

PART III:

HOME

Definition:

Of, relating to, or being a place of residence, congenial environment, or the social unit formed by a community living together.³²

In this final section I will describe the design of what I believe to be all who need one in Sudbury.

Chapter 09:	<i>The Physical Dimension</i>	67
Chapter 10:	<i>The Social Dimension</i>	79
Chapter 11:	<i>The Legal Dimension</i>	97
Chapter 12:	<i>The Life of the Building</i>	101

³² *Merriam-Webster.com Dictionary*, s.v. "home," accessed April 29, 2020, <https://www.merriam-webster.com/dictionary/home>

An individual's experience of homelessness may feature exclusion from any three of the domains of home. The Home: Sudbury project will operate as an interface between an individual and each domain, starting with the physical. There are many ways in which architecture can meet the physical need for shelter; however the physical domain encompasses more than just a roof to sleep under; I have shaped my building in a way to create a variety of spaces and microclimates that provide a spectrum of shelter with a robustness that can accommodate many of the challenges that may arise during the transition from homeless to housed (Figure 71). From supportive housing units, to open indoor spaces to outdoor sheltered spaces through commercial, civic and social uses, Home: Sudbury will be equipped to address the physical needs of many different circumstances.

The building's massing is made up of various commercial storefronts with a void carved out at the centre of the site as a barrier-free indoor public space that anyone can occupy year round. 21/7 (Figure 67). The second story of the building is then connected down to the ground plane to create an elevated semi-enclosed outdoor public space (Figure 68). The programs that enclose this space are the more civic and domestic programs that require less foot traffic and encourage people to linger in the pleasant interclimate. The dichotomy of these two building podiums reflect the spectrum from commercial to civic programs and indoor and outdoor spaces. The remaining two residential stores of the building are stacked above the civic podium with a void at the centre of the floor plate that has been carved to allow light and fresh air to the outdoor podium below (Figure 69). Encircling the void is a single loaded corridor that faces inward, providing an eyes on the street effect for the podium below. The vast roof of the building is then occupied by the community garden (Figure 70).

Fig. 67: Entry and ground floor massing

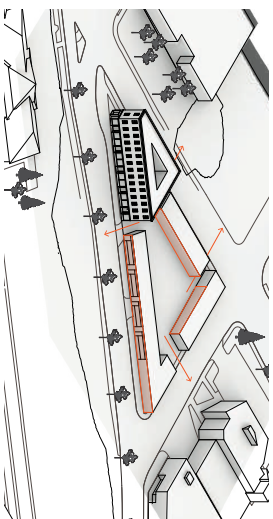


Fig. 68: Second floor massing

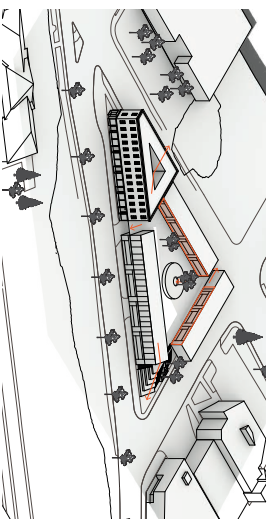


Fig. 69: Residential floors massing

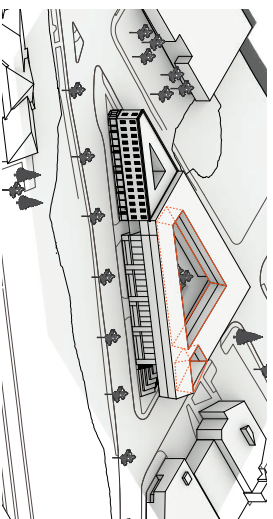
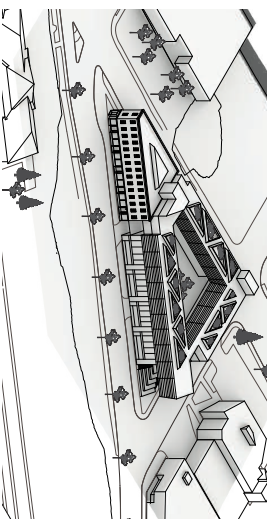


Fig. 70: Full building massing



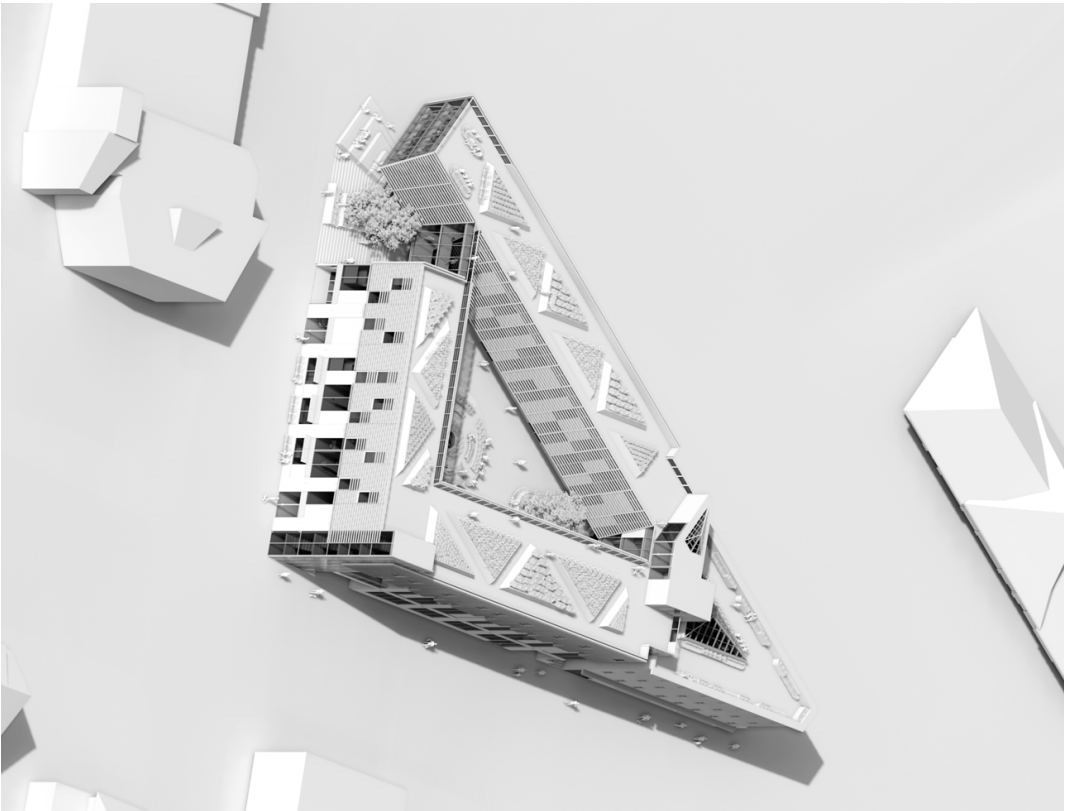


Fig. 71: Aerial Rendering of Home - Sudbury looking south west.



Fig. 72: Perspective of illuminated steel joists that can be introduced day and night.

INHABITABLE SPACES:
 Summer / Winter

As Sudbury is situated in a northern climate, the city's outdoor spaces become harsh and uninhabitable for over half of the year. A key contribution of this building to the city is the provision of outdoor public spaces that can function successfully throughout the winter so that people can still find comfort when they lose access to other indoor spaces, Figure 72 demonstrates how the inhabitable public realm of the building evolves to function in all seasons. As I've experienced first hand in Sudbury, movement becomes quite precarious for pedestrians in the winter, especially for people who are elderly or less physically able. Sudbury incorporates the sidewalks that surround it into the inhabitable public realm of the building through integrated benches along its exterior walls with awnings that shade the benches and windows below. In the winter, however, these benches would be unmounted from the wall, creating the space to redirect the sidewalk to pass underneath the awnings. The awnings can thus protect the walking surface of the sidewalk from accumulating snow and ice, while the plows can clear away any residual precipitation. Furthermore, the building harnesses snow banks, which begin to accumulate between the road and sidewalk as winter progresses, as a natural windbreak, creating a tunnel-like microclimate that protects the walking path.

The courtyard space at the centre of the building is designed around an elevated medicine garden. The garden and planters bring plant life into the courtyard space and provide ample seating for gathering and activities outside in the summer. The walls that enclose the courtyard have been angled to the south so as to cast minimal shadows into the space, allowing the sun to brighten and heat it year-round. In the winter, however, the large open space will often be snowed in. An overhang has therefore been projected around the perimeter of the space, covering two gathering spaces and allowing for circulation around the courtyard to be safe and protected year-round. This space can be used for special events, such as snowman building and winter markets, which take place in the winter months. The reality, however, is that between these events this space will mostly be used to navigate between indoor spaces and for that reason, the same passive design strategies have been employed to use snow banks and overhangs to protect the walkways.

The roof of the building is where the community garden has been designed, however it functions as much more than that. The planters have been arranged to form a winding track that circumnavigates the courtyard. In the summer, the garden can be tended to by the community and residents of the building, while those uninterested in planting in the garden can still utilize the space as an elevated trail for exercising through walking or jogging. In the winter, while the garden will be buried in snow, the space between the planters can be shoveled, creating large snow banks on either side of the walking path. Therefore in the winter, the walking path can still be used as a way for residents and the community to get some fresh air on a nice day while remaining protected from the cold wind.

The ground floor of the building has been specifically designed as an indoor space for people to escape both the heat and the cold. In the summer, the elevated garden acts as a skylight to bring views of vegetation and natural light down to the centre of the space, while in the winter, the vast number of open tables and chairs invite anyone passing through to warm up for as long as they need.

