonstrates the desired atmosphere of *Allay Embrace*.

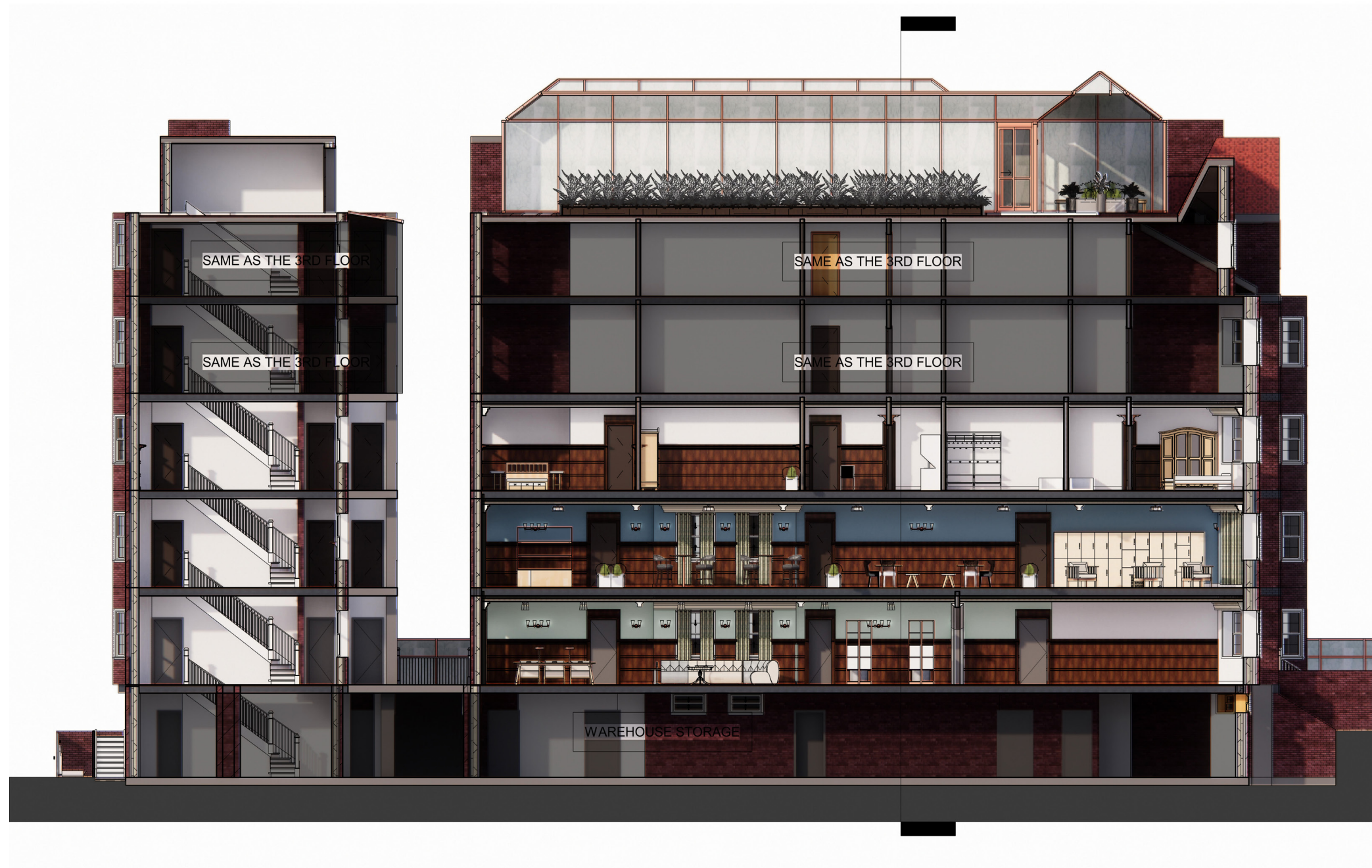
Figure 64: Image showing the Roof Floor of *Allay Embrace*.



LATITUDINAL SECTION

SCALE: 1/16" = 1' - 0"

Figure 65: Image showing the Latitudinal Section of *Allay Embrace*.



LONGITUDINAL SECTION

SCALE: 1/16" = 1' - 0"

Figure 66: Image showing the Longitudinal Section of *Allay Embrace*.

DESIGN CONCEPT AND DEVELOPMENT

The Adaptive Reuse of this historic site, the Roslyn Court Apartments, required careful consideration and planning to implement the proposed design. The exterior and aspects of the interior are protected under the local heritage by-laws. There have been no proposed changes to the exterior shell, but the heritage designation imposes constraints on the interior. The proposed modifications have been mindful of the implications of the heritage considerations of the layout and design of the interior. This is a choice made by the designer to respect the heritage designation of the building guided by the idea of creating a space influenced by nostalgia due to the history, value, connections, and community of the building and its surrounding site.

This project presents the opportunity to design and arrange the spatial layout of the interiors according to the heritage-designated features, such as the woodwork and mouldings, fireplaces, light wells, bay windows, stained glass, and beamed dining-room ceilings. This also allowed for the addition to the roof and restoration or reuse of furnishings and architectural elements. Although recognizing the building's heritage and historical context, the design followed what was required by the present building codes (See Appendix A).

The design of *Allay Embrace* has been shaped by the preceding analyses done in previous chapters, from the practical and pragmatic information gathered in Chapters 1, 3 and 4 to the theoretical and conceptual foundation established in Chapter 2.

The design of *Allay Embrace* was first and firmly rooted in the literary analysis in Chapter 2, which presented a selection of objectives and considerations for developing this practicum project. The literary analysis examined the progression of the design of short-term residences, the needs of homeless women in these spaces, and how they relate to their comfort, independence, security, and well-being.

Advancing on the framework developed from the literary analysis, the design precedent analysis highlighted social and communal housing systems that focused primarily on the users' well-being to create approaches to spatial organization, sustainability such as passive lighting and ventilation, and materiality and colour. The precedents also tackled different approaches to the theories and concepts studied in the literary analysis to the individual needs of their residents and met the residents' basic physiological needs,

which include food, water, and shelter; safety needs, such as health, employment, and skills; and love needs, in particular community. The synthesis of the information from the precedent analysis created the basis for a model for transitional housing for the design of this project.

The design concepts examined and explored for the development of the design process are home, self, and community. The concepts were selected for their potential to seamlessly blend into one another to create an aesthetically unique but functional design expression. The design concepts of home, self, and community stemmed from the aim to design a space that can be turned into or feels like home.



Figure 67: Image showing a Collage Inspired by the Themes of Self, Home and Community.^[333]

[333] Retrieved from the Poster Created and Submitted for the Three Minute Thesis Competition, March 12th, 2024.

Home Design Concept

To address the theme of home as a design concept, the overall design approach called to think about the subjective perspective of home for homeless women and how the idea can be transformative based on the residents. The residents of *Allay Embrace*, 40 Osborne Street, will have various experiences and perspectives regarding their situations and how they became homeless or were on the verge of homelessness. This implies that the image of home is highly subjective to the individual; what they can establish as a home is based on the connections or atmosphere tied to a space and how they personalize it accordingly. So, rather than adhering to a strict definition of a home, I addressed the idea that a home is a safe space that can define how the resident perceives or interact with their space based on how they find comfort, safety, and stability in their environment. I focused primarily on the psychological need of homeless women for a safe space to call home and the shared activities, communities and context that define that. The connection between the programmatic and design concepts revealed details for a compelling design approach to the practicum project. The intended product for this project is an interior design that adapts the existing architecture, emphasizes the structure's atmosphere, and transforms it according to the users' needs through the spatial organization and activities introduced.

To understand how to influence the subjective views of home, I researched Adaptive Reuse and Safe Housing through the lens of Maslow's Hierarchy of Needs. Understanding the theory of Maslow's Hierarchy of Needs can help apply the eight tiers of need to the home's design. The physiological needs can be satisfied through the design of this transitional housing, which provides residents with private spaces for rest, food, and shelter. The love needs can be satisfied by designing spaces that encourage and support community building, such as the lounge, communal kitchen, dining, and garden, and by making a library and workshop, which help these women form connections through shared activities. The safety needs can be satisfied by designing security measures around the *Allay Embrace* to make the users feel safer and promote a comfortable atmosphere for the residents. The esteem needs can be satisfied by designing spaces that foster growth and learning for their success in the future, such as the counselling and skill training centers. The cognitive needs can be satisfied by designing spaces that foster learning, exploration, and routines, such as the skill training center, the making library, and the making room or

workshop, which encourages the women to learn resources to help them adapt to the broader community and also to learn about different materials and colours that they could use to personalize their spaces. The aesthetic needs can be satisfied by designing spaces that encourage beautification, personalization, and decoration for the comfort and enjoyment of these women. Introducing and designing a making library and workshop for these women to use, make, trade, personalize and decorate their homes, allowing them to create a sense of beauty in their spaces and achieve aesthetic needs. The self-actualization needs can be satisfied by designing spaces, such as the making room or workshop, skill training center, and counselling center, that promote self-fulfillment through personal growth, experience, and expression so these women can learn, practice, and improve themselves. The transcendence needs can be satisfied by designing spaces that encourage interactions between the women who have gained independence and empowerment and the newcomers so that these women can learn from each other. This promotes women learning from one another through the communities created and helping each other reach a transcendence level. From Maslow's Hierarchy of Needs, each tier played a significant role in identifying ways the design can assimilate the subjective features of a home.

From my research, I understood the importance of heritage, nostalgia, and familiarity while studying Adaptive Reuse and how installing new interiors in a historically designated site can affect the residents' engagement with the site. This also helped me understand that for a gendered space to be considered a haven, its design and programming must consider the aspects of stability, security, and affordability under the concept of Safe Housing.

To understand how the concept of a home can be applied to transitional housing, I studied the precedents of Stubberupgaard Supportive Housing, designed by Leth & Gori; Haasje Over Apartments, designed by VMX Architects; Habitations Saint-Michel Nord, designed by Saia Barbarese Toupouzanov Architectes; and Wayss Youth Transition Hub, designed by BENT Architecture (See Chapter 3). It is recognized that these precedents may only be the standard for some designs and representation for social and community housing structures but provide insight into different approaches to contemporary supportive housing. One consistency amongst the precedents was the idea of community and a sense of belonging. These qualities are essential for *Allay Embrace* and serve as secondary inspiration for the design process

and programme.

Self Design Concept

The design concept based on the theme of self was informed by theories of Maslow's Hierarchy of Needs, Placemaking and the concept of Safe Housing. In Maslow's Hierarchy of Needs, Abraham Maslow discovered this theory when responding to the sources of human motivation.^[334] The idea of self was derived from understanding this statement. Individuals are often motivated to seek betterment for themselves, which may vary depending on the person and their circumstances. Through the lens of Maslow's Hierarchy of Needs, the theory of Placemaking and the concept of Safe Housing were examined to understand how the connection made with an individual's environment can positively affect their idea of self and how that affects their feeling of comfort, safety, and stability in their space. To address the theme of self as a design concept, the overall design approach called to think about the subjective perspective of self for homeless women and how important that idea is to their well-being and ability to adapt to their environment. The residents of 40 Osborne Street will each arrive with a unique identification of self due to various experiences and perspectives. This may imply an image of self that is influenced by the nature of the space inhabited and how that affects the users. Through my research, I understood the importance of safety and stability to homeless women so that they can reestablish themselves after the circumstances that resulted in the loss of their homes. This affects their idea of self, how they perceive themselves and their experience, and how they adapt to new environments. Concerning Placemaking, the idea of self is implied through how an individual's perspective and experience could influence their relationship with space. So, rather than addressing the broad identification of self, I addressed ways an individual can develop the idea of self as a whole. This is a subjective perspective. However, I focused primarily on the design of the space to allow these homeless women not to feel different from everyone else and to create a comfortable environment for them to feel safe and stable while reestablishing themselves. The connection between the programmatic and design concepts revealed details for a compelling design approach to the practicum project, which focuses on how transitional housing can be redefined so as not to diminish the

[334] Abraham H. Maslow. "A Theory of Human Motivation." *Psychological Review* 50, no. 4 (1943): 370.

residents' self-worth. Following this train of thought, the intended goal of this project is an interior design that adapts the existing architecture and emphasizes the structure's atmosphere to create an environment that promotes the idea of self for the user to become more comfortable and secure in their lives and decisions.

When studying precedents for this project, a commonality found in my research were spaces that promoted the idea of "we are not different from everyone else," which this practicum project strives to achieve through the concept of self (See Chapter 3). This quality is essential for *Allay Embrace* and serves as secondary inspiration for the design process and programme to allow users to feel more comfortable and adapt to their environment.

Community Design Concept

The theme of community as a design concept was inspired by Maslow's Hierarchy of Needs, Placemaking, and Adaptive Reuse theories. For the idea of community through the lens of Maslow's Hierarchy of Needs, I focused on the love, cognitive, aesthetic, and transcendence needs to help understand the design and programmatic concepts that can define a community - understanding the need for community, exploration, personalization, and support for homeless women and how it can aid in fostering a sense of belonging to build bonds among themselves. The theory of Placemaking aided in understanding how the activities shared in an environment can help create communities and attachments to space. This can then be applied to the theory of Adaptive Reuse, which examines how heritage, nostalgia and familiarity can help homeless women feel comfortable in space and adapt to their environment to help foster connections. This was achieved by introducing materials and furniture from the Arts and Crafts movement paired with contemporary details in the space design to complement the Queen Anne Revival building's style to produce a comfortable, nostalgic, and homey atmosphere while respecting the historic designation.

The residents will have various experiences and perspectives regarding their situations and how they became homeless or were on the verge of homelessness, which can influence how they interact with their environment and one another. This, in turn, can affect how they foster relationships and build

communities. This implies that the concept of community can be influenced by how connections between individuals in an environment are made. Therefore, the atmosphere of the space and the shared activities play a significant role in developing communities, which I addressed in the project. I focused primarily on the design of a homey atmosphere and the programme for shared spaces. The connection between the design details and the programmatic aspect of the project aided in directing the final design of *Allay Embrace*.

Following this conceptual path, the analysis of the concept of community established the importance of the site's heritage designation and the activities designed to influence the atmosphere of the space and how the residents connect over the shared experiences gained. The intended product of this practicum project is an interior design that fosters the growth of a community that benefits its residents and allows for activities that create a sense of belonging.

DESIGN OVERVIEW AND ANALYSIS

This section of Chapter 5 reveals the final proposed design of *Allay Embrace*, 40 Osborne Street. It explains the spaces designed for this practicum project and shows rendered perspectives of the proposed space. As exhibited in the introduction, design concept, and development sections, this proposal was based on combining multiple themes to generate an applicable interior design. The intent was to develop a flexible and fluid approach to design to allow the concepts discussed to inform, merge, and structure each other, as well as the design and programmatic process. The first design decision I made was related to the parts of the interior I could not change due to the heritage designation and whether I could move or reuse them. There were ample opportunities to design around the parts of the interior that were heritage designated. For some parts that could be safely moved and not damaged during reconstruction, I placed them in spaces that would benefit from those design features. The following design decision was related to the space programme concerning the division between shared and private spaces. Overall, the design expression of *Allay Embrace* represents the residents' safety, comfort, and stability to allow them to reestablish themselves and their idea of what a home could be.

Basement Floor Plan

The basement floor is located one level below grade and can be accessed through the stairs found around the building, the elevator, or the back entrance of the building. For this practicum project, the basement serves as a warehouse storage for occupants to store furniture preexisting in the building or donated to the transitional housing, as well as materials and textiles that the residents will use for weaving. However, the basement floor does not significantly contribute to the spatial and design implications discussed in this practicum project, so the design and programme have not been explored in depth.

Ground Floor Plan

The ground floor is the primary shared space and the most public of *Allay Embrace*, with the making library being the only semi-public space. Its areas of activity are the reception, lobby, medical center, making library, vendor units, staffroom or office, security office, storage, a gender-neutral washroom, mechanical, janitorial, electrical, and maintenance rooms. The main shared spaces that promote interactions with the public include the reception, lobby, medical center, and vendor units. The making library is a space for shared activities among the residents. The medical center is located on the ground floor, which provides easy access from the entrance in case of emergencies so that the medical staff does not enter the private areas. The staffroom or office, security office, mechanical, janitorial, electrical, and maintenance rooms were staff-designated areas for maintaining and managing the short-term accommodation.

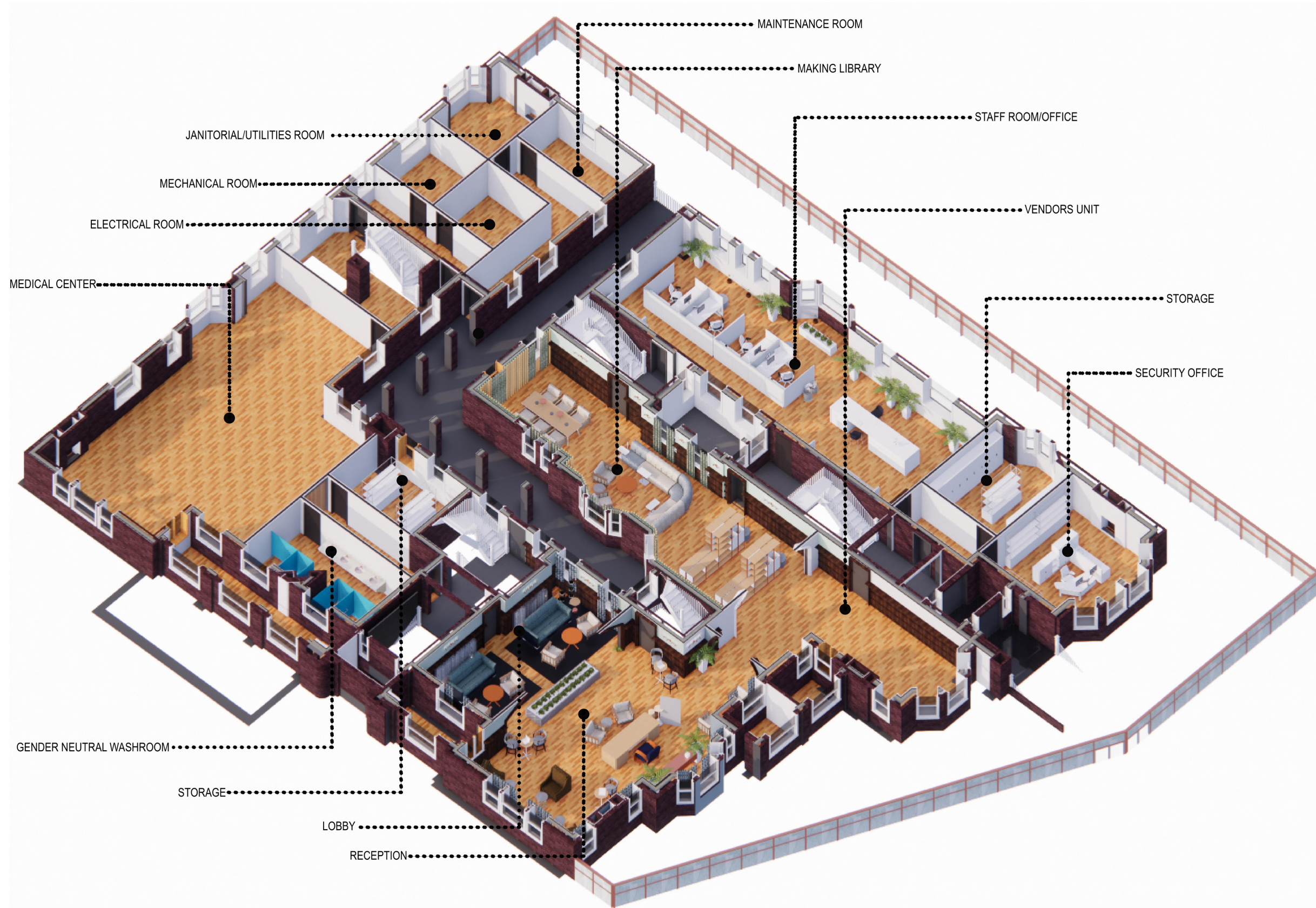


Figure 68: Image showing an Axonometric of the Ground Floor.

Entrances

Two main entrances from Roslyn and Osborne Streets are on the grade level and lead to the ground floor. The entrances were maintained from the original construction of the building, which is part of the heritage designation of Roslyn Courts. One provided access from Roslyn Street to the vendor units, making library, staff room and office, storage and security office, while the other provided access from Osborne Street to the reception, lobby, gender-neutral washroom, storage, medical center, mechanical, electrical, janitorial and maintenance rooms. These entrances act as a threshold or a state of change as they enter the transitional housing. Another entrance into the building is located at the back, which leads to the basement. This entrance is hidden from view and has been repurposed as a private entrance for residents who wish to be hidden from view and avoid socializing with others. For this purpose, another elevator has been added to this entrance, which leads from the basement into the residential floors and acts as the private entrance to the more secluded section of the building.

Reception and Lobby

Located east of the Osborne Street entrance, the reception and lobby are open, welcoming, and comforting spaces that offer a moment of pause after entering the temporary residence and provide physical and visual access to the reception desk, waiting area, vendor units, making library, stairs, and elevator. After entering *Allay Embrace*, the reception space is the first point of contact and is subdivided into two key areas: an area to check in and areas to sit and socialize or wait (See Figure 69). The first sitting area is located by the windows and is included so people can rest, relax, or socialize while waiting in the reception. The second sitting area is pods of two seats spread throughout the reception to allow guests to interact with residents without moving to the lobby area and for one-on-one interactions. The lobby space, located directly adjacent to the reception, was designed as a space designated for residents to interact with the public and host visitations without “outsiders” entering the transitional housing’s residential floors (See Figure 70). This was included so residents could observe, interact, or socialize with the public. The reception and lobby were intended to be social areas that were welcoming, vibrant, and relaxing, which acted as an introduction to the aesthetic of *Allay Embrace*. The furniture and finishes were primarily

informed by the love and aesthetic tier of Maslow’s Hierarchy of Needs and Placemaking. This resulted in a homey and relaxing environment because the furniture and materials introduced created a warm and bright feeling in the space for the users to adapt quickly to their environments and socialize more comfortably. This gesture was implemented to promote interaction and tranquillity by simply placing furniture, colour, materials and lighting that complement the heritage designation of the Queen Anne Revival style. This is done by using the cool colours of the furniture and walls, along with the vibrant fabrics of the curtains and rugs, which pair well with the wood flooring, wall, and ceiling mouldings to create a natural aesthetic around the space. This natural aesthetic was created by incorporating nature motifs from each style.



