Université de Montréal

Finding the Idea of Home

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Résumé

La notion de chez-soi est porteuse d'un imaginaire foisonnant et génère un grand intérêt dans notre culture et société. Bien qu'elle soit une considération importante pour la plupart d'entre nous, l'architecte occupe une position privilégiée qui lui permette d'agir sur le chez-soi de manière significative et tangible. La présente recherche explore le concept du chez-soi tel qu'étudié par les architectes et non-architectes de manière à comprendre son impact sur la création du lieu et sur la construction des environnements domestiques en Amérique du nord.

Un regard porté sur les connotations entre espace et lieu, à travers la temporalité, les comportements et les perspectives sociales, supporte l'épistémologie du chez-soi comme un élément important des théories et pratiques de design contemporain. Le démantèlement hypothétique d'un espace en ses composantes suppose que les dispositifs architecturaux peuvent être modelés de manière à ce qu'ils opèrent un transfert depuis la maison, en tant qu'élément physique, vers le domaine psychologique du chez-soi.

Afin d'élargir la maniabilité des éléments constitutifs du bâtiment et de son environnement, six thèmes sont appliqués à trois champs de données. Les six thèmes, qui incluent l'entre-deux, la limite, la voie, le nœud, le détail et la représentation, illustrent des moments architecturaux déterminants, potentiellement présents à l'intérieur et à l'extérieur du projet domestique et qui transforment les comportements physiques et psychiques. Depuis la pratique normalisée du logement social et abordable au Canada, une analyse de photographies de maisons abordables existantes, du discours critique sur cette typologie et de projets de recherche-création conduits par des étudiants en architecture, révèle le caractère opérationnel de la notion de chez-soi et consolide les valeurs de communauté et de frontière.

L'objectif premier de la recherche est d'avancer la production de connaissances en architecture par l'exploration de la notion de chezsoi dans l'enseignement, la recherche et le design. L'approche fonctionnaliste vis-à-vis le < penser > en design, place l'usager au centre de l'environnement domestique, soutient la proposition que le chezsoi donne sens et utilité au logement, et renforce la responsabilité éthique de l'architecte à faire de cette notion une partie intégrante de la réalité quotidienne.

Mots clés : [chez-soi], [logement], [logement social], [logement abordable], [dispositif], [architecture]

Abstract

The notion of home is a powerful generator of ideas and imagination in our culture and society. Few can have as significant an impact on the idea of home as an architect. This research thesis explores the concept of home as studied by architects and non-architects alike, in order to further understand its impact on placemaking and the construction of North American domestic environments.

A look at the connotations of space and place, from temporal, behavioural, and social perspectives, further establishes the epistemology of home as an impactful element of contemporary design theory and practice. The hypothetical breaking down of space into its component pieces drives the supposition that architectural devices can be manipulated to shift a physical house into the psychological realm of a home.

Unpacking the maneuverability of the various parts of a building and its surroundings, six themes are applied to three fields of data. The six themes − In-Between, Border, Pathway, Node, Details, and Representation − exemplify key architectural moments, potentially occurring within the domestic project, that alter corporal and mental behaviour. Within the constrained disciplines of social and affordable housing in Canada, a tripartite examination of photographs of existing low-cost homes, critical writing on this typology, and student-generated research-creation projects, elicits an operational notion of home, and reinforces the value of community and boundary.

The intent of this project is to advance knowledge in architecture by exploring the topic of home within teaching, research, and design. This functional approach to thinking about design places the user at the heart of the domestic environment and emphasizes the belief that home gives meaning and purpose, while reinforcing the ethical responsibility of the architect to make this an everyday reality.

Key words: [home], [housing], [social housing], [affordable housing], [device], [architecture]

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For Mark, Charlie, Edward, and Graeme...
The best distractions a person could have.

Because of you, there really is no place like home.

INTRODUCTION::
THERE'S NO PLACE LIKE HOME

"The design or re-design of a home is one of the most fascinating and important things an Architect can do.

Homes house the daily activities of families and individuals.

Sometimes they offer privacy and shelter. On festive occasions, they are places of open hospitality.

Rural or urban, row house or apartment, the home may be used year-round or only for vacations.

Beyond our homes, the community takes shape."

- from Why does Architecture matter?
Architecture Canada | RAIC

The National Building Museum in Washington, DC, has a long-running exhibition entitled House and Home. Inspired by changes in technology, laws, and consumer culture, this presentation of visual and physical materials culled from our domestic sphere challenges “our ideas about what it means to be at home in America” (National Building Museum). What the exhibition seeks to present are the situational realities that are not necessarily considered on a day-to-day basis as having a significant impact on our lives, but are rather part of the daily mundane lives that we live, in our houses and neighbourhoods, our homes and communities. The juxtaposition of objects, building science information, models of iconic American homes, and multimedia presentations of personal stories, in this rambling retrospective of the American domestic environment, are curated to be as welcoming as a well-worn living room recliner.

The museum itself is dedicated to all aspects of the built environment, including architecture, engineering, and design. Like the exhibit, it is meant to be an interactive and engaging experience, somewhat of a contrast to many of the other Washington museums that keep viewers at arm's length from the work. This particular collection, produced in 2012 by the international firm Ralph Appelbaum Associates, engages visitors at its entrance with a wall filled with home-related quotes within which it is easy to recognize one's domestic milieu. The first themed collection in *House and Home* is entitled *Making a Home*. A true testament to the everyday, it is a grouping of over 200 household items used at different times over the past few centuries. And, it is this connotation, that it is, in fact, the things with which we fill our houses, that are what it takes to "make a home" that serves as the jumping-off point for this research thesis.

It is this exact premise, that in order to inculcate a sense of home within our domestic surroundings, we must outfit them with objects, rather than rely on the quality of the space itself, that puts into question the work of the architect as a key contributor to housing. Evidently, when we consider the proliferation of our current consumerist lifestyle as it relates to the home, we as North Americans are searching for something to give meaning to the spaces that we live in. This may be a sign that the current stock of housing is not fulfilling our spatial needs.

From right, clockwise:
Figure 0.1. *House and Home*. Life-size, touchable wall sections. With permission, © 2012 National Building Museum, photo by Allan Sprecher.

Figure 0.2. *House and Home*. 200 household objects. With permission, © 2012 National Building Museum, photo by Allan Sprecher.

Figure 0.3. *House and Home*. Fallingwater, Mill Run, Pennsylvania. Architect: Frank Lloyd Wright. Built: 1935. Model by Studios Eichbaum + Arnold, 2010. Photo with permission © 2012 National Building Museum.

Therefore, this begs the following questions: What is the role of the architect in the making of "home?" Is it possible to distill a common meaning to the notion of home? How are our homes conceptualized and shaped by those who are trained in design-thinking? What makes a user enjoy the experience of a room? Is there a configuration of spaces that optimizes humanity? Ultimately, what transforms a house into a home?

These are interesting questions to address, especially from the architect's point of view, if we can de-clutter all of the "things" that fill our homes and address built form and space. To that end, the principal research question driving this work centres around the architect's ability to create a sense of home within a domestic environment by manipulating traditional architectural components, referred to in this work as "devices," such as walls, windows, doors, floors, ceilings, etc. Are there devices, or combinations thereof, that lend themselves to a familiar interpretation of a sense of home? This enquiry seeks to advance our knowledge of the creation, conceptualization, and composition of our domestic environments as it relates to the important idea of home, within the teaching, design, and practice of architecture.

The notion of home itself is worth thinking about since it is a significant human preoccupation and more specifically, a staple of design and of design education. In our current era of egocentrism, Westerners are fairly relativist, and our living environments are molded according to ourselves, our desires, and to the situations that we are in. However, is the same sort of personalization true of the built form itself, the so-called bricks and mortar, of the majority of houses being built today? A short drive around most North American cities, large or small, will reveal that developers and builders have cornered the market on new housing construction. It is my opinion that their contribution to suburban sprawl superficially satisfies our need to distinguish ourselves from our neighbours by offering "custom" finish packages applied inside and out, but comes short of addressing the suitability of the spaces themselves.

If according to the RAIC "the design or re-design of a home is one of the most fascinating and important things an Architect can do" (2010), why aren't architects having more of an impact when it comes to the mass of houses (including condos, apartments, townhouses, semi-detached, and single-family homes) that are being built on this continent, both within city centres and in the suburbs? Perhaps the answer to this question is purely economic, or maybe it lies within the perceived value that an architect can bring to a project−both entirely different,

if not valid, research questions. Instead, from the architectural point of view, we can ask the following: when it comes to something as personal as the idea of home, can the tools of architecture have an influence that is meaningful and significant? By defining the idea of home through architectural devices, this thesis seeks to provide a deeper understanding of the concept of home and elicits an operational character of the notion that can be strategically applied to the production of knowledge in architecture, whether via teaching, research, or design.

In contemplation of this research question, the strategy of this project was to cast a wide net within which concepts of home could be extrapolated by analyzing architectural forms, spaces, and language. In order to limit scope and learn about a vulnerable sector of domestic architecture, various incarnations of homes in Canada were considered, under the umbrella of social and affordable housing. This particular body of domestic inventory allowed the creation of different modes of analysis, inspired by the data itself. The goal of this methodology, inspired by a Grounded Theory foundation, was to engage in a fresh and modest conversation about the architecture of home. It goes without saying that there is an inherent tension between our mental image of home and its physical reality. Negotiating this friction is the job of the architect, yet often there is a disconnect between design intent, desire, and actualization, especially when it comes to home.

As noted by researcher and anthropologist Shelley Mallet, home has many meanings, making it a challenge to define:

> Clearly the term home functions as a repository for complex, inter-related and at times contradictory socio-cultural ideas about people's relationship with one another, especially family, and with places, spaces, and things. It can be a dwelling place or a lived space of interaction between people, places, things; or perhaps both. The boundaries of home can be permeable and/or impermeable. Home can be singular and/or plural, alienable and/or inalienable, fixed and stable and/or mobile and changing. It can be associated with feelings of comfort, ease, intimacy, relaxation and security and/or oppression, tyranny and persecution. It can or can not be associated with family. Home can be an expression of one's (possibly fluid) identity and sense of self and/or one's body might be home to the self. It can constitute belonging and/or create a sense of marginalisation and estrangement. Home can be given and/or made, familiar and/or strange, an atmosphere and/or an activity, a relevant and/or irrelevant concept. It can

> be fundamental and/or extraneous to existence. Home can be an ideological construct and/or an experience of being in the world. It can be a crucial site for examining relations of production and consumption, globalisation and nationalism, citizenship and human rights, and the role of government and governmentality. Equally it can provide a context for analysing ideas and practices about intimacy, family, kinship, gender, ethnicity, class, age and sexuality. Such ideas can be inflected in domestic architecture and interior and urban design. (Mallet 84)

Given the complexity of the notion, the idea of home is examined in the first chapter of this doctoral research in two ways: firstly from a non-architectural perspective and secondly from an architectural perspective. The former includes studies from the field of environmental psychology, archaeology, material culture, and cultural anthropology, each selected because they inform architectural thinking and decision-making processes. The latter, a study of the research in our own field, establishes the groundwork and methods used by architects and architectural scholars when it comes to the notion of home. This discussion validates the importance of the idea of home in our contemporary architectural discourse, whether it is in theory, practice, or education.

Chapter Two further unpacks the theoretical framework through a discussion of space and place in their own right, and in relation to the idea of home. Understanding the differences between these two notions and their theoretical underpinnings is critical to the process of generating a theoretical framework of analysis that can capture the essence of what home is when it comes to the built form and design conceptualization. Additionally, the notion of the architectural device is defined, both via previous scholars and within this project. Its potential role within the built environment is presented, and how it serves as a tool within the analysis of domestic spaces within this project is discussed, clarifying its link to placemaking and space definition. This chapter ultimately captures the spirit of the container, while also explaining insertions or architectural actions that can be made in order to alter our experience of it.

Understanding the principle areas of interest that inspire and found the discussion of the notion of home, Chapter Three narrows the field of research by introducing social and affordable housing in Canada as the body of work from which data is mined. A domestic typology that has long inspired architects, a brief synopsis of its state in Canada is presented. It is important to note, however, that the use of these specific housing domains in this research

project is as a source of architectural form within which to study the notion of home, rather than as a critique of the typology itself. While social and affordable housing in Canada is a rich territory of inquiry that holds a lot of potential for new research, it is essential to clarify that this thesis is not one that will propose solutions for the various challenges faced by this housing sector. Instead, projects situated in this very specific typology are used as sources of data in order to begin to formulate an architecture-centred notion of home.

Furthermore, the opportunity early on in this research to participate in the planning and roll-out of two student design competitions aimed at opening a dialogue on the topic of social and affordable housing in the city centre was a catalyst for this line of inquiry. As noted, situating the research within this narrow slice of domestic environments allows for the data to be limited in scope and to be relevant to the Canadian context. And while this project seeks to understand the idea of home via a specific form of architecture (the domestic spaces of social and affordable housing), the findings illustrate the notion in a manner that allows it to be considered globally and further theorized as an important architectural idea.

Having positioned the conceptual framework of the project and set up field of study limitations, Chapter Four continues with a description of the Grounded Theory and triangulation research methodologies used in the data-gathering processes. The conceptual foundation established in the preceeding chapters is used to generate a framework of analysis for the fields of data captured in this project. The anchor of the analysis is six themes, entitled in-between, border, pathway, node, details, and representation. The development of these themes frames the initial analysis of architectural materials, namely student projects and homes visited across the country. Inspired by the material itself, as is the norm in a Grounded Theory approach, the themes capture key moments that are formed by the intersection of architectural gestures and social implications that can impact our experience of a space. In addition to the use of themes, a systematic, quantitative analysis of texts provides insight into language used when describing and discussing domestic space in an architectural context. The coupling of these two different methods of analysis enables a furthering of the discourse pertaining to the role of architecture in the conceptualization and creation of the domestic milieu.

The application of the themes of analysis and the resultant findings are presented in Chapter Five. As mentioned, the specialized area of social and affordable housing provides the raw

material for this project. In order to ensure a well-rounded look at ways in which architects express conceptual ideas, three very different corpuses within this sector are used:

- A photographic survey of existing social and affordable housing projects from across Canada, including an in-depth look at aspects of Regent Park in Toronto;
- Articles from *Canadian Architect* magazine;
- Two pan-Canadian design competitions directed by l'Université de Montréal's L.e.a.p. research lab.

While the student design competitions were the initial impetus for this project, the addition of the photographic survey and the magazine articles underlie the Grounded Theory approach and round out the research by looking at the domestic environment from various perspectives.

Finally, the Conclusion readdresses the findings, of Chapter Five, providing a secondary reading related to a deeper notion of the idea of home, including its influence on domestic architecture, its relationship to space and place, the pedagogical possibilities of this research, and the operational character of the idea of home.

This research reinforces the link between the notion of home, and the social relationships important to domestic space and the contemporary culture of housing. By dissecting the projects, texts, and photographs that make up the body of this thesis, the theoretical field of home as a notion is explained as one that expresses a place of sociability, a base for exploration and stimulation, a room of one's own, an ever-changing environment, and the reflection of our identity and self-esteem, going beyond the practical architectural preoccupation of creating spaces that embody the concept itself.

Chapter One::
THE IDEA OF HOME

[1]home

noun \ˈhōm

*Definition of **HOME***

1 a : one's place of residence : domicile
b : house

2 : the social unit formed by a family living together

3 a : a familiar or usual setting : congenial environment; also :
the focus of one's domestic attention <home is where the heart is>
b : habitat

4 a : a place of origin <salmon returning to their home to spawn>;
also : one's own country <having troubles at home and abroad>
b : headquarters 2 <home of the dance company>

5 : an establishment providing residence and care for people
with special needs <homes for the elderly>

6 : the objective in various games; especially : home plate

— at home

1 : relaxed and comfortable : at ease <felt completely at home on the stage>

2 : in harmony with the surroundings

3 : on familiar ground : knowledgeable <teachers at home in their subject fields>

- http://www.merriam-webster.com/dictionary/home

Houses and their inhabitants are of interest to many disciplines in the social sciences and the humanities, and it is no wonder why. The home space and that which surrounds it is rich with social and cultural implications, varying degrees of privacy, an ever-changing morphology, and is a place that has been present throughout human history. Even those without are identified by its subtraction: **homeless**.

In the context of this work, the idea of home in our contemporary culture is defined as a sense of one's own space that nurtures mind, body, and soul. It is different from the concept of a house, which is defined as a place for living. A house is merely a house, until someone makes it a home. As such, this project's definition of the idea of home is one that befits the self-involved contemporary North American era in which we live and that contrasts previous moments in the history of housing when, for example, Le Corbusier was conceptualizing and building mass housing in what was a polarizing design conumdrum that clearly changed the way in which people were living (228). [Figure 1.1] The shift to mass housing from the individual ideals of home and house seems like a significant leap:

> Everybody, quite rightly, dreams of sheltering himself in a sure and permanent home of his own. This dream, because it is impossible in the existing state of things, is deemed incapable of realization and so provokes an actual state of sentimental hysteria; to build one's own house is very much like making one's will…. When the time does arrive for building this house, it is not the mason's nor the craftsman's moment, but that moment in which every man makes one poem, at any rate, in his life. And so, in our towns and their outskirts, we have had during the last forty years not so much houses as poems, poems of an Indian summer, for a house is the crowning of a career… at that very moment when a man is sufficiently old and worn by life to be the prey of rheumatism and of death… and of crazy ideas. (Le Corbusier 263-64)

Yet this multi-layered, and somewhat morose, interpretation of the home is evidence that there is a difference between home and shelter. Similarly, there is a distinction between domestic space and the idea of home−the intonations of which can be clearly seen in Le Corbusier's description.

Figure 1.1. Unité d'habitation, Le Corbusier. Photo by Frank M. Rafik, CC license, May 8, 2014.

Domestic space is a type of architecture that is, while meaningful and important, often overlooked by many practising architects. It is the space that is associated to the home, traditionallly the female realm, that can be very personal, and is sometimes difficult to design for a client. What's more, the idea of home is a notion that originates from domestic space, but that can also be embodied elsewhere, despite its connection to the home. It is a feeling and a sense that can be described as being safe, sheltered, at ease, in a cocoon, etc. As we will see, it has been studied in architectural circles from many points of view, though less so from the perspective of design and design conceptualization itself.

As stated in the Introduction, the strategy behind this research is to distil within the tools of architecture (drawings, text, and built form) the idea of home as it is manifested by architectural devices, in order to provide a definition that can be translated into the teaching and practice of architecture. Before that can be done, the concept of home must be clearly outlined in order to guide the analysis.

Anthropologist Shelley Mallett provides a multi-disciplinary review of the relevant literature on home, including the idea of home, house, being at home, etc., and what it is related to, along with its meaning and whether home is "(a) place(s), (a) space(s), feeling(s), practices, and/or an active state of being in the world?" (Mallett 65). Mallett's text also highlights research that situates the physical dwelling, or the home itself, as just one aspect of the idea of home. To ground the discussion she begins with a look at literature touching on the etymology of the word, noting that a change in connotation bringing it closer to the present-day definition occurred in the 17th century when morality and class distinction were a means of protecting one's own. Of late, the promotion of home from a capitalist point of view, noting that a country's romanticising of home, a desirable notion achieved by home ownership, may have been an effort to shift the responsibility of citizens' welfare away from the state and onto the home and family. This has also likely been a factor in the inclusion of tenure as a more recent topic related to research on the idea of home. Mallett further discusses the notion of the "ideal" home (66) and how it is explored through research. It is often romanticized or imagined and in opposition to the "real" home, which may be seen by some as a negative opposition, or by others as a common term held in tension (69). Again, the author highlights how the ideal home is marketed from an optimistic perspective to users, playing on elements of their "comfort, privacy, security and budget" (68) while tapping into both needs and

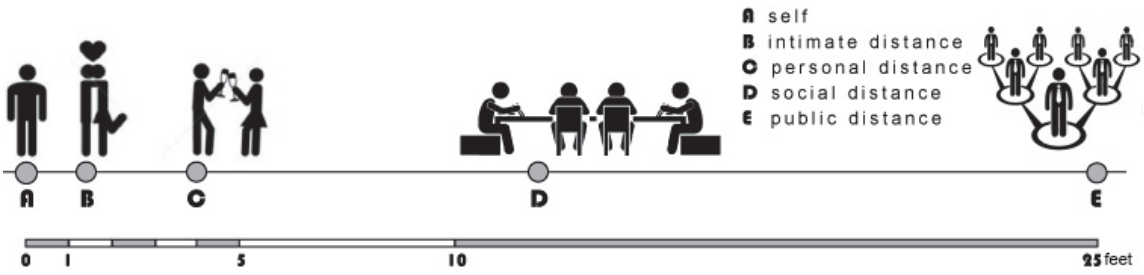
desires. By setting up the polarity, the ideal home is virtually impossible to achieve, while it goes without saying that the terms and their associated connotations are shaped by society, family, and personal experience.

As a concept, home is quite obviously one that is difficult to pin down because we each have our own sense of what it means to us. At the very least at one point in our lives, whether we are specialists in the field of architecture or not, we have all had a place to call home, and have either a practical definition of it or one that emanates from our imagination. However, by presenting a discussion of home as portrayed by various researchers and scholars, including architects, geographers, philosophers, anthropologists, archaeologists, and cultural historians, the personal nature of home in the mind of the reader serve as a complement to that which has been established in theory. This chapter begins with an investigation of research on the idea of home from fields outside of architecture, followed by an examination of the concept from within the discipline, in order to better hone in on this multi-faceted concept.

1.1 Home for the generalist

The notion of home is primarily studied within the domestic environment. It is a concept that has been examined by various disciplines, and one can assume that its popularity is due in part to our personal connection to it. In this section, the notion of home is explored firstly from the human perspective, including environmental psychology, anthropology, and sociology; next, from a physical point of view, including archaeology and material culture. Of the many potential fields of study that look at home, these particular ones relate tangibly to architecture because they explore our relationship to the home environment, to the culture of home and its changing shape, and to our tendency to fill the home with meaningful objects. Furthermore,

Figure 1.2. Personal space zones. Author.



they highlight our “place attachment” (Altman and Low, 1992, in Manzo, Kleit and Couch 2008) and consider the concept from angles that inform the architectural decision-making process. In assessing the idea of home from these various perspectives, the findings are positioned within the spectrum of architectural design and thinking, in order to reinforce their applicability.

Much of the architectural research that touches on the domestic environment does not delve specifically into home as a notion as opposed to home as a place. However, when other like concepts are considered, similar theoretical territories are observed. When looking at the interplay of humans and their surroundings, one such topic that is akin to the idea of home due to its shared sense of comfort and boundary is the notion of personal space. Environmental psychologist Robert Sommer highlights four specific zones that describe the distance at which levels of interaction between people typically occur:

- intimate distance: 0 to 18 inches
- personal distance: 1.5 feet to 4 feet
- social distance: 4 feet to 12 feet
- public distance: 12 feet to 25 feet (647). [Figure 1.2]

Described alongside the notion of personal space is territory. According to Sommer, the latter has fixed boundaries, while the former is moveable with “the body at its center, whereas territory has the home or nest as center” (647-48). Interestingly, by observing proximities within the design of personal spaces found specifically within the domestic environment, the existence of adequate buffer zones can mediate interactions and lead to a feeling of security and comfort, thus providing a sense of home.

Also in the field of environmental psychology, Mihaly Csikszentmihalyi has studied the use of the *Experience Sampling Method* in order to better understand the relationship between humans and their surroundings. This methodology looks at the daily lives of people; specifically its context (Where are actions taking place?) and content (What is the individual feeling? Where are you and what do you feel?). Within this research, one particular finding that is of interest to providing a sense of home is that conversation is “one of the most enjoyable activities that people engage in” (Csikszentmihalyi, Schmidt and Hektner 239). This

notion reinforces the need for a "where" – i.e., gathering places and common areas where people can chat and therefore find personal comfort and fulfillment within a space. Thus, the boundaries of personal space paired with a knowledge that our deepest satisfaction comes from interactions with others can help architects formulate appropriate and comfortable spaces that might lead to a sense of home, through the intentional creation of "conversation hot spots."

Looking once again from the perspective of non-architectural exploration of the notion of home, anthropologist Shelley Mallett distinguishes between the physical and social aspects of the home, both of which affect architectural design. She presents the notion that home is a refuge, a theme common to domestic architecture, which introduces boundaries and is relative to its varying degrees of public and private, inside and outside (71). Yet these binary oppositions, in addition to others associated to the description of home, can, in the opinion of some researchers, create an idealization of the notion. Also rejected in the idealized notion of "home as a haven" is the separation of home and work into two different spheres (71). According to the author, there have been times where work has been performed within the home, while some research suggests that there are other times where work happens exclusively outside the home. Yet for the woman and to a certain extent children, home is largely the place where their work occurs, whether remunerated or not. This reminds us that we must be careful not to assign our own preconceived notions of home to the spaces that we design.

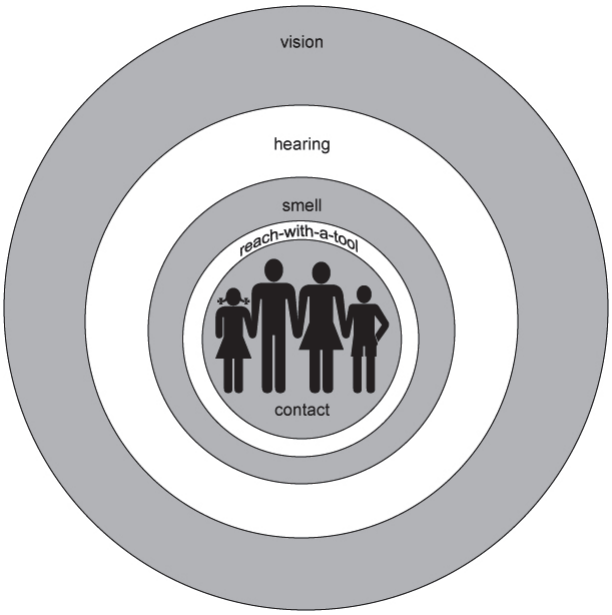


Figure 1.3. Personal space and our senses. Author.

What is appropriate, as Mallett explains, is that some define the domestic environment by dividing it into two distinct entities−house and household: the former being the physical form or container, the latter being the social occurrences within (68). The relationship between the two is inextricable. The house, for example, affects the household by means of its size and location. Conversely, the household will determine the size and layout of the house. Understanding that the household has an impact on the house, this definition can be applied to the analysis of social and affordable housing where the social makeup is atypical of what we imagine would be the Canadian standard. Mallett's account of home, which includes its relationship to history, to its idealization, and to house as a container for activities, work, and culture, demonstrates its continuously changing nature, especially from a psychological standpoint.

Continuing in the vein of introspection, sociologist and psychosociologist Perla Serfaty-Garzon looks at the idea of home, or in French "chez soi" from a number of perspectives. In *Experience and Use of the Dwelling*, she asserts that the notion of home has been discussed from the following perspectives by various theorists: personalization and marking, the historical aspects of demographics and economics, an ideal social order, and as a reflection of culture – all, as she states, from the point of view of the subjective experience of dwelling (1985, p.3). In this particular research, Serfaty-Garzon favours a "phenomenological view of the dwelling, or how the relationship to home is experienced by the dweller" (ibid.) She discusses Heidegger's hermeneutic interpretation where dwelling and home are seen as a positive place to be or to return to (7), further confirmed by Liiceanu's etymology of home as stability. Finally she discusses Levinas's theories on self, intimacy, and the dwelling, keeping the being from exposure to the exterior world (8). She then uses these assertions to define characteristics of dwelling:

1. Setting up an inside/outside. Hence, the question of interiority will raise that of visibility.

2. Visibility is the gaze the inhabitant is exposed to: the gaze directed at oneself, the gaze of others upon oneself. Visible and concealed at the same time, the subject gives herself or himself to be seen through her or his practices, her or his mode of insertion in space.

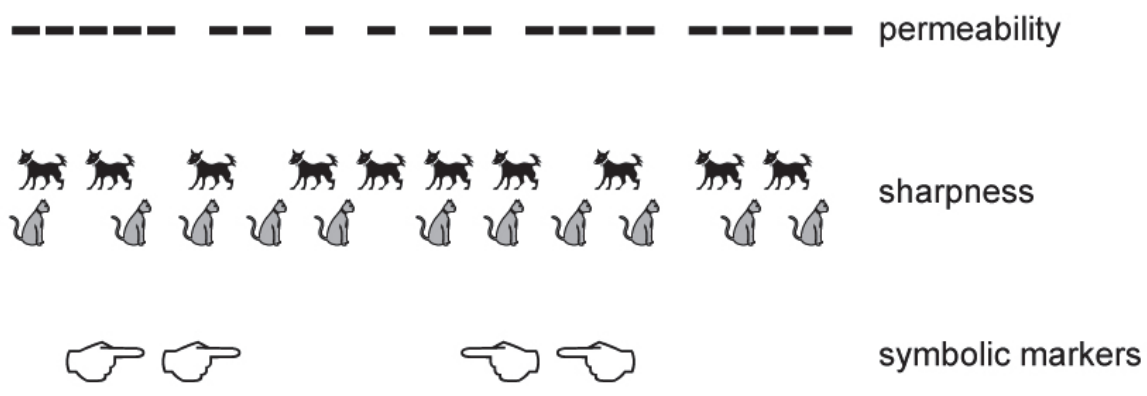
3. This is appropriation, by which is meant that home usage has consequences on one's experience of dwelling. One's inner self is thus transformed and grows because of one's actions in space (or, in this case, in one's home). (9)

It is easy to envision the application of these characteristics in an architecture school, within the design studio setting where students are instructed to design a home. These are prime examples of what learners need to be thinking about when conceptualizing a project that understands the interplay between architecture and user.

Complementary to Sommer's environmental psychology point of view on personal interactions demonstrated in *Figure 1.2* are the numerous theories that have been developed in order to best suit archeological research and desired outcomes. Donald Sanders, for example, applies the theories of experimental psychologist Matthew Ciolek to ancient research: Ciolek discusses personal space in relation to our senses, defining distances in concentric circles around the individual based on "vision, hearing, smell, reach-with-a-tool, and contact" (48). [Figure 1.3]. Sanders, however, sums up research on personal space by stating:

- invisible boundaries are created in relation to each individual;
- the boundaries define a set of concentric zones of accepted behaviour;
- the size of each zone changes as the behaviour setting changes;
- the degree of influence of each zone can be mitigated by the organization and placement of semi-fixed objects;

Figure 1.4. Features of a boundary. Author.



- stress is created if the zones are violated without warning or invitation;
- the zones and their boundary controls regulate information flow in relation to privacy (49).

In order to create this personal boundary, we stake out our territory, which brings us closer to our primal and instinctive roots. Depending on cultural convention, territory gives insight into acceptable social behaviour and is regulated by markers: the more public the territory, the more visible and universal the marker, while in a more private territory (i.e., a bedroom) the more we rely on cultural conventions and intricate markers as indicators of what to do and where to go (Sanders 49). He also proposes four key determinants of cultural convention related to the home: personal space, territoriality, privacy regulation, and boundary controls, each of which are acted upon subconsciously according to culture, with the built environment being shaped accordingly (47). These four interrelated categories echo the progression of spaces within the home and justify the need for understanding the important thresholds that divide and delineate rooms.

Building on the idea of boundary, it can be recognized that the concept is integral to the elements of personal space, territoriality, and privacy regulation as discussed, and also as a device that can be both visible and invisible. According to behavioural scientist Marjorie Lavin, boundaries have specific features such as "permeability (to the senses or to movement), sharpness (the amount of discontinuity between entities on either side of the boundary), and symbolic markers (used to define the limits of the boundary)" (Lavin cited in Sanders 51). [Figure 1.4]. Since boundaries generally lie between two spaces, the spaces and the boundaries themselves are easily distinguishable and lend themselves to research of relationships and behaviour.

In line with the study of personal interaction levels, actions and feelings, and cultural conventions is the examination by archaeologists of the form and use of domestic space. Because archaeologists are looking at fixed structures without the input of live residents, a set of established determinants can help researchers describe what influences shape. Certain determinants are fixed (climate and topography), some are flexible (available materials, economic resources, and level of technology), while others still are culturally fixed (function and cultural convention) (Sanders 44). Research shows that in terms of a building's function, a set of cues drawn from physical symbols (indicating the conceptual function of the building)

inform users as to their expected behaviour. In the mind of the user, these physical indicators as a component of architecture are more important than the actual primary purpose of the architecture itself (45).

In addition to inferring meaning via the study of form, archaeology tends to observe privacy from an anthropological and ethnographic point of view in order to understand controls and markers that define this regulation of "unwanted interpersonal interaction and communication" (Sanders 50). Further on the topic of relationships and privacy, historian Peter Ward presents the dual notion that

> Personal privacy sets the individual apart from the group, creating opportunities for seclusion, times and places to be alone and to pursue one's particular interests. Family privacy draws boundaries between the household and the community. It defends the solidarity of the home and provides a basis of familial relationships. (6)

Figure 1.5. April 1972, Collapse of Pruitt-Igoe. U.S. Department of Housing and Urban Development.

Visual and spatial rules govern privacy, creating a choice for the user between isolation and interaction. One of the reasons that privacy is required is human nature's unique trait: curiosity. Nosey neighbours, the paparazzi, parents, in-laws, or simply no reason at all (Cieraad 86) are all contemporary examples of why one sometimes feels the need to create the perception of being alone. Yet according to Sanders, the more primitive the society, the less privacy is available (50). Does this mean that as our society becomes more and more sophisticated we will find ourselves increasingly isolated? The advent of social media and mobile technologies in the first decade of the millenium certainly lends itself to more and more time spent alone, despite communication with others. This particular comparison between privacy and primitive society can be linked to social and affordable housing, where in many cases residents have little control over their environment, creating a lack of individuality, of identity, and ultimately of privacy, likening the most dire of housing situations to a primitive culture. The increased shift away from massive housing-scapes towards localized individualistic approaches seems to support this notion. [Figure 1.5].

Further building on research related to relationships in space that can be applied to a domestic context is the integration of the home environment into the studies themselves. From an archaeological perspective, the compendium *Domestic architecture and the use of space: An interdisciplinary cross-cultural study* by ethnoarchaeologist Susan Kent "is concerned with the relationship between domestic architecture and the organization of space" (1). What is observed in this book are the various methods used by the researchers to study the home space, specifically the notions related to personal and domestic space. For example, Linda W. Donley-Reid's structuration work on Swahili communities cites anthropologist Meyer Fortes's 1949 definition of home to underscore its psychological importance:

> A Tallensi's home is his castle in the psychological rather than material sense; it is the center and fount of his major interests, his dominant purpose, his deepest emotional attachment, and his whole scheme of values; it is his shelter, his storehouse, the stage of his life drama. (115)

This definition is interesting because it contrasts the contemporary description of home that includes all of the accumulated possessions and decor that seem to be driving what makes a home. Instead, Fortes's proclamation regarding the significance of the homes belonging to the members of this North African tribe eschews materiality in favour of the psychological implications tied so closely to the home. Donley-Reid's own research focuses on mining

ethnographic information in order to use architectural remains to provide interpretations of settlements. She uses a theory of structuration, based on the formation of social systems within a society, that analyses interactions, spaces, and contents of houses in order to learn more about settlements (114). In addition, Donley-Reid focuses on the construction materials of Swahili homes and how they inform the status and power in the community, demonstrating how a building can inform expected behaviours (116).
Again, the reiteration that personal space is a top consideration for learning about human interaction, combined with the idea of home from the perspective of the archaeologist who focuses primarily on spaces and culture, amplifies the need to carefully consider the design actions made by architects, especially when it comes to housing.

Akin to observing living spaces through an archeological lens, the objects that we have within our homes can also serve as indicators of behaviour and tokens that invoke a sense of home, as evidenced by the curation of over 200 pieces in Washington's *House and Home* exhibit cited at the outset of this project. Material culture and the idea of home have been explored by cultural anthropologist Irene Cieraad, who uses the term “material homemaking” to describe the act of Dutch teenagers preparing to leave their parental home for an abode of their own (87). This act consists of saving or setting aside items in anticipation of their departure, and "entails not only renting, furnishing, and decorating a room, but also the creation of a material environment with the right atmosphere, including the necessary household equipment for cooking, dining, and washing up" (87). This, of course, echoes the North American practice of students heading off to university or college each fall. Cieraad states that if any of the components of material homemaking are lacking, "The room will be less of a home…" (87). Accordingly, kitchen facilities and the personalization of the space are of high importance to making an independent household the key to creating a home. Once material homemaking is in order, the act of mental homemaking comes into play. For Cieraad, this involves a change in assignment of the place that we call home, with privacy, once again, being the key determinant (91). In addition, Cieraad references environmental psychologist Lynne Manzo's definition "in which home is conceptualized as an undivided psychological focus, a monolithic whole located in one spot only" (91). As an aside, Manzo also ties the memory of home as a place more strongly to loss and illness than to happiness and fortune. This is in line with Cieraad’s observation that a false and pervasive cultural ideal of home is one that insinuates a denial of conflict that might occur within its setting noting "the home as a site of

harmony" (91). Yet the notion of home as a "monolithic whole" is in contrast to definitions that assign a temporal quality to the idea. Humans have memories of past homes, a vision of their present home, and projections of future homes that will fulfill desires, emulate the past, or create a happy ending, the latter being largely the case for homeless people (Jeanne Moore 1994, in Cieraad 93).