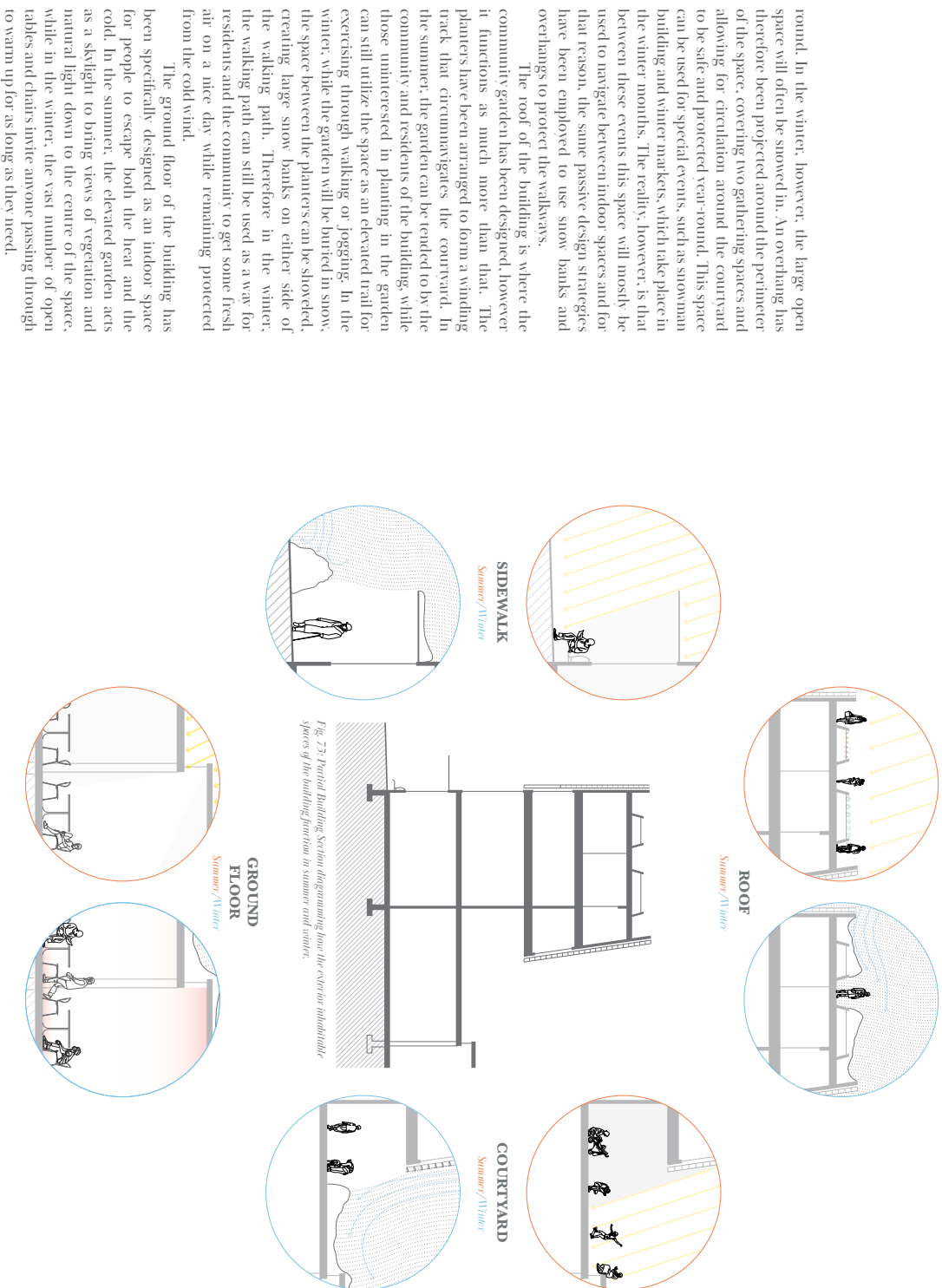


Fig. 72: Partial Building Section demonstrating how the exterior inhabitable spaces of the building function in summer and winter.



Fig. 7-1: Perspective of Shuanghousi St at the beginning of winter.

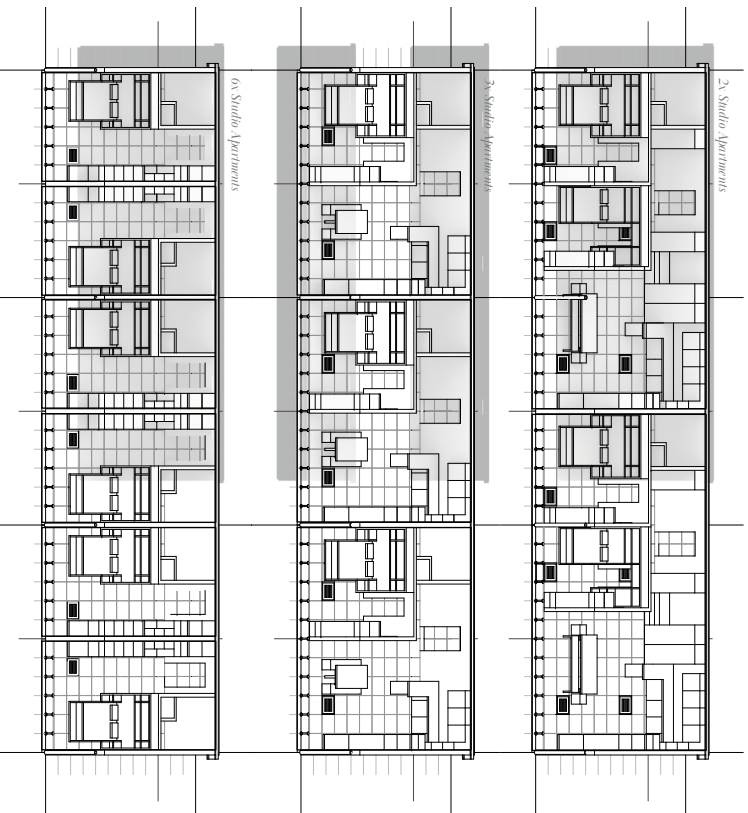


Fig. 75: Three unit typologies within the same building grid.

The structure of the building has been designed to meet the fluctuating needs of the homeless population. Over time, the demographics of those experiencing homelessness is constantly evolving and is not always predictable. To ensure that this building does not become redundant and that it can keep up with the changing demographics, the structural and mechanical systems have been designed on a standard grid that is interchangeable over time. I have designed three apartment typologies that can fit within the same 9 by 9 meter steel column and concrete slab grid (Figure 73). Within the

same footprint in the building, there can be six studio units, three single bedroom units or two double bedroom units. As formerly homeless residents of the building gain stability and control over their circumstance, they may decide that moving out of this dwelling is what is best for them. They may find other housing and decide to move out or, as others move out of the building, they may be able to have their unit converted into a single bedroom. As the needs of the individuals or families living in single bedroom units evolve, they too may either choose to move on or find space to convert their units into multiple bedrooms.

ROBUSTNESS OF ACCESS FLOOR

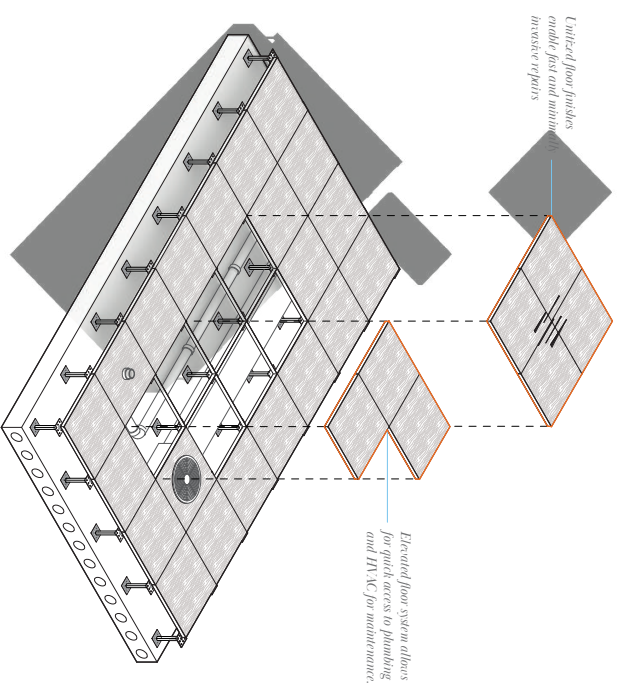


Fig. 76: Axonometric diagram of residential flooring and building system integration.

The initial ratio of studio to one bedroom to two bedroom units will be decided during the community engagement phase of the project, but generally, the grid system allows for walls, floors, plumbing and HVAC to be rearranged through a plug and play raised floor system. As the physical domain needs shift in Sudbury, so too can the homes that Home: Sudbury provides.

Another aspect that has been addressed is the state of circumstance that people will be in as they move into the building. For some individuals who have been experiencing absolute homelessness for extended periods of time, the transition to living in a house

will not be smooth. Challenges common with this transition are hoarding and the misappropriation of furniture, plumbing and HVAC systems.⁵⁵ The benefit of the raised floor system in relation to these phenomena is demonstrated in (Figure 74). As pipes, wire and vents are all run through the floor instead of the walls, access to these systems for repairs can be done simply by lifting any of the floor panels with the correct tool. Therefore, if a resident damages the floors or building systems in their transition to being housed, repairs can be made by replacing a single floor panel rather than the whole floor or walls.

Finally, equally important to the provision of physical spaces for individuals experiencing homelessness, is agency within those spaces. Jill Pabbe, in her paper *Possessions in the homeless shelter experience: The built environment's potential role in self-restoration*, describes the importance of individuals being able to personalize a space with their belongings in order to restore a sense of self while in a shelter environment.⁵³ It is no stretch to extend this notion to housing, where individuals previously experiencing homelessness may struggle with taking ownership over a new space. Home: Sudbury begins to address this issue by giving its residents control over their room's layout, furniture, light and privacy. The units come with basic furniture that is made of resilient materials such as wood that can be disassembled, rearranged and modified to the residents' personal desires. Additionally, each room has two windows: one facing outdoors and one in the door facing the corridor. The window in the door serves two purposes: first to bring light in from the courtyard, but more importantly to provide a canvas for residents to express themselves outwardly to their neighbours by displaying art, a personal greeting or object. Over each window I have designed a custom screen that can control the amount of privacy and light that the resident wants in the room, as well as translucent and opaque sliding panels (Figure 71). The Home: Sudbury building is providing flexibility and agency through the spatial domain to the public and its residents.

ENDNOTES:

⁵³ Jeff Malin in discussion with the author, January 2020.

⁵⁴ Pabbe, Jill. "Possessions in the homeless shelter experience: The built environment's potential role in self-restoration." *Inventions* 1, no. 3 (2019): 267-293.

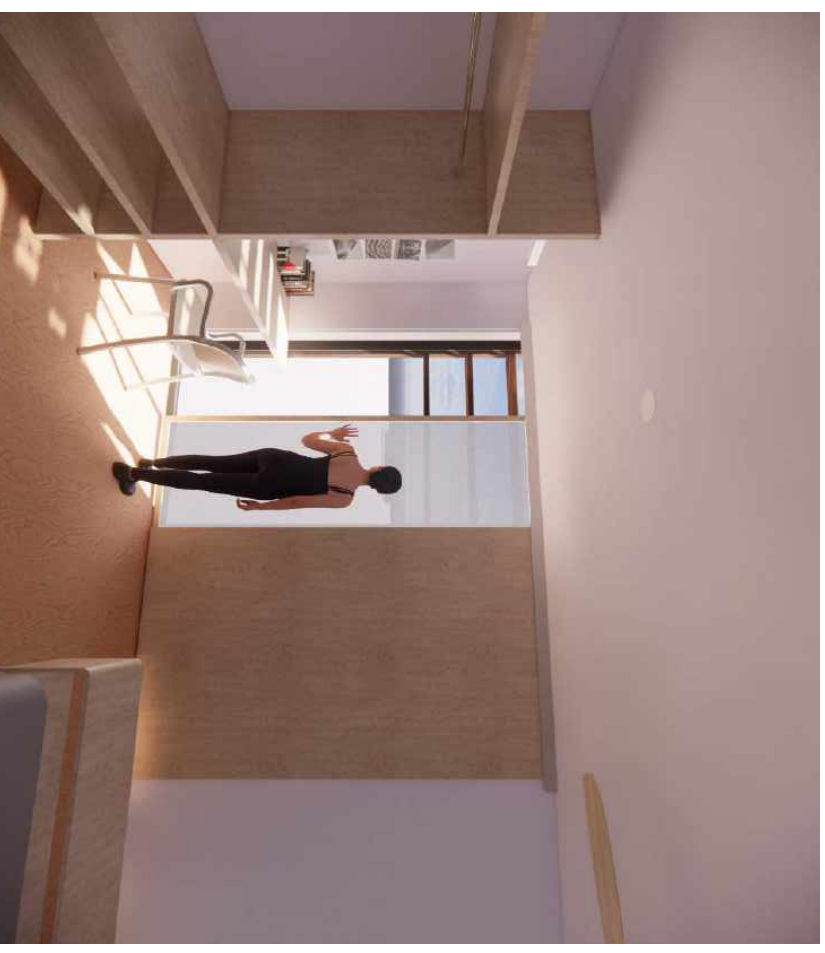


Fig 77: Studio unit with room screen and minimalist furniture.