Figure 69: Image showing a Perspective of the Reception.



Figure 70: Image showing a Perspective of the Lobby.

Medical Center

The medical center is designed to provide residents with first aid, medical attention, and consultations. Located north of the Osborne Street entrance after the gender-neutral washroom and storage, this space was created to provide first-time residents with medical care, check-ups, or evaluations when they arrive (See Figure 68). Current residents also use it for similar reasons. However, the medical center does not significantly contribute to the spatial and design implications discussed in this practicum project but is indicated on my floor plan. Therefore, I have decided not to discuss this space in depth.

Vendor Units

The vendor units, located west of the Roslyn Street entrance and east of the reception, are spaces designed for residents to sell things they make in the making workshop, harvest in the communal garden, or cook in the communal kitchen to the public (See Figure 68). The vendor units are an open and inviting space that promotes engagement and socialization with the public. It offers physical and visual access to the making library, the stairs, and the elevator. The vendor unit is a social space divided into stalls and a check-out desk and is intended to be engaging, active and inviting. However, the vendor units do not significantly contribute to the spatial and design implications discussed in this practicum project, so the design has not been explored in depth but is indicated on my floor plan.

Making Library

The making library, located north of the vendor units, is an open and comfortable space that promotes learning, research, and engagement. The library is where the residents can come and find books on interior design and decorating and acts of weaving, such as crotchet, needlework, sewing and knitting, which they can apply to the residence. The making library is a place where the residents can learn the acts of weaving to beautify and personalize their space. The library is subdivided into two sections: an area for shelving and documentation and an area for sitting, reading, and socializing. The section for shelving and documentation, located at the entrance to the space, is included so residents can have access to books and materials to allow them to learn for themselves weaving as well as how to personalize and beautify

their spaces and the principles of interior design and decorating for their benefit and fulfilment. The section for sitting, reading, and socializing, located by the windows, is included to allow the residents to learn together and interact as they study the books in the library. The library is a social space designed to be inviting and comfortable and intended for learning and socializing.

The furniture and finishes in the library were primarily informed by the love, cognitive and aesthetic needs of Maslow's Hierarchy of Needs and Placemaking. This was done by placing the furnishings, lighting, and materials in a way that promoted user interaction. It was inspired by the Arts and Crafts movement, which, according to William Morris, revolves around making a space beautiful and functional.^[335] Applying the love, cognitive and aesthetic needs of Maslow's Hierarchy of Needs and Placemaking in the design of the space can be seen in how the spatial organization promotes discussion and socialization. This, in turn, will help facilitate connections between users and their environment based on their activities, experiences, learning and interactions. For the design of the space, I intentionally created an inviting and engaging environment based on the chosen colour, materials, and furnishings. The materials, colour, and furnishing were selected to foster a calm, quiet and cozy atmosphere so that users can interact with the space and each other more comfortably while allowing for a beautiful environment to adapt to and enable users to feel as though they belong. The elements that emphasize the desired atmosphere and aesthetic of the space include Benjamin Moore's Weeping Willows and Feather Green paints used on the walls, the wooden slats and William Morris's Green Willow Boughs fabrics for the curtains, which were all paired well with the paint, copper metals, and flooring to stimulate a forest, to achieve the calm and pleasing environment through natural motifs and aesthetics.

[335] "Introducing William Morris - V&A." n.d. V&A. Accessed May 22, 2024. <https://www.vam.ac.uk/articles/introducing-william-morris>.



Figure 71: Image showing a Perspective of the Making Library.

Second Floor Plan

The second floor can be accessed through the five stairwells and a passage elevator that initially existed in the Roslyn Court Apartments. It is the secondary shared space of the transitional housing and consists mainly of semi-public and private spaces. The areas of activity on the second floor are the lounge, communal kitchen, communal dining, making workshop, skill training center, counselling center, storage, and the gender-neutral washroom. The main shared spaces that promote resident interactions include the skill training center, making workshop, lounge, communal kitchen and dining, and counselling center. The skill training center allows residents to learn skills to help them transition to permanent and stable housing. The making workshop is a space for residents to come together and practice and learn weaving among themselves. The lounge is a shared space for residents to interact and relax with one another. The communal kitchen and dining spaces allow residents to learn to cook together and dine with one another. The counselling center is a space for residents to receive counselling to help their mental health.

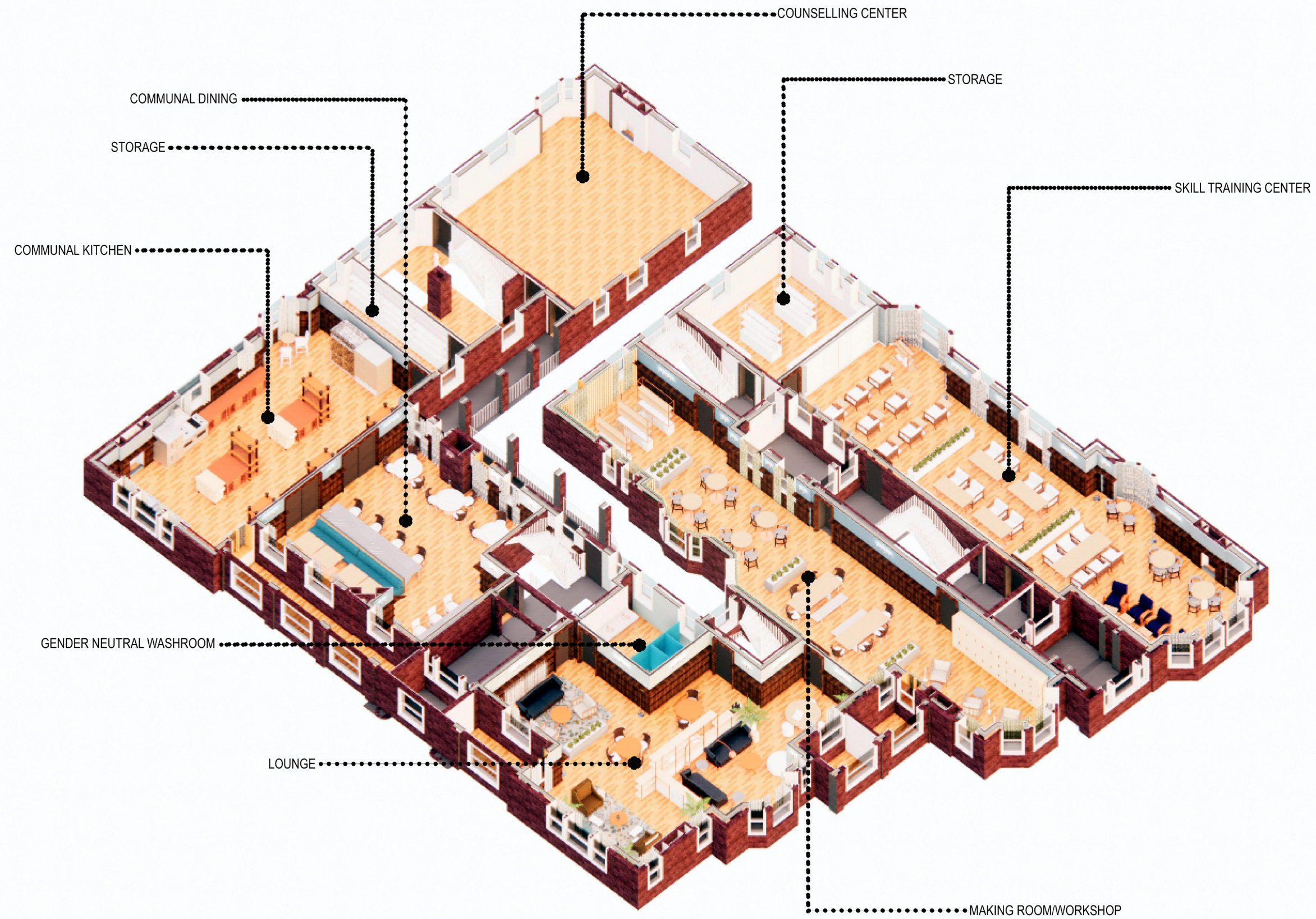


Figure 72: Image showing an Axonometric of the Second Floor.

Skill Training Center

The skill training center is a calming, collaborative, and informative space where residents can learn ways to improve their lives and transition into more permanent and stable housing. It is located at the eastern edge of the building and can be accessed using the two stairwells on the east section of the building. The skill training center is subdivided into three classrooms with a study table and pod for different learning styles or topics, such as cooking, gardening, and life skills, to adapt to life after transitioning from *Allay Embrace*. The occupants can learn ways to transition into permanent, safe, independent, affordable, and stable living. Through this center, they can learn skills and information to sustain themselves and adapt to their environment.

The skill training center is an information hub intended to be calming and collaborative to foster learning and growth, which is necessary to encourage their transition from *Allay Embrace*. The furniture and finishes in the library were primarily informed by the safety, esteem, cognitive, and self-actualization needs of Maslow's Hierarchy of Needs and the concept of Safe Housing. The design of this space is also informed by the transcendence needs of Maslow's Hierarchy of Needs when older or former residents can assist in teaching the newer residents. This can be seen in how the space design focused on creating an environment that promotes learning and collaboration. The spatial organization and choice of furnishings were inspired by the idea that former residents can assist new residents by sharing their experiences and perspectives, making the space more flexible and adaptable to the users' needs. For the design of the space, I simulated the casual idea of a classroom or educational center. This is because the cool colours, intricate furnishing and lighting, natural materials, and motifs have been incorporated to create a comfortable and relaxing space to induce an environment for learning. Through the reflection of natural elements in the space, the use of William Morris's Green Willow Boughs fabrics for the curtains paired well with Benjamin Moore's Van Courtland Blue paint, copper metals, and natural woods help to create an environment that is bright, airy, and warm to the user to evoke a positive attitude when engaging with the space and each other. This can help the residents collaborate and socialize more easily when participating in activities in an environment that fosters a relaxing and flexible learning, practice, and teaching space.



Figure 73: Image showing a Perspective of the Skill Training Center.

Making Room or Workshop

The making room or workshop is a functional, comfortable, engaging, and informative space where residents can learn, practice, make, and teach crocheting, needleworking, sewing, knitting, and other forms of weaving to gain profitable skills, bond with the other women in the transitional housing, and learn ways to personalize and beautify their space through the things they make or trade among themselves. The workshop is located at the eastern edge of the building, which can be accessed using the two stairwells on the east section of the building. It also gives visual and physical access to the lounge, stairs, and elevator on the southern edge of the building. The making room or workshop has been divided into three sections: an area for storage, areas for group projects and trading, and an area for individual pods. The first section, located by the windows facing the interior courtyard, is included so the occupants can store materials and tools in the workshop, such as knitting needles, fabrics, crochet needles, thread, and so on. The second section, located in the middle of the room, is an area for sitting in groups to work on projects, learn and socialize, and trade owned or made projects. This is the social area of the making workshop. The third section, located by the windows facing Roslyn Street, is intended for occupants who wish to work independently. The occupants using this section may passively observe interactions while spending time alone.

The making workshop is designed as an engaging, calm, comfortable and private space for the occupants. The furniture and finishes in the workshop were primarily informed by the cognitive, aesthetic, self-actualization and transcendence needs of Maslow's Hierarchy of Needs and Placemaking. This can be observed in how the spatial design focused on arranging the furniture to create a narrative that fosters connections among users through shared activities and lessons that could be learned. Through these lessons and activities, the users can comfortably interact with one another and their environment, allowing them to grow, develop, and thrive together. For the design of the space, I wished to simulate a casual idea of a maker's space for residents. This is because the cool colours, natural motifs and materials, and intricate furnishing inspired by the Arts and Crafts movement have contributed to the arrangement of the furnishing to promote interactions and socialization for users as they work together to create in the space. The furniture placement was done for the different groups of work in the space, such as knitting,

embroidery, crocheting, and weaving. The design curated an appealing and inviting environment that attracted users to the space, which can be observed in the inclusion and organization of the cozy and intricate seating.



Figure 74: Image showing a Perspective of the Making Room or Workshop.

Lounge

The lounge on the second floor is a relaxing, welcoming, and comfortable space that acts as a multipurpose area for the occupants to rest and relax while engaging in the shared activities on this floor. Located in the southern corner of the building, it offers physical and visual access to the gender-neutral washroom, skill training center, stairs, and elevator. The lounge is divided into three main sitting areas that occupants can use to interact, socialize, rest, and play, depending on the activity designated for the space at the time.

This social space is designed to be comfortable, adaptable, and flexible to the needs of the women residing in the transitional housing. The furniture and finishes in the workshop were primarily informed by the love needs of Maslow's Hierarchy of Needs, Placemaking and the concept of Safe Housing. This can be seen in how the space design focused on furniture placement to allow for flexible sectioning to allow for a comfortable, adaptable, and transformative space for the users to change according to the activities shared and residents present. The design of the space was meant to promote a safe, stable, and comfortable environment through the flexibility of the space for the residents to relax and adapt to their environment. The design of the space was inspired by the concepts of familiarity and heritage under the theory of Adaptive Reuse. The goal was to create a warm, secure, and homey feeling in the lounge space. This is because the furniture in the space was chosen for flexibility and the ability to separate and transform the lounge so that users could use it as they please. For the design of the lounge, it was necessary for the space to be flexible and have the ability to transform into a beautiful and functional environment for the residents based on the activities and events hosted by the users. An example of these stylized elements can be seen in the different pockets of seating in the space.



Figure 75: Image showing a Perspective of the Lounge.

Communal Kitchen and Dining

The communal kitchen and dining were inspired by the idea of creating a community through the shared activity of cooking and eating. Located in the western section of the building, the spaces are comfortable, functional, inviting, and collaborative. They offer physical and visual access to the stairs, elevator, storage, and lobby. The spaces were designed and programmed together to allow for flexible and easy access between the kitchen and dining area, allowing for an easy transition between cooking and dining. The communal kitchen, located by the windows, is intended for the occupants to cook together, learn to cook from each other and develop cooking as a profitable skill. The space includes multiple cooking aisles with ample storage units for condiments and refrigerating foodstuffs. The communal dining, located beside the western stairwell, is intended for the occupants to dine together, socialize, and interact. The space was designed to resemble a casual café to influence the idea of being homey, comfortable, flexible, and adaptable to the users and how they wish to interact with the space and one another.

The design of the spaces was informed by the love and transcendence needs of Maslow's Hierarchy of Needs, Placemaking and the concept of Safe Housing. This can be seen in the design's focus on creating a casual, relaxing, inviting environment that promotes gathering and interaction between residents. This allowed users to comfortably learn, play, and discuss with each other while dining and cooking for their benefit and community building. This also encourages an environment for users to meet older residents and casually and comfortably create a mentor-mentee relationship between those of similar backgrounds, races, or communities to promote learning from one another through cooking and dining. I also derived inspiration from the concepts of familiarity and nostalgia under the theory of Adaptive Reuse, which established a homey and comfortable feeling in the communal kitchen and dining. An example of this can be observed in how the space design focused on a casual, beautiful, and functional environment for the residents to cook in group settings and dine and socialize comfortably. The design of these spaces was for the well-being and interaction of residents while surrounded by the tradition of cooking and dining to allow them to adapt to their environment and each other in a functional, beautiful space. An example of the stylized elements included in the communal dining and kitchen are the sitting arrangements that help section the spaces in the dining area and the sectioning of furniture and equipment in the kitchen according

to tasks and circulation.



Figure 76: Image showing a Perspective of the Communal Kitchen.



Figure 77: Image showing a Perspective of the Communal Dining.

Counselling Center

The counselling center is designed to provide residents with in-house counselling and consultations. It is located on the northern edge of the building and can be accessed through the interior courtyard walkways (See Figure 72). This space was created to provide counselling and consultations to help users and direct them to the appropriate resources to solve their problems. However, the counselling center does not significantly contribute to the spatial and design implications discussed in this practicum project but is indicated on my floor plan. Therefore, I have decided not to explore this space in depth.

Third – Fifth Floor Plan

The third, fourth and fifth floors are the private residential floors of *Allay Embrace*. They can be accessed through the five stairwells, a passage elevator that initially existed in the Roslyn Court Apartments, and an elevator that I later added that provided private access from the basement directly into the residential floors. These floors consist of private spaces for the use of the residents alone to provide a sense of safety and control. The spaces on these floors are the one-bedroom, two-bedroom and three-bedroom apartment suites and the communal lounge and washroom. The women staying in transitional housing can choose their roommates or, if they wish, to reside alone based on several factors. The lounge is a communal space that allows these women to gather, socialize, or meet outside their apartments without going to the lower floors. A washroom accompanies it, so they do not need to return to their apartments to use the washroom.



Figure 78: Image showing an Axonometric of the Third-Fifth Floor.

Lounge

The residential lounges on the third, fourth, and fifth floors are inviting, flexible, and comfortable shared spaces that residents can use to relax, socialize, and mingle outside their apartment suites, mainly to prevent occupants from inviting other residents into their suites when they may not be comfortable. Located in the southern section of the building on each of the three floors and paired with a gender-neutral washroom, it provides physical access to the stairs, elevator and a three-bedroom apartment suite. The lounge is divided into two main sitting areas with three pods spaced around the room and a casual sitting area by the western windows. There are also storage units situated in the space for users to place items to use to transform the space if needed for an activity.

The lounges are social spaces added to the residential floors and were designed to be comfortable, adaptable, and welcoming to the needs of the women residing in the transitional housing. The furniture and finishes in the lounge were primarily informed by the love needs of Maslow's Hierarchy of Needs, Placemaking and the concept of Safe Housing. This is reflected in how the space design focused on creating a safe, stable, and beautiful environment that allows residents to bond and build connections based on shared activities and events hosted. An example of this can be seen in the flexible sectioning of the lounge for easy transformation based on the users' needs. For the space design, I mainly derived inspiration from the concept of community and topophilia under the theory of Placemaking. In other words, the space design utilized the idea of interaction, socialization, and gathering of residents in a shared space to promote community building based on experience, perspectives, and activities shared to foster a sense of belonging. This is illustrated by the furniture grouping, which allows for a multipurpose setting in the lounge for different uses and communities in the space to interact. I designed flexible, inviting, and comfortable lounge spaces. The lounge design achieves a warm, cozy, and peaceful aesthetic by incorporating cool colours, intricate furnishings, natural materials, and motifs. This includes the Kravet Contract Lakeshore fabric for the rug, the Posh Textiles Morton and CF Stinson Tuft fabrics for the seating and the Benjamin Moore Feather Green paint for the walls. This creates a practical and appealing environment in which to relax while promoting a sense of belonging and allowing the space to be used as a multipurpose room on the residential floors.



Figure 79: Image showing a Perspective of the Residential Communal Lounge.

Private Residence

The private residences on the third, fourth, and fifth floors are generous and open spaces divided into two one-bedroom, one two-bedroom, and two three-bedroom apartment suites on each floor. There are five suites on each floor, and these suites are each designed to accommodate single adult women or any individual who identifies as a woman. The women staying at the transitional housing can choose their roommates or if they wish to reside alone based on whether they arrived at *Allay Embrace* with other women, wanted to establish a mentor-mentee relationship with someone who has been there longer or preferred to room alone or with people from a specific community within the transitional housing. The layout and spatial planning of the third, fourth and fifth floors are the same throughout.

For the design of the apartment suites, I focused great detail on the layout and arrangement of the suites for the comfort of the occupants. I tried to effectively and efficiently layout the spaces to allow for free and open movement and to allocate enough space for the kitchen, bedroom, and bathroom for easy accessibility. I also provided just enough gathering space for occupants to relax, work or socialize comfortably. I arranged the suites for the one-bedroom apartments to be structured as a studio. The two and three-bedroom apartments are designed to give each occupant total privacy in their bedrooms. In one of the three-bedroom suites, each bedroom has an assigned bathroom for privacy, while the other has one shared and one private. In the two-bedroom suite, the bathrooms are shared. Overall, the occupants have total privacy and control in their bedrooms and maybe the bathroom, depending on the suite, while the shared spaces are the kitchen, laundry, and storage.



Figure 80: Image showing a Perspective of a Bedroom Configuration.



Figure 81: Image showing a Perspective of a Studio Apartment Configuration.

Roof Floor Plan

The roof floor plan is a communal, shared space for the residents. For the design of this space, a communal garden has been installed on the roof as a significant gathering space for the residents. The communal garden is a space where the occupants can socialize with other residents, garden, and harvest fruits and vegetables for residents to sell in the vendor units or eat and harvest flowers for residents to use to sell in the vendor units or decorate their spaces. The communal garden comprises a sunroom or lounge, garden, and flower garden and can be accessed through four of the stairwells in the building.

