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Constructing Identity: Exploring Varying Degrees of Public and Private Space

Brian Jeffrey Cutler
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To the Graduate Council:

I am submitting herewith a thesis written by Brian Jeffrey Cutler entitled "Constructing Identity: Exploring Varying Degrees of Public and Private Space." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture, with a major in Architecture.

Tricia Stuth, Major Professor

We have read this thesis and recommend its acceptance:

David Fox, Scott Wall

Accepted for the Council:

Carolyn R. Hodges

Vice Provost and Dean of the Graduate School

(Original signatures are on file with official student records.)

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*Constructing Identity:
Exploring Varying Degrees of Public and Private Space*

A Thesis Presented for the
Masters of Architecture Degree
The University of Tennessee, Knoxville

Brian Jeffrey Cutler
Aug. 2008

Abstract

While there are many ways that the individual, group, and public constructs its identity, this thesis focuses on the types of spaces that individuals, groups and the public inhabit and the specific ways that each inhabits space. It is possible to associate the individual's construction of identity with private space and the public's with public space. However, both public and private space and the layers between the two are important as the individual, the group, and the public construct their identity.

Furthermore, the display of identity does not depend on public space, but rather can occur at various layers of shared space or even private space. This thesis asserts that it is possible to inhabit public space in a private way and also to be public within one's own private space. Therefore, this thesis focuses on providing moments of private space, shared space, and public space but creates key moments between the two extremes of public and private.

Furthermore, it is necessary that each entity have a variety of spaces in which to construct and display its own identity. There is a constant shift back and forth as the individual, group, or public firsts constructs and then displays its identity. The variation of public and private spaces corresponds to the need for moments of enclosure and exposure. The individual seeks refuge at times, and this thesis gives the individual controlled access to exposure and interaction with the group or the public. However, the individual also has a desire to share with others in public space. But frequently, individuals and groups carve out their own private space within a larger public space, one example of the varying degrees of public and private space.

While there is a focus on the construction of identity, this construction is always linked to the display of identity for the individual, the group or the public. The display of specific identities is how people learn about each other. Ultimately, this thesis proposes a vision for the role of spatial inhabitation in creating a more integrated community of people who may not typically cohabit space.

Preface

As creators of the built world, architects have tremendous power to construct a renewed identity in forgotten places, cultures and people. By making the plight of these forgotten entities visible again, there is an opportunity for change and progression. The homeless community provides an interesting study into the field of forgotten identities because as a group, the homeless are largely ignored by the greater public, and the homeless inhabit spaces and places in the city that mirror their own forgotten status. The homeless, as a group, are subject to perceived identity from the public, without recognizing a person's individual identity.

Identity is created or constructed from an endless number of sources, depending on the individual. However, this thesis examines several specific layers of identity and how it is created. The first level of identity occurs as an extension of one's own body through his possessions. These possessions include material goods, tools for survival and clothes. Identity is also constructed from being defined as an individual and identity as part of a collective group. Pertinent to this thesis is the notion that identity is created through the kinds of spaces that one inhabits. The homeless carve out their own personal space within the public realm, typically in the street or other spaces that the public can also inhabit simultaneously. However, this thesis seeks to provide personal space free from public intrusion as well as provide for several layers of shared and public space. The personal spaces have to be designed in order to accommodate for a place of refuge. In addition to personal space, it is essential to create spaces for interaction and display from which a person can develop his identity. For those without a sense of self due to a lack of one's own space, architecture has restorative possibilities to aid people in regaining a

sense of identity, individually and collectively. This statement implies a sense of progression through time as one gains or regains a sense of self and furthermore then becomes an active participant in the larger community or public sphere. How can architecture provide identity to this transient community that collectively is not rooted in any one place? The definition of homelessness varies from person to person but the most accepted definition comes from the *Stewart B. McKinney Homeless Assistance Act* (Public Law 100-77) which defines homelessness as including persons,

“who lacked a fixed, regular and adequate nighttime residence. It also includes persons whose primary nighttime residence is either a supervised public or private shelter designed to provide temporary living accommodation; an institution that provides a temporary residence for individuals intended to be institutionalized, or a public or private place not designed for, or ordinarily used as, a regular sleeping accommodation for human beings.” (Nooe, 1998)

Therefore, it is possible to understand the sense of transience or lack of permanence associated with the homeless community. This thesis asserts that a connection to a place—or series of places—helps one develop identity. These places do not need to be permanent, but it is important that they have some level of consistency to foster connection in the homeless individual.

In order to understand identity as it applies to the homeless, this thesis focuses on the homeless teenager in the specific context of Knoxville, Tennessee. Knoxville has a large homeless population due to its location near the convergence of major interstates and railroads as well as its services and shelters for the homeless compared to surrounding areas. However, the homeless escape the greater public’s consciousness as they inhabit the leftover and forgotten spaces of the city. Focusing on a forgotten segment of the population and forgotten spaces, this thesis explores the recognition and reinvestment in the identity of both of these forgotten pieces of the urban realm.

Thesis Statement

The individual, the group, and the public construct their identity through spatial inhabitation. The construction and display of these various identities happens concurrently from the scale of private space to shared space to public space. The progression from construction to display of identity fosters the acknowledgement and acceptance of others, encouraging greater interaction.

Table of Contents

	<i>Page</i>
<i>Construction of Identity</i>	1
Possessions	1
Personal Refuge	2
Communal Interaction	4
Public Space	5
 <i>Precedents</i>	 7
Cite de Refuge	7
Common Ground, “The Ordering of Things”	11
Colorado Court	12
Homeless Vehicle	15
paraSITE	16
Seattle Sculpture Park	19
 <i>Site</i>	 21
 <i>Users</i>	 31
 <i>Program</i>	 34
Refuge	34
Interaction	35
Display	35
Storage	36
 <i>Architectural Design Project</i>	 37
 <i>Conclusion</i>	 42
 <i>Bibliography</i>	 44
 <i>Appendices</i>	 47
Appendix 1: Site Information	48
Appendix 2: Quantitative Program	53
Appendix 3: Existing resources for the homeless community in Knoxville	54
Appendix 4: Building Codes	59
Appendix 5: Zoning Information	61
Appendix 6: Final Model Photos	62
 <i>Vita</i>	 73

List of Tables

<u>Table</u>	<u>Page</u>
Table 1 – Existing shelters serving homeless community in Knoxville	54
Table 2 – Homeless shelters serving homeless community in Knoxville in 1986	57

List of Figures

<u>Figure</u>	<u>Page</u>
Figure 1 – Public Entry, Cite de Refuge	8
Figure 2 – Secondary entrance corridor, Cite de Refuge	9
Figure 3 – Uniform Display, Individual Identity, Cite de Refuge	10
Figure 4 – Common Ground Community, “The Ordering of Things”	11
Figure 5 – Colorado Court, south elevation	13
Figure 6 – Colorado Court, window box detail	13
Figure 7 – Protection from street, Colorado Court	13
Figure 8 – Entry Diagram, Colorado Court	14
Figure 9 – Enclosure of shared space, Colorado Court	14
Figure 10 – Comparison of entry, Cite de Refuge and Colorado Court	15
Figure 11 – Homeless Vehicle	17
Figure 12 – Homeless Vehicle, walking position	17
Figure 13 – Homeless Vehicle, washing position	17
Figure 14 – Homeless Vehicle, toilet position	17
Figure 15 – 4 stages of use, Homeless Vehicle	18
Figure 16 – 4 stages of use combined, Homeless Vehicle	18
Figure 17 – paraSITE, Michael Rakowitz	18
Figure 18 – Seattle Sculpture Park, Weiss Manfredi Architects	20
Figure 19 – Site (in red) with surrounding enclosures	21
Figure 20 – Derailed Tracks	23
Figure 21 – Below Broadway Avenue bridge	24
Figure 22 – Homeless Resources outside Urban Core	26
Figure 23- Major Pedestrian Access for Homeless	27
Figure 24- Annexing the Urban Core	29
Figure 25- Possible Connection to Greenway System	30
Figure 26 –L& N Railroad yard from Broadway Avenue	48

Figure 27 – L & N Railroad yard from Gay Street	48
Figure 28 – L & N Railroad yard looking toward derailed tracks	49
Figure 29 – L & N Railroad yard looking toward downtown	49
Figure 30– Existing Rail Line on Site	50
Figure 31 – Figure/Ground diagram of Site	51
Figure 32 – Enclosure of Site	51
Figure 33 – Site enclosure in section	52
Figure 34 – Existing homeless shelters	55
Figure 35 – Existing daytime services for the homeless	56
Figure 36 – Survey of homeless shelters in 1986	58
Figure 37 –Existing Zoning	61
Figure 38 – Existing Use diagram	61
Figure 39 – Final Model	62
Figure 40 – Final Model, view of building	62
Figure 41 – Final Structural Model, south elevation	63
Figure 42 – Final Structural Model, west elevation	63

List of Plates

<u>Plate</u>	<u>Page</u>
Site Plan	64
Perspective at Urban scale	65
Restaurant Floor Plan	66
Perspective in Restaurant	67
Perspective at Broadway Avenue entry	68
Upper Level Floor Plans	69
Perspective of Individual Room	70
Building Elevations	71
Site and Building Sections	72

Construction of Identity

This thesis asserts that identity is constructed from many different sources. However, this thesis focuses specifically on the ways identity is constructed through spatial inhabitation. The first and most basic way one creates identity is through his possessions, or the personal space of the body. The homeless person, usually defined as having only a few possessions, applies greater importance and meaning to these few precious items in his possession. While on the most personal scale, a person's possessions are one way that he displays himself to other people. Therefore, one way a person, homeless or not, projects his own image is through his goods. Possessions can be understood as an extension of one's own body, especially considering one's clothes as an element of his goods. The possession of goods or items is the connection many people feel to their own history, which informs identity. "To lose one's stuff, or to have to jettison some of it, was to lose connections to one's past if not the past itself." (Arnold, 62) One's own possessions allow a homeless person a sense of control that he so often lacks. The display or hidden nature of one's own possessions is left completely up to the individual. He decides what remains private and what can be displayed. However, the sense of control a homeless person feels is not definite. Depending on the amount of possessions a homeless person carries, he may not gain admittance into a shelter for a night's sleep. Typically, homeless shelters have no space for storage so an individual has to make the choice of having shelter for the evening or retaining their most precious items. Furthermore, due to the lack of protection, a homeless person's goods are more likely to be stolen or lost. If one's possessions define one's identity and there is the constant threat of loss, then there is the threat on one's identity. This lack of control

stands in contrast to the sense of freedom the public assumes the homeless has in terms of movement.

“...Accordingly, it cannot be argued that poor immigrants or the homeless are somehow freer than mainstream individuals. Rather they are operating with limited mobility, blocked entry, and the very real threat of coercion and violence. In fact, without citizenship, the power that these individuals and groups encounter is of an entirely different nature than that experienced by full citizens.” (Arnold, 47)

Some of the items that the homeless collect are not personal items but rather are used as a means of making money. In addition to their personal items, the homeless collect and carry aluminum cans that can be turned in for profit. Therefore, the homeless person must constantly balance the amount of personal items he can carry and those items he must carry for his own personal survival. Collecting, protecting and displaying possessions show that identity begins at one's own body. Beginning at the scale of the individual, it is possible to understand how a person creates individual and collective identity through the spaces one occupies.

Building on the idea of possession of goods, it is important to progress to the possession of space. As Le Corbusier wrote, “taking possession of space is the first gesture of living things, of men and animals, of plants and clouds, a fundamental manifestation of equilibrium and duration. The occupation of space is the first proof of existence.” (Findley, 5) In order to foster one's own individual identity, it is crucial to appropriate enclosed, protected, and screened spaces that allow retreat from public view. The homeless community so rarely affords this luxury. Even when not inhabiting the public space of the street, they must use the semi-public space of the homeless shelter where they are placed with any number of other people in the same condition. This is not to say that one cannot construct his individual identity in the midst of the public space,

however a sense of protection and retreat allow a person to construct identity without outside judgment. Le Corbusier understood this notion, stating,

“the inhabitation of space is intimately connected to the exercise of individual liberty. Conversely, not having control of the space one is occupying is in some way demoralizing – depriving life of one of its essential modes of existence. To remove from a person her or his right to act in space is to deny that person any kind of spatial agency. That is, it is to take away the power of individuals to determine movement through the world and to rob them of the dignity of the spatial aspect of free will.” (Findley, 5).

Providing for individual expression while being protected allows one to develop his identity away from public scrutiny. Being homeless comes with a great amount of stigma and stereotyping, therefore it is crucial to provide for spaces that allow one freedom from this scrutiny and profiling.

“...the house as home itself is a physical barrier to the elements and other people, thus (ideally) allowing for the pursuit of one’s interests unobserved and unhindered. The home – one’s identity, interests, and relationships and not just its physical location – offers the possibility of protection. Having a space is absolutely crucial to protect oneself, for self-development and interaction with others, and to mediate between one’s private life and public or civic activities.” (Arnold, 61)

The concept of home, which is one possible space of personal refuge, allows an individual a place to dream, imagine, create, and retreat. These are crucial elements to one’s life that become secondary for the homeless because their focus must be on surviving. Therefore, a space of refuge is crucial for the homeless individual to construct identity. Moments of separation from the outside world create an environment where these types of activities, such as dreaming and creating, can happen. This space for personal refuge can be used to react against the identities that others put on the homeless individual. Gerald Daly recognized this in his writing, saying, “In social, economic and political discourse the life stories of homeless people habitually are devalued, shunted aside or unconsciously limited.” (Daly, 125) Not only does the general public not want to acknowledgement the individual identities of a homeless person, but they invent new

identities and force them on the homeless. Unfortunately, perceived identity from the public is more widespread than the acknowledgement of a homeless person's own personal identity. However, not every homeless person fits one of the images that the general public imposes on them; instead they experience homelessness not by choice or due to circumstances beyond their own control. In these instances, the opportunity to create identity is taken away from them. By screening oneself from external forces, one can spend time fostering their own identity, rather than succumbing to the identity imposed upon them. The homeless individual can then take the opportunity to share his own constructed identity on a larger scale.

Beyond oneself, identity is fostered through communal activity that allows the individual social interaction, exchange of ideas, news and friendship, display of oneself and furthermore the creation of community. In this way the introverted individual exhibits his extroverted nature by exposing himself and his identity on a larger scale. The occupation of shared space acknowledges that one is comfortable with his own self-identity so that he can display it to others. Exposure of oneself typically happens in a very restrained way for the homeless individual. However, spaces can be created so that the homeless individual can display himself to others without feeling threatened. Interaction with the public typically has a negative connotation for the homeless community as many of their interactions involve displacement from spaces where they are unwanted. However, interaction with the public can happen on various levels. The general public can be defined further to include a small group of people with whom identity can be shared. There is a balance where one can be exposed to a small public while at the same time being screened from the general public, which could be

threatening to one's identity. As Gerald Daly wrote, "in such a setting, where private property is sacrosanct and boundaries are sanctified by law, those without shelter usually are spurned as non-entities, repudiated in a number of ways, rendered invisible and powerless." (Daly, 125) However, the display of oneself can be used as an empowering moment for the homeless individual. The creation of shared space designed for the homeless individual can counteract the typical power dynamic between themselves and the general public. The creation of identity through occupation of communal spaces can occur at various levels of screening and interaction in order to protect the homeless individual but also allow the opportunity for display if deemed appropriate. In connection to the provision of personal space, one then has the option of using this shared space. The homeless individual can regain some control by having access to various spaces of public interaction.

The concept of shared space is distinct from public space. Shared space for communal interaction is a semi-public, semi-private condition designated for a very specific public. Public space is space that theoretically anyone can inhabit, although this is not definite for the homeless community. Public space relates to the homeless population as they are forced to spend a great deal of time in the public realm, on the streets or in parks or public squares, since they have no place of their own to pass the time. However, a homeless person's identity so often remains private or unknown despite their visibility in the public realm. Therefore this thesis accounts for several different scales dealing with the public and private realm and the blurred line that occurs between the two. The public realm can influence the manifestation of the self. Therefore the spaces architects create determine social forces and therefore regulate the self

according to Anthony Elliot, who stated in Concepts of the Self, “self constitution is not something that happens only through our own actions, it is also something that happens to us, through the design of other people, the impact of cultural conventions and social practices, and the force of social processes and political institutions.” (Elliot, 2) In order to allow one to construct identity, he must have the option of inhabiting the public realm and therefore expose himself to the impact of others.

This thesis does not propose that architectural constructs should impose a single identity on the homeless community. Rather, it is through a variation of public, shared and private spaces that each individual will realize what is necessary for the creation of their own self-identity. It is crucial that the homeless have spaces for personal refuge as well as shared spaces for interaction, rather than constantly being pushed from the public realm and subsequently the general public’s awareness. In this way, the identity created by the homeless person will be unique and different for each individual, as this thesis encourages.

Precedents

In the same way that the homeless community varies demographically, personally and culturally, there are a wide variety of architectural responses to homelessness and poverty. Some of the architectural responses screen the homeless individual to protect his identity while others explicitly place the homeless in public space to celebrate the nomadic and transient lifestyle of the homeless individual. By analyzing these examples of designs for the homeless community, this thesis gives a lens through which to view identity as it relates to the homeless community.

Modern architecture of the twentieth century rarely created masterpieces designing for the homeless or underprivileged members of society. However, Le Corbusier, in an attempt to further his social, economic and architectural ideals, designed the Cite de Refuge in Paris sponsored by the Salvation Army (Taylor, 25) (Figure 1). Sited in the urban center strategically along a railroad line and major vehicular roads, the Cite gave its users quick access to transportation for employment (Taylor, 20). The Cite included spaces of shelter for single men, single women, the sick, families and children. Within the context of promoting a new vision for living for all people, Le Corbusier designed specific moments that were sensitive to the identity of the homeless using this facility. While the public entry is defined by several objects such as the threshold above street level and the cylindrical drum for entry, there is a separate entrance in the rear of the building that the users would enter (Figure 2). This dual entry system allows the users to enter privately away from public view, thereby protecting an identity that they most likely would not have been proud of and allowing them greater personal choice. Furthermore, by using the vocabulary of his other buildings with the massive glass

curtain wall, Le Corbusier helps to make the users' identities anonymous by projecting a unified image of them even while he provided for a variety of users inside(Figure 3). The building separates users by gender and also provides individualized rooms for mothers with children to set them apart from single women. On a larger scale, the Cite de Refuge was designed to be a model for the restructuring of the entire neighborhood, standing as an architectural response with a direct and indirect impact on several scales (Taylor, 26). Despite its functional and mechanical failures, the Cite de Refuge provided for various segments of the population and sensitively promoted personal identity while encouraging social interaction in groups to form community.



Figure 1 – Public Entry
Cite de Refuge
Author unknown



Figure 2 – Secondary entrance corridor
Cite de Refuge

(Source: Taylor, *Le Corbusier The Cite de Refuge*, Appendix, Image 150)

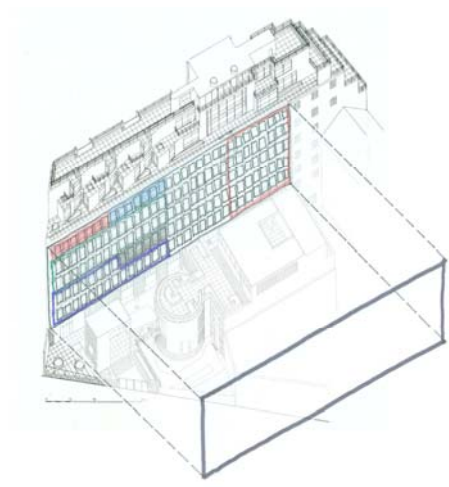
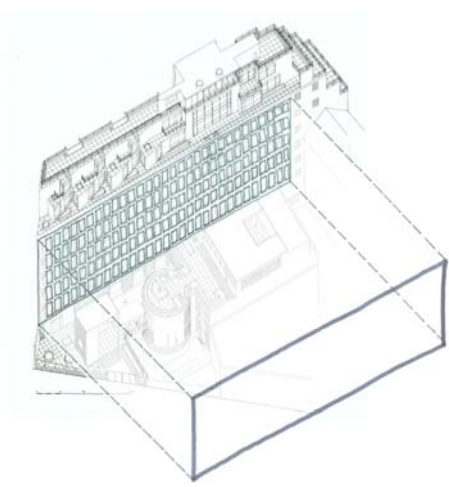
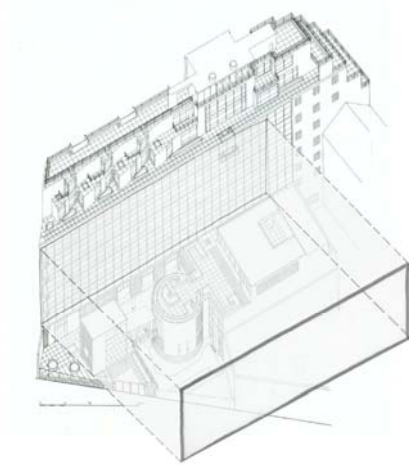


Figure 3 – Uniform Display, Individual Identity
Cite de Refuge
Diagram by author

There are temporary shelters in the form of single room occupancy (SRO) hotels that provide homeless people with shelter for a small and manageable payment. While these types of buildings often receive a negative reputation due to their conditions, the Common Ground Community organization held a competition to rethink the single room occupancy hotel in more humane ways. The solutions posted by the entrants propose projects that exist at various scales of public and private space. Specifically, “The Ordering of Things” by Katherine Cheng and Aaron Gabriel designed a space that focused on a person’s possessions as an important part in establishing one’s identity (www.commonground.org). While providing sufficient storage space, there was also the potential to display one’s self. Also, the design allows for privacy while also accounting for openness in terms of providing for interaction with others. The designers accomplished this by opening the window to the common hallway for spontaneous and communal interaction (Figure 4).