PHYSICAL DEGREES OF SEPARATION.

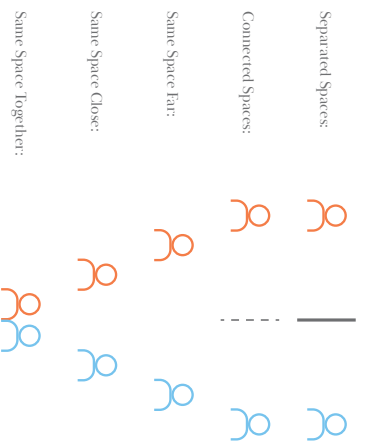


Fig. 76: Social degrees of separation diagram.

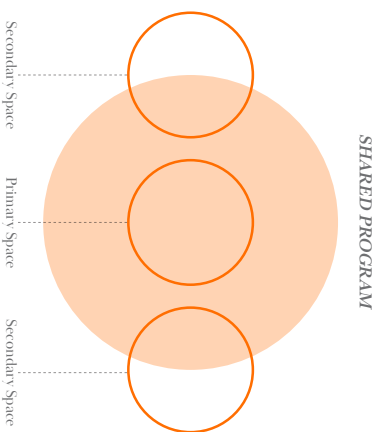
The social domain of home can be addressed on personal and societal levels. A personal experience of homelessness often results in a disconnect between an individual and their social networks either due to their circumstance or conditions brought on by homelessness.⁵⁵ Enabling individuals to build new communities and foster a new sense of belonging is one dimension of how Home: Sudbury addresses the social domain. The other aspect in which this project addresses the social domain is through separating the individual from the connotations of their circumstance by creating spaces of intergroup contact and providing social services without the necessity of identifying as homeless.

As mentioned throughout this thesis, a key step in addressing homelessness is separating the individual experiencing homelessness from their circumstances. It is through this process that stigmas and prejudices around homelessness can disappear and new social connections can begin to form. The programs that will run through Home: Sudbury are designed to address shared human needs with the goal of bringing people of different backgrounds together on an equal playing field. The building's commercial facilities, including the laundromat, cafes and restaurant, are all to be operated with an integrated "Pay it Forward" system so that people who are unable to afford these amenities can still participate without having to identify with their circumstance.

The spatial organization of the programs within the building as well as the architecture that forms around them have been designed to facilitate a broad spectrum of participation in socialization. In the spaces downtown where I have documented the most traces of hostility from intergroup contact, the common thread was forced proximity between housed and homeless individuals. Rather than social engineering intergroup contact at every program, the building offers choices in how close people want to get to each other. Figure 76 shows the basic degrees of separation that have been designed into every public space of the building.

Examples of how the building will function to bring people close together appear through the interactive programming of the facilities located on the site such as the event space, maker space, library or cafe. Residents of the building could participate in art classes offered out of the maker space, while pedestrians circulate through the outside of the building. The art could then be displayed through an exhibition in the event space where housed and unhoused people can begin to enter the same space at distances they feel comfortable at. Someone who is housed could become intrigued by the art created by someone who is unhoused. In turn, this could result in intergroup contact, with people from two different groups admiring the same art. The art display has the potential to create dialogue across different backgrounds. For example, a homeless person may invite a non-homeless person to one of the cafes to discuss their work in a shared space, and further develop a meaningful friendship with this person. These kinds of stories cannot be engineered by architecture, however architecture can

Fig. 79: Primary and secondary spaces diagram.



facilitate the right combination of facilities, programs and events to enable them to occur naturally over time. As architecture is merely the shell that contains the social life of the building, it is the residents and participants in this social setting that will set the tone of any social interaction.

Each level of the building has been designed so that the physical form of it facilitates the social programs offered through a series of primary and secondary spaces (Figure 77). Primary spaces are designated with a specific program in mind that is able to bring people together, such as a laundromat, and are complemented with secondary spaces. Secondary spaces operate much more loosely within the building as social spaces where people can meet, congregate, socialize or rest. Secondary spaces complement primary spaces by offering a less structured space for more natural interactions to take place. Providing the opportunities for contact and making it voluntary through primary and secondary spaces is another way the architecture of Home: Sudbury is mediating the social realm.

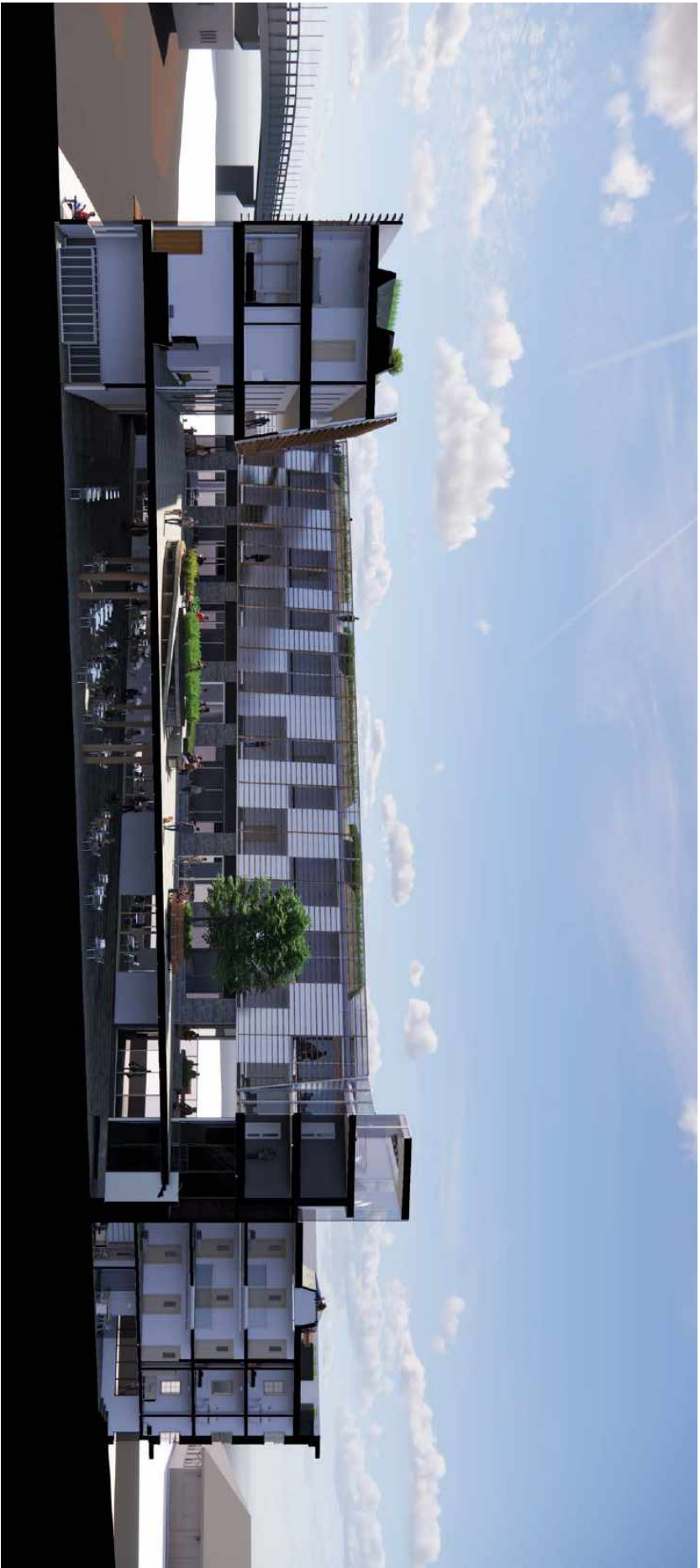


Fig. 80: East West section of building showing life throughout the building.

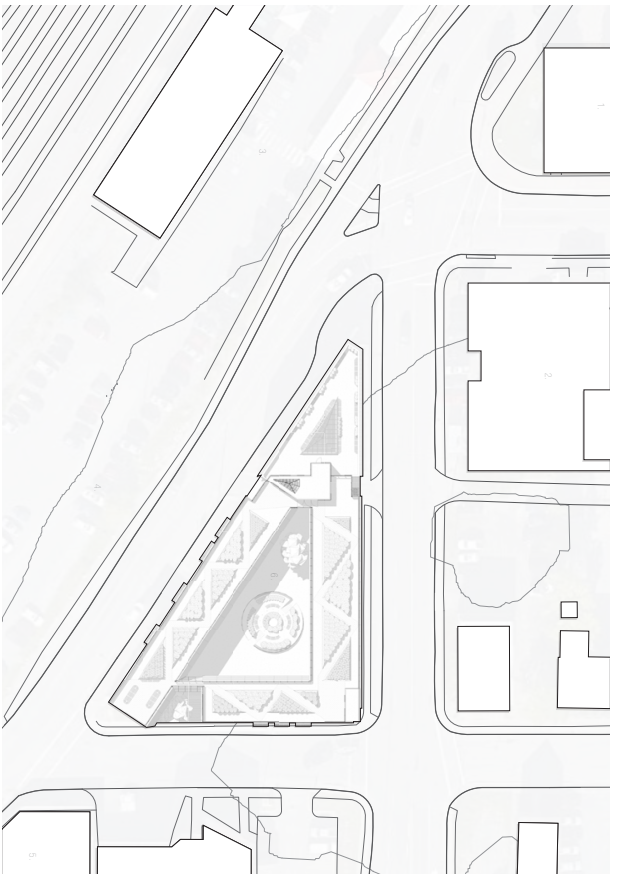


Fig. 81: Site Plan 1/1000.

- LEGEND
- 1. Synergy Centre
 - 2. Event Centre
 - 3. Farmers Market
 - 4. Elgin Greenway
 - 5. Samaritan Centre
 - 6. Home Slabury

At the scale of the community, the building begins by acknowledging the existing context of the site downtown. The context of the building that presents the most opportunities for contact are the Synergy Centre, event centre, farmers' market, Elgin Greenway and Samaritan Centre (figure 78). The southeast corner of the site has been sculpted to create a new shaded seating area for the patrons of the Samaritan Centre and pedestrians alike. (Figure 79) The south facade of the building along Elgin Street mimics the success of the

small storefronts that make up the north end of the street by breaking up its long mass with a rhythm of windows doors and vertical masonry elements (Figure 80). Furthermore, this facade directly faces the farmers' market across the street at the old rail station and, in future, will create a lively pedestrian corridor with the Elgin Greenway. Finally, pedestrians accessing the Synergy Centre to the north have the ability to cross the site to the south through a break in the facade that connects to the southern section of the site through the courtyard (Figure 81).



Fig. 82: Perspective of south entrance into courtyard.



Fig. 83: Perspective of Elgin St. elevation.



Fig. 84: Perspective of north entrance into courtyard.