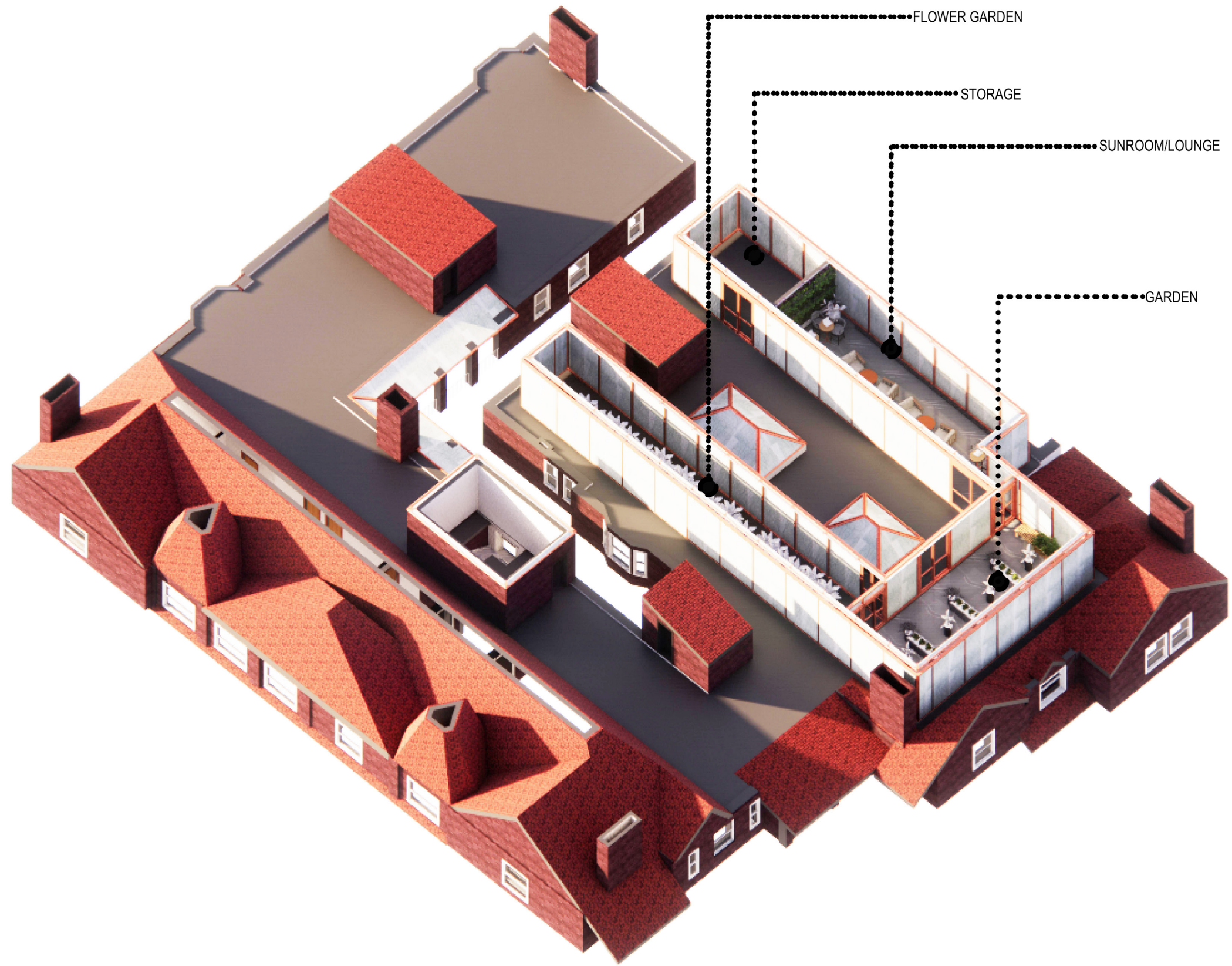


Figure 82: Image showing an Axonometric of the Roof Floor.

Communal Greenhouse

The communal rooftop garden was designed as an open, bright, and relaxing space for users to use as a community space for shared activities and as a gathering space for the women to learn to garden and harvest fruits and vegetables for residents to sell or eat as well as garden flowers they can use to decorate their spaces or the transitional housing. The communal garden is divided into four sections: a sunroom or lounge, a garden, a flower garden, and storage. Residents use the sunroom or lounge as a space to socialize and relax. The garden is the primary space for fruits and vegetables and for residents to learn and develop those skills. The residents use the flower garden to grow flowers to sell or decorate in *Allay Embrace*.



Figure 83: Image showing a Perspective of the Garden.



Figure 84: Image showing a Perspective of the Sunroom.

CHAPTER SUMMARY AND CONCLUSION

The design proposed is inspired by the alignment of theories, design precedents, and site analysis, which have been examined in previous chapters. This chapter introduced the design concepts of home, self, and community related to the programme, aesthetics, and heritage designations of the Roslyn Court Apartments. The design presentation in this chapter was organized according to the different floors and the primary public, semi-public, and private spaces used by the transitional housing residents in an order based on the design programme of *Allay Embrace*.

This chapter describes the design of *Allay Embrace*, a transitional housing system for single adult homeless women, as inspired by understanding how the themes of home, self, and community relate and connect to the theories of Maslow's Hierarchy of Needs, Placemaking and Adaptive Reuse and the concept of Safe Housing. This was done to create a site where the connection and interaction between users and their environment can be fostered, nurtured, and developed.

The analysis of the theories and concepts informed the final design by helping us understand how Adaptive Reuse can play a significant role in redesigning a historically designated building. While reflecting on the crucial concept of Safe Housing and the theories of Maslow's Hierarchy of Needs and Placemaking, this practicum project could take shape based on how these factors affect the physical, mental, and emotional well-being of single adult homeless women as they enter this transitional stage to gain permanent and stable housing.

This project examined the design of social and communal housing in an Adaptive Reuse context and how it relates to the idea of community and belonging based on user well-being and comfort. Much of this is related to recognizing the effects of topophilia and topophobia on homeless women and understanding the structure of gendered space. The literature analysis also reflected on the impacts of heritage, nostalgia, and familiarity on the ability of homeless women to adapt to and foster attachments with their environment, communities, and each other.

The design process was also primarily influenced by the establishment of a homey and comfortable environment in the transitional housing, which provided an opportunity for the occupant to seek out and create a community based on shared activities and how that evolved into the visual composition of the

transitional housing's design elements. According to William Morris, a space is meant to be aesthetically pleasing and functional, resulting in the use of the Arts and Crafts movement paired with elements of contemporary design and Queen Anne's Revival style in the design of this practicum project. This combination of design elements resulted in an eclectic design of *Allay Embrace*, resulting in a homey atmosphere through the unconventional union of different interior elements. This design's purpose was to intertwine and utilize the old and new elements of the historical building of the Roslyn Court Apartments to offer a beautiful and practical contrast that contests the usual clinical and standard design of short-term residences for the users' physical, emotional, and mental benefit.

The design of the interior space begins with the spatial organization of the building, which determines the placement of the shared and private spaces and how they intersect and interact. The use of colour, furnishing, and materials was intended to construct a comfortable, inviting, and beautiful atmosphere for the residents. The addition of the greenhouse on the building's roof acts as a learning and gathering space to foster the skills that can help these women in their journey to permanent, stable housing. However, most importantly, the design of *Allay Embrace* is meant to be an environment that fosters safety, stability, growth, connection, and empowerment for single adult women while developing bonds with each other, their environment, and the broader society. This is meant to reflect the transitional nature of the space as the residents foster growth and relationships for their safety and stability. *Allay Embrace* becomes a transformative space through the connections developed based on the spatial organization, heritage, activities, lighting, colours and materials that establish an atmosphere and aesthetic to benefit the occupants.

With these objectives in mind, much of the design development is related to recognizing and re-establishing how these women would define what a home is, what is vital to self, and what can determine a community. It can be concluded that for the comfort of these homeless women, significant importance can be placed on the activities shared, the safety and stability gained, and the communities built in their environments.

CONCLUSION

OVERALL SUMMARY

This practicum project proposed a design for a transitional supportive housing system for single adult women struggling with homelessness. The proposed design examines how interior design can be used as a tool to alleviate homelessness by redefining how a gendered shelter can be designed to accommodate activities and spaces that structure the re-definition of a home and provide skills that support the residents in their endeavour to transition into permanent, stable, and secure housing. This gendered transitional shelter was designed as a haven for single homeless women with varying circumstances who have already lost their homes, are on the verge of losing their homes, or are coming from other shelters or the street and providing them a transitional space into more stable and permanent options. This project becomes a site for homeless single women to re-establish what a home could mean to them by attaining a sense of community and belonging where different women with varying situations and circumstances can form bonds with each other and their environment through shared activities.

While the space's primary purpose is to become a gendered shelter for single homeless women, this place is designed predominately to promote community-building amongst the residents. Situated in Winnipeg, Manitoba's River-Osborne neighbourhood, this transitional supportive housing system's interiors were designed to encourage a sense of belonging amongst the residents so they do not feel different from the rest of the broader community. The shelter pays homage to the historical designation of the site, 40 Osborne Street, the Roslyn Court Apartment, to add a sense of nostalgia, familiarity, and prestige to the residence.

The relationships formed by the residents between each other and their environment can begin to help ease their transition into and out of the shelter and help them smoothly engage with their new surroundings and community.

The project examined different ways the residents could experience this transitional gendered shelter. The practicum project analyzed how the theories and concepts studied in Chapter 2, Literary Analysis, can be applied to the space's interior design through spatial organization, aesthetics, wayfinding and the effects of the activities and engagement with others on the residents (See Chapter 5). While the theories and concepts of the project informed the theoretical framework, the theory of Maslow's Hierarchy

of Needs and the themes of Home, Self and Community were the links needed to form connections with these ideas, theories, and concepts to influence the outcome of my final design.

For this project, I explored the need to find a connection between the user groups and studied the themes of Home, Self, and Community. I learned that the idea of making can act as a bridge between age groups, cultures and religions among women and is widely practiced across the globe for different reasons. In conclusion, the concept of making has developed as shared activities to help these women personalize their spaces. It was also used as a tool to help them form attachments to their environment and the people in the shelter.

RESEARCH QUESTION

To conclude this practicum project, I will reflect on the three research questions in Chapter One: Introduction of this document. The first question analyzed *Allay Embrace* as a space to redefine the meaning of home.

1. *How can the interior design of transitional supportive housing redefine what a home could mean to homeless women?*

Before responding to this research question, I had to acknowledge that the idea of home is very subjective to an individual. In the case of homeless women, this idea may be tainted due to their varying circumstances. This consideration showcased that the ideals of a home depend on the individual and their attachment or aversion to a place. Therefore, the response to this research question is nonspecific to a single solution but can be founded on understanding what a home could become for homeless women, depending on their love or aversion to the idea of a home. The most critical design elements to facilitate and accommodate the concept of redefining a home are the elements of a space that foster positive engagement, independence, learning, personalization, and each resident's support.

Based on this knowledge, when designing *Allay Embrace*, 40 Osborne Street, I strongly considered how the environment and activities shared can positively support the transition of homeless women into a secure and stable mindset of home. This psychological transition implied a range of considerations to support the necessary environmental changes. My design proposal considered these changes and

mindset by including thoughtful, planned amenities and shared activities (See Chapter 5). Overall, this research question provoked an analysis of the user group and the environment intended to be achieved. By considering the varying and unique circumstances of homeless women and understanding the subjective nature of home, I could accommodate the supports necessary for the user to redefine what a home was to them. I was able to propose a gendered shelter that supports the independence, safety, and stability of homeless women. This research question addressed the conceptual concerns of *Allay Embrace*, while the second question investigated a more theoretical and pragmatic approach.

2. *How do Placemaking and Adaptive Reuse theories assist homeless women in regaining their self-worth and identity and building communities within transitional housing?*

This research question aided in directing the course of this practicum project. Initially, it helped narrow down the subject of my research, which was the connection between the well-being of homeless women in a gendered shelter and interior design. The question examines how the conceptual ideas of self-worth, identity and community can be applied to an unfamiliar environment by building a theoretical framework that understands how the interior environment can influence these factors. The intention was to allow this gendered shelter to aid residents in regaining their self-worth and identity and building communities to adapt easily to their new environment while reducing strain on their well-being when being introduced to the space. Due to the subsequent research and explorations into the theories of Adaptive Reuse and Placemaking, the focus of this project considered how the interior environment of the space could establish factors and supports for homeless women to help themselves. This is built around how the engagement with the space can promote how the users can become comfortable with themselves, their abilities and each other. *Allay Embrace*, 40 Osborne Street, is about the generation of a home and community. This question was then broken down into two parts. The first part is about how Placemaking and Adaptive Reuse theories can aid in helping homeless women regain their self-worth and identity and build communities. In contrast, the second part asks how this can be applied in transitional housing. I responded to these questions in the literary analysis, Chapter 2, and through the design application, Chapter 5.

The literary analysis explored the theories of Placemaking and Adaptive Reuse through the lens of

Maslow's Hierarchy of Needs. It examined how space adaptation can affect an individual's well-being and how they respond to it. I then investigated how this can be applied to positively affect homeless women by encouraging their comfort in reestablishing themselves and interacting with one another to form communities based on shared interests and activities (See Chapter 2). This was then applied to the design process, from understanding the qualities of a space that can positively influence an individual to contribute key design elements for conceptually adapting this theoretical framework into a transitional gendered shelter (See Chapter 5). The final research question addresses how well-being played a significant role in the research and design of *Allay Embrace*.

3. *How can interior design positively impact homeless women's emotional, physical, and mental well-being while maintaining comfort, safety, and control?*

I responded to this question in the literary analysis and the design application chapters. As was established in Chapter Two: Literary Analysis, the theory of Maslow's Hierarchy of Needs plays a significant role in constructing my theoretical framework and in identifying the needs of homeless women for their well-being. This investigation recognized the value of human needs to their well-being, how that influences their comfort, safety, and control in an environment, and how that affects their interactions. The most direct response to the research question comes from analyzing how the eight tiers of Maslow's Hierarchy of Needs can be applied to the interior design of the space for the user's well-being, as discussed in Chapters 2 and 5. The ability to take residence in the shelter satisfies physiological needs. The presence of security measures around the residence and activities that support residents in improving themselves can satisfy safety needs. The building of communities and friendships can satisfy love needs. The support given to residents to learn and improve so they can find security, independence, and stability can satisfy esteem needs. Cognitive needs can be satisfied by learning how to improve themselves and their situations. The aesthetic needs can be satisfied when users can personalize, organize, customize, and improve their spaces. Self-actualization can be satisfied as residents improve themselves and apply the knowledge learnt. Finally, transcendence needs can be achieved when residents who have lived in the shelter longer assist newer residents in settling into the space. Applying the eight tiers of Maslow's Hierarchy of Needs

to the interior design of *Allay Embrace* has helped inform the design to consider the comfort, safety, and control of homeless women and its influence on their well-being. I created a design that reflected the theoretical framework and indirectly created an environment that was directed by these needs for human motivation. The benefit of this environment is that it resonates with the occupants and considers their comfort and needs first and foremost for a design that reflects their need for safety and stability. The consideration of the design demonstrates that the residents may respond to certain aspects of the design which will appeal to their perspective of comfort.

LESSONS LEARNED

During this practicum project, I originally intended for it to be a permanent supportive housing system. However, due to its scale, it transformed into a transitional supportive housing system over time. The design of this project was developed to encourage relationships or bonds between individuals in this gendered shelter. Still, it was hard to think of ways these women could form bonds that foster connection and aid them in finding stable and secure housing. I learned that I needed to design a stable and safe space for homeless women that provides support for their future and a comfortable environment to reestablish themselves. I realized that for a gendered shelter, there would be a limit to how the public would interact with the space because these women are escaping varying situations, and the constant presence of “outsiders” may become stressful to them. I learned that the public could only interact in a controlled and limited fashion if necessary, such as through visitations or buying and selling of goods in the shelter (See Chapter 5).

While considering these factors, the only programmes I thought of and designed for public interactions were the reception, lobby and vendor units. The main reason behind the limited public allowance was that this space was designed as a haven for homeless women, who are given priority. I programmed the gendered shelter to foster activities that promote interactions and connections among the residents and allow them to assume control of their stay, which was resolved in the introduction of a communal kitchen, dining, and garden, multipurpose lounges, a making workshop, and library for weaving, knitting, crocheting, and sewing for the design to achieve the goal of the practicum project. This gendered

shelter would aid the homeless women of Winnipeg and would help provide support for their futures. Upon researching, I also learned that designing a historical-designated site came with unique difficulties. I needed to establish a connection between the changes made to interiors and a gendered shelter, which was essential, and this was achieved by understanding the theory of Adaptive Reuse concerning the concept of nostalgia, heritage, and home (See Chapter 2).

FUTURE RESEARCH CONSIDERATIONS

While advancing my research for this practicum project, I had difficulty finding a site that satisfied the conditions needed to create a gendered shelter for homeless women (See Chapter 4). I examined different buildings in Winnipeg, and it took a while to settle on Roslyn Court Apartment, but the scale of my project had to be reduced to accommodate that. I initially aimed to design a permanent supportive housing system but reduced the scale to a transitional one due to the time constraint on my practicum project. Another future research consideration would be to explore more design precedents related to gendered shelters. For this project, I focused more on precedents that successfully implemented the theories and concepts I researched for the project. Still, I would like to possibly push this research forward by looking into women’s shelters that applied these theories and concepts and how this could lead to the creation of a permanent supportive housing system for women as a future research direction. It would be helpful to see how other designers might have tried to achieve this.

APPENDIX A

DESIGN PROGRAMME

USER PROFILE

The user profile of *Allay Embrace* was created to understand who the users are, how they think, and how they will interact with the space as a whole. The residents of *Allay Embrace* are single individuals who identify as women and wish to empower themselves, create a home, establish a community among themselves and reintegrate into the larger neighbourhood. These users likely have unique situations and find solace in this gendered shelter, which, to some extent, allows them to build community based on the connection they create with one another through shared activities, values, and experiences. Given the issues and ideas discussed and brought up throughout this practicum document, it was presumed that these homeless women might want to live communally in the space and interact with the larger neighbourhood with opportunities to retreat to privacy when needed. *Allay Embrace* is a gendered shelter that strives to create a safe, secure, and affordable community for homeless women to empower themselves through skills learnt and establish their versions of a home.

Primary Users

(6) one-bedroom apartment x (1) resident per apartment = 6 residents

(3) two-bedroom apartment x (2) residents per apartment = 6 residents

(6) three-bedroom apartment x (3) residents per apartment = 18 residents

Total at minimum occupancy = 30 residents

Equation 1: Residency Occupancy

For this transitional shelter for single homeless women, the structure for selecting who is assigned to which apartment units and with whom may vary according to the women's preferences. The women may have the ability to choose their roommates depending on if they came to the shelter together with other women, if they wish to establish a mentor-mentee relationship with someone who had been in the shelter longer, or if they wish to room according to the communities built in the shelter. However, this is only an option that comes after they have stayed in the shelter for a while and want to change rooms.

USERS	QUANTITY	FREQUENCY	NEEDS	ACTIVITIES
Residents: Single Women without children	15 – 30	24hrs/day	Accommodations Washroom Lounge Counselling Kitchen Garden/Greenhouse Dining Area Medical care ^[336] Skills Training Making Room/ Workshop Making Library Warehouse Storage	Living in the shelter – bathing, sleeping, cooking Using activity spaces such as the multipurpose room, making room, workshop. Collaborative learning and cooking in the kitchen and garden or greenhouse. Skills learning. Using facilities such as the counselling center, medical care. Group activities such as dining, cooking, and gardening.

Table 1: Primary User Profile: Quantity, Frequency, Needs and Activities.

[336] This is an option for residents to receive first aid or medical attention for minor injuries or treatment that can be treated outside of a hospital setting.

Secondary Users

USERS	QUANTITY	FREQUENCY	NEEDS	ACTIVITIES
Reception	2	8hrs/day	Reception Staff Room/Office Lobby Storage Washroom Vendor Units	Resident management, i.e., check-ins and scheduling. Interact with the public. Management of resident activities.
Administrative Staff	3 – 5	8hrs/day	Reception Staff Room/Office Washroom Storage Vendor Units	Administrative work. Management of resident activities.
Teaching Staff	5	5hrs/day	Staff Room/Office Vendor Units Washroom Storage Kitchen Making Room/Workshop Warehouse Storage Garden/Greenhouse	Management of resident learning. Management of resident group cooking and gardening activities.

Volunteers	5 – 10	2-3hrs/day	Staff Room/Office Washroom Storage Janitorial/Utilities Making Room/Workshop Warehouse Storage Kitchen Dining Area Garden/Greenhouse Vendor Units	Aiding the administrative, medical, and maintenance staff.
Medical and Counselling Staff	5 – 10	4-5hrs/day	Counselling Center Medical Center Storage Washroom Staff Room	Helping residents with first aid and counselling when or if needed.
Maintenance Staff	3 – 5	6hrs/day	Mechanical/Electrical Rooms Maintenance Systems Janitorial/Utilities Storage Washroom	Maintenance, repair, and replacement of the building, building systems, equipment, and fixture.
Security Staff	3 – 5	24hrs/day	Security Office Washroom Storage	Maintenance of building and user security

Table 2: Secondary User Profile: Quantity, Frequency, Needs and Activities.

Tertiary Users

USERS	QUANTITY	FREQUENCY	NEEDS	ACTIVITIES
The Public	15	5hrs/week	Vendor Units	Buying goods

Table 3: Tertiary User Profile: Quantity, Frequency, Needs and Activities.

TOTAL SQUARE FOOTAGE AND OCCUPANCY CLASSIFICATION

Total Building Square Footage	65 731 sq ft approx. [605 655 cubic ft ^[337]]
Total Square Footage Used	55 230 sq ft approx.
Occupancy Classification	<p><u>Making Room or Workshop, Making Library, Skills Training Center, Staff Area, Reception, Lounge, Communal Kitchen, Dining Area</u> GROUP A, DIVISION 2</p> <p><u>Communal Garden/Greenhouse</u> GROUP A, DIVISION 4</p> <p><u>Dwelling Units</u> GROUP C, RESIDENTIAL OCCUPANCIES</p> <p><u>Medical and Counselling Area</u> GROUP B, DIVISION 3</p>
Minimum Total Users at Any Given Time	102 PEOPLE
Occupancy Load	SEE TABLE 3.1.17.1 Occupant Load Determination of the National Building Code of Canada 2020
Maximum Length of Stay	3 – 5 years

Table 4: Total Square Footage and Occupancy Classification.