Further defining the different notions and manifestations of the study of home from a material culture perspective is anthropologist Daniel Miller's contributions to "Home possessions: material culture behind closed doors." As Miller notes, the "semiotic" home can serve as a model and as a means of expression that speaks to the ideologies of its occupants in a fully intentional manner, and less as a container of random things. Yet the home itself can play a significant role in forming its tenants to varying degrees (10). Additionally, the home in some studies of its material culture becomes but a metaphor, rather than a physical entity (11). This last point emphasizes the aspect of material culture studies that often revolves around the social relationships that are formed within the home as a result of its contents. From a temporal perspective, Miller discusses a mix of homeowners who have varying degrees of affinity towards antiques, either filling their new homes with replicas to seem as though they have been around for a long time or avoiding them altogether as home possessions should only be an authentic collection of items accumulated over time (111). Thinking about the temporal qualities of home, beyond those implicated by objects, can force the architect to situate a design within the lineage of domestic environments, either reinforcing a style and its inherent culture, or creating a new reality that is derived from other determinants like user needs, sustainability, value for money, contemporaneity, etc.

Making the conceptual leap from object to art, the idea of home has been the subject of a number of recent exhibitions. In 2013, American artist Sue Johnson mounted a series of large-scale *trompe l'oeil* paintings of domestic spaces. Entitled "American Dreamscape," Johnson looked at the culture of post-WW2 domesticity and "what people could have as an indication of progress" (Johnson, 2013). Her interest in the values reflected by objects and homes in the mid-20th century is presented to audiences who no doubt vacillate between the 3D nature of the work and its actual flatness. She creates a larger-than-life experience, including a kitchen modelled after ones from her childhood and from ads that, in the house is an "epicentre of modernity." This sort of contemplation on the contents of home demonstrates the excesses of

the 20th century and the influential role that things have in our daily lives, perhaps even more so than places.

In Stouffville, Quebec in 2004, art historian and artist Cynthia Hammond presented a series of painting of peak-rooved houses entitled "Home," accompanied by "Emotional Floorplans." These separate but linked explorations looked at iconic, whimsical, and dreamt-of homes in view of "the powerful feelings people invest in their houses, and their homes." (Hammond, 2004).

From a practical and present-day standpoint, a significant portion of the Canadian economy revolves around purchasing, outfitting, decorating, and renovating individuals' homes. On average, Canadians, whether they rent or own, allocated just under one-third of all of their yearly outputs to home-related expenditures (Statistics Canada 2006 and 2013). With the popularity of stores like HomeSense, Bouclair Home, the Home Depot, and Home Outfitters dotting both the urban and suburban landscape, this emphasizes the importance of "home making," while leading those of us who question architectural form, to postulate that this may be an indicator of a potential dissatisfaction with the actual constructed shape of the home itself. This would not be surprising, considering the mass output of suburban tract housing and generic urban condo towers over the last 30 years, that are designed based on economics and image versus effective and pleasurable usage of space that nurtures both the body and the imagination. Nevertheless, the constant change to our homes' contents underscores a desire to articulate a lived and imagined experience within the home, yet unlike Bachelard, who relates our experience to the space itself, we are, as noted previously, sentimentally creating associations through possessions instead.

As a result, homes serve as containers for possessions, whether these items are sacred or disposable. The irony of this does not go unnoticed when considering the reality of residential projects built from shipping containers. The notion of container is further supported by Witold Rybcynski's idea of home as a barometer of our material culture. Accordingly, home is a space in which we seek comfort, and comfort is a mass commodity (Rybczynski 220). Yet with current credit deficits being experienced worldwide and a push towards a more sustainable lifestyle, there is less disposable cash in the hands of consumers, and a tightening of expenditures reserved for the home and especially its material objects is sure to be of significance. Consequently, an opportunity for architects to place an emphasis on the value of

good design and on the benefits of fully integrated home-architecture reinforces the importance of the spaces in and around a home, and not its "Made in China" contents.

Despite the current fondness for more and more "stuff," North Americans are still interested in space itself – especially the space of others – since it drives the imagination and feeds our voyeuristic needs. Consider the popularity of television shows, magazines, websites, blogs, and stores devoted to decorating, renovating, building, and showcasing the home, in order to realize that now more than ever, expressing ourselves through our home space as it suits us as individuals is a significant part of our culture. [Figure 1.6]. This onslaught of popular media goes hand in hand with a desire as outsiders to see an intimate picture of what others are doing with and in their homes, blurring the line of public and private as no architectural device would be able to do. Because of an overexposure to so many other homes, whether in person, in print, online, or through media, we are not only remembering our own spaces as Bachelard would have it, we are also cataloguing the spaces of others in our minds.

Our current North American way of life emphasizes that architecture has the potential to change our customs and nurture us as a society. Philosophical representations of the idea of home capture best what is in the imagination, while objects, whether physically present or displayed through a variety of media, drive desires and fuel the ever-important representation of self. By means of the imagination, we can circumvent economic hurdles and “acquire”

Figure 1.6. Popular Canadian magazines: *House & Home* and *Style at Home*.

belongings that fulfil a desire for comfort. Nevertheless each of these elements speaks of an outside requirement, a compensation for what is lacking in our physical environments. Would it not be easier to start with good surroundings created by thoughtful architecture?

Indeed, the portability of our belongings as evidenced in the study of our material culture brings into focus the question of how architecture, as opposed to possessions, plays a role in making us feel at home. As we have seen in this chapter from an environment psychology perspective, the awareness of the existence of relationships between humans and their home environment forces the designer to think beyond a physical image or a visual statement. The home is a perfect platform from which to observe a multitude of social occurrences and human reactions − inciting architects to think carefully about how space configurations, materials, boundaries and the notions of public and private play an important part in our interactions. From an archaeological point of view we see how the space itself is influenced by the values of the day, while material culture and the work of artists confront the notion of home from a largely semiotic standpoint. These various non-architectural perspectives on the notion of home address objects, relationships, and culture, and allow the following questions to be asked from the architectural lens: what does the architect bring to the design of space in lieu of possessions? How will thoughtful architecture influence our interaction in a given place both with the space and with others? What role does architecture play in the home-culture of our time? By looking at the theorization of the notion of home from a strictly architectural bias, we can begin to address these questions and better situate the significance of home in the conceptualization and discourse of our domestic environments.

1.2 Home: the architectural perspective

What we think and write about the idea of home is different from how architects embody the notion in their designs. It is the role of the architect to question our relationship to our surroundings, and like artists, they have a unique, tangible way of presenting their thoughts. As established earlier in this chapter, there are countless ways in which theorists have looked at the idea of home, and conceptually speaking, they can inspire architects and designers to carefully shape their processes and production of domestic environments, taking into account various aspects of human dynamics, possessions, boundaries, and cultural conventions, to name but a few.

That said, locating the idea of home within the spectrum of architecture enables a better understanding of its physical characteristics and helps expound teachable design. This research project chooses two key areas on which to focus: theories that exist in the mind, juxtaposed against theories of an operational character. This dichotomy lays the foundation for the Chapter Five analysis, which tackles architectural creation from three constructs: lived, critiqued, and imagined. The examination of each of these research fields benefits from situating the idea of home both physically and conceptually, understanding the inherent tension that exists between what we imagine and what is reality.

First, a look at aspects of home and the imagination: how it is conjured up descriptively for the purposes of taking our mind elsewhere, and how it is defined in the mind and attributed values or cultural significance. Next, a look at historical approaches to explaining design through compositional strategies and theoretic explorations of specific examples of domestic architecture, followed by a study of iconography and imagery that is introduced into a design with the intent of creating a sense of home. Finally, a look at didactic and prescriptive ways of approaching design. Cumulatively, the various theoretical points of view on the notion of home discussed in the latter part of the chapter bring into focus its definition in the scope of this thesis project and further the idea of home as an aspect of architectural thinking and design in existing and potential projects.

1.3 Use your imagination

One thing is certain, whether we are looking at it from an architectural point of view or not: the idea of home is constantly changing. It evolves over time and is interpreted differently by individuals, cultures, and societies. What brings it all together are commonalities like the connection to memory and place, feelings of security and safety, and a sense of longing. As a design strategy, inculcating the idea of home is one that is difficult to escape, while also being precarious due to its varied associations that can be far too personal – nonetheless, it is possible to design a generic place in which individuals can conjure up their own memories that can also be used by many. The imagination is a powerful tool and good domestic architecture is a perfect venue for out-of-this-world meanderings.

That home is a primary base, a nest, a sanctuary, or a prison cell further complicates its

definition and its meaning. Architecturally speaking, it is a place that can be characterized in vastly different ways. In literature, think of Louisa May Alcott's description of the warm New England abode of the March family. Contrast this with Raskolnikov's suffocatingly small rented room in Saint Petersburg as crafted by Dostoyevski. Such vivid creations of home in works of fiction engage the imagination and turn an inanimate place into another character within the story. As authors have the ability to create such tangible depictions of domesticity, centring this research on the notion of home is anchored in a belief that architecture is a powerful tool of representation, that also has the capacity for great story-telling.

As a key research question, the desire for a sense of home stems from a long-standing ritual of the appropriation of space and our imagined sense of permanency, security, and privacy (Chapman 136). Domesticity, as a cultural idea conveying intimacy and hominess, has existed for more than three hundred years (Rybczynski 217). Yet as Chapman states, "home may be a place that is held principally in the imagination," while there is a commonality to our sense of home that is apparent:

> …when we look at the idea of "home" we need to be careful not to assume that there is infinite scope for (or interest in being) radically different from our families, colleagues, friends and neighbours…" and that "we compare them [also] with the homes that are lodged in collective or personal memory and we picture them in the context of shared or secret aspirations for the future (136).

It can be assumed that despite a strong desire for individuality that is emphasized in contemporary culture, there is a collective self held within the imagination to which we are able to ascribe a common "sense of home." What's more, the concept of home underscores places of belonging, activity, rootedness, stability, and comfort. In *The Poetics of Space*, philosopher Gaston Bachelard argues the importance of home and its embodiment within the house.

> In the life of a man, the house thrusts aside contingencies, its councils of continuity are unceasing. Without it, man would be a dispersed being. It maintains him through the storms of the heavens and through those of life. It is body and soul. It is the human being's first world (7).

Being that the home is typically a most personal space, Bachelard's notion is significant in its

sentimental and practical connotations as well as for its philosophical implications. For the latter, his concept of home and its association to memory characterizes the strata of spaces in relation to how they are or were experienced and how we "rationalize" our feelings within them (22). This place that we call home enables our imagination, while our memories of it define who we are and how we continue to nest. As echoed by Chapman, the idea of home is implicit to our upwardly mobile goals and aspirations (136); Canadians striving for home ownership are an indication of its relevance to the collective consciousness and to the desire to carve out a personal space. People create their own cocoon, seeking comfort and a sense of home that protects them from the realities of the outside world, real or imagined, harsh and unpredictable.

The functionality of our imagination is directly tied to who we are. That the home is tied so closely to our imagination certainly influences our sense of self. Clare Cooper Marcus, a specialist in the psychological and sociological aspects of architecture, land use, and landscape design, started her academic career by exploring the connection between architecture, architects, and the physical environments created for public housing projects (3). Her interest was the link between the creation of designs and the satisfaction felt by low-income residents in these places, but from the standpoint of the house and not the home. Her later studies, however, pertain specifically to aspects of "home" including self-image and place-making; "the more subtle bonds of feeling we experience with dwellings past and present" (1). According to Cooper Marcus, our psychological development is tied to physical environments as much as it is to people, and we are expressing ourselves both consciously and unconsciously through our houses (9). Whether we are aware of it or not, our houses are an expression of our values, whether through their contents, their location, their décor, or their state (50). In addition, she explores the home from the perspective of the child, for either making a home for a child or expressing our inner-child (45). According to Cooper-Marcus, five categories of self-identity in the home should be considered:

- A place of sociability
  (somewhere for people to get together)
- A base for exploration and stimulation
  (potential places to explore and to let the imagination take hold)
- A room of one's own
  (a place to be alone, to appropriate and to have control)

- Changing the environment
  (a place to decorate and manipulate)

- Identity and self-esteem
  (somewhere to express themselves and their desires) (43-6)

These five criteria link directly to our emotions. They speak of the importance of home as a nest, a place of refuge and of self-expression. Being that it is so personal, it is no wonder that most designs for homes do not even begin to address these apsects. Accordingly, Cooper-Marcus's work is especially pertinent when considering the physical requirements and corresponding architectural intent required to create a sense of home in domestic environments. Therefore, this line of thought enables us to move our discussion from imagination as a driver of concepts to concrete discussions of design and analysis methodologies applied in architectural research and creation.

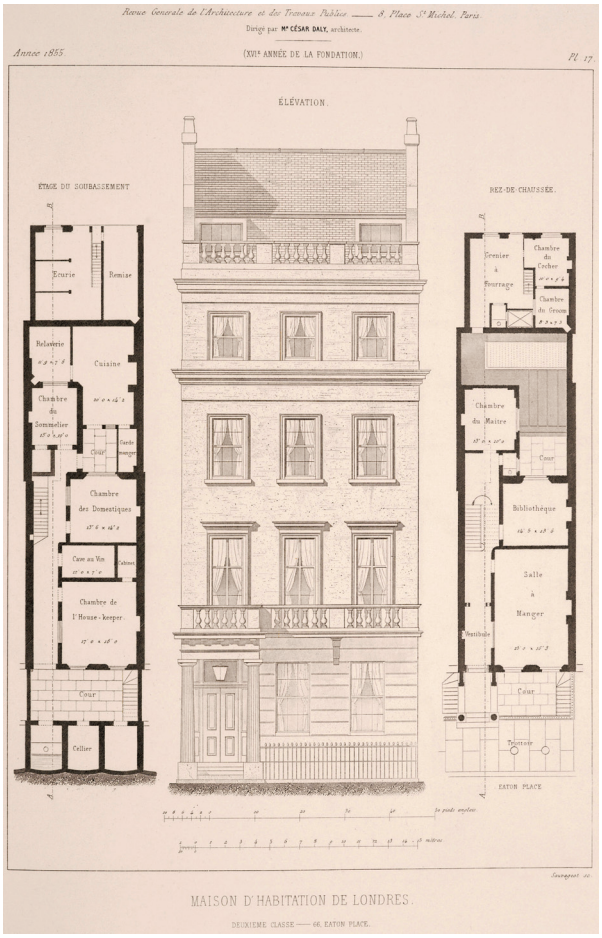


Figure 1.7. Details from a Victoria era house at 66 Eaton Place, Belgravia, London. Cubitt, Thomas (1788-1855). RIBA Archives.

The notion of home is a topic that weaves itself through both theory and practice in architecture over an extended period of time. If as dwellers, our domestic milieu is where we primarily seek to fulfill our need for comfort, making it a place where we can relax into our imagination, it is important to frame architectural definitions of the idea of home in order to move forward our understanding of the notion with the built world. Because it is such a personal notion, architects can't help but imbue their work with an interpretation of home shaped according to their life experience, as well as to the prevalent culture of the time, while also trying to imagine the needs/desires/wants of their clients.

Architecturally speaking, how do we define the idea of home? What do the structure, layout, and iconography of the house tell us about our attachment to the idea of home and its importance in design? In an era where Canadian masses are consuming cookie-cutter suburban homes, where the human scale is obliterated in favour of the SUV and the minivan, downtown condos are built seemingly for profit and prestige, and social and affordable housing are seeing a complete redesign and renewal, it is imperative to examine the role of thoughtful domestic architecture. The following discussion presents the idea of home as articulated by specialists in the domain of architecture and its role in present-day place-making.

1.4 Designing for home

As demonstrated through the lens of various academic fields, the idea of home does not have an undisputable and singular definition, largely due to its personal nature. The same dilemma holds true of the concept within the domain of architectural theory, hisotry, and practice. As we will show in our analysis, notions of home can be abstracted from the common tools used in architectural representation, namely drawings, texts, and photographs. In order to further characterize the notion and establish a definition that advances the topic, this section explores the idea of home either by means of built form or architectural research. What is significant about this notion in architectural circles and what does its inclusion (or exclusion) bring to design projects? The analysis of domestic environments speaks about the relationship between people and space.

This architectural literature review advances the discussion of the notion of home by

Figure 1.8. Plan, Rufer House by Adolf Loos. From *Adolf Loos's "Raumplan" Theory* by Cynthia Jara, drawings by Laurel Ulland, 1995.

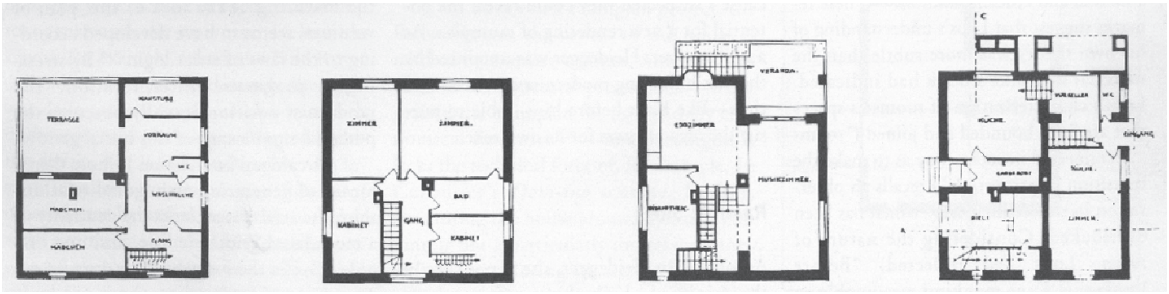
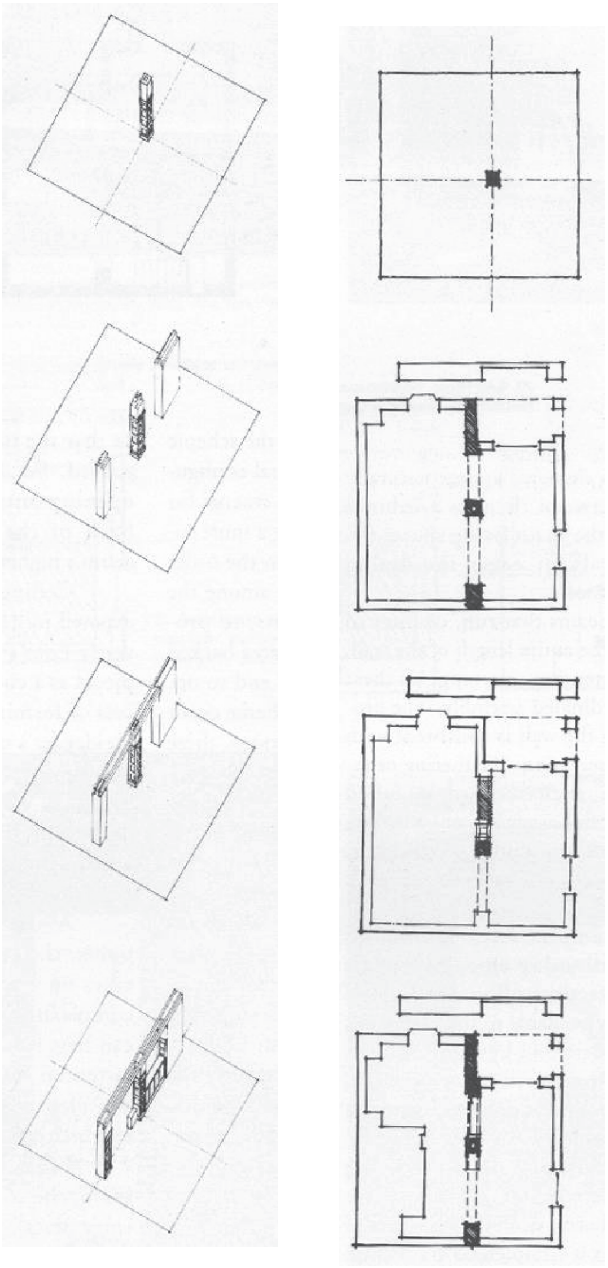


Figure 1.9. Central column axo and plan, Rufer House. From Adolf Loos's "Raumplan" Theory by Cynthia Jara, drawings by Laurel Ulland, 1995.



presenting a few broad examples that have historical underpinnings related to the idea, followed by two prescriptive definitions of home that focus on form and design. Next, we consider designs that relate home to imagery and the imagination, and finally a look at a rules-based methodology of planning that prescribes ways of achieving levels of privacy that are appropriate for dwellings, privacy being a key component of the sentiment of home. While not exaustive in breadth, the selected examples provide an engaging discourse on the notion of home and bring forth questions about how we live within our varied domestic environments. The literature review of the idea of home as connected to architecture sets the stage for the proceeding chapter that explores more closely the ideas of space and place, important factors to further understanding home.

1.5 Home in time

Historically speaking, the idea of home has been studied for centuries, while its meaning has evolved over time, further complicating its definition. Western treatises such as Vitruvius's or Alberti's *Ten Books on Architecture* recount historical design principles and educate the elite on the qualities of good design, respectively (Kostof 407). While not exclusive to the design of the home, they dictate a desired outcome and serve to influence social graces through architecture. In a similar vein, the American pattern book, originated in the 18th century and popularized in the early 19th century (Upton 107), saw a resurgence in interest from a theoretical and historical perspective with many volumes from pre- and post-Revolution times being reprinted in the late 1960s and the 1970s (Reiff 2). This staple of American house-building captures regional styles and places in the hands of builders the ability to erect well-thought domestic environments. In Eastern culture, ceremonies and long-standing traditions shape many of the forms that we see. In Japan, for example, the open plan of their meticulously built traditional house revolves around the rituals of bathing, eating, tea ceremonies, etc. (Kostof 652). Screens, level changes, and room layout mediate between public and private occurrences. Home as a stage. Similarly, architectural historian Peter Ward discusses the public and private nature of the Canadian house from the practical perspective of its viewer and its occupant (134-5). Ward notes that depending on time and place, the front and back of homes north of the border have seen varying levels of privacy as prescribed by room placement, usage, and cultural bias. Other times, despite being located within breathtaking landscapes, homes here have thoughtlessly faced each other as dictated by an overlayed grid, ignoring some of the best mountainous views the country had to offer (135).

Apart from this selection of snapshots in time that are related in their own way to culture, site, and tradition, Witold Rybczynski tells of a historical context tied to the idea of home that has metamorphosed over time. *Home: A Short History of an Idea* provides a chronological survey of the changing nature of our domestic ideals. Despite the vastness of his topic, Rybczynski distills the now seemingly obvious edict that “domestic well-being is a fundamental human need that is deeply rooted within us, and that must be satisfied” (217). Rybczynski’s version of elemental well-being is anchored at once in the necessities of environment and in the fashion of rooms, emphasizing the importance of periods of visual taste and their influence on the domestic environment (197). Nevertheless, the author synthesizes the various epochs into important requirements that speak to the architect and their responsibility towards the home and its inhabitant. The author is advocating "… a sense of domesticity… a feeling of privacy… an atmosphere of coziness" (221). This includes the notion of comfort, which is a key component of the idea of home, derived variously via privacy, intimacy, and convenience, which can all be achieved through a proper understanding of materials, technology, planning, and above all the recognition of ordinary human qualities.

Next, prescriptive methods of planning domestic environments, such as Adolf Loos’s raumplan design theory of the 1920s or British architect Robert Kerr's 1865 book entitled *The Gentleman’s House*, present ways to order the home in manners that best suit the inhabitants and demonstrate the breadth of interest in the capacity of the home regardless of the architectural style: Modernist or Victorian. Loos's ideas are believed to be based on creating living spaces in three dimensions, rather than on a flat plane (Jara 185). And while both works examine the transition from exterior-public to interior-private, taking into consideration the surrounding landscape, Kerr’s principles revolve around the norms of habitation dictated by convenience, privacy, and accessibility (Taylor 29). These are achieved through a variety of methods, namely the sound planning that distinguishes a scientific link between the interior and exterior of the house, its lawn and gardens, and its transition to the surrounding nature.

As in Kerr's assigned spaces, gender and class have also played a significant role in the layout of the house with women being sheltered in rooms set back from more public areas and staff being mainly behind the scenes, as was "proper" in the Victorian era. In a contemporary sense, the same mediation of the gentleman’s country home as described by Kerr can be applied to the urban domestic environment in order to ensure a building’s seamless integration into the

city by understanding the transition from public (street) to private (bedroom). Kerr emphasizes entities within the home that are necessary for its successful function and comfort: architectural features, such as staircases, fireplaces, and kitchens, according to Kerr, should be thoughtfully located in order to ensure the maximum ease of movement and the least bit of distraction to the occupant (Taylor 41).

Analysis of primary sources such as William M. Taylor's abstraction of *The Gentleman's House* dissects Kerr's use of characterization and language to determine the principles of this 1871 work, which presents the Englishman's home as his most cherished possession (41). Characterization was Kerr's medium for communicating plans and spaces, which would entice his clients to infuse his design ideals within their domestic sphere, prior to the turn of the century. According to Taylor, Kerr's rhetoric, like others in the mid-Victorian period, revolves around the politics of "human identity as it could be accommodated and transformed through sound architecture and planning," (42) thus following the architectural premises of specialization and segregation common to that era of design. In contrast to Kerr's technical and physical edicts that describe the proper layout of the home in order to create the desired sense of home and progression of spaces, Taylor takes a more philosophical approach by stating that

> ...home may be thought to be a site for the analysis of power at a microphysical level, the site, say, where medical, psychiatric, and educational discourses articulate a range of bodily and building practices… that likewise it is the site for imagining the lingering allure of individuality, autonomy, and personal freedom constitutive of the self (42).

Both Kerr and Taylor's explorations of the notion of home, one from a prescriptive point of view and the other from a more philosophical perspective further the understanding of home as a place built to accommodate its inhabitants with a specific intent in mind.

Similar to Taylor's exploration of Kerr's writings is the work of Cynthia Jara of the University of Minnesota. This researcher and scholar interprets Adolf Loos's raumplan theory by means of Heidegger's four characteristics of raum – site, presence, gathering, and staying among things – as presented in his 1954 existential essay *Building Dwelling Thinking*. Jara uses these four principles, along with a series of plans, sections, and axonometric drawings, to explain the sequencing of spaces, the vertical path, and the important play of light in Loos's work. In

essence, "within the space set clear and free by a boundary, the presence of a building can unfold, complicit with the gathering that characterizes the making of things. Women and men are then able to find locations in which they can stay – that is, they can dwell" (Jara 199). Breaking down a design into its basic elements of architectural representation and aligning it to a philosophical interpretation of our manipulated spaces enables us to engage with the architectural mind and understand its reasoning. This analysis "demonstrates that the execution of a complex building is not a simple, two-stage process in which abstract thinking gives way to the manipulation of material elements" (197). Jara's use of standard architectural illustrations enables us to distill the essence of the idea of home according to Loos by means of a representational analysis as opposed to a hermeneutic approach. She exposes Loos's use of linear space as one travels through the house, along with his hierarchy of rooms, dominated by the deliberately proportioned living room. The house in its whole is grounded by the central column that is generated, according to Jara, in a three-dimensional manner, creating a sense of aspiration that is important to the spirit of home.

Figure 1.10. Exterior signage at Quattro D restaurant, Montreal 2006. Author's photograph.

Kerr and Loos, in these particular works, consider the house as a free-standing body, as opposed to the communal entities that we encounter in cities and suburbs all over the world. Nonetheless, their lessons and principles can be translated to the setting of multi-resident units and communities and can serve as models of analysis, as demonstrated in the work of Jara and Taylor.

Looking further at work that is intentionally placing the idea of home as an important part of design thinking, we turn to the Sea Ranch condominium development, in coastal California, by the firm of Moore, Lyndon, Turnbull, Whitaker (Moore, Allen, and Lyndon 35). Charles Moore and his partners created units based on the order of rooms, the order of machines, and the order of dreams. Not unlike Kerr's strategy towards the layout of functional equipment within the home, or Bachelard's phenomenological approach to imagination as related to home, Moore's team created a thought-provoking typology for compact domestic environments based on set principles of design. Important to their schemes are namely the integration of the building into its natural environment, the provision of the house as a stage for human activity and reverie, as well as the mental imagery of home that a structure induces (50-51). Unlike Jara's posthumous interpretation of Loos's work by linkages to Heidegger's philosophies, it is Moore and his colleagues who are explaining and justifying their method of creation, leaving little open to interpretation, yet providing a framework and pattern for use by others.

Moore et al.'s *The Place of Houses* as a primer for the making of successful home environments also brings to light the various planes within a home that can be used to influence tone:

> From the elaborate ceilings of Japanese palaces or the palace of Versailles to the painted vaults of Baroque churches and the pressed-tin ceilings of old American stores, builders have sought to develop their imagery above, where it would not interfere with the movement of people. These ceilings remind us that the life of the mind is not limited to the realm of immediate actions, and they indicate usefully a means by which our imaginations can be enriched without clogging the flow of practical events… (143)

If we take this idea and consider generic housing that is designed in so many cases, we can make the link between its design and our ability as architects to introduce aspects that remind

the user of home. The example of Sea Ranch shows that there are opportunities within the architectural strata to integrate a sense of home and inspire the imagination.

This very technique comes into play in contemporary designs by the Montreal firm Nature Humaine. In a conference at l'Université de Montréal by principal Marc-André Plasse, the architect presented their retrofit for the 4D restaurant in downtown Montreal. Though not an example of a living space, the project struck a chord when the idea of home was introduced as the driving force behind its design. Prescribed within the recent trend of fast-food becoming healthier than its fried incarnations, this cross between a restaurant and a dépanneur is flanked by open refrigerator cases filled with fresh take-away items. In order to contrast this “dine and dash” format and entice customers to eat in the restaurant itself, the architects introduced a permeating visual language derived from items found within the domestic environment. Drawn from lace tablecloths and mother's cross-stitching, the applied iconography appears mostly on the ceiling and is consequently in keeping with Moore's observations: out of the way, yet visible in a way that sparks the imagination.

Departing from the more poetic and visual connotations ascribed to the idea of home, didactic platforms provide for a more functionalist description of the notion, as well as a springboard for design opportunities. One such approach is described by architects Serge Chermayeff and Christopher Alexander in their 1965 book, *Community and Privacy.* They outline the dichotomy of private freedom versus public responsibility:

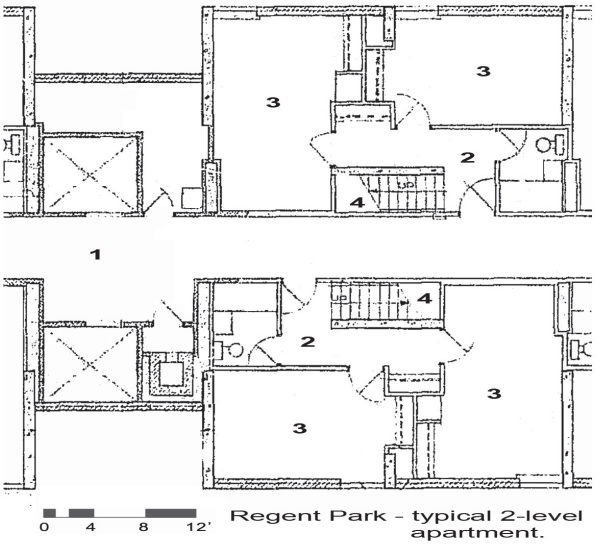
> Privacy is most urgently needed and most critical in the place where people live, be it house, apartment, or any other dwelling. The dwelling is the little environment into which all the stresses and strains of the large world are today intruding, in one way or another, ever more deeply. To serve the best interests of privacy two of these stresses in particular, traffic and noise, must be treated as invaders. We shall describe a special kind of urban dwelling in which these invaders, whether they come from the outside or from within, cannot interfere with privacy. (37)

In this regard, the authors propose principles or rules in order to help designers be able to achieve the ultimate goal of insulating and exposing the domestic agenda, using methods and means open to the imagination, as opposed to Alexander's 1977 proposal of set models in *A Pattern Language*. In *Community and Privacy*, they break down design into components or devices that can significantly impact and encourage a no-nonsense approach to the creation of

privacy (154). Chermayeff and Alexander speak of "special domains" that need to both be separate from one another and must communicate with each other (37). The domains are the polarities of private space and community and are in fact age-old facets requiring appropriately delicate navigation. What they are proposing is the mediation between the two by setting up a series of functional categories that not only limit distractions from the imagination, but also deal directly with commonplace issues. The groupings are as follows:

- Accommodation and Land Use
- Problems of Protection
- Responsibility
- Climatic Control
- Illumination
- Acoustics
- Circulation
- Communication
- Equipment and Utilities (153-4)

Figure 1.11. Regent Park Toronto, first level, 2 storey skip-stop apartment high rise.



If looking more closely at what the authors mean when they are talking about the imagination tainting a designer's ability to meet the stated needs of privacy versus community, the example of the description of "a window" or "fenestration" speaks to the premise that there is a need to "recast the problem" and look at the design of housing from a humanistic and functional perspective, without conjuring up images of the mind that might distract from the actual design problem: "…a sheltering envelope, or an enclosing membrane, which may transmit air, permit light to pass through it, modulate the light, screen it, diffuse it, prevent glare, permit or prevent the passage of living organisms, facilitate control of radiation and of temperature, and prevent transmission of sound or prevent the embarrassing surprises of artificial illumination, something tangible can emerge. In other words 'window' does not describe the problem of designing a functioning fenestration system" (152). The aspect of the problem is a key component of their proposed system and they attack it with a list of 31 Basic Requirements. Additionally, Chermayeff and Alexander establish links between their Basic Requirements in order to use them to enable further ideation of the problems set forth. Two examples of two Basic Requirements are as follows:

> 6. Private entry to dwelling, protected arrival, sheltered standing space, filter against carried dirt.
>
> 24. Arrangements to protect the dwelling from local noise (154-6).

Working in plan, the authors illustrate how these two points (along with five others) can be plotted out in a manner that achieves the appropriate balance between community and privacy. Using a similar strategy to consider, for example, the original plan of Regent Park's Dickinson Towers at 14 Blevins Place in Toronto, the multi-storey towers challenge the boundaries of privacy by presenting what would likely be deemed, under the auspices of the Basic Requirements, questionable adjacencies within the apartment schemes. The challenge being that these units, largely designed for families, are two-level apartments that place bedrooms adjacent to the main entry within the unit. This is problematic in terms of privacy, because the intimate space of the bedroom should be as sheltered as possible from the most public area of the home, the entry vestibule (Figure 1.12). Anecdotally speaking, during the tenure of these buildings prior to their demolition, many of the residents of these low-income towers worked shift work, requiring daytime sleep in a quiet household. In this configuration, those seeking refuge in these rooms were subject to the comings and goings of other family members and/or guests, a recurring complaint of residents.

When considering the idea of home as expressed by the work overviewed in this chapter, the perspective of Chermayeff and Alexander is one that is very matter-of-fact and solution-driven, as opposed to the point of view of others that are centred more around feelings, memory, and imagination, like Bachelard or Cooper Marcus. As demonstrated in the previous example, the didactic manner in which home can be dissected is a descriptive methodology of design that considers all aspects of home as they relate to the polarities of public and private. Another key to the success of domestic environments, as noted by Kerr (2002), Moore (1974), and Rybczynski (1986), amongst others, is the proper consideration of the occupant's well-being. Furthermore, human movement within and through architectural space, as well as the image that is portrayed as seen in the work of Loos and of Nature Humaine, contribute to the richness of our experience and our mediation between the home and its context.

Home, as found within the house, gives meaning to our everyday lives through its architecture. It can be seen as a place of refuge and safety that goes beyond the strict construction of a shelter. As such, the prospect of ensuring a holistic approach to home-making, similar to the act of place-making, speaks to the need for liveable communities. The architectural exploration of the notion of home in its various forms connects us to our immediate surroundings and influences our ability to be anchored by our domestic environments.