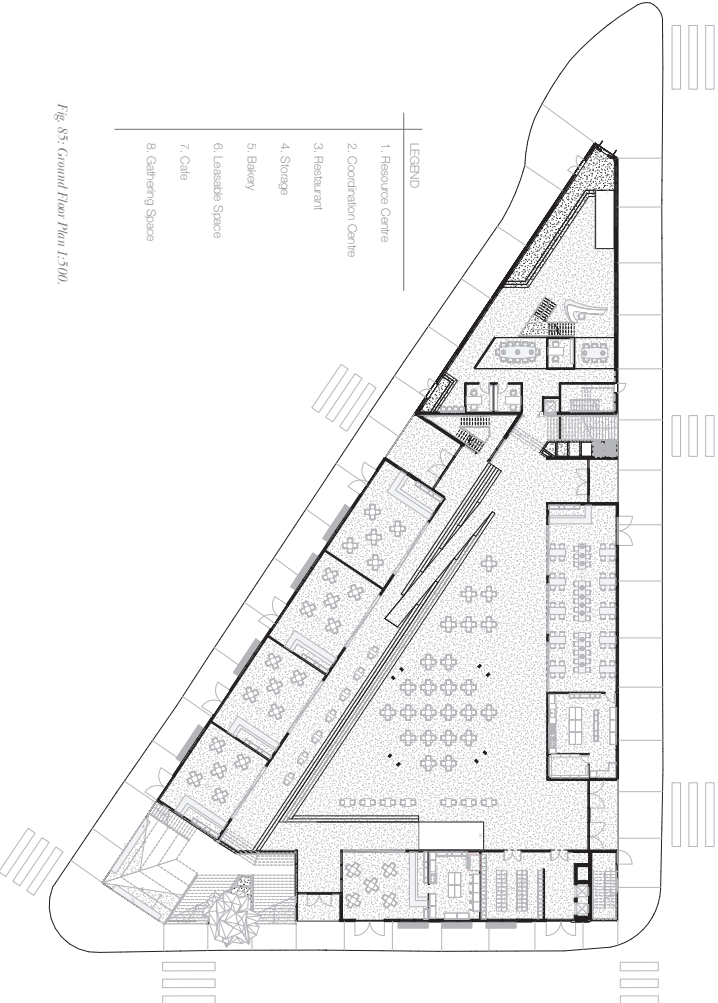


Fig. S7. Ground Floor Plan 1:500.

At the shared ground floor of the building, the primary programs are the resource desk and coordination centre, located inside the renovated Ledo. Crossing over into the new construction of Home: Sudbury, there is the restaurant, bakery and cafe (or leasable commercial spaces). The complementary secondary spaces include the seating in front of the resource desk and the various seating arrangements at the centre between the commercial programs in the interior courtyard (Figure S2-S6)

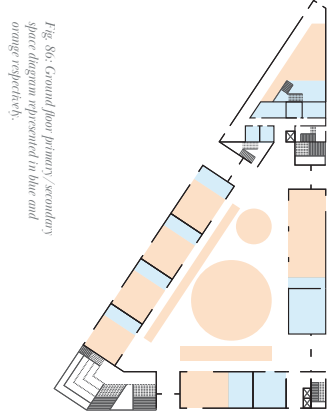


Fig. S6. Ground floor primary/secondary space diagram represented in blue and orange respectively.



Fig. S7. Perspective of resource centre from behind resource desk.



Fig. S8. Perspective of leasable spaces from interior courtyard



Fig. S9. Perspective of seating in interior courtyard.

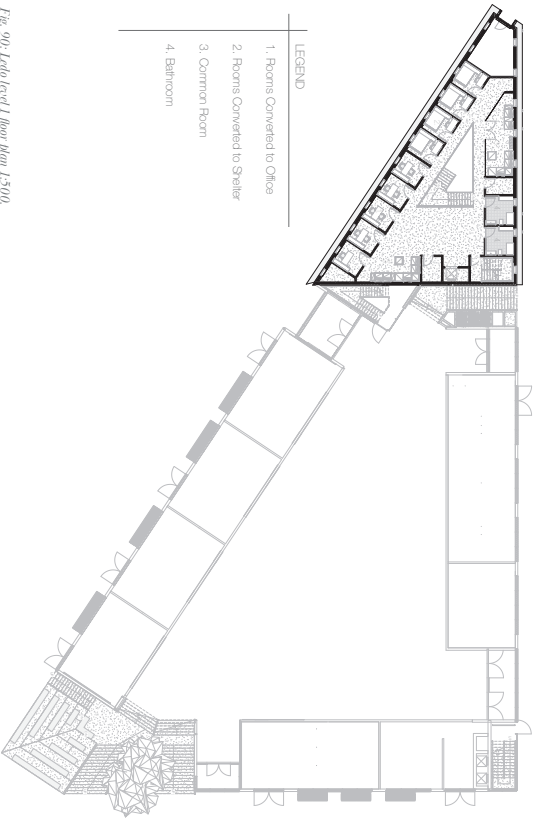


Fig. 90: Lado level floor plan 15/01

The primary spaces of the upper floors of the Ledo are the rooms which operate during the day as offices for the social workers or resource desk staff, and at night are converted into residences using Murphy beds and creating a private hotel-style overnight shelter. Each floor is open concept, connected to the other floors through an open atrium for safety and natural lighting, with secondary communal spaces for the socialization that often takes place in overnight shelters (Figure 87-91).

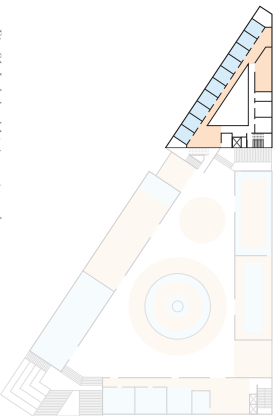


Fig. 91: Lado level primary secondary space diagram represented in blue and orange respectively.



Fig. 92: Perspective of Lado room during the day operating for the resource center.



Fig. 93: Perspective of Lado room at night operating for the overnight shelter.



Fig. 94: Perspective looking up the Lado's open central atrium.

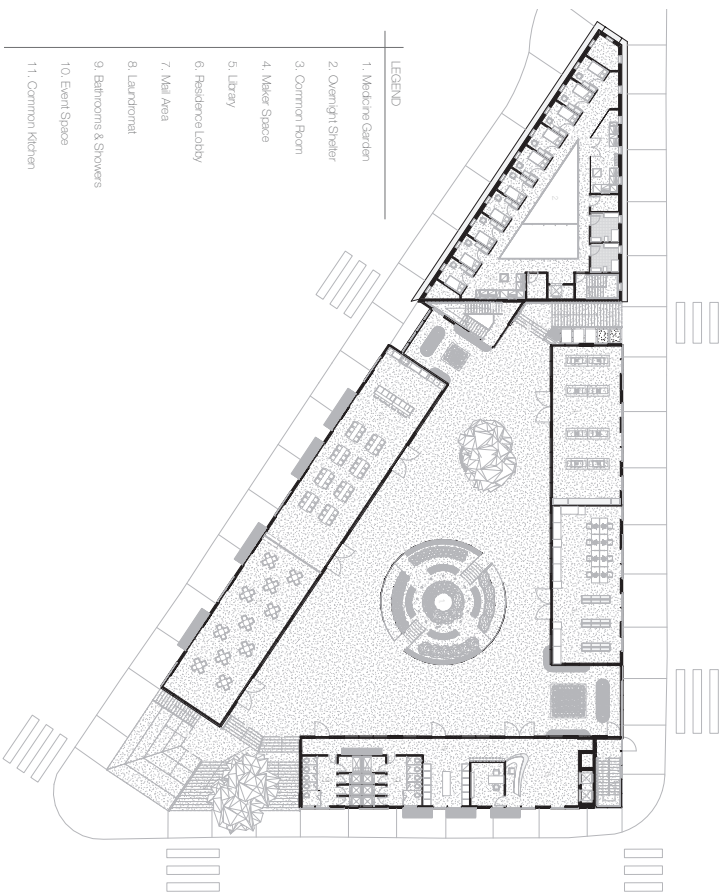


Fig. 95: Home podium / Level level 2 floor plan 1:500.

At the podium level of the building are the civic primary spaces: the maker space, library, common kitchen and event space. To the east is where the domestic primary spaces can be found: the laundromat, the lobby for the residents and public hygiene facilities. The secondary spaces in the courtyard are organized around an elevated communal medicine garden that is designed with Indigenous traditional knowledge. These spaces are outdoor social areas where people can congregate, socialize and rest (figure 92-96).

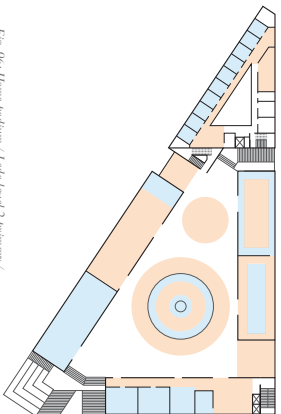


Fig. 96: Home podium / Level level 2 primary/secondary space diagram represented in blue and orange respectively.



Fig. 97: Perspective of the medicine garden and courtyard at the center of the building.



Fig. 98: Perspective of the seating area west of the courtyard.



Fig. 99: Perspective of the seating area north of the courtyard.

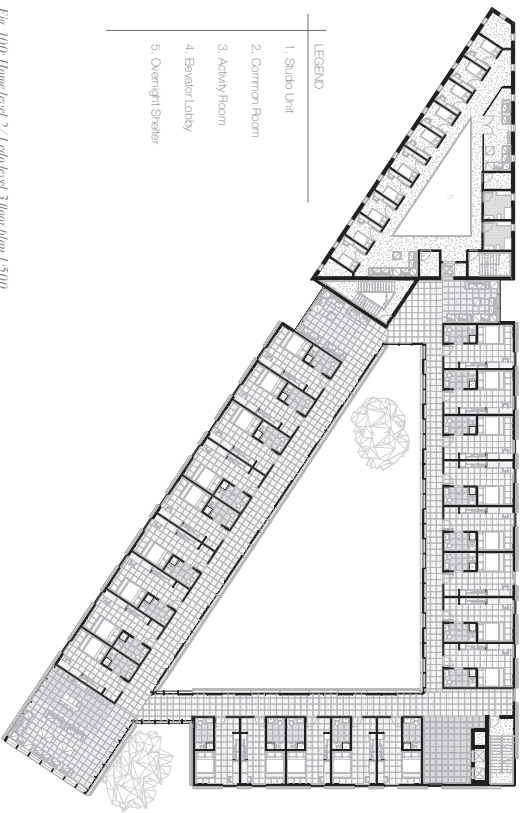


Fig. 100: Home level 2 / Lido level 3 floor plan 1:500.

The first two levels above the podium of Home: Sudbury have been designed for public use, however the third and fourth stories are only accessible to residents of the building and their guests through keypad-activated elevators. This layer of security adds a vertical barrier which is created between the private space of the residents of the building and the public space. The primary spaces on the residential floors of the building consist of apartment units organized around a shared corridor. Along this shared loop are several secondary resting areas and common spaces for the residents (Figure 97-100).

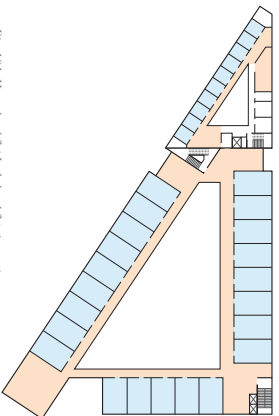


Fig. 101: Home level 2 / Lido level 2 primary / secondary space diagram represented in blue and orange respectively.



Fig. 102: Perspective of residents gathering in the activity room that is on each floor.



Fig. 103: Perspective of residents using the south common room that is on each floor.