Figure 4 – Common Ground Community
“The Ordering of Things”
(Source: *Architecture for Humanity*, 184)

The Colorado Court housing complex by Pugh + Scarpa Architects in Santa Monica, California offers a similar solution on a larger scale (Figure 5). This complex provides forty-four single room occupancy (SRO) units for the members of society unable to afford market rate housing, who without this facility would be homeless. There are many lessons to learn from this project; its site is crucial as it is on a major street in the community that connects it to public transportation, allowing the users quick and easy access to other parts of the city for employment and other purposes. An important detail in the design allows the users a moment of display through window boxes that protrude the plane of the façade, marking an insertion of their own identity into the shared space of the courtyard (Figure 6). Most importantly, this project hides its primary function, never overtly announcing its use as a single room occupancy hotel. In this way, it protects the identity of its users on a large scale. In fact, it contains many features that make it an appealing place for the larger community that one would never imagine as part of an SRO hotel. These include the communal spaces inviting members of the neighborhood to use. Perhaps the most well-known feature is its environmentally friendly design shown most clearly by the photovoltaic panels shielding the south and east facades, typically not used in low-cost housing. In terms of its design, the architects designed the entry into Colorado Court so that it would protect the person dwelling here. There are several elements that protect the person from the street including the solar panels screening the stairwells and high masonry walls (Figures 7, 8). The shared space designed for the users of Colorado Court uses the two masses of private rooms to shield the shared space of the inner courtyard from public view (Figure 9). In order to protect the identity of those living here, Colorado Court employs a variety of screening devices to shield public view.



Figure 5 – Colorado Court, south elevation
Photo by author



Figure 6 – Colorado Court
window box detail
Photo by author

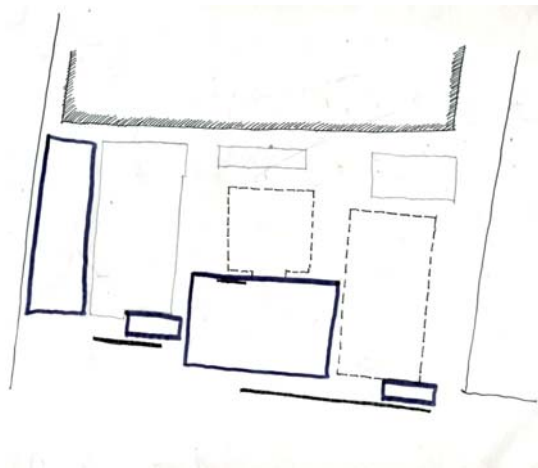


Figure 7 – Protection from Street, Colorado Court
Diagram by author

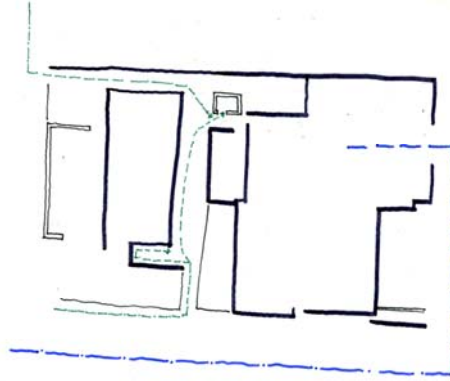


Figure 8 – Entry diagram, Colorado Court
Diagram by author

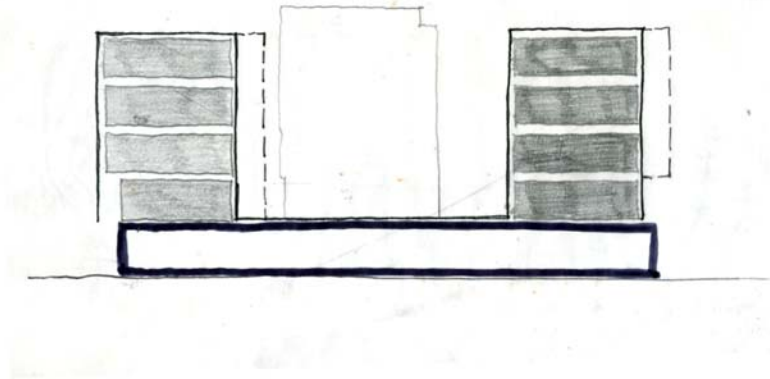


Figure 9 – Enclosure of shared space, Colorado Court
Diagram by author

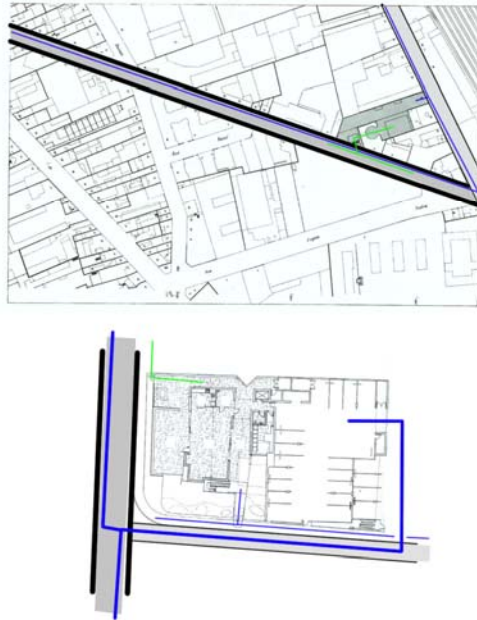


Figure 10 – Comparison of Entry
Cite de Refuge and Colorado Court
Diagram by author

While the Colorado Court project is covert about its purpose, there are other examples that overtly state their designs and purposes. Many of the most interesting designs for the homeless community can actually be classified as urban interventions that allow a homeless person to preserve his sense of independence and freedom of movement. These small individual projects are very explicit about the issues facing the homeless and bring the issue to a greater public awareness through occupation of public space. For example, the Homeless Vehicle by Krzysztof Wodiczko is designed as a moving vehicle for a homeless individual that contains space for storage but transforms to a place for shelter at the end of the day (Figure 11). The Homeless Vehicle was specifically designed for its user, who pushes it around with him as he travels the streets of New York City. The Vehicle efficiently provides spaces for basic human needs such as

bathing and sleeping (Figures 12, 13, 14, 15, 16). Therefore the Homeless Vehicle accommodates the homeless condition and places it in direct conflict with the everyday movement of the urban center by boldly inserting it into the public realm of the street. The Homeless Vehicle experiments with the notion that the user has no one particular space that is his, but rather he inhabits all public accessible space. The user of the Vehicle projects his identity as he moves through public space.

Another urban intervention is paraSITE by Michael Rakowitz (Architecture for Humanity, 190). This project was designed for the homeless individual, who carries a piece of plastic with him that can be inflated by attaching to an exhaust vent of any building (Figure 17). This not only provides a heat source at night, but when the plastic inflates it makes a habitable space in which the person sleeps. Similar to the Homeless Vehicle, paraSITE is an individual and transient project that is specific to the user, but not necessarily to the site. In this design, the user taps into a vital resource, exhaust heat, that otherwise would go unused or wasted. This confronts the juxtaposition of the resources of a private building against the rights of an individual to resources for the sake of survival. The paraSITE project uses exposed space to form identity. The paraSITE literally feeds off someone else's resources to define its own site. The user experiments with transient space as one moment the space is defined by its inflation, but the next moment the space is gone and the user holds the contents on his back. We can begin to see the connection of the paraSITE project to Colorado Court which uses the free and natural resource of the sun for its production and identity; however these two projects could not be formally expressed in greater contrast to each other.

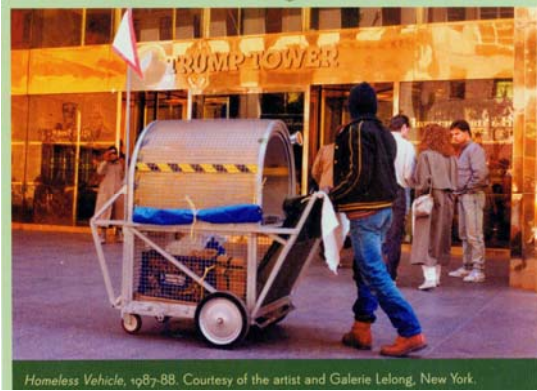


Figure 11 – Homeless Vehicle
(Source: Deutsche)

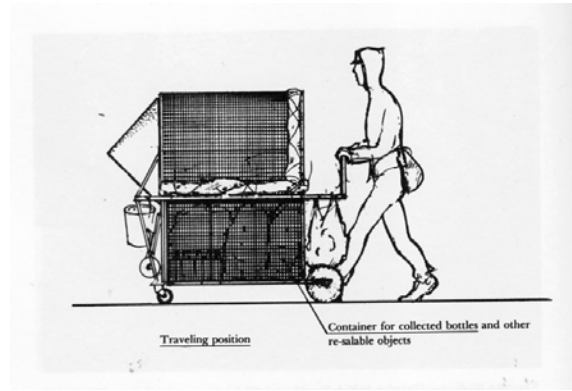


Figure 12 – Homeless Vehicle walking position
(Source: Deutsche, 100)

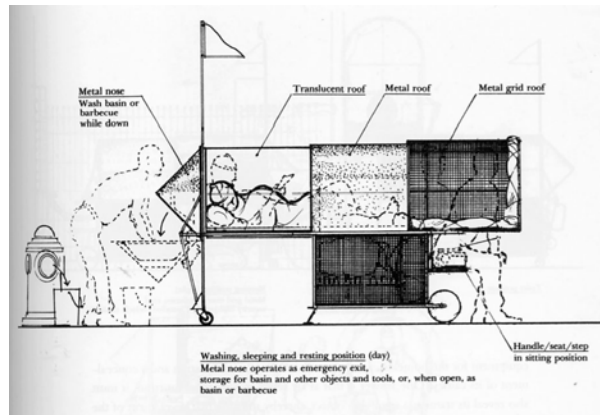


Figure 13 – Homeless Vehicle, washing position
(Source: Deutsche, 101)

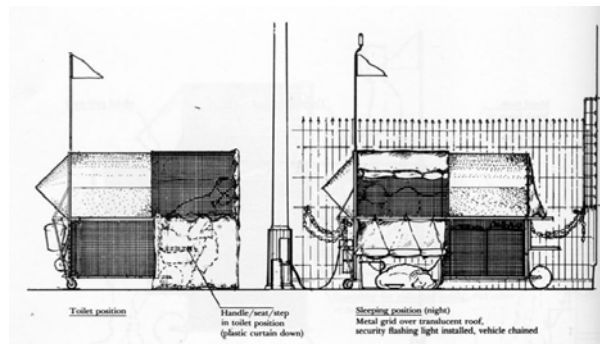


Figure 14 – Homeless Vehicle, toilet position
(Source: Deutsche, 102)

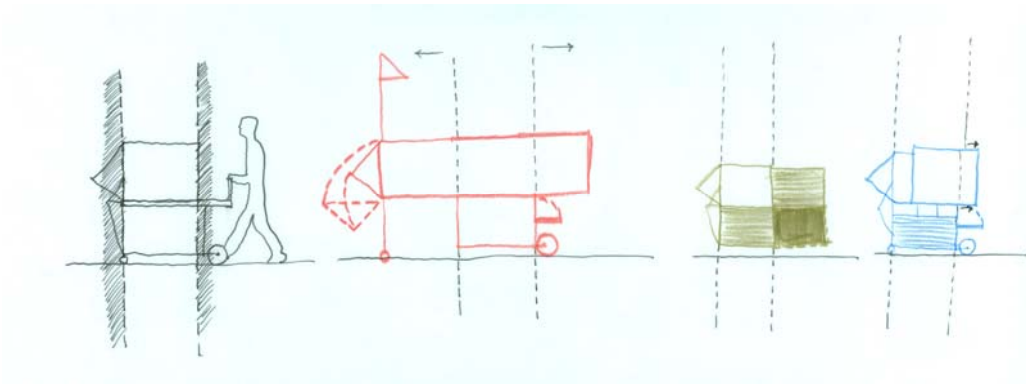


Figure 15 – 4 stages of use, Homeless Vehicle
Diagram by author

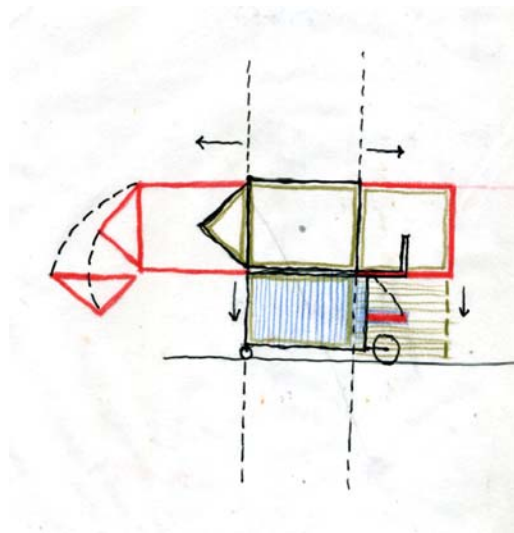


Figure 16 – 4 stages of use combined, Homeless Vehicle
Diagram by author



Figure 17 – paraSITE, Michael Rakowitz
 (Source: *Architecture for Humanity*, 190)

These precedents take different approaches to the problem of homelessness by working on a variety of scales. While the projects such as the Cite de Refuge and Colorado Court focus on the homeless person, the Homeless Vehicle and paraSITE focus on the homeless issue. The urban interventions are very specific to the individual and therefore not very efficient on a larger scale in terms of providing a long term solution to the homeless problem; they also take a different approach by working within the a homeless person's existing transient lifestyle, whereas Colorado Court proposes a change to the life of transience and impermanence so prevalent in the homeless community. While the urban interventions are provocative in terms of attracting the general public's attention, the attention given to them wanes over time. The general public is continually drawn quickly away and onto the next distraction whereas Colorado Court quietly shields its purpose while effectively offering a solution on a large scale. Architecture has long been a symbol of political and social issues, but the crucial relevance to this thesis is the way in which architecture becomes a symbol of an issue but also presents an effective solution to that issue, thereby being provocative and functional.

Finally, a project that merged an architectural and a landscape architectural response to a complicated urban site is the Seattle Sculpture Park by Weiss Manfredi Architects (Figure 18). This project has particular relevance to this thesis as it fits into a busy intersection of vehicular and railroad traffic at the site. The public park creates a zigzag pedestrian pattern through the park so that users can view sculpture as they move through the park. There are many moments where people can sit, view, or simply pass through, making this a place of vibrant activity rather than just an intermediary between the city and the river. There is a great amount of integration between building and

landscape in the Sculpture Park, as the same materials are used for site walls as for the enclosing walls of the building. The Seattle Sculpture Park is successful because it brings people together in an outdoor urban space where there is a variety of different activities occurring so that people can feel as though they can foster their own interests while not inhibiting their neighbors using the park also. Another successful feature of the Seattle Sculpture Park is that it provides a new identity for the neighborhood and the city. Not only does it provide a place for those who live near the park to use, but the Park acts as a new symbol of pride in Seattle for those living and visiting. The architects embraced the industrial infrastructure on the site but softened it with a park filled with grass and most importantly people. The imaginative integration of building and landscape with a variation of programmatic elements helps draw people to the park and makes it a crucial example for this thesis.



Figure 18 - Seattle Sculpture Park
Weiss Manfredi Architects

Site

This thesis focuses on Knoxville, Tennessee as the site for an investigation into the issue of identity in the homeless community. Since the majority of the homeless population spends their time in the urban center of Knoxville, dwelling for homeless individuals should be strategically placed in that urban context. This will provide the greatest and easiest connection to employment, public transportation, other facilities and resources available to the homeless. This thesis proposes a site strategically placed between the ministry zone on North Broadway Avenue and the downtown urban core, where the homeless have access to public space, possible employment and others services. Specifically, the proposed site occupies the intersection of several key modes of entry into the city of Knoxville, specifically the congruence of Interstate 40, Interstate 275 and the L & N railroad slicing through the Old City. (Figure 19)



Figure 18 – Site (in red) with surrounding enclosures
Diagram by author

This site sits outside the city center and therefore outside the everyday view of the mainstream public so it will require an insertion back into the urban context through its program or connection to the surrounding context. The urban center of Knoxville actually turns its back on this site even though it is the edge between the Old City and the northern edge of the city of Knoxville. While an intense moment of collision of infrastructure, it is a forgotten site, largely unviewed by the general public. However, it is central to the homeless population. The railroad signifies a place in the city that is used heavily by the homeless population as they move through the city, avoiding the main thoroughfares the general public uses. The movement of the train symbolizes the freedom of movement that many homeless look at as an advantage of their homeless status. Also, it harkens back to the time when the transient population would ‘ride the rails’ as a way to express their freedom and provide them with a ride from place to place. The existing railroad yard has several lines serving trains; however, there are also lines that curiously end in the railroad yard. It is one of these moments that this thesis proposes as a site (Figure 20). This unused track can act as a path of entry to the site or serve as an extension of the exterior space of the proposed project. The tracks end only several feet from the North Broadway Avenue bridge, which implies a possible connection between the railroad yard and the heavily traveled street above. Also possible on this site is an explicit expression of progression. By utilizing the existing space under the bridge, the proposed project can house homeless individuals in combination with the homeless who use the underside of the bridge for shelter currently (Figure 21). While some in the homeless community will be unwilling or unable to use the proposed dwelling space, those living there will have a visual connection to those living on the street.



Figure 20 – Derailed Tracks
Photo by Author



Figure 21 –Below Broadway Avenue bridge
Photo by author

Furthermore, as the site is a forgotten realm of the city, it is possible to imagine a renewal of the adjacent buildings as part of the site that could utilize programmatic pieces such as a clothing store, food bank or bath facilities. Therefore, the implications of this one particular site imply an investment in this entire region, not just the specific footprint of the site.

On a functional basis, this site offers a strategic position close to existing services in the urban center as well as the ministry zone on North Broadway Avenue. This is interesting to this study because it is surrounding this rail yard that many of the existing homeless services are located (Figure 22). The Volunteer Ministry Center is located at the corner of Gay Street and W. Jackson Avenue, overlooking the rail yard. On the opposite side of the rail yard sits the Salvation Army and the Knoxville Area Rescue Ministry. Currently, the homeless population uses the Gay Street bridge as the primary pedestrian connection between these three important places (Figure 23). To the homeless population, the urban core that the general public uses for work and leisure is a void, where the homeless can only inhabit the street and typically cannot and do not inhabit the same spaces as those people who work or patronize a restaurant. However, it is beyond the extents of the downtown core where the homeless can find services and resources to use. Therefore, it is easy to imagine that the rail yard and its future use could be a great connection between these pieces.

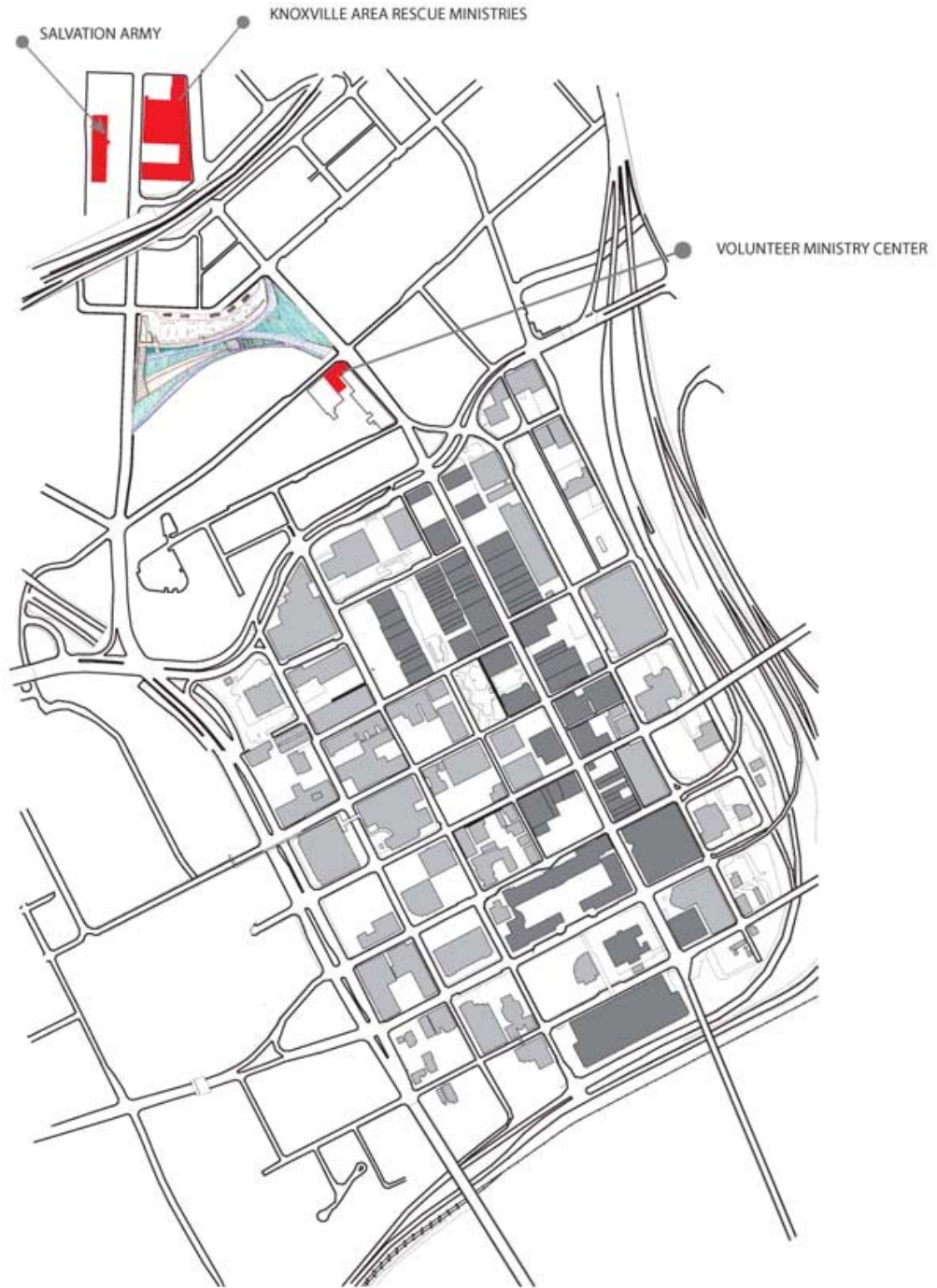


Figure 22 - Homeless Resources outside Urban Core
Diagram by Author



Figure 23 - Major Pedestrian Access for Homeless
Diagram by Author

This thesis reimagines this site as a connection between these pieces as well as an extension of the activity that occurs on the block of Gay Street directly to the south of the rail yard. On this block, the Volunteer Ministry Center sits in conjunction with Sterchi Lofts, the Emporium, the restaurant Nama and several art galleries that the larger Knoxville population uses with frequency. This block of Gay Street is an example of the cohabitation that can exist between the homeless and other members of the community. Therefore, this thesis imagines that the rail yard, with its intervention of restaurant, housing and public park can pull the activity currently existing on Gay Street into the rail yard viaduct, thereby extending the urban core to include the reimagined rail yard (Figure 24). This site would be used as a public amenity rather than just a refuge for the homeless with its various programmatic pieces. To further the argument that this site could be an extension of the urban core, it is also possible to imagine that the reinvented rail yard could be a node along Knoxville's expanding greenway system (Figure 25).