1.6 Make it home

As we have discovered, the idea of home and its connotations affect behaviour, culture, and design theory in many ways. Archaeologist Linda W. Donley-Reid reinforces the leap from cognitive considerations to physical ones, stating that "Culture or behaviour determines architectural form" (114). What then of the role of the architect? Designers have tools at their disposal that determine architectural form and influence human action and culture. From layout and form, to materials and finishes, the thought process of the architect should be considerate of the human form and psyche, as demonstrated in this chapter by the various interpretations of the notion of home.

Now that a more concise description of home is outlined, the exercise of distilling various elements of architecture as they relate to human behaviours will create a better understanding

of the significance of this notion within the design agenda. As Chapter Four describes, the methology of the research strategy for this project includes an analysis of built form, and design language as indicators of spatial relationships important to home. Prior to that, however, Chapter Two continues the exploration of the notion of home through the larger contexts of space and place, and architectural devices, in order to gain additional insight into the complex physical and emotional landscape created by our domestic living environments.

Figure 1.13. Montreal's Les Habitations Jeanne Mance. Photo from Les Archives de Montréal.

Chapter 2::
SPACE + PLACE + DEVICE

"Whatever space and time mean, place and occasion mean more."

Aldo Van Eyck - "Place and Occasion"

Building upon the exploration of the notion of home within the discourse on domestic environments from both the architectural and non-architectural perspectives, this chapter's theoretical discussion is grounded with descriptions of space and place, in order to link them, as Henri Lefebvre explains, to one another: "…the modern field of inquiry known as epistemology has inherited and adopted the notion that the status of space is that of a 'mental thing' or 'mental place' " (3); and, more importantly, to the social and cultural phenomenon described as the idea of home. Moving, once again, from the conceptual to the concrete, the discussion continues with thoughts on the architectural device as a malleable element of design: specifically, its role in the context of creating a home-like environment. This project hypothesizes that such devices can be used to give a sense of home to a domestic space and can therefore be manipulated in the course of design to create this as a desired outcome. By linking the notions of space and place to physical architectural features that we define as devices, we are able to move towards this project's research methodology, as defined in Chapter Four.

The concepts of space and place, and the points of view from which they are studied, go well beyond their connection to the idea of home. This chapter examines various theorizations on space and place, and frames a position that supports the notion that architectural devices can transform a generic space into a place of significance and of architectural intention.

2.1 Space and the social connection

From the architect's perspective, space is the realm in which built work is performed. Without space, there is nothing for architecture to physically contain or inhabit. Yet the definition of space itself is wide-ranging and diverse given the number of fields that explore its meaning. As Henri Lefebvre describes, the meaning of space has, in its past, fluctuated between substance and thought as expressed by Descartes, Kant, and others volleying definitions between science and philosophy (1-2). From a phenomenological standpoint, philosophers such as Merleau-Ponty link space to time, and engage in a discourse that involves the body "inhabiting" space and thus drawing memories from it (Carbone 2). Accordingly, the body's presence in space relates to a circular view of time in which the past flows into the future and privileges the present (2). However, such an ephemerally personal experience, similar to the correlation of self and home, can limit a physically concrete understanding of space as a reality in and of itself, and is countered by definitions that describe space more outwardly.

Art historian Doris Berger builds on the philosophies of Henri Lefebvre as a basis for her consideration of space "not as something fixed, but always as something experienced and judged only in relation to its social use" (Berger and Kunstverein Wolfsburg 12). Thus Berger's definition provides an understanding of space beyond the personal, and brings us into the public realm. She speaks of space as a tool that brings people together into relationships with others, and thus through these interactions describes the function and purpose of space and our perception thereof. With this in mind, Berger's paradigm can be transposed as it relates to function, purpose, and social use, to the analysis of the data used in this project. Comparatively speaking, are the spaces studied in this research project social space or are they private? What sort of spaces (and/or devices) link the areas of public and private, and how are the degrees of privacy mediated? What are the spaces used for?

As seen in the work of Roderick Lawrence (1987, 1990) and of Christopher Alexander and Serge Chermayeff (1963), determining and defining the boundaries and the "physical barriers" that mediate between spaces is sometimes where the most interesting architectural interventions can be found (Lawrence 86). For his part, Lawrence breaks down his study of Swiss collective dwellings into five dynamic types (tenement with circulation corridor, tenement with lobby, dwelling unit with street access, dwelling unit accessed on every second

level, cottage) and compares them in plan, access, and adjacencies (79). Over time, he looks at how space is manipulated to accommodate variances in human behaviour within the domestic sphere, and can consequently establish patterns and tendencies that ring common between users. According to his research, one interesting change is the setback of tenement buildings. At one time they were built directly on the street, but later on were stepped back, thus changing the dynamic between the collective space of the building and the public space of the street. This created an ill-defined space between the two, neither public nor private and as a result became a neglected "no-man's land" (86).

Similar to Berger's categorization of space by means of usage, the behavioural implications observed in Lawrence's work is clearly demonstrated by the changes made to the actual spaces by the users and vice versa. Such deliberate alteration of space as seen in the collective dwellings clearly impacts function and can give an indication of how designers can proceed. In fact, this bears certain similarities to a post-occupancy study, yet without solicited user input. As is described in Chapter Five, Lawrence's methods inform the analysis of this research as there is a focus on the social, personal, cultural, and implicit implications of the architecture.

2.2 Space as object

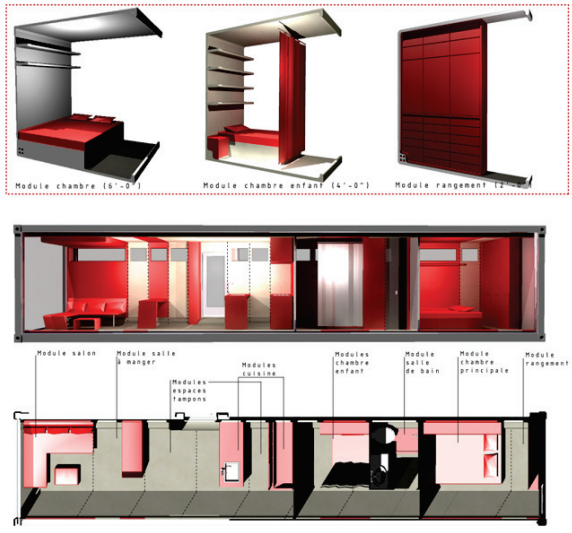
Beyond seeking an understanding of the underlying sociological, philosophical, and cultural implications of space, we consider the architectural meaning of space at a physically constructible scale. Its characterization in a volumetric sense differs from abstract definitions of the word. For the purposes of this research, space, in an architectural sense, is shaped by boundaries created by any number of elements that are either built (devices) or that are present in our surrounding environment, such as mountains and trees, light and shadow, etc. Light and shadow can be seen as actual constructible devices since both can be artificially manipulated through design. The work of Tadao Ando is a poetic example of space created by the control of light and shadow.

Along the same lines that devices are isolated in the analysis in this research project, the particular boundaries that define space are not to be considered in their tectonic form, but rather for their practical and physical influence on users. Questions asked that enable us to better understand space are: What do the boundaries define? How are they defined? How

permeable or impermeable are the borders?

Similar to Lawrence's study of domestic space, Bill Hillier and Julienne Hanson's early space syntax research declares that buildings are not containers or artefacts, but rather they are objects that order and transform space according to social meaning (Hillier and Hanson 1). Interestingly, the authors describe the difficulty of talking about the social meaning of space as opposed to its aesthetic values (3). According to Hillier, it is much easier to speak of a decorative element than it is to stipulate how proposed spaces will be used by a particular group. This is, however, not the case for spaces that are un-built or potential (i.e., competition drawings) because designers are asked to explain the usage of space in an anticipatory manner. Thus, drawings can be examined and speculation of their future usage made, while in reality, once a space is built, its usage may not be in keeping with what the architect has envisioned. In contrast, by observing photographs of buildings, it is possible to ascertain how space is being used by studying its material contents, by a personal presence, or by visible wear and tear (or lack thereof). In the case of this research project, the usage of space is speculated on by distilling its architectural devices. The isolation of architectural devices brings the analysis to a specific and tangible frame of reference and avoids the need for anthropological speculation into the field of material culture.

Figures 2.1 & 2.2. Student proposal Team OC011, container design as module.



Beyond this notion of extricating, emphasizing, and enumerating the various parts of a building, whether they are inside or out, part of the hive itself or of the ensemble, are the social aspects that come into play within a living environment. Space syntax, as a research program, takes into account the connection between society and space, observing that "social structure is inherently spatial and inversely that the configuration of inhabited space has a fundamentally social logic" (Bafna 18). As a method of mapping spaces, space syntax offers a schematic model that simplifies relationships and enables us to predict social encounters or mediate the various degrees of privacy and access (19). Working largely in plan, this topographical system charts the sequence of spaces in order to predict or document social outcomes, yet disregards devices such as windows that act on the third dimension. These third-dimension elements are seen as "non-essential" in the hierarchy of social encounters. Such meetings are significant in social and affordable housing, depending largely on the intent of the client and the needs of the residents. Nowhere is it more important than when there is an integration of subsidized units with market units, as is the case in the Woodwards redevelopment in Vancouver, and of many current new projects contributing to city-centre densification and renewal. The idea of making social housing users comfortable in their home environment without distinguishing them from other tenants is key. Thus using the planar notions of space syntax, yet integrating the third dimension of design, which acts on the space as a whole, can alter one’s sense of space and one’s feeling of belonging.

For architectural researchers such as Bernard Leupen, space is changeable and is created by its surrounding frame (25). According to his studies, the frame, made up of five layers of architectural elements, stays immobile and thus permits the transformation of space within it. As will be shown, Leupen's methodology is also important to the study of devices. Space, however, is both malleable and not, depending largely on the materiality of its boundaries. Within a standard frame, many outcomes can be realized. An example found within this research is the L.e.a.p. student competition proposal from team OC011. Their project uses shipping containers as the unit frame and achieves various effects by piercing the containers to different degrees. Thus, from the same volume, kitchens, bedrooms, vestibules, and living rooms are devised. This pragmatic approach, similar to Leupen's, differs from the theoretical standpoints of Merleau-Ponty's space-time connection, Berger and Hillier's space and social use or meaning, and Lawrence's behavioural codes. Yet as will be seen, there are significant architecturally based theories that find a middle ground from which an integration of the idea of home can be made.

2.3 Anchoring space beyond: home as core

Space as a geometric entity is defined through measurements of distance and volume. Also known to "Trekkies" as the *Final Frontier*, space can be seemingly limitless, and full of out-of-this-world adventure (Martin 1996-2008). It is not unnatural for humans, past, present, and future, to refer to celestial or otherworldly underpinnings in regard to our domestic relationships to space in order to ground us and give us meaning within its grandeur: "Home is at the center of an astronomically determined spatial system. A vertical axis, linking heaven to the underworld, passes through it" (Tuan 409). This geometric correlation, in effect, establishes our reality within a larger term of reference, making our immediate universe the core from which all else emanates.

Consequently, references to the home as the heart of our existence go beyond the typical imaginary sense of space and are plotted in a Cartesian reality. Charting space mathematically creates a corollary between Heaven and Earth, and in certain instances defines "the house as a center of personal life" making the space of home all the more emphatic as a topic of research and speculation (Norberg-Schulz 22). According to architect and theorist Christian Norberg-Schulz, the definition of such a centre brings with it the phenomenon of the path, thus characterizing the plane on which man's actions in space take place. The path itself grounds us in the reality and actuality of the earth, at the level of our own human scale. As seen later in this chapter, the exploration of the path as a device, along with the identification of the centre, gives considerable insight into the hierarchical manipulation of space, especially as a social structure.

In architecture, defining space has much to do with its perception; whether a space is constrained or open, high or low, warm or cool, light or dark, it appeals in many ways to our senses and sensibilities, and creates an ambiance that the architect is looking to achieve. When considering the qualities that are ascribed to a space we might think of a particular place. Place, with its polyvalent meanings, including both verbs and nouns (to position, to situate, to arrange, to rank, etc., and status, point, home, site, etc.) is a multifaceted and thought-provoking word. At the fundamental essence of our being, a physical lieu or place can evoke a great many feelings.

In the context of this research, space is bound; place has meaning and evokes the imagination, and imagination leads to home. Place is a "happening." In its architectural implications, "the sense of place" of a particular location is a common notion. Its usage connotes a meaning that is evoked by a locale, for any number of reasons, including its ritual functions, our personal attachment to it, its link to memory (either good or bad), a particular atmosphere, or its identification of purpose. The act of consciously embodying a place with a certain sense is also termed "place making." Urban train terminals, for example, such as Toronto's Union Station or New York's Penn Station, have a particular sense of place dictated by their volume and their hub-like nature that is common to most users. They are places that physically make us feel the movement of arrival and departure, of the industrialization of travel, of time passing… Anthropologist Marc Augé would disagree with this statement as he defines places such as train stations, airports, shopping centres, suburbs, and supermarkets as non-places. The anonymity and isolation that they embody make them unappealing and highlight their newness: "If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a nonplace" (77-8).

When it comes to the home environment, the sense of place becomes more personal. In *Making a Home in a Philadelphia Neighbourhood*, Alice Gray Read describes how houses come together to establish a sense of place described as home: "It implies an affective transformation of an anonymous masonry shell into a personal architecture that not only accommodates domestic life but also participates in a broader visual aesthetic shared by the neighbourhood" (330). Thus, similar to the social connotations created by the juxtaposition of spaces previously mentioned, we can see that a sense of place, too, can exist at various scales. Architectural devices can not only be used to delineate space, they can be used to impart a sense of place by manipulating the user's experience.

An example of making distinct places related to a changing scale and to the importance of interstitial spaces is described by Aldo van Eyck in reference to his Orphanage in Amsterdam:

> The building was conceived as a configuration of intermediary places clearly defined. This does not imply continual transition or endless postponement with respect to place and occasion. On the contrary, it implies a break away from the contemporary concept (call it sickness) of spatial continuity and the tendency to erase every articulation between

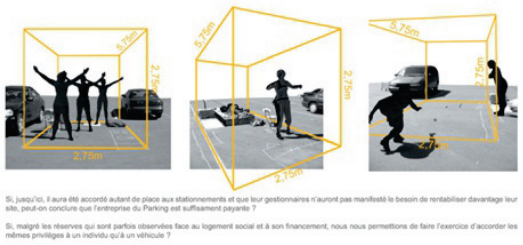
> spaces, i.e., between outside and inside, between one space and another. Instead, I tried to articulate the transition by means of defined in-between places which induce simultaneous awareness of what is signified on either side. (Kultermann 138)

The articulation of the in-between spaces is related to Lawrence's discussion in *Public collective and private space* of "physical barriers" being perhaps the most interesting of places. Van Eyck's orphanage project is an example of a thoughtful interconnection of spaces attempting to create an overall sense of place on a human scale (as opposed to Union Station, which makes the human figure feel very small). This design methodology is an important one when it comes to giving residents a sense of home: the thoughtful use of space to create place. Furthermore, van Eyck does not talk about the furniture or fixtures within the orphanage and consequently weakens the argument that a sense of place or sense of home can only be achieved through our material culture (i.e., the false belief that a place can only be made to feel like home by means of possessions).

2.4 Towards analysis of place: project-inspired

As will be described in this research, certain proposals from the competitions projects address the theme of "social housing in the city centre" with finite ideas of place. For example, project CV514 compares the size of city parking spaces to living quarters. Though a parking space is prescribed dimensionally and is functionalist in its form, the student-team's one-to-one correlation to housing has significant implications on the imagination of place. Its heuristic value to the field of architecture is in the art of re-imagining something as ubiquitous as the parking space and inventing a viable solution for housing within its size constraints. Within the same competition other teams have altered existing urban forms and have created new

Figures 2.3 & 2.4. Student proposals
below: CV514: parking related to living space
right: AGE27: public space in the city



places altogether. The proposed urban landscapes create actual places that stand out as new locations within the urban context permitting a displacement of function and an opportunity for community building. Team AGE27, for example, elevated Vancouver's ground plane to situate their social housing units in park-like settings amongst the windows of adjacent buildings, eliminating the need for corridors and engaging social housing users with the city and each other in a novel way. This approach demonstrates an interesting method of insertion that creates new and thought-provoking places while engendering dialogues between social housing, the city centre, and all users involved.

Finally, for the purposes of this research, place is defined as a locale that evokes certain feelings within the user; this notion is as a "sense of place." The premise of this research project is to identify which attributes and devices, present in the data, lead us to assume that the area in question has the potential to materialize into a place of significant meaning. Place is where community is created and can occur in a courtyard, a stairwell, a corridor, on a bench, in a laundry room, etc. Yet once again, the creation of community and of a sense of place is dependent on the elements or the devices that come together to give it shape.

Similarly, the idea of home is very much about place making. Yet how do we define and capture this sense within a drawing, a text, or a photograph? It is by identifying the various spaces, along with their adjacencies and their relationships to a number of socio-cultural factors, that this essence is described. By determining, through specific architectural devices such as walls, doors, and pathways, the making of place and the boundaries of space there is a better understanding of the potential role and impact of the idea of home on design.

2.5 Device

As noted in Chapter One, it is important in this study to distinguish between architecture and material culture when identifying the idea of home. Researchers, such as Rybczynski, focus on what people collect inside their homes according to trends and convenience: possessions that make them feel at home, that ensure their comfort. According to Rybczynski, the first sense of home was instilled in Europe by the Dutch:

> 'Home' brought together the meanings of house and of household, of dwelling and of refuge, of ownership and of affection. ‘Home; meant the

> house, but also everything that was in it and around it, as well as the people, and the sense of satisfaction and contentment that all these conveyed.(62)

However, architects can achieve the sentiment of home, of satisfaction and contentment, by better understanding the necessary elements required to construct a building: walls, ceilings, doors, and windows – the necessary elements or devices, as we will refer to them, which are the basic parts and pieces necessary to achieving shelter. With the thoughtful consideration of architectural devices as individual components that act both alone and in conjunction with one another, an architectural solution can be created that imparts the feeling of home that is sought by many users in our contemporary age, especially in the context of social and affordable housing and their various forms. This section describes the notion of the architectural device, its relationship to the idea of home, and its significance to the analysis within this research.

In order to achieve various conditions of space or place, architects have at their disposal tools that are sometimes referred to as architectural devices. Devices, in the context of architectural creation, are necessary elements of any project, whether the designer is conscious of abstracting them, as is done in this research, or not. This is the case whether a project is drawn or built, potential or actual. A door, for example, is a device that is generally part of a room. It can, however, be manipulated in order to achieve particular effects that contribute to a room's sense of place, that essentially alter the experience of its inhabitants or visitors. As a means, the device brings to the discussion the connectedness of space and place at various scales.

The question of devices is not new; its consideration as an essential part of the creation and conceptualization of thoughtful, healthy, and inclusive architecture is a valuable approach to be taught in schools. As noted by Ruskin, who associates architecture to the adornment of buildings in such a way as to "contribute to his mental health, power and pleasure," others go beyond ornamentation and consider, as we do, the operative parts of a structure (8). In some ways, the categorization of devices is similar to the functionalist approach embodied in Sullivan's "form follows function" where architectural moves are made deliberate with the user in mind. Since social and affordable housing is often designed in view of a particular occupant but not a specific or known individual, it makes sense that the architect would consider the social and moral implications of the various components, versus looking simply at a building as an artistic endeavour, where "the visual qualities of architecture take priority"

(van Duin in van der Voordt and Wegen 29). According to Delft University of Technology professor Leen van Duin, “a functionally efficient building requires a thorough analysis of the programme of requirements” (31). This functionalist approach, involving a description and classification of elements, enables the architect to reconstruct the architectonic approach used in a building, which can thus be applied to new and subsequent designs. The analysis is achieved by the following:

- A description and identification of social needs, activities, and dependencies and their relationships with one another;
- An explanation of the way in which the form influences the function;
- An analysis of the relationship between form, function, and norm (31).

Through these three considerations within the functional approach, the outcome of its implementation on a design is quantitative, but not necessarily qualitative. Yet as Van Duin acknowledges, imagination, beyond a solely functional prescription, is what allows this method of design and analysis to transcend a purely efficient result (32).

In addition to this prescriptive approach to determining spatial needs, architects and theorists in the 20th century have categorized specific parts of buildings using many models. As mentioned, Dutch professor and theorist Bernard Leupen espouses a notion of frame defining space, while devices are elements of the proposed architecture that can be identified as active elements that distinguish place (26). Leupen refers to devices as "architectural elements which include stairs, windows, walls, roofing, piping and ducting, switches and kitchens," and has distinguished five specific layers (services, scenery, access, structure, and skin) in his own work (26-7, 32). According to Leupen, this practice of dividing architecture into a kit of parts is nothing new, considering Semper's 19th-century identification of four elements of architecture – hearth, earthwork, roofwork and enclosure−which have since been appropriated and moulded by others (28).

Similarly, English artist Stephen Willats describes art as a tool for engaging in social function and likens the parts of a building to cell structure and function, again, demonstrating a breakdown of architecture into its physical and functional elements:

> The idea of a structure being composed of structural series of elements which determine the overall shape and function also creating an internal environment, is the construction in all natural phenomena, an ideal example being the cell. In the cell one has a number of elements which are working towards a function and the whole. Similarly, the architectural designer has a set of elements which limit the design possibility. He uses a set of elements; the room, corridor, hall, etc. each element having a function and also limiting the visual structure of the whole. The architectural designer's vision is conceived within the limitations of the materials and the structural elements (Willats 298).

Elsewhere, individual devices have been isolated for their particular symbolism in the latter half of the 20th century. The picture window, for example, is identified as a portal towards an idealized vision of the landscape (Isenstadt 299). Yet, in this case, according to architectural critic Sandy Isenstadt, its 1950s incarnation turned voyeurism on itself and opened up the previously private domestic realm to the street for everyone to see. This instance denotes the significant interplay between interior and exterior spaces. Without the adjacent suburban sidewalk, who would be peering through the window?

Thus from a "division of parts" perspective, there is the study of the distribution and consequent combination of spaces, both interior and exterior. As such, the theme of devices is pertinent to the architect considering the hive-like nature of the interior, the broad specificity needed to create an entire structure, and finally the overall piece's connection to its surrounding landscape.

2.6 Macro, micro – issues of interdependency

As noted, devices, within the context of this work, are components that come together to create spaces and can be manipulated in order to alter the experience of a place. Devices in an architectural project exist on both a macro and micro level and are dependent on one another in order to be understood. No device in the context of domestic architecture stands alone and thus can only be viewed in context with those that surround it. However, it is their specific and deliberate manipulation by the architect that can make a device more distinct within an ensemble, or have influence over the assembly as a whole. It is this aspect of intentional uniqueness that is identified in this research data that determines the presence of a sense of home within a given project.

Since devices can be identified within a project at various scales, it is, as mentioned, their interplay that becomes the most telling. At the micro level, devices are individual pieces, such as doors, windows, walls, ceilings, floors, fireplaces, built-in furniture such as benches (which can be a manipulation of a wall) etc. At the macro level, devices are an assembly of components that create a larger entity such as a corridor, a courtyard, an entryway, or a particular room, either interior or exterior. Whether they are of the macro or micro order, one of the key concepts behind the consideration of distinct devices is their influence on the public and private aspects of a space. They mediate exposure to one another, and in some cases, the devices themselves can be manipulated by the user in order to create various states of privacy or identity.

From the point of view of the architect, tools are devices that can be used to mediate the anticipated conditions that they are trying to achieve for the users of a space. An example is the Dutch door, which can assume three positions as just one device: open, half open, or fully open, thus permitting full access, partial access, or complete privacy. In the particular case of social housing, this sort of liberty to have direct control over the quality of one's space, even to a minute degree, without having to resort to authority or to the purchase of additional pieces of material culture is emancipating, creating a feeling of ownership, a sense of being at home, and ultimately contributes to the wellbeing of the resident.

Figure 2.5. Dutch door, Vancouver. Author's photo.

Since a device is an architectural element that can bring awareness to the space itself, the altering of typical devices can have a psychological impact giving a feeling of richness and care to the space. As discussed, the notions of space and place have the ability to influence the creation of an architecture that induces a sense of home. This sense of home is one of the keys that leads to finding ways of creating healthier housing. Within this larger context, it makes sense to explore the individual elements needed to create positive space and place.

2.7 Device and home

The use of architectural devices that manifest a notion of home in controlled settings such as those encountered in social housing projects is given credence by developments such as R.W. Quigley's *Campaige Place Single Room Occupancy* in Las Vegas. Via modest architectural gestures, such as L-shaped windows that diffuse the natural light, Quigley attempts to humanize and "allow participation in the habitation" of the single room that essentially is the entire house of its occupant (28). As seen at Vancouver's *Portland Hotel Society* projects, its creators intentionally try to give a sense of ownership and permanence to its "hard to house" residents by means of architectural devices such as individual mailboxes (Hay 1993, Richardson 2006). This and similar strategies are thought to maintain the status or their precarious residents as long-term inhabitants, providing stability, consequently keeping them off the streets, and giving them a place to call home.

Further contributing to the creation of a safe and nurturing environment is Quigley's use of "messy circulation" (29). A corridor or paths are prime examples of devices that can be manipulated to create certain outcomes. Through non-typical trajectories, social relationships ensue serendipitously and create what architect Donlyn Lyndon refers to as outgoings. According to Lyndon, "it is necessary to extend our concern from the dwelling itself to the outgoings that our collective dwellings and the landscapes that they inhabit provide, each for the other" (6). The intentional shaping of architectural paths within the contemporary brand of shared accommodations is not unlike the Dutch tradition of changing from shoes to slippers on the second level of a house in order to allow a continuation of the street into the domestic sphere on the first floor (Rybczynski 66). This ritual has significant architectural implications while providing a delineation of the private realm when ascending, thus creating a better picture of the physical determinants of the idea of home.

These examples, specific to housing, serve as inspiration for the analysis of the relationships that can be created by the use of devices. However, the definition of device used in this research project is one that identifies and extracts pieces of the whole at various scales in order to determine specific conditions. This project builds on the rich history of the device as a design tool.

This discussion of the architectural device at various scales, beginning with physical elements such as doors, windows, and wall, and thus leading to actual spaces like corridors, entryways, and rooms, transcends their particular functions and emphasizes the interplay and importance between interior and exterior. Similar to Isenstadt's thoughts on the picture window, architectural theorist Georges Teyssot discusses the public and private implications of the American yard. On the front of a suburban house, the lawn has the connotation of "a pair of arms opened toward the visitor, better to welcome him" (297). Yet there is still a desire to demarcate one's own space, thus smaller-scale devices such as fences of various constructions make a statement to the public and to neighbours regarding boundaries and permeability. Similarly in a more urban environment, the front stoop of a walk-up conveys a similar sentiment, while in contrast large apartment-style living facilities tend to rarely offer such opportunities of public displays of territoriality. Nonetheless, architects have the ability and creativity to include devices that permit users to express themselves beyond the standard boundaries demarcated by exterior apartment walls and corridor alleys: clerestory windows and sidelights, placed to subtly let onlookers have a limited peek inside, are examples of architectural devices ranging from subtle to overt, which permit users to make their mark on their living environments, determining how much or how little they will display in the margins.

The concept of social encounters leads to another incarnation of the notion of device, which is the philosophical standpoint as espoused by Michel Foucault. What he terms "dispositif" in French, translated to "apparatus" in English, "is the system of relations that can be established between [heterogeneous] elements" (Foucault, Frye et al. 194). These diverse ingredients are not necessarily what are of interest to Foucault, but rather the relationships that form between them, whether they are architectural elements or otherwise. The relationships, according to Foucault, act in a historical sense and respond to an "urgent [social] need" and can modify a preconceived function or position of apparatus whether they are defined or intuitive (195).

Again, this signals the importance of the interplay between architectural devices seeing as their placement can latently affect social outcomes.

Through these various points of view on the usage and influence of the architectural device, it is surmised that not only do devices act and respond to one another within the localized context, they have a distinguishable influence over the patterns, the preoccupations, and the social behaviours of users. In Chapter Four, the research methodology consists of six themes inspired by architectural devices: in-between, details, border, pathway, node, and representation. Each is linked to space, place, and the idea of home. In the context of this thesis work, the breakdown of the research data into architectural devices that demonstrate the idea of home is the principal component of analysis. The thoughtful manipulation of this concept by means of architectural devices both at the macro and micro levels, whether indoors or out, results in the conceptualization of an architectural project that renders an outcome that manifests itself in projects that act as positive social determinants of health and creative additions to the architectural landscape.

Chapter Three::
SOCIAL & AFFORDABLE HOUSING
in CANADA

"Envisaged as patterned walls... their vibrant pattern of glass and brick firmly controlled by the grid of the structure. The central recession produces an upwards swing of the two side wings which, where the escape balconies punctuate the facade, has a vivacity that fills the court below with the joy of rhythm."

Review of the facade of the Massey-medal
-winning Regent Park's Dickinson Towers
from Canadian Architect - 1959

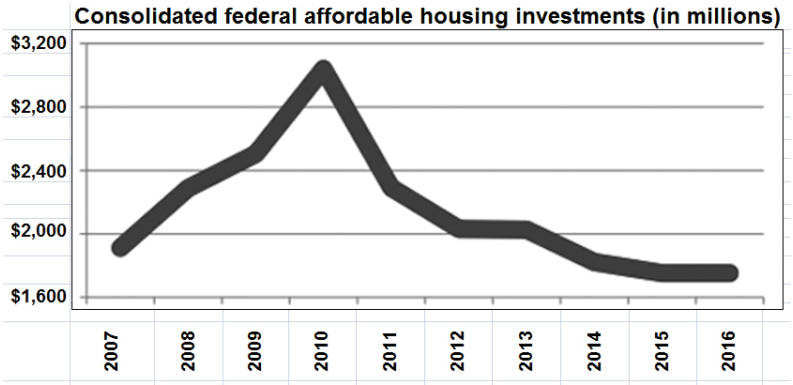
The emphasis placed on homeownership in our contemporary Canadian society is indicative of the significance of attaining a stable place of residence. It also marks our humanistic aspirations and interests, considering our homes from a personal and subjective perspective. In social and affordable housing, as opposed to single-family homes, dwellings are not typically owned, rented, or occupied in the traditional fashion. The typology exists in a variety of forms and is constructed with the hopes of addressing the specialized needs of residents. These needs, including economic, emotional, physical, and psychological, may not necessarily be the same as those preoccupying the larger population's day-to-day existence. Challenges that are faced by the residents of social and affordable housing can typically include poverty, social isolation, and exclusion, mental health issues, drug and alcohol abuse, difficulty in adjusting to a new country, violence, etc. With this in mind, we propose that the notion of personal space nurturing mind, body, and soul is a contributing factor to the success of a building and one that can be emphasized when ownership and its inherent sense of security are not an option.

This chapter provides an overview of the important milestones affecting funding, policy, and the history of social and affordable housing in Canada. We also summarize the character of certain key buildings and neighbourhoods of this sector that have contributed to the country's social housing identity and its architectural landscape. Finally, we explore the significance of including the notion of home in social and affordable housing design as it relates to health and housing. However, prior to engaging in a discussion on the typology itself, it is important to answer the question, why social and affordable housing in Canada?

The use of social and affordable housing as a field of data in this project, as opposed to another form of domestic architecture, makes sense for a number of reasons:

- It is generally modest in its scope, cost, and unit size, tending to eliminate frivolity and excess, providing the opportunity to look at the basic components that make up a living space;
- Its shape is generated by architects and non-architects alike, giving the opportunity to contrast design solutions and rationale;
- Access for the purposes of research can be easier through organizations versus accessing the homes of individual home owners;
- It has a rich history of architectural theorization, both in industry and in schools, that can be mined in alignment with prevailing architectural thought and processes, in Canada, North America, and beyond;
- It is most often linked to government funding and regulation, therefore, is a reflection of the politics and economy of the day;
- It is purpose-built.

Figure 3.1. Government of Canada, 2014: Consolidated federal affordable housing investments. http://www.wellesleyinstitute.com/wp-content/uploads/2012/08/wellesleyinstituteprebudget2012housing.pdf



With these factors in mind, the exploration of the notion of home is one that can and has occured, as noted in previous chapters, in any number of research fields and contexts. As demonstrated by the Research Creation competition generated by the L.e.a.p. group at l'Université de Montréal, social and affordable housing in Canada is a field where speculation, creativity, and a conscientious consideration of the human form and psyche is required, and the fields of architecture and architectural theory are appropriate lenses through which to examine it. Needless to say, it is an area of study that gives us the opportunity to reassess the way that we live wholesale, with housing as a basic human need, while providing the prospect of looking deeper into the notion of home.

3.1 Policy and funding: a changing tide

Canada has a well-documented and internationally recognized reputation for providing its citizens with housing assistance, especially since the *Dominion Housing Act* of 1935 (Canada:1999). However, in the past three decades its standing as a social and affordable housing leader has been tarnished due to the inconsistency of high-level funding, especially in comparison to other social service portfolios such as healthcare and education.

Surprisingly, 1.7 million Canadian households experience some sort of housing inadequacy, whether it is access, condition, or crowding (Carter and Polevychok 2). In this country, social housing can be described as a subsidized place of residence geared towards people of lower or no income or those with special needs. Housing is affordable if households are paying less than 30 percent of their income, before taxes, on housing and its associated costs. It is considered suitable if it does not need major repair, while parents and children, or children of different gender, over the age of five, do not share a bedroom (Carter and Polevychok 2).

Presently, projects are government-owned or -financed, or are developed by non-profits, cooperatives, or charitable agencies (Prince "Holes in the Safety Net, Leak in the Roof: Changes in Canadian Welfare Policy and Their Implications for Social Housing Programs" 826). Typically, it is the combination of several of these groups that enables the development of new social and affordable housing. The need for many organizations to partner in the creation of initiatives is, in large part, a result of the federal government's diminished role in this area of housing provision. The 1980s saw national deficits produce huge cutbacks in what

had been an exemplary housing policy at the national level. Devolution continued into the 1990s resulting in almost no new housing starts between 1993 and 1998 (Carter and Polevychok). In the first decade of the new millenium, there was a marginal increase in funding, followed by what appears to be a return to less spending, as shown in the figure opposite.

A comparative look at social policy spending by all levels of government in 1988, which includes programs in education, health, and culture, indicates that only 2.7% of total expenditures were in the domain of housing (Prince "The Canadian Housing Policy Context"). In 2000, approximately 1% of the national budget went to social housing programs and subsidies (Carter and Polevychok). Continuing the declining trend, housing did not figure in Prime Minister Stephen Harper's list of top-five priorities delivered in his first speech from the throne in April 2006 (Harper). Despite such tight funding, programs like the *Strategic Community Initiatives Program*, the *Affordable Homes Program*, the *Residential Rehabilitation Program*, and the *Urban Aboriginal Homelessness Program* have been created in the past decade, even though not all have carried on. In the Conservative government's 2012 Federal Budget, no money was allotted to affordable housing initiatives, while the Canadian Mortgage and Housing Corporation (CMHC) suffered a cut in funding, like many other federally funded agencies and departments, of over $126 million over two years (Canadian Housing and Renewal Association).

That social and affordable housing are not a priority for the federal government does not diminish the need for new construction, rehabilitation of existing stock, and creative thinking on the topic of housing. Recently in Canada, single-person households have become the fastest-increasing group needing housing, while single-family resident-owned homes (which are well out of reach for the lower/middle class) are being built in the greatest number (Carter and Polevychok 6) (i.e., suburban tract housing). Since social housing units tend to be rented by the user and not owned outright, new developments do not generally address this need. The discrepancy of demand versus supply certainly provides room for a new way of looking at the design and tenure of social and affordable housing. Why not emphasize the involvement of architects and their ability to conceptualize forms of housing where the notion of personal space, intended for the nurturing and self-reflection of inhabitants, is a potential factor contributing to the success of domestic environments?

Despite the lack of senior-level government commitment and funding, there is a positive spin: the responsibility of social and affordable housing has been spread out over a large network of groups (Carter and Polevychok 5). This shared load has created new partnerships, the potential for innovative ideas, and has linked housing more closely to other social issues and to the community. The increased emphasis on social and affordable housing and programs at all levels by a greater mass of community stakeholders in recent years is clearly evidenced by the numerous large-scale rejuvenation projects in our metropolitan cities (see Toronto's Regent Park, for example) along with a multitude of small-scale projects across the country that are either completed, underway, or in the planning process.