[337] Information on Roslyn Court's original cubic footage was retrieved from the City of Winnipeg, Historical Building Committee, 40 Osborne Street Roslyn Court Apartments May 1998 document.

City of Winnipeg Planning, Property & Development, and City of Winnipeg. "List of Historical Resources." List of Historical Resources - Planning, Property and Development Department - City of Winnipeg. Accessed April 4, 2023. <https://legacy.winnipeg.ca/ppd/Documents/Heritage/HeritageResourcesReports/Osborne-40-long.pdf>

SPATIAL REQUIREMENT

Spatial Analysis

SPACE	QUANTITY	NO. OF USERS	ATMOSPHERE	MINIMUM SQ FT
Reception	1	5	Relaxing, Welcoming, Comfortable	800 sq ft
Lobby	1	10	Relaxing, Welcoming, Comfortable, Secure	350 sq ft
Lounge	4	10 – 15	Relaxing, Welcoming, Comfortable, Flexible	900 sq ft
Staff Room/Office	1	10	Neutral, Calm, Functional, Welcoming, Collaborative	1000 sq ft
Vendor Unit ^[338]	1	10	Welcoming, Flexible, Collaborative	500 sq ft
Warehouse Storage	1	10	Functional, Organized, Hidden	As Needed
Accommodations	30	30	Flexible, Inviting, Private, Comfortable, Calm, Secure, Safe, Relaxing	8000 sq ft

[338] The Vendor Unit is a section on the ground floor of the building where the residents can set up stalls to sell the things they make, garden or cook to the broader community.

Communal Kitchen	1	10 – 15	Collaborative, Flexible, Comfortable, Inviting, Hygienic, Functional, Organized	900 sq ft
Communal Garden/ Greenhouse	1	10 – 15	Open, Collaborative, Sunny, Bright, Relaxing	1500 sq ft
Communal Dining	1	10 – 20	Inviting, Comfortable, Bright, Flexible, Hygienic, Organized, Functional	750 sq ft
Counselling Center	1	10 – 15	Private, Quiet, Calm, Comfortable, Relaxing, Supportive	850 sq ft
Medical Center	1	10 – 15	Private, Sterile, Comfortable, Welcoming, Quiet, Calm, Relaxing, Supportive, Responsive	1000 sq ft

Skills Training Center	1	10 – 15	Welcoming, Collaborative, Informative, Quiet, Calm, Relaxing	1000 sq ft
Making Room/ Workshop	1	10 – 15	Functional, Organized, Comfortable, Engaging, Informative, Calm, Quiet	1200 sq ft
Making Library	1	10 – 15	Functional, Organized, Quiet, Calm, Informative, Relaxing, Comfortable	850 sq ft
Storage	5	3 - 5	Functional, Organized	100 sq ft
Washroom	5	6	Functional, Organized, Hygienic, Accessible	150 sq ft
Janitorial/Utilities	1	2	Functional, Hidden, Organized, Hygienic	150 sq ft
Mechanical Room	1	3	Functional, Organized, Hidden	100 sq ft
Electrical Room	1	3	Functional, Organized, Hidden	100 sq ft

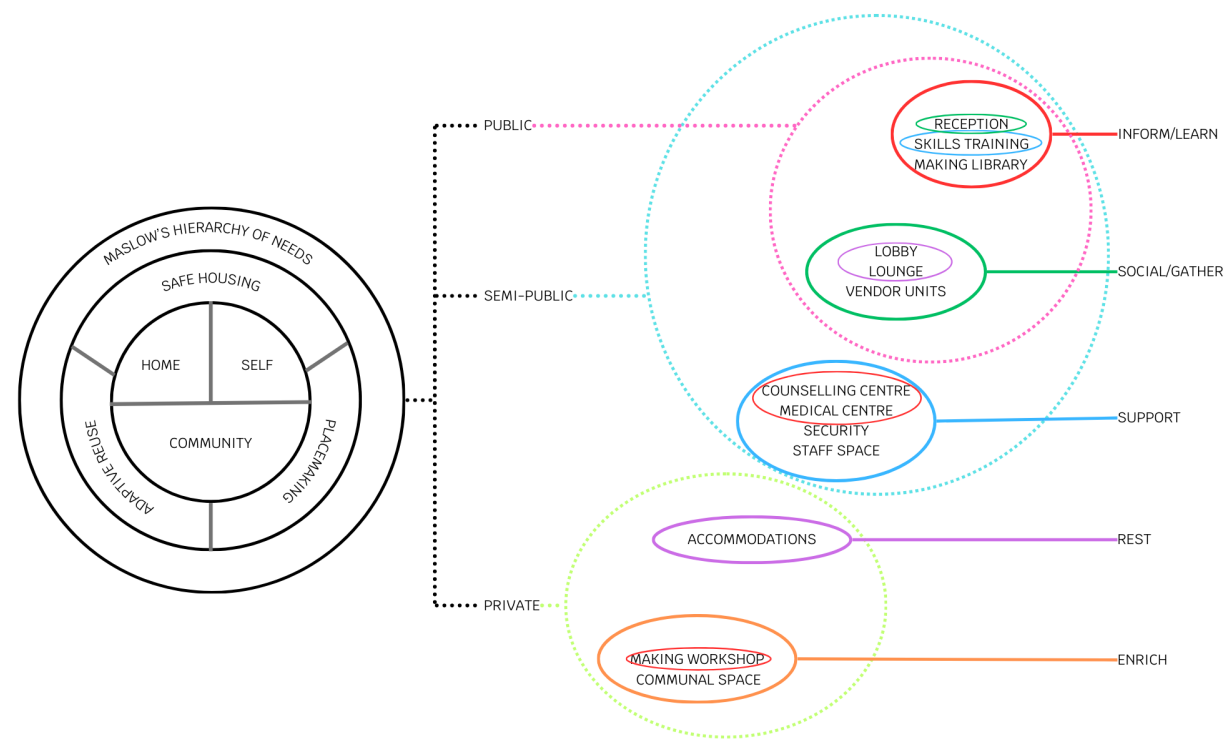


Figure 87: Image showing Conceptual Programme Diagram.^[339]

Through the Conceptual Programme Diagram (Figure 71), I understood how the Self, Home and Community themes were inspired by the theories and concepts discussed in Chapter 2: Literary Analysis. In this diagram, I portrayed how the themes, theories, and concepts directed my space programme from public, semi-public, and private spaces to dividing spaces into inform/learn, social/gather, support, rest, and enrich. According to the diagram, Home was inspired by the understanding of the theory of Adaptive Reuse and the concept of Safe Housing and was filtered through Maslow's Hierarchy of Needs as the foundation of analysis (See Chapter 5). This diagram was done to see how these theories and concepts could aid in redefining the idea of a home for homeless women in a gendered shelter. The theme of Self was inspired by the understanding of the theory of Placemaking and the concept of Safe Housing. It was filtered through Maslow's Hierarchy of Needs as the analysis foundation (See Chapter 5). This was undertaken to understand how the idea of self for homeless women can influence how they form attachments to

[339] Retrieved from the Assignment 3A Submitted for IDES 7000 Graduate Seminar in Interior Design, November 23rd, 2023.

their environments and each other to build a community. Finally, the theme of Community was inspired by the understanding of the theories of Placemaking and Adaptive Reuse. It was filtered through Maslow's Hierarchy of Needs as the foundation of the analysis (See Chapter 5). This was approached to understand how communities are formed in a new environment through the bonds formed and the activities experienced to make an environment more comfortable. Through understanding the sources of the themes, I could use this to influence the breakdown of spaces into public, semi-public and private spaces. From understanding the differences between my public, semi-public and private spaces, I could further section the spaces according to their purpose: inform/learn, social/gather, support, rest, and enrich, to create a narrative and enhance the experience in the space.

Zoning

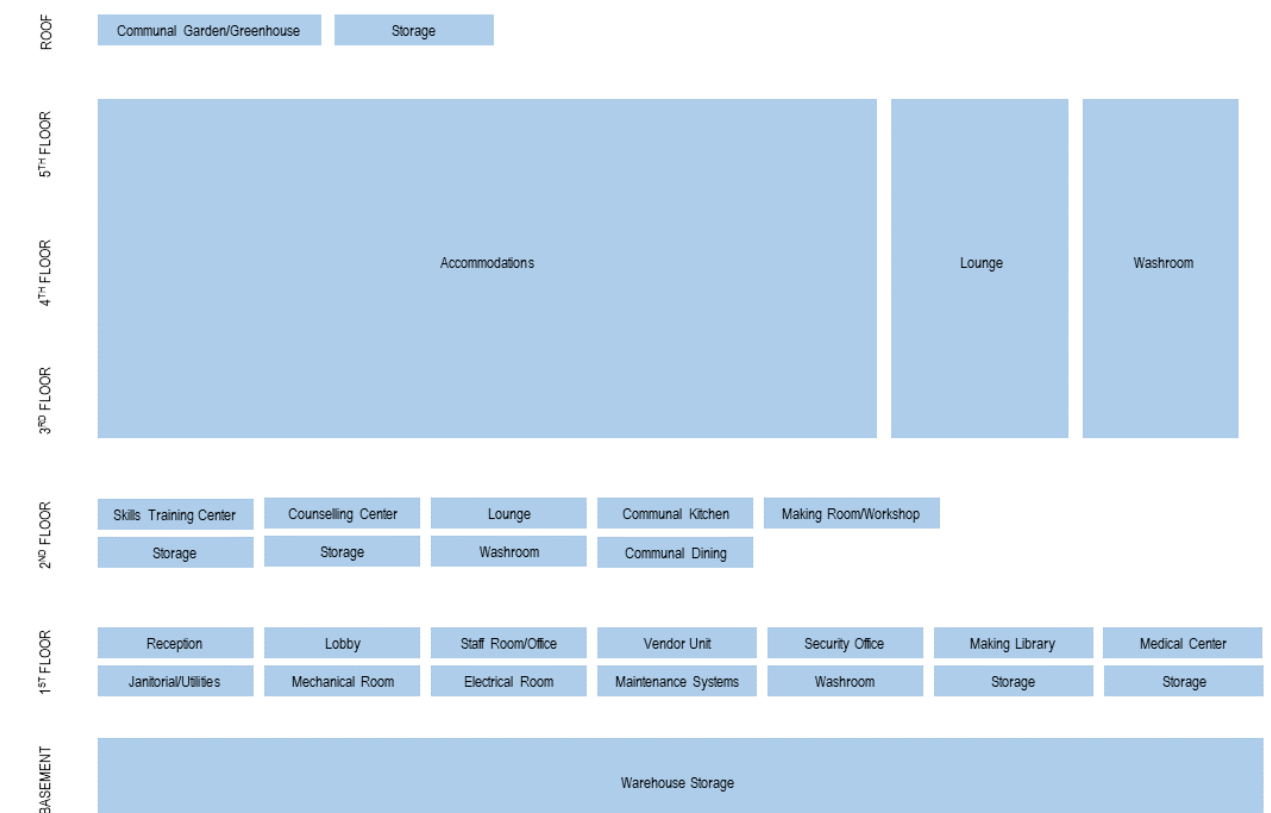


Figure 88: Image showing the Distribution of Spaces by Floors.

BUILDING CODE ANALYSIS

This section of the practicum document focused on the necessary building codes to create a safe, secure, and functional space for the users. The following information was directly extracted from the National Building Code of Canada 2020 document concerning the interior design of *Allay Embrace*. This document served as the strict and rigid guidelines for the design of this practicum.

Structure Details:

5 Storeys + Basement, Sprinklered

Name of Practice: Enter address and contact information here. Ekin Practice						
Name of Project: Enter name here. Allay Embrace						
Location: Enter address here. 40 Osborne Street						
N.B. The calculation were done for the maximum occupancy allowed in the building NOT the amount I wish to house in the building at the time.						
Item	Ontario Building Code Data Matrix Parts 3 or 9			Building Code Reference		
				References are to Division B unless noted [A] for Division A or [C] for Division C.		
1	Project Description:	<input type="checkbox"/> New <input type="checkbox"/> Addition <input checked="" type="checkbox"/> Change of Use <input type="checkbox"/> Alteration	<input type="checkbox"/> Part 11 11.1 to 11.4	<input type="checkbox"/> Part 3 1.1.2. [A]	<input type="checkbox"/> Part 9 1.1.2. [A] & 9.10.1.3.	
2	Major Occupancy(s)	Group A2/4, B3, C			3.1.2.1.(1)	9.10.2.
3	Building Area (m ²)	Existing <u>123,392</u>	New _____	Total <u>123,392</u>	1.4.1.2. [A]	1.4.1.2. [A]
4	Gross Area	Existing <u>6107</u>	New _____	Total <u>6107</u>	1.4.1.2. [A]	1.4.1.2. [A]
5	Number of Storeys	Above grade <u>5</u>	Below grade <u>1</u>		1.4.1.2. [A]&3.2.1.1.	1.4.1.2[A] & 9.10.4
6	Number of Streets/Fire Fighter Access	<u>2</u>			3.2.2.10. & 3.2.5.	9.10.20.
7	Building Classification	<u>Assembly Care Residential</u>			3.2.2.20.-.83	9.10.2.
8	Sprinkler System Proposed	<input checked="" type="checkbox"/> entire building <input type="checkbox"/> selected compartments <input type="checkbox"/> selected floor areas <input type="checkbox"/> basement <input type="checkbox"/> in lieu of roof rating <input type="checkbox"/> not required			3.2.2.20.-.83 3.2.1.5. 3.2.2.17. INDEX	9.10.8.2. INDEX
9	Standpipe required	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			3.2.9.	N/A
10	Fire Alarm required	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			3.2.4.	9.10.18.
11	Water Service/Supply is Adequate	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			3.2.5.7.	N/A
12	High Building	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			3.2.6.	N/A
13	Construction Restrictions	<input type="checkbox"/> Combustible permitted <input type="checkbox"/> Combustible	<input type="checkbox"/> Non-combustible required <input type="checkbox"/> Non-combustible	<input checked="" type="checkbox"/> Both <input checked="" type="checkbox"/> Both	3.2.2.20.-.83	9.10.6.
14	Mezzanine(s) Area m ²	_____			3.2.1.1.(3)-(8)	9.10.4.1.
15	Occupant load based on	<input type="checkbox"/> m ² /person Basement: 738.38m ² 1 st Floor 666.15m ² 2 nd Floor 626.44m ² 3 rd Floor 626.44m ² (Additional floor areas continued on last page)	<input checked="" type="checkbox"/> design of building Occupancy <u>Group F3</u> Occupancy <u>Group A2/B3</u> Occupancy <u>Group A2/B3</u> Occupancy <u>Group C</u>	Load <u>26.37</u> persons Load <u>227.01</u> persons Load <u>182.76</u> persons Load <u>206.76</u> persons	3.1.17.	9.9.1.3.
16	Barrier-free Design	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (Explain) _____			3.8.	9.5.2.
17	Hazardous Substances	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No			3.3.1.2. & 3.3.1.19.	9.10.1.3.(4)

18	Required Fire Resistance Rating (FRR)	Horizontal Assemblies FRR (Hours)		Listed Design No. or Description (SG-2)		3.2.2.20.-.83 & 3.2.1.4.		9.10.8. 9.10.9.			
		Floors	Hours								
		Roof	Hours								
		Mezzanine	Hours								
		FRR of Supporting Members		Listed Design No. Or Description (SG-2)							
		Floors	Hours								
		Roof	Hours								
		Mezzanine	Hours								
19	Spatial Separation – Construction of Exterior Walls					3.2.3.		9.10.14.			
	Wall	Area of EBF (m²)	L.D. (m)	L/H or H/L	Permitted Max. % of Openings	Proposed % of Openings	FRR (Hours)	Listed Design or Description	Comb Const	Comb. Constr. Nonc. Cladding	Non-comb. Constr.
	North										
	South										
	East										
	West										
20	Plumbing Fixture Requirements										
	N.B. The calculation were done for the maximum occupancy allowed in the building NOT the amount I wish to house in the building at the time.							Building Code Reference			
								<input type="checkbox"/> Part 3		<input type="checkbox"/> Part 9	
	Male/Female Count @ <u>25</u> % / <u>75</u> %, except as noted otherwise		Occupant Load	BC Table Number	Fixtures Required	Fixtures Provided					
	Basement: Occupancy <u>male</u>		0		0						
	Occupancy <u>female</u>		26.37	3.7.2.2 A	2						
	1 st Floor: Occupancy <u>male</u>		56.75	3.7.2.2 A	2						
	Occupancy <u>female</u>		170.26	3.7.2.2 A	7						
	2 nd Floor: Occupancy <u>male</u>		0		0						
	Occupancy <u>female</u>		182.76	3.7.2.2 A	8						
	3 rd Floor: Occupancy <u>male</u>		0		0						
	- 5th Floor Occupancy <u>female</u>		residential								
	(Adjust as Required for Additional Floors or Occupancies)										
21	Other (describe) _____										
	15 (Occupant Load - Continued)										
	<u>4th</u> Floor	Occupancy <u>Group C</u>	Load <u>206.76</u> persons								
	<u>5th</u> Floor	Occupancy <u>Group C</u>	Load <u>206.76</u> persons								
	<u>Roof</u> Floor	Occupancy <u>Group A4</u>	Load <u>186</u> persons								
	_____ Floor	Occupancy _____	Load _____ persons								
	_____ Floor	Occupancy _____	Load _____ persons								
	_____ Floor	Occupancy _____	Load _____ persons								
	_____ Floor	Occupancy _____	Load _____ persons								
	_____ Floor	Occupancy _____	Load _____ persons								
	_____ Floor	Occupancy _____	Load _____ persons								
	_____ Floor	Occupancy _____	Load _____ persons								

Building Code Data Matrix, Parts 3 or 9
© Ontario Association of Architects

December, 2013

Figure 89: Images showing the Building Code Matrix for Allay Embrace.^[340]

[340] Retrieved from Assignment 1 Submitted for IDES 7230 Sensory Technology 4, March 20th, 2024.

PROJECT SUMMARY

OCCUPANCY CLASSIFICATION:

Project Location: 40 Osborne Street, Winnipeg, MB, R3L 1X9

Usable Area of Suite: 123 392 Square Meters

Building Area: 123 392 Square Meters

Gross Floor Area: 6107 Square Meter

BUILDING CLASSIFICATION 3.1.2.1

ARTICLE 3.2.2.47

Major Occupancy Group: Group A2 (Assembly) | Group A4 (Assembly) | Group B3 (Care) | Group C (Residential)

Number of Storeys: 5 Above Grade, 1 Below Grade

Sprinklered: Yes

Construction: Non-Combustible

FIRE SEPARATION 3.2.2.20

2 HOUR

OCCUPANCY LOAD 3.1.17

Based On the Design Of The Building

Basement: Occupancy F3 – 26 People

1st Floor: Occupancy A2/B3 – 227 People

2nd Floor: Occupancy A2/B3 – 183 People

3rd Floor: Occupancy C – 207 People

4th Floor: Occupancy C – 207 People

5th Floor: Occupancy C – 207 People

Roof Floor: Occupancy A4 – 186 People

PLUMBING FIXTURE REQUIREMENTS 3.7.4.3A

Based On 25%/75% Male/Female Count

1st – 2nd Floor Assembly Occupancy: 2 UTRs For 25 Males And 2 For 75 Females - Based on The

Occupancy Load Of 100 People, There Are 4 UTRs. There are 2 gender-neutral washrooms with 3-4 stalls.

For all residential Occupations, there is 1 washroom for each unit.

SECTION 3.1. GENERAL

3.1.2.1. CLASSIFICATION OF BUILDINGS

Major Occupancy Classification

Making Room or Workshop, Making Library, Skills Training Center, Staff Area, Reception, Lounge,

Communal Kitchen, Dining Area

Group A, Division 2: Assembly occupancies not elsewhere classified in Group A

Communal Garden/Greenhouse

Group A, Division 4: Assembly occupancies in which the occupants are gathered in the open-air

Dwelling Units

Group C, Residential Occupancies

Medical and Counselling Area

Group B, Division 3: Care occupancies

3.1.3. MULTIPLE OCCUPANCY REQUIREMENTS

3.1.3.1. SEPARATION OF MAJOR OCCUPANCIES

1) Except as permitted by Sentences (2) and (3), major occupancies shall be separated from adjoining

major occupancies by fire separations having fire-resistance ratings conforming to Table 3.1.3.1.

3) In a building conforming to the requirements of Articles 3.2.8.2. to 3.2.8.8., the requirements of Sentence

(1) for fire separations between major occupancies do not apply at the vertical plane around the perimeter

of an opening through the horizontal fire separation.

SECTION 3.2. BUILDING FIRE SAFETY

3.2.2. BUILDING SIZE AND CONSTRUCTION RELATIVE TO OCCUPANCY

3.2.2.4. BUILDINGS WITH MULTIPLE MAJOR OCCUPANCIES

2) If a building contains more than one major occupancy, classified in more than one Group or Division, the requirements of this Subsection concerning building size and construction relative to major occupancy shall apply according to Articles 3.2.2.5. to 3.2.2.8.

3.2.2.5. APPLICABLE BUILDING HEIGHT AND AREA

1) In determining the fire safety requirements of a building in relation to each of the major occupancies contained therein, the building height and building area of the entire building shall be used.

3.2.2.6. MULTIPLE MAJOR OCCUPANCIES

1) Except as permitted by Articles 3.2.2.7. and 3.2.2.8., and Sentences 3.2.2.48.(4), 3.2.2.51.(5), 3.2.2.57.

(3) and 3.2.2.60. (4), in a building containing more than one major occupancy, the requirements of this

Subsection for the most restricted major occupancy contained shall apply to the whole building.