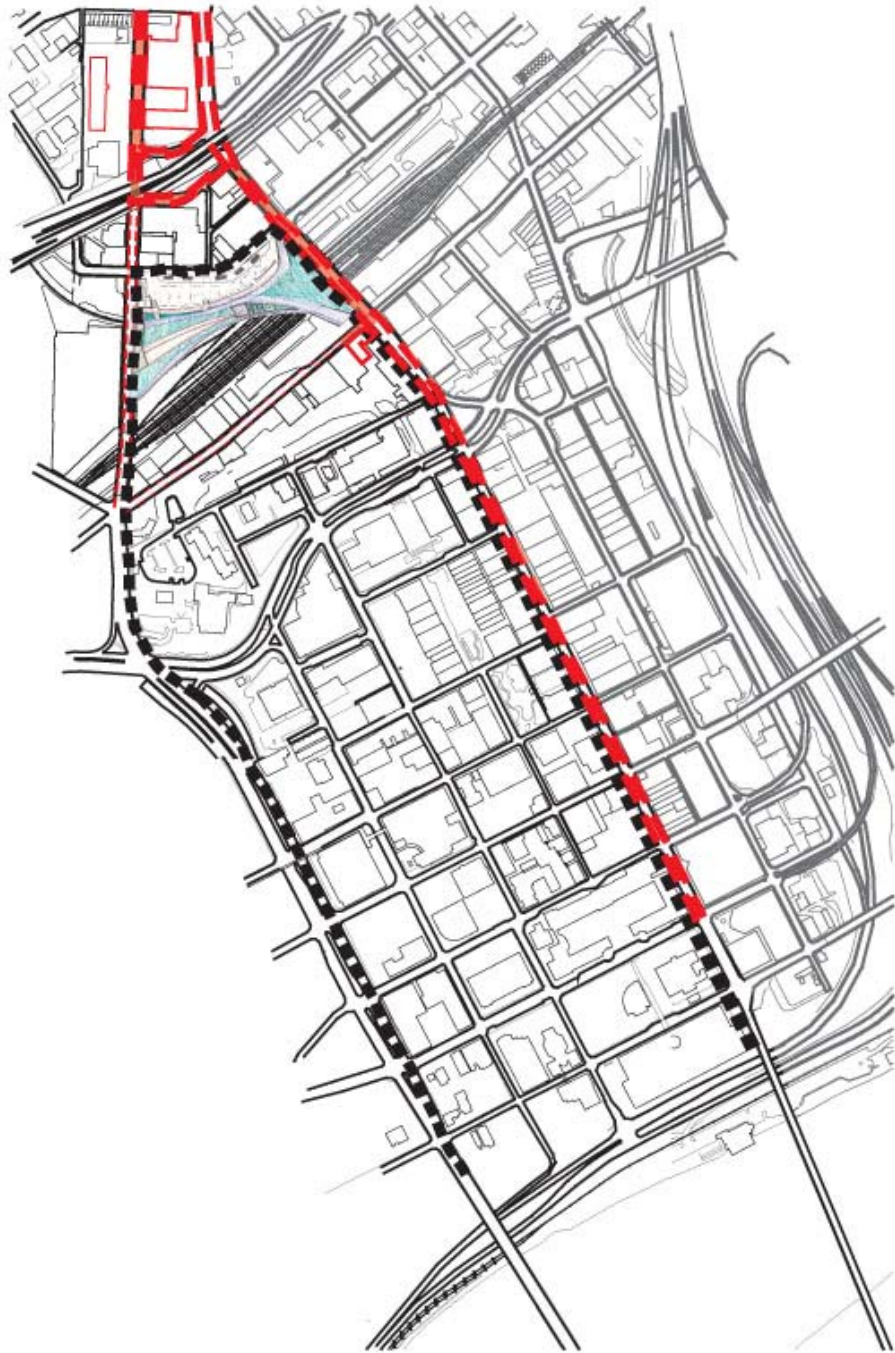


Figure 24 – Annexing the Urban Core
Diagram by Author



Figure 25 – Possible Connection to Greenway System
Diagram by Author

Users

The homeless are a diverse community comprising different ages, races, backgrounds and needs. According to a 2004 study by Dr. Roger Nooe and the Knoxville Coalition for the Homeless, there were a variety of reasons for a person to experience homelessness, which affects single men and single women who combined for 36 percent of the homeless community, veterans composing 21 percent of the homeless population, teens (6 percent) as well as women with children (38 percent of the women surveyed), to name just a few of the more defined groups within the homeless community (Nooe, 78). Furthermore, 71 percent of the homeless in Knoxville were between the ages of 31 and 60, however, 22 percent were between the ages of 18 and 31 and 6 percent were under the age of 18 while 1 percent were over the age of 60. In combination with this statistic, further stats show that the homeless community of Knoxville includes whites, blacks, and members of other races; single, married, divorced and widowed people whose educational backgrounds were just as varied (Nooe, 39). Each of these groups requires different spatial considerations in order to satisfy their desire for private refuge and public interaction. For example a woman with children requires a greater sense of security, protection, and anonymity than other subgroups within the homeless community. A single male experiences more exposure and interaction as he is more likely to spend his time in the public sphere and use a homeless shelter for sleeping purposes only. In a survey among the homeless of Knoxville, Tennessee there was a wide variety of causes for homelessness, including lost jobs, family relationships problems including leaving an abusive relationship, as well as lack of housing due to lack of money, eviction or house fire (Nooe, 28). In addition, a limitless reason for

coming to Knoxville permeates the homeless community. In a 1998 survey, the most popular reasons for coming to Knoxville were Knoxville as place of birth, for a job, to be near friends or family and to travel (Nooe, 24). By recognizing the variation within the homeless community in terms of demographics and backgrounds, it is possible to more adequately imagine possible options that will address the larger problems affecting the entire community in general. Accommodating for this diversity and specificity provides the potential for a rich interaction of various spaces for the individual retreat and the communal sharing of space.

Although they comprise a small portion of the homeless population in Knoxville, I propose a design investigation into the provision of dwelling space for the homeless teenager, also referred to as the runaway teen. It is crucial to study the homeless teenager in connection to the construction of identity because at this point in their lives, a teen is still forming or constructing his own identity. A teen is at a crucial point of making several key decisions simultaneously about his future, his friends, his interests and his beliefs. At this stage in their lives, teens are rarely homeless by choice but rather homelessness occurs due to an abusive or unsafe family relationship or a parent's inability to take care of the teenager. Also, teenagers reach an age where they grow out of the foster care system, and they are suddenly left without a stable home. In terms of the architect's connection to the homeless problem, architecture can play a part in breaking the habit of homelessness early in a teen. An architectural and spatial construct can show the power of architecture to this young person who will create an appreciation for architecture, space making and place making and its connection to their own progression. Finally, a focus on the teenage homeless is crucial because the current facilities and

shelters are inadequate for their own needs. Firstly, there is a lack of adequate shelters and services specifically for the homeless teenager in Knoxville. Also, the existing shelters serving the homeless are not useful options for the homeless teenager. Currently, many teens lie about their age and history so that they can be admitted to a shelter because any person under the age of eighteen risks having their parents called or being sent to social services. Furthermore, since the shelters cannot take in a person under the age of eighteen, the homeless teen must spend the night on the street. The homeless teenager consistently constructs a false identity of himself to project to the public or a person capable of helping them, placing them further and further away from their own self-identities at the sake of protecting their true identity. Furthermore, due to the relatively low percentage of teenagers comprising the homeless population, the general public might be completely unaware that teens make up a growing sector of the homeless population. Because the most recognizable image of the homeless is the individual male roaming the streets, it is easy to forget the kind of diversity within the homeless population. However, by focusing on the homeless teenager it is possible to imagine an unused option for housing the homeless and ending the cycle of homelessness early in an individual's experience. This thesis proposes an alternative to the current housing situation by providing much needed space for the homeless teenager.

Program

The thesis will not only create housing units for those in need, but will also include elements that will give the teenagers a place to work, socialize, and interact. Furthermore, the thesis includes programmatic elements that will bring a great amount of various activities to the site and a variety of people. The major programmatic elements include a public park that will span the rail yard; a public restaurant where those living here will work that also includes a stage for music performance, office space for social workers in addition to the housing provided for the homeless teenager.

Refuge

The individual **dwelling unit** will be a haven of retreat and refuge for the user. This very personal space will foster the creation of self-identity through the protection from the public. Designed as a contrast to a life on the street, the materiality and organization of the space will provide moments of reflection, dreaming and planning. Each dwelling unit will have access to sky, views and light, creating a flexible space that allows the exterior in but is also capable of being closed off by the user.

The **entry sequence** into the structure(s) will provide the threshold between the communal interaction of the outside world and the refuge of dwelling. Entry into a dwelling for the homeless must portray a friendly and welcoming image. Furthermore, the entry space cannot be too threatening or else the user would not enter. Also, the entry space should be generously sized to provide refuge from the street but also private consultation with others.

Interaction

The **communal spaces** of the structure(s) designed in this thesis will be flexible spaces allowing for informal and chance meetings among the users. Moments of interaction will be facilitated through simple measures such as generous **circulation paths**. The circulation paths will lead to more specific areas given over to community discussion and meeting among the users. This will also be flexible space, interacting between the interior and exterior world as well as the private and public realm. Shared spaces will also include functional spaces including kitchens, laundry, and common rooms for entertainment.

A **restaurant** will provide the public forum to bring the homeless and non-homeless citizens together on this site. It is possible to imagine that those dwelling here would work at the restaurant, giving them employment and direction. Both parties will rely on the other for needed resources – the patrons for good food, and the teenagers for work and money. The restaurant will be closely attached to an exhibition space so that those waiting for a table could get exposure to the homeless problem in Knoxville through the exhibition display, which would focus on the stories of the homeless teen.

Display

Display, as a programmatic element, is crucial to the construction of identity. The area(s) for display will be both on the scale of the individual and of the community. Attached to each dwelling unit will be a moment of display, which could be a window box, a niche for display of objects or just a wall for artwork. On the public scale, there will be **exhibition space** that connects to the pedestrian path of the public to display the narrative describing the plight of the homeless teen. The exhibition space will serve as

display that will be personified through the actual users of the structure(s). This will connect the individual users to a larger and more general public by allowing the public to enter and raise their own awareness of homelessness in their own city.

Storage

Storage attains a much needed symbolic and functional programmatic element in a dwelling place for the homeless. While some buildings consider storage as a secondary element and make efforts to hide it, storage will be another thread of display in this structure. Personal possessions retain such importance to the homeless individual due to the small number of possessions he can carry. One of the shortcomings of existing shelter facilities for the homeless is the lack of adequate storage space for one's belongings. The individual can store only what he can carry. Furthermore, the storage components are rarely protected well and susceptible to theft or damage. Storage should be treated as importantly as any of the other programmatic elements. Attaching the storage units or spaces to the individual dwelling units will allow for greater security but also allow the storage to become a sculptural element in the design, no longer just a closet created in leftover space. Storage will allow for the retention, creation, and perpetuation of one's history and identity by treating one's possessions as important symbolic and functional pieces for the homeless individual.

Architectural Design Project

The architectural design is a study into the varying degrees of public and private space as a means of constructing identity for the individual, the group, and the public. Several design strategies were employed to construct identity as well as provide ways for people to understand the identities of others. These design strategies spanned the different scales that this project focused on: the urban scale, the scale of the site, the scale of the building and the scale of the room. Firstly the reversal of spatial roles was implemented as a way of rethinking the way certain spaces worked. Secondly, one of the first design moves was to disconnect the individuals living here from the street, placing them above the spaces reserved for the general public, such as the restaurant and on a smaller scale the office space. Finally, to explore the degrees of public and private space, the design provides a variety of spatial options as a means of comfort for the inhabitant.

The program began as housing for the homeless but gradually grew to include a public park that spanned the active rail yard, a public restaurant, office space and housing. As a way of studying the degrees of public and private space in terms of its effects on identity, programmatic elements were designed to sit in conjunction or possibly in conflict with each other. Also, providing a variety of uses for this site is meant to facilitate the most amount of activity on the site. This activity will come from many different sources, the people living in the housing here, the homeless community, and the general public who will use the public park and restaurant. In this way, there is the hope that people will understand the possibility and the necessity of inhabiting the same spaces. This will allow people greater opportunity to understand their own identity in relation to other people and also understand other people's identities.

On the urban scale, the public park spans the existing rail yard to accommodate the active rail lines (Plate 1). The park has its main entrance at the corner of Gay Street and Jackson Avenue, directly in front of the Volunteer Ministry Center. This would be the entrance that those who live on Gay Street would also use to access their neighborhood park. The park gently descends and eventually reaches the level of the rail yard where the disused rail lines occur (Plate 2). Although the most public space of the design, the park allows for moments where an individual can sit alone or where small groups can sit outside the main pedestrian movement through the site. There are wooden pedestrian walkways as well as smaller pockets of grassy areas for people to sit and participate in sports events that would place them aside the main pedestrian movement through the site. These smaller pockets of grass allow for people to claim ownership of their own private space within the larger public space of the park.

The site is a complicated one, and the design is meant to integrate the landscape and the building. While the building sits at one end of this large public park, there are moments that connect the building and the landscape. A piece of the park folds to form an outdoor amphitheater that faces the stage of the restaurant. This stage could accommodate both indoor and outdoor performances. The stage, an overt symbol of display is a point where the landscape and the building connect to form a whole. The actual stage for musical performances sits on the opposite edge of the restaurant, opposite the counter. The counter for the restaurant is meant to evoke the cafeteria-style setup of most homeless shelters. A long linear path from the entry to the counter places those being served and those serving in direct contact with each other. The direct face to face contact that occurs at the restaurant counter is very important to this thesis as it is one of

the most effective ways for people to communicate with each other and understand each other in a close manner (Plate 4). Also, since those living here would also work in the restaurant, the general public would see the teenagers developing job skills and being productive members of society, acting in direct contrast to one of the most currently prevalent stigmas of the homeless. Therefore, the restaurant is a crucial piece in establishing a renewed identity in the teenagers and also working to break down the misperceptions that the homeless and the general public have of each other.

Through a variation of enclosure and exposure, people will be able to inhabit the various programmatic spaces in different ways. For example, the restaurant provides a variety of spatial experiences (Plate 3). There is a primary dining area that has a higher ceiling and is located centrally between the counter where food is served and the stage. This is the primary public space of the restaurant. However, flanking this primary public space are smaller shared zones that contain booths and a long bar for people to sit at and be outside the main activity of the dining area.

In an attempt to claim the public space for the teenagers living here, the entry at Broadway Avenue is compressed. The front porch of the housing greets the walkway from Broadway Avenue to the public park (Plate 5). Again, there is an inversion in the sense that the general public who passes through this space is made to understand that they inhabit the space of the teenager, or the implied extension of the building designed for the teenager to be housed in. The teenagers are afforded privileged views of those passing through either from their front porch or their own private balconies, again manipulating the relationship of who is watching and who is being watched.

At the scale of the building, the housing units are raised above the level of the street as a way of disconnecting the inhabitants from the street. The rooms are placed above the public restaurant at the rail yard level and the offices which have their entry at Broadway Avenue. This is meant to give the public the access to the lower levels of the building and raise those living at this building above the public. Placing these more private spaces above the public activity of below is an inversion of the typical spatial roles where the homeless occupy the space of the street and the general public can look down on them from their own living quarters. Inverting the roles of who is watching and who is being watched was a design strategy that was utilized in order for distinct members of the public to understand each other by inhabiting the spatial role that the “other” normally occupies.

Each upper floor of the building contains six rooms for the teenagers living there (Plate 6). There is also one apartment for the directors on each floor. The housing floors contain a variety of shared spaces to bring the residents together to form a group or small community. A laundry room acts as a meeting room on one floor, and other floors have larger shared kitchens to bring the residents together while the roof has a vegetable garden to be used by the residents and to grow vegetables for the restaurant. By providing a variety of options on each floor there is the hope that the residents would have to leave the floor their room is on so that they meet and interact with the other residents, creating another layer of community.

At the scale of the room, the project experiments with a variety of moments of privacy with moments of controlled openings to the exterior as a way of sharing space. As stated previously, one’s possessions are his first level of display to others. The rooms

are enclosed from the interior hallway by a storage wall that acts as the first way that the individual can display his identity (Plate 7). Two layers of translucent panels separate the individual from the shared space of the hallway. In each storage wall, there are selected openings for social interaction between those living here. Each wall will have a bench built into it that will act as a front porch to each room, giving the individual a moment of exposure to others in hopes of creating a community. Working with an inversion of spatial roles, the storage wall, containing the goods that are normally kept enclosed and private become the individual's first statement about himself. Within each room, there is a progression from the more public spaces of the room to the most private. The bedroom is the most protected and most private space in the entire building. In reaction to the typical homeless shelter configuration where beds fill an open room with no privacy, the bedroom is consciously meant to be a very private moment for the individual. Each room also has a private exterior balcony. However, the balcony sits recessed behind the façade so that it acts as an interior and exterior space at the same time. The private balconies also are an expression of the reversal of spatial roles because the individual is provided with a privileged view over the public.

While a complex and complicated program, each piece works in similar ways. From the scale of the park to the scale of the individual room, there is a variation between public and private space. This thesis asserts that there is a great amount of room between “public” and “private.” It is within these layers that the individual, the group, and the public construct, and eventually display their identity.

Conclusion

Vital to this thesis is a public awareness that will come through the physical site of the project as well as the integration of different sectors of society through the program. In today's society, there exists a disconnection between the public's perception of the homeless and the actual identity of the individuals within the homeless community. In other words, too often the identity of the homeless is an imagined or perceived identity constructed by others and placed upon the homeless. "Nevertheless, regardless of whether poverty is real, the poor and especially the homeless are subject to ideological constructs of their identity that make them Other in ways both similar to and different from race and gender." (Arnold, 3) In order to create a more realistic view of the intricacies of the homeless population in order to better accommodate for their needs, awareness in the mainstream public is necessary today.

This thesis looks to reinvest a sense of identity in a group of people who have been overlooked and forgotten in today's society, specifically the homeless teen. It is easy to ignore the homeless problem if it is pushed to the fringes of society and to the edges of the urban realm, however this thesis will increase the awareness of the general public as to the practical problems facing the homeless population and each person's responsibility in aiding the solution. This thesis seeks to understand the role architects can play in providing options for housing and other services for the homeless problem. As Kai Erickson wrote, "To be without a home is to be cut off from the rest of the world. 'A place to live' means exactly that – a place to be alive in, a place to be a real person in, a place to connect one to a larger human community." (Wallis, 71). This thesis provides an option for the homeless community in terms of solving a practical need for shelter

while being connected to one's past and future through the layers of progress from homelessness to inhabiting one's own dwelling space. By articulating the layers of progression through the architectural design, the construction of several identities is possible.

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APPENDICES

Appendix 1: Site Information



Figure 26 –L & N Railroad yard from Broadway Avenue
Photo by author



Figure 27 –L & N Railroad yard from Gay Street
Photo by author



Figures 28- L & N Railroad yard looking toward derailed tracks
Photo by author



Figures 29- L & N Railroad yard looking toward downtown
Photo by author



Figure 30 - Existing Rail Line on Site
Photo by Author



Figure 31 – Figure/Ground Diagram of Site
Diagram by author



Figure 32 – Enclosure of Site
Diagram by author

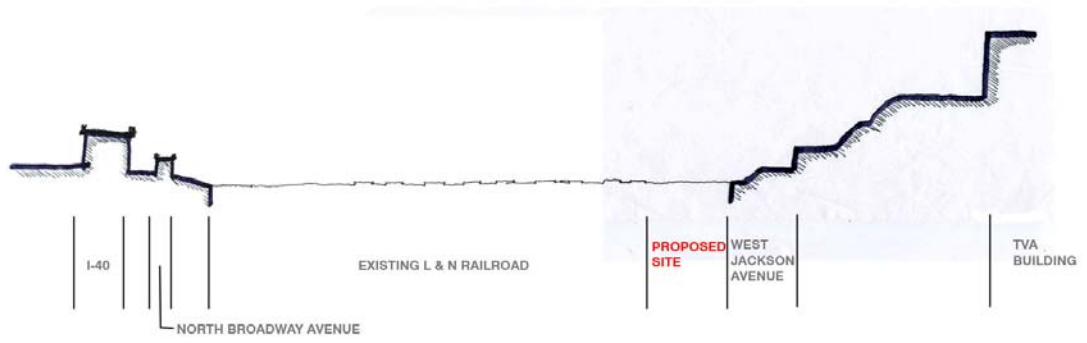


Figure 33– Site Enclosure in section
Diagram by author

Appendix 2: Quantitative Program

Entry	500 sf
Individual Dwelling Units	350 sf (x 12) = 4200 sf
Director's Individual Units	1225 sf (x 3) = 3675 sf
Storage/Individual Display	30 sf (x 20) = 600 sf
Library/Computer Resource Center	2250 sf
Exterior Room/Courtyard	300 sf
Open Offices	2400 sf
Conference Room	240 sf
Shared Kitchen	1000 sf (x 2) = 2000 sf
Common Room	400 sf (x 3) = 1200 sf
Shared Laundry	450 sf
Restaurant	3000 sf
Restaurant Kitchen	1500 sf
Bathrooms	400 sf
Net Square Footage	22,715 sf
	x 1.25
Gross Square Footage =	28,400 sf

Appendix 3: Existing resources for the homeless community in Knoxville

Table 1: Existing shelters serving homeless community in Knoxville

<i>Name of Facility</i>	<i>User group</i>	<i>Number of Beds</i>
<i>Salvation Army</i>		
	Joy Baker Center	36 individuals
	Men's Shelter	156 individuals
	Transitional housing program	66 individuals (48 single male) (18 single female)
<i>Knox Area Rescue Ministries</i>		
	Recovery program	63 male
	Overnight shelter	150 male
	Family care	61 individuals
	Single women's program	40 women
<i>Serenity Shelter</i>		
	Emergency for battered women	30 individual female
<i>Volunteer Ministry Center</i>		
	Rent assisted apartments	16 individuals
<i>Family Crisis Center</i>		
	Battered women and children (East)	16 individuals
	West	12 individuals
<i>Runaway Shelter</i>		
	Short term shelter and counseling For runaway and homeless youth (ages 12-18)	5 individuals
<i>Transitional Living Program</i>		
	Residential and day case management (teens 12-18)	5 individuals (capacity for more at scattered sites)
<i>YWCA</i>		
	Women in transition	58 individuals
<i>Agape</i>		
	Program for chemically dependent adult women	24 individuals
<i>E.M. Jellinik Center</i>		
	Residential rehabilitation for adult men with substance abuse problems	45 individuals
<i>Steps House</i>		
	Residential program for drug and alcohol recovery	40 individuals (veterans) 57 individuals
<i>Great Starts</i>		
	Shelter for women with drug and alcohol dependency	22 individuals (women) 38 children in nursery

(Source: Nooe, Roger. *Homelessness in Knoxville/Knox County: 2004*. Knoxville: Coalition for the Homeless, 2004.)