While social and affordable housing in Canada are addressed and funded by all levels of government, there is no national policy on their architectural form or intent. Generally speaking the rules of the National Building Code are applied as minimum standards, and provincial guidelines dictate size, zoning, and tenure. There are, however, no provisions or guidance in terms of addressing any of the social, emotional, or physical implications of this typology, especially from a design perspective. As mentioned, provinces, regions, and municipalities have, to a certain extent, created programs that precede the building code and provide architects with a slightly more specific framework for their proposals within this field of work. Yet by and large, there is no universal recipe for the design of social or affordable housing in Canada, and much of the lessons learned in the undertaking of such projects remain localized and hermetic, lost from project to project.

Nevertheless, certain best-practice initiatives have recently been created, thus indicating that there is the realisation at the national level that affordable and social housing are significant. The *Affordability and Choice Today* (ACT) program funded by the CMHC and delivered by a consortium including the Federation of Canadian Municipalities "provides grants to help modify planning and building regulations that can improve housing affordability and choice"(Federation of Canadian Municipalities. "Housing Affordability and Choice: A Compendium of Act Solutions"). ACT has developed *Alternative Development Standards* (ADS) for new housing developments. These standards look at improving upon planning elements such as lot size and layout, utility and service provision, and streetscapes in order to lessen their cost, making new projects more financially sustainable and pushing architects and developers out of the standard project framework, thus encouraging creative solutions to design problems. Nothing similar exists

3.2 Survey of key social & affordable housing events and projects in Canada: 1935 to 2014

1935
Dominion Housing Act
- Provides the opportunity for mortgage assistance from a federal standpoint.
- Does not play a role in social housing since in the Depression era few had the ability to purchase or build homes in the first place

1938
National Housing Act
- Federal government to play key role in housing programs across the country, principally in the construction of new homes and the renovation of existing housing stock

1946
Central Mortgage and Housing Corporation
- Created to meet the needs of veterans returning from WWII
- Later changed to Canadian Mortgage and Housing Corporation

1946
CMHC housing initiative
- To meet the needs of veterans returning from the war, new homes are constructed across the country
- House type: 1-1/2 storey bungalows

1946:1947
Benny Farm built in Montreal
- To meet the needs of veterans returning from the war
- House type: low-rise multi-unit apartment buildings

1951
Regent Park is constructed in Toronto
- Large-scale urban renewal projects see the clearance of mixed-use slum areas in Canadian cities in favour of Garden City models
- A move towards "modern living" in the area of Toronto known as Cabbagetown. Existing neighbourhood is demolished
- House type: large-scale Modernist high-rise mega towers and low-rise multi-unit apartment buildings surrounded by vast areas of green space

1959
Habitations Jeanne-Mance built in Montreal
- Urban renewal mega-project
- House type: 788 units, in 5 towers, 35 low-rise multiplex, 50 town homes

1965:1980
Milton Park renewal project in Montreal
- Co-operative housing and non-profit housing created in the face of requests for demolition by developers looking to build high-rise market-value housing
- House type: reuse and rescue of existing building stock

1967
Habitat '67 is built in Montreal
- Innovative design for Expo '67 demonstrating higher density, utopian, adaptable housing
- House type: 148 units, multi-level complex with apartments of various sizes

1970s
Housing Cooperatives across the country
- Increase in popularity of co-operative housing or co-housing (though the form has existed in Canada since the 1930s) as a result of a shift in federal funding that emphasized non-profits and municipalities over federally-owned projects
- House type: various

1980s
More emphasis on cooperatives and non-profit housing
- With reduced federal funding, a more localized approach ensues and solutions become tailored to municipalities and to specific needs felt in their various neighbourhoods
- Mixed-income is encouraged in order to foster a supportive and healthy social environment
- House type: various, the smaller scale of these projects sometimes fosters a creative approach in design

1992:2009
Benny Farm redevelopment in Montreal
- Led architecturally by Montreal's L'Oeuf, this multi-million dollar renewal/renovation project rehabilitates/builds over 500 units.
- Principles of sustainability are a key focus for the architects

1993
Federal Government had stopped construction of new social housing

1996
Federal Budget says CMHC to phase out role in social housing

1999
Federal Government's Supporting Communities Partnership Initiative
- From 2000 to 2007 the initiative provides approximately $850 million in funding for "strategic investments that address homelessness"
- Not all money is pegged for housing,

2000:2010
A «new» CMHC
- For social and affordable housing projects, priority is placed on energy efficiency, conservation, green building practices and renovations/retrofits

2000
Social Housing Reform Act – Bill 128
- The bill transfers administration of provincial social housing programs to municipalities. This is generally seen as a negative event, putting too much of a financial burden on municipalities

2001:2011
Federal Government - First new funding for housing since 1993
- The Affordable Housing Initiative pegs $1.2 billion from the federal government to be shared amongst the provinces over ten years
- Provinces must match funds.
- Programs funded include home ownership, rental housing, new construction, renovation, "urban revitalization," conversion, new rent supplements, and supportive housing programs.

2003
New federal-provincial investment of $1 billion for affordable housing

2003
Woodward's redesign closed competition is launched
- Henriquez Partners' design is selected to redevelop this former department store into a mixture of market-rate condos, affordable housing units and social housing
- The complex also includes university, community and private spaces

2005
On-going – Regent Park redevelopment

2005
Toronto Community Housing launches closed competition
- Five firms are invited to submit designs for the first new tower to be built in Regent Park
- architectsAlliance is selected to build its design

2006
Federal government commits $1.6 billion
- For three housing trust funds - Bill C-48

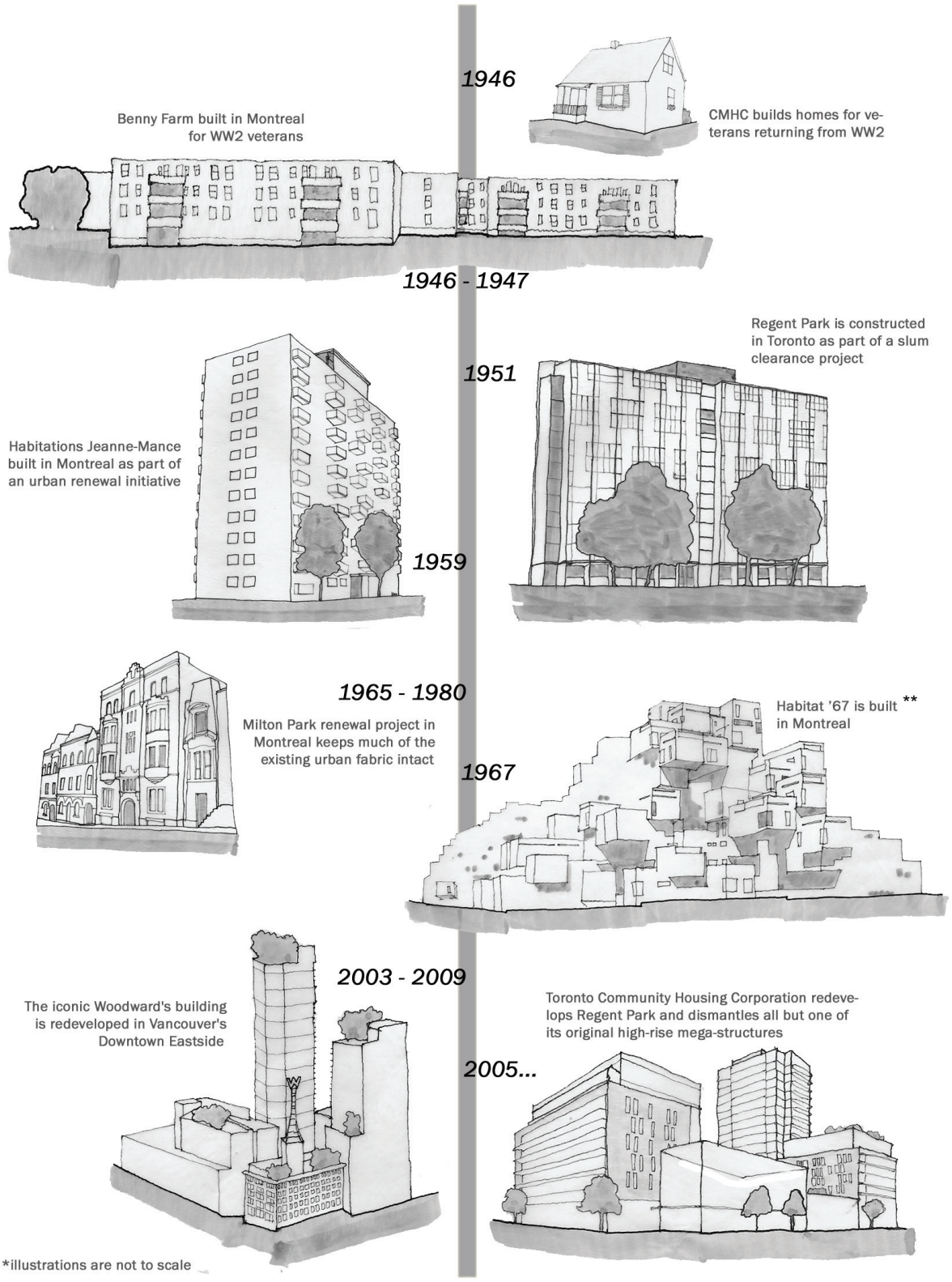
2007
Supporting Communities Partnership Initiative
- extended for 2 years

2009
The United Nations' report: Canada is failing
- Right to Adequate Housing report that Canada is failing to meet its international housing rights obligations and that housing rights are being eroded in Canada.

2011:2014
Investment in Affordable Housing Framework
- Federal, provincial and territorial governments commit to a combined investment of $1.4 billion
- Reduce the number of Canadians in housing need
- Improve living conditions by improving access to affordable housing that is sound, suitable and sustainable

2012
CMHC operating budget loses $126 million
- Federal funding for 2013 through 2015.

*For a definitive survey of the CMHC's involvement in social housing in Canada, see: Canada Mortgage and Housing Corporation. "Canada Housing Observer." The Evolution of Social Housing in Canada. 2011. July 12, 2014 <http://www.cmhc.ca/en/corp/about/cahoob/upload/Chapter_9_EN_W.pdf>.



*** While initially conceptualized as an investigation into urban dwelling for families, influenced by the socialist views of the 1960s, Habitat '67 was grossly over-budget and was one of the costliest constructions of its time.*

Figure 3.2. Key social and affordable housing forms in Canada. Author.

in the architectural realm, thus missing the opportunity to tap into the unique creativity and problem-solving abilities of the profession. However, if we look historically at the shape of social and affordable housing projects in Canada, we can see the influence of thinkers such Moshe Safdie and Peter Dickinson, who challenged the status quo on multi-unit living and created interesting living spaces in the Modern context, with Habitat and Regent Park respectively. The progression of form and thought in Canadian social and affordable housing is consistent with international contemporaries, if not at one time even leading the way. If we consider best practices, funding, and policy it is difficult to imagine an alignment of all three in this day and age that would permit an architectural zeitgeist the likes we have seen in the past.

3.3 Housing form: key types

As seen in the following illustration, the key historical moments in Canada's social and affordable housing landscape showcase a variety of forms and sizes. The range of architectural form of residences for those of lower income in Canada creates an excellent forum for debate whether they are a mix of new construction such as those at Regent Park in Toronto, or complete renovations as seen at Benny Farm in Montreal. Social and affordable housing has assumed numerous forms in Canada and around the world, and has seen an evolution in scale and program, from large apartment-style blocks disconnected from the context of the street and of city living, to more individualized approaches common to housing cooperatives and mixed-income communities. Such is the case in cities like Montreal, where non-profit, municipal, and provincial bodies assume the bulk of the responsibility for creating new units, bringing with them a shift in the nature and size of the projects themselves (Affleck). This downsizing creates opportunity for interesting work at a smaller scale. However, smaller buildings or integrated mixed-income units as part of a larger whole, also mean fewer dwelling units per project, therefore creating a situation of greater demand than supply, which seems to be a recurring theme in much of the current literature.

3.4 Housing, health, and home

As a forum for in-depth study, social and affordable housing offer an opportunity to look comparatively at different types of housing developed within a specialized context. Housing is

a practical issue and one that affects individuals and families worldwide. In Canada, the study of this particular type of housing is relevant as we are in an era where older buildings are in serious need of repair and planning and design strategies of the past are being acknowledged as unsuitable and ostracizing. Municipalities across the country are faced with the challenge of creating quality and effective housing on limited budgets, thus emphasizing the need for creative solutions. Perhaps as a reaction to the government's continued off-loading of social and affordable housing responsibilities onto municipalities and non-profits, the correlation between the quality of housing and our wellbeing is increasingly documented as a topic of contemporary research.

Why is the quality of housing important? Researchers have found that housing plays a significant and independent role in health outcomes (Bryant 52). Housing is recognized as a significant social determinant of health (SDOH). According to the World Health Organization, SDOH are "the conditions in which people live and work," and in turn, they can be quantified through study ("Social Determinants of Health"). Housing, along with others such as poverty and social exclusion, feature within the global list of determinants, which in themselves can be further characterized as the causes behind the causes of "ill-health."

Accordingly, living in substandard and crowded housing is unhealthy for both children and adults, and contributes to disease, poor health, and mental distress. In addition, the Canadian Institute for Advanced Research (CIFAR) estimates that social and economic environments contribute to 50 percent of a population's health status, while the "illness care" system contributes only 25 percent (qtd. in O'Hara). Furthermore, housing is linked to our social sphere by the boundaries and interactions that it creates and mediates for us, while the cost of housing occupies a significant proportion of our yearly household expenditures. Yet, according to CIFAR, approximately 95 percent of health funding in Canada is spent on the healthcare system (2008). In contrast, funding for research in housing, and for new housing itself, including social, affordable and market housing, has decreased significantly since the 1980s, as evidenced by the decline of funding for the CMHC.

The Canadian Institute for Health Information (CIHI) correlates a direct link to the health effects of housing and its definition as a multi-dimensional concept. It describes domestic environments as more than just shelter with the following "potential health dimensions:" (2)

- **House:** The physical aspects of housing, which include the structural and design features, such as housing type, space, warmth, dryness, and fresh air.

- **Home:** The psychosocial dimension of housing, which includes concepts of security, control, sense of attachment, permanence, and continuity. A home potentially has tremendous significance, as it is typically where people spend most of their time, is the venue for contact with the most important members of their social network, and often represents the most significant financial and personal investment of individuals and families.

- **Neighbourhood:** The neighbourhood and community where housing is located, which influence the availability of health and social services, recreation, schools, and employment; the safety and security of people and property; and community norms towards a wide range of issues (e.g. child rearing, value of education, crime). (2)

In addition to the direct and tangible impact that housing has on our wellbeing, it also plays a part in our attitudes and our actions. With this in mind, we ask: is there a culture to social and affordable housing that influences the essence of home within it? If we consider Pierre Bourdieu's concept of habitus, defined as "an array of inherited dispositions that condition bodily movement, tastes and judgements, according to class position" (Bourdieu 1984, cited in Bridge 60)−there is no doubt that economic, social, cultural, and symbolic capitals all play significant roles in the body's usage of the space, especially in the context of social and affordable housing. The symbolic message of social and affordable housing is highly dependent on its context. Evidently, social and affordable housing causes the body to act in a certain way, a way that is different depending on one's social, cultural, or economic class. Buildings, for example, in Vancouver's Downtown Eastside in the past decade have delivered a strong message about the perils of social housing and the challenges that this housing type is up against in the face of gentrification. The sense of place in this part of the city is threatening and harsh. Plainly visible in this neighbourhood is the body's fight to survive not only the vagaries of addiction, mental illness, and poverty, but also condemnation at the hands of those of a higher class with whom the city is shared.

Needless to say, architects have a history of studying housing through an imaginative and utopian lens, especially mass-housing: Le Corbusier's *Unité d'habitation*, Safdie's *Habitat '67*, and Archigram's various forms of housing pods are all examples of a reinterpretation of our day-to-day accommodations. Due perhaps in part to current climatic and environmental

preoccupations, there seems to be fewer theoretical explorations by architects on what it means to dwell in large-scale buildings and communities. Instead, sustainable building practices are becoming part of the vernacular language of consumers and "green" design is the industry standard to which many designs are being held within the commercial and residential portfolios. Firms such as Toronto's Levitt Goodman, Montreal's L'OEUF, or Vancouver's Henriquez Partners, have been involved in social and affordable housing projects that are designed to be inherently sustainable, while also thoughtfully considering the social, emotional, and physical implications of this typology. And while this particular slice of the housing sector is not necessarily leading the way in terms of pushing the boundaries of the sustainability of projects, it is in step with what seems to be the national pace.

While the environmental impact of projects is important, another shift that does impact the way we think about housing is the move in social and affordable housing from large-scale projects to smaller localized work. Unlike earlier eras, where projects such as Toronto's Regent Park echoed the large-scale values of the Garden City and urban renewal approaches, the general methodology seen in Canada of the last decade is on a much smaller and regionalized scale. The grand utopian vision may still exist within certain new projects and within the approach of particular firms, yet with funding coming a variety of sources including non-profits and municipalities, the local context, along with a seamless integration into existing neighbourhoods, is more indicative of our times. Furthermore, unlike past large-scale social housing developments that isolated and marginalized the poor within delineated ghettos, new projects are benefiting from the viability of mixed-income neighbourhoods, a demand for the proximity of services, and a densification of city centres – all significant contributors to healthy and successful environments.

The history of social and affordable housing in Canada, focusing primarily on key policy milestones and on aspects that are related to the form of the projects themselves, grounds this research in a real context that is unique to Canadian cities and their inhabitants. An understanding of the link between housing and health lends a human and economic component to a housing type that has historically been aseptic and impersonal. As an entry point into research on the notion of home, projects based in social and affordable housing are important for a number of reasons.

Social and affordable housing can be polarizing topics in the developed world: despite technological advances and our ability to achieve great prosperity, certain members of society will always need assistance at one time or another. In view of this, architecture can have a direct influence on the lives of individuals, and is a significant factor in the success or failure of housing, especially social and affordable housing. As noted in the introduction, however, the goal of this work is to provide a better understanding of how elements of architecture can be manipulated in order to provide a sense of home, rather than propose a pedantic, broad-stroke solution to the architecture of social and affordable housing. As a result, this exploration considers the ways in which we are making and conceiving of our domestic environments, and looks to further contemporary architectural theories of home. With this in mind, we endeavour to take a step back from social and affordable housing as a societal or Canadian issue and look more simply at its architectural form and presentation in Chapter Four's analysis, largely enabled by the Grounded Theory approach adapted for this project.

Chapter 4::
METHODOLOGY

"The relationship between habitat and resident is dynamic or changeable, and it includes factors which may remain unresolved over a relatively long period of time."

Roderick Lawrence - Public collective and private space

Within this project, objective architectural elements such as doors, windows, pathways, ceilings, floors, wall, etc., are identified and described. What is interesting from the perspective of architectural theory is the potential contribution of these devices towards a social context within the realm of housing. The social context, or social reality that is being referred to, is the notion of sense of home, and fits into the category of what philosopher John Searle would call an "institutional fact" (15). In reading Searle, home only exists because humans have made it so, as opposed to something like water in the ocean, for instance, that is a physical reality, whether humans are present or not. As a society, we have agreed to assign a function to the spaces we inhabit and have also given them a value. The isolation of these various architectural devices within different contexts provides not only a deeper understanding of the values attached to the notion of home, but also highlights the potential of architectural form to manipulate social context.

In this chapter, a look at theoretical approaches to the analysis of domestic environments based on the work of Roderick Lawrence anchors the research methodology developed for this project. While Lawrence's work validates certain architectural hypotheses, this thesis looks to advance architectural knowledge from the standpoint of the architectural project. With this goal in mind, a further understanding of certain aspects of research into "home" enables the creation of a project-oriented framework of analysis for the data collected within this project. The discussion of Lawrence's work is followed by an explanation of the information-gathering strategies used for the three different types of materials surveyed, preceded by an explanation of the methods used to develop the themes of analysis and their application. Lastly, the themes themselves are presented, prior to their application in the subsequent chapter.

4.1 Analyzing domestic environments

In *Public Collective and Private Space*, Roderick Lawrence provides a succinct overview of approaches to the study of the design of domestic space, preparing a foundation for his own research on the topic. He identifies two interpretive strategies in the surveyed methods: the form-function model and the space-behaviour model (73). The former, according to Lawrence, has a lack of meaning inherent to the design and interpretation strategy, while the latter's primary focus is that of meaning, whether latent or not.

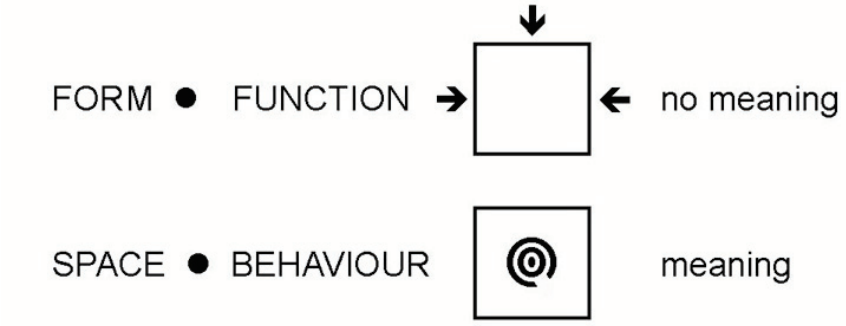


Figure 4.1. *Lawrence Form/Function: Space/Behaviour model. Author.*

Lawrence surmises that Hillier and Leaman's research (1973) shows that certain physical features create a degree of satisfaction in users, while Michelson (1980) reports that user needs can become the basis of design – both examples of the space-behaviour interpretation. This revelation is interesting in relation to the question of this thesis project, being that it is assumed that a sense of home is a desirable and satisfying outcome in domestic environments, while the specificity of needs in social housing projects are certainly drivers in design decision-making processes. Also according to Lawrence, Steadman (1979) uses the biological analogy of the 18th century to relate architecture in a classificatory, anatomical, ecological, or evolutionary manner, clearly an approach based on form and function. Lawrence critiques these approaches for their static interpretations because they do not explore why there are differences in housing over time or in different cultures, or even within the same socio-cultures (73). This evidently could be a critique applied to this research project, if the only interest was in the relationship between social housing, the idea of home, and architectural devices. However, the premise of advancing knowledge of the architectural project itself precludes a time or culture-based approach and favours an application to the advancement of pedagogical and design methods.

Further in Lawrence's work, Lawrence (1987), Cooper (1974), and Michelson (1977, 1980) each address the notion of meaning in domestic space and object, adding a subjective, if not totally satisfactory, layer to the research topic. Additionally, Lawrence (1987) pushes boundaries by leaving behind the innate meaning of space and object, and focusing more on interactive and intentional behaviour. In the same vein, Altman and Gauvin (1981) and Csikszentmihalyi and Rochberg-Halton (1981) had validated the notions of multiple meanings for different users of the home, whether as individuals or as a society. Therefore, this latter approach is in opposition to the philosophical stance introduced at the outset of this chapter wherein Searle describes the importance given to otherwise abstract objects and places as a result of human association (a collective sentiment).

These aforementioned theoretical explorations all deal with the interplay of human behaviours and housing, yet Lawrence also indicates the significance of other non-user-centric interpretations (75) such as those of public and private, as explored in a purely spatial sense, void of meaning, in the work of Chermayeff and Alexander (1963). Continuing along the same line is the translation of traditional architectural drawings into purely graphic representations (March and Steadman 1971, Hillier and Hanson 1984), which according to

Lawrence, neglect the meaning, symbolism, and usage of domestic space. Conversely, other research demonstrates the occurrence of dynamic opposites such as front and back, morphology and meaning, people and buildings, rooms and spaces, all of which affect the design of domestic environments in various ways (Altman and Gauvin 1981, Serfaty-Korosec 1984, Lawrence 1982, 1989).

In dissecting the notion of boundary, a concept common when dealing with domestic environments due quite often to the necessary density of the domestic typology in our modern age, Lawrence explores people's behaviour and social norms (76). Accordingly, a boundary can be defined by an invisible property line or by a physically imposing concrete block wall. The material and meaning of such a boundary brings with it connotations of behaviour that are exerted over both individuals and society (76). In this research thesis, boundary is significant because it is a pliable medium in its architectural qualities and can be used in design to create social or anti-social conditions that influence one's movement through space and the usage thereof.

Lawrence's survey of the multi-disciplinary approaches to research in domestic architecture demonstrates the vastness of implications found within the domestic sphere. Whether considering form, function, morphology, categorization, construction, meaning, economics, or behaviour, a clear strategic plan of action is required if an understanding of the human/building relationship is to be benefitted from.

For his part, Lawrence, by adding time to the research equation, bases his research on the following theorem: "The relationship between habitat and resident is dynamic or changeable, and it includes factors which may remain unsolved over a relatively long period of time." (78) He further explains his premise by stating:

> This theorem confirms the need for a dynamic, temporal perspective, not just an historical analysis, for studies of the design and use of the built environment, as well as for studies of the meanings and human values attributed to specific buildings and particular human activities. (78)

These statements work well for Lawrence's survey of popular Swiss dwellings from 1860 to 1960, as their socio-cultural and physical conditions can be observed over a century. Within this current research project, the three corpuses of work that are analysed depict a narrow time-

frame that encapsulates a diversity of approaches to the representation of architecture. As opposed to studying meaning and values, this research isolates architectural occurrences or themes found visually and textually within the multiple works. This reinforces the architect's role as designer, as creator of space and of place – pushing the boundaries of design in innumerable ways. Through an analysis of these findings, user-centric meanings are defined that can be translated into both space-behaviour and form-function attributes that can be applied within the architectural learning and design environments that further the idea of the architectural project.

4.2 Information-gathering strategies

Three methods of data gathering were performed in order to collect a body of work for this thesis. They are broadly categorized according to their place within the realm of the architectural project, with the architectural project being seen as a tool for learning about conceptualization and built-form, and exploring theories of design:

- Photographic/ethnographic [LIVED]
- Magazine review [LITERATURE]
- Graphic spatial analysis [POTENTIAL]

In order to collect the photographs for this project, a 26-day research expedition comprised of in-person visits to affordable and social housing projects in Toronto, Winnipeg, Calgary, Regina, Edmonton, and Vancouver occurred in 2007. Photographs of existing sites and personal interviews with agencies responsible for the care, development, and occupancy of these housing portfolios were the main objectives of the visits. By documenting the existing condition of various forms of social and affordable housing projects in their lived-in state, an authentic view of these specialized domestic environments from a cross-section of Canadian experiences is provided.

Next, the literature portion of the analysis consists of the study of past issues of *Canadian Architect* magazine in the years 2000, 2007, and 2008. This monthly publication is a national means through which ideas on architecture are circulated amongst professionals, students, academics, and the general public. A targeted analysis of articles related to social and

affordable housing over twelve-month samplings establishes the tenure of the message that is being delivered on this topic and on the idea of home. Additionally, this element determines whether or not the inclusion of the idea of home in the design and conceptualization of domestic environments in the Canadian context is pertinent in the face of the contemporary design agenda and is a worthwhile topic within the architectural project.

Lastly, the graphic spatial analysis looks at five student submissions to a national research/creation design competition on the topic of social housing and the city centre. This 2008 competition, open to Master of Architecture students from Canadian architecture schools, was a two-stage competition. The work surveyed within this thesis is from the second phase, when projects were developed beyond an initial conceptual idea into more traditional expressions of the architectural project, via drawings and briefs. While a total of fifteen projects were asked by the competition organizers to further develop their initial submissions, only five are analysed herein. As an example of potential solutions to challenges that are both human and architectural, this work represents the visual and graphic language used to convey thoughts, meaning, and the resolution of design problems, as is typical in the field of architecture. The analysis of these student projects shares a view into the mindset of young Canadian design students, their perception of the domestic challenge, and the language that they use to convey meaning in architecture.

4.3 Methodological approach

Borrowing from history and the social sciences, research in architecture must have a multi-disciplinary approach (Groat and Wang xi). This is evidenced by Lawrence's survey of contemporary research in domestic architecture wherein significant advances in analysis and classification techniques were made by ethnologists, historians, sociologists, and others. The exploration of technical topics such as of construction methods and materials is straightforward and scientific. Experimentation using new means of construction in order to make buildings more efficient or the exploration of forms to create a new architectural language is quantitative. These methods, as in the case of Post-modernism, do not necessarily create new architectural theory (Ghirardo 28).

In addition, this study adopts a grounded theory approach to explore the data that has been

collected. By coding the collected data with theoretical notes related to a set of themes developed for this project, phenomena within the photographs, texts, and student-designs are described. As a result, the domestic environment is deconstructed and is reconstituted in a way that provides a new understanding of what was produced and questions our engagement with present environments. Grounded theory also encourages researchers to find "an interplay between themselves and the data" (Strauss and Corbin 5)…and to "draw on their own experiences when analyzing materials because they realize that these become the foundations for making comparisons and discovering properties and dimensions" (5). In fact, the connection to this last point is especially evident considering the simultaneous role of the researcher as viewer in the photographs, and as tutor of projects in housing, outside of this research. Therefore, it is impossible to extricate oneself from the data.

In order to respect a multi-disciplinary approach, three different sources of architectural representation (graphic, photographic, and literary) are examined. Each considers architecture from the diverse vantage points of the outsider (as viewer), the dreamer (as designer), and the critic (as writer).

By studying three types of data, the research is carried out under the umbrella of triangulation. This methodology permits researchers to ascertain connections between the disparate types of data that are being studied. It allows for different strategies of analysis, each suited to the materials that they are applied to. "…triangulation means that an issue of research is considered… from (at least) two points. Normally, the consideration from two or more points is materialized by using different methodological approaches" (Jahoda 21).

Within this project, the goal is to define the idea of home from a purely architectural perspective, yet from the vastly different points of view stated previously. "Triangulation does not produce congruent or contradictory representations of an object, but shows different constructions of a phenomenon – for example, at the level of everyday knowledge and at the level of practices" (Flick 49). In the case of this project, the photographs represent the everyday, while the practice level is approached from both the learner's and the professional's perspectives. In addition, both quantitative (word search) and qualitative (space identification) methods are used to study the subject matter which is both spontaneous, in the case of the photographs, and planned, as with the drawings. This ensures a consideration from at least two points of view and validates the field of research.

A set of six themes that categorize devices and findings into ways in which they demonstrate a sense of home is the action strategy taken on within this project. By defining the devices under the general umbrella of our themes, we are not stating “this is how it should be done” or pushing a normative approach to design. The devices are merely guides, points of departure, or elements of inspiration that enable us to isolate and discuss the devices within the work in question. The themes also permit us to engage with the physical and social conditions surrounding devices. The consequence of the elaboration of the devices is a better breadth of knowledge of the domestic environment and of the idea of home that is embedded within this typology.

Qualitatively speaking and by means of informal coding, architectural devices that are related to the idea of home that appear within the illustrated, photographed, or textual spaces are identified and sorted within the research themes. The drawings and photos are examined for architectural features that relate to the hearth, to privacy, to family gathering, view, relationship to the street and community, and to public interaction. Within the coding of architectural elements, words used to describe home and hierarchy of relationships are discussed. This strategy provides a defined notion of the implicit needs of occupants, which is an important ingredient in the making of successful architecture.
Lastly, from the quantitative perspective, words related to the idea of home are isolated within the magazine texts. Mentions of place-making, memory, home, ownership, and belonging are codified. Reference to these words in relationship to specific architectural features is indicated, and they are categorized within our six themes in order to complete the research full circle by drawing links and commonalities with the other findings on the idea of home elicited in the drawings and photographs.

4.4 Themes

In order to create a foundation from which theories of design related to the notion of home can be elaborated, the ideas of space and place have been explored from an architectural point of view and the concept of home has been outlined. As demonstrated, space and place forge a link between their social implications and the architectural devices that are used in their design. Resultantly, the architectural device has also been elaborated. From these four principles theoretical frames of reference, a series of themes have been generated, which have

been condensed into six identifiers or criteria of analysis. These markers are used to guide the research and narrow its focus. Consequently, they are used to examine all data including the competition drawings, the photographic essay, and the Canadian Architect articles.

Though the themes give general direction, the codification does not assume it is looking for anything in particular, as "a researcher [using Grounded Theory techniques] does not begin a project with a preconceived idea in mind" (Strauss and Corbin).
Within the materials gathered for this research thesis, the following six themes are identified at both the macro and micro scales for their particular contribution to the idea of home and the ability for architects to consciously integrate them into a design by means of an architectural device:

- In-between
- Border
- Pathway
- Nodes
- Details
- Representation

The six themes were elaborated from their connection to the idea of home and their relationship to users, to socio-cultural factors, and to the urban setting in which the research data is primarily situated. The themes themselves were generated through discussions around the presence of binary opposites, occurring naturally in our domestic environment. These polemics create an area of tension or interest within a given space, which may be sensed by users or used as a design concept by architects. The themes are drawn out of the data in the form of devices, while the underlying notions explore the deeper implications of the device. The themes are elaborated as follows:

- In-between is derived from the notions of Public / Private;
- Border is an exploration of City / Home with the underlying topics of Intimacy and Comfort;
- Pathway is generated from the notion of City / Home and our movement

within and between the two;

- Node is a representation of Needs / Opportunities that are present in social and affordable housing projects;
- Details are derived from an exploration of Materiality and its contribution to a space;
- Representation relates to Identity / Community and gives a face to a place.

The following discussion elaborates each theme, provides a tangible example of what was sought in the analysis, and establishes the perspective by which devices are identified in the research materials. It is important to note that the themes are interconnected and do not necessarily act alone; a particular device may act within one or more themes. However, attributing schemata to each of the themes, similar to a parti drawing, enables us to distil an essence to the device and makes for a more linear transfer of knowledge in a pedagogical sense.

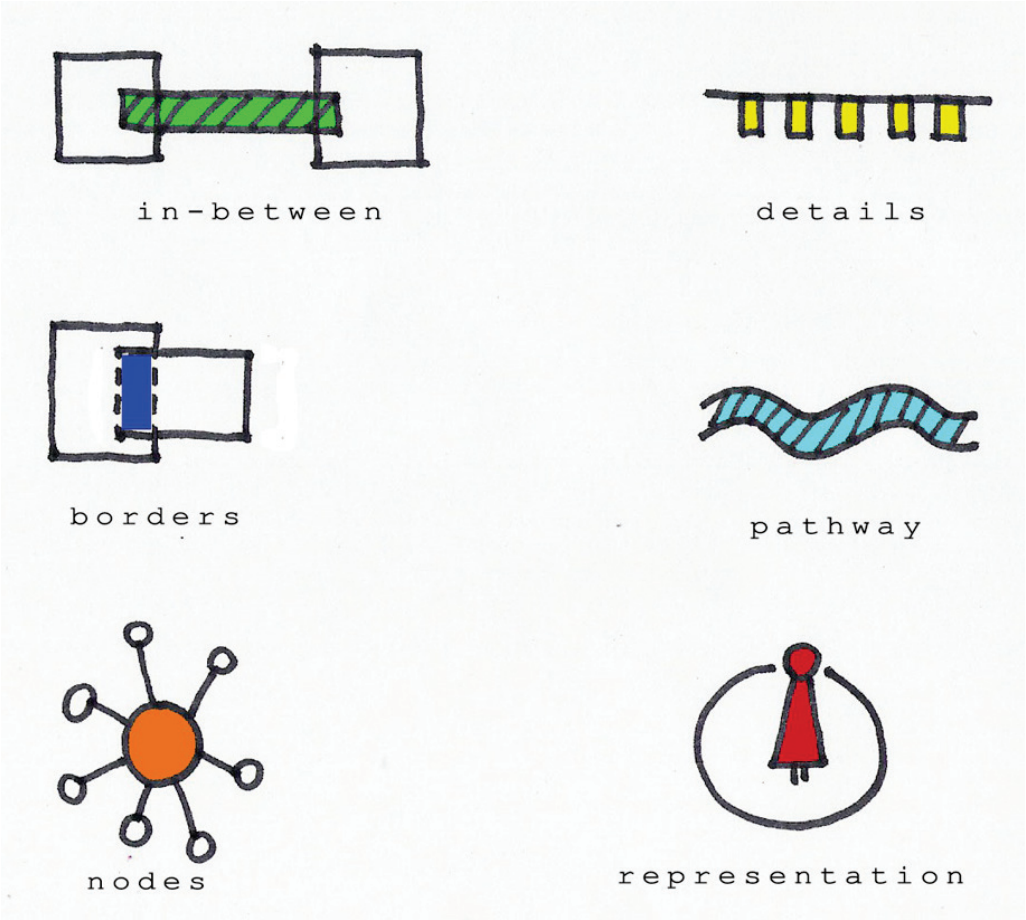


Figure 4.2 Themes. Author.