3.2.2.7. SUPERIMPOSED MAJOR OCCUPANCIES

1) Except as provided in Article 3.2.2.8. and Sentences 3.2.2.18.(2), 3.2.2.48.(4), 3.2.2.51.(5), 3.2.2.57.

(3) and 3.2.2.60.(4), in a building in which one major occupancy is located entirely above another major

occupancy, the requirements in this Subsection for each portion of the building containing a major

occupancy shall apply to that portion as if the entire building were of that major occupancy.

2) If one major occupancy is located above another major occupancy, the fire-resistance rating of the floor

assembly between the major occupancies shall be determined on the basis of the requirements of this

Subsection for the lower major occupancy. (See also Article 3.1.3.1.)

3.2.2.10. STREETS

This building faces two streets, Roslyn Street, towards the south, and Osborne Street, towards the west.

3.2.2.13. OCCUPANCY ON ROOF

1) A portion of a roof that supports an occupancy shall be constructed in conformance with the fire

separation requirements of Articles 3.2.2.20. to 3.2.2.92. for floor assemblies, and not the fire-resistance

rating for roof assemblies.

3.2.2.23. GROUP A, DIVISION 2, ANY HEIGHT, ANY AREA, SPRINKLERED

1) Except as permitted by Articles 3.2.2.24. to 3.2.2.28., a building classified as Group A, Division 2 shall

conform to Sentence (2).

- 2) Except as permitted by Article 3.2.2.16., the building referred to in Sentence (1) shall be of noncombustible construction, and
- a) except as permitted by Sentences 3.2.2.7.(1) and 3.2.2.18.(2), the building shall be sprinklered throughout,
- b) floor assemblies shall be fire separations with a fire-resistance rating not less than 2h,
- d) loadbearing walls, columns and arches shall have a fire-resistance rating not less than that required for the supported assembly.

3.2.2.35. GROUP A, DIVISION 4

- 1) Except as permitted by Sentences (2) and (3), a building classified as Group A, Division 4 shall be of noncombustible construction.
- 3) A building classified as Group A, Division 4 is permitted to be of combustible construction provided
- a) the occupant load is less than 1 500, and
- b) the building has a limiting distance not less than 6 m.
- 4) Sprinklers shall be installed in all spaces below tiers of seats in a building classified as Group A, Division 4 if those spaces are used for occupancy. (See Note A-3.2.2.35.(4).)

3.2.2.42. GROUP B, DIVISION 3, ANY HEIGHT, ANY AREA, SPRINKLERED

- 1) Except as permitted by Articles 3.2.2.43. to 3.2.2.46., a building classified as Group B, Division 3 shall conform to Sentence (2).
- 2) Except as permitted by Article 3.2.2.16., the building referred to in Sentence (1) shall be of noncombustible construction, and
- a) except as permitted by Sentences 3.2.2.7.(1) and 3.2.2.18.(2), the building shall be sprinklered throughout,
- b) floor assemblies shall be fire separations with a fire-resistance rating not less than 2h,
- d) loadbearing walls, columns and arches shall have a fire-resistance rating not less than that required for the supported assembly.

3.2.2.47. GROUP C, ANY HEIGHT, ANY AREA, SPRINKLERED

- 1) Except as permitted by Articles 3.2.2.48. to 3.2.2.55., a building classified as Group C shall conform to

Sentence (2).

- 2) Except as permitted by Article 3.2.2.16., the building referred to in Sentence (1) shall be of noncombustible construction, and
- a) except as permitted by Sentences 3.2.2.7.(1) and 3.2.2.18.(2), the building shall be sprinklered throughout,
- b) except as permitted by Sentence (3), floor assemblies shall be fire separations with a fire-resistance rating not less than 2h, and
- d) loadbearing walls, columns and arches shall have a fire-resistance rating not less than that required for the supported assembly.
- 3) In a building that contains dwelling units that have more than one storey, subject to the requirements of Sentence 3.3.4.2.(3), the floor assemblies, including floors over basements, which are entirely contained within these dwelling units, shall have a fire-resistance rating not less than 1h but need not be constructed as fire separations.

3.2.4. FIRE ALARM AND DETECTION SYSTEMS

3.2.4.1. DETERMINATION OF REQUIREMENT FOR A FIRE ALARM SYSTEM

- 1) Except as permitted in Sentences (2) and (3), a fire alarm system shall be installed in buildings in which an automatic sprinkler system is installed.

3.2.7. LIGHTING AND EMERGENCY POWER SYSTEMS

3.2.7.1. MINIMUM LIGHTING REQUIREMENTS

- 1) An exit, a public corridor, or a corridor providing access to exit for the public serving patients' sleeping rooms or classrooms shall be equipped to provide illumination to an average level not less than 50 lx at floor or tread level and at angles and intersections at changes of level where there are stairs or ramps.
- 2) The minimum level of the illumination required by Sentence (1) shall be 10 lx.

3.2.7.3 EMERGENCY LIGHTING

- 1) Emergency lighting shall be provided to an average level of illumination not less than 10 lx at floor or

tread level in

- a) exits,
 - b) principal routes providing access to exit in open floor areas and in service rooms,
 - c) corridors used by the public,
 - e) corridors serving sleeping rooms in a care occupancy, except corridors serving sleeping rooms within individual suites of care occupancy,
 - f) corridors serving classrooms,
 - g) underground walkways,
 - h) public corridors,
 - i) floor areas or parts thereof where the public may congregate
 - i) in Group A, Division 2 and 3 occupancies having an occupant load of 60 or more,
 - k) food preparation areas in commercial kitchens,
 - l) public washrooms that are equipped to serve more than one person at a time,
 - n) universal washrooms, universal shower rooms and accessible change spaces required by Article 3.8.2.8.
- 2) Emergency lighting to provide an average level of illumination of not less than 10 lx at floor or catwalk level shall be included in a service space referred to in Sentence 3.2.1.1.(8).
- 3) The minimum value of the illumination required by Sentences (1) and (2) shall be not less than 1lx.

SECTION 3.3. SAFETY WITHIN FLOOR AREAS

3.3.1. ALL FLOOR AREAS

3.3.1.1 SEPARATION OF SUITES

1) Except as permitted by Sentences (2) and (3), each suite in other than business and personal services occupancies shall be separated from adjoining suites by a fire separation having a fire-resistance rating not less than 1h. (See also Subsection 3.3.3. for care, treatment or detention occupancies, Article 3.3.4.2. for residential occupancies, and Article 3.1.8.7. for fire dampers.)

3.3.1.3. MEANS OF EGRESS

1) Access to exit within floor areas shall conform to Subsections 3.3.2. to 3.3.5., in addition to the

requirements of this Subsection.

- 3) Means of egress shall be provided from every roof which is intended for occupancy, and from every podium, terrace, platform or contained open space.
- 5) A rooftop enclosure shall be provided with an access to exit that leads to an exit
- a) at the roof level
- 8) Except as permitted by Sentences 3.3.4.4.(5) and (6), each suite in a floor area that contains more than one suite shall have
- a) an exterior exit doorway, or
 - b) a doorway
 - i) into a public corridor, or
 - ii) to an exterior passageway.
- 9) Except as permitted by this Section and by Sentence 3.4.2.1.(2), at the point where a doorway referred to in Sentence (8) opens onto a public corridor or exterior passageway, it shall be possible to go in opposite directions to each of 2 separate exits.

3.3.1.4. PUBLIC CORRIDOR SEPARATIONS

- 1) Except as otherwise required by this Part or as permitted by Sentence (4), a public corridor shall be separated from the remainder of the storey by a fire separation.
- 2) Except as permitted by Sentence (3) and Clauses (4)(a) and (b), the fire separation between a public corridor and the remainder of the storey shall have a fire-resistance rating not less than 45 min.
- 3) If a storey is sprinklered throughout, no fire-resistance rating is required for a fire separation between a public corridor and the remainder of the storey, provided the corridor does not serve a care, treatment or detention occupancy or a residential occupancy. (See Note A-3.1.8.1.(1)(b).)
- 4) No fire separation is required in a sprinklered floor area between a public corridor and
- a) except as required by Sentences 3.3.3.5.(8) and 3.3.4.2.(1), and notwithstanding Sentence 3.4.2.4.(2), the remainder of a storey, provided the travel distance from any part of the floor area to an exit is not more than 45 m,
 - b) a room or a suite, provided the public corridor complies with Sentence 3.3.1.9.(4) and Clause 3.4.2.5.(1)

(d), or

c) a space containing plumbing fixtures required by Subsection 3.7.2., provided the space and the public corridor are separated from the remainder of the storey by a fire separation having a fire-resistance rating not less than that required between the public corridor and the remainder of the storey.

3.3.1.4. EGRESS DOORWAYS

1) Except for dwelling units, a minimum of 2 egress doorways located so that one doorway could provide egress from the room or suite as required by Article 3.3.1.3. if the other doorway becomes inaccessible to the occupants due to a fire which originates in the room or suite, shall be provided for every room and every suite

d) in a floor area that is sprinklered throughout and does not contain a high-hazard industrial occupancy and

i) the travel distance to an egress doorway is more than 25 m, or

ii) the area of the room or suite is more than the value in Table 3.3.1.5.-B.

2) Where 2 egress doorways are required by Sentence (1), they shall be placed at a distance from one another equal to or greater than one third of the maximum overall diagonal dimension of the area to be served, measured as the shortest distance that smoke would have to travel between the nearest required egress doors.

3.3.1.6 TRAVEL DISTANCE

1) If more than one egress doorway is required from a room or suite referred to in Article 3.3.1.5., the travel distance within the room or suite to the nearest egress doorway shall not exceed the maximum travel distances specified in Clauses 3.4.2.5.(1)(a), (b), (c) and (f) for exits.

3.3.1.9 CORRIDORS

1) The minimum width of a public corridor shall be 1 100 mm.

5) Except for a dead-end corridor that is entirely within a suite or as permitted by Sentences 3.3.3.3.(1) and 3.3.4.4.(6), a dead-end corridor is permitted provided it is not more than 6 m long.

3.3.1.11 DOOR SWING

1) Except as permitted by Sentence (5) and Article 3.3.1.12., a door that opens into a corridor or other

facility providing access to exit from a suite or room not located within a suite shall swing on a vertical axis.

3) Every door that divides a corridor that is not wholly contained within a suite shall swing on a vertical axis in the direction of travel to the exit.

4) If a pair of doors is installed in a corridor that provides access to exit in both directions, the doors shall swing in opposite directions, with the door on the right hand side swinging in the direction of travel to the exit.

3.3.1.14. RAMPS AND STAIRWAYS

1) Except as permitted by Sentence (2), Article 3.3.4.7. and Subsection 3.3.2., ramps and stairways that do not serve as exits shall conform to the requirements for exit ramps and stairways stated in Sentence 3.4.3.2.(8) and Articles 3.4.3.4., and 3.4.6.1. to 3.4.6.9.

3.3.1.22 JANITORS' ROOMS

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

3.3.2. ASSEMBLY OCCUPANCY

3.3.2.1. SCOPE

1) This Subsection applies to assembly occupancies and to outdoor places of assembly.

3.3.2.6. CORRIDORS

1) Except as permitted by Sentences (2) to (4), a corridor used by the public in an assembly occupancy as an access to exit shall be separated from the remainder of the floor area by a fire separation having a fire-resistance rating not less than 1h.

3) The fire-resistance rating required by Sentence (1) is permitted to be waived if the floor area in which the corridor is located is sprinklered throughout.

4) The requirement for a fire separation stated in Sentence (1) is permitted to be waived if the distance from any point in the floor area to an exit measured along the path of travel to the exit does not exceed the travel distance permitted by Article 3.4.2.5.

3.3.2.7. DOORS

1) A door equipped with a latching mechanism in an access to exit from a room or suite of assembly occupancy containing an occupant load more than 100 shall be equipped with a device that complies with Sentence 3.4.6.16.(3).

3.3.2.11. OUTDOOR PLACES OF ASSEMBLY

4) The capacity of a means of egress for a Group A, Division 4 occupancy shall conform to the requirements of Sentence 3.4.3.2.(3).

3.3.2.13. LIBRARIES

2) The fire separation required by Sentence (1) is not required if the book storage room is sprinklered.

3.3.3 CARE, TREATMENT OR DETENTION OCCUPANCIES

3.3.3.3. CORRIDORS

1) Except as provided in Sentence (2), a corridor used by the public or serving patients' or residents' sleeping rooms shall have no dead-end portion.

2) Corridors are permitted to have dead-portions, where

a) the area served by the dead-end portion has a second and separate means of egress, or

b) the corridor serves a suite of care occupancy and the dead-end portion does not exceed 6 m.

3) Corridors shall be not less than

b) 1 650 mm wide

i) in buildings of care or treatment occupancy where the corridors will not be used to move patients or residents in beds, and

ii) in buildings of care occupancy with more than 10 residents and where the corridors serve the residents, or

c) 1 100 mm wide in buildings of care occupancy with not more than 10 residents.

3.3.3.4. DOORWAY WIDTH

1) Except as provided in Sentence (2) and within individual suites of care occupancy, the minimum clear width of a doorway shall be 850 mm where it opens into or is located within a public corridor or other

facility that provides access to exit for patients or residents in floor areas containing care or treatment occupancies.

3.3.3.5. COMPARTMENTS AND FIRE SEPARATIONS

1) Floor areas containing patients' or residents' sleeping rooms in a care or treatment occupancy where overnight sleeping accommodation is provided for more than a total of 10 patients or residents shall conform to Sentences (2) to (13).

2) Except as permitted by Sentence (3), a floor area described in Sentence (1) shall be divided into not less than 2 fire compartments, each not more than 1 000 m² in area.

3) The floor area on either side of a horizontal exit conforming to Article 3.4.6.10. is permitted to be considered as a fire compartment in applying the requirements of this Article.

4) Except as permitted by Sentence (5), fire separations separating fire compartments required by Sentence (2) shall have a fire-resistance rating not less than 1 h.

7) Each fire compartment referred to in Sentence (2) shall be capable of accommodating, in addition to its own occupants, the occupants of the largest adjacent fire compartment based on a clear floor space of 2.5 m² per patient in the adjacent fire compartment.

8) Except as provided in Sentences (9) to (13), walls between patients' or residents' sleeping rooms and the remainder of the floor area shall be constructed as fire separations but are not required to have a fire-resistance rating unless one is required by other provisions in this Part. (See Note A-3.1.8.1.(1)(b).)

3.3.4. RESIDENTIAL OCCUPANCY

3.3.4.2. FIRE SEPARATIONS

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

3.3.4.3. STORAGE ROOMS

1) Sprinklers shall be installed in a storage room provided for the use of tenants in a residential occupancy within a floor area but not contained within a suite.

2) Except as permitted by Sentence (3), a storage room referred to in Sentence (1) shall be separated from the remainder of the building by a fire separation having a fire-resistance rating not less than 1h.

3.3.4.4. EGRESS FROM DWELLING UNITS

2) Except as permitted by Sentences (3) and (4), a dwelling unit containing more than one storey shall have an exit door or an egress door opening directly into a public access to exit from the uppermost storey and from the lowest storey of the dwelling unit so that each of these storeys is served by an exit or egress door located not more than 1.5 m above or below its floor level.

SECTION 3.4. EXITS

3.4.1. GENERAL

3.4.1.2. SEPARATION OF EXITS

1) Except as permitted by Sentence (2), if more than one exit is required from a floor area, each exit shall be separate from every other exit leading from that floor area.

3.4.2. NUMBER AND LOCATION OF EXITS FROM FLOOR AREAS

3.4.2.1. MINIMUM NUMBER OF EXITS

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

3.4.2.3. DISTANCE BETWEEN EXITS

1) Except as provided in Sentence (2), the least distance between 2 exits from a floor area shall be

- a) one half the maximum diagonal dimension of the floor area, but need not be more than 9 m for a floor area having a public corridor, or
- b) one half the maximum diagonal dimension of the floor area, but not less than 9 m for all other floor areas. (See Note A-3.4.2.3.(1).)

3.4.4. FIRE SEPARATION OF EXITS

3.4.4.1. FIRE-RESISTANCE RATING OF EXIT SEPARATIONS

1) Except as permitted by Sentences (2), 3.3.5.4.(3), 3.4.4.2.(2) and 3.4.4.3.(1), every exit shall be separated from the remainder of the building by a fire separation having a fire-resistance rating not less than that required by Subsection 3.2.2., but not less than 45 min, for

a) the floor assembly above the storey

2) The fire-resistance rating of the fire separation referred to in Sentence (1) need not be more than 2h

3.4.4.2 EXITS THROUGH LOBBIES

1) Except as permitted by Sentence (2), no exit from a floor area above or below the first storey shall lead through a lobby.

3.4.5. EXIT SIGNS

3.4.5.1. EXIT SIGNS

1) Every exit door shall have an exit sign providing visual information placed over or adjacent to it if the exit serves

a) a building more than 2 storeys in building height,

b) a building having an occupant load of more than 150, or

c) a room or floor area that has a fire escape as part of a required means of egress.

2) Every exit sign providing visual information shall

a) be visible on approach to the exit

3.4.6. TYPES OF EXIT FACILITIES

3.4.6.1. SLIP RESISTANCE OF RAMPS AND STAIRS

1) The surfaces of ramps, and landings and treads

a) shall have a finish that is slip-resistant

3.4.6.7. RAMP SLOPE

1) Except as provided in Sentence (2) and as provided for aisles in Article 3.3.2.5., ramps shall have a uniform slope along their length and a maximum slope of 1 in 12.

3.4.6.12. DIRECTION OF DOOR SWING

1) Except for doors serving a single dwelling unit and except as permitted by Sentence (2) and Article 3.4.6.14., every exit door shall

- a) open in the direction of exit travel, and
- b) swing on its vertical axis.

SECTION 3.7. HEALTH REQUIREMENTS

3.7.2. PLUMBING FACILITIES

3.7.2.2. WATER CLOSETS

1) Except as permitted by Sentence (2), water closets shall be provided for each sex assuming that the occupant load is equally divided between males and females, unless the proportion of each sex expected in the building can be determined with reasonable accuracy. (See Note A-3.7.2.2.(1).)

4) Except as permitted by Sentences (2), (5) and (6), the number of water closets required for assembly occupancies shall conform to Table 3.7.2.2.-A.

7) The number of water closets required for a treatment or detention occupancy shall be determined on the basis of the special needs of the occupancy.

9) At least one water closet shall be provided for each dwelling unit.

3.7.2.8. BATHTUBS

1) Where a bathtub is installed in a hotel or a motel, it shall

- a) have a clear floor space at least 750 mm wide along its length, except that a water closet or a lavatory is permitted to encroach this space,
- b) have faucets and other controls that conform to Clause 3.8.3.8.(1)(b),
- c) have a slip-resistant bottom surface,
- d) have grab bars that
 - i) conform to Sentence 3.7.2.7.(1),
 - ii) are not less than 1 200 mm long located vertically at the end of the bathtub that is adjacent to the clear floor space, with the lower end between 180 mm and 280 mm above the bathtub rim, and
 - iii) are not less than 1 200 mm long located horizontally along the length of the bathtub at 180 mm

to 280 mm above the bathtub rim, and

e) be capable of being accessed along its full length with no tracks mounted on the bathtub rim.

SECTION 3.8. ACCESSIBILITY

3.8.1. SCOPE

3.8.1.1. SCOPE

1) This Section is concerned with the barrier-free design of buildings.

2) Buildings and facilities required to be barrier-free in accordance with Subsection 3.8.2. shall be designed in accordance with Subsection 3.8.3.

3.8.2. APPLICATION

3.8.2.2. ENTRANCES

1) Except for service entrances and entrances to suites described in Clause 3.8.2.3.(2)(l), all pedestrian entrances to a barrier-free storey of a building referred to in Sentence 3.8.2.1.(1) shall be barrier-free and shall connect to a barrier-free exterior path of travel complying with Sentence 3.8.2.5.(1).

2) A barrier-free entrance required by Sentence (1) shall be designed in accordance with Subsection 3.8.3.

3.8.2.3. AREAS REQUIRING A BARRIER-FREE PATH OF TRAVEL

1) Except as permitted by Sentence (2), a barrier-free path of travel from the entrances required by Sentence 3.8.2.2.(1) to be barrier-free shall be provided throughout the entrance storey and within all other normally occupied floor areas. (See Article 3.3.1.7. for additional requirements regarding floor areas above or below the first storey to which a barrier-free path of travel is required.)

3) In an assembly occupancy, the number of spaces designated for wheelchair use within rooms or areas with fixed seats shall conform to Table 3.8.2.3. (See also Article 3.8.3.22. for additional requirements.)

4) The number of spaces designated for wheelchair use within waiting rooms or areas with fixed seats shall conform to Table 3.8.2.3. (See Note A-3.8.2.3.(4).) (See also Article 3.8.3.22. for additional requirements.)

6) At least 5% of the adaptable seats required by Sentence (5) but no more than 20 adaptable seats shall adjoin a barrier-free path of travel. (See Note A-3.8.2.3.(5) and (6) and 3.8.3.22.(1) and (4).)

3.8.2.8 PLUMBING FACILITIES

- 1) Except as permitted by Sentence (3), at each location where washrooms are provided in a storey to which a barrier-free path of travel is required in accordance with Article 3.8.2.3., at least one universal washroom complying with Subsection 3.8.3. shall be provided. (See Note A-3.8.2.8.(1) to (4).)
- 2) Except as permitted by Sentence (3), where more than two water closets or a combination of more than one water closet and one urinal are provided in a washroom located in a storey to which a barrier-free path of travel is required in accordance with Article 3.8.2.3., at least one water-closet stall shall be barrier-free in accordance with Subsection 3.8.3. (See Note A-3.8.2.8.(1) to (4).)
- 3) Washrooms located within a suite of residential occupancy or a suite of care occupancy need not conform to the requirements of Sentence (1) or (2). (See Note A-3.8.2.8.(1) to (4).)
- 5) At least one water-closet stall or enclosure in a washroom required to be barrier-free shall comply with Subsection 3.8.3.
- 9) Where mirrors are provided in a barrier-free washroom, at least one mirror shall comply with Subsection 3.8.3.
- 12) Except within a suite of care occupancy or a suite of residential occupancy, where showers are provided in a building, at least one shower stall in each group of showers shall comply with Subsection 3.8.3.
- 14) Where a bathtub is installed in a suite of residential occupancy required to be barrier-free, it shall comply with Subsection 3.8.3.