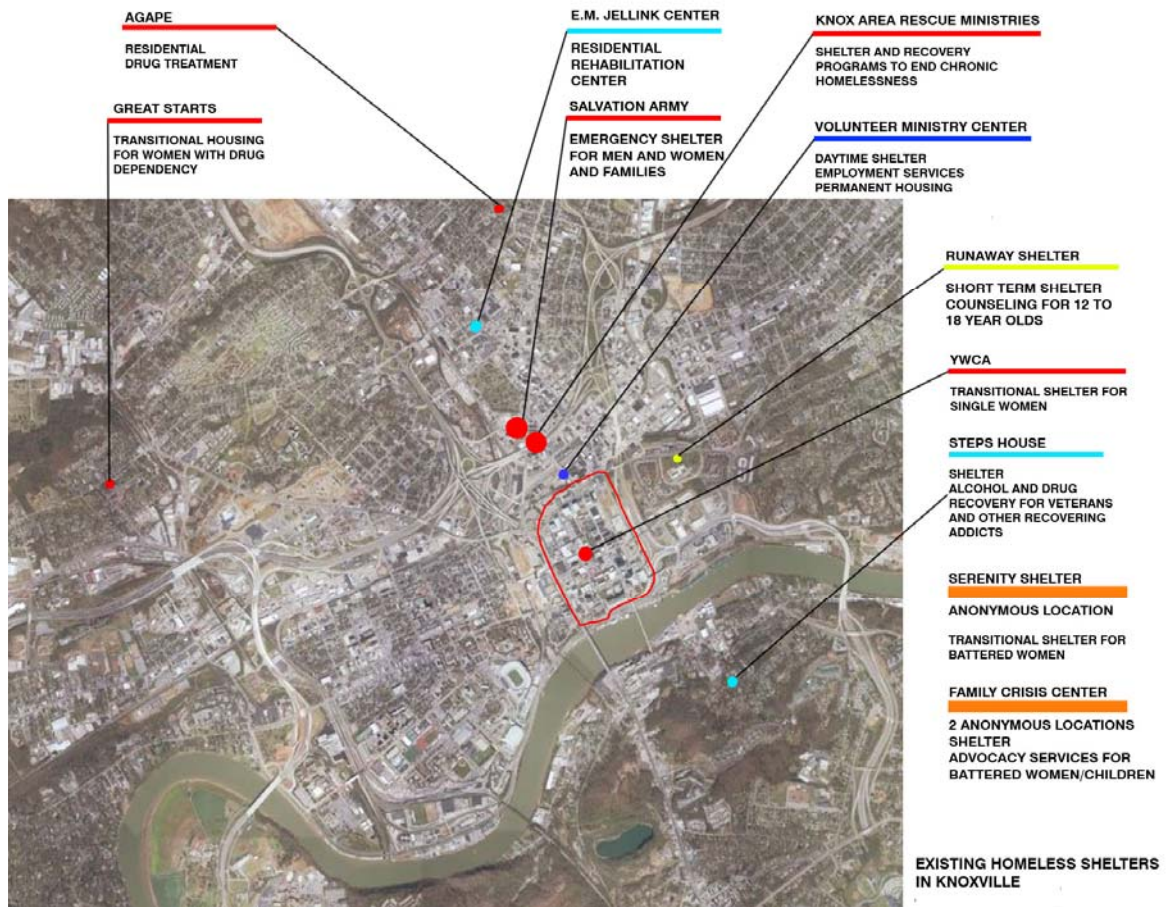


Figure 34 – Existing Homeless Shelters
Diagram by Author

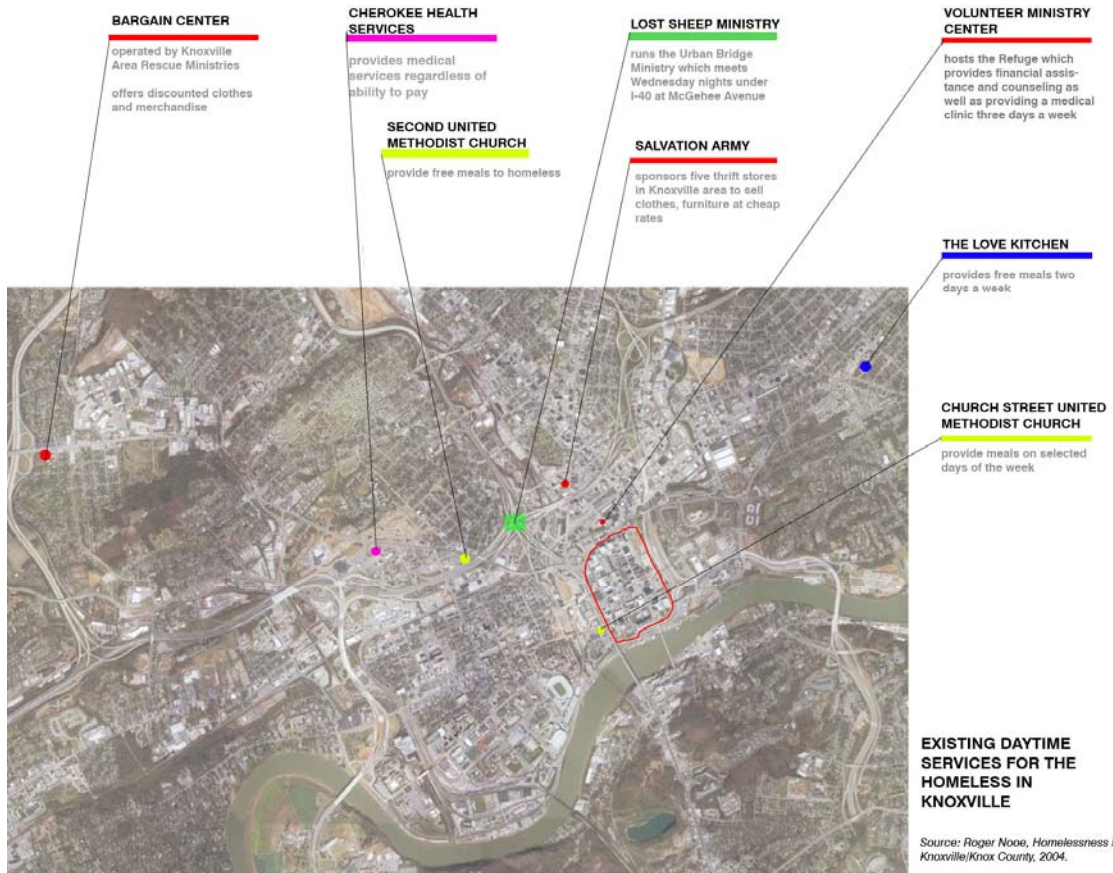


Figure 35 – Existing Daytime Services for the Homeless
Diagram by Author

Table 2. Homeless Shelters in 1986

<u>Name of Facility</u>	<u>User group</u>	<u>Number of Beds</u>
<i>Knoxville Union Rescue Mission</i>	Shelter for homeless	60 individuals
<i>New Life Inn</i>	Shelter associated with Union Rescues Mission	25 individuals (women)
<i>Salvation Army</i>	Limited shelter	90 individuals (men)
<i>Volunteers of America</i>	Shelter for families and women with children	65 individuals
<i>Volunteer Helpers</i>	Long term shelter Additional 200 beds when using adjoining church 27 apartments	37 individuals
<i>Travelers Rest</i>	Shelter for families and single parents with children	36 individuals
<i>Family Crisis Center</i>	Shelter for homeless and battered women and their children	12 individuals
<i>Judy Russell House</i>	Short term shelter	6 individuals (women)
<i>Hope Haven</i>	Shelter for battered women and their children	22 individuals

(Source: Nooe, Roger. *Homelessness in Knoxville/Knox County: A Twenty Year Perspective, 1986-2006*, Knoxville: Coalition for the Homeless, 2006.)

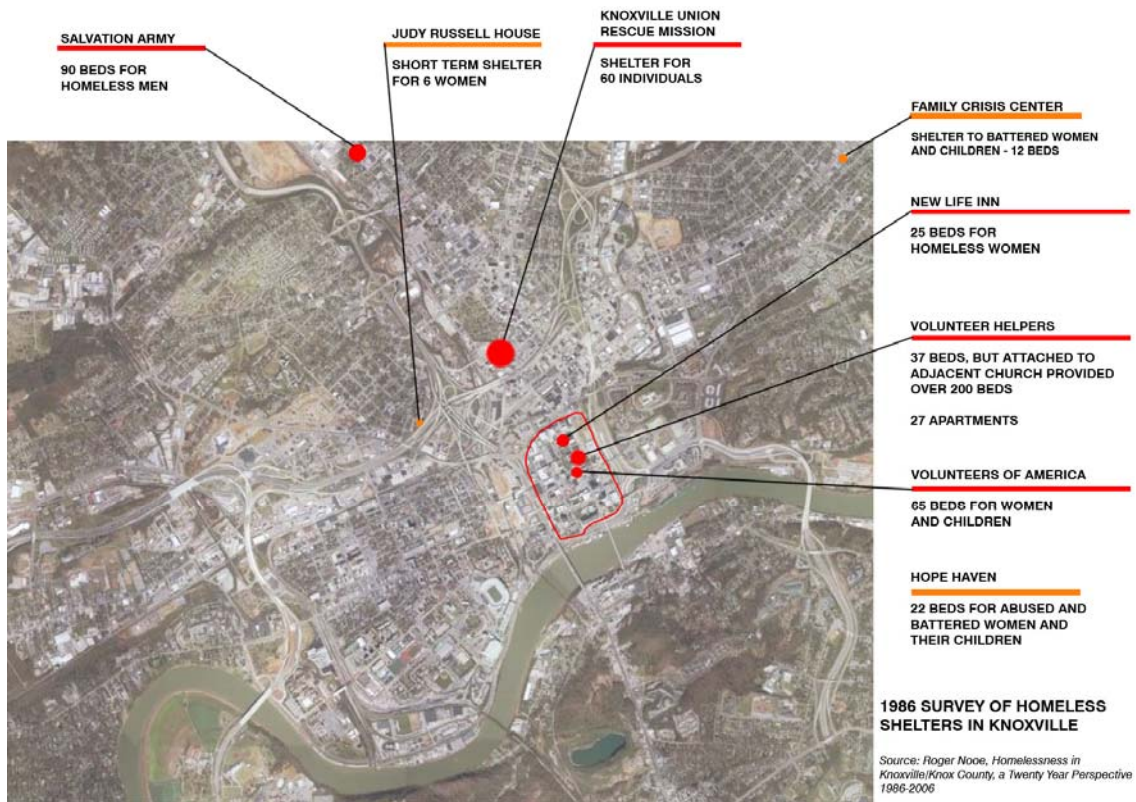


Figure 36 – Survey of homeless shelters in 1986
Diagram by Author

Appendix 4: Building Codes

(Source: Edward Allen and Joseph Iano, The Architect's Studio Companion, Third Edition)

Occupancy Group: R-1 (Residential, Hotels and Motels)

3-Hour Noncombustible Construction (Type I-A)

Requires a fire-resistance rating of 2 hours for floor construction and 3 hours for columns and bearing walls.

Unlimited maximum height.

Residential maximum height is 60 feet.

Unlimited maximum floor area on any single floor.

2-Hour Noncombustible Construction (Type I-B):

Requires a fire-resistance rating of 2 hours for floor construction, columns, and bearing walls.

Has a maximum height limitation of 180 feet.

Residential maximum height is 60 feet.

Unlimited floor area in any single floor.

1-Hour Noncombustible Construction (Type II-A):

Requires a fire-resistance rating of 1 hour for floor construction, columns, and bearing walls.

Has a maximum height limitation of 85 feet.

Residential maximum height limitation is 60 feet.

Maximum square footage on any one floor is 96,000 square feet.

Unprotected Noncombustible Construction (Type II-B)

Has no fire-resistive requirements for floor construction, columns, or bearing walls, except that they must be constructed of noncombustible materials.

Has a maximum height limitation of 75 feet.

Residential maximum height limitation is 60 feet.

The maximum square footage in any one floor is 64,000 square feet.

Maximum Travel Distance from Most Remote Point to Nearest Exit Disclosure

Unsprinklered – 200 feet

Sprinklered – 250 feet

Maximum Travel Distance to Two Independent Egress Paths – 75 feet

Largest Room that may have only One door – 10 occupants

Maximum Length of Dead End Corridor – 20 feet

Minimum Clear Corridor Width – 44 inches for more than 50 occupants

36 inches for 50 or fewer occupants

36 inches with dwelling units

Minimum Net Clear Egress Door Width – 32 inches

Minimum Stair Width – 44 inches for more than 50 occupants

36 inches for 50 or fewer occupants

Minimum Number of Accessible Sleeping Accommodations or Dwelling Units:

With no more than 25 sleeping accommodations : 1

With no more than 50 sleeping accommodations: 2

With 51 to 75 sleeping accommodations: 3

With 76 to 100 sleeping accommodations: 4

With 101 to 200 sleeping accommodations: approx. 4%

With more than 200 sleeping accommodations: approx. 3%

For Occupancy R-1, basements and each sleeping room below the fourth story *must have an exterior door or window for emergency escape and rescue*. Escape windows must have a sill height of not more than 44 inches, minimum clear opening dimensions of 24 inches high by 20 inches wide, and a minimum clear opening area of at least 5.7 square feet. *Emergency escape windows and doors are permitted to open onto interior atrium balconies, provided that a second exit access that does not pass through the atrium is available.*

Appendix 5: Zoning Information

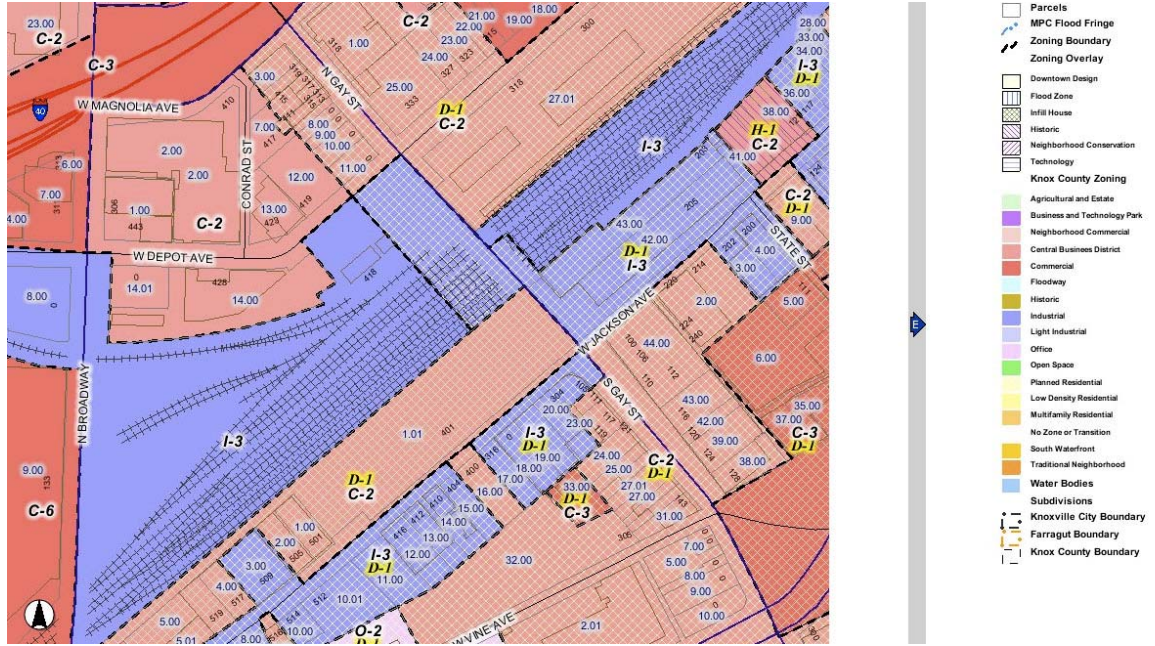


Figure 37 – Existing Zoning
 Source: (www.kgis.org) “Knox net Where”



Figure 38 – Existing Use Diagram
 Source: www.kgis.net “Knox net Where”