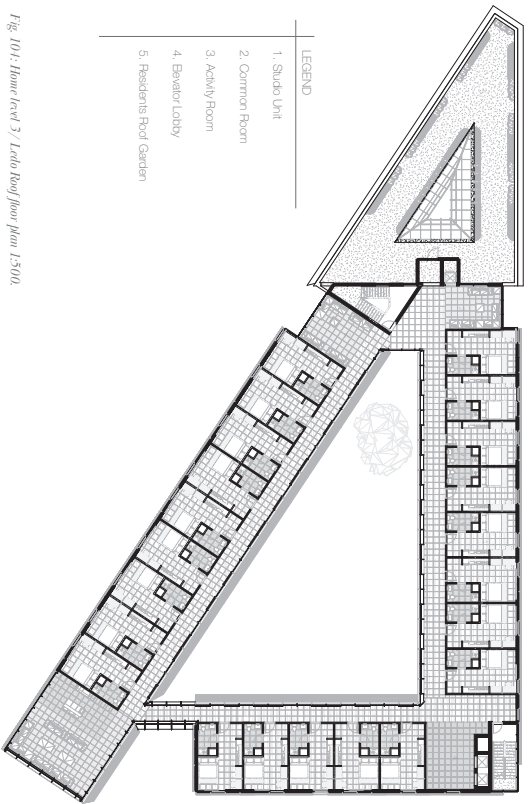


Fig. 104: 3rd / Ledo Roof floor plan 1:500.

On the second level of housing, fourth story of Home: Suddry, the building connects to the roof of the Ledo through the north common room to offer the resident a private outdoor garden for both social gathering and private rest and solitude from the streets below. These secondary spaces complement the apartments by creating opportunities for residents to foster a sense of community through shared activities (Figure 101-104).

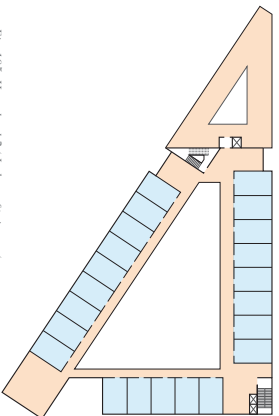


Fig. 105: Home level 3 / Ledo roof primary/secondary space diagram represented in blue and orange respectively.

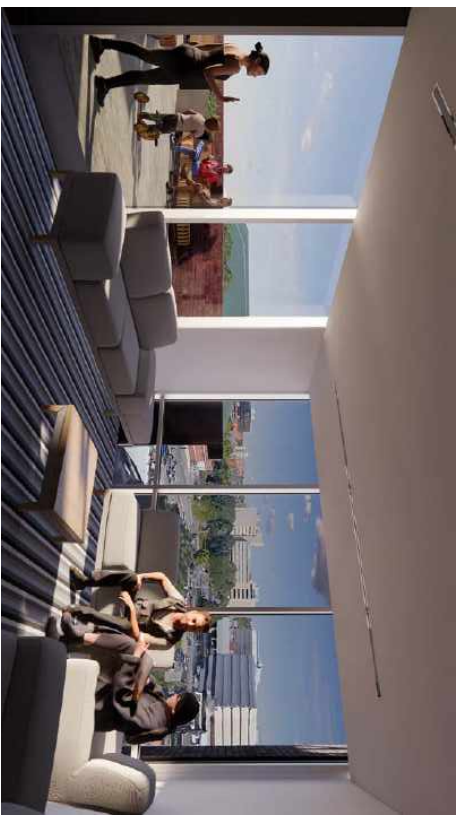


Fig. 106: Perspective of residents using the north common room that is on each floor.



Fig. 107: Perspective of residents gathering on their private roof space above the Ledo.

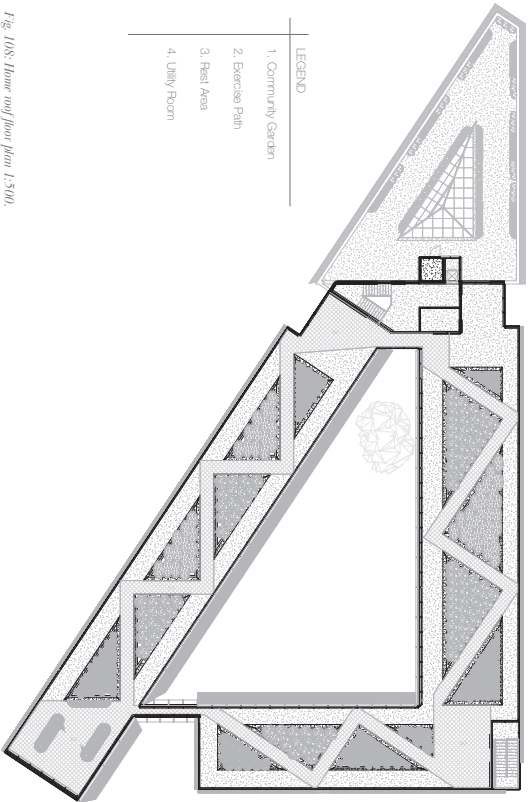


Fig. 108: Home roof floor plan 1:500.

On the roof of Home: Sudbury, the public realm is reconnected to the residence at the primary spaces of the community garden. The path between the garden beds is intended to be used as a secondary space for exercise for both residents and the community. Other secondary spaces are created for resting, gathering and socializing with views of downtown and the building's surroundings (Figure 105-108).

ENDNOTES:

³⁵ Kampji, et al. *Migrants and Transient Homelessness in Northern Ontario*, 2013.

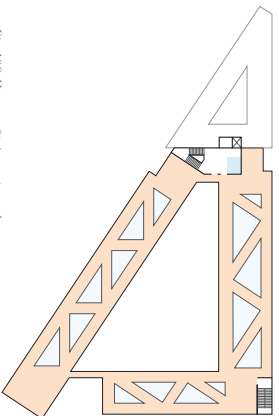


Fig. 109: Home roof primary/secondary space diagram represented in blue and orange respectively.

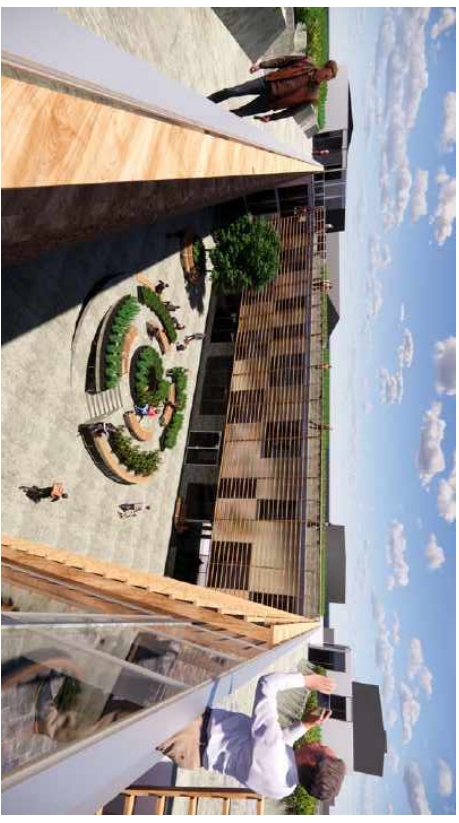


Fig. 110: Perspective of members of the community utilizing the public roof and courtyard.



Fig. 111: Perspective of the community and residents sharing the rooftop path and gardens.

Chapter 11: The Legal Dimension

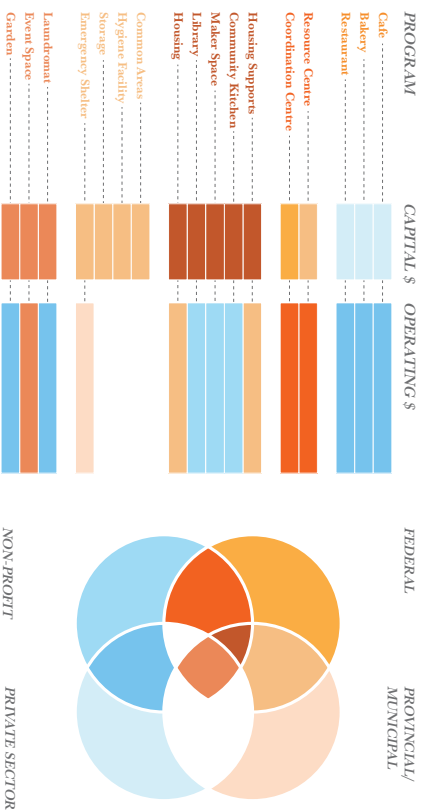


Fig. 11.2: Funding allocation diagram.

The legal dimension of homelessness pertains to an individual's legal rights and freedoms, which may be lost due to one's circumstances. In some cases, such as for refugees, one may have no legal stability. Whereas in other cases, an individual's circumstance of homelessness will cause them to lose legal rights and freedoms such as being considered for employment or even accessing public space. Furthermore, for someone who is experiencing or is at risk of homelessness, access to the proper social services and government support is a basic right. Therefore, the aim of Home Sudbury is to address the legal dimension of homelessness by making a broad range of social services available and connecting service providers with the people who need them most.

The city of Sudbury is one of 60 communities that has been designated by the Canadian federal government as a centre for homelessness in Canada.⁵⁶ Designated communities are required by law to have service coordination plans in place. Furthermore,



they qualify for special government funding for initiatives eliminating homelessness.⁵⁷ As described in chapter eight, even with this extra funding, previous similar projects have failed because of a lack of funding. The feasibility of this project therefore relies on a plan that can allocate funding from as many different sources as possible. Figure 109 shows each of the programs within the building and the sources of funding that they can qualify for. The benefit of this matrix is that because many funding sources have strict limitations on what they can be used for, offering many services maximizes the number of funding sources that can be tapped. The other dimension of legal funding is the separation between capital funds and operational funds. There are many one-time capital funds that can be allocated to new projects, however there are limited operational funds that are made available by the city of Sudbury each year.⁵⁸ Many of the service-related programs are commercialized to draw upon private funding; borrowing their social operating budget from pay it forward

PAY IT FORWARD SYSTEMS:

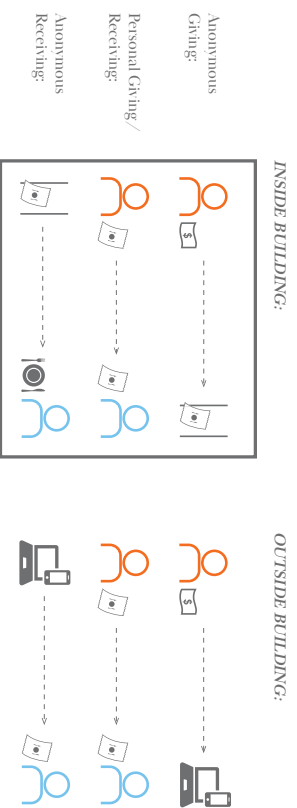


Fig. 11.3: Diagram of options for participating in pay it forward system.

initiatives. Figure 110 shows how this system will be implemented throughout the building in the physical and digital realms. Giving to someone who has identified themselves as being in need can be done either anonymously in the building, online or person to person. Receiving this help can be done anonymously in person, online or person to person as well. In the building people can decide to donate a meal or a coffee while making their purchase and that donation will then be anonymously recorded by the business. An individual in need of a free meal can then approach the business and anonymously gesture that they would like to redeem a free meal. Online, someone at home or through their phone, can make donations to the business to support the free services. Accessing the internet is provided at the computer lab in the building or through their phone someone in need can then choose a more anonymous way of receiving free services by ordering them online, redeeming others' donations and picking their order up in the store like anyone who played themselves

would. Finally, people can purchase suspended meals or coffee and hold onto the vouchers themselves for the next time they see someone asking for money on the street so that they can then hand it to them person to person. The pay it forward system therefore enables giving and receiving to become anonymous so that while participating in the commercial spaces, one's circumstance can remain private. Each funding source can be divided by what it can fund capially and operationally. Maximizing the funding potential for this project is what enables its mixed programs to address the many different circumstances that can create homelessness.