THEME 1:: In-between ● public / private

Public and private in architecture has much to do with social convention. Which activities are performed in public places, and which in private? The answer to this question can vary depending on societal norms. In North America, motion pictures, for example, were first viewed in public places as part of vaudevillian shows, carnivals, and variety programs. Later, with automobiles becoming available to the masses, drive-in theatres changed the social nature of movie-viewing. The car delineated personal space more distinctly than a traditional cinema by permitting viewers to remain in their vehicles. Presently, the ubiquity of technology and its affordability has permitted movie-goers to watch films in the comfort and privacy of their own home, with their own equipment, space being delineated by the availability of technology. However, in communities both large and small, a return to public viewing during summer months with events such as movies in the park or large projections on architectural backgrounds have, for some, made movies once again a special public activity, and have created temporary places, where the notion of being at home within the larger community is celebrated. In addition, these public viewings bring audiences closer to the theatrical experience of a play, where the sense of being part of an event rather than a staid viewer is one of the keys to a production's success. Thus, in this example, the degree of public and private depend on the boundaries created by the viewing arena.

At the domestic scale, the assigned usages and adjacencies of public and private spaces create an interesting dynamic. Within the home, a corridor serves as a mediator between spaces such as the public living room and the private bedroom. As a device, it can be altered in height, width, length, or slope to achieve a specific degree of privacy or a particular sensation. Certain adjacencies of function can increase or reduce the distance between public and private realms, creating a desired effect linked to a positive perception of home. This becomes increasingly interesting in certain social and affordable housing projects due to a need to maximize square footage. The challenge to create these "buffer" type spaces can make for a less personal outcome, making personal spaces feel too exposed to the public domain. From an analysis point of view, we look at the in-between space of public and private realms in order to determine if a specific device is used to impact the degree of separation between spaces, emphasizing the relationship between the two realms.

THEME 2:: Border ● city / home ● intimacy & comfort

As the previous cinematic example demonstrates, there is a link between public/private and city/home in relation to certain activities and where they are performed. At play with most activities is the dichotomy of viewer and viewed that is synonymous with the home's public and private nature. Who has on occasion peeked sidelong through the drapes to see what the neighbours were up to? Windows, balconies, porches, and doorways create spaces that permit dwellers to engage with the activity beyond, yet be physically removed from it at the same time. These devices blur the lines between public and private and serve to emphasize the division of spaces, especially important when negotiating the boundaries of home within an urban context. Certain student projects, for example, have public right-of-way paths traversing areas adjacent to their social housing units. How do they mediate the boundaries between the two extremes of public and private? Are they dictated by social norms or by architectural intentions?

Within the research materials, we look at how the devices in question relate to the city street, to pedestrian walkways, and to neighbouring structures and how they are delineated. How do the borders present in the projects help create places, both public and private? How do they help define space, relationships, comings, and goings? How are they defined – visibly, behaviourally?

Sightlines within the city, as determined by the placement of the architectural devices, determines how each insulates or exposes the tenants of the proposed or actual social or affordable housing units in their home-environment. Consequently, the theme of intimacy (synonymous with familiarity, closeness, relationship, understanding, confidence) is a natural subset of both city/home and public/private and is absorbed into the categories themselves. Nevertheless, intimacy should be kept top of mind for its close affiliation to the idea of home. A space that we can become intimate with leads to attachment, which in turn imbues a sense of being at home. In essence, we are searching in the student projects, the photographs, and the texts for spaces that give a feeling of intimacy and conversely of exposure. Finally, we will seek the device's relationship to the city, to the home, and to the nature of public and private space in domestic design.

Along the same lines as intimacy in discussing public and private, city and home is the notion of comfort. It is synonymous with security and wellbeing−a sense of relief that leads us to contentment. Are there particular elements that ensure the comfort of tenants? In certain social and affordable housing projects, a lobby area is maintained and access is permitted only to residents and authorized guests. Since it is a cloistered space where access is limited (as seen in the Portland Hotel Society projects), the lobby acts as a boundary rather than an in-between space. Areas such as these ensure comfort and security, and are an important way to create a gateway between home and the city, while providing tenants with a shared identity.

In the analysis of the research materials, we have identified borders as physical or perceived devices that act as purposeful markers that separate spaces.

THEME 3:: Pathway ● city / home ● movement

A further demarcation between city and home involves physical transfers. Home, on most days, is a point of departure as well as a final destination. Conversely, the city, in terms of its infrastructure (i.e., streets and sidewalks) is for moving from one destination to another. As arteries, they are similar to corridors within a home. Limited movement or pathways are found within the home, while a variety of passages are found on the streets. Why would this form of city infrastructure affect social and affordable housing since it is outside of the home itself? The way in which a home fits into its environment, how it impacts the city by means of its placement, its character, and how the city is built around it raises important architectural questions, and asks us to reconsider our impact through architectural means on both residents and neighbours.

In certain cases, some of the student projects have worked to reconfigure the standard blocks of the city by bisecting them with pedestrian walkways. Others have raised the entire ground plane within a city block in order to create new landscapes. Their work questions how this intrusion of city paths or urban spaces into private homes offers a reassessment of the current and past norms of public/private and city/home. The question of pathway (or outings as described by Donlyn Lyndon [6-7]) is integral to the study of the idea of home and to the devices that can be used to reinforce it as a principle of design.

Within the single-family dwelling unit, there are few opportunities to deviate from the standard pathways that have come to characterize domestic living in Canada. However, in the case of larger units that have single-room occupancies, apartments or suites, the chance to manipulate pathways is an exciting proposition. It is the work of a creative and insightful architect who understands what the journey through a building can offer its occupants: serendipitous meetings, private and safe passages, foreshadowing of encounters, a connection to the outdoors, etc.−all contributing factors to the sense of home inherent to a space. In the case of certain new mixed-income developments, tenants living in units with a high market value and those living in low-income subsidized units are provided with separate entrances and pathways in order to ensure a maximum amount of comfort.

Due to the importance of thoughtful design in social and affordable housing prevalent in new and significant projects in the past decade, the analysis of the magazine articles and the student projects show more promise in non-standard pathways directed intentionally by devices than the existing social and affordable housing projects, which tend to be efficient in their usage of space. This is not to say, however, that considering pathways through the city or through a structure are frivolous. It is easier to use a linear corridor loaded with rooms on either side to design a project than to think of the passage through a building as a journey.

THEME 4:: Node ● needs / opportunity

Beyond travelling through a space on an intentionally designed pathway, residents of social and affordable housing projects may have needs that are specific to their particular situation that would not typically be seen in a market domestic environment. Needs, as such, depend highly on the nature of the client and can range from physical, emotional, financial, or educational, all of which need to be translated into appropriate spaces. Families with children, for example, may need additional space for play, either inside or out. Other residents may have specific needs that can be met through social encounters, service providers (counselling services, job training, etc.) or they may lead average lives. The increased popularity of rooftop gardens in our Canadian urban centres demonstrates that designers are seeking new ways of densifying the city and providing ancillary exterior spaces that are easily accessed from the private domain.

What about within the home itself? Again, special needs can only be determined in accordance to specific clients, and in the case of the student-projects particular needs are not clearly identified or hinged upon as a premise of design (perhaps because few projects identify a specific user). Conversely, in the magazine or built projects, users are clearly defined, and in many, spaces beyond the individual kitchens, bathrooms, or sleeping accommodations are dedicated to a real or perceived need. Since it is difficult to determine the specific requirements that the student projects address, we suggest that "need" is accompanied by "opportunity." In certain projects, it is evident that teams have thought about opportunities for integration into the community, for economic gain, and the benefits of social encounters within a building. The key is to identify which devices are used in an intentional and unique manner to meet needs and opportunities, while emphasizing the idea of home. The devices that we seek are represented by the notion of a node; a node being a gathering place, a hub or an intersection where a need or opportunity is addressed.

THEME 5:: Details ● materiality

From a spatial standpoint, needs and opportunities are expressed in a volumetric manner. Conversely, the details of a space, its materiality, or its finishes tend to act on planes. Understandably, as a result of tight funding over the past decade, recent social and affordable housing projects have had a limited amount of attention paid to the impact that materials and finishes can have on a space, especially in terms of its sense of home. However, projects such as Vancouver's Lore Krill Housing Co-op demonstrate there is opportunity for just the opposite. For this building, which included a mix of market and non-market units, the architect's goal was to maximize the positive sentiment portrayed by its architecture towards both the city and its residents: "To ensure that the residents would have a home, and not just housing, each unit was reduced in area by 10% and the resultant savings of space and money were put into amenities and towards the construction of and finishes for the building" (Grdadolnik). Over time, quality materials, not just applied ornament as the word "details" might imply, have a significant impact on the durability and value for money of a building. If surfaces are easily maintained and long-lasting, there is a valid argument to insisting that architects ensure quality of materials and details in their initial design. In projects by Vancouver's Portland Hotel Society, for example, the use of concrete is prevalent due to its strength as a material. Since a number of residents have issues with addiction, the floor

surfaces must be able to resist the corrosiveness of vomit that is a day-to-day reality of this facility.

In the projects studied as part of this research, it is important to recognize specific intentions, or details, with regard to materiality and devices. Have details been added that enhance the feeling of home? Do they relate in some way to the human form and comfort (i.e., situated at eye level, impact the senses, influence the sounds of a space, etc.)? Do they create a frame of reference that is recognizable to the residents? The work of Aldo van Eyck, in his numerous children's playgrounds, benefited from such details giving an evocative immaterial sense. In the case of the playground at Mended a Costahof (1957-1960), geometric forms and shrubbery were used to give a feeling of arms surrounding the children at play (Strauven). Through his use of various vantage points, centres, and symmetries, Van Eyck "succeeded…in creating an architecture of exceptional quality using the most modest of means, an architecture 'that consisted not only of hard, tangible materials but also of immaterial materials'" (Strauven). With the work and approach of Van Eyck in mind, the discovery of devices used in a material and immaterial sense to create effective details that induce a sense of home within the projects is sought.

THEME 6:: Representation ● identity / community

Mix of tenancy and of use are themes becoming more prevalent in large-scale redevelopment projects across the country. The ghettoization of the poor, creating enclaves of social housing within a city, is a thing of the past (Duncan and Ley 133). In fact, projects such as Toronto's redevelopment of Regent Park is a prime example of a large Garden City-inspired property being completely redefined through a mix of market housing, affordable housing, fully subsidized units, along with the integration of services such as grocery stores and leisure facilities, none of which were formerly present on-site. However, just as the creation of a ghetto can be a factor of marginalization, so can the coming together of people from many different socio-economic strata. In an interview with Montreal's Groupe Cardinal Hardy and anecdotal evidence from Vancouver's Henriquez Partners, two Canadian firms involved in the creation of new mixed-income housing projects, a need for separation between tenant groups is recounted, especially in terms of entryways and shared spaces such as lobbies, corridors, laundry facilities, etc.

If we consider plans for the now complete Woodward's renovation in Vancouver's Downtown East Side, Henriquez Partners have integrated a number of shared spaces that are mixed use. Tenants and users of the building (there are educational and retail spaces) share pathways and courtyards that bisect one another on certain levels, while other pathways allow tenants to look upon shared spaces from the so-called safety of their own zones. Henriquez Partners uses communal spaces such as courtyards, gardens, balconies, and bridges to "set up a dynamic series of vistas and views within the project and beyond" (Grdadolnik). The Woodward's project builds on Henriquez Partner's past experience with the Lore Krill Co-op located in the same neighbourhood, which has 86 non-market and 20 market units, where the separation of tenants is clear. In comparison, the Woodward's project is an experiment in boundaries for each group of users, whether they are living in the complex or attending classes there. This project is innovative in the Canadian context of social housing and integrated mixed-use tenancy, especially in a highly troubled neighbourhood, since it pushes the status quo of comfort in public and shared spaces. As the Woodward's project matures, it will serve as an interesting case study for future research.

Within the context of mixed-use complexes and neighbourhoods, designers might consider how the various tenants will be identified, if at all. Do residents want other tenants to know that their units or buildings are subsidized? Or is there a certain pride associated with living in a particular building? In the case of the Portland Hotel Society projects, spaces that are open to the community, such as cafes, are integral to the rehabilitation of tenants and are indeed run with pride by residents themselves. Are there outlets in the form of devices that permit neighbourhoods to communicate the positive aspects of their community and create a sense of home? Emphasis can be placed on a community's strengths by projecting them outwardly. By identifying its strengths and reinforcing their existence by means of devices, a neighbourhood can present itself to the rest of the city. Over time, the image of a strong community will be recognized, thus leading towards its eventual success, cementing it as a desirable place to live. The same rings true for an individual's ability to identify themselves within a building and devices offer the opportunity for residents to do so. As a result, the research materials are analysed for devices of representation as they relate to the idea of home, at both the macro scale of the community and at the micro scale of the individual.

4.5 Summary

In the context of this project, texts, photos, and design projects are all considered and analysed using qualitative and quantitative approaches in order to elicit the current social reality related to the idea of home. Assuming that the architectural device is a key component of design, what follows is their isolation within the data via the six themes describing their physical aspects and contexts. Inspired by Bruce Mau's urging to "join the movement" and make architecture significant to today's conditions (2011), an understanding of our social agreement (i.e., commonly held beliefs) behind the idea of home in our contemporary Canadian context furthers the discussion on domestic environments in a manner that can be meaningful and influential in the advancement of the architectural project.

Chapter Five::
ANALYSIS

"… as a profession, a service, and an art, architecture has less of a social impact than it once did and is less indoctrinated than it has been in the past."

RAIC | The Role of the Architect

Chapter 5 presents an analysis of the materials gathered within the context of this research project. As noted, all of the data collected is sourced from various presentations and explorations of social and affordable housing projects in Canada, including photographs taken by the author of actual social and affordable housing projects, articles drawn from *Canadian Architect* magazine, and student projects from two national design competitions. The goal of this inquiry is to use this range of information to deepen the architectural definition of the idea of home using the most common tools of architecture: built form, text, and drawings. The intention behind defining the idea of home through these specific lenses is to establish a notion that is a very personal phenomenon, in a manner that is relevant to the teaching and practice of architecture.

As discussed, social and affordable housing are domestic environments in which the notion of home can have a significant influence not only on residents, but also on neighbourhoods. It is a typology within which it is easy to find examples of "home gone wrong," despite being a design challenge tackled by architects for centuries. In Canada, think of examples of toxic urban ghettos such as Regent Park in Toronto or the Downtown Eastside in Vancouver in the 1990s and early 2000s; places where, despite the best efforts and intentions of architects and urban planners, compromised safety and physical unease won out over comfort and security, two of the most common characteristics leading to a sense of home. Similarly in the United States, most large urban centres have suffered from massive public housing disasters−many of which, like those in Canada, are undergoing unparalleled transformations.

The ongoing rectification of social and affordable housing missteps is causing substantial change to the fabric of our contemporary cities. The transformations being seen create an opportunity to observe old methods, while also observing new processes and physical outcomes, deemed to be positive solutions to previous failures. What is interesting to observe are the variety of scales of the new urban insertions and the underlying tone of "home-making" that comes with the move from large-scale mega-buildings towards low-rise and multi-use projects.

With this in mind, this chapter explores the notion of home from a tripartite perspective that looks at existing buildings, the literary description and presentation of architecture in the public realm, and potential projects imagined by students. This multi-pronged approach examines architecture through critique and convergence (articles), empirical observation (photographs), and the outcomes of existing curriculum delivery methods and means (drawings), resulting in very different findings that lead to the construction of conceptual notions of home. The individual analysis of each form presents a unique perspective within the Canadian context, and provides a deeper understanding of the contemporary domestic landscape and its impact on our values as architects and educators, as individuals, and as a society. The approach of using these three very different data sets underscores the significance of home, and the many qualities that it brings to space and place that are essential in creating a positive design both inside and out. The following is an explanation of how each of the data sets/case studies were acquired and how their analysis was undertaken.

5.1 A Survey of Social and Affordable Housing in Large Canadian City Centres::
Toronto, Winnipeg, Regina, Calgary, Edmonton and Vancouver

Funded by the Bourse d'habitation awarded by l'Université de Montréal and Groupe Cardinal Hardy, this first case study is an empirical look at six individual social and/or affordable housing projects located in large Canadian cities. The goal of this research trip, completed in 2007, was to gain a first-hand understanding of the actual living conditions, procurement methods, and management strategies of working projects. The visits also looked to better understand the opportunity for architects to play a role in advancing the way in which space is used in this particular domestic context. The research material itself was gathered in each city

through personal interviews and tours of housing projects managed by the groups that agreed to participate. A series of photographs were taken to document each location, while interviews were only used for background information and not for analysis.

In-person interviews were completed and in most cases guided tours of individual properties were arranged. In some cases, access was not granted to the interior of projects (Calgary) yet buildings were observed in their urban settings and notes were made at the ground level. During the interviews, which lasted from one to three hours, questions were general in nature, pertaining to the goals and structure of the organization, and to the breadth and purpose of their holdings. The idea of home was introduced as a research interest and interviewees indicated its relative importance. With permission, photographs were taken in order to record the dwellings and to serve as research material for analysis. The complete survey of information gathered in the context of this trip, including the location of the projects in their respective cities, is found in Annex 1. While the survey does cover six cities and a variety of housing forms and occupancies, it only extends westward in Canada from Toronto. The initial intent was to include Montreal, Quebec City, Halifax, and St. John's in the survey, however, the information gathered on the first leg of the trip was less tied to the city itself and more focused on the visual, functional, structural, and spatial points of view, making the city of origin unimportant in the architectural analysis. Therefore, the "cross-Canadian" nature of the trip was dropped, and in the context of a Grounded Theory approach that includes gathering data without preconceived notions, the literature review of *Canadian Architect* magazine was added in order to observe the topic from another perspective. Furthermore, as the research advanced, it became apparent that the project would not be about social and affordable housing per se, but rather an architectural investigation into the idea of home.

Prior to the trip, projects and organizations were selected in each of the cities for the range of comparative differences that they provided as a whole. In Toronto, for example, the Toronto Community Housing Corporation, Canada’s largest provider of social housing, was interviewed. Their portfolio includes Regent Park with its iconic Modernist super-projects that have nearly all been demolished in a recent restructuring and renewal initiative to densify and diversify the stigmatized neighbourhood. In contrast, Winnipeg’s North End Housing Project was surveyed. They are a private developer who purchases empty lots in five different low-income Winnipeg neighbourhoods in order to build single-family homes and stabilize the

areas through pride of ownership. As a result, the variety of architectural shapes and the mosaic of both public and private organizations led to the collection of multi-dimensional information. With projects situated in densely populated urban areas, as well as in more residential neighbourhoods, a multitude of configurations, from single-family homes to single-room apartments, provided a baseline of information within which commonalities of housing issues were conceptualized via the application of the themes of analysis developed for this project. Once coded thematically, a comparison of conditions allowed for a secondary review of the content of the photos. What follows is an in-depth look at the process, the analysis itself and the resultant findings.

5.2 Photo Analysis of Case Study Project
THEME + SPACE + QUALITY + DEVICE

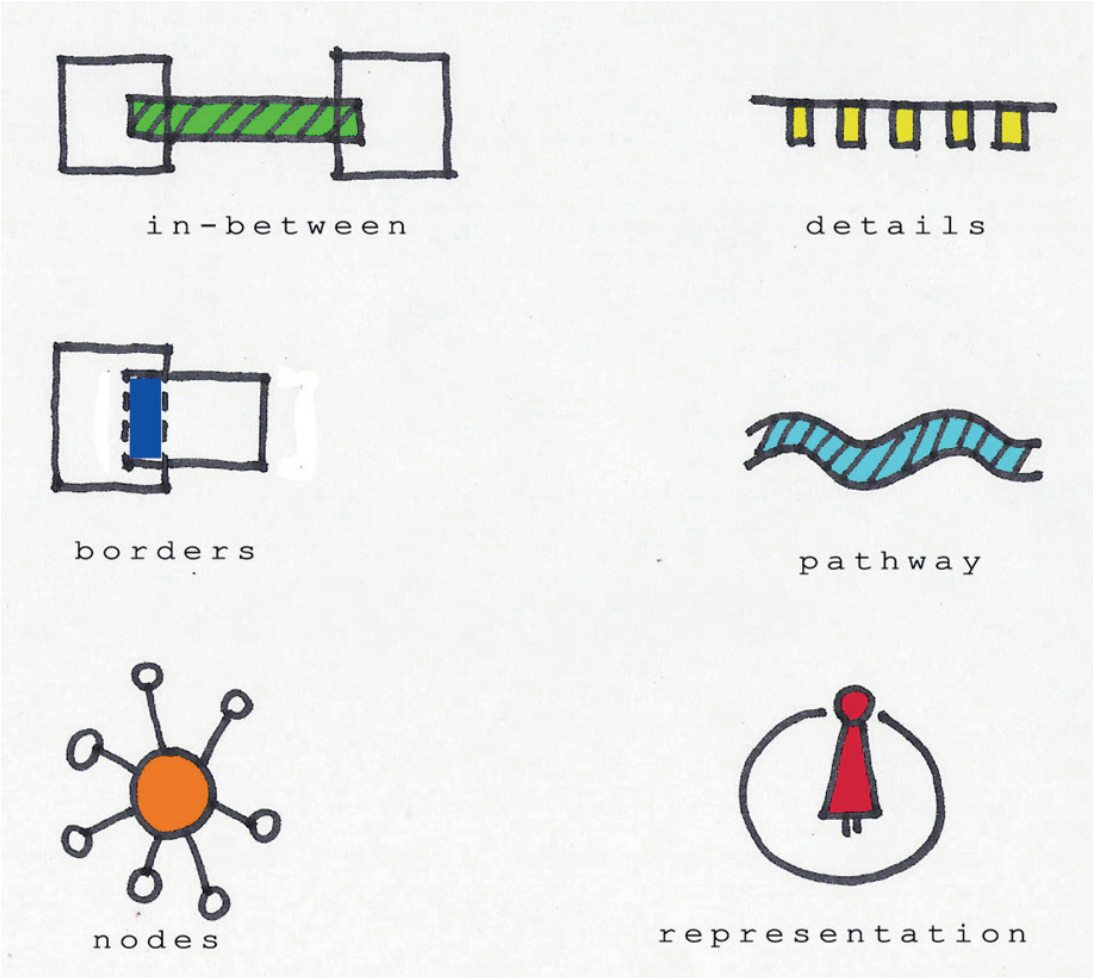
In order to better conceptualize the notion of home, this analysis of Canadian social and affordable housing projects surveyed in six large cities in 2007 uses themes, as described in Chapter 4, to explore the space captured within photographs. Organized by city, the first step of the analysis of the photographs results in the development of a second level of description, further breaking down the themes in order to enrich their definition, keeping in mind the social, cultural, and physical connotations of each. In addition to determining the themes present in each image, spaces are identified (i.e., cafe, porch, park, etc.) and matched with a physical quality (i.e., cold, bright, etc.). The act of naming in this part of the analysis is important because it clarifies a relative scale, a function, a feel, and adjacencies found within the built projects. In addition to the photographs, a number of basic architectural plans and sketches are added in order to help in the expression of the idea behind the theme and clarify the scale and adjancies of space. Lastly, the active devices are indicated, further clarifying the architectural elements used to create a condition. Each of these elements − theme, space, quality, and device − are revisited in the findings, further indicating their significance to the idea of home, which will enable further linkages between the photographs, the texts, and the student drawings, leading to a validation of their relationships.

While initially setting out on the trip without a specific research question in mind, the resulting photographs were instrumental in concretizing the idea of home as an interesting topic to explore. Each of the projects visited were built with the intention of providing a place to live, at its most basic level, yet as is seen in the photographs, certain architectural gestures,

whether intentional or not, proved to make some spaces more special and homey than others. Having completed this part of the research project first, and as the norm of a Grounded Theory approach would imply, this information served to shape the magazine review and the student project analysis by bolstering the vocabulary used and enriching the definition of the themes.

The following pages of analysis list each of the themes, and use the photographs and drawings to further explain their particularities. Section 5.3 summarizes the findings, while section 5.4 proposes links to the magazine review. As an initial step in the research, this photographic documentation of living spaces provides a real-world, lived-in, actuality of what home looks like, withouth pretense, staging, or contrivance.

Figure 5.0 Themes. Author.

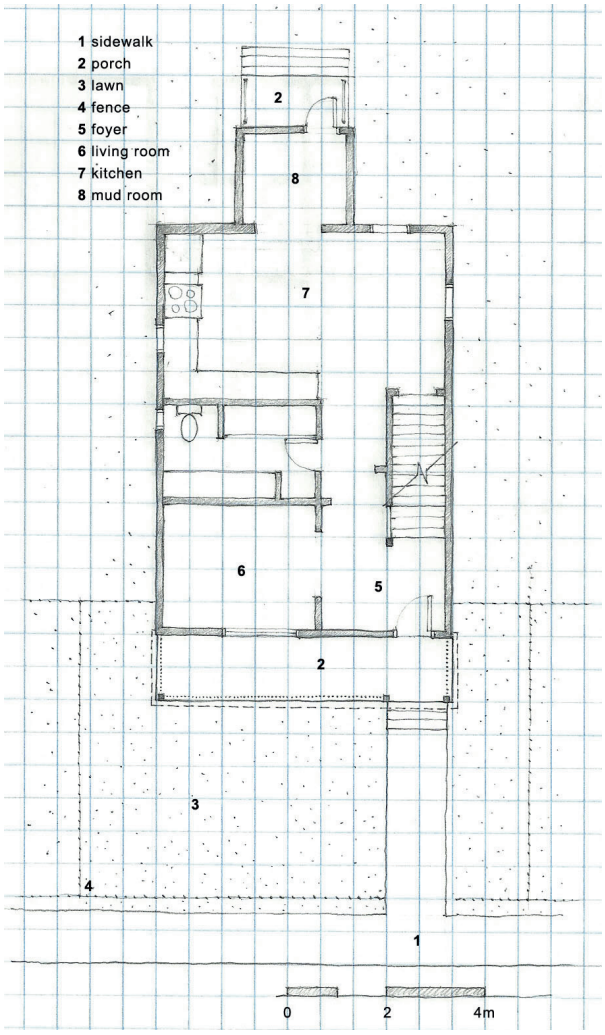


Theme 1:: IN-BETWEEN

In-between is derived from the notions of **Public / Private**.

Type 1 – Space found outside of a building that creates an interstitial area of interest

Exterior spaces found in-between two buildings, or a building and a public right of way, play a significant role in the mediation of public and private. Their relative size or, in linear terms, distance, creates buffers or interesting adjacencies. In-between spaces can be inhabited or, in the case of many large-scale social housing projects of the 60s based on the Garden City concept, they can become social and safety liabilities. Scale and proportion are important considerations for large buildings (seen in Figure 5.3), medium-size buildings (Figure 5.4), and small buildings like houses (Figure 5.1). In the case of the single-family home, the lawn provides a buffer between the public avenue of the street and the private domain of the house itself. These spaces are not always inhabited per se, as they would be in Theme 4, Node. Rather they serve as a physical buffer between two areas of differing function, occupancy, or privacy.



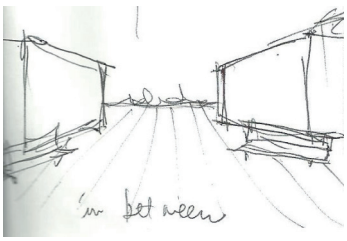
Devices – ***lawn, walkways, park***

Figure 5.1 & 5.2. In-Between Type 1:: Winnipeg, single-family home. Affordable housing.

Figure 5.3.
In-Between Type 1:: Calgary. Multi-tenant highrise and mid-rise. Affordable housing.

Figures 5.4.
In-Between Type 1:: Toronto. Multi-tenant low-rise. Social housing.

Figures 5.5 & 5.6.
In-Between Type 1:: Regina, single storey, apartment-based retirement residence. Affordable housing.



Type 2 – Space between the inside and outside areas of either an individual suite or a building, typically known as a vestibule.

The vestibule is a critical area within a house, an apartment, or a multi-tenant building. It is the in-between area where guests are first welcomed and where they cross the boundary between the public of the corridor or exterior and the private of the inhabitant's personal space. The size and location of the vestibule determines, in large part, the amount of penetration that outsiders have. In an apartment or home, for example, the space is generally small, but with the use of lowered ceilings, half walls, or restricted openings, a vestibule can create a limited sense of transition into a private space. A vestibule can increase the sense of security in a space.

Device – ***ceiling height, wall placement, limited opening onto adjacent spaces.***

Figure 5.7. In-Between Type 2:: Regina, apartment-based mid-rise. Affordable housing.

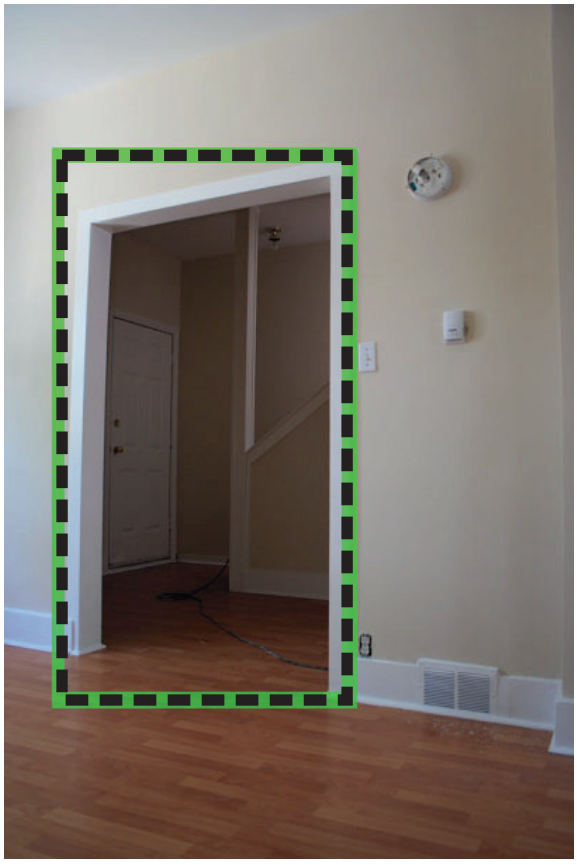


Figure 5.8. In-Between Type 2:: Winnipeg, single-family home. Affordable housing.

Figure 5.9.
In-Between Type 2::
Regina. Multi-tenant mid-rise.
Social housing.

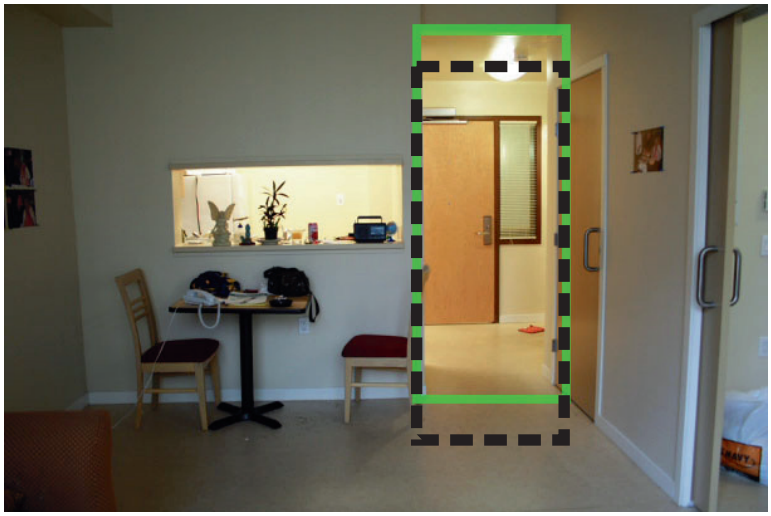


Figure 5.10 & 5.11.
In-Between Type 2::
Vancouver. Multi-tenant
high-rise. Social housing.

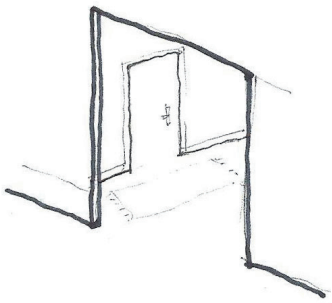


Figure 5.12.
In-Between Type 2:: Regina,
4-storey apartment-based
retirement residence.
Affordable housing.

In the case of a multi-unit building, the in-between space of a vestibule serves as a mediator between exterior public spaces and interior public spaces, like the mailbox area shows in this picture.

Theme 2:: BORDER

Border is an exploration of **City / Home** with the underlying topics of Intimacy and Comfort.

Type 1 – Border between public street and private entry.

The space provided between the public right of way and the inner sanctuary of the home has several degrees of permeability. A porch or a garden create a definite boundary by extending the separation between public and private, both in terms of distance and, in the case of the porch, in terms of shelter and height differential.

Device – ***porch, fence, garden, stairs, walkway.***

Figure 5.13 & 5.14 (top). Border Type 1:: Winnipeg, single-family homes. Affordable housing.

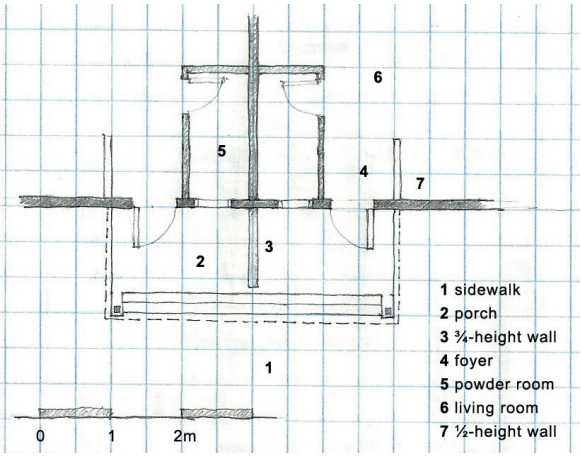


Figure 5.15 & 5.16 (bottom). Border Type 1:: Toronto, townhouse & entry plan. Social housing.

Type 2 - Border between semi-public space and private space.

Private deck and garden spaces have access to inner courtyards or gardens that are public to residents. The intermediary of the deck creates a physical boundary between the home and the semi-public leisure space.

Device – *garden, deck, change in elevation provided by steps.*

Type 2 - *continued...* In the case of a lobby area in a larger building, access can be restricted

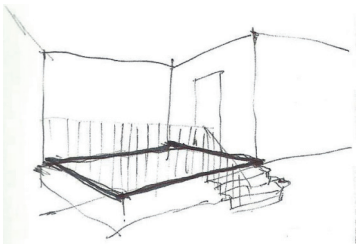
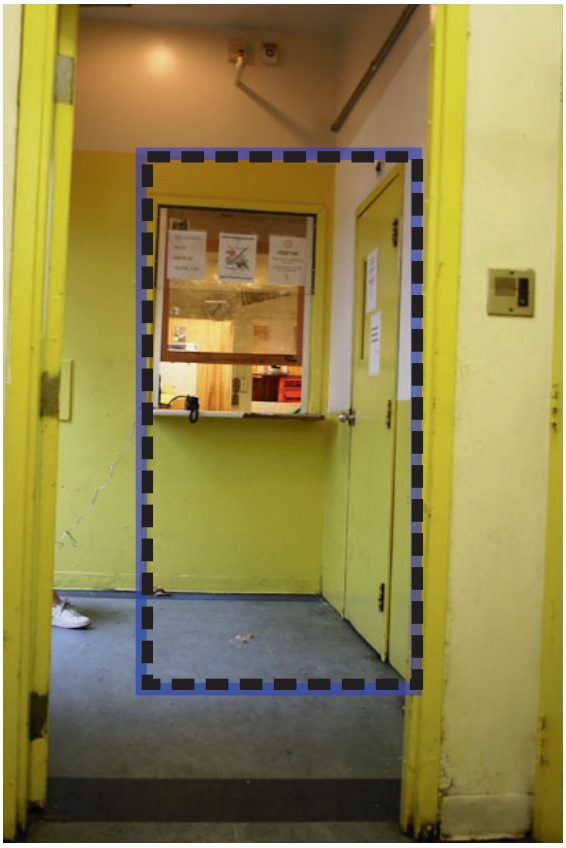


Figure 5.17 & 5.18. (top) Border. Type 2:: Deck. Regina, retirement low-rise. Affordable housing.

Figure 5.19. *(bottom)* Border. Type 2:: Trellis & stairs. Regina, townhomes. Affordable housing.

by means of a secured vestibule and personnel. A room, adjacent to a public lobby with visual contact and limited physical contact, ensures comfort and security for tenants in part of their home that is semi-public.