3.8.3. DESIGN

3.8.3.6. DOORWAYS AND DOORS

- 1) Except where stated otherwise, this Article applies to swinging and sliding doors.
- 2) Every doorway that is located in a barrier-free path of travel shall have a clear width not less than 850 mm when the door is in the open position. (See Note A-3.8.3.6.(2).)
- 3) Doorways in a path of travel to at least one bathroom within a suite of residential occupancy shall have a clear width not less than 850 mm when the doors are open. (See Note A-3.8.3.6.(3).)

5) A threshold for a doorway referred to in Sentences (2) and (3) shall be not more than 13 mm higher than the finished floor surface and shall be beveled to facilitate the passage of wheelchairs.

12) A vestibule located in a barrier-free path of travel shall be arranged to allow the movement of wheelchairs between doors and shall provide a distance between 2 doors in series of not less than 1 350 mm plus the width of any door that swings into the space in the path of travel from one door to another.

3.8.3.13 UNIVERSAL WASHROOMS

- 1) A universal washroom shall
 - a) be served by a barrier-free path of travel,
 - b) have a door complying with Article 3.8.3.6. that
 - i) has a latch-operating mechanism located 900 mm to 1 100 mm above the floor that complies with Clause 3.8.3.8.(1)(b) and is capable of being locked from the inside, and released from the outside in case of emergency,
 - f) have grab bars conforming to Clauses 3.8.3.12.(1)(f) and (g),
 - h) have a toilet paper dispenser conforming to Clause 3.8.3.12.(1)(i),
 - j) be designed to permit a wheelchair to turn in an open space not less than 1 700 mm in diameter.

3.8.3.18. ACCESSIBLE BATHTUBS

- 1) A bathtub required by Sentence 3.8.2.8.(14) shall
 - a) be located in a room with a clear floor space not less than 1 700 mm in diameter,
 - b) be not less than 1 500 mm long,
 - c) have a clear floor space not less than 900 mm wide adjacent to its entire length,
 - f) have three grab bars
 - i) that conform to Sentence 3.7.2.7.(1),
 - ii) that are not less than 1 200 mm long,
 - iii) two of which are located vertically at each end of the bathtub, set 80 mm to 120 mm in from the outside edge of the bathtub, with their lower end 180 mm to 280 mm above the bathtub rim, and
 - iv) one of which is located horizontally along the length of the bathtub at 180 mm to 280 mm above the bathtub rim,

g) have a slip-resistant bottom surface, and

h) be equipped with a hand-held shower head with not less than 1 800 mm of flexible hose that can be used in a fixed position at a height of 1 200 mm and 2 030 mm.

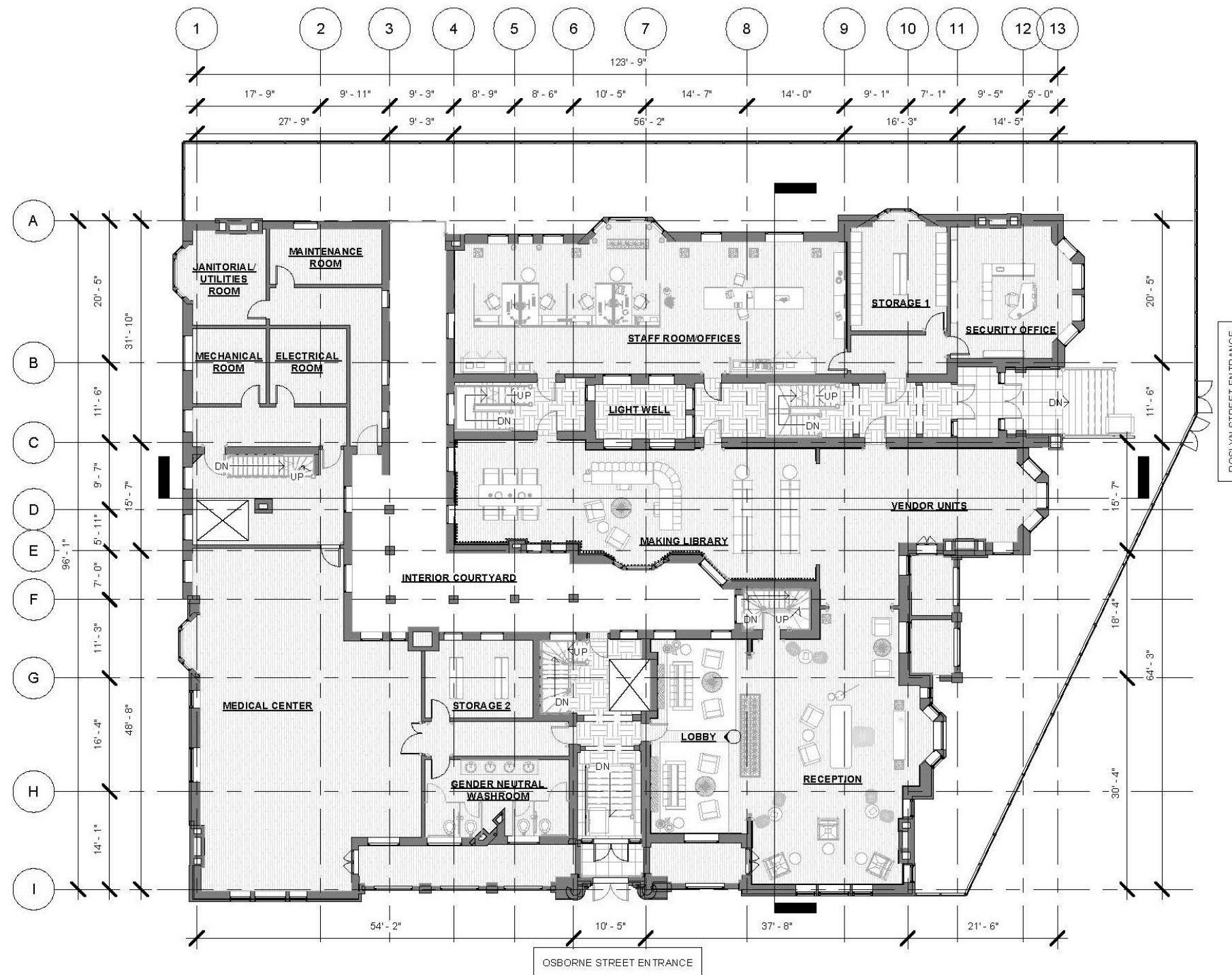
TECHNICAL DRAWINGS

NB: The drawings were created according to the revision retrieved from assignment 2, submitted for IDES 7230 Sensory Technology 4 on April 10th, 2024.

APPENDIX B

DESIGN DETAILS

Floor Plans

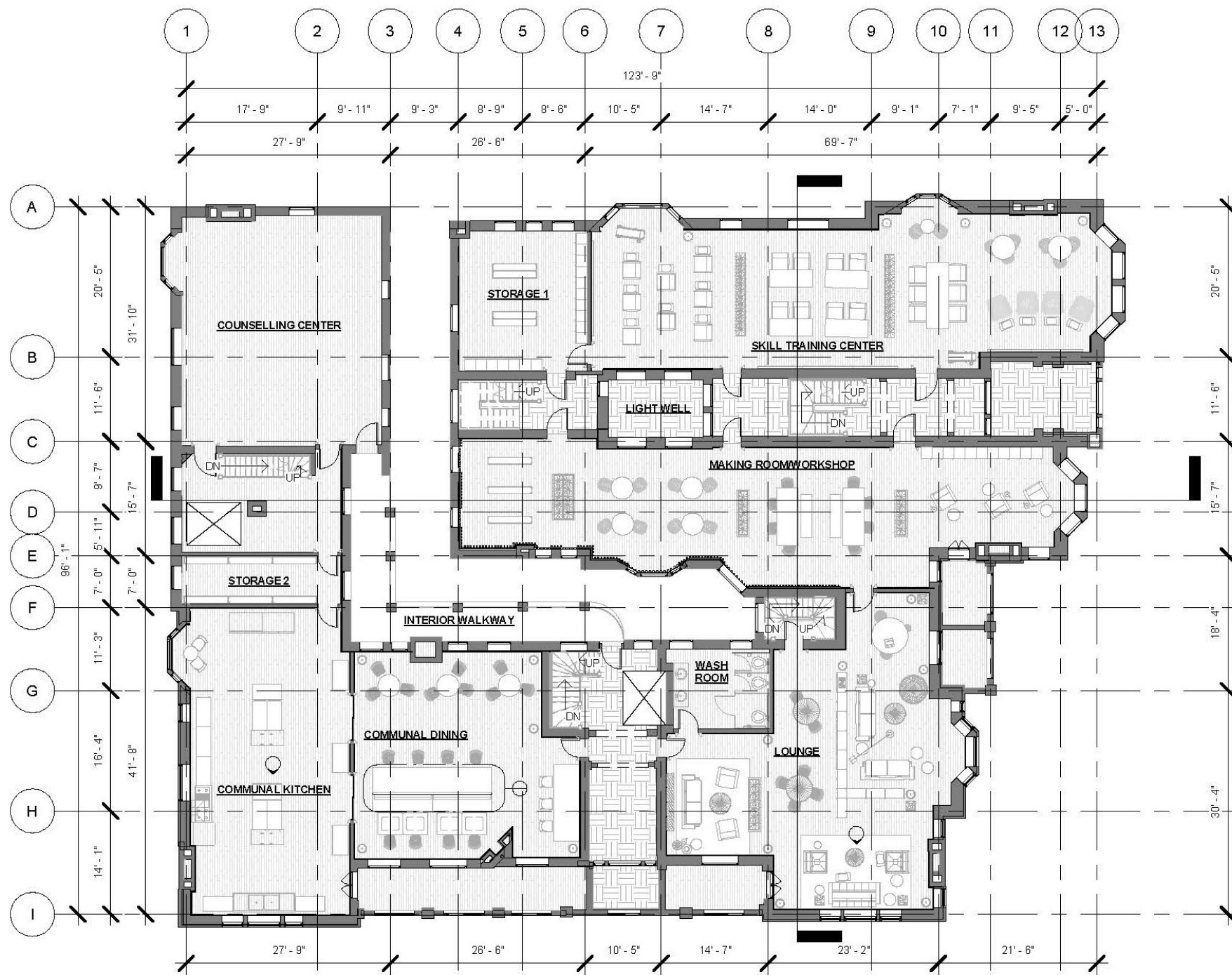


GROUND FLOOR

SCALE: 1/16" = 1' - 0"



Figure 90: Image showing the Ground Floor Plan.

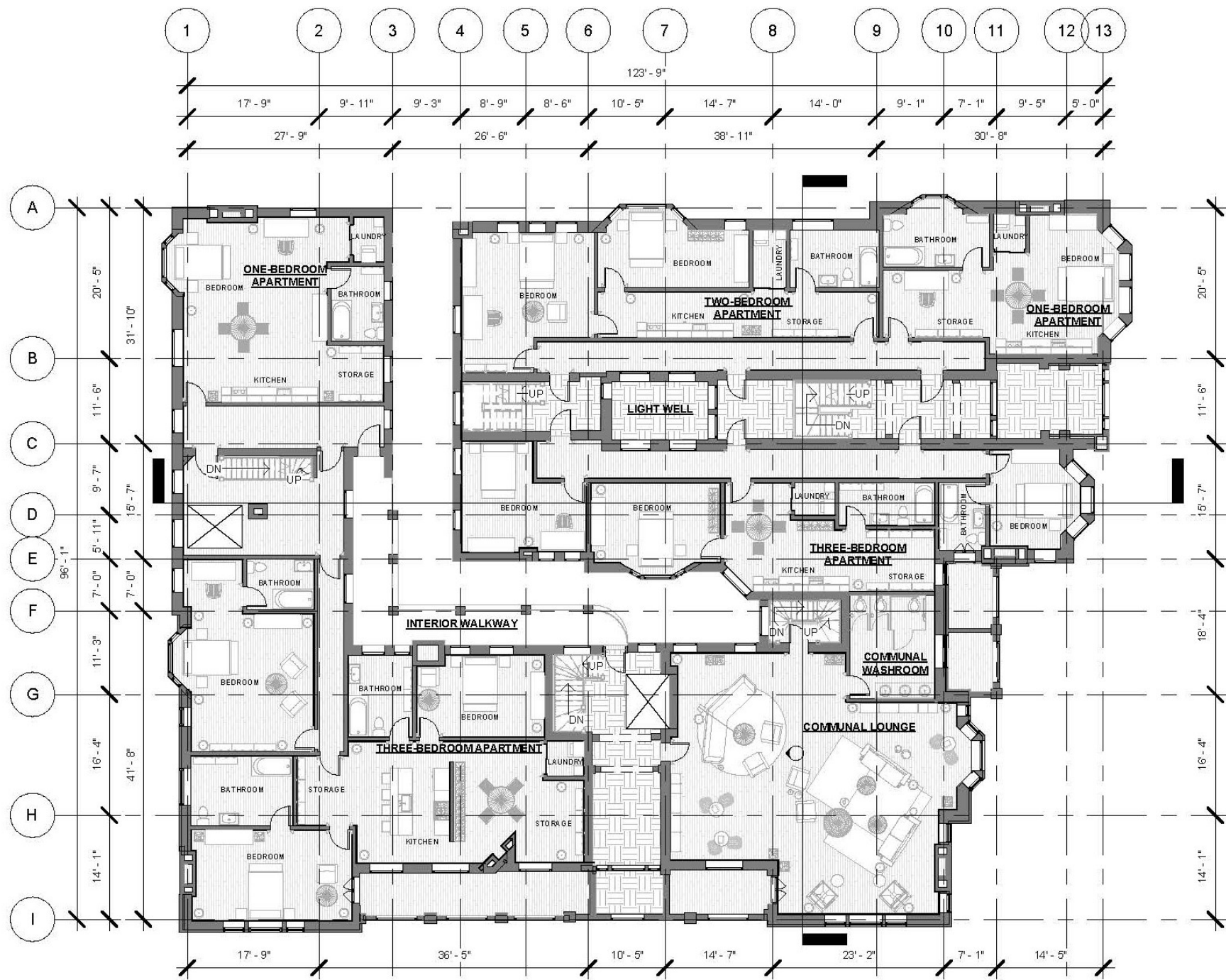


SECOND FLOOR

SCALE: 1/16" = 1' - 0"



Figure 91: Image showing the Second Floor Plan.

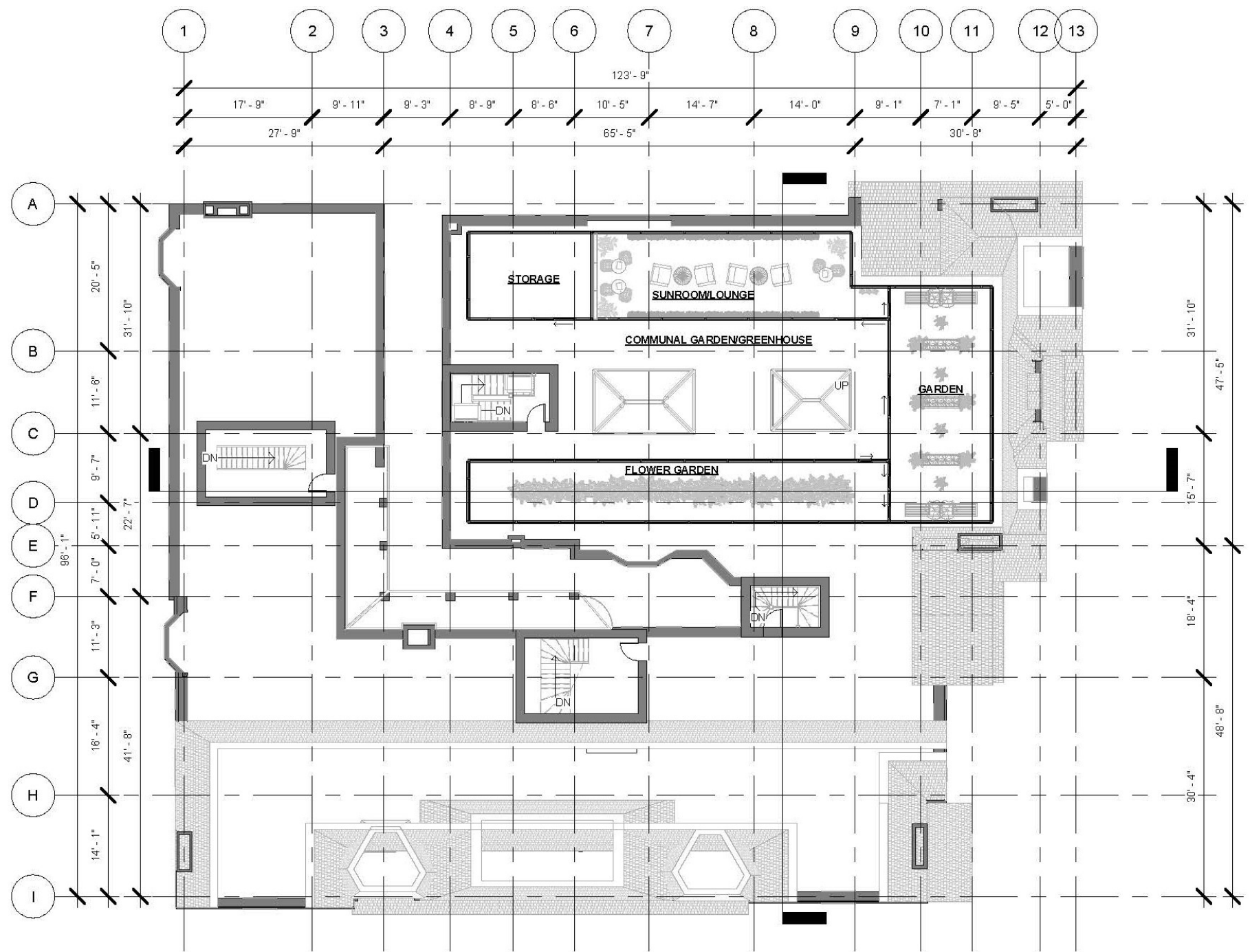


THIRD - FIFTH FLOOR

SCALE: 1/16" = 1' - 0"



Figure 92: Image showing the Third - Fifth Floor Plan.



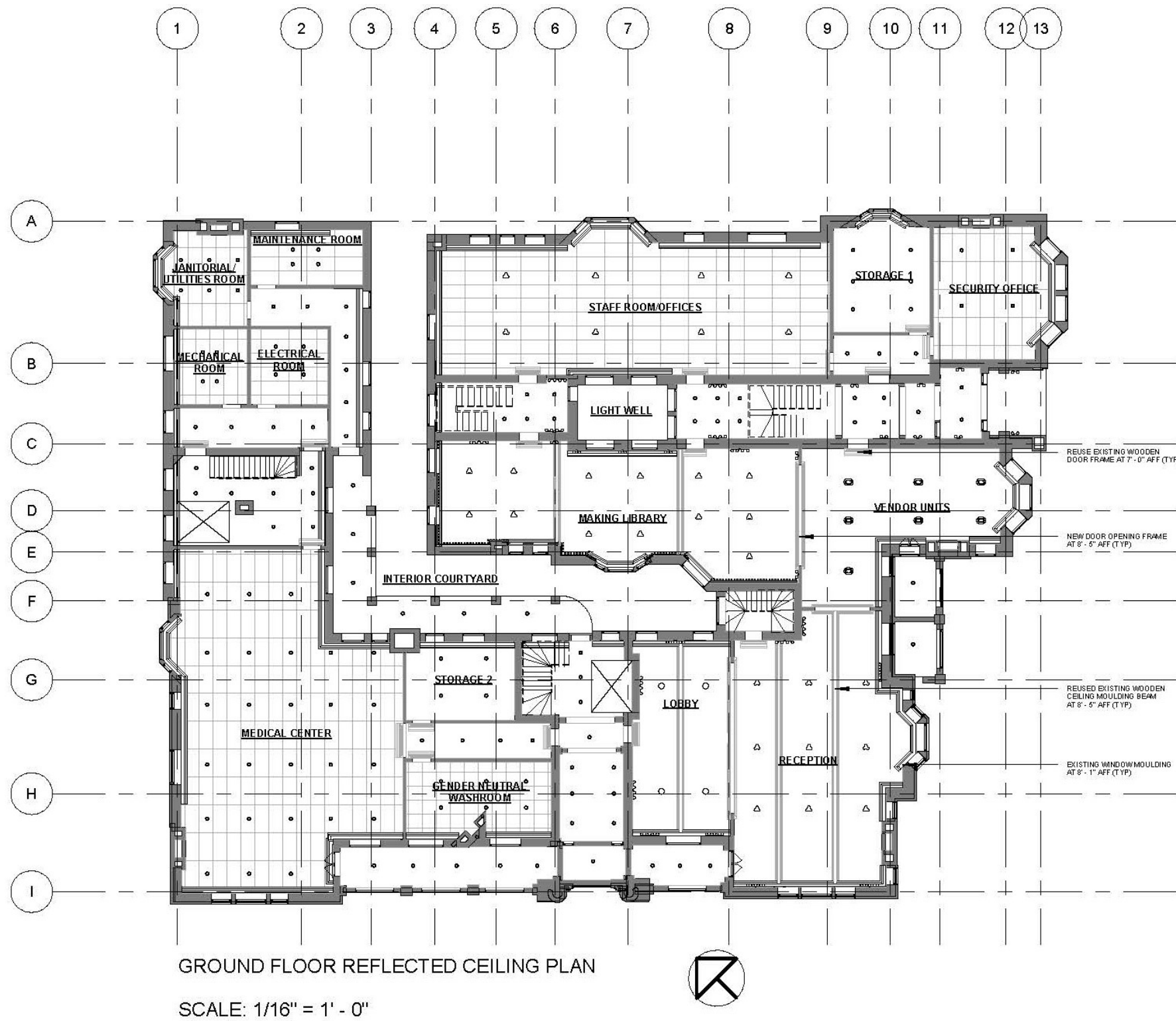
ROOF FLOOR

SCALE: 1/16" = 1' - 0"



Figure 93: Image showing the Roof Floor Plan.