Appendix 6: Final Model Photos



Figure 39 – Final Model
Model by Author

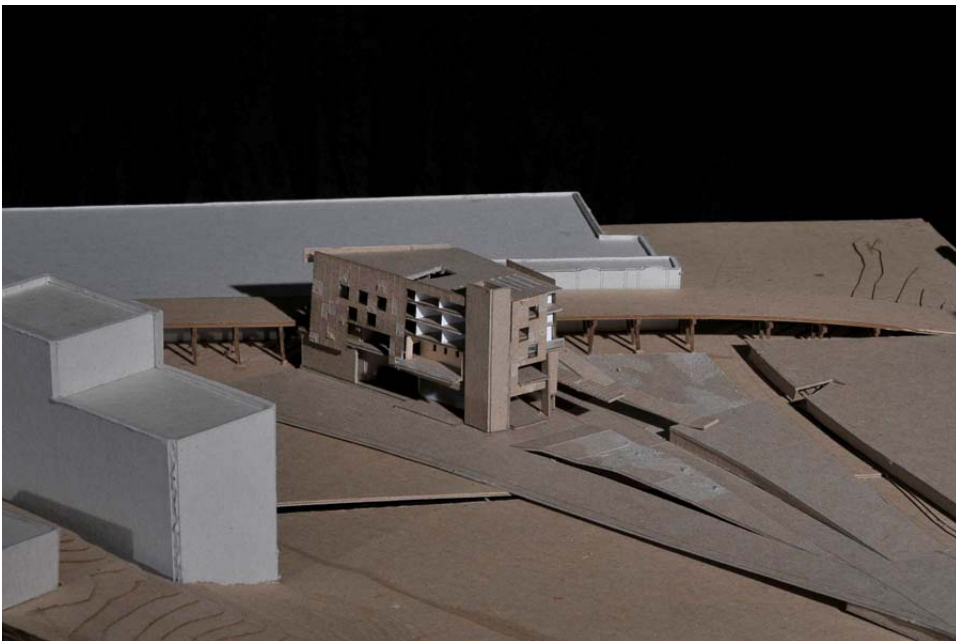


Figure 40 - Final Model, view of building
Model by Author



Figure 41 – Final Structural Model, south elevation
Model by Author

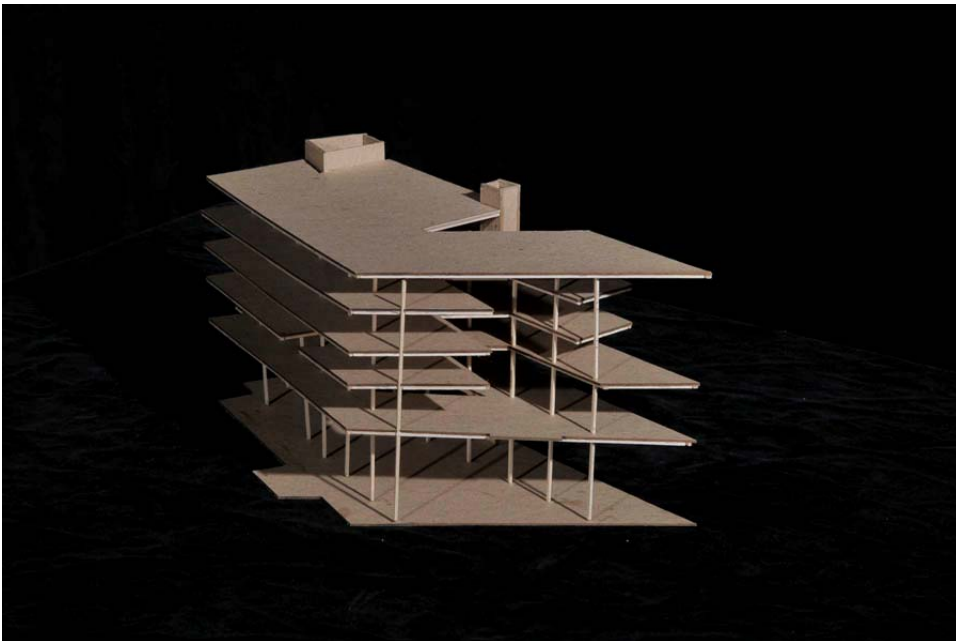


Figure 42 – Final Structural Model, west elevation
Model by Author

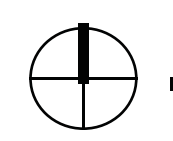


W. DEPOT AVENUE

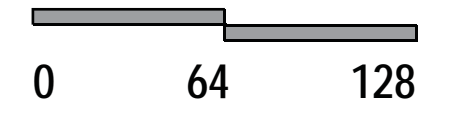
N. BROADWAY AVENUE

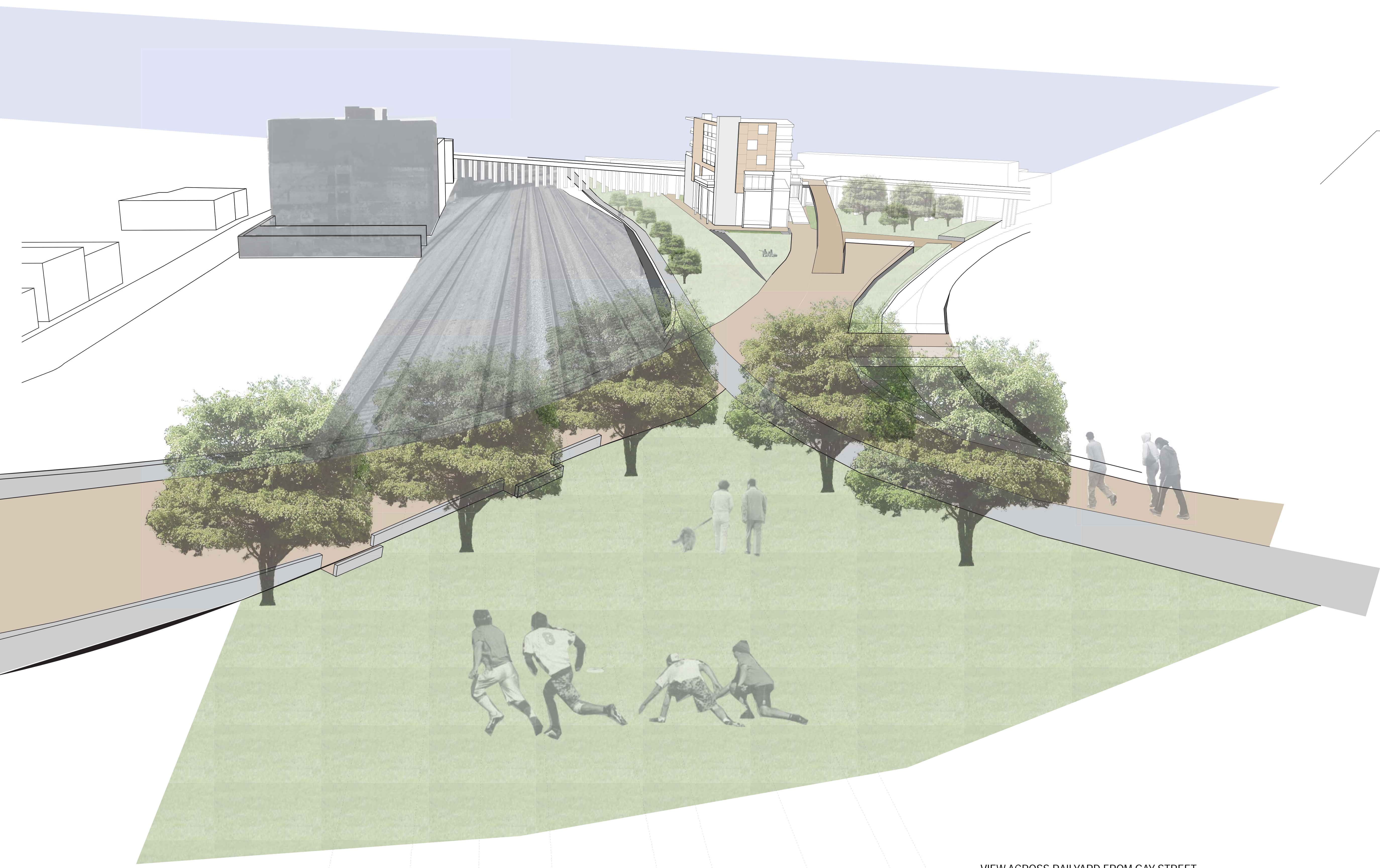
W. JACKSON AVENUE

GAY STREET

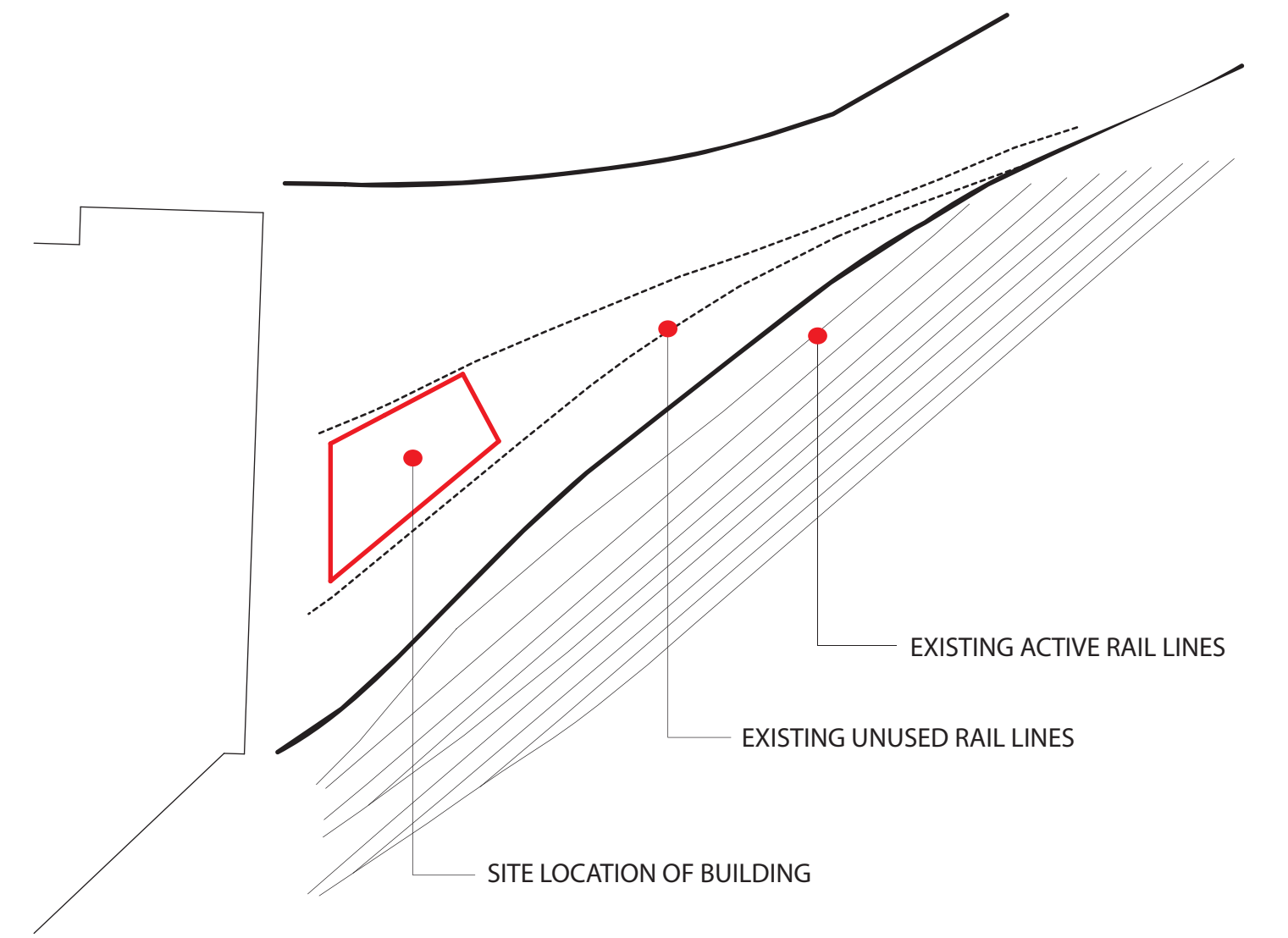


SITE PLAN

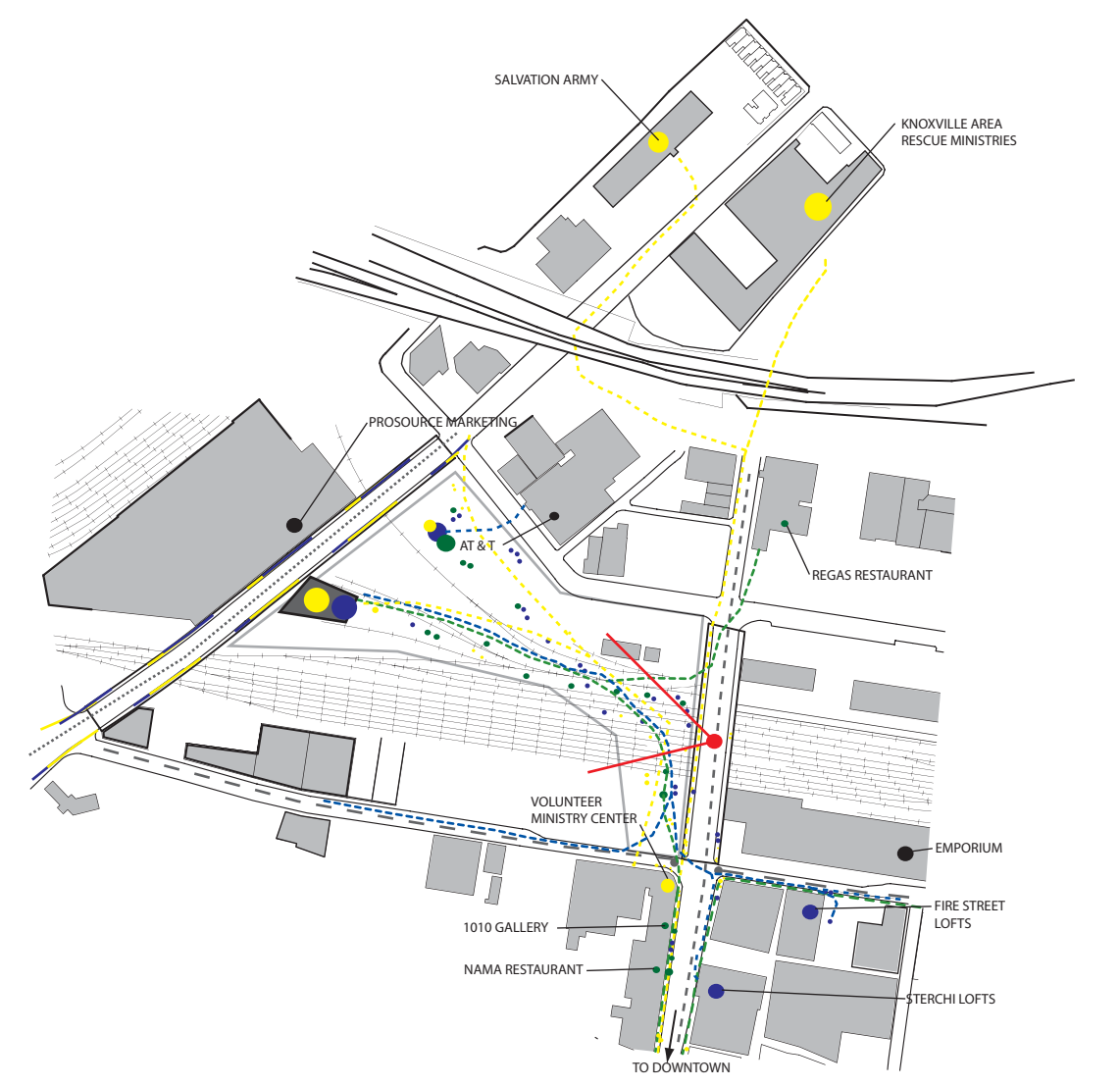
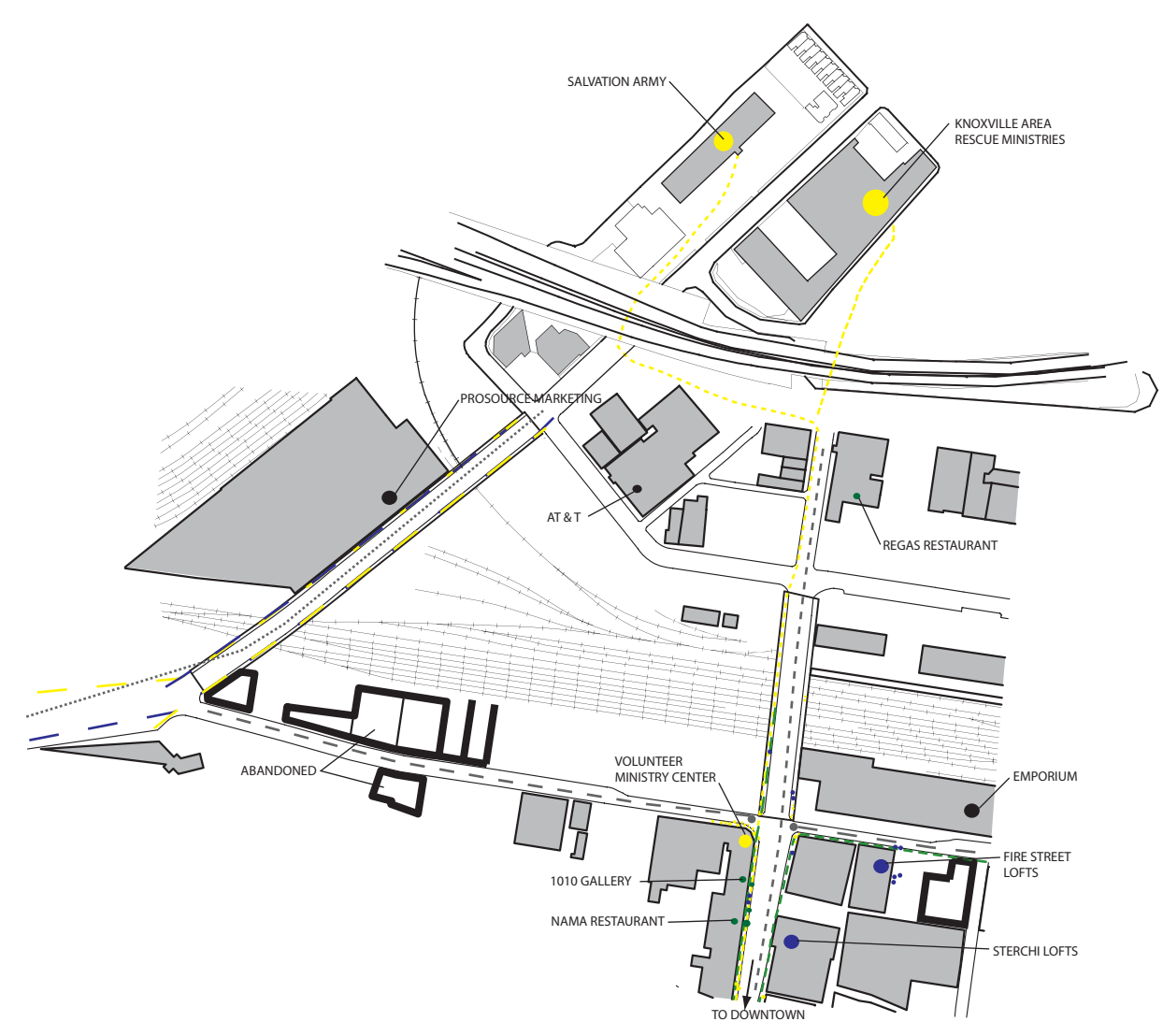




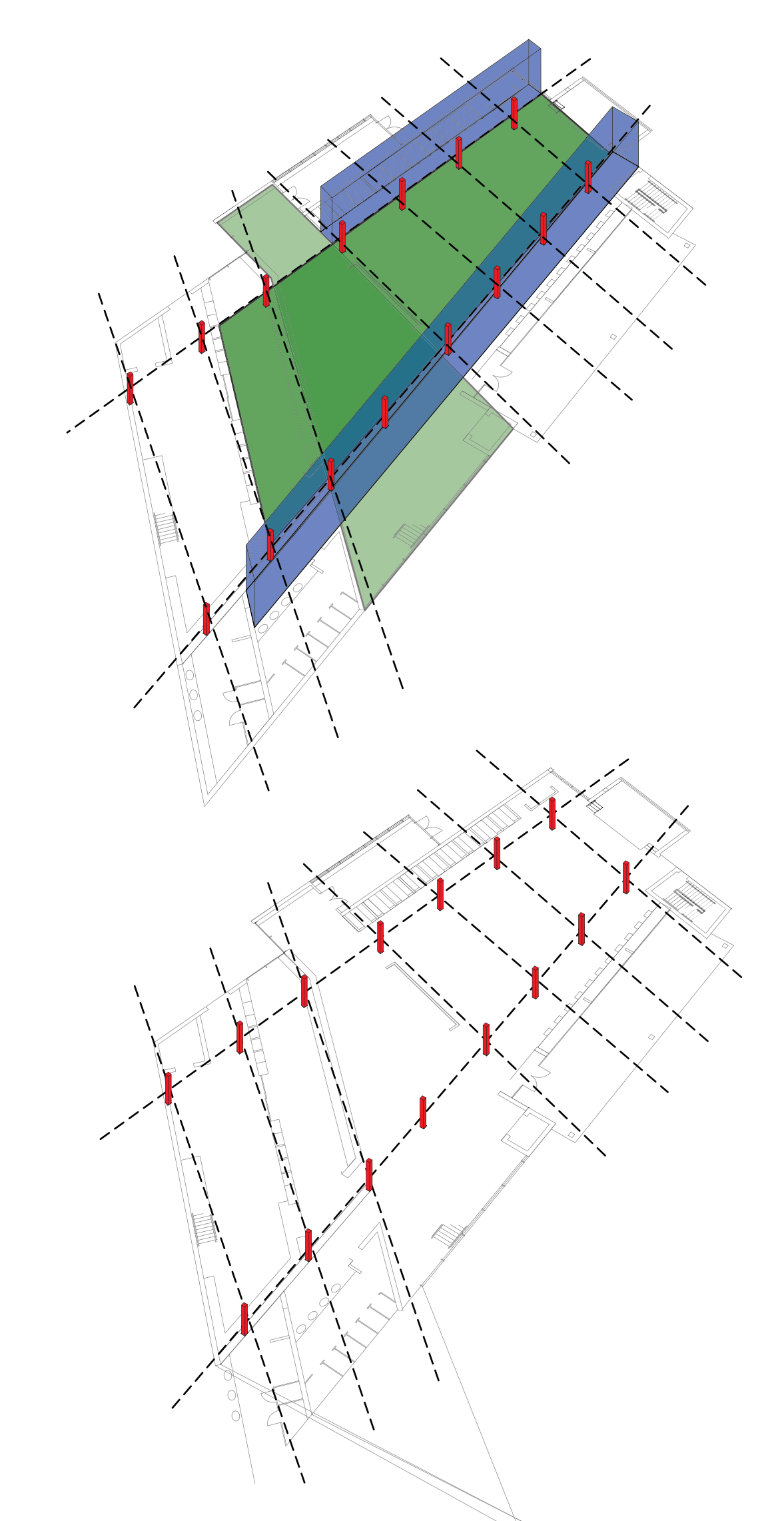
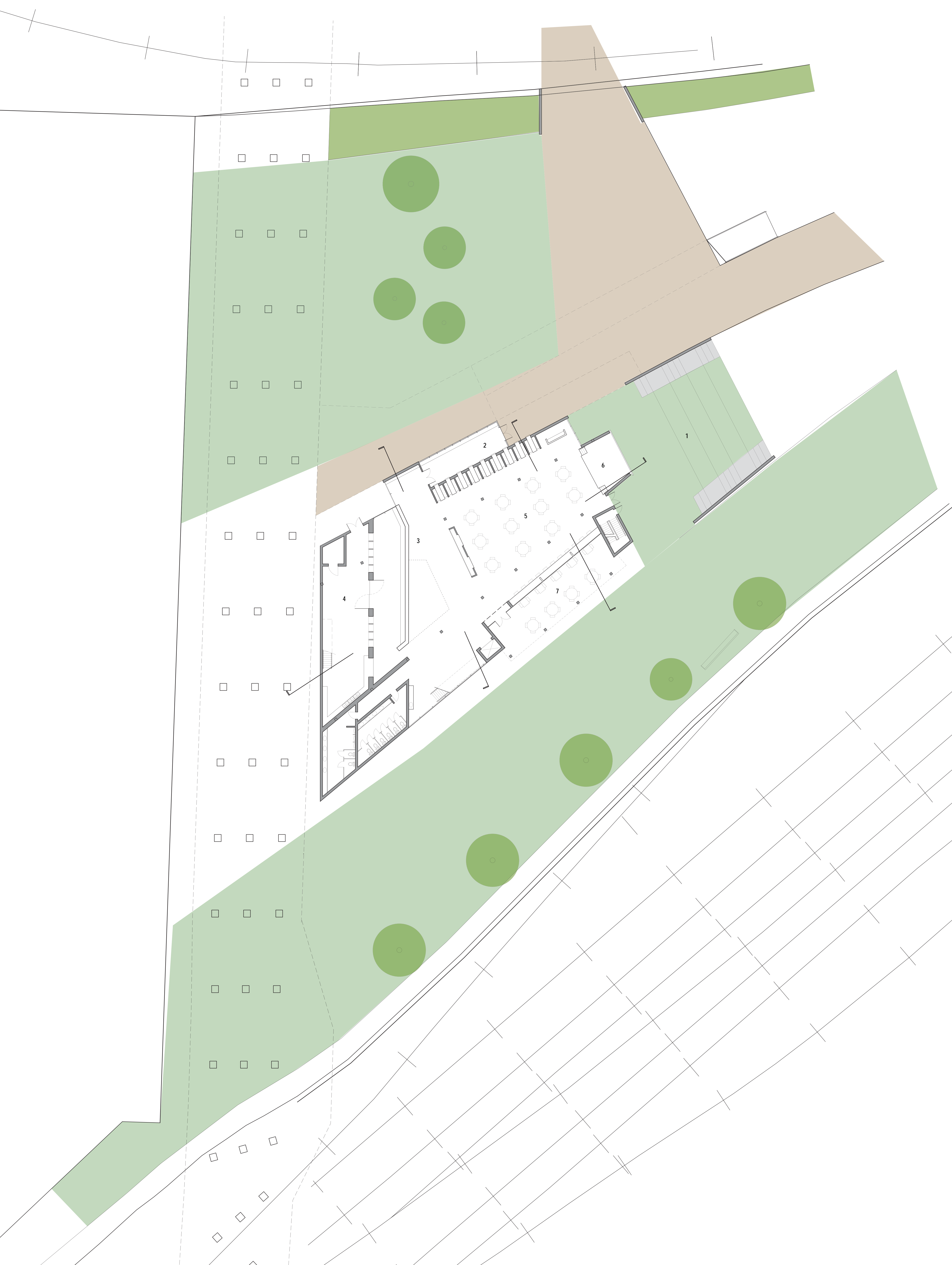
VIEW ACROSS RAILYARD FROM GAY STREET