Device - ***two adjacent spaces, window, Dutch door, or sliding glass to mediate access.***



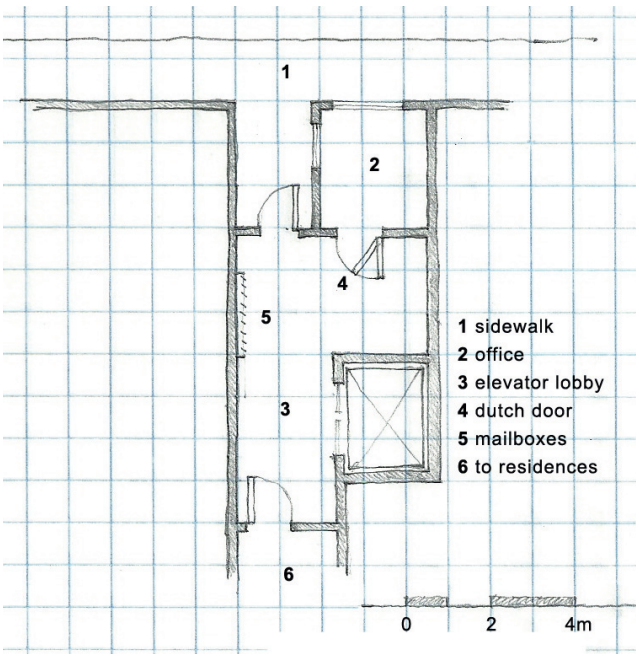


Figure 5.20, 5.21 & 5.22. clockwise from top left. Border Type 2:: Lobby. Vancouver, apartment-based high rise. Social housing.

Type 2 - *continued...* Between a semi-public corridor and a private room, there is the opportunity to provide a border that is fully controllable by the occupant. A Dutch door or a clear sidelight permits a visual and (in the case of the Dutch door) an audible contact, yet leaves access in the hands of the person inside the room. Another way to indicate a transition from semi-public to private space is a change in materials or colour as seen on the floor outside the door in Figure 5.23. This simple architectural move serves as a permanent "Welcome Mat" that separates the corridor from the apartment entry.

Device – ***Sidelight, Dutch door, change in materials marking a border.***

Figure 5.23. above. Border Type 2:: Vancouver, high-rise apartment-based unit. Social housing.

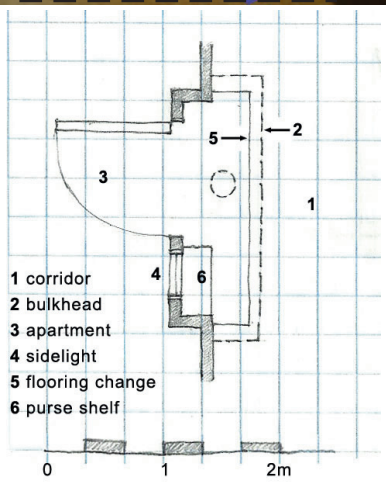


Figure 5.24 & 5.25. left and top. Border Type 2:: Vancouver, mid-rise apartment-based unit. Social housing.

Theme 3:: PATHWAY

Pathway is generated from the notion of **City / Home** and our movement within and between the two.

Type 1 – Exterior pathways

Pathways leading to and from a social/affordable housing development mediate the relationship between city and home. A pathway through a site permits the public to use the site, to permeate it, and to interact with tenants. For tenants, a pathway offers access to the site and a resting/contemplation or meeting place.

Device – *pathway, seating*

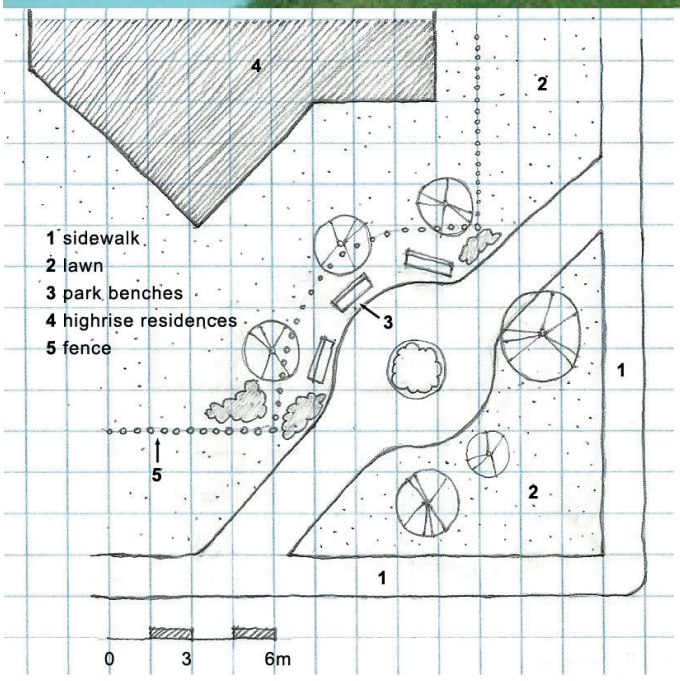


Figure 5.26 & 5.27. Pathway. Type 1:: Calgary, apartment-based highrise. Affordable housing.

Type 2 – Interior pathways

The ceiling height and wall width of an interior pathway greatly influences the feeling that it gives to movement through the space. The wider the space, the more prone users will be to linger, while a high ceiling adds to a sense of openness.

Device – ***changing wall and ceiling planes***

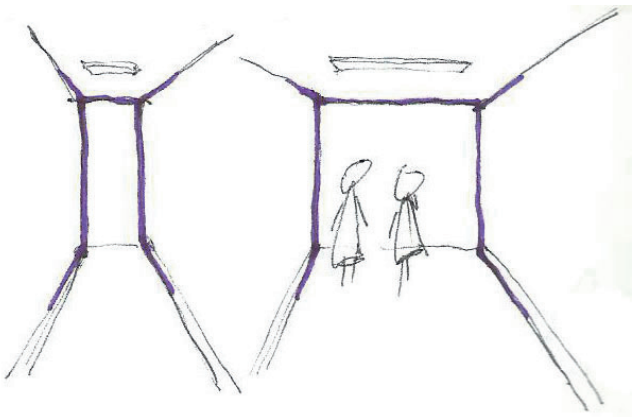


Figure 5.28, 5.29 & 5.30. clockwise from top left. Pathway Type 2:: Regina, apartment-based mid rise. Affordable housing.

Theme 4:: NODE

Node is a representation of **Needs / Opportunities** that are present in social and affordable housing projects.

Type 1 - Node that mediates between private space and the public street.

Café owned by the social housing provider and operated by residents. Open to the public, while tenants can purchase daily meals at a discount. Serves as a meeting place for tenants and the public alike.

Device – ***signage indicating that this is a café, area carved out of main floor allotted to a specific purpose, visual differentiation.***

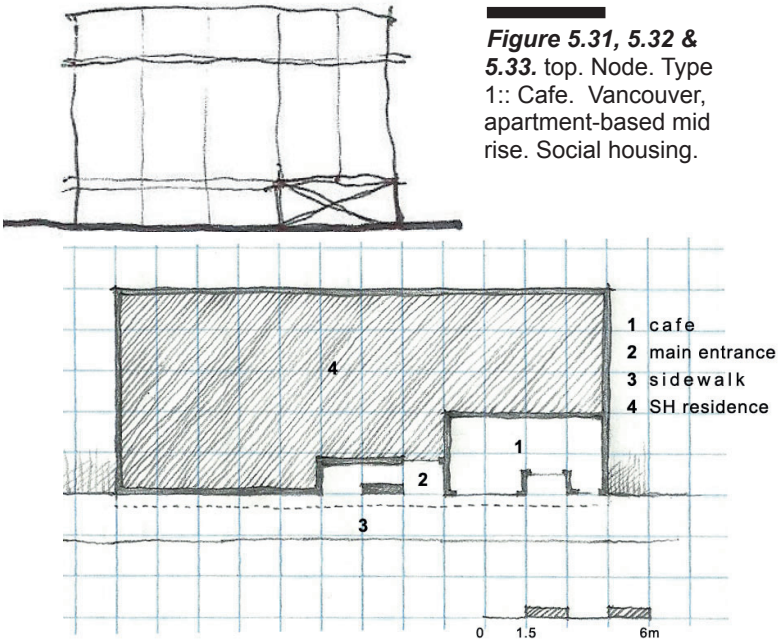


Figure 5.31, 5.32 & 5.33. top. Node. Type 1:: Cafe. Vancouver, apartment-based mid rise. Social housing.

Figure 5.34. left. Node Type 1:: parkette with benches Calgary, apartment-based highrise. Affordable housing.

Benches along a pathway that creates a diagonal between two sidewalks. Allows public to access site and residents to enjoy an exterior space directly adjacent to the high-rise accommodations.

Device – ***landscaping and benches.***

Type 1 - *continued...* Front entry porches face the street, indicate where to access the facility and provide residents with a gathering/meeting place.

Device – ***covered roof and square footage to accommodate a landing.***

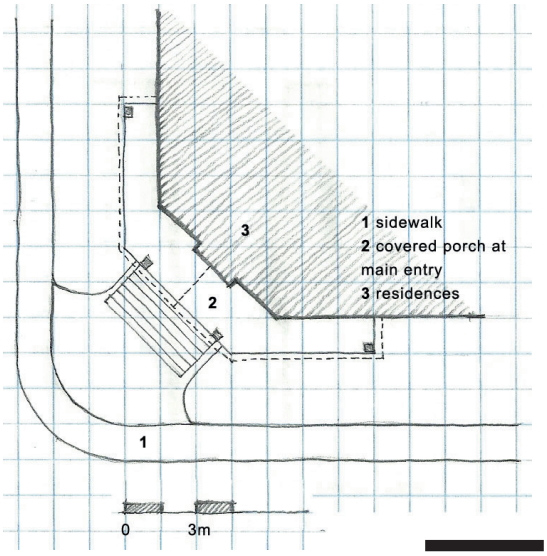
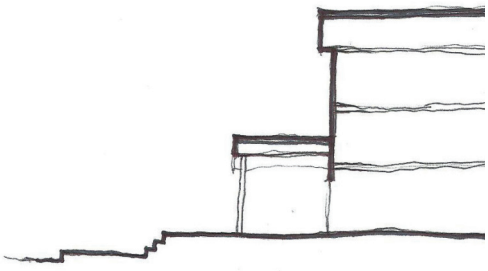
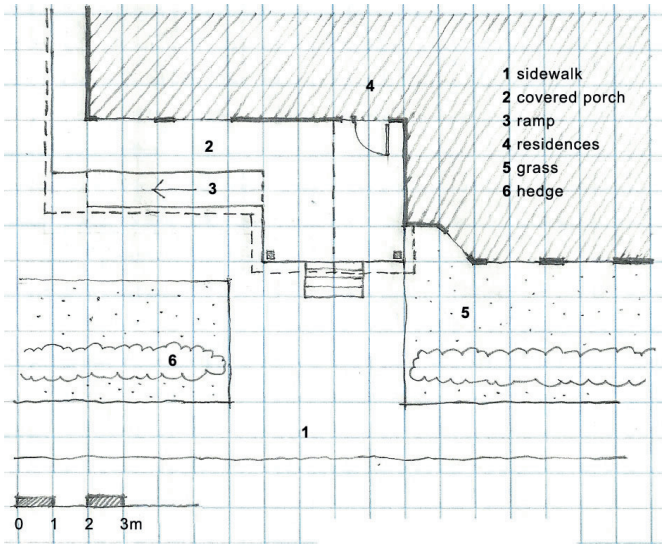


Figure 5.35 & 5.36. top left & right. Node. Type 1:: Porch. Calgary, apartment-based midrise. Affordable housing.

Figure 5.37, 5.38 & 5.39. right and below. Node. Type 1:: Porch. Regina, apartment-based midrise. Social housing.



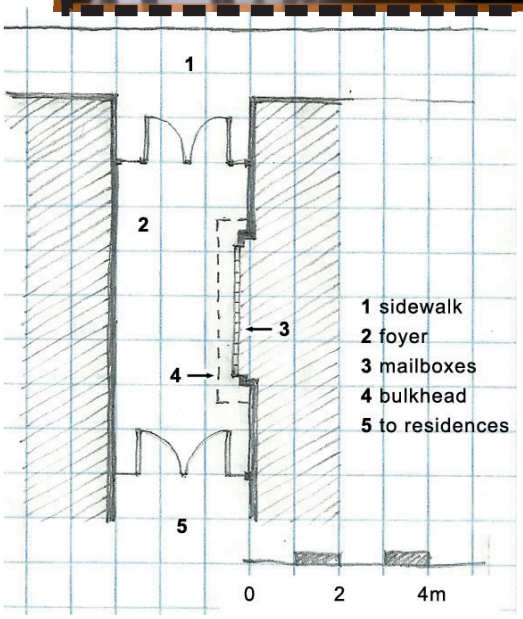


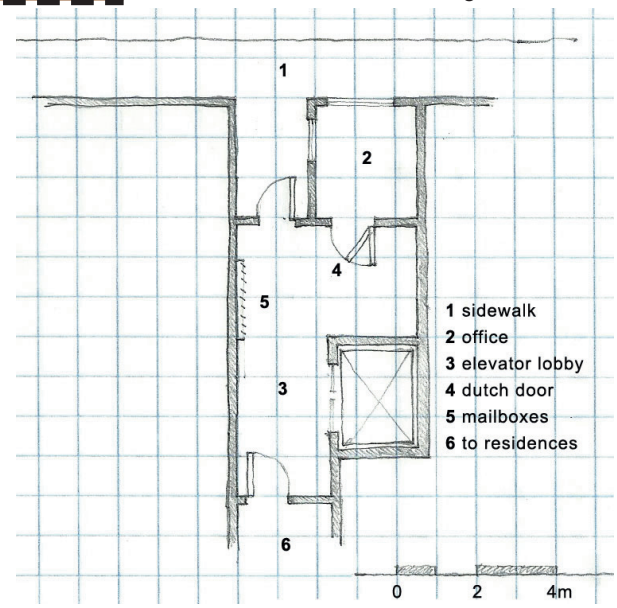
Type 2 – Node within a building, that is in a public area, for short-term encounters.

Mailboxes found in the entryways of multi-unit buildings allow passing encounters in lobby spaces. They can be found on the locked side of the vestibule or in the vestibule that is accessible by the public.

Device – ***Mail boxes and square footage, usually found along a pathway.***

Figures 5.40-5.44. clockwise from top left. Node. Type 2:: Vestibule. Vancouver and Regina, apartment-based high rise. Mix, social and affordable housing.





Type 3 – Node within a building that allows for a lengthier but public encounter.

Areas cut out of the floor plan in public spaces such as corridors allow for encounters that are not behind closed doors. Particularly interesting are smaller spaces as seen in the second photo where walls are recessed and furniture is built in to provide a comfortable nook for one or two people.

Device – ***recessed walls, additional square footage, integrated seating.***

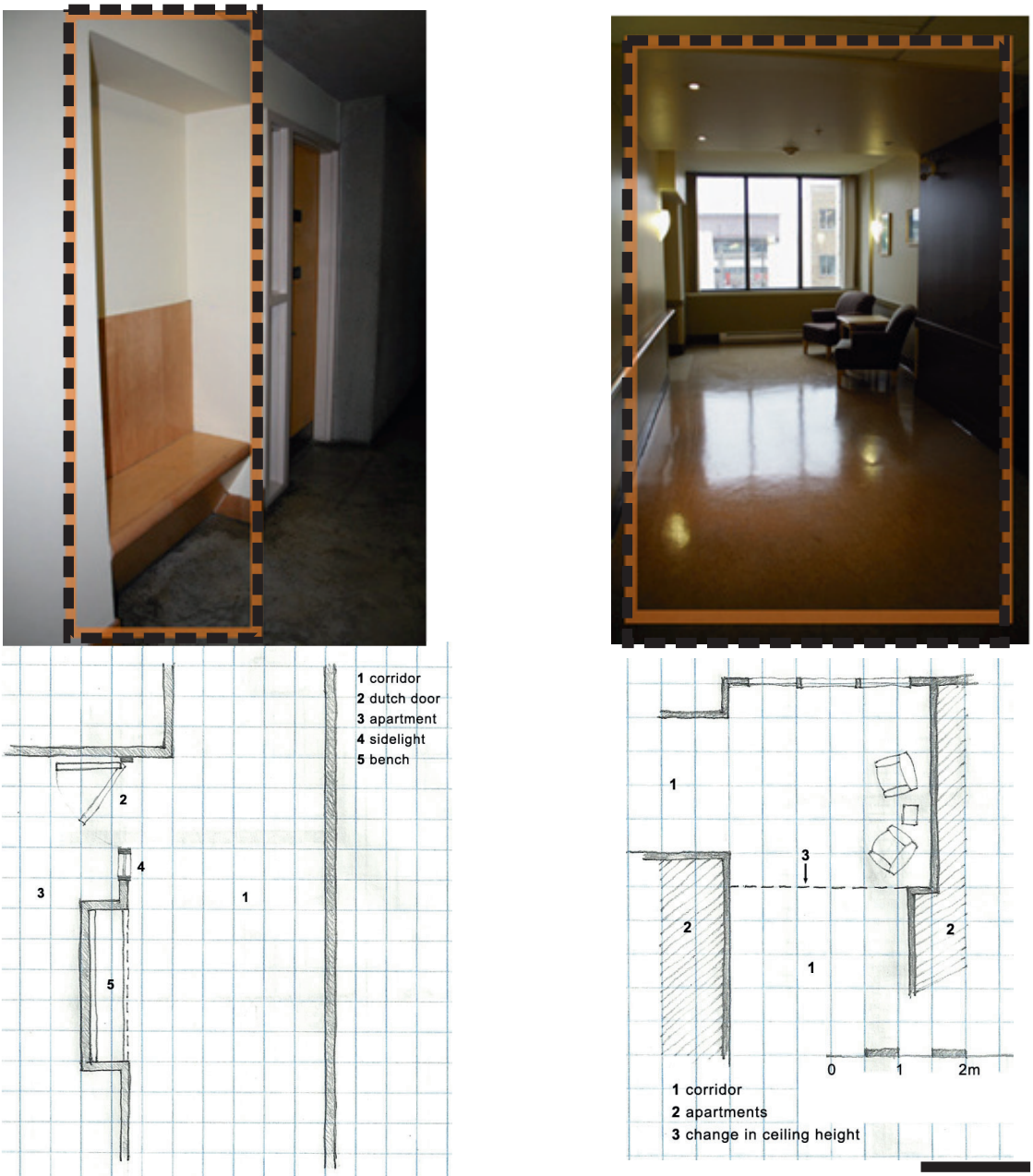


Figure 5.45-5.48. clockwise from top left. Node. Type 3:: Sitting areas. Vancouver, apartment-based midrise. Mix, social and affordable housing.

Type 4 – Node within a building that allows for a more private gathering.

Rooms, not just areas, within a facility that have assigned functions (dining room, salon, workout room, games room, television room, etc.) can entertain gatherings that err on the side of private. Doors to the spaces allow separation between a more public corridor and these particular areas that serve a specific function. Doors with glass panels allow sounds to be kept both in and out, yet maintain visual contact between the public and private areas – see Border.

Device – ***square footage set aside for particular functions and services***

Figure 5.49-5.53. clockwise from top left. Node. Type 3:: Regina, salon, craft room, dining room, and tv room. Affordable housing.

Theme 5:: DETAILS

Details are derived from an exploration of **Materiality** and its contribution to a space.

Type 1 – Materiality

Materials used in social housing projects affect the nature of the home environment. In certain projects where maintenance is an issue, concrete floors are used for their durability. However, concrete is sometimes seen as a cold material within a home and the inclusion of natural wood is an attempt to counteract this property with its inherent warmth.

Device – ***concrete, wood***

Figure 5.54. above. Details. Type 1:: Concrete flooring. Regina, apartment-based midrise. Social housing.

Finish materials on the exterior of a renovation project are critical in order to relay a character of rejuvenation within a neighbourhood. Stucco, in the case of the house on the right is an inexpensive way to give a new face to an existing house or new construction. In an older neighbourhood such as this (in Winnipeg), the material fits with the existing conditions, is suited to the weather, and maintains an appropriate sense of scale for this residential area. In contrast, more modern materials and finish techniques or styles suit a fully urban street, such as found in Vancouver's Downtown East side. The scale and "quaintness" of the stucco home with its shutters would not be visually appropriate to such a setting.

Device – ***façade finish***

Figure 5.55. below. Details. Type 1:: Facade finish. Winnipeg, single-family house. Affordable housing.

Type 2 – Fenestration

Fenestration seems like an obvious detail in any project. However, when it comes to impacting the sense of home it is an important one. Whether it is placement, scale, or divisions within the glass, windows give a connection to the outdoors and to adjacent spaces and valuable natural light. From the inside, they allow residents to safely observe their environment, and from the outside they provide passers-by the chance to observe life inside a home.

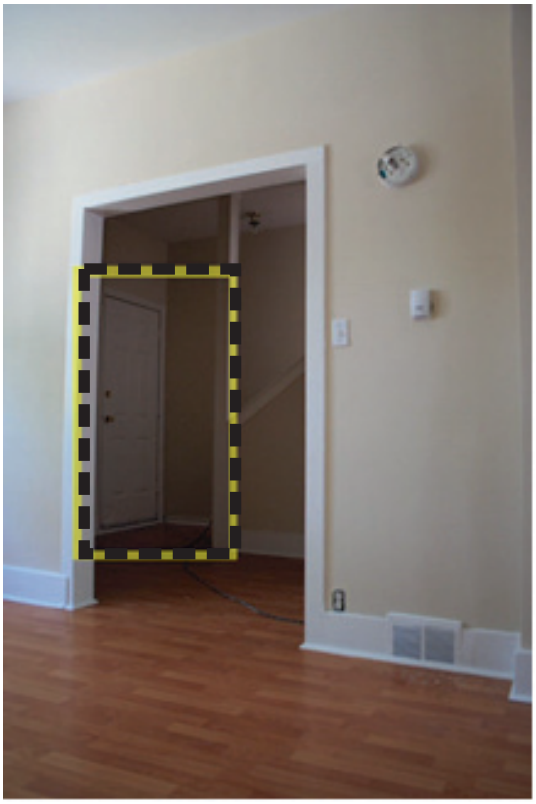


Figure 5.56 & 5.57. above. Detail. Type 2:: Fenestration. Winnipeg single-family home. Affordable housing.

Figure 5.58. left. Detail. Type 2:: Fenestration. Multi-unit Calgary midrise. Affordable housing.

Device - *window*
Type 3 – Maximizing space and unexpected usage.

A third type of detail consists of maximizing the space within a project. In terms of a type of device, this detail is where a designer can provide users with an unexpected extra. Figure 5.59 shows a storage room in a small apartment. In most apartments, such a room is a luxury, but essentially permits users with a space that is outside of the traditional assigned spaces such as the kitchen, living room, bedrooms, etc. In existing spaces as shown in image 5.60, a small footprint with a high ceiling has enabled the user to create a loft sleeping space. Looking at a project in section enables a designer to elevate ground planes and recuperate unused height.

Device – *ceiling spaces, extra square footage*

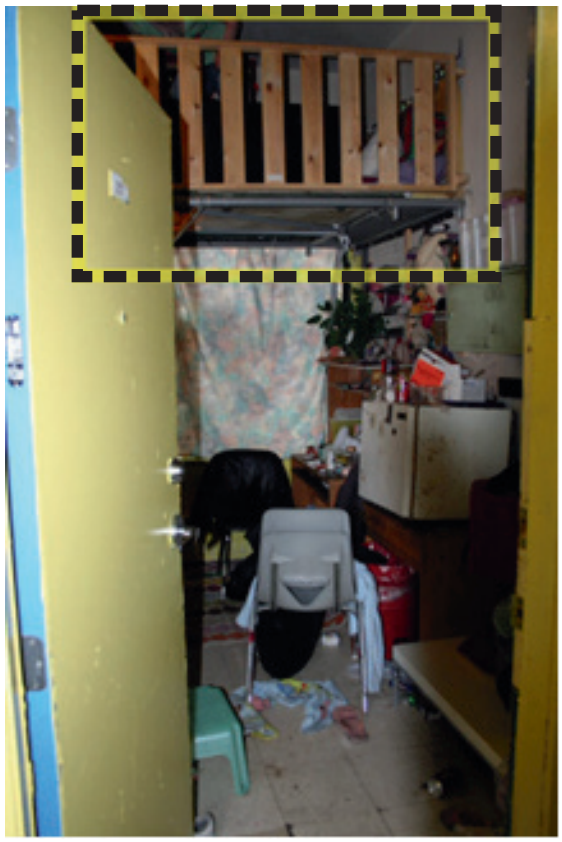


Figure 5.59. above left. Detail. Type 3:: Regina midrise apartment. Social housing.

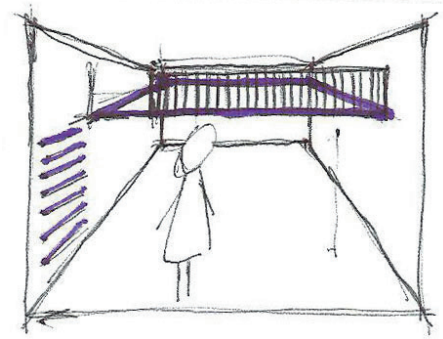


Figure 5.60 & 5.61. above left & left. Detail. Type 3:: Vancouver, apartment-based highrise. Social housing.

Theme 6:: REPRESENTATION

Representation relates to **Identity / Community** and gives a face to a place.

Type 1 – Community representation

Architectural style and tectonics play a significant role in how a social housing community is to be viewed by outsiders. The visual language portrayed by architects on the façade of a structure contributes to public perception. Post-war mid-century designs in Canada saw an increase in large monolithic blocks punctuated by window openings and linearity, and modern efficiency of design. This was in stark contrast to the neighbourhoods that were razed in order to erect them. Present schemes for larger buildings have inherited the language of single family homes in order to make them fit more seamlessly into residential neighbourhoods.

Device – ***finishes, roof lines, style*** (Style is not necessarily a device like a door or a window; however, it plays an important role in the representation of a place to its neighbours.)

Type 2 – Monetary representation

Figure 5.62 & 5.63. left and below. Representation Type 1:: Toronto high rise, social housing. Calgary midrise, affordable housing.

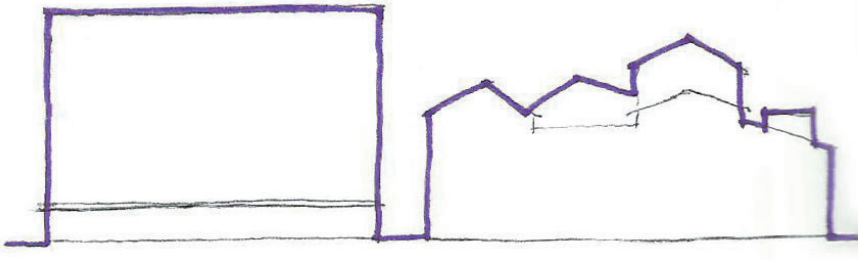


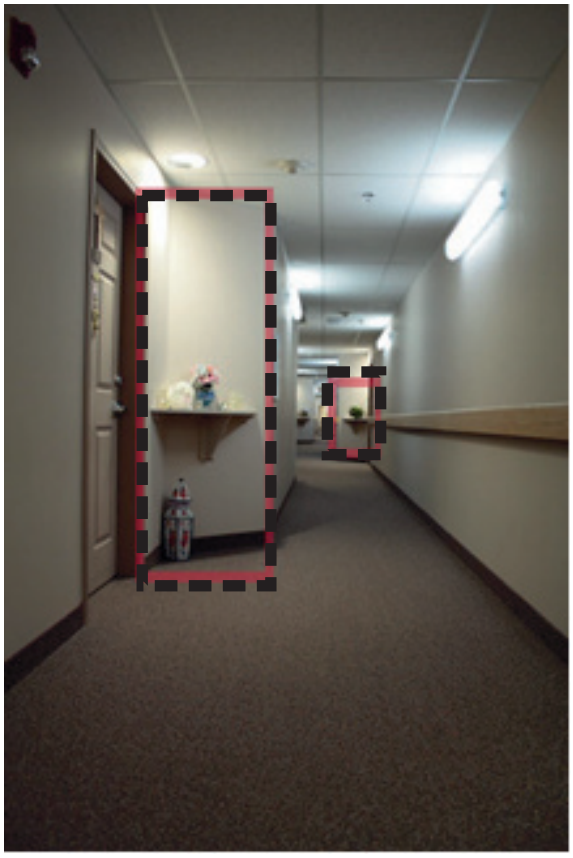
Figure 5.64. left. Representation Type 1:: Shape comparison - Toronto high rise. Calgary midrise.

The ability to either make money or to contribute to society in a positive manner is significant to the success of certain social housing projects. Opportunities to employ residents and offer targeted services are valuable assets to a community and to a city. The adjacent photo shows a café that is operated by residents of the social housing project. In 2007, it offers one of the only affordable and accessible sites for fresh food in the area.

Device – ***signage, space***

Figure 5.65. above. Representation. Type 2:: Vancouver, cafe. Social housing.

Figures 5.66. below.Type 3:: Regina, shelf. Affordable housing.



Type 3 – Personal representation

A space or a device located at the entryway to a person's own home, whether it is a room or apartment, provides the opportunity to present oneself to the resident community. Bringing personal objects into a public space involves trust, knowing that objects will not be stolen or abused. The type of device identifies tenants as people and not just someone who is passing through.

Device – ***shelf, sidelight***

Type 3 – *continued...* Personal representation

Figure 5.67 & 5.68. Representation.
Type 2:: Vancouver and Regina.

5.3 Findings

Applying the six descriptive themes to the photographs of social and affordable housing projects visited in 2007 allows us to draw, from the images, simple architectural gestures. While they are not earth-shattering design discoveries, it is significant to call attention to their relationship to the idea of home. The themes enable a deconstruction and critical analysis of a multitude of everyday and unexceptional spaces. In addition, the analysis highlights pertinent examples of architectural elements and design snapshots (i.e., the highlighting of devices) that have an impact on users and that can be translated into basic components of spatial language used to communicate design intent, which in turn speaks of the qualities of the space. In this vein, this work enriches the link between architecture and the vocabularies used to talk about domestic architecture, especially as a learning tool in an academic setting.

From the perspective of home, many of the devices seen in these projects relate to the polarities of community and gathering (integrated benches, common spaces…) versus individuals and privacy (Dutch door, apartments…) Each of the projects, whether single-family homes or multi-story, multi-tenant high-rises, tells the story of those living there and reinforces the public/private dichotomy of home that can be a key design challenge when laying the foundation of learning the craft of project conceptualization.

At a small scale, this inquiry demonstrates the necessities of everyday domestic living that can be provided for in a thoughtful manner by architectural means: areas for personal

expression/identity (shelves), demarcation of space (changing materials, planes, lighting conditions…), and controlled access (Dutch doors, sidelights…) It tells us where things happen and why they happen, allowing us to think about the architectural intervention that is the catalyst. Similar to the archaeological methodologies used to explore the notion of home as discussed in Chapter 1, assumptions about design intentions, social and cultural usage, as well as physical conditions are based largely on presupposed relationships between the user and the domestic space. As noted, however, interviews were conducted at each of the sites as part of the data collection process, and certain anecdotal information and the influence of those guiding the visits (pride, safety concerns, limited access, privacy, etc.) have directed certain observations that might not have otherwise been made. While the intention of these images was not to tell the entire tale of social and affordable housing across Canada, they do allow for a generalized, typical, and fair description of this typology within the first decade of the new millennium, a time marked by funding restrictions and challenges. Architecturally speaking, however, their breadth offers an authentic opportunity to discover aspects of architecture that intuitively give a sense of home within the framework of a typology where the notion itself has a significant role to play.

The task of taking the photographs, organizing them, and then selecting those that were most pertinent to a theme-based analysis is the first step in validating the idea of home as an important aspect of creation. Applying the themes, understanding the places that are captured in the photographs, and writing about the impact of architectural devices within those spaces led to a better understanding of the qualities and language generated by "home" and was the ground work required to undertake the next step in our study.

5.4 From Images to Text

Moving from the unfiltered capturing of living quarters and unceremoniously crossing the threshold of public and private space that domestic architecture is always trying to mediate, the following portion of analysis looks similarly into domestic spaces, however, as interpreted by *Canadian Architect* magazine; thus through the journalistic lens, making the observation at least one step removed from the intimacy of personal space. In this second step of the analysis, coding the text instead of the images provides an opportunity to further understand the usage of language in a professional sense, in a vocation that is highly introspective and semantically rich.

5.5 *Canadian Architect*:: speaking of home

Canadian Architect magazine (CA) is one of the principal means by which ideas on architecture in Canada are circulated amongst professionals, students, academics, and the general public. This monthly publication takes a critical view of the profession and of design, while presenting a cross-section of both built and imagined work from across the country. Projects appearing range from educational to healthcare, and housing to installation. CA also acquaints its audience with current events in the profession, whether they pertain to design competitions, school happenings, symposia, the award of significant contracts, new laws, and technological advancements.

Within the scope of this research project, this look at the contents of various components of the magazine, including articles, news events, listings, interviews, and editorials that mention social or affordable housing from the years 2000, 2007, and 2008 constitutes a critical observation of content. By looking at the subject matter of the selected pieces, the thrust of the message being delivered on the idea of home through the lens of social and affordable housing is established. This study helps determine the place of home for the active architecture community in Canada, and gives an indication of the importance placed on the reporting of social and affordable housing as significant architectural projects in the new millennium.
As seen in the discussion on research methods, the textual analysis is based on approaches

Figure 5.69. *Canadian Architect* Legend.

Story Type	Editorial = E Interview = I Article = A News = N Back Page = BP	CA's articles are sometimes named "reports" but I did not feel that this distinction was significant to have a category outside of Articles. Also their division into "News", "Award", and "Calendar" are absorbed here into News, as they are all short entries rather than stories.
Housing Type	Social Housing = SH Affordable Housing = AH Mixed Use = MU Commercial = C New Construction = NC Renovation = R Addition = AD	A project can fit into a number of these housing types. For example, the project can be a renovation of an existing social housing project that also integrates a commercial component. Mixed-use refers to the inclusion of additional services, whether social, recreational, or commercial. Certain texts distinguish between social and affordable housing, others are not as explicit, though a homeless shelter implies social housing even though the text may not state those exact words.
Initiated by	Non-profit = NP Federal = FD Provincial = PR Municipal = MU	Can we determine who initiated the project from the information found in the Canadian Architect entry? This is not necessarily who is funding it, since often times the funding comes from a variety of sources.
Article Essence	Home = HM	The entry makes reference to "home" or "the idea of home."
	Project = Proj.	The entry refers to a project that is built, is being built or will commence construction in the near future, as opposed to a theoretical or speculative discussion on the topic.
	Idea = Idea	The entry pertains to a conceptual idea of social or affordable housing and/or makes specific mention of concepts driving its design.

stemming from Grounded Theory. The first step was to read the magazines from the targeted years in order to isolate and summarize entries that pertain to social or affordable housing. Next, they were categorized and coded the articles according to their content. Then, terms from a selection of texts were enumerated building upon the analysis of the images from the cross-Canadian trip and the literature review of the idea of home. From the list generated from the CA articles, the words were then categorized into two groups: those requiring further discussion and those that should be discarded, explaining the relevance of those that were kept. Lastly, the relationships between the remaining terms were categorized by the use of a diagram based on Strauss's coding paradigm (Bohm 272, Figure 5.76). This final exploration demonstrates the relationship between the social phenomenon of the idea of home and its connection to conditions, actions, and context−not all that dissimilar to the previous section's look at photographs through theme, space, quality, and device. Again, this is in line with the Grounded Theory approach to axial coding where we are observing the real-world phenomenon of home, trying to decipher what is causing it, under which conditions, in order to, at the end of this project, validate its relationship to design and the design process. The magazine serves as a historical (and obviously biased) record of impactful projects and of the language used to describe them.

5.6 2000 : 2007 : 2008

In the year 2000, the federal government passed Bill 128: the *Social Housing Reform Act.* This new law shifted responsibility for the administration of social housing from the province to municipalities. Thus, a survey of *Canadian Architect* magazine put to press in that year gathers information at the crux of this significant policy change, at a time where no new federal funds had been allocated to the cause since 1993. In 2001, however, the tide begins to change with the federal government setting aside monies for social housing. In the same year, the Canadian Mortgage and Housing Corporation, through this influx of federal dollars, created the *Affordable Housing Initiative*, in an effort to increase the number of units across the country. By examining years 2007 and 2008, we can see the outcome of these changes with new quality design-driven projects appearing in the magazine. Surveying the issues published at the start of the decade and near its close provides a portrait of the tenure of the topic from the magazine’s perspective nearly a decade after both the transfer of responsibility and the earmarking of new funds. Also at play in the latter context is the world’s precarious

Figure 5.70. Survey findings from *Canadian Architect* magazine: 2000, 2007, and 2008.