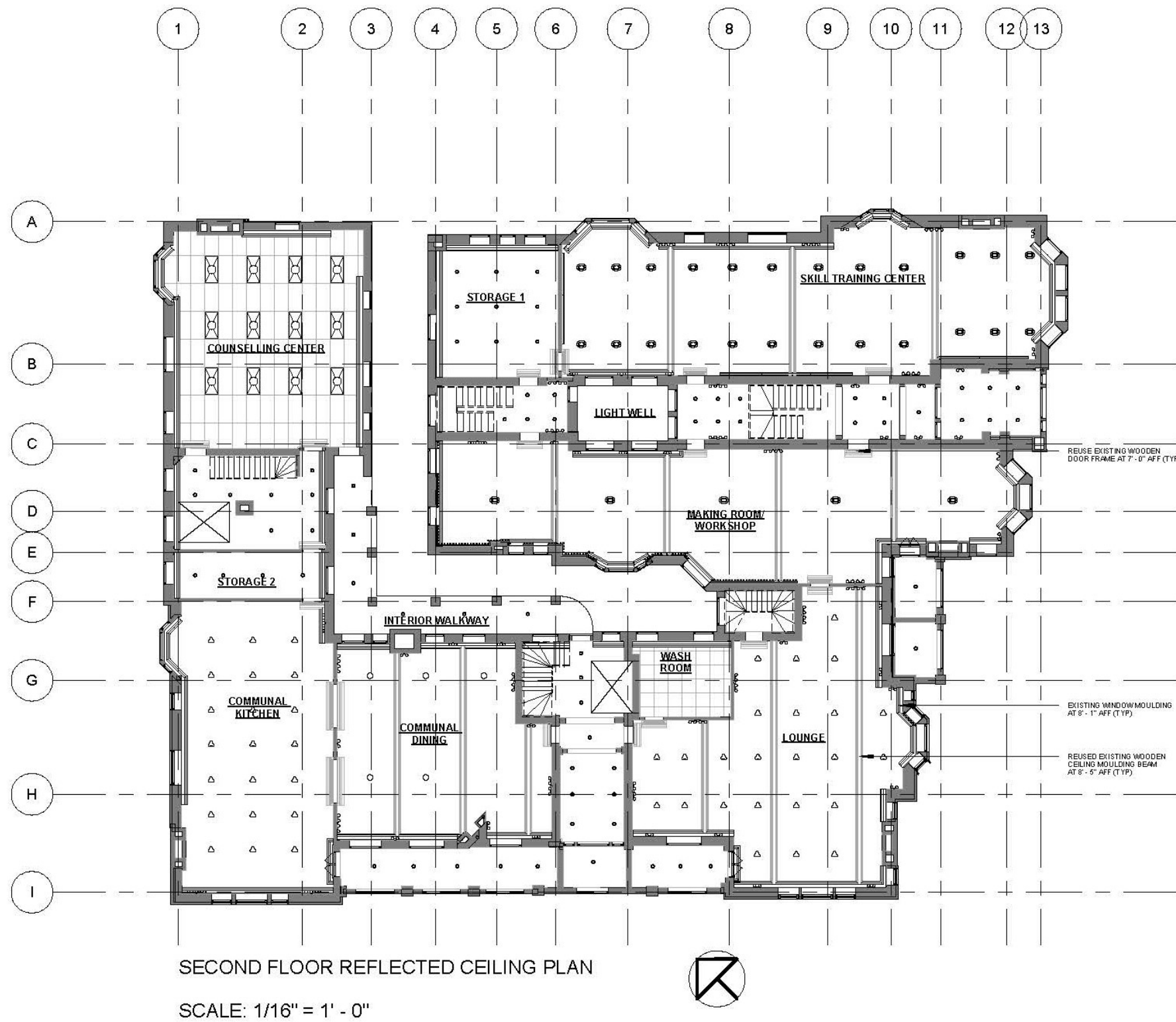
Reflected Ceiling Plans






- PAINTED GYPSUM CEILING BOARD (C-1)
COLOUR: Sherwin Williams Queen Annes Lace
9' - 0" AFF TYP
- 2X4 ACOUSTIC CEILING TILE (C-2)
COLOUR: Sherwin Williams Pure White
9' - 0" AFF TYP
- 2X2 ACOUSTIC CEILING TILE (C-3)
COLOUR: Sherwin Williams Pure White
9' - 0" AFF TYP

- Recessed Lamp - Round - LED
4" Trimmed Downlight
- Light Fixture - Flush Mount
KÖHLER Greenwich K-32501
- Light Fixture - Pendant
KÖHLER Simplice K-26850
- Light Fixture - Flush Mount
KÖHLER Cone K-32527
- Light Fixture - Wall Sconce
KÖHLER Simplice K-26849
- Light Fixture - Wall Sconce
KÖHLER Simplice K-26847

Figure 94: Image showing the Ground Floor Reflected Ceiling Plan.



-  PAINTED GYPSUM CEILING BOARD (C-1)
COLOUR: Sherwin Williams Queen Annes Lace
9' - 0" AFF TYP
-  2X4 ACOUSTIC CEILING TILE (C-2)
COLOUR: Sherwin Williams Pure White
9' - 0" AFF TYP
-  2X2 ACOUSTIC CEILING TILE (C-3)
COLOUR: Sherwin Williams Pure White
9' - 0" AFF TYP







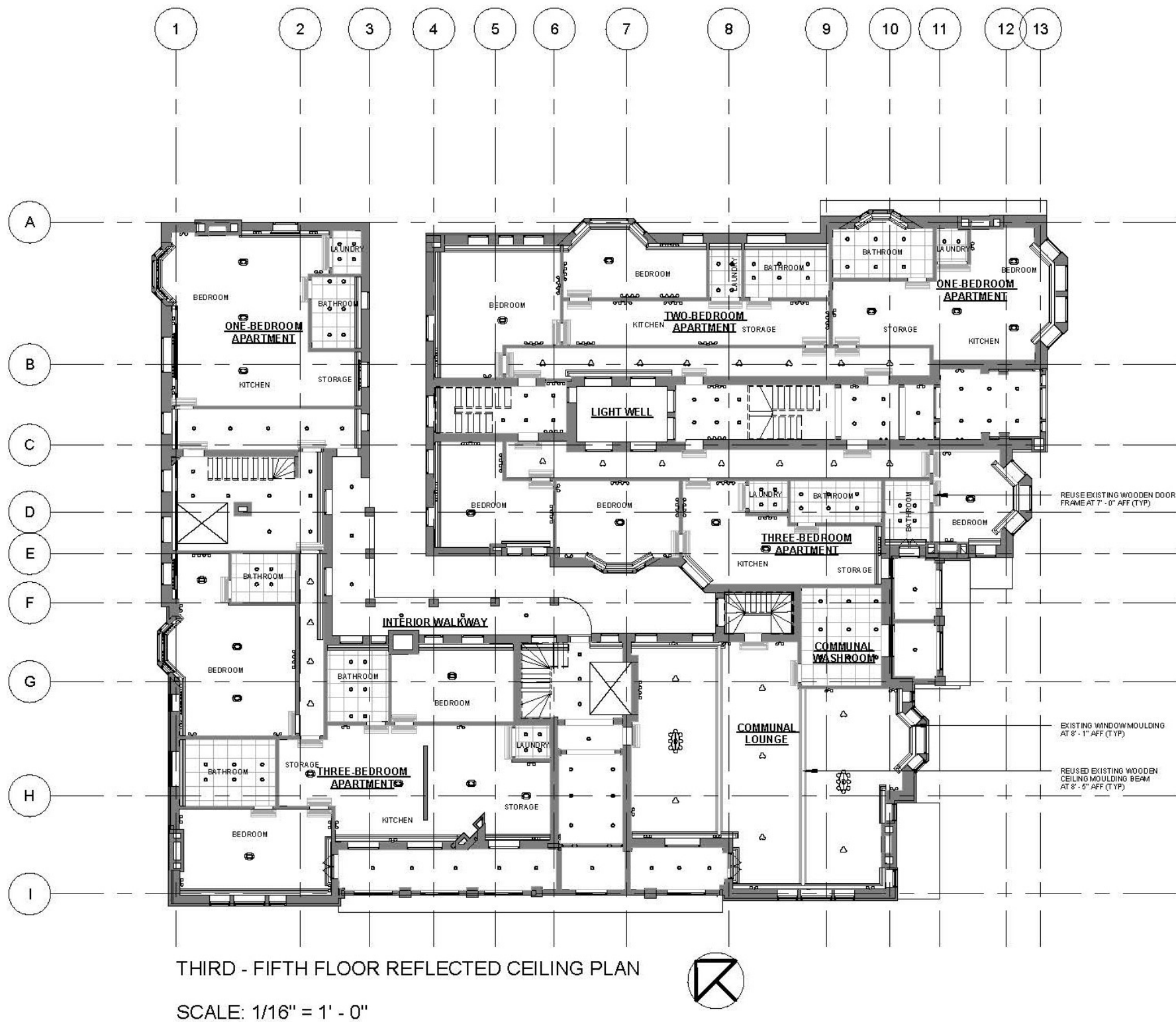
-  Recessed Lamp - Round - LED
4" Trimmed Downlight
-  Light Fixture - Flush Mount
KÖHLER Greenwich K-32501
-  Light Fixture - Flush Mount
KÖHLER Cone K-32527
-  Troffer Light - 2x4 Parabolic
2'x4' (2 Lamp)
-  Light Fixture - Wall Sconce
KÖHLER Simplex K-26849
-  Light Fixture - Wall Sconce
KÖHLER Simplex K-26847

Figure 95: Image showing the Second Floor Reflected Ceiling Plan.



PAINTED GYPSUM CEILING BOARD (C-1)
 COLOUR: Sherwin Williams Queen Annes Lace
 9' - 0" AFF TYP.

2X2 ACOUSTIC CEILING TILE (C-3)
 COLOUR: Sherwin Williams Pure White
 9' - 0" AFF TYP.

- Recessed Lamp - Round - LED
 4" Trimmed Downlight
- Light Fixture - Chandelier
 KÖHLER Greenwich K-32502
- Light Fixture - Flush Mount
 KÖHLER Greenwich K-32501
- Light Fixture - Flush Mount
 KÖHLER Cone K-32527
- Light Fixture - Wall Sconce
 KÖHLER Simplice K-26849

Figure 96: Image showing the Third - Fifth Floor Reflected Ceiling Plan.

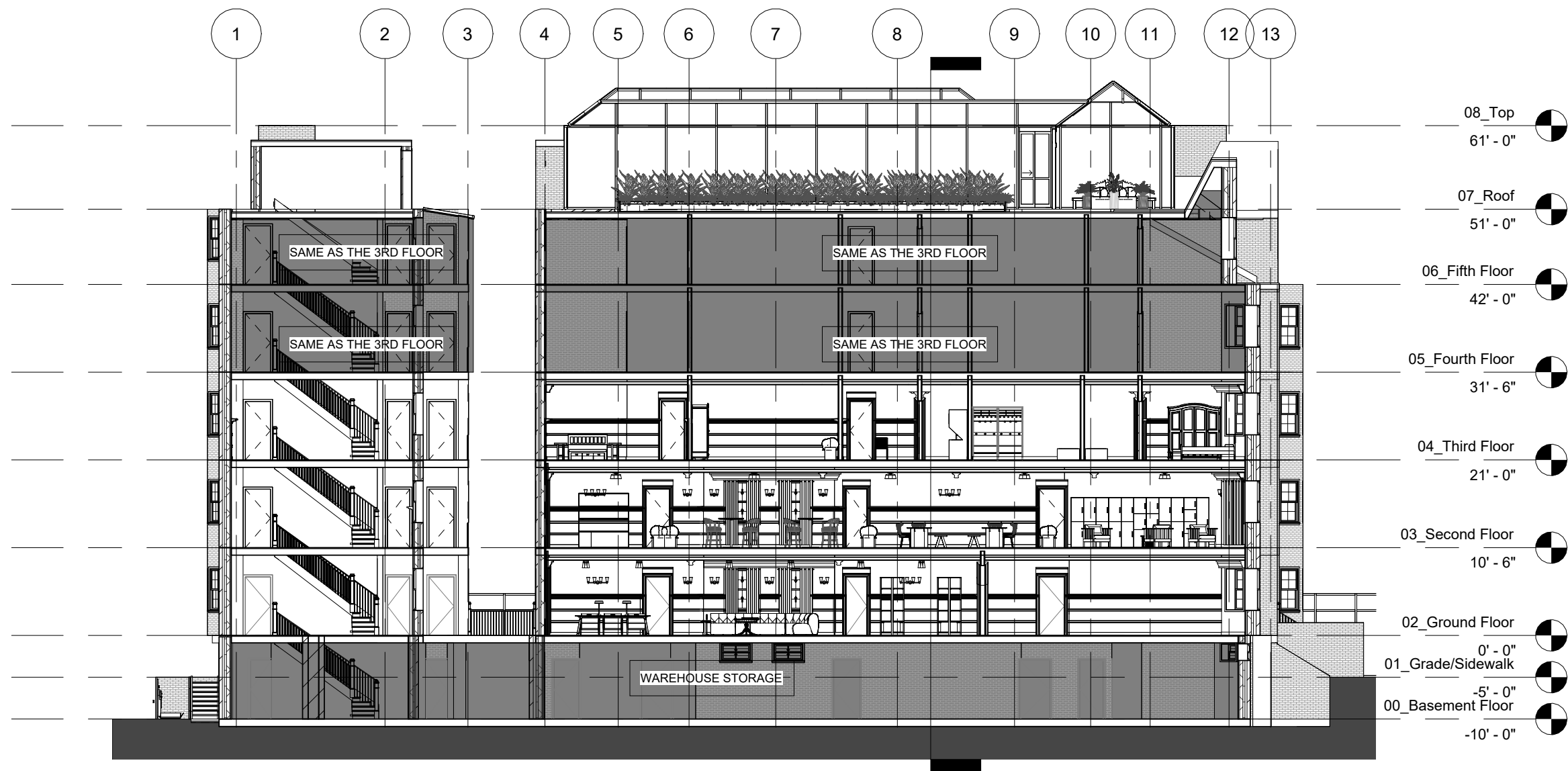
Building Sections



LATITUDINAL SECTION

SCALE: 1/16" = 1' - 0"

Figure 97: Image showing the Latitudinal Section.

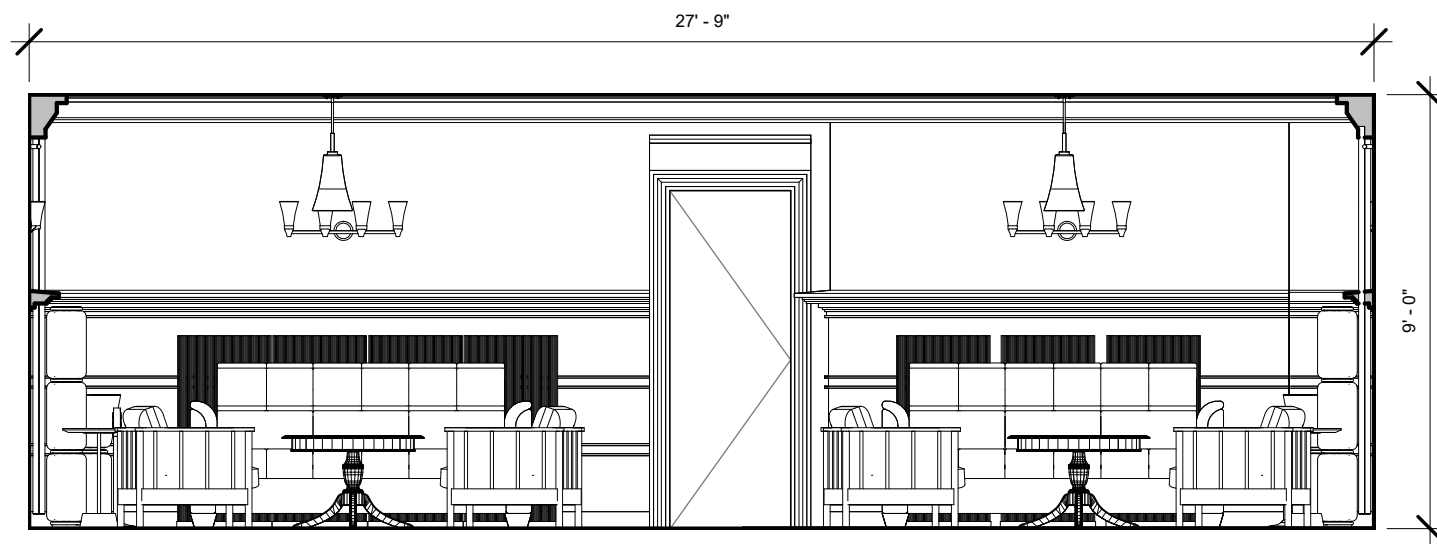


LONGITUDINAL SECTION

SCALE: 1/16" = 1' - 0"

Figure 98: Image showing the Longitudinal Section.

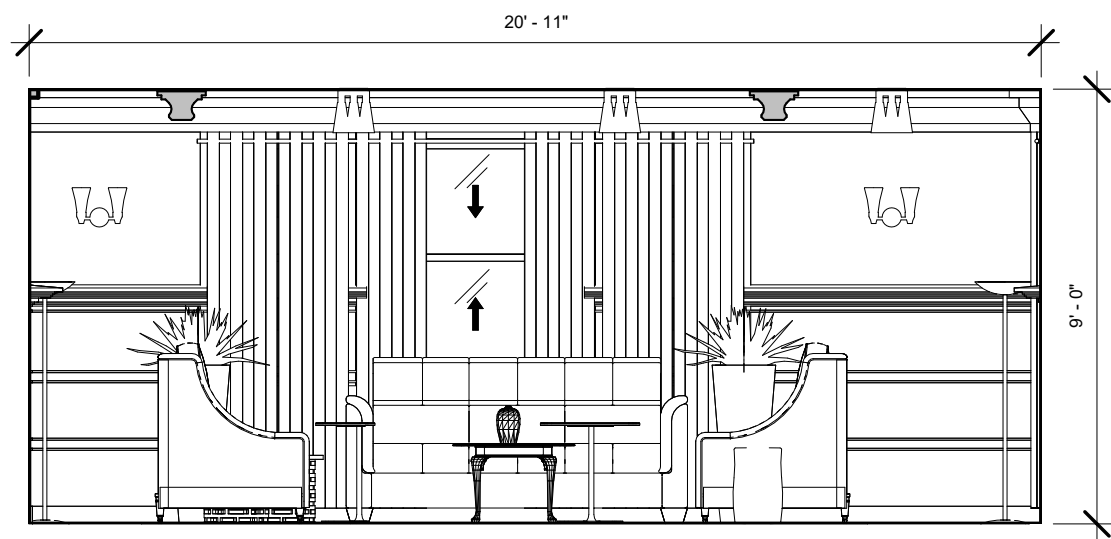
Interior Elevations



INTERIOR ELEVATION OF THE GROUND FLOOR LOBBY

SCALE: 1/4" = 1' - 0"

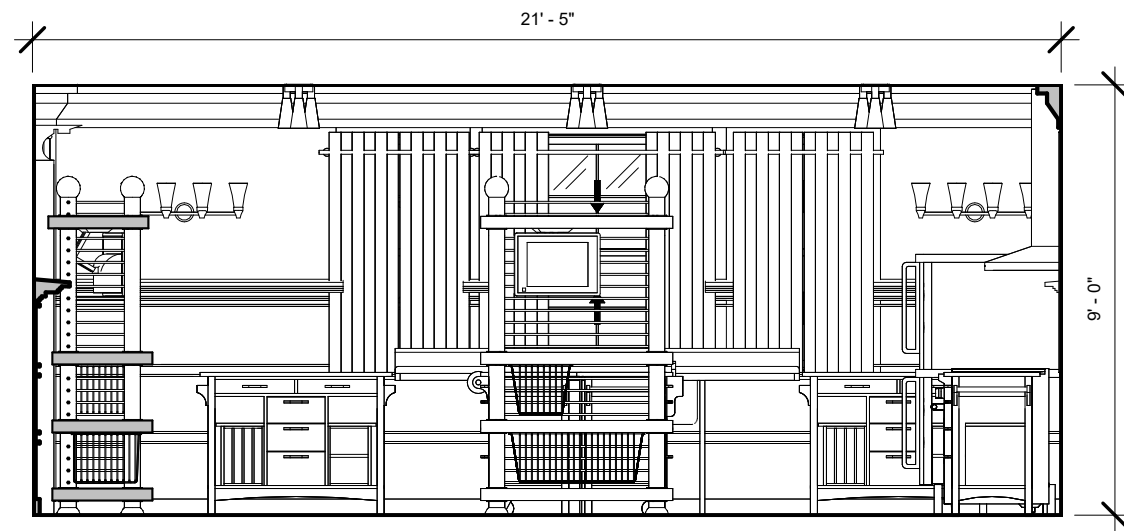
Figure 99: Image showing the Interior Elevation of the Ground Floor Lobby.