UNUSED RAILS DEFINE BUILDING LOCATION



ACTIVITY BEFORE AND AFTER INTERVENTION

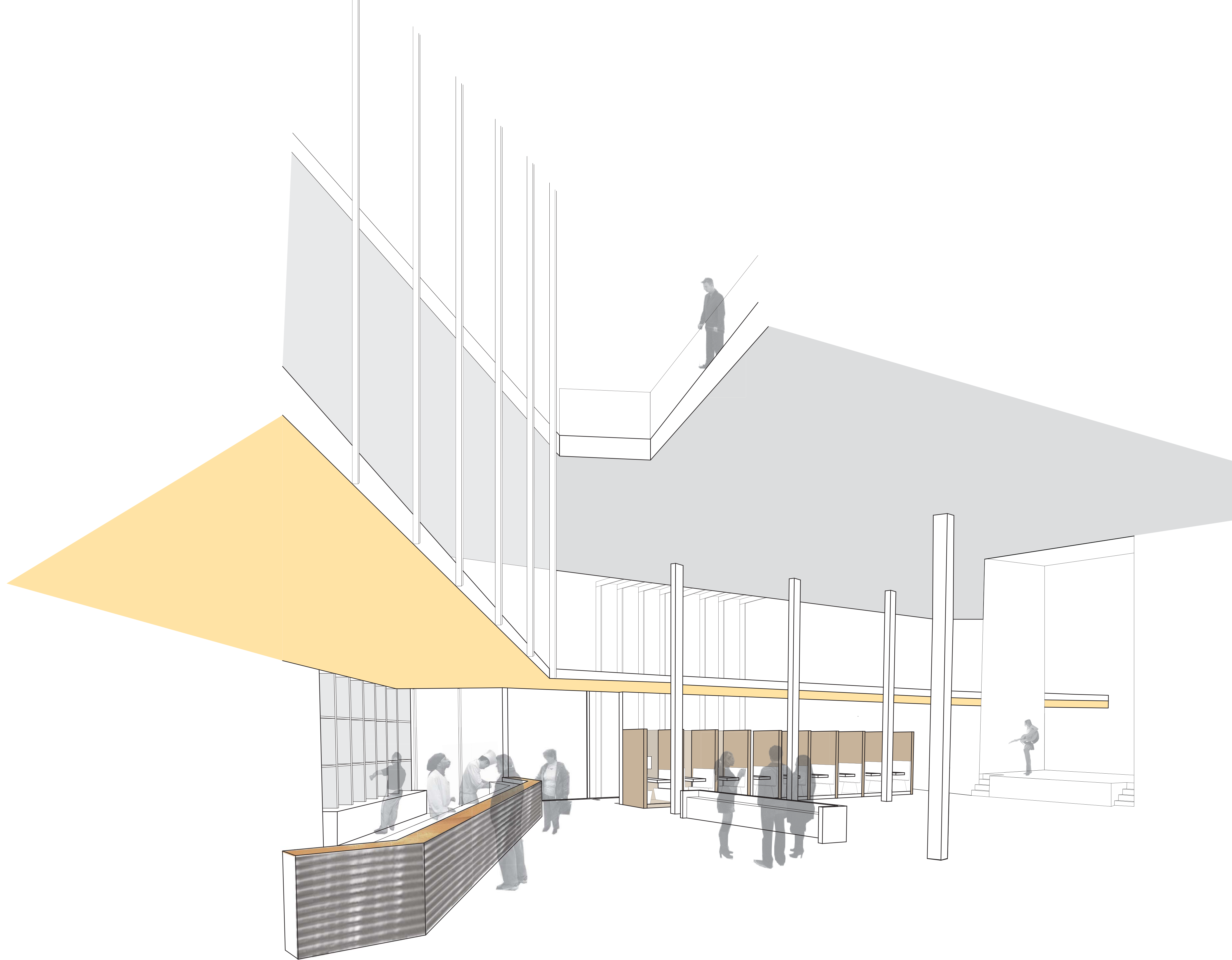


THE STRUCTURAL ORGANIZATION SETS UP ORDER AND RHYTHM TO THE PLAN, DEFINING CIRCULATION ZONES AND SEPARATING THE PUBLIC SPATIAL VOLUME AND MORE ENCLOSED INDIVIDUAL VOLUMES

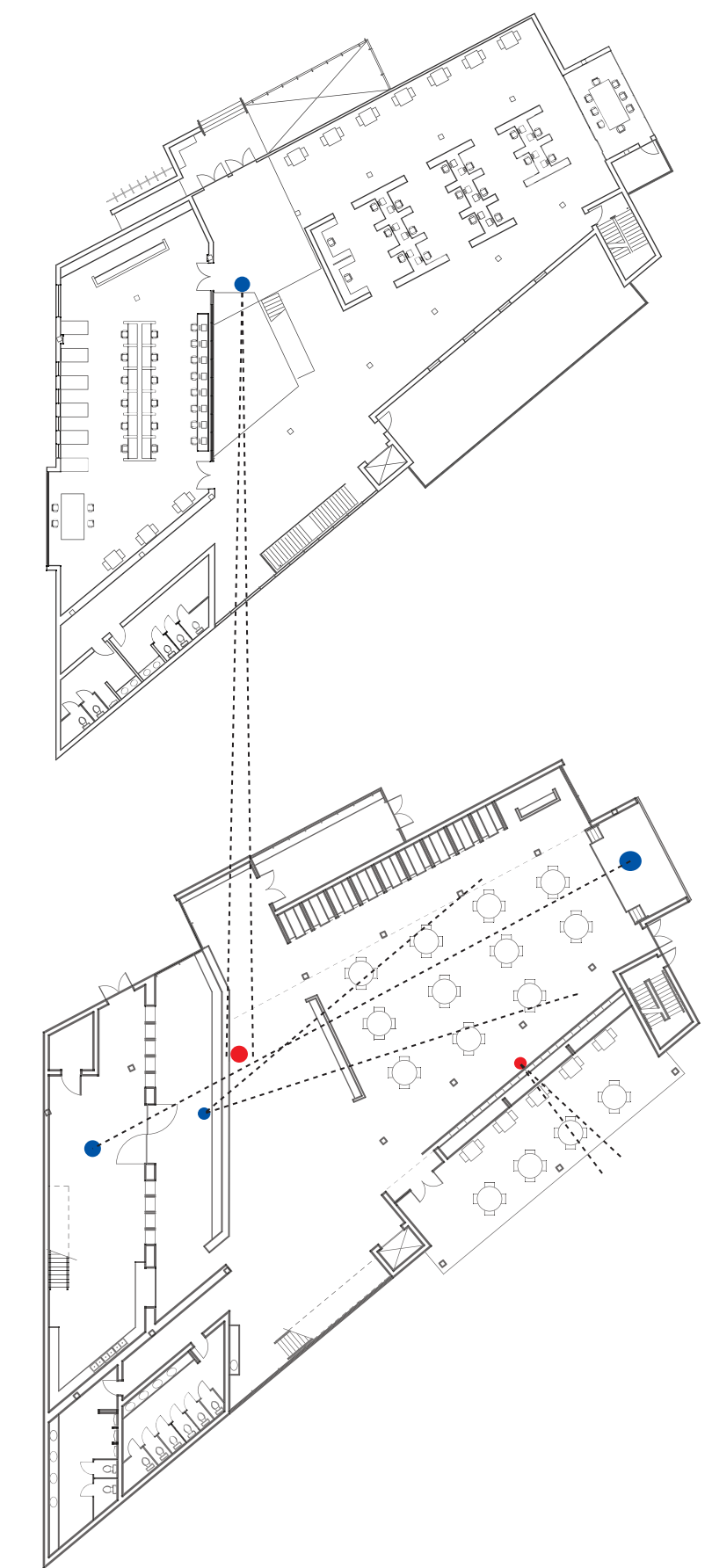
PLAN AT RAILYARD LEVEL - LEVEL 1

0 16 32

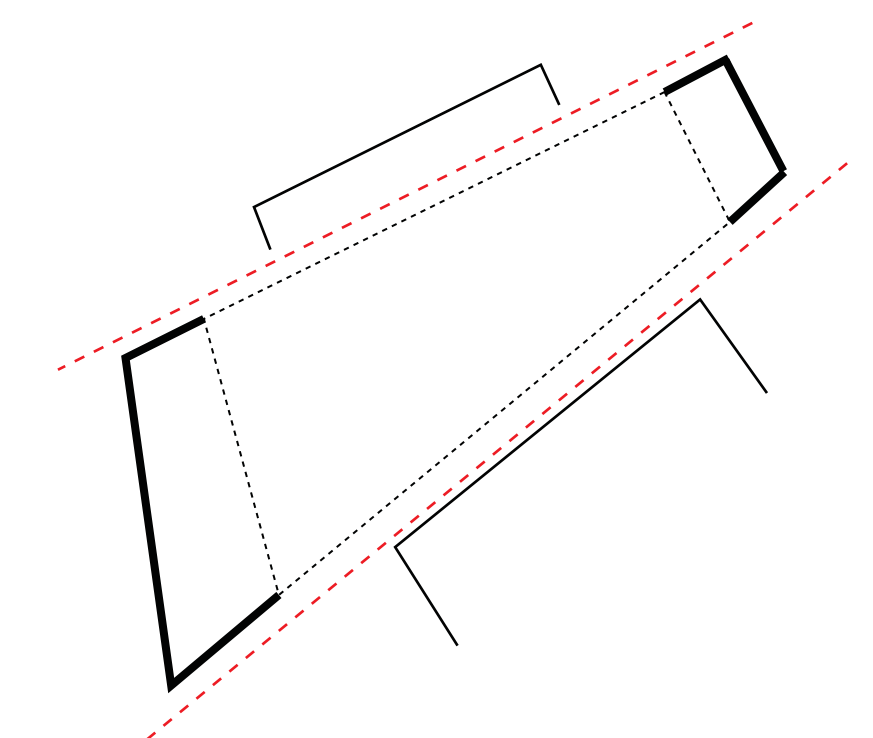
- 1 AMPITHEATER
- 2 ENTRY
- 3 SERVICE COUNTER
- 4 KITCHEN
- 5 DINING ROOM
- 6 STAGE
- 7 OUTDOOR SEATING