	Story Type					Housing Type							Province where Project is Found														Initiated by				Article Essence		
	E	I	A	N	BP	SH	AH	MU	C	NC	R	AD	BC	AB	SK	MA	ON	QC	PEI	NS	NB	NFL	YK	NW	NU	CA	NP	FD	PR	MU	Home	Proj.	Idea
2000																																	
January																																	
February				1			1										1															1	1
March																																	
April				1			1																			1		1				1	
May																																	
June			1	1		2				1			1																		1	2	1
July			2	1		1	2			2							1													1	1	3	2
August					1		1																								1	1	1
September			1	1		2	1																									2	1
October																																	
November	1		2	1	1		1			2							2														2	3	4
December				1			1										1														1		1
totals	1	0	6	7	2	5	8	0	0	5	0	0	1	0	0	0	5	0	0	0	0	0	0	0	0	1	0	1	0	1	6	13	11

	Story Type					Housing Type							Province where Project is Found														Initiated by				Article Essence		
	E	I	A	N	BP	SH	AH	MU	C	NC	R	AD	BC	AB	SK	MA	ON	QC	PEI	NS	NB	NFL	YK	NW	NU	CA	NP	FD	PR	MU	Home	Proj.	Idea
2007																																	
January																																	
February	1	1	3		1	6	1			5	1		1				2	2								1	2	1		1	2	4	3
March	1		2	1		2	1	1		2			1	1											1	2	1	1	1	1	1	2	4
April		1	2			1	1	3	1	2			1	1			2											1	1	2		1	1
May			2	1		1	2				1	1					1	1								1	1			1		2	2
June			1	1		1	1						1													1	1			1		1	1
July																																	
August	1		3	1	1	3	3	2	1	1							2	4									2	2	2	1		6	2
September				1			1			1																							
October				1			1										1										1					1	
November																																	
December			1			1	2				1						2									1	1			1		3	2
totals	3	2	14	6	2	15	13	6	2	11	3	1	4	2			10	7							1	6	9	5	4	8	3	20	15

	Story Type					Housing Type							Province where Project is Found														Initiated by				Article Essence		
	E	I	A	N	BP	SH	AH	MU	C	NC	R	AD	BC	AB	SK	MA	ON	QC	PEI	NS	NB	NFL	YK	NW	NU	CA	NP	FD	PR	MU	Home	Proj.	Idea
2008																																	
January	1						1																			1							1
February	1		1			1	1																			1	1						2
March	1						1																				1						1
April *cover title				1		1												1													1		2
May		1	1	2		1	4						2				1	1											1	1	1	3	1
June					1	1							1																				1
July				3		2	1						1	1			1										1			1		3	1
August	1		1				2						2																	2			2
September																																	
October			1				1										1																
November																																	
December																																	
totals	4	1	4	6	1	6	11						6	1			3	2								2	3		1	4	2	7	11

economy, having suffered significant losses in the second half of the decade and thus creating further strain on subsidized housing, both in terms of supply and demand. At the time of publication, much of the existing publicly held housing infrastructure continues to be in dire need of repair and replacement, as witnessed by the large number of renewal projects in major city centres, both in Canada and the United States.

As mentioned, the goal of this magazine review is to identify the trends in regard to the idea of home, either evident or subtle, that are expressed within this leading industry publication. This portion of the research justifies the idea of home as a legitimate preoccupation within the profession, further validating the academic pursuits of the academic design studio that focuses on housing, and more specifically social and affordable housing with students. As the primary channel for reporting on projects, events, and people in architecture across the country, *Canadian Architect* is a valuable research tool that establishes the mindset of the profession, especially within the context of this specialized type of housing that is significant to a growing segment of the population that finds itself increasingly in need.

5.7 Part One:: article analysis

Synopses of the articles drawn from *Canadian Architect* magazine are catalogued in Annex 2. This initial coding is a survey of the contents of the pertinent stories and events featured in the four selected years. From the synopses, the contents are enumerated according to the following categories:

- story types
- housing types
- funding agencies
- locations

This exercise situates the character, origin, and concentration of the articles. The legend illustrates the concepts within the initial categorization. In the chart itself, the yearly totals give an indication of the trends in reporting, such as a large number of social housing projects mentioned in 2007 or the prevalent publication of built projects versus discussions around an idea. The next step of the coding relates to the meaning found within the texts and is classified under the heading Article Essence. This section indicates the following:

Figure 5.71. Levitt Goodman Architects: Leonard Avenue SRO. CA May 2007, p.28.

Figure 5.72. Getting on in Bantry. Images with permission of Paul Reuber. CA July 2000, p.23.

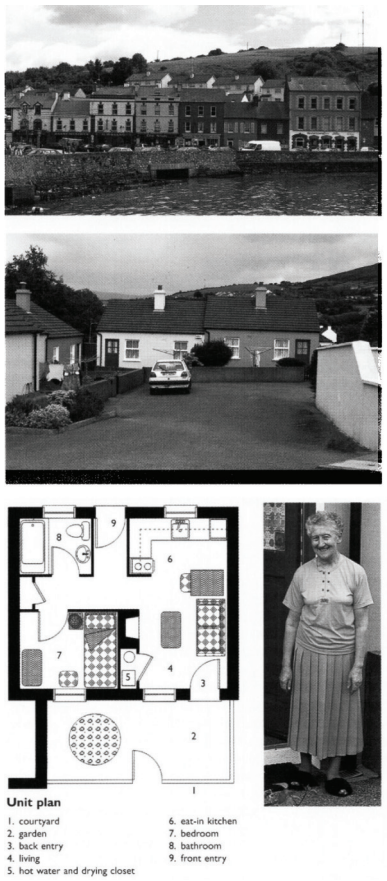


Figure 5.73. London: Simple Hearts. Images with permission of Paul Reuber. CA June 2000, p.30.

- whether there is a mention of home;
- if the text discusses a project in solely its built sense;
- if the author or architect refers to a particular notion, concept, or design-intent behind either the design or the story.

This deductive and open-coding strategy is significant because it objectively enumerates the contents of the magazine, while distilling the nature of the message that is being communicated. The graphic representation of this material looks at the message and contents over time, providing an indication of the space that is allocated to the concepts of home found in shared housing typologies that are the core of our research.

5.8 Findings

The lapse in funding from the federal government for housing programs is evidenced by the lack of Canadian projects featured in *Canadian Architect* in the year 2000. Though the magazine still shows an interest in the topic of social and affordable housing, it looks elsewhere, specifically towards Europe, in order to fulfill the architect's perennial fascination for creating better living conditions. The majority of projects that look at housing for those in need are surveyed in architect Paul Reuber's international Travel Diary. Akin to a modern-day blog, Reuber's observations of "architecture for the people" span from Modernist mass-housing failures in London (CA June 2000 p.30 - Figure 5.73) and modest and highly successful seniors' row-houses in Ireland (CA July 2000 p.23 - Figure 5.72), to quirky pre-fabricated "cottages" stacked in a parking garage-like structure in Sweden (CA November 2000 p.58) and families squatting for a generation in a Colonial post-office in Lima (CA September 2000 p.38). What this means for the idea of home is that it is a pervasive goal or desire. Each of the projects photographed and discussed by Reuber take on a humanist perspective and express that there is happiness to be found in spaces that go beyond mere shelter. This is a common cultural and poetic thread from both the perspective of the inhabitants and that of the architects responsible for their design.

In the latter years of our survey (2007 and 2008), the number of new and significant Canadian projects featured in the magazine is impressive when compared to what was seen at the beginning of the millennium. Of note, however, is an unexplained interchanging of the terms *affordable* and *social housing* in several of the articles. Nevertheless, it seems as though there

is a proclivity towards affordable housing. This is indicative of a common shift happening in North America: it is a move away from large-scale massive housing projects that occupy significant tracts of valuable land within close proximity of our large city centres, in favour of smaller mixed-use projects that are either woven into the existing urban fabric or built new on land reclaimed from the unsuccessful mega-blocks and returned to the city grid. It is a strategic rethinking of mass housing and of city-making.

Case in point are the projects featured in the year 2007, including Levitt Goodman Architect's courtyard-centric homeless shelter and transitional housing located in Toronto (CA February

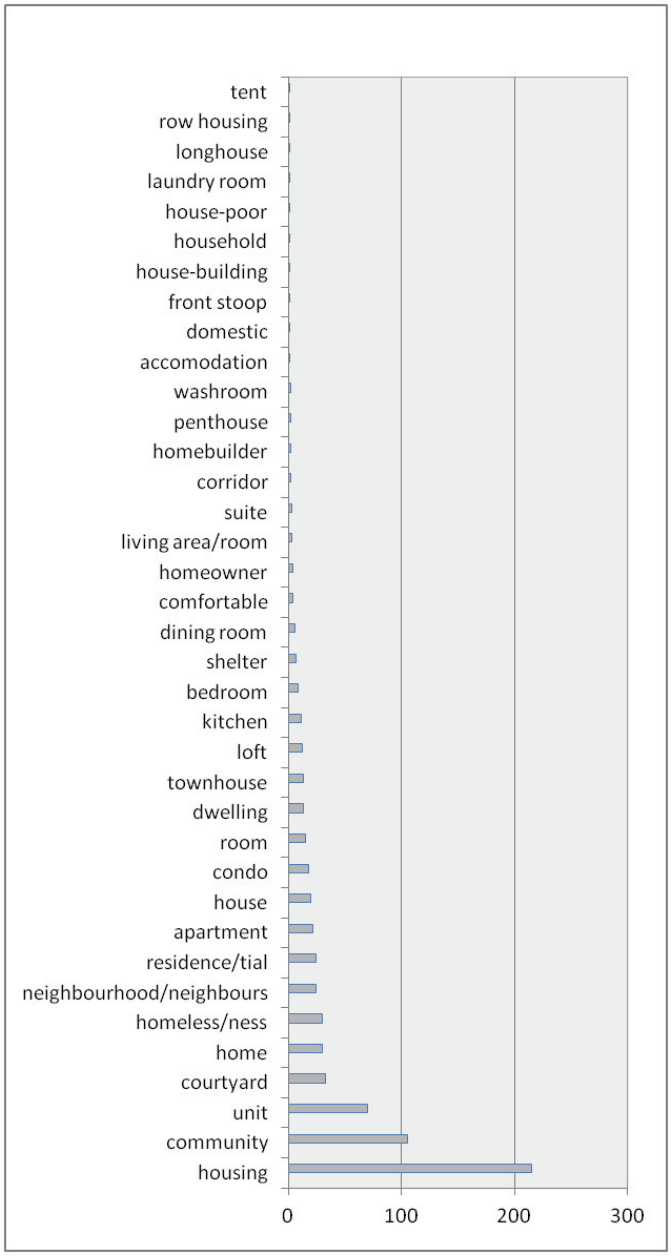
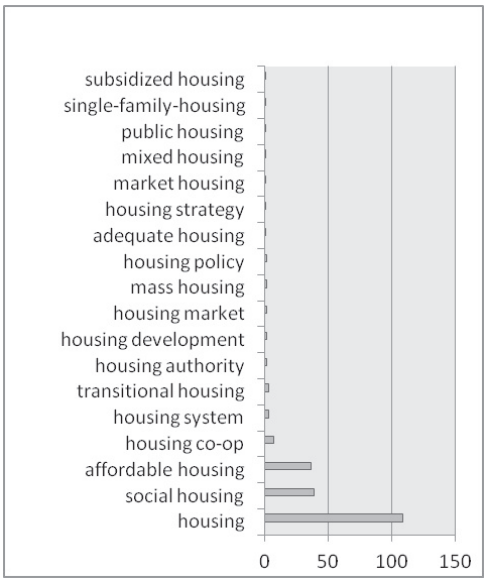


Figure 5.74. Word Search: Home-related words in CA texts, 2007.

Figure 5.75. Word Search: Housing compound words in CA texts, 2007.



2007 p.21), as well as their Leonard Avenue single-room occupancy prefabricated penthouses (CA May 2007 p., Figure 5.71). Both buildings house a small number of occupants (65 in the former and 26 in the latter's new addition) and reinterpret the idea of a single-family home in order to provide spaces that serve as gathering places, alongside side small personal spaces. In the Christie Ossington Neighbourhood Centre for example, extra-wide exterior balconies are used as corridors that access individual apartments (p.22). The excess space (according to Ontario Building Code norms) creates areas for lingering, meeting, and observing in the semi-private domain. What this means for the idea of home is that it is a notion that can be applied to various scales of project, whether it is a single family home or a multi-unit structure. Again, it reiterates the point that the interpretation of home can be wide-ranging, yet it essentially stems from one commonly held core value relating to a personal sense of place.

Other projects, including Benny Farm in Montreal, Ambrose Place in Edmonton, Richmond Road Affordable Housing in Ottawa, Bruce Eriksen Place, and the Lore-Krill Housing Co-op in Vancouver, to name but a few, display a key component evidenced in this recent era: innovative design solutions. Whether it is a difficult site (Richmond Road), deep-rooted social challenges (Vancouver's Downtown-Eastside), or an adaptive and sustainable reuse of war-time buildings (Benny Farm) there is a focus on the provision of positive and homey conditions for residents achieved through design.

5.9 Part Two:: word search

In the second phase of the coding, the texts culled from 2007 that pertain to our research topic undergo further analysis and the words that have a connection to the idea of home are tallied (Figures 5.74 and 5.75.) Found are house types (condo, loft, etc.), compound descriptors (adequate housing, subsidized housing, etc.), adjectives (comfortable), etc. This process enables an understanding of architecture's relationship to the notion of home from an operational perspective, allowing the theorization of the usage of home within architectural dialogues in print and presumably in practice. Additionally, this provides a window into the social language of architecture, as opposed to its technical usage within the profession.

5.10 Findings

By looking quantitatively at words used most frequently in the data, the word "housing" is used twice as much as the next word, "community." Since the principle research topic is housing, this only makes sense. What is interesting however, is that of the over 200 times

Figure 5.76. Levitt Goodman Architects - Christie Ossington Neigbourhood Centre. PLAN. CA February 2007, Volume 52, Number 2, p, 21.

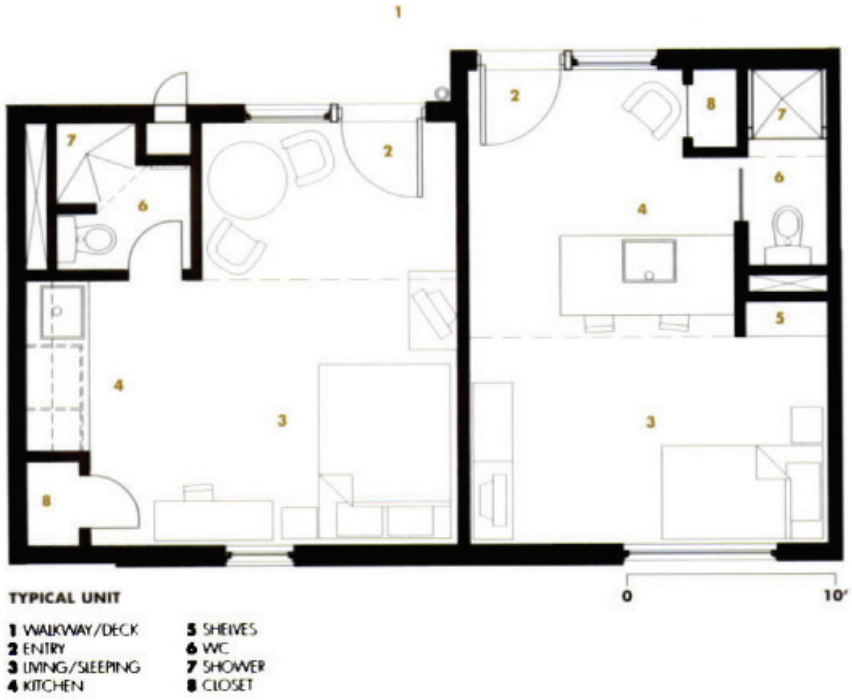
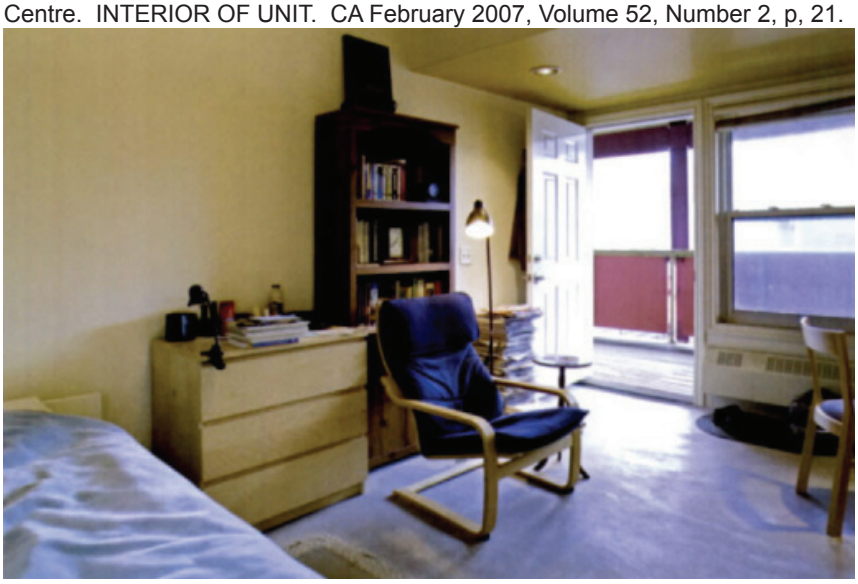


Figure 5.77. Levitt Goodman Architects - Christis Ossington Neigbourhood Centre. INTERIOR OF UNIT. CA February 2007, Volume 52, Number 2, p, 21.



housing appears in the 2007 texts, nearly half of the instances combine it with another word in order to make its meaning more explicit. Examples such as mass housing, co-op housing, and housing development refer to a description of different ways of housing people, while market housing, housing market, and subsidized housing refer to economics. The word-compounding favours describing housing's state of affairs or accommodations, rather than its shape, design, or existential meaning. As noted, the usage of social and affordable housing in that particular year by the journalists and editors is inconsistent, not necessarily meaning one or the other. Instead the terms are used universally for housing that is subsidized or destined to those whose core housing need is not being met by market housing. Whether a project is rent-geared-to-income or partially or fully subsidized is not always clear – not that this is necessarily significant information in a publication whose audience is mainly architects. What this indicates, however, for the idea of home is that in the discussion of residential projects that are on a scale that is larger than the single-family home, the tenure and economy of the building is important in its presentation in order to justify its design, its finishes, and the concepts behind its layout and position in the city-scape.

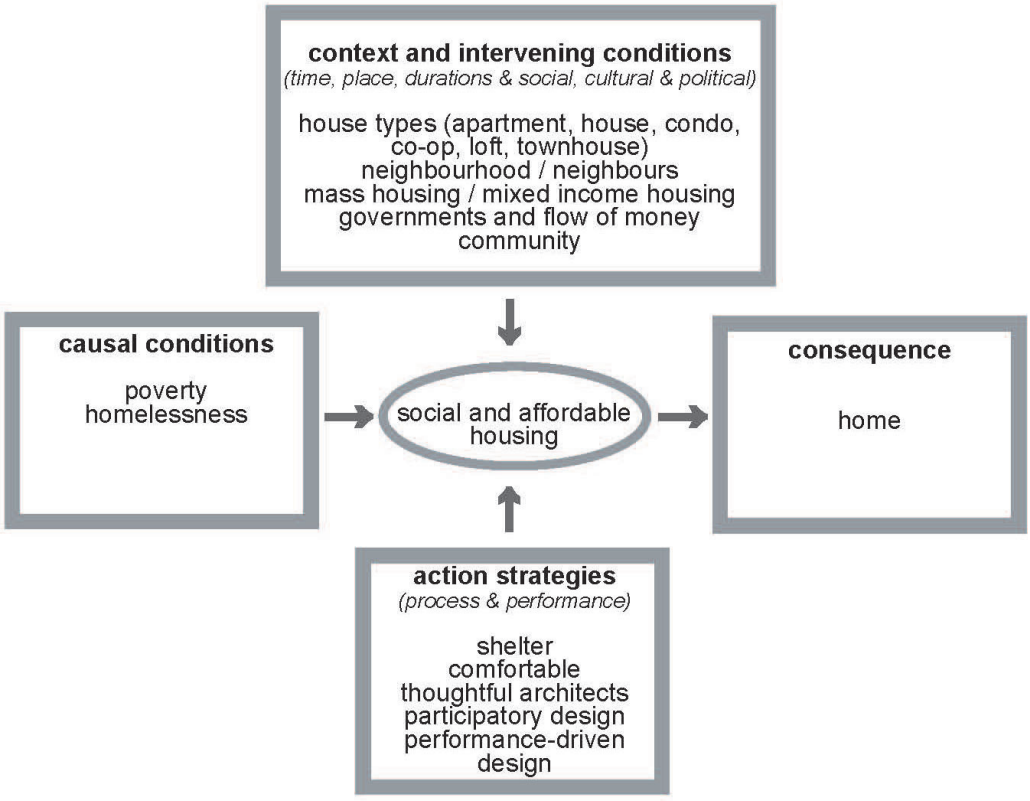
Another word that features prominently in the synopsis is "community." In the magazine, it is used half as many times as housing, yet speaks volumes in terms of the perceived values portrayed by architects when it comes to designing housing. What it implies is the opportunity for people to come together, to socialize, to engage in play, and to become part of a larger whole. The survey thus states that this is an important part of the idea of home, both culturally and socially. Therefore it is not surprising that of any words used to describe different parts of the home, "courtyard" is seen most frequent and the appearance of neighbours and neighbourhood is significant. The inclusion of courtyards in collective buildings can be equated to civic parks in town planning and the long-standing theory that such inclusions have the ability to change behaviour and act on our sense of social inclusion.

Conversely, the word "unit" is also repeated. This is attributed to the fact that social and affordable housing projects covered in the survey are not single-family homes and are indeed made up of individual entities grouped together to form a whole, or a de facto community. Therefore, if the journalist wants to discuss the project at a macro level, unit is inevitably recurrent as a matter of usage, not necessarily towards theoretical or philosophical ends, as is seen more so with "community." In general, units are described, however, at a very high level.

Of course there are plans and photographs of the interior of a few of the projects (Figures 5.76 and 5.77), yet a sense of materiality, light quality, a sectional perspective, or the flow through spaces are all lacking. Understandably, the medium of a magazine article is limited in terms of space and range of topic, yet when articles touch on those aspects that are at a 1:1 scale with the user, it is not only engaging, but it also offers insight into the way we live, the humanistic facet of our work as architects, and the way in which we communicate a project.

The final observation as far as tallying words is one that is happenstance: the words "home" and "homeless" are used the exact same amount of times. Nonetheless, the usage of "home" varies, describing the notion as both a place and a sentiment, changing its meaning, while homeless as a condition is constant. While realistically meaningless, it is nevertheless interesting that this dichotomy serendipitously occurs.

Figure 5.78. Part Three: Strauss's Coding Paradigm adapted for home-related words in relation to social and affordable housing.



5.11 Part Three:: sociology-based research model

The final text analysis is based on Strauss's coding paradigm for social sciences research questions (Bohm 272). This axial coding method is used in the latter stages of Grounded Theory analysis in order to explore networks of relationships around a particular phenomenon (Figure 5.78.) It is used to tie together actions, interactions, and consequences. This method is adapted to suit this research project as it is not looking at social phenomena, but is seeking a social and cultural occurrence manipulated or created by architecture: a sense of home. At the centre of the model is Social and Affordable housing, in which it would ideally engender a sense of home, as a consequence of design decisions. By returning to the initial text summaries and to the word-count exercise, some of the found data is placed in relationship to central architectural typologies. This exercise highlights the context and conditions linked to the idea of home, as well as the action strategies used to achieve it.

5.12 Findings

By inserting prominent terms found in our analysis into Strauss's coding paradigm for social sciences, the actions and conditions that deliver a sense of home are highlighted. The CA projects are keyed into community as part of a design strategy and no doubt participatory design, as a current methodology, ties into this from a process standpoint. This further emphasizes a correlation with the shift from mass housing to mixed-income housing of various forms. What is clear, however, is that a major factor in the delivery of the idea of home in new projects that are architecturally driven is government funding. The phenomena of social and affordable housing rely on it to thrive and to have any outcomes whatsoever.

5.13 *CA* Tells us about the Idea of Home

As part of this tripartite analysis, the survey of magazine articles deals primarily with text as a means to communicate a project and an idea. Text, as a component of research, is used in various fields to give insight into phenomena.

> Texts have… often been regarded by sociologists as transparent, as ‘windows’ giving onto this or that ‘other’ phenomenon. In this sense, most sociologists have oriented themselves towards texts in the same way as

> ordinary society-members, that is, they have treated texts as ‘conduits’ to a reality beyond the text (Watson 85).

Similarly in architecture, we are looking to impart our specialized point of view on the spaces and places that we have a hand in creating or that we observe. This particular research seeks to understand how architects communicate the idea of home. By selecting three years of the publication at a critical time where new federal funding dollars enable the creation of new projects, the ebb and flow of attention paid to this typology is evidenced by the magazine’s reporting.

This project's research methodology, based on Grounded Theory, extracts meaning in the magazine text by the deductive use of coding. Pertinent articles are characterized and categorized, lending insight into content, message, and word usage, not to mention the shape, form, and thought behind actual social and affordable housing projects. In addition, the analysis of these texts make sense of the phenomenon known as idea of home through the words of other architects and journalists who are contemplating their own work or that of others. The findings validate the importance of the notion of home and our ability to communicate a sentiment that we are trying to portray or impart by means of design.

From the initial analysis of photographs that helped solidify the idea of home as a research question to the layered analysis of texts in *Canadian Architect* magazine that rendered a common language used in the description of projects, we finally arrive at the final axis of data: student drawings. This research project is rounded out with a look at potential architecture, through the lens of drawings completed in two national student design competitions. This completes the transition from the raw data of firsthand photographs, to the scholarly interpretation of a question – in other words, from concrete reality to abstract imagination, with a reflective and inward look at architecture from the point of view of the profession sandwiched in between.

5.14 Student Design Competition Analysis

The final section of analysis considers architectural creation from the perspective of representation. In architecture, the expression of ideas, whether conceptual or instructional, is done in large part by drawings and models. This language is introduced and initially honed in architecture school. Like Schön, we deal with “norms from several domains – form, scale and

verbal explainability" (54). In this research project, form is analysed via our familiar themes, scale of the elements described by the themes is noted, and obviously the verbal explainability is the outcome of this analysis, as opposed to a further analysis of the texts generated as part of the project submissions from the students.

We look at student drawings generated as part of two design competitions on the idea of social housing in the city centre. There were a total of 30 submissions accepted to the second phase of the competitions in two separate years. The drawings from five projects were selected for in-depth and open analysis. They were chosen because they contained the widest breadth of architectural drawings on multiple scales and formats. Plans, sections, elevations, and perspectives explained the proposed rooms, apartments, common spaces, and the insertion of their buildings into the city best, without having to rely on textual descriptions. A visual identification of areas within the work, where the idea of home is recognized, is the basis of this analysis. The idea of home is pinpointed using the six themes developed in the research methodology. Portions of the larger design panels are isolated within the whole and the presence and pertinence of the theme, its action within the proposed design, and its potential influence on social, cultural, and physical conditions is discussed. A further empirical analysis, found in this paper after the inserted drawings, is conducted in order to evaluate the distribution of themes found in the student work.

The five projects were completed in either 2006 or 2007 by the following groups of students, and used in this research with permission from the competition organizer, Laboratoire d'étude d'architecture potentielle at l'Université de Montréal:

- **DKM52** - *Dalhousie University*
Derrick Lai, Kevin James and Mandy Wong
- **CS440** - *Université de Montréal*
Elisa-Jane Boucher, Renée Mailhot, Yannick Laurin and Caroline Noël
- **CV514** - *Université de Montréal*
Vséronique Bélanger, Céline Mertenat, Geneviève Rousseau and Julie Veillette
- **OC011** - *McGill University / Université Laval/Université de Montréal*
Benoit Provost-McNamara, Sophie LeBorgne, Sylvain Gagnon
- **AM310** - *Dalhousie University / Concordia University*
William MacIvor, Gillian Savigny and Barbra Moss

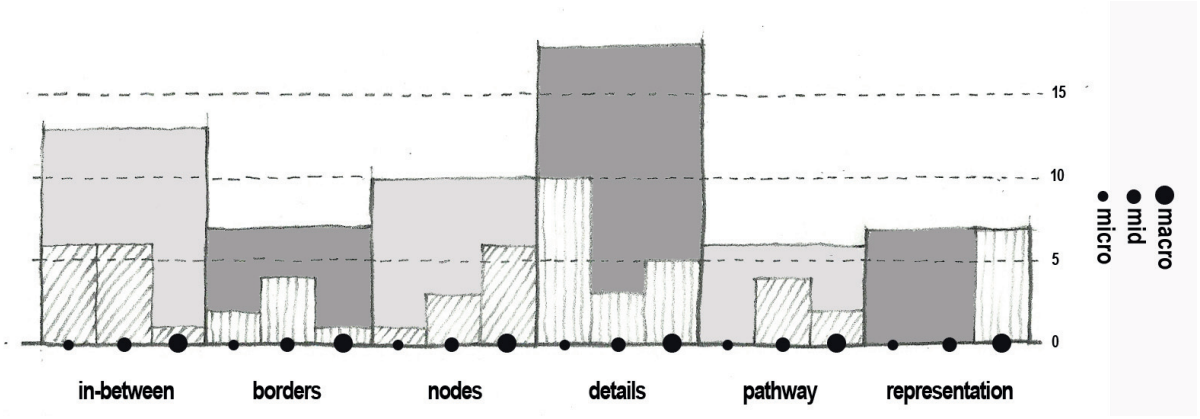
After describing each of the architectural elements found in the student work, by means of the six predetermined themes, the overall results were tabulated in order to draw out any common factors between the projects and the themes. The elements in each of the themes were divided

into three scales, namely micro, mid, and macro. Scale, as a teaching tool, is one that students can easily comprehend as they can infer relationships or comparisons to their actual lived experience of architecture. It is interesting to see how, in an imagined project dealing with domestic architecture, students go about presenting their ideas via drawings and which scale they seem to delve more deeply into. The analysis allows the formulation of conclusions most closely related to the teaching of architecture as it is a critical examination of a pointed reflection by students. The findings of this analysis follow the images themselves, found on the following tablet-size sheets.

5.15 Findings

As this was the third and final step of the tripartite analysis completed in this research project, it goes without saying that it is perhaps less academically and emotionally pure than the previous two explorations. When the photographs were analyzed, it was the first test of the six themes developed and the first attempt to isolate architectural devices in the existing domestic spheres. The textual analysis of the *Canadian Architect* articles do not deal directly with the six themes, but work to deepen the understanding of language as it relates to home. As a result, this third analysis benefits from a deeper knowledge and understanding of the capacity of the themes to encapsulate architectural devices, and uses an architectural vocabulary drawn from the literature analysis to describe the devices found by means of the themes.

Figure 5.79. Student design competition findings. Diagonals show themes represented at the indicated scale. The overall tally is represented by the solid block in each theme.



When considering the findings, one key aspect that stands out is the students' lack of visual descriptions of their projects at a micro scale, with the exception, not surprisingly, in the theme of Details. At the level of Details, it is mainly one project (AM310) that commits to presenting elements that are elaborated to a tangible scale. The projects tended to focus on how their proposals fit into the city (which was one of the primary questions of the competition) and how communities were formed within the social housing parameters. Consequently, there are few "useable" ideas that relate directly to the notion of an architectural device as a tool for creating a sense of home. Nonetheless, these projects speak once again of the importance of community in building the idea of home.

In terms of representation, teams are able to create an identity within the larger neighbourhood for their insertions, yet at the level of individual inhabitants, this level of design is neglected. In comparison, the previous two analyses show a number of 1:1 opportunities for residents to express who they are or show a boundary that delineates their personal space within a larger whole. Furthermore, the expression of specific materials is limited, which again is a key focus in projects seen in the other two sections of this thesis.
Another tool not explored to its fullest in the student work is the use of the building section. Though each project has at least one section drawing, the amount of information that reads on their panels that relates to the themes or to the notion of home using this important architectural tool is extremely limited. By and large, the section is one of the most valuable drawing tools used in the expression of space. Why students at this level are not using it more rigorously speaks perhaps to their understanding of the spaces that they conceptualize from an interior standpoint. This serves to underline the fact that little is presented at a detailed scale. While their buildings show that the students are thinking about the placement of the building in the landscape and composition of the city, they may not understand the journey that an occupant would have from the city, through the threshold, and into the heart of the home.

What does this mean for the notion of home? From an educational perspective, it is difficult to infer too many criticisms of the study of domestic environments in the design studio or the state of a professional education in architecture based on the work of five student projects. Nevertheless, it reinforces the need to emphasize traditional architectural drawings as a tool of communication over current eye candy drawings that rely on graphics and images in order to express an idea. The home is a basic everyday component of our lives, layered with multiple meanings and a rich heritage of ideas.

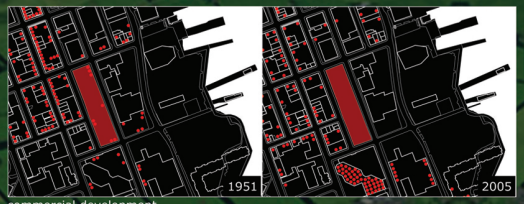
Lastly, when we look back at the data analysis of this project from its inception as a naive investigation of actual social and affordable housing projects to a critical analysis of student work, there are two common threads seen in all three fields of interest. Firstly, the focus on community as a generator for design in terms of forms, pathways, and human-scale details is present throughout. Whether it is a courtyard, a bench, or a common area within a building, the provision of these gathering spaces is ubiquitous. This speaks to the important connection between home and community. Conversely, the second common aspect that runs through the three analyses is the distinction between public and private spaces. Each of the projects seen, regardless of the medium, shows an effort to differentiate between intimacy and exposure, togetherness and alone. As a result, it is fair to say that the idea of home in domestic environments is deeply rooted in a feeling of community, as well as a feeling of intimacy and individual space. The notion of being able to be alone within a larger whole is clearly an underlying concept of home-making. Lastly, in its multi-tiered exploration of the idea of home, this analysis serves to reinforce the notion that architecture is not only the physical representation of buildings whether through drawings or in full-scale built form, it is also the intellectual landscape in which we can test ideas of place and space.

CULTIVATING POTENTIALS

URBAN CONTEXT FOR SOCIAL INCLUSION IN THE CITY CENTRE OF HALIFAX

Downtown Halifax has long suffered from a lack of both commercial and residential activity. The selected site resides in the heart of the downtown core and is representative of the many underused lots that litter the city. Situated between the historic district of Barrington Street to the West and the waterfront to the East, the potential for both high volume commercial and residential inhabitation exists. As such, any intervention on the site must involve a dynamic programme capable of supporting a mixed use building. With this in mind, our approach to the issue of social housing necessarily involves a compromise between the conventional understanding of the term and the socio-economic reality of the problem.

Thus, our approach to affordable housing involves four key strategies; the incorporation of the market economy in the financial structure of the complex; urban vertical agriculture to mitigate both the migration of the rural population to the city and loss of agricultural land to suburban development; the design of flexible unit types to respond to changing demographics over a period of time; and integrated services which offer both the residents and public a chance to integrate into each other's community. The design solution ensures that the residents of the community are able to realize their potential while the building itself adapts to the changes in the demographics of those who occupy it.