INTERIOR ELEVATION OF A SECTION OF SITTING IN THE SECOND FLOOR LOUNGE

SCALE: 1/4" = 1' - 0"

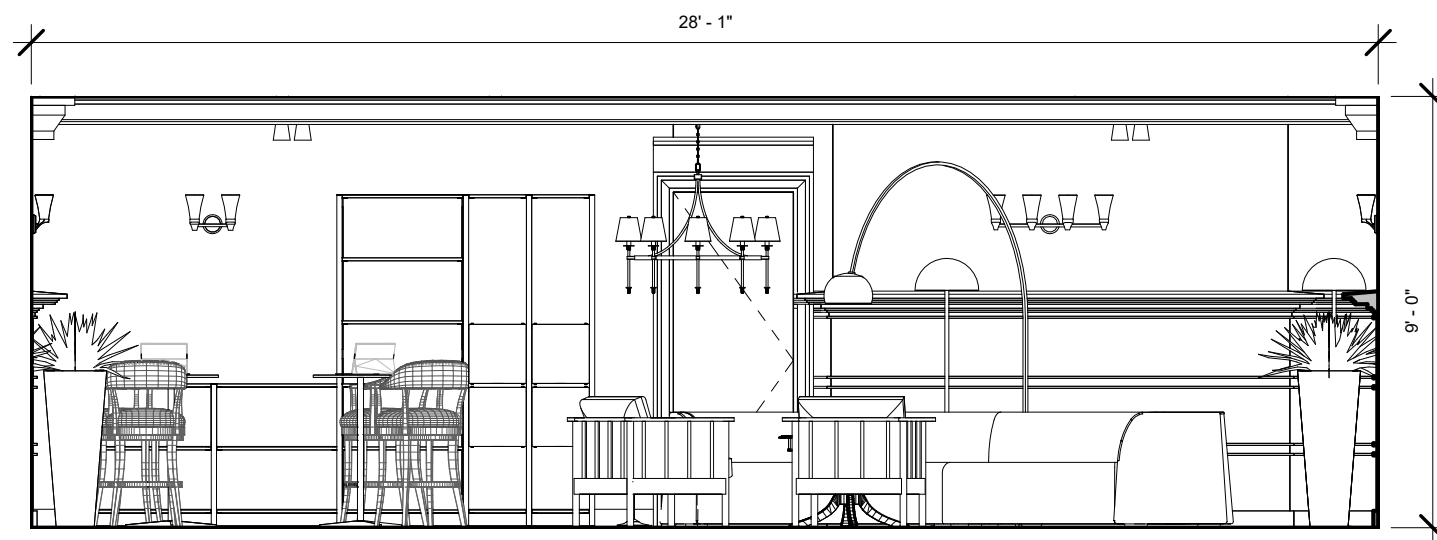
Figure 100: Image showing the Interior Elevation of a Section of Sitting in the Second Floor Lounge.



INTERIOR ELEVATION OF A SECTION OF THE COMMUNAL KITCHEN

SCALE: 1/4" = 1' - 0"

Figure 101: Image showing the Interior Elevation of the Communal Kitchen.

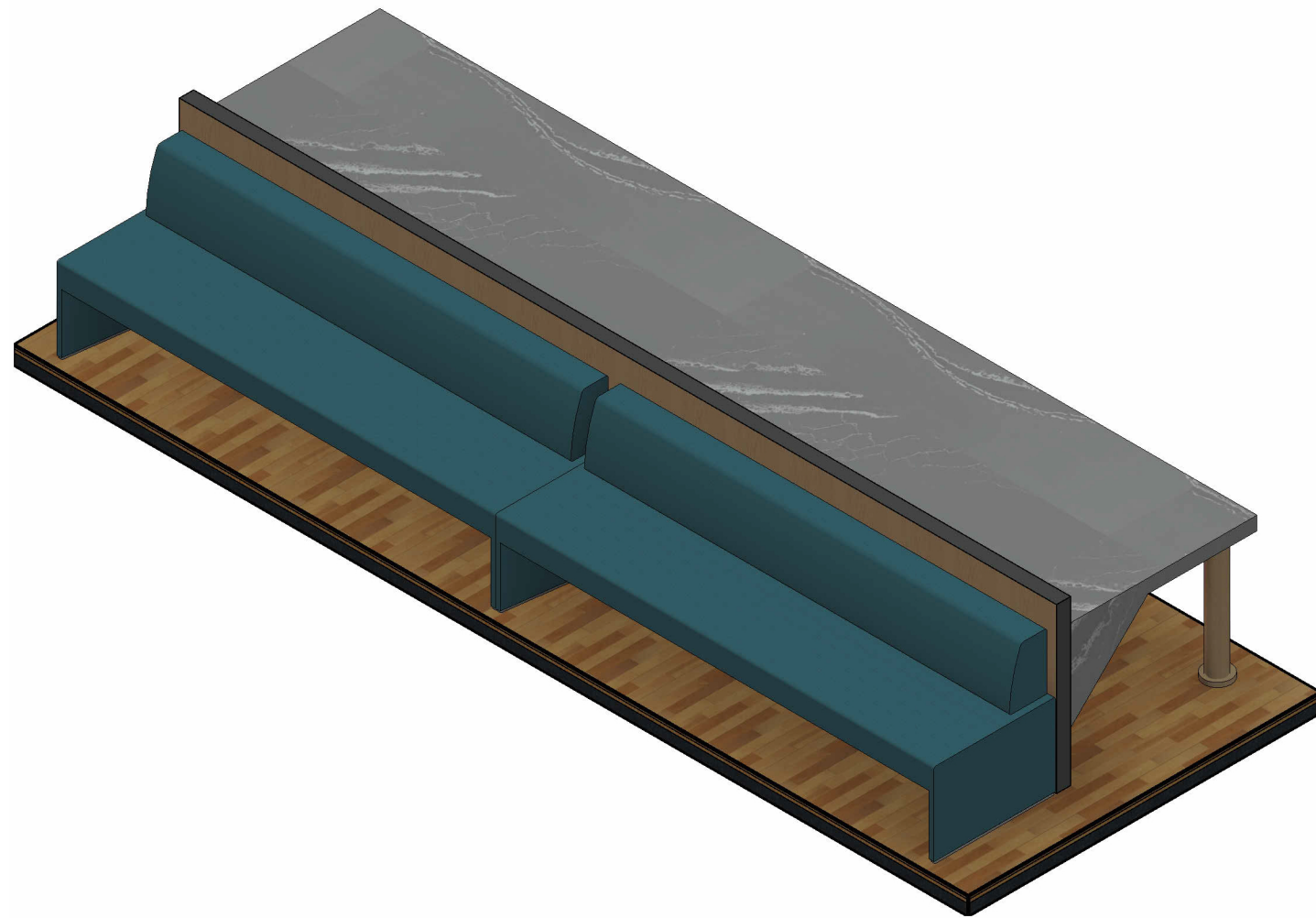


INTERIOR ELEVATION OF A SECTION OF THE RESIDENTIAL LOUNGE

SCALE: 1/4" = 1' - 0"

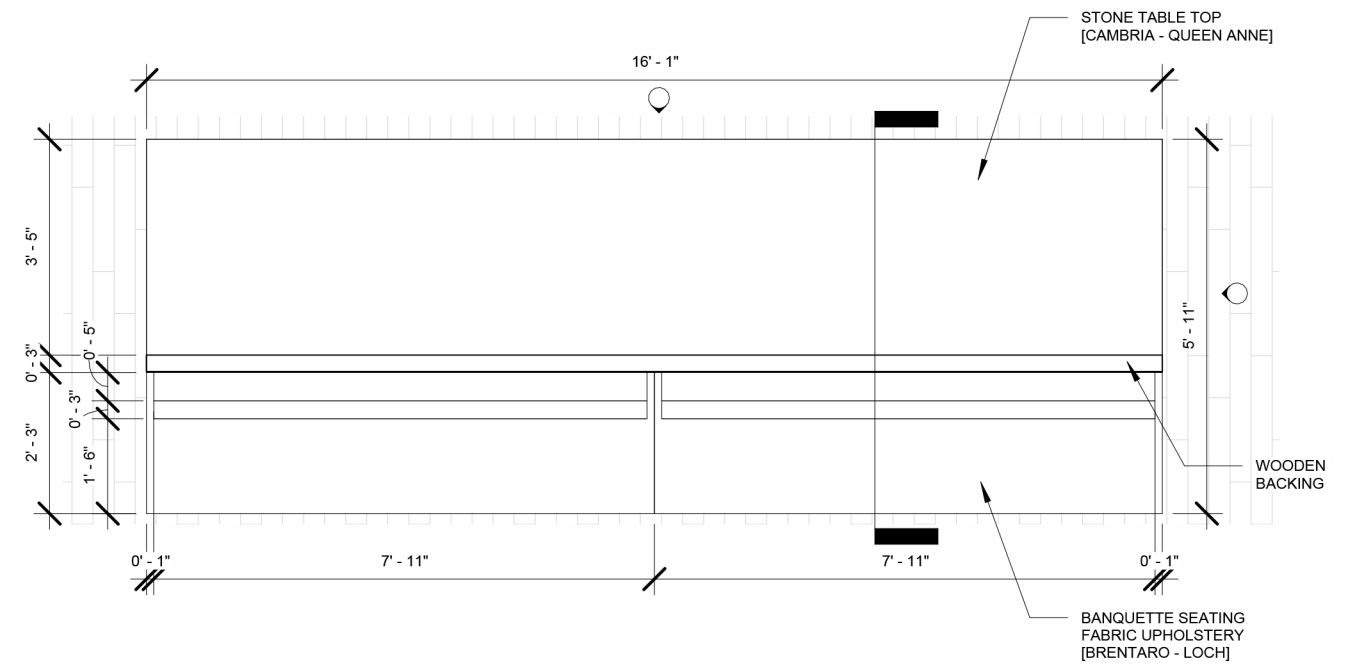
Figure 102: Image showing the Interior Elevation of a Section of the Residential Lounge.

Custom Detail – Communal Dining Banquette Seating



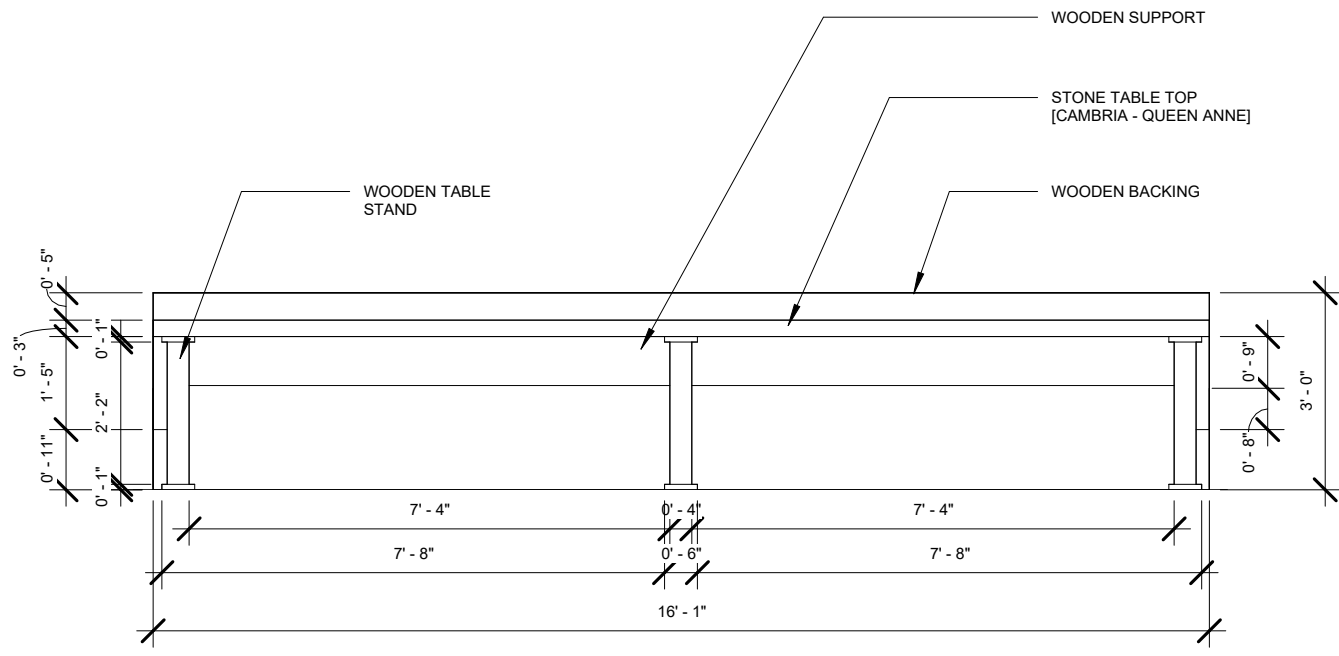
AXONOMETRIC VIEW OF THE CUSTOM DETAIL OF THE COMMUNAL DINING BANQUETTE SEATING

Figure 103: Image showing the Axonometric View of the Custom Detail of the Communal Dining Banquette Seating.



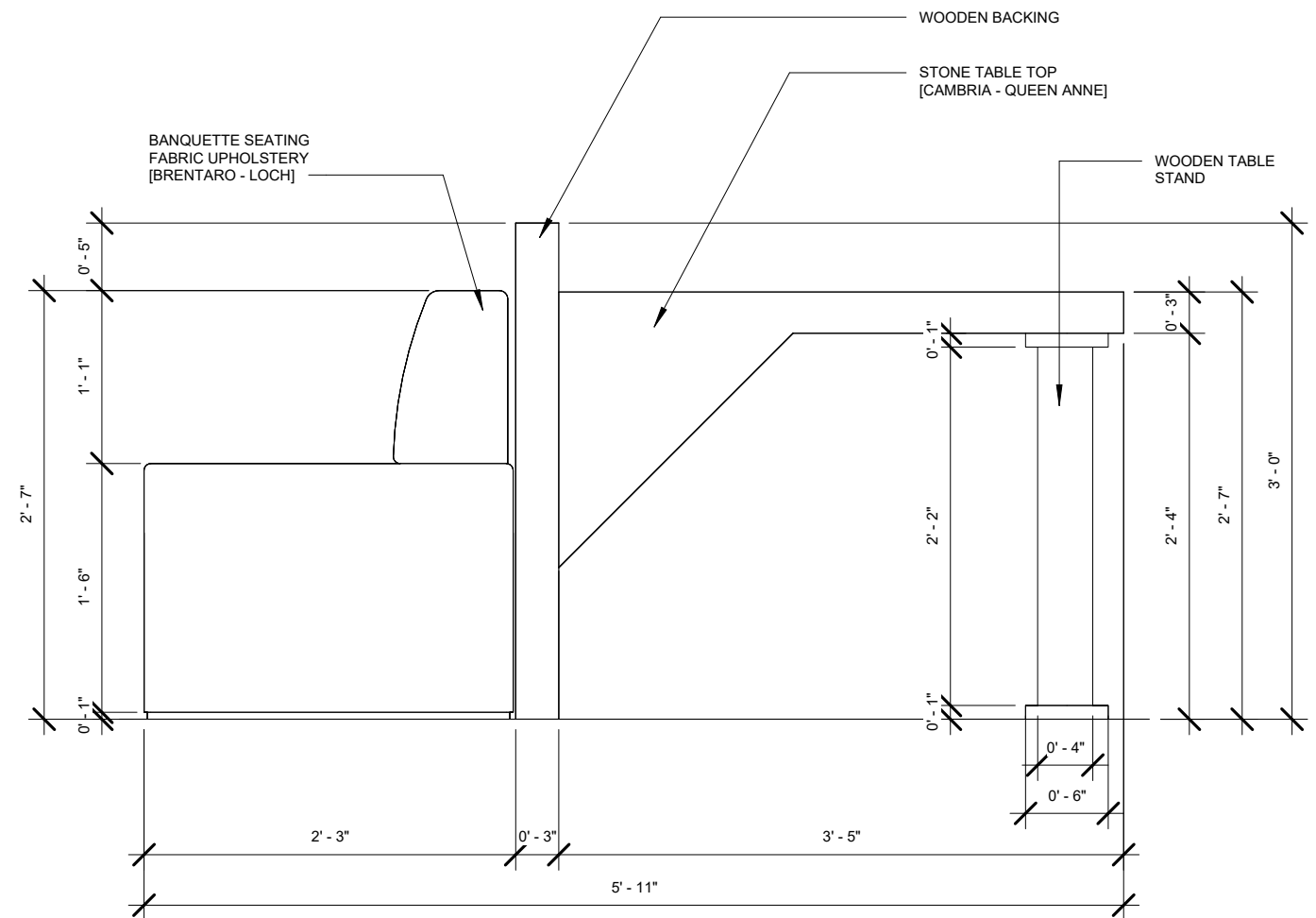
PLAN VIEW OF THE CUSTOM DETAIL OF THE COMMUNAL DINING BANQUETTE SEATING
SCALE: 3/8" = 1' - 0"

Figure 104: Image showing the Plan View of the Custom Detail of the Communal Dining Banquette Seating.



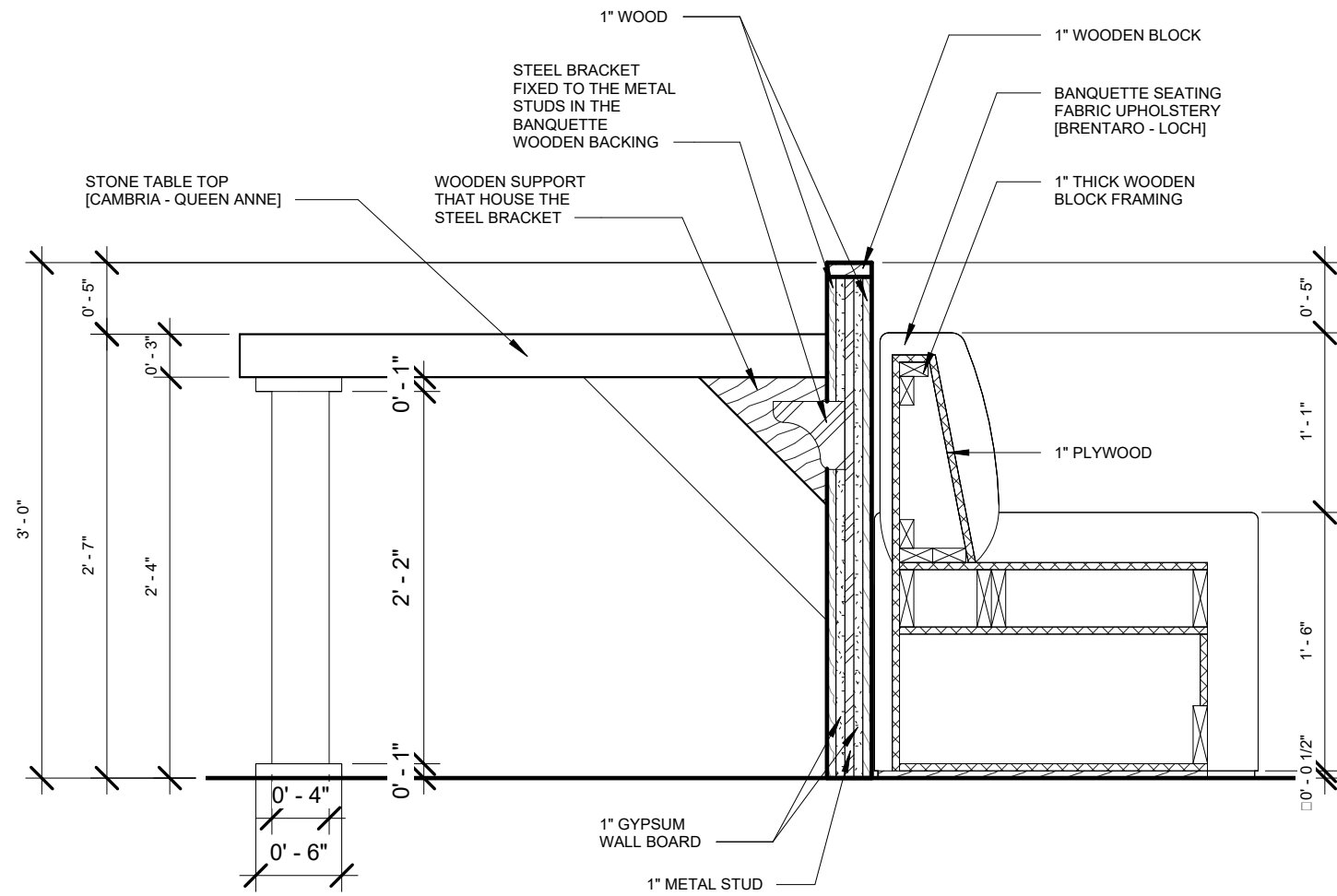
FRONTAL VIEW OF THE CUSTOM DETAIL OF THE COMMUNAL DINING BANQUETTE SEATING
SCALE: 3/8" = 1' - 0"

Figure 105: Image showing the Frontal View of the Custom Detail of the Communal Dining Banquette Seating.



SIDE VIEW OF THE CUSTOM DETAIL OF THE COMMUNAL DINING BANQUETTE SEATING
SCALE: 1" = 1' - 0"

Figure 106: Image showing the Side View of the Custom Detail of the Communal Dining Banquette Seating.



SECTION VIEW OF THE CUSTOM DETAIL OF THE COMMUNAL DINING BANQUETTE SEATING
 SCALE: 1" = 1' - 0"

Figure 107: Image showing the Section View of the Custom Detail of the Communal Dining Banquette Seating.

FURNITURE, FIXTURES & EQUIPMENT COLLAGE



Figure 109: Image showing the Selected Furniture, Fixtures and Equipment Collage.

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ALLAY EMBRACE

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Master of Interior Design

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