For individuals whose opportunities have been limited by their homelessness, architecture can provide solutions through its design and construction. The design of the programs intentionally mixes specific commercial programs with civic and social programs in order to create synergies that offer opportunities to the formerly homeless residents of the building and individuals

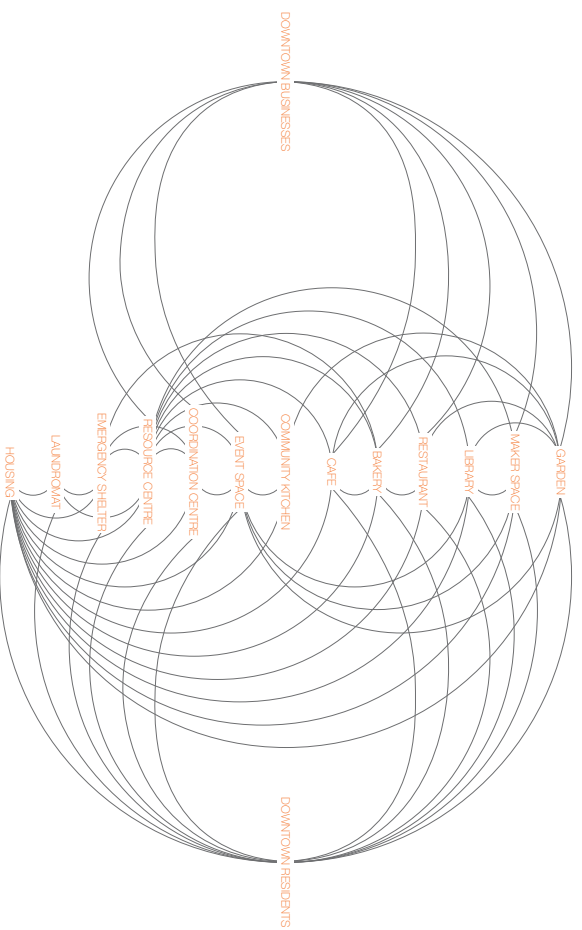


Fig. 11: Diagram showing how programs in the building are connected to each other and the community.

experiencing homelessness in the community. Figure III shows how the programs within the building connect to each other and to the residents and businesses in the community. Each connection represents a synergy where, for example, the community and residents can collaborate to maintain the garden. Local businesses can contribute by donating funding or food waste as compost. Farmers from the local markets could donate seeds. And finally, the food cultivated at the garden could be sold to the in-house restaurant to benefit the homeless residents as well as those at the Samaritan Centre.

Wood will be utilized throughout the building because of its sustainability as a material. Additionally, it can be locally sourced and carpentry is relatively easy and transferable skill to learn. The construction of the building offers the opportunity to hire homeless individuals with carpentry skills or to teach new trade skills to willing individuals experiencing homelessness. Rather than pre-ordering mass produced products to furnish the apartments, simple yet durable wooden furnishings have been designed that individuals with no previous carpentry experience can learn to build (Figure 112). Not only does this create a temporary source of income for individuals experiencing homelessness during the construction of the building, but it also provides them with a skill that is highly transferable and in high demand in the construction industry. An example of one of the detailed construction manuals that would be given to the residents for each component of furniture is included in appendix A.

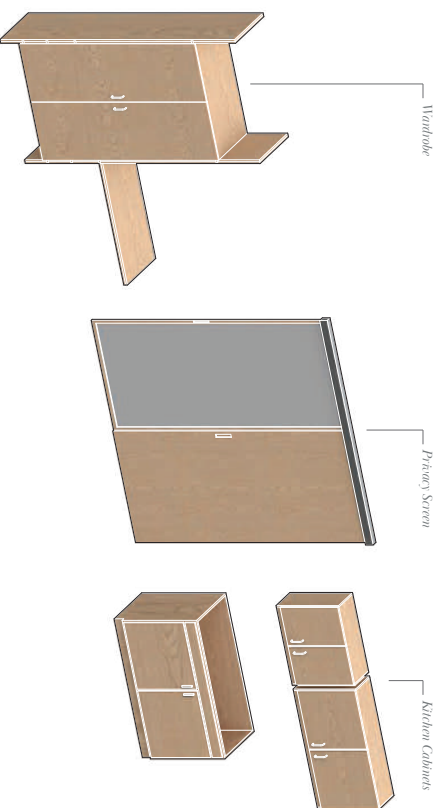


Fig. 115: Furniture in the rooms that could be built by individuals experiencing homelessness.

ENDNOTES:

³⁶ Gail Spencer in discussion with the author, February, 2020.
³⁷ Ibid.
³⁸ Ibid.



Fig. 116: Perspective of pedestrians circulating around the outside of the building.

As architecture cannot be completely encompassed by the physical, social and legal domains, I have created a fourth domain: the architectural. In the architectural domain is where the life of the building is inhabited. The building itself will be experienced differently from person to person. Therefore, I have created three general categories including the experience of the pedestrian that is housed, the experience of the pedestrian who is experiencing homelessness and the experience of the formerly homeless resident. It is important to recognize that homelessness is a spectrum, however for the sake of this project, all experiences of homelessness have been grouped together.

The life of the building for the pedestrian that is housed is about the circulation around and through the site as well as their direct access to the commercial and civic programs of the building (Figure 113). Figure 114 shows the circulation patterns through each level of the building for this population. The key to the success of the social integration of the building in the community is a physical transparency that allows people to pass beside, through and over the building without requiring to access any of its programs. The building transitions between functioning as a path at the sidewalk level, to a shopping mall at the ground level, and a community centre in the courtyard.

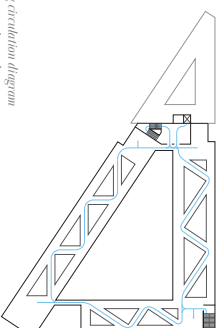
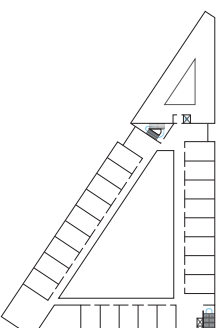
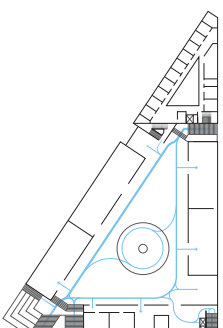
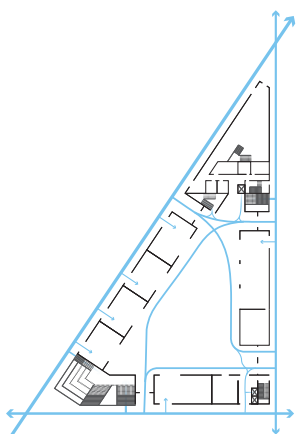


Fig. 117: Building circulation diagram for pedestrians who are housed.



Fig. 118. Perspective of Van Borne St. as the rugged exterior of the building shields its soft interior.



Fig. 119: Perspective of an individual experiencing homelessness as they enter the courtyard.

The life of the building for the pedestrian who is experiencing homelessness is quite similar to the experience for housed individuals aside from the nuanced challenges that accompany homelessness (Figure 115-116). The building's physical transparency still allows for this population to pass alongside, through and over the site. However, for people experiencing homelessness, the public spaces in and around the building may become their temporary home, where even for just a couple hours they can sit and relax without feeling any exterior pressure judging their presence in the space. Homeless individuals may also spend all night at this location in the overnight shelter, allowing them to easily access the Sammamish Centre across the road for breakfast, or the heat inside Home: Sudbury in the winter months. Depending on their schedule, the homeless individuals could also use the area inside the

ground level or outside at the podium level as a means to socialize with their community. As pedestrian traffic increases in the area, hidden homeless individuals are able to choose anonymity. When they become hungry, for example, they are able to enter the restaurant from the inside of the building and access free meals through the pay it forward system. Individuals experiencing homelessness can also access their social workers and case managers for appointments or job interviews at the resource center. Finally, they can use the maker space or library to keep themselves mentally occupied or use the exercise track or garden on the roof to physically occupy themselves. Ultimately, the building can become a centralized location for people experiencing homelessness to have access to the services they need, and can additionally offer activities and opportunities to help individuals socialize throughout the day.

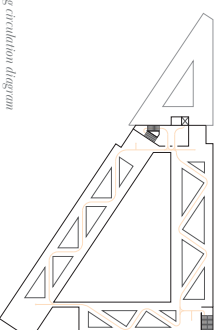
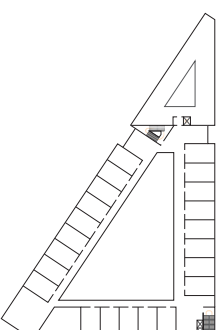
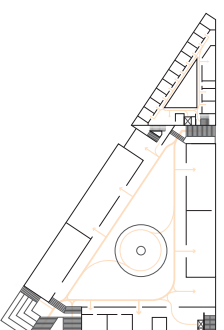
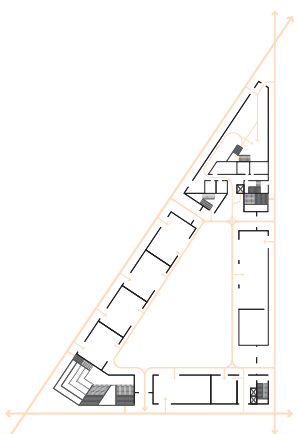


Fig. 120: Building circulation diagram for pedestrians who are homeless.



Fig. 12: North-south section of the building showing the relationship between interior and exterior courtyards, commercial and civic programs and domestic and public space.



Fig. 122: Perspective of formerly homeless residents of Home Sudbury in common corridor.

Lastly, the life of the building as it is experienced by formerly homeless individuals who are able to live in it's supportive housing units (Figure 117-118). Homelessness can be quite traumatizing. The effect of the trauma on these individuals can continue long after they are housed.⁵⁹ Some individuals who were formerly homeless struggle to feel safe outside once they are housed for fear of what has happened to them before.⁶⁰ This trauma can have a negative effect on the recovery of these individuals as they may begin to reclude and lose social skills. Life in the building must offer a balance of privacy and security for those who have experienced trauma and a safe and comfortable environment for activities to allow them to branch out. Each apartment unit opens up to a shared corridor that looks inwards towards the courtyard. Residents are connected immediately to each other and to the life of the building as they step out of their rooms. This connection can be mediated by a shade and privacy screen while individuals are in their rooms and by the wooden screen outside the corridor. The social, civic and

commercial programs within the building can all be accessed by residents without having to leave the safety of the building as they adjust to their new situation. Activities run through these spaces are opportunities for residents to become familiar with the programs as well as each other. The common rooms and activity rooms on each floor are spaces where a sense of community can be fostered between the residents. Events can be both self-organized, organized through the building manager or by volunteer organizations, in effort to encourage socialization. As the residents become more comfortable in the building, opportunities will be made available through the garden and chic spaces as well. For example, the library and maker space could eventually employ residents as supervisors. These opportunities will allow the residents to take on new responsibilities within the facilities they use and share with the community. As every individual's life journey varies up until they come into contact with the building, the architecture of Home Sudbury is a celebration of this diversity coexisting.