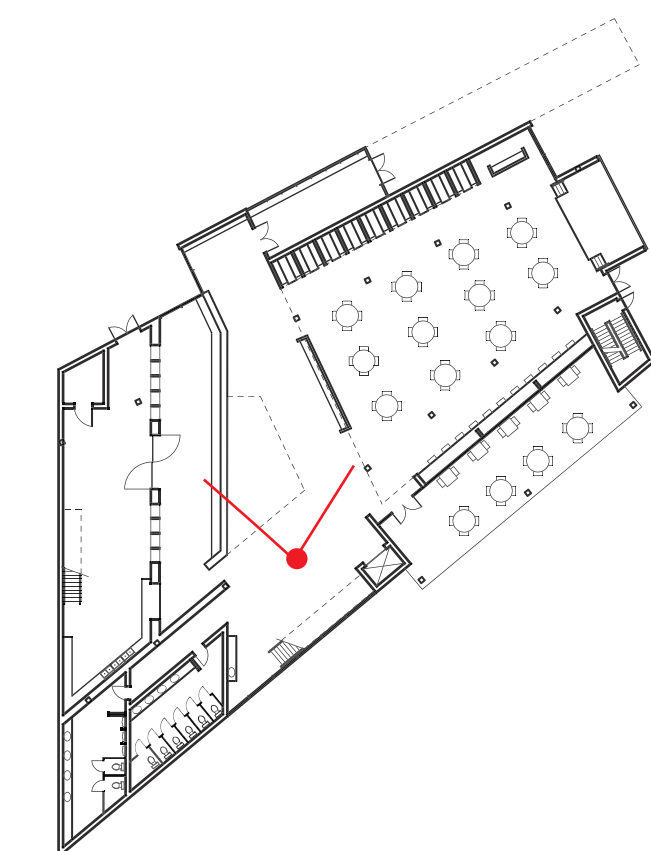
RESTAURANT AS STAGE FOR DISPLAY

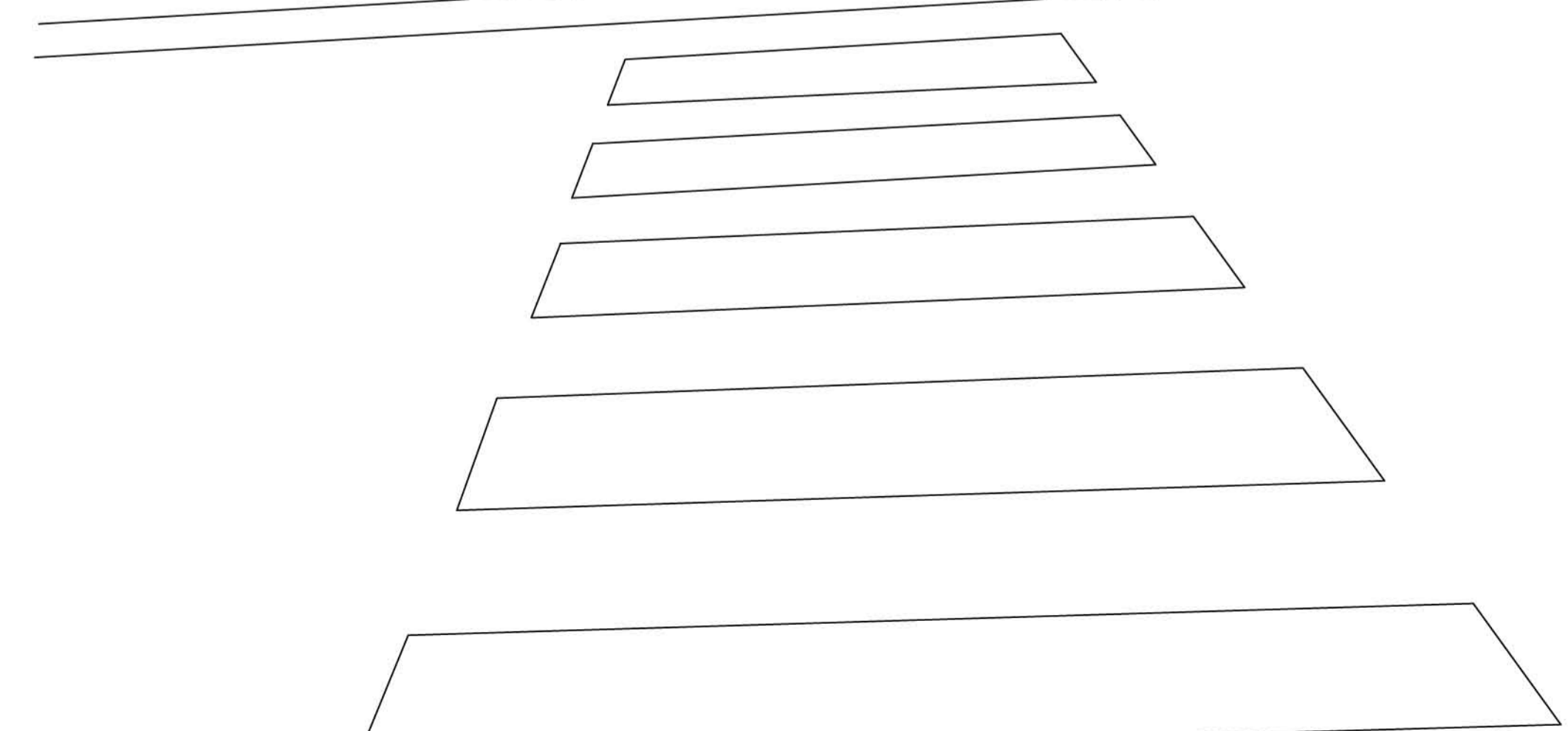


VISUAL INTERACTION

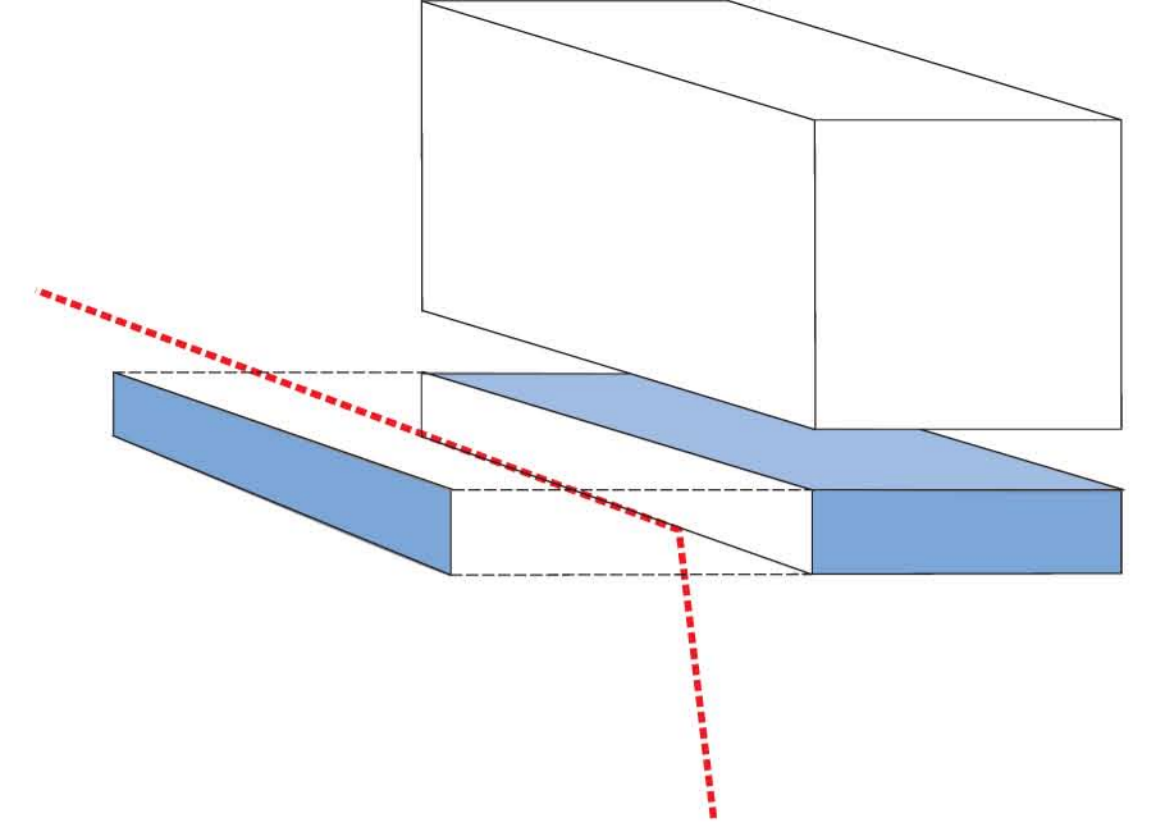


TWO "STAGES" FORM CENTRAL SHARED SPACE

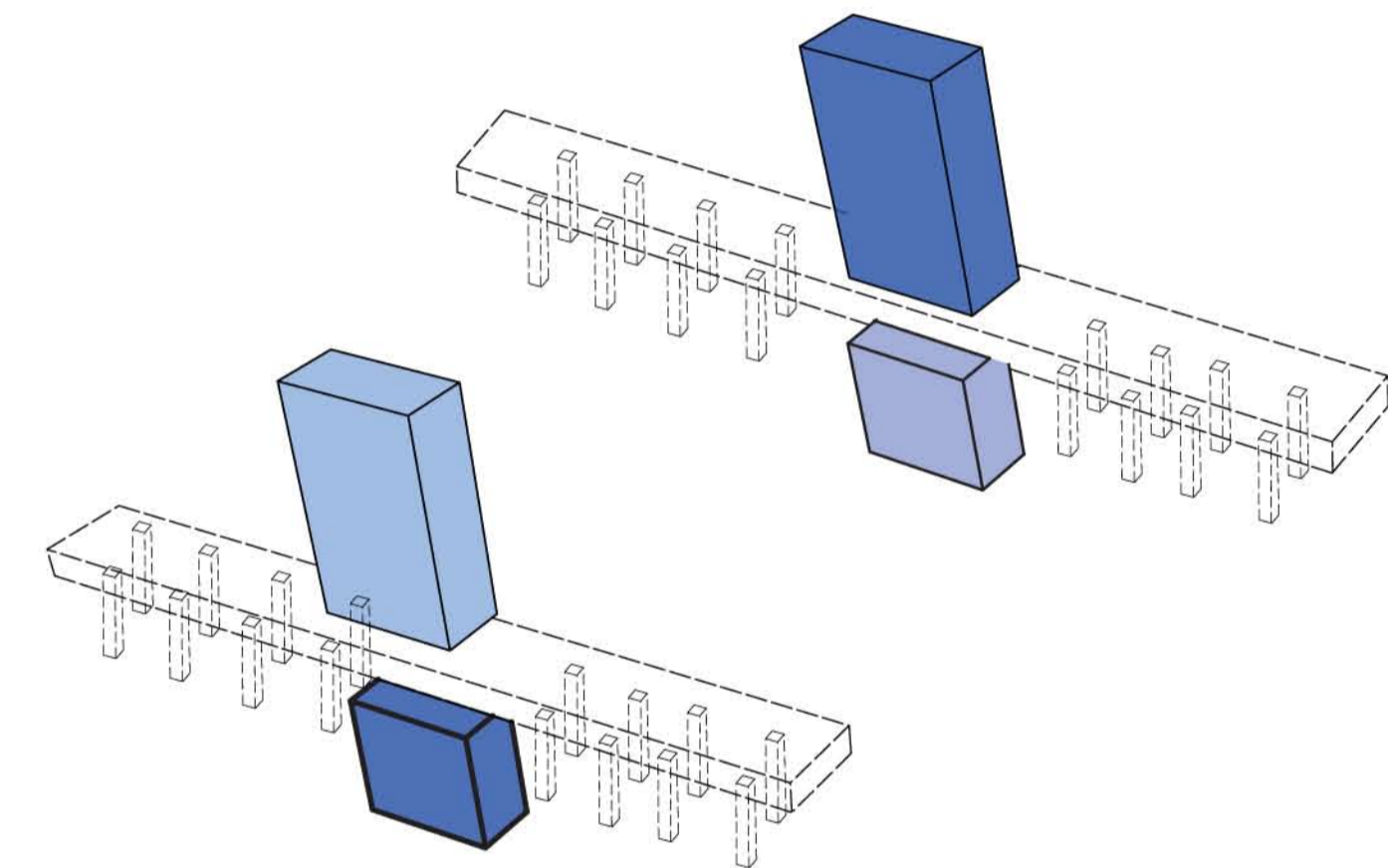




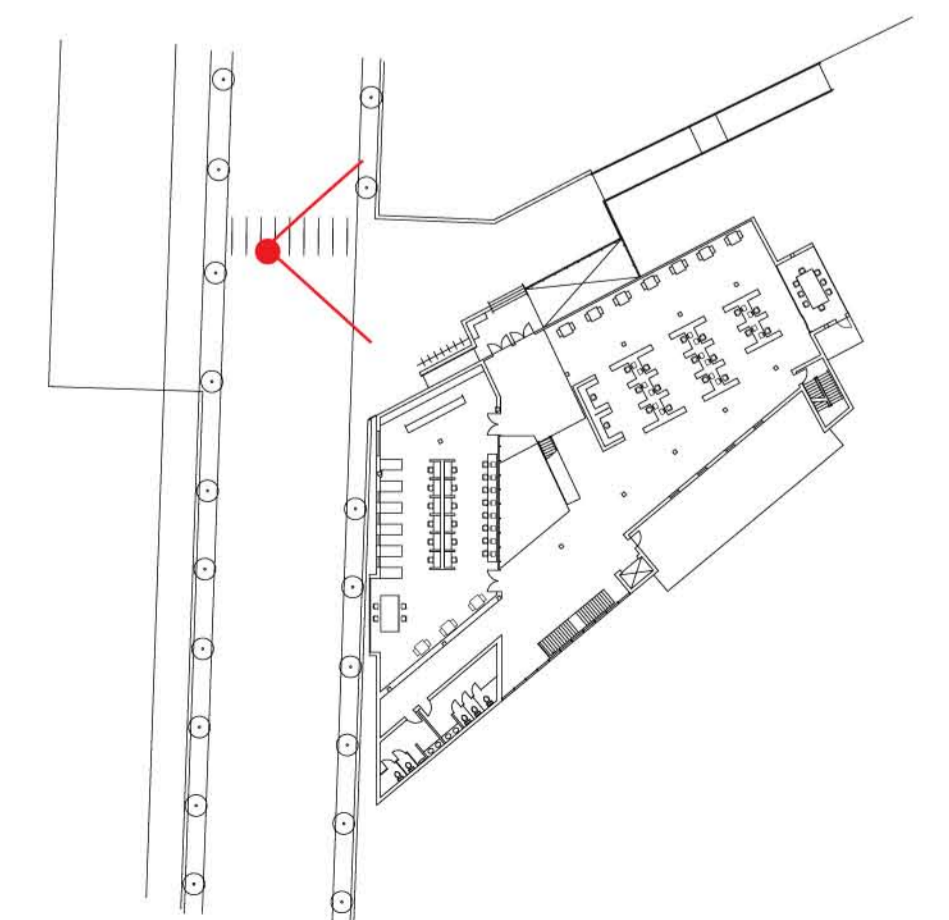
COMPRESSION AT BROADWAY AVENUE ENTRY

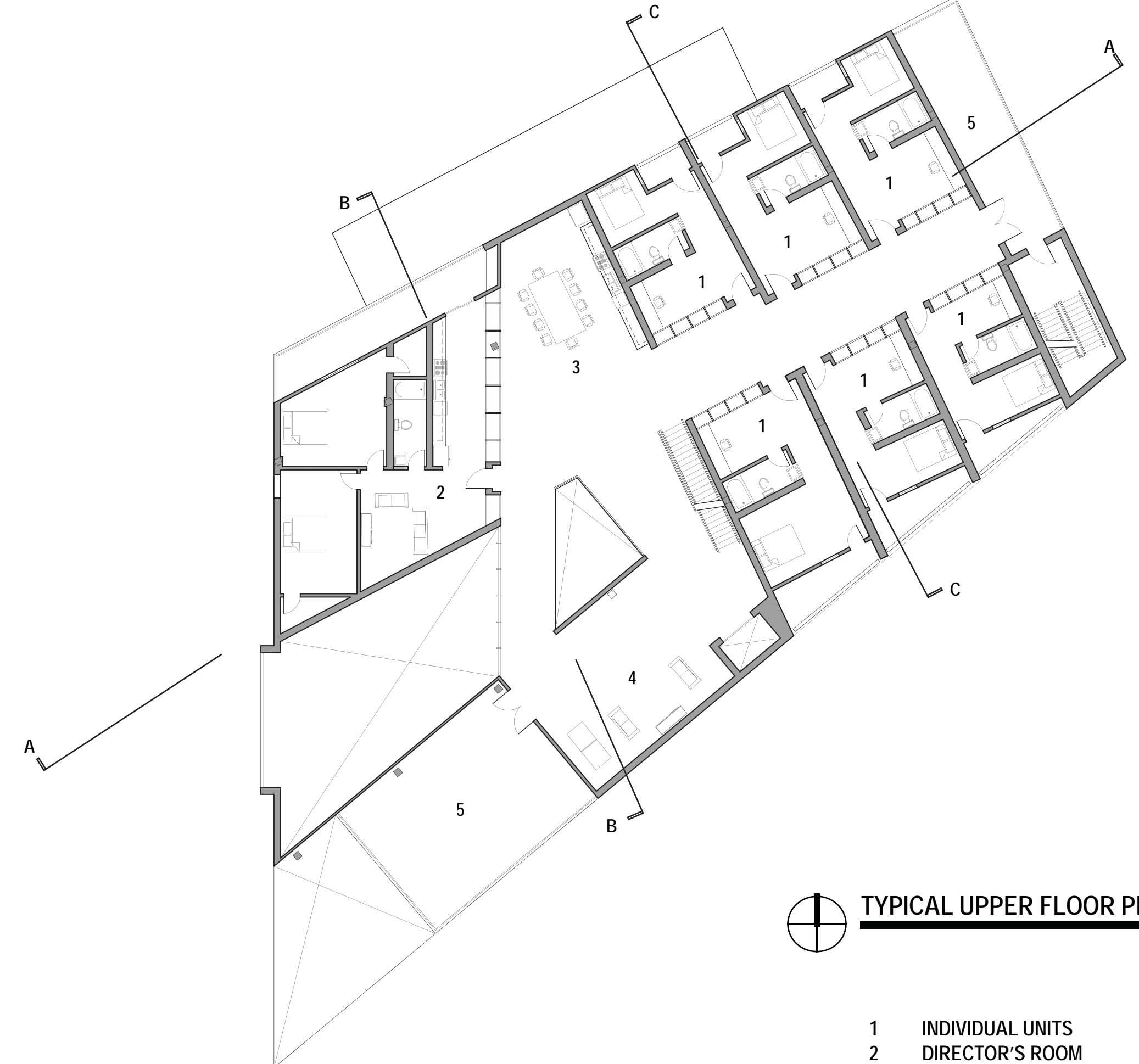


OCCUPYING SPACE OF THE OTHER



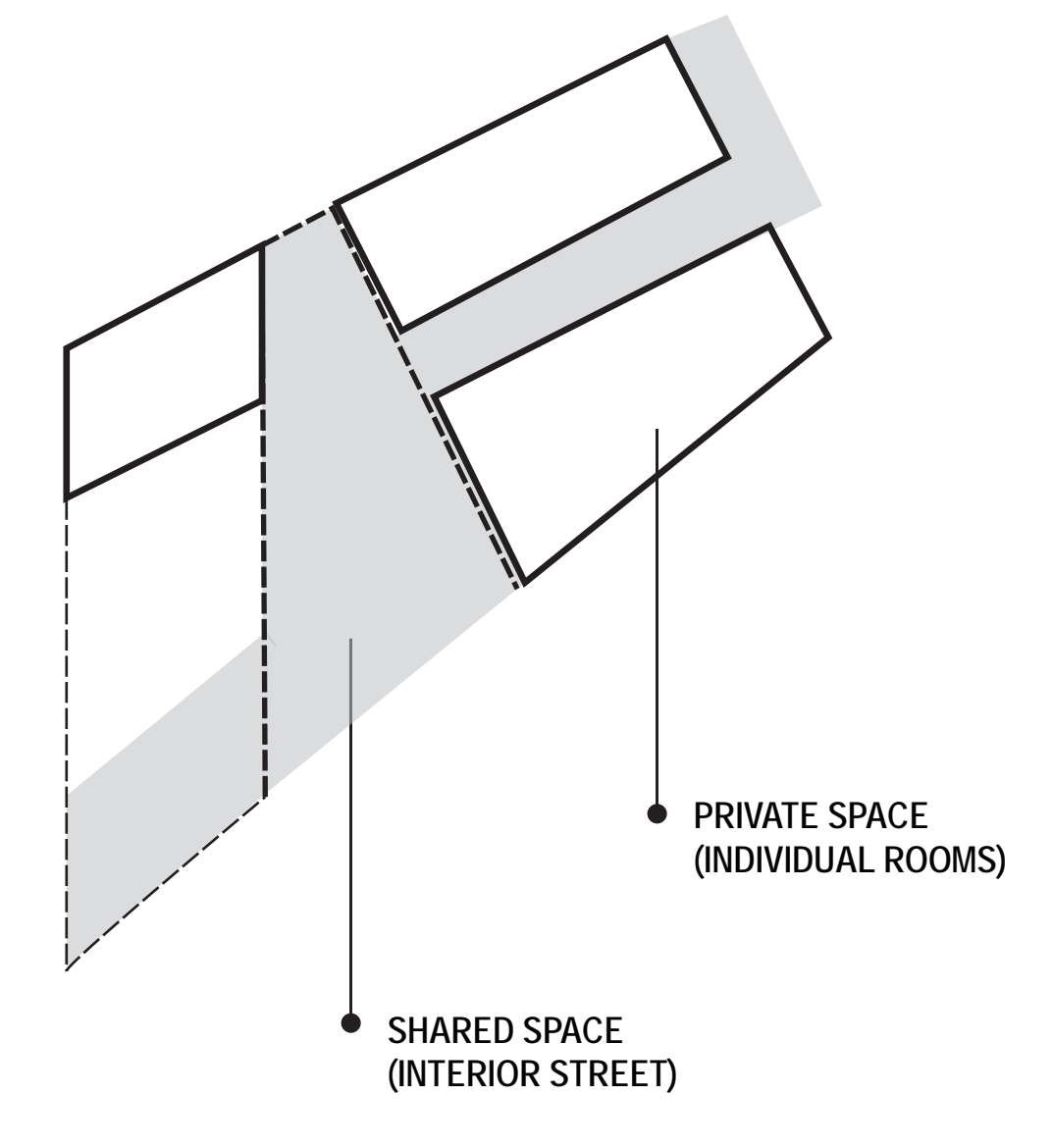
REVERSAL OF SPATIAL ROLES





TYPICAL UPPER FLOOR PLAN - LEVEL 3 AND 4

- 1 INDIVIDUAL UNITS
- 2 DIRECTOR'S ROOM
- 3 KITCHEN
- 4 COMMON ROOM
- 5 EXTERIOR BALCONY

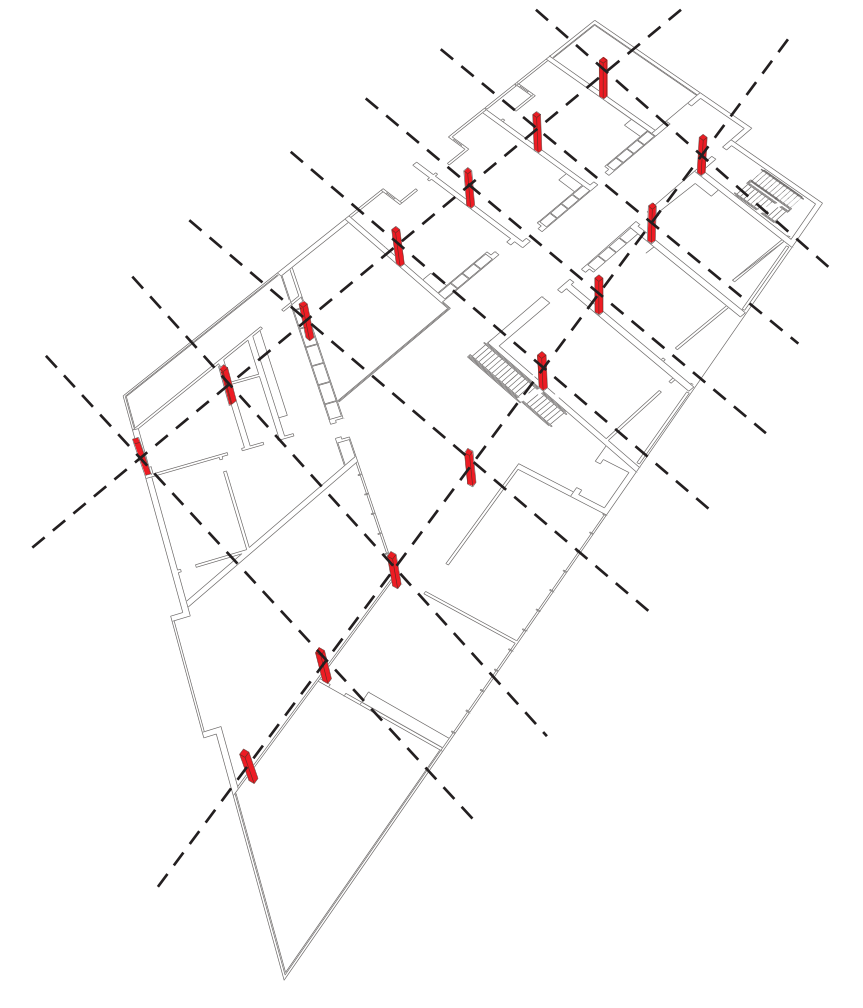
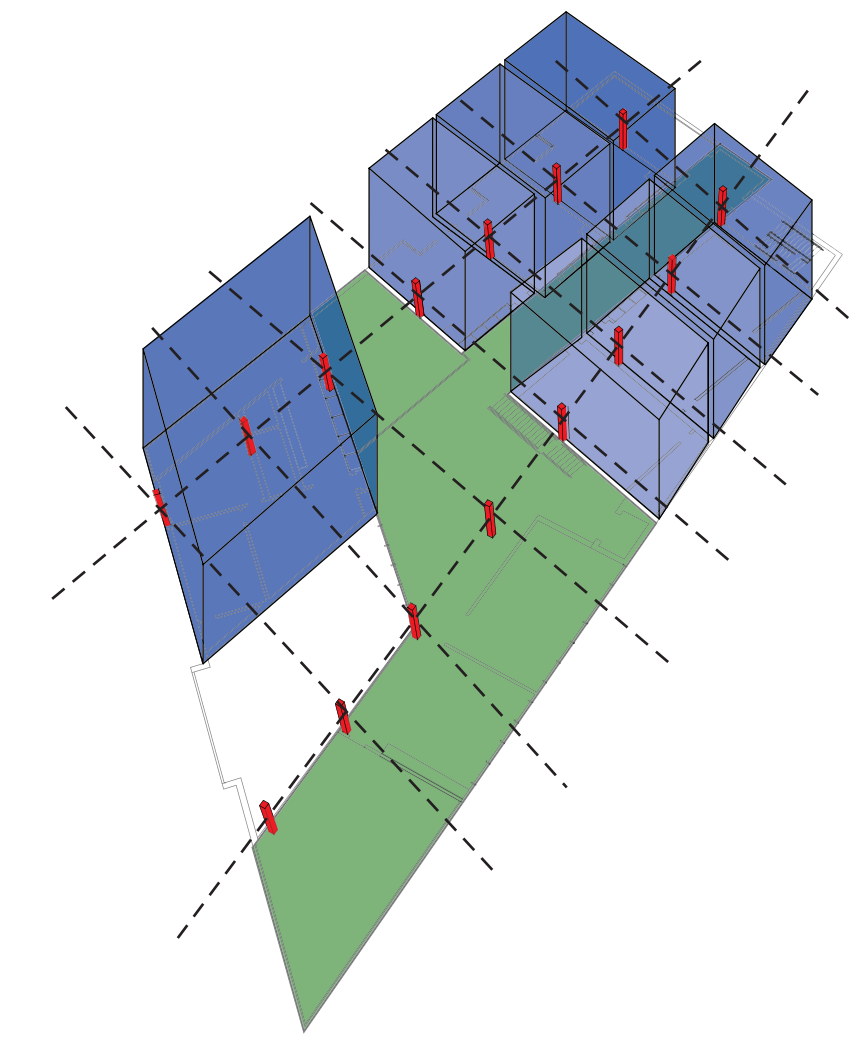


ORGANIZATION OF PUBLIC AND PRIVATE SPACES

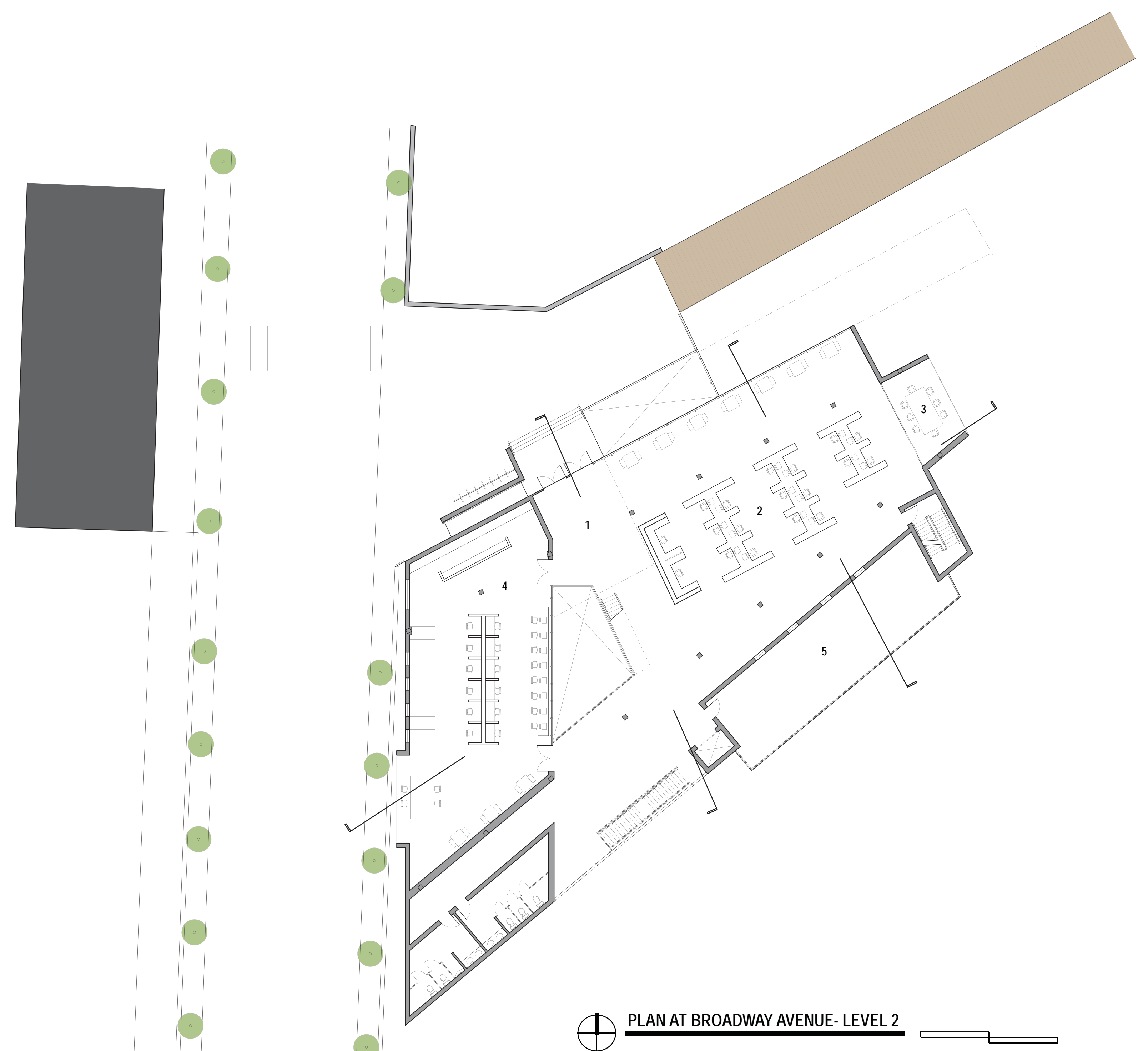


FIRST FLOOR OF HOUSING- LEVEL 3

- 1 INDIVIDUAL UNITS
- 2 DIRECTOR'S ROOM
- 3 LAUNDRY
- 4 KITCHEN
- 5 EXTERIOR BALCONY

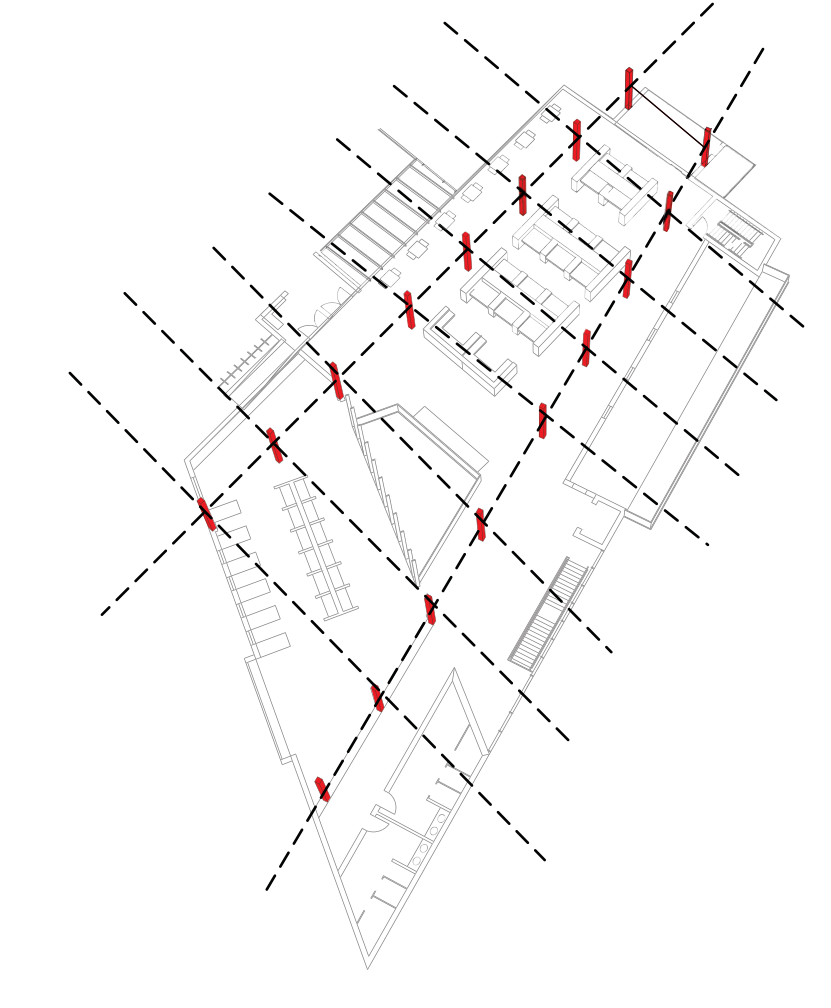
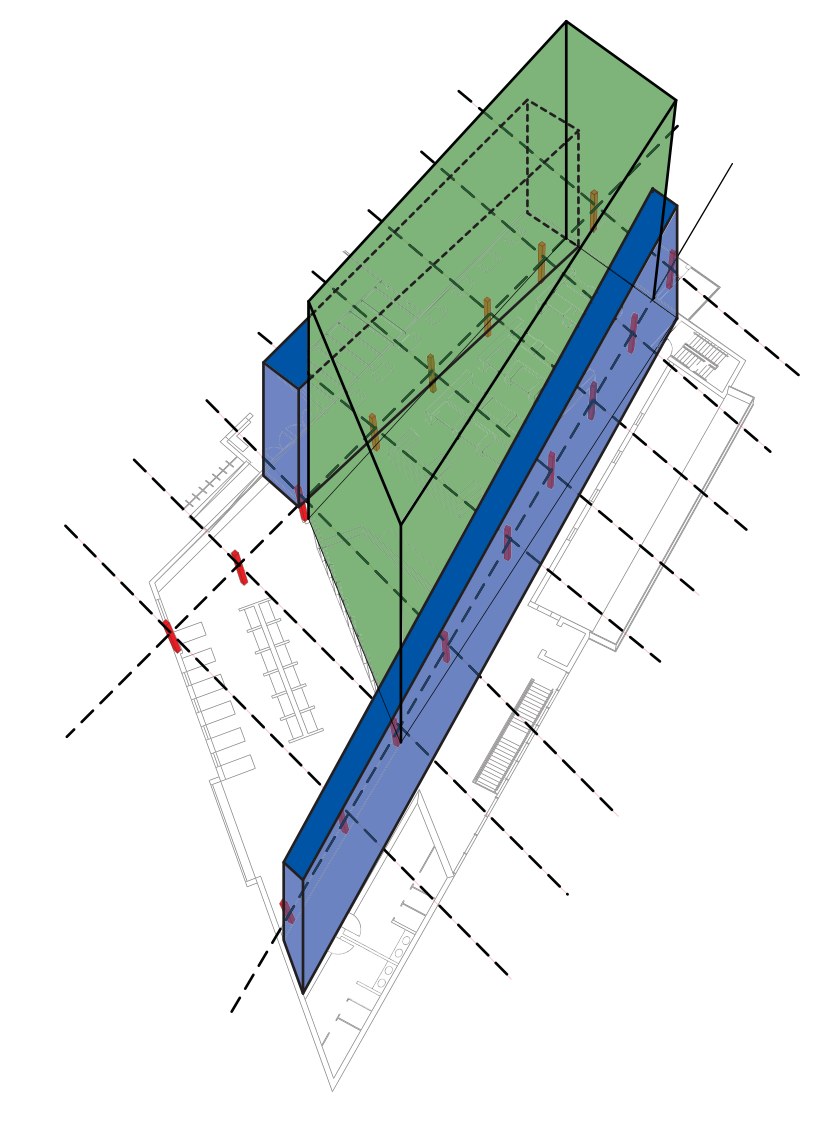