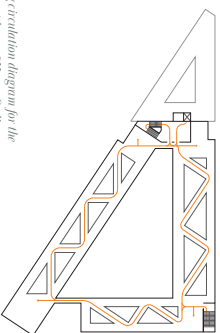
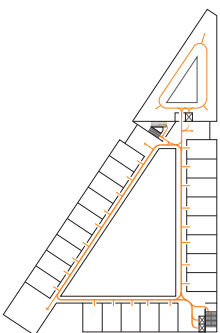
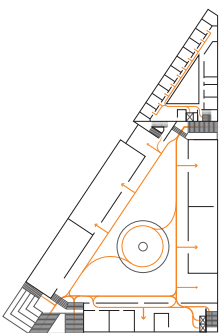
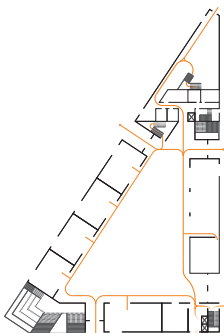


Fig. 123: Building circulation diagram for the formerly homeless residents of Home Sudbury.

ENDNOTES:

⁵⁹ Pablic, Jill (2003). Design response to homelessness. Implications. (17). Found at http://www.ahornmedesign.org/_docs_jul_v01f1p1.pdf

⁶⁰. pdf Main in discussion with the author, January, 2020.

Conclusion:

Architecture Addressing Homelessness

The aim of Home: Sudbury is to address the needs of the community, to help those experiencing homelessness and ultimately to end the experience of homelessness in Sudbury. I believe there will come a threshold where new units begin to open up in the building and that there will no longer be individuals experiencing homelessness in the area with the need to move in. At this point, the building will begin to cross over into a new life, where the inhabitants of the building could range from students to young families or even seniors— wherever the next largest need may be. As none of the programs being put in place are dependent on homelessness, the activities can simply be adjusted to appeal to the building's new community. Although today the building is being designed for people experiencing homelessness, the building is not dependent on homelessness. As homelessness ends, the life of the building simply evolves to meet the next set of circumstances that requires a place to live. This is separating the individual from their circumstance. Home: Sudbury is a home to people, independent of their situation, so that they may find the strength and opportunities to overcome their conditions.

In proposing such an ambitious vision of the role architecture can play in addressing homelessness, it may become tempting to label this project utopian. I believe this would be a mistake. Architecture alone does not have the tools to end the experience of homelessness, which I have demonstrated by drawing on the field of sociology to show where the role of architecture ends and the role of the other various social, cultural and legal systems begins. The contribution of this thesis is meant to broaden the role of architecture; to acknowledge its responsibility to facilitate these social, cultural and legal systems. This new architecture cannot be completed solely by architects. It takes collaboration between designers, social workers, community members, policy makers and individuals with the passion and leadership to see these projects into reality. The broader implications of this work are not only applicable to Sudbury, Ontario nor just architecture that is addressing homelessness. What has been developed is a new mode of practicing architecture that is fundamentally cross-disciplinary, allowing buildings to maximize their positive effect on the life in and around them.

Thank You, Maria, Mitigach.

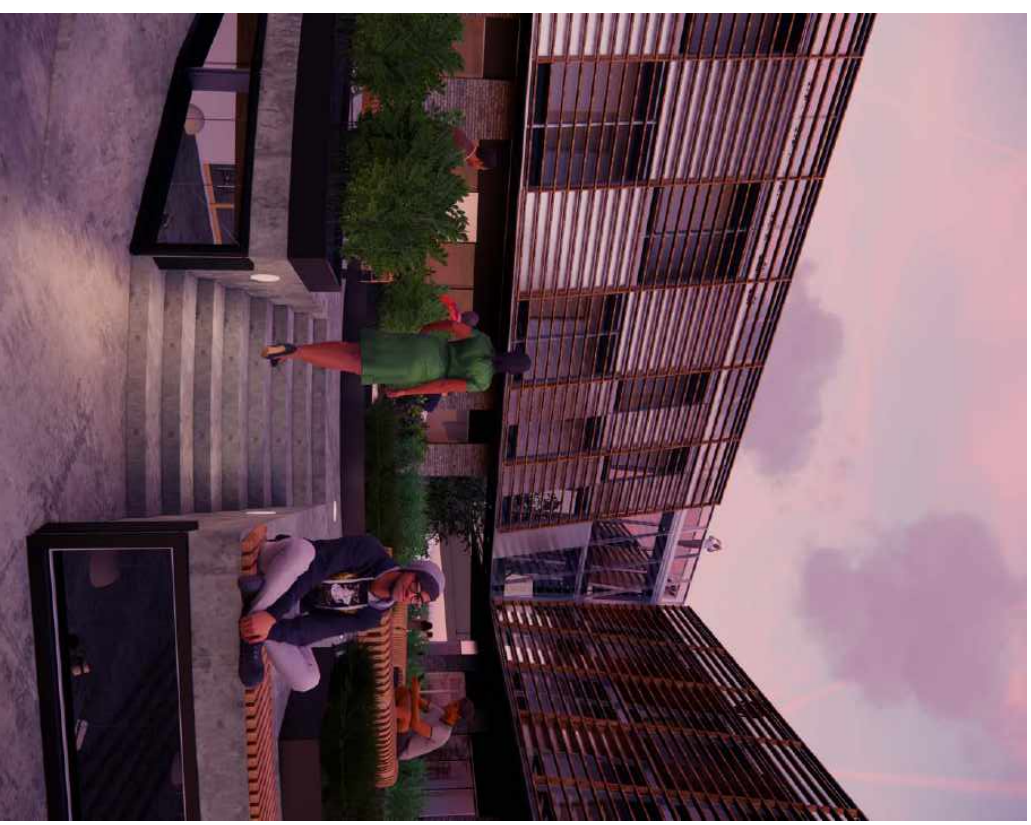


Fig. 124: Perspective of modern garden which represents landing for all at the centre of the building

Appendix A:

Thesis Artifact: Ashtray

To begin the design of an artifact that represents the work of my thesis I started with the physical manifestations of conflict that I was familiar with in downtown Sudbury: the signs that designated the area as an Ontario Smoke-Free zone. These signs were posted on all faces of the buildings yet away from the buildings the signs were set up in specific locations that people previously used to congregate such as the alleyway between the parking lot and transit terminal. Though the signs on the buildings were in good condition it was the signs specifically placed in the face of those they were targeting that were vandalized. Yet the signs were not torn down or completely painted over or even defaced with profanity. The specific words on the signs that were hostile, such as trespassers, no smoking, or prosecuted, were scratched out. This vandalism is not reckless, it is a resistance specifically to the unfair laws that are being used to criminalize them.

To shift perspectives we can look across the street from the transit terminal and see an Ontario Government building. At the entrance to the building are a considerable amount of no smoking and no loitering signs and I have often seen security come out of the building to escort my friends from the homeless shelter off the property. Yet every couple of hours on any weekday you can find groups of 5 to 10 workers from inside the building standing in the same place and smoking the same cigarettes yet being left alone. I've even seen that group of people stroll at others being escorted away from the plaza across the street for the same reason they are outside in the first place. To the property owners and politicians who are writing bylaws such as Ontario Smoke Free, smoking is something that is a health hazard and used to degrade people. On the other hand, to the workers who come outside everyday smoking is their short break from work or time to catch up with friends. Though they are aware of the health impact it is more of a social and personal act that they see as normal. Yet neither of these perspectives justify the mistreatment of people living on the street. If smoking is something to be looked down upon could it not be a shared burden that both sides of the street have and if it is something normal and social could it not be social on both sides of the street.

Coming from this research I have designed an object. An ashtray which should bring to light these two questions about what role smoking plays in the contemporary city and more specifically who is to be accommodated. The ashtray is a round wooden totem with a bowl carved out of the top which the sand and ashes lay in. The wood, a dense white oak has been charred black to give it a rugged and durable yet beautiful finish. The object is to be carried at the hip of its owner via a metal hook that extrudes from its back side. When the user of the object needs to have a smoke they need simply to find a place outside where they are comfortable and they can remove the object from their belt and use the metal hook to hang it beside them. The hook has been designed to fit behind any kind of sign affixed to a wall or fence and if there are no signs around the object and be easily balanced on the ground or between splices on a curb. This object is not specifically designed for the homeless, the only requirement for someone to use this object is that they smoke. For example someone living on the street who has been targeted by the smoking bylaws in the parking lot can simply wait for security to walk away and use the very signs that have been erected to affix the ashtray too and reinstate the social space that was once there. On the other hand someone who works across the street can bring the object outside with them and affix it to the same signs and use it to collect their cigarette buds instead of leaving them on the street.

Culturally the ashtray has had many different meanings. Historically in societies where smoking was seen as a delicate ashtrays were symbols of status. Through the industrialization mass produced ashtrays were seen as a symbol of modernization. Yet today the ashtray has been diluted, its meaning sits between its utilitarian function and the connotations associated with smoking. I see my object as a return to the cultural meaning of the ashtray. Yet it has a special meaning to those living on the street. Much like their vandalism this object hangs from the signs obscuring their message and rebuilding the social spaces they have been used to de-stroy. Through the juxtaposition of use on both sides of the street I see my ashtray as a totem, connecting these two groups on the foundation of our shared humanity.

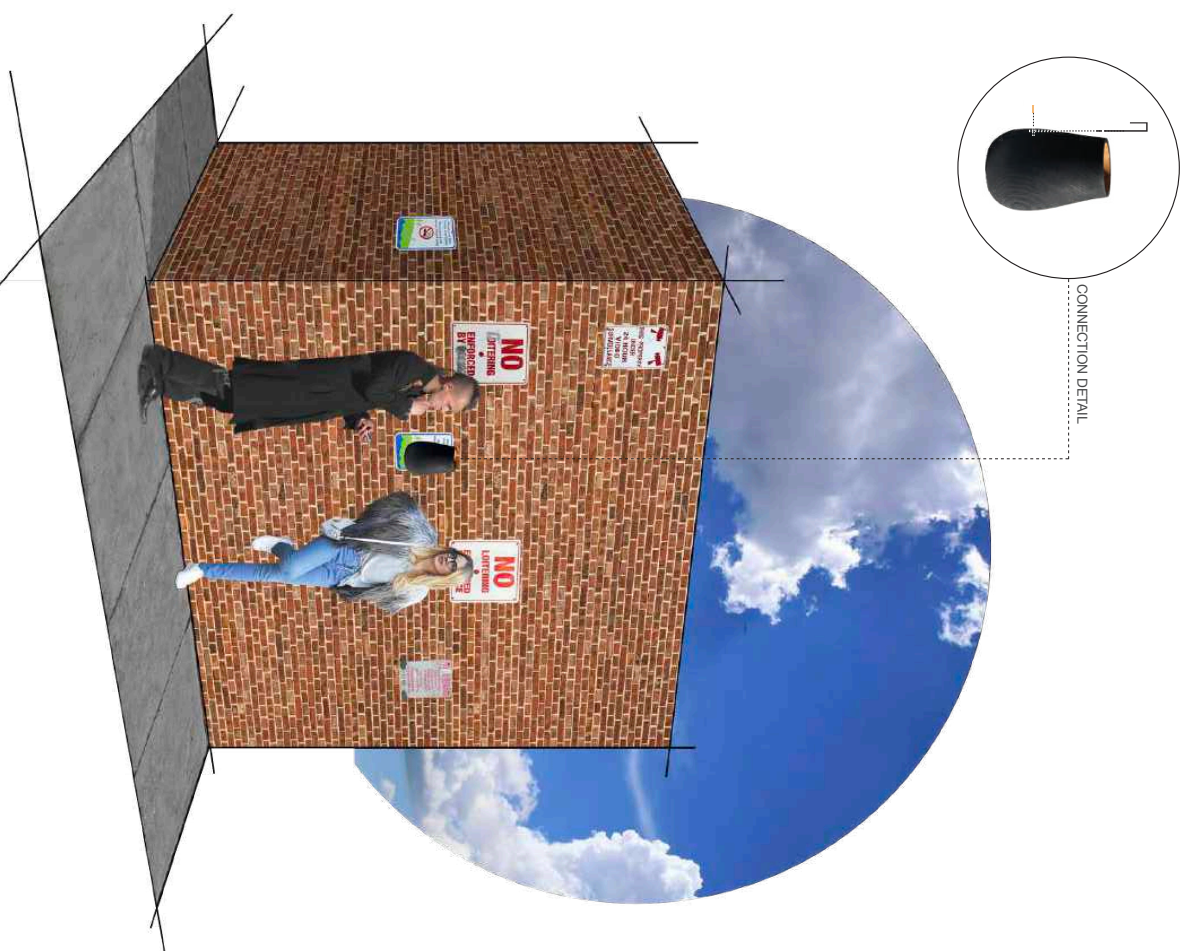


Fig. 125: College of artifact in the built environment.



Fig. 126: Process of making artifact.

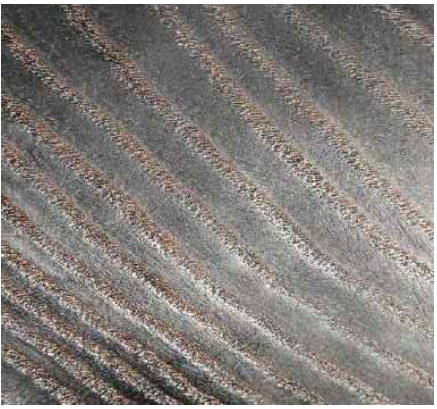
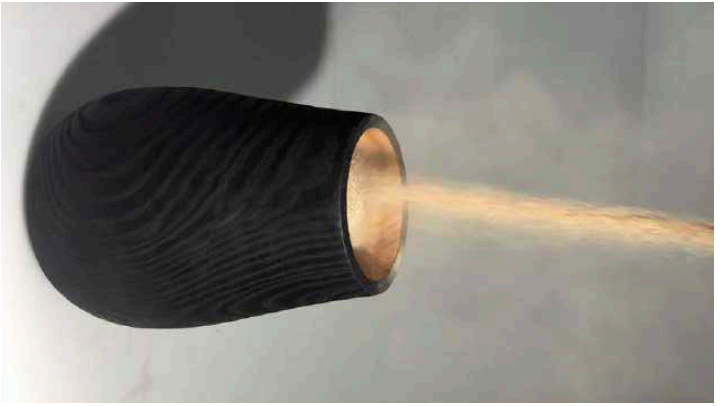
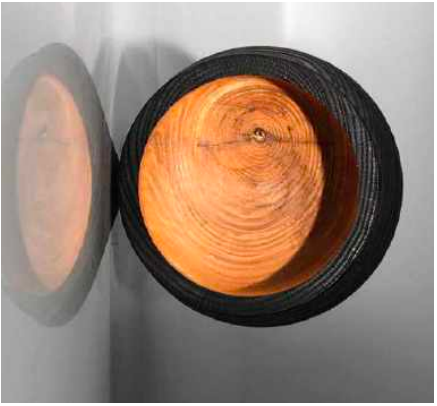


Fig. 127: The final surface.



Appendix B: Furniture Construction Manual

DESCRIPTION:

A wardrobe with an integrated cantilevered desk that will be assembled for each room.

TOOLS:



Circular Saw



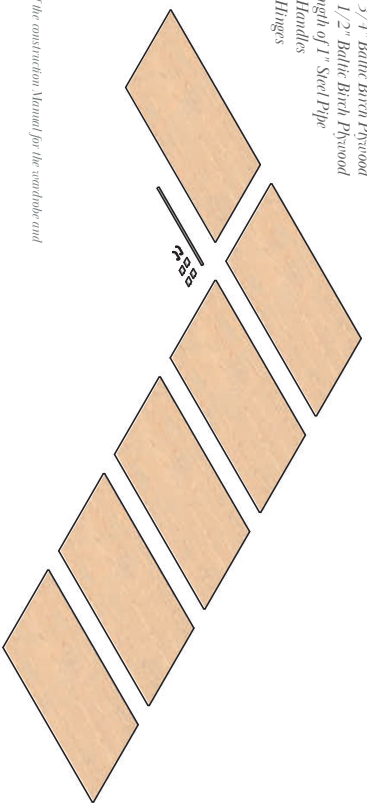
Power Drill



Jig Saw

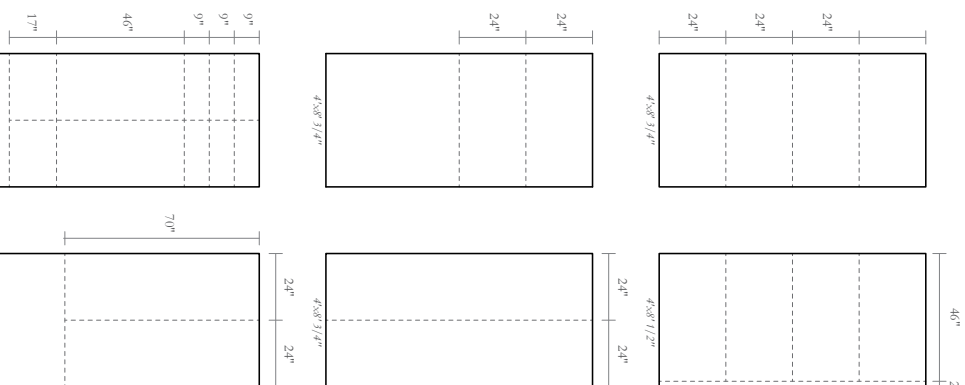


Wood Glue



MATERIALS:

- 1N: 4x8' 3/4" Baltic Birch Plywood
- 2N: 4x8' 1/2" Baltic Birch Plywood
- 1N: 1' Length of 1" Steel Pipe
- 2N: Steel Hinges
- 1N: Steel Hinges



Step 1:

Cut the sheets of plywood with the circular saw following these patterns. Once cut sand the pieces working from 150-300 grit and then apply a clear coat of varnish.

Step 2:

Take the two 24x72" pieces and use the circular saw to cut 3/4" wide grooves at a depth of 1/4". In one of the two pieces use a drill and jig saw to cut a square hole 1/2" wide by 9" long just at the point designated in the second image below. Use the dimensions above to cut a slot in the top of two of the 9x24" pieces. Finally use a forstner bit to drill a 1" diameter hole in the centre of both 46x24" pieces 3" from one side.

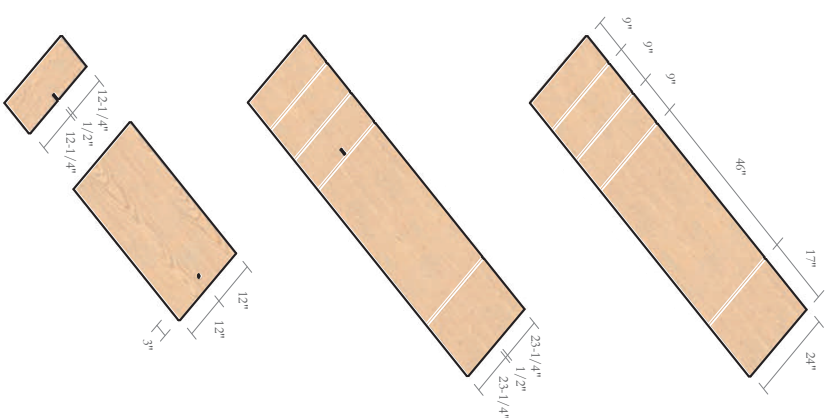
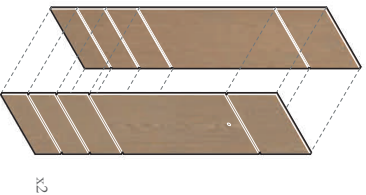


Fig. 128: An example of the construction Manual for the wardrobe and integrated desk

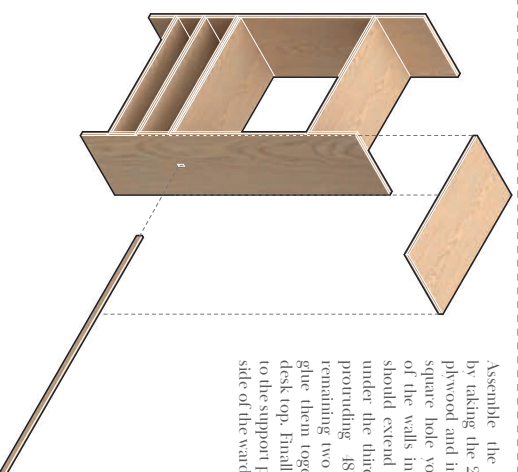
Step 3:

Begin to assemble the walls by taking the two pieces that you cut in the last step and find the shorter 24" pieces that correspond with the gaps between the grooves and glue them into place.



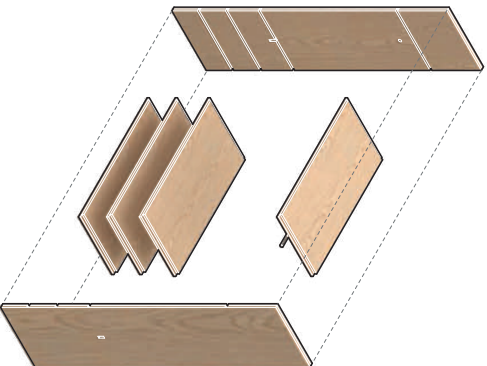
Step 5:

Assemble the cantilevered desk by taking the 2x72" piece of 1/2" plywood and inserting it into the square hole you drilled into one of the walls in step 2. The piece should extend into the wardrobe under the third shelf and be left protruding 48". Then take the remaining two 24x48" pieces and glue them together to create the desk top. Finally glue the desk top to the support protruding from the side of the wardrobe.



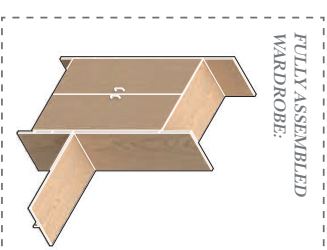
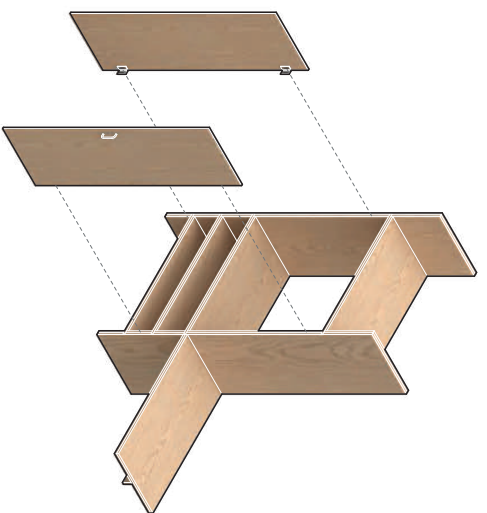
Step 4:

Next create each of the four shelves by stacking a 24x48" piece on top of a 24x48" piece. Then assemble the body of the wardrobe by slotting the wider bottom of each shelf into the grooves on both of the doors and glue them into place. At the same time fit the 3" length of pipe into the 1" holes on the inside of each wall.



Step 6:

To complete the wardrobe construct the doors by attaching the hinges and handles to the remaining two 24x60" pieces of 1/2" plywood. The final wardrobe should now look like the image below.



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