THE STRUCTURAL ORGANIZATION SETS UP ORDER AND RHYTHM TO THE PLAN, DEFINING THE SHARED SPACES AS WELL AS THE INDIVIDUAL UNITS

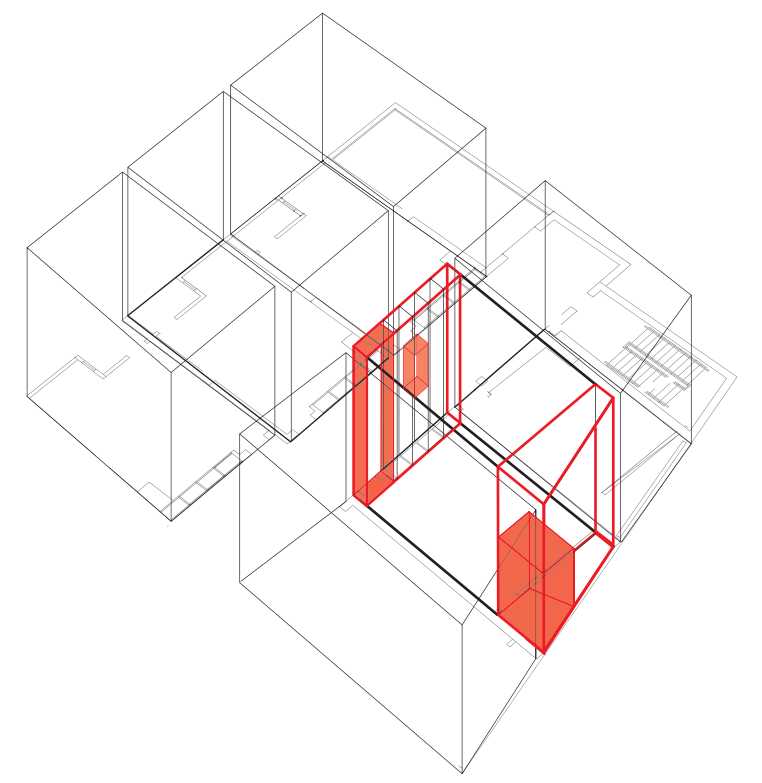
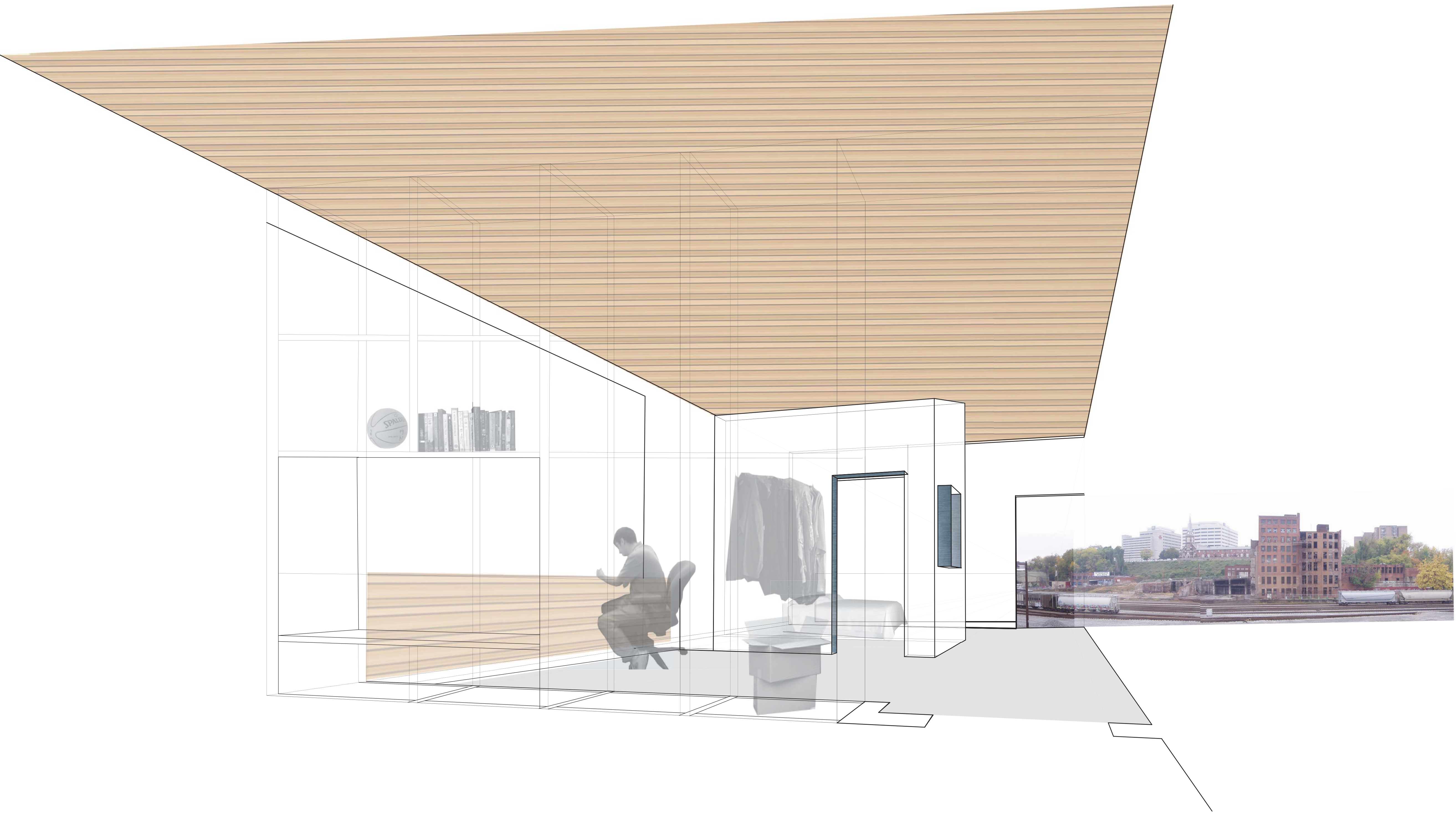


PLAN AT BROADWAY AVENUE- LEVEL 2

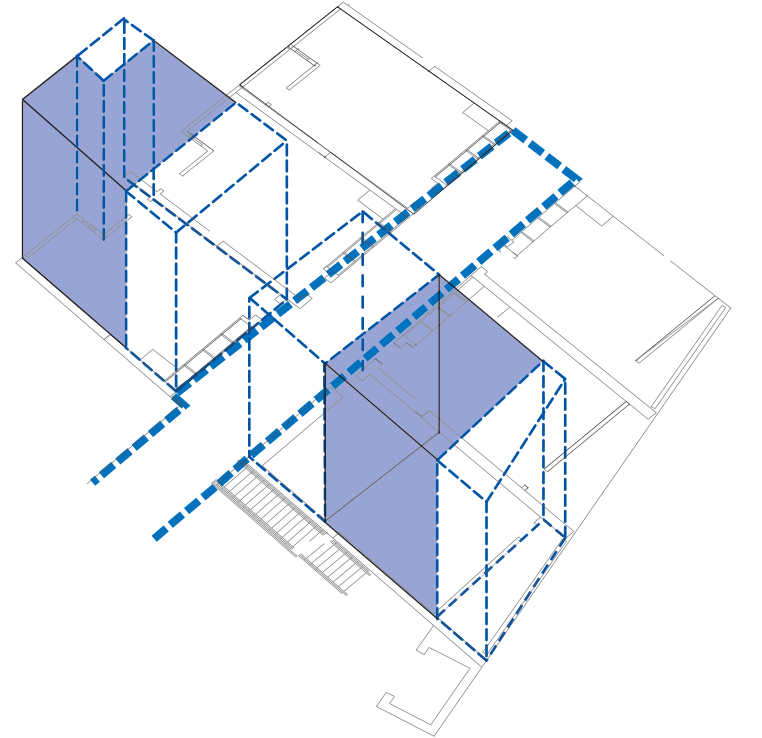
- 1 ENTRY TO HOUSING AND OFFICE
- 2 OFFICE
- 3 CONFERENCE ROOM
- 4 LIBRARY
- 5 EXTERIOR BALCONY



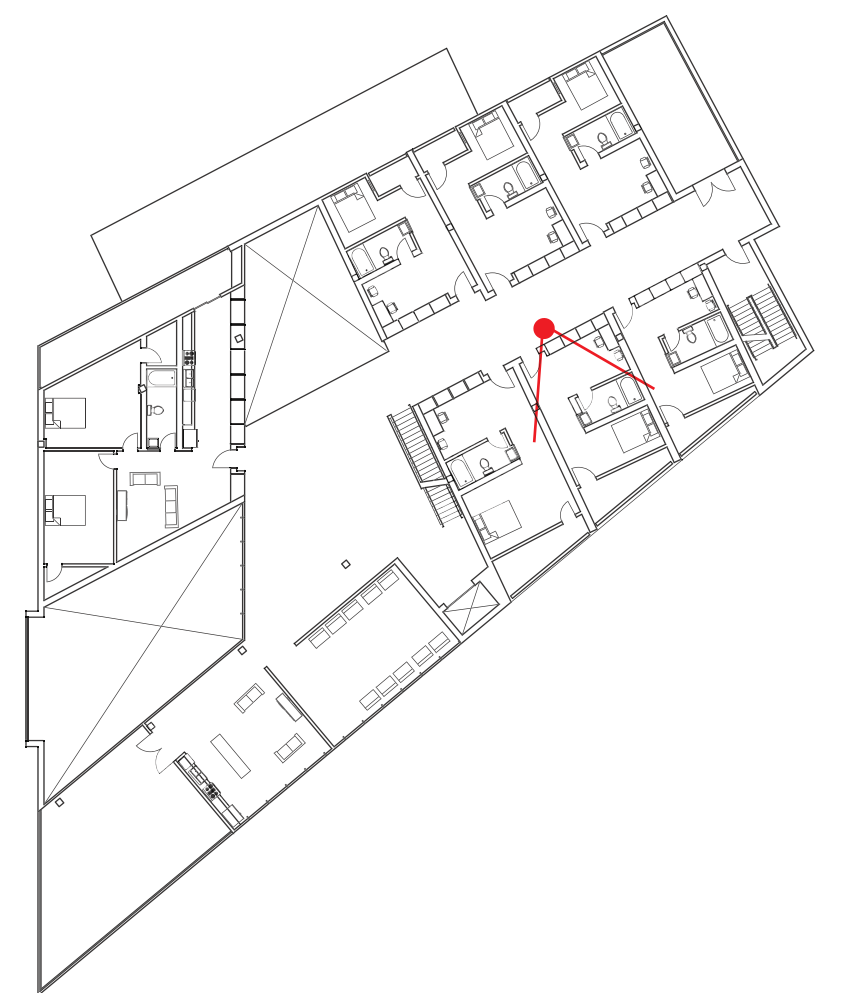
THE STRUCTURAL ORGANIZATION SETS UP ORDER AND RHYTHM TO THE PLAN, DEFINING THE SHARED SPATIAL VOLUME



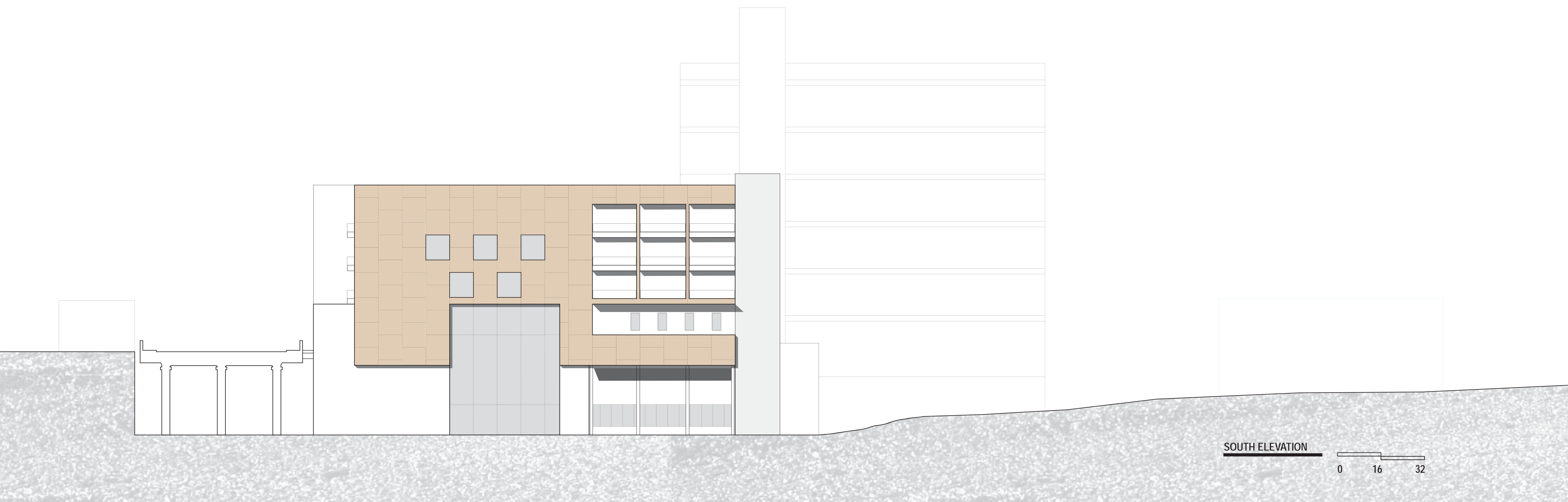
CONTROLLED ACCESS TO PRIVATE SPACE



EXTRUSION OF SHARED SPACE INTO UNIT

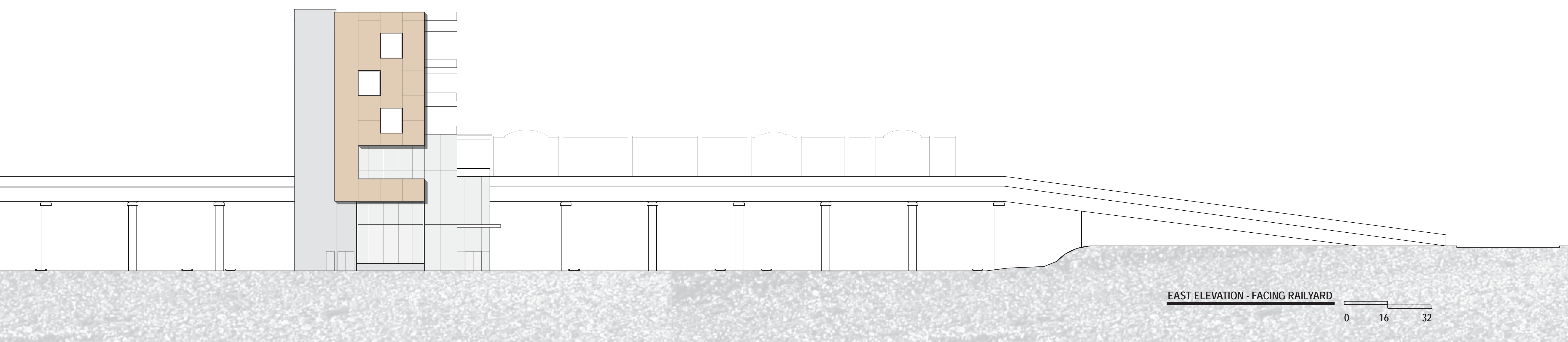


PERSPECTIVE OF INDIVIDUAL ROOM



SOUTH ELEVATION

0 16 32



EAST ELEVATION - FACING RAILYARD

0 16 32



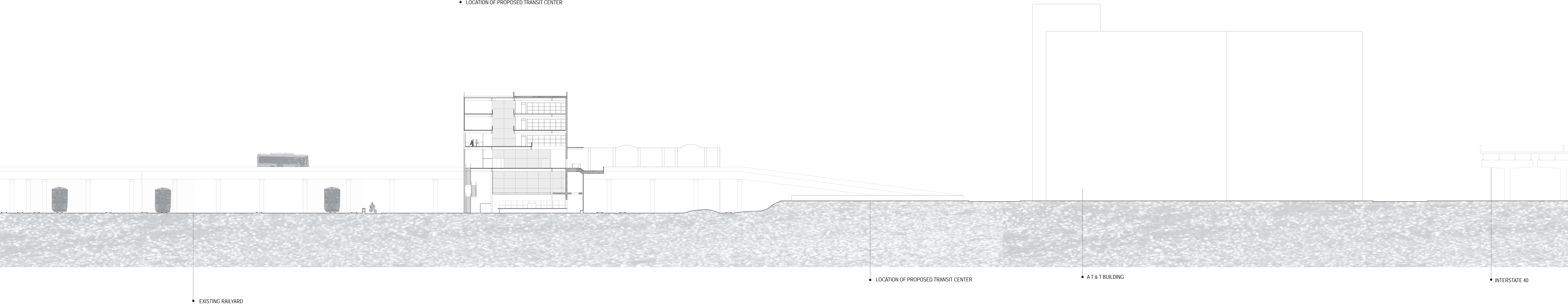
WEST ELEVATION - FACING BROADWAY AVENUE

0 16 32



• LOCATION OF PROPOSED TRANSIT CENTER

SECTION C-C
0 16 32



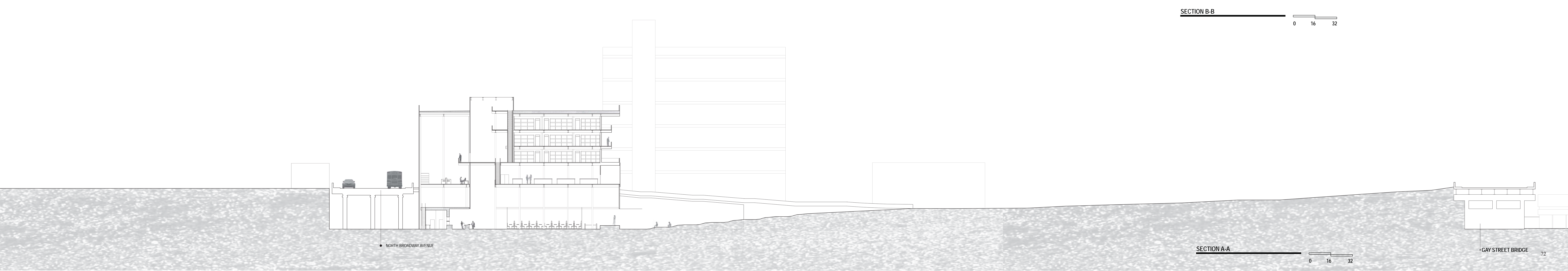
• EXISTING RAILYARD

• LOCATION OF PROPOSED TRANSIT CENTER

• AT & T BUILDING

• INTERSTATE 40

SECTION B-B
0 16 32



• NORTH BROADWAY AVENUE

• GAY STREET BRIDGE

SECTION A-A
0 16 32

Vita

Brian Jeffrey Cutler was born in Richmond, Virginia on March 8, 1982. He was raised in Richmond, Virginia and graduated from Douglas Southall Freeman High School in 2000. Following high school, he enrolled in the School of Architecture at the University of Virginia, where he received his Bachelor of Science in Architecture in 2004. After working for a small residential firm in Richmond for two years, he enrolled in the College of Architecture at the University of Tennessee, where he received his Master of Architecture degree in 2008.