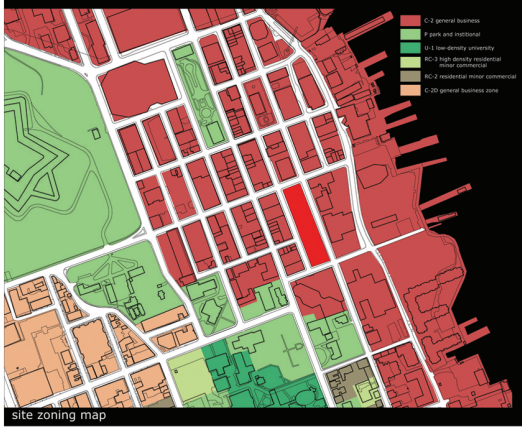
commercial development


building

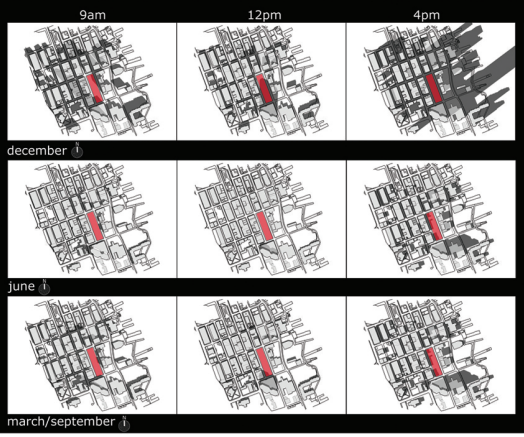
pedestrian circulation

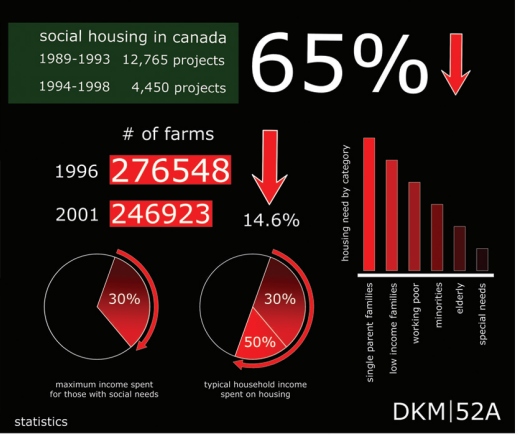

site dimensions

vehicular circulation



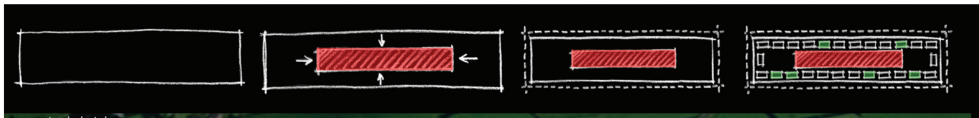
site zoning map



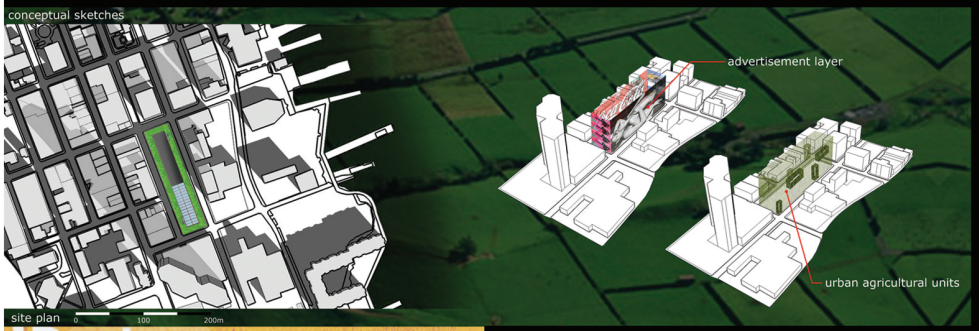


statistics

DKM|52A

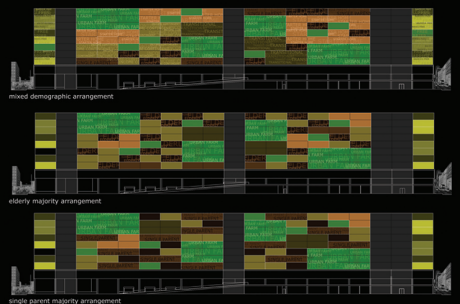


conceptual sketches

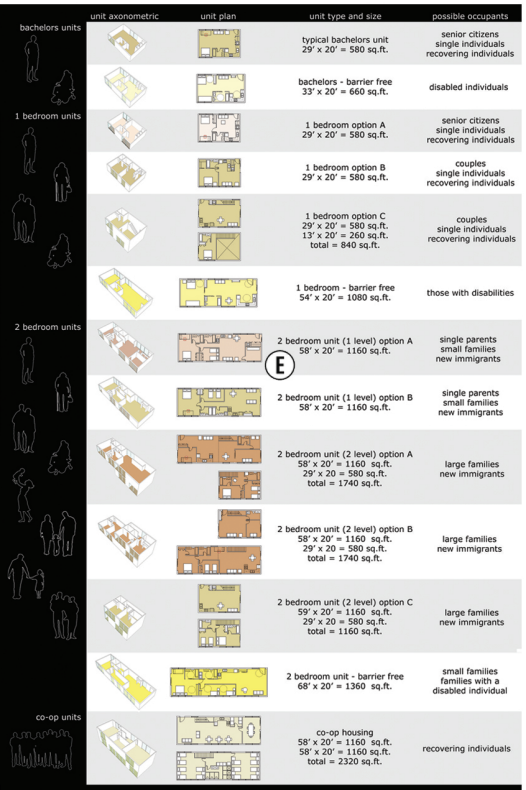


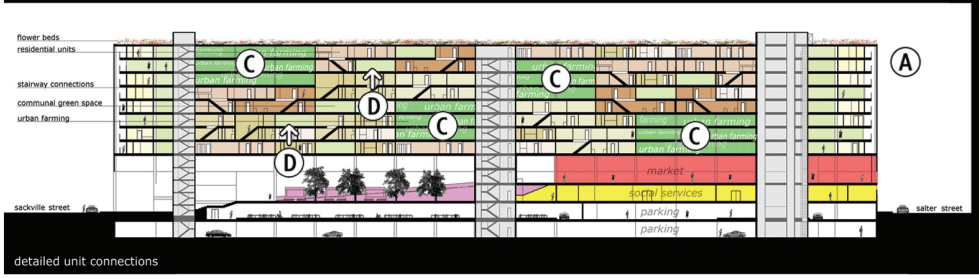
site plan 0 100 200m

conceptual idea of screen facade

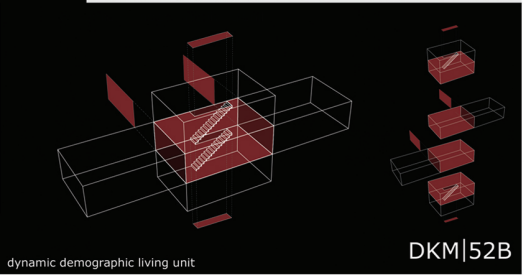


demographic responsive unit arrangement





detailed unit connections



dynamic demographic living unit

A Node

Areas of the massive building are allocated to functions other than residential, including social services, a marketplace, and a generous amount of urban farming. They are scattered throughout creating the potential for gathering places and social interaction. Jobs are provided on-site as a result of the mixed-use development. The various nodes are spaces that mediate between the public (customers/staff) and residents. The inclusion of public, semi-public and private spaces within this building serves to underscore the privacy and intimacy of home.

B Representation

The facade of the building is constructed as a monolithic screen, pierced by growing/garden balconies of the urban farms. This outer layer is proposed for large-scale advertising. Whether its appearance is static or changeable over time, this physical feature will give a public persona to and perception of the residents, influencing cultural and social stigma.

C In-between

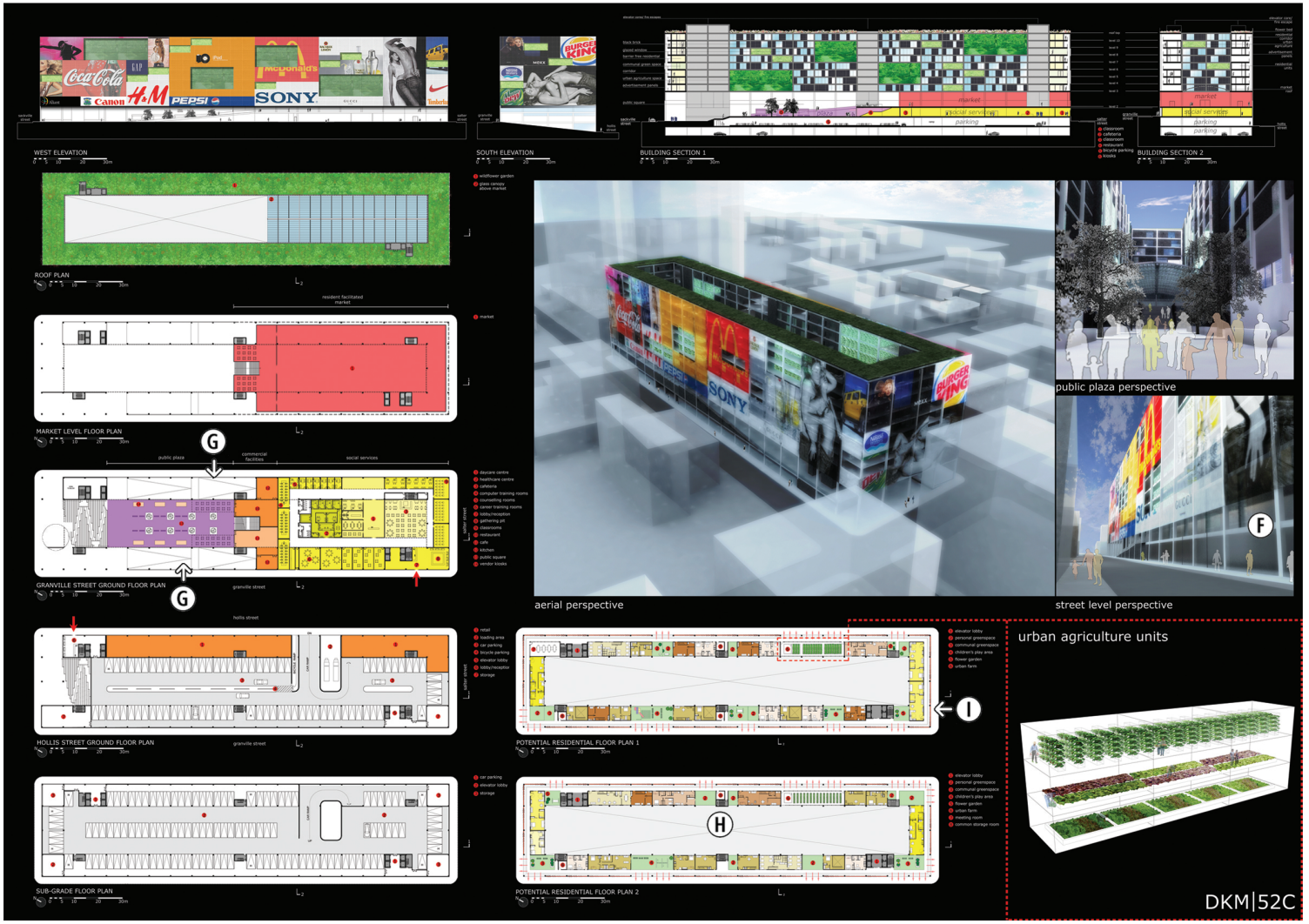
Urban vertical agriculture is integrated between apartment units as an effort to bring farming into the city at a time when rural lands are disappearing to urban developments. Typically the vertical gardens span 3 storeys, creating large voids within the massive structure. The size of these gardens create zones amongst neighbours as they result in distances between units on the floors which they intersect. If the urban farms are fully accessible to the residents they will also serve as gathering places. However, if they are not accessible they will reinforce the separation.

D Node

Communal green space is provided. This semi-public area available to residents acts as a yard and creates gathering spaces, promoting a sense of community. Gardening creates feelings of rootedness and responsibility for inhabitants..

E Border

Within the various units of this proposal, the team uses devices such as the washrooms, extended corridors, staircases and/or closets to buffer between the public and private spaces of the living room/kitchen and the bedroom.



F Details

The outer advertising layer is not present on the one or two storeys that are at street level. This detail brings a human scale to the access levels and creates a transparency into the building for passersby. This adds intimacy to an otherwise immense structuref)

G Pathway

The access to the interior market within the heart of the block is through a plaza that has wide ramps on either side. The plaza is the base floor of an open-air atrium and the market is one floor above, hence the ramps. In fact, the glass-roofed market is one and a half storeys above the street by which it is principally entered and sits directly above the social service quadrant of the block, which is more readily accessible from the street. The sloping nature of the sit permits different approaches to various functions.

H In-between

Spaces on each floor are allocated to green spaces of various degrees of privacy and function. Ones adjacent to apartment units are generally private, while others, with close access to elevator lobbies or stairwells are typically shared.

I Border

The perimeter of the residential portion of the building is reserved for a corridor. All units face the interior open-air atrium of the building. This placement of function is odd as the windows to the units face each other in a fishbowl. Bedrooms facing bedrooms, facing kitchens, facing washrooms.... The corridors, which are the most public of functions, are facing the anonymous city, where people are less likely to sit and watch the comings and goings of residents.

centre. SYMBIOSE

Le centre-ville de Montréal est aujourd'hui associé aux activités économiques et commerciales et son identité reste floue, puisqu'il est occupé par une population temporaire. Le centre est fait pour travailler, magasiner ou se divertir, et est occupé par une masse en mouvement et en renouvellement constant. Il est donc essentiel d'apporter un caractère permanent dans l'insertion d'espaces résidentiels dans le centre, d'autant plus lorsqu'il est question de logement social. Par le fait même, cette insertion est mise à profit afin de diversifier les usages tout en revitalisant le centre-ville par ses nouveaux résidants.

L'intégration et la mixité sociale sont des éléments clés pour créer un « quartier » et non pas un « ghetto ». Le principe de la symbiose s'est révélé pertinent afin de qualifier le geste architectural et urbanistique proposé. En effet, afin d'ajouter des logements sociaux, il ne suffit pas uniquement d'en construire ou de faire place à cette population dans le besoin. Il faut plutôt penser à l'ensemble du quartier qui en résultera. Ainsi, la symbiose entre les différentes classes sociales permet de justifier l'aménagement et l'instauration de nouveaux services à la communauté. Il s'agit d'une accentuation de chaque élément qui se décompose et se recompose dans sa totalité et son unité. Les logements aident donc le centre-ville en le densifiant, mais aussi en le dotant d'une population permanente qui en portera l'identité.

Constats montréalais

Les ruelles font et ont toujours été partie importante du paysage architectural montréalais. Malheureusement, la déstructuration du centre-ville offre plutôt des trous béants, de grands espaces ouverts à la multiplication des stationnements. En voyant différemment l'espace existant, il est possible de se réapproprier l'intérieur des îlots pour en faire de nouveaux lieux de transit ainsi que des espaces de vie pour les résidants du quartier. Le rapport à la rue est ainsi transformé, et c'est plutôt par les ruelles reconfigurées que l'interaction entre l'habitat, l'espace public et la communauté se fait. Le langage architectural adopté à l'intérieur de l'îlot diffère de celui sur rue, afin de bien distinguer le rapport avec l'espace public. Bien qu'ils soient ouverts au public, les parcs créés dans les ruelles intérieures donnent une dimension plus humaine à chacun des îlots, c'est-à-dire à l'échelle de la communauté.

CS4v40.A

A Pathway

The pathways proposed by this project bisect the standard city blocks. They change the usage of the city from the formal and traditional walking on sidewalks and the informal cutting-across parking lots, to a more formalized and intimate journey behind the street-faces of the buildings. The paths lead to parks and to new residential units, thus creating a buffered journey as users get closer to the home. The personal nature of the pathways contrasts the larger scale of the anonymous city and distinguishes this sector from those adjacent to it.

B Node

The inclusion of services in the proposal that only arise due to the presence of new housing and specifically social housing create hubs of activity and destinations within the blocks. A homeless shelter, a medical clinic and grocery store permit residents to meet some of their day-to-day needs within their own neighbourhood, and in the case of the shelter, emphasize the social component of this residential area.

C Node

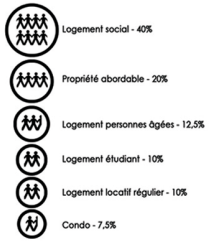
This project includes a number of parks in its design. The heart of each block contains a park "pocket" that serves as a node, whether it is a destination or a pleasant and open point of respite along a journey through the site. Within the context of the city, this intervention mimics the lot of the suburban home by providing green space in direct proximity.

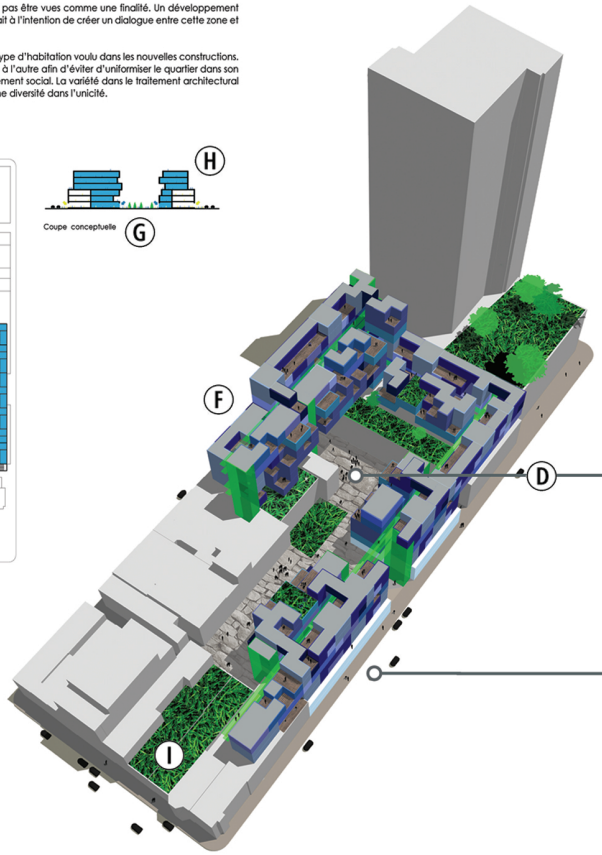
La symbiose dans le temps et l'espace

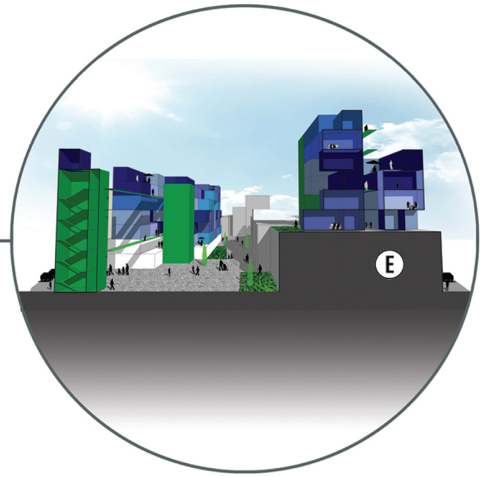
Chacun des îlots du quartier est repensé selon les principes suivants : respect de l'existant, densification, nouvelle utilisation de l'espace. En conservant le bâti existant, on ne modifie pas la vocation actuelle du quartier, mais on propose plutôt une insertion graduelle parmi l'architecture présente. Le projet peut se faire par étape dans le temps et dans l'espace. L'ajout de nouveaux bâtiments permet de restructurer les rues du quartier, tout en conservant l'activité commerciale aux premiers niveaux.

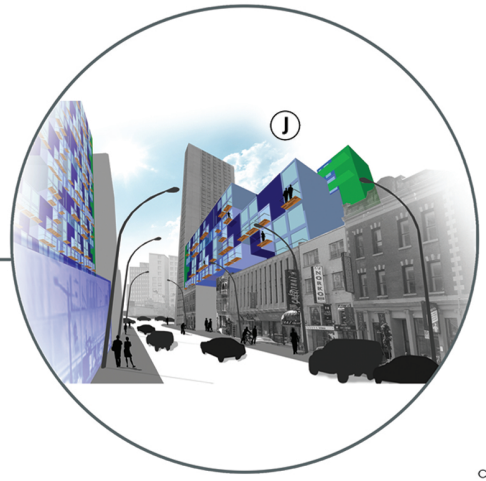
Dans cette optique, les interventions apportées dans la zone ciblée ne doivent pas être vues comme une finalité. Un développement trop marqué qui délimiterait un quadrilatère associé aux logements sociaux nuirait à l'intention de créer un dialogue entre cette zone et le reste de la ville.

Le langage architectural de cet îlot peut être modifié dans le temps et selon le type d'habitation voulu dans les nouvelles constructions. Il faut par contre prendre en considération que l'esthétique peut varier d'un îlot à l'autre afin d'éviter d'uniformiser le quartier dans son ensemble et qu'on associe par la suite un certain type d'architecture à du logement social. La variété dans le traitement architectural et le traitement des espaces publics est favorable afin de permettre de créer une diversité dans l'unicité.









CS440.B

(D) Representation

The contrast between old and new services found on site via the insertion of social housing creates fresh and dynamic juxtapositions in the city that will give a new identity to the neighbourhood. The combination of gardens and park, with shopping and banking, is not a new urban idea. However, introducing them, along with a mix of residential units, at a smaller scale within the heart of the city blocks creates a new inner vitality and relates to the courtyard idea of home and common identity.]

(E) Pathway

Different degrees of pathway are determined by scale and sense of enclosure. Areas for public circulation and respite are wider, while access that is closer to the residences is narrower and seems to cut through the buildings themselves, indicating that they lead to more private spaces. The project, as presented, does not indicate a difference in pathway access to the various types of housing that are proposed.

(F) In-between

A higher number of balconies face inside the city blocks versus the streetscape. Their inward orientation creates a higher degree of privacy and contributes to a dialogue between the balconies, new inner parks, and circulation spaces. These in-between spaces create a dynamic that encourages neighbourhood-making and social encounters.

(G) Details

The semi-public routes that wrap in a 'U' shape in the new residential structure placed at the perimeter of each block are primarily attached to the housing units by the narrow ramps. The space left between the larger ramp and the buildings emphasizes their public/private nature.

(H) Border

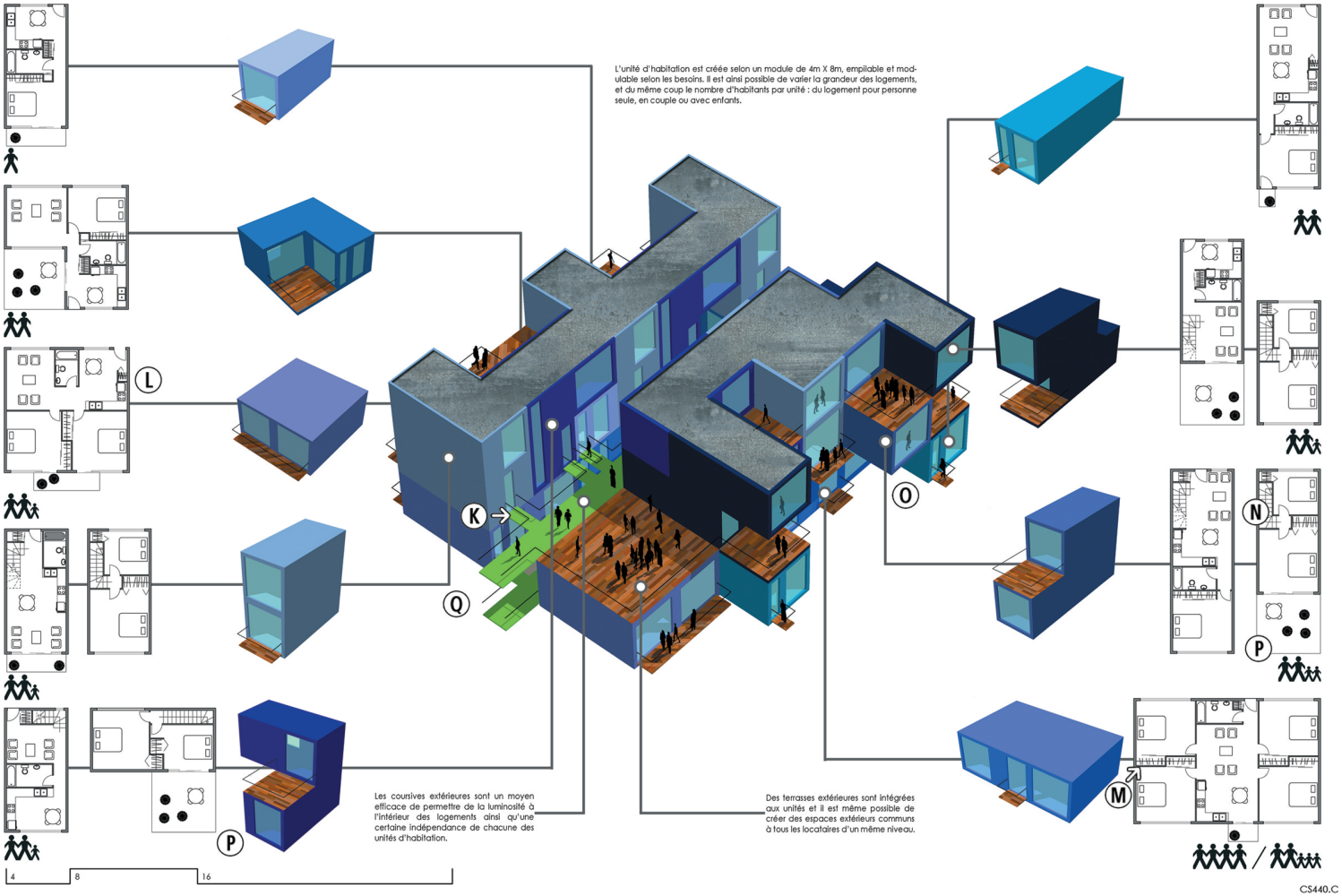
The authors disassociate the residential additions with the street below by stepping new storeys back from the existing plane of the base buildings. The visual and physical break makes it apparent that there is something different going on within these seven city blocks.

(I) Details

The drawings show the park areas as grassed and green. In the warmer season, the soft surfaces of these courtyards provide additional living space for residents or workers. Home-based activities like lounging, reading, playing games, etc. can be done in these protected areas.

(J) Representation

The designers have not shown that they have thought about their project with a high degree of attention towards the finished detail of the residential additions or the language of the facades. On one hand, this could be beneficial because it will not distinguish the neighbourhood as a "social housing project." On the other, there is no visual sense of identity for residents to relate to or to be proud of. A home that is your own gives a definite sense of pride and when it can be identified within the larger whole; the effect is even more significant.



K **In-between**

Unit entryways are marked by a narrow, open-air passage. This contracted access mediates between the front door of the apartment and the wider public route. Its narrowness states that it leads to a private area. Its accentuated length creates a buffer between public and private spaces. Its semi-private nature, (physically private, yet visually public) creates an in-between area to be personalized by tenants, permitting the home to seep into the public realm.

L **In-between**

In the apartments, the placement of bedroom doors off the main family room offer no in-between space to buffer the most public and the most private spaces within single-level units. Contrastingly, homes that have 2 levels ensure a higher degree of privacy for the intimate space of the bedrooms by this vertical separation.

M **In-between**

Units with more than one bedroom typically have thickened walls between them in the form of closets. Likely not an intentional buffer, the sound insulation provided by the closets offers further reinforcement of intimacy to the most private space of the home

N **In-between**

Likely trying to maximize square footage, the vestibule at the top of the staircase in 2-storey units are so constrained that bedroom doors are located in close proximity, compromising privacy.

O **Node**

A number of semi-public terraces permeate this project, creating enclaves within the urban city block. Though accessible to the public, their materiality and positioning may make the public less apt to use them than the proposed inner-block parks. They are social gathering places and enlarge the useable area of the apartments by permitting some of the social functions of home to move outdoors, fostering a sense of community. Unlike shared roof gardens, they are present on each floor, in easy proximity to the units.

P **In-between**

The degree to which the designers have thought about the relationship between public and private, intimacy and comfort is questioned in view of the large private terrace spaces complete with tables and chairs located with their only point of access through a bedroom. Proper adjacency of space is compromised.

Q **Detail**

Each unit is a self-contained block. Unlike Habitat '67, which likely influenced this design, the boxes tend to blur together to make a solid whole, even though the third project panel separates each unit to highlight its layout. In addition, roofs are flat. This is visually in opposition to the typical pitched roof that distinguishes a suburban home and marks it as a singular entity. Instead, units are identified by their "plank" entry corridor – an effective way to demarcate the home in a multiple-unit setting.

CS440_C

PANSEMENT MÉTROPOLITAIN

[Le pansement* métropolitain]

*ensemble du matériel utilisé pour couvrir une plaie, la protéger et favoriser sa guérison - **Larousse***

1271 places de stationnement à ciel ouvert sans superposition de vocation se trouvent sur le site.

Panser le parking. *Montréal Sparadrap.*

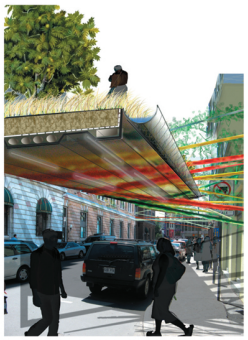
Laminer un programme complémentaire sur une fonction existante.

Un treillis structurel et infrastructurel tel un **pansement** appliqué sur des zones du site occupées par du stationnement.

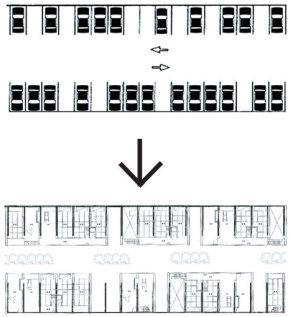
Une bande de **gaze architecturale** faisant office de parc linéaire survolant le site d'est en ouest permettant de mettre sous observation les revers de bâtiments et couvrant la plaie stationnaire d'un **cataplasme programmatique**.

L'opération vise à :

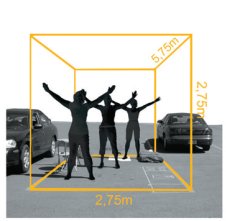
- [ ] Établir un geste paysager vu du ciel et des bâtiments plus élevés en végétalisant toutes les surfaces de toiture, existantes et projetées, dans la zone du pansement.
- [ ] Tempérer les surfaces asphaltées au sol.
- [ ] Maintenir les voies de service et d'entretien des commerces établis.
- [ ] Offrir une voie piétonnière au-dessus de la mêlée.
- [ ] Constituer un jardin suspendu donnant accès plein pied à des logements calés dans une séquence de cours intérieures.
- [ ] Greffer des logements sociaux pour une reconstitution progressive du tissu urbain.
- [ ] Remplacer graduellement les stationnements au sol par des équipements collectifs complémentaires à la vie résidentielle.

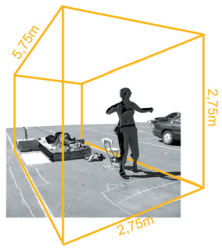


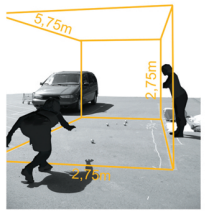
perspective depuis rue Cypress



transposition du parking au logement







Si, jusqu'ici, il aura été accordé autant de place aux stationnements et que leur gestionnaires n'auront pas manifesté le besoin de rentabiliser davantage leur site, peut-on conclure que l'entreprise du Parking est suffisament payante ?

Si, malgré les réserves qui sont parfois observées face au logement social et à son financement, nous nous permettions de faire l'exercice d'accorder les mêmes privilèges à un individu qu'à un véhicule ?

ni plus ni moins.

Si un véhicule nécessite un espace de stationnement de **2.75 m x 5.75 m*** ;peut-on attribuer cette surface à une cellule d'habitation ?

*dimensions pour un véhicule standard

Si, pour accéder à un espace de stationnement, il est recommandé de prévoir une voie de circulation de **10m*** de largeur : Serait-il possible d'envisager d'en faire autant pour un ensemble de logements ?

Si un espace de stationnement coûte **10$/ jour****; que dire d'un logement pour le même prix ?

** tarif le plus élevé retrouvé sur le site en période estivale

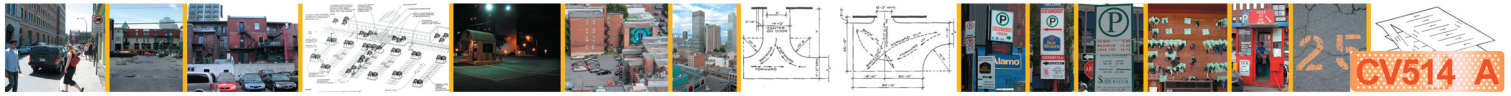
310$/ mois équivaut à **27,6%***** du salaire minimum mensuel.

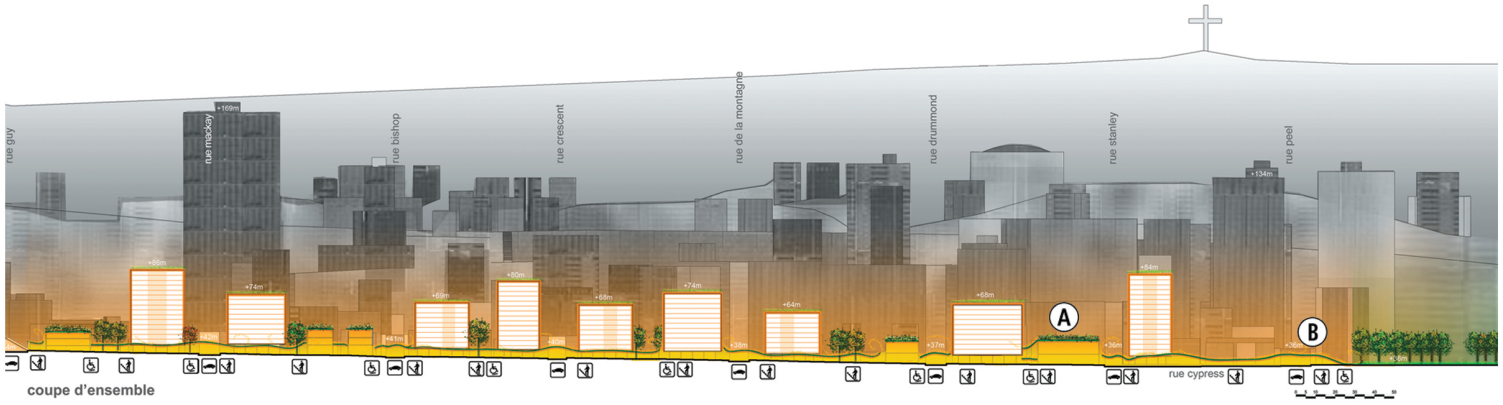
*** Le FRAPRU considère que le montant réservé au logement doit se situer autour de 30% du revenu d'un individu.

Toutes proportions gardées, un studio de près de **30m²** **** au centre-ville pourrait se louer au prix demandé pour le stationnement mensuel d'un véhicule.

**** surface de la cellule d'habitation et de l'espace communautaire correspondant (15.8 m² + 13.75 m²)

vue d'ensemble





coupe d'ensemble

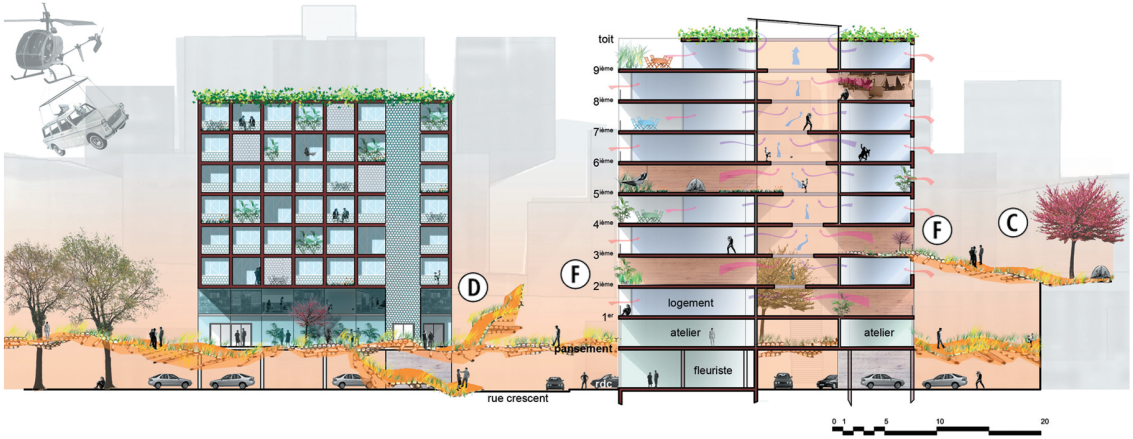
plan d'ensemble

A Representation

The addition and inclusion of green roofs to this neighbourhood in the quantity that is proposed by this team provides an element of design that will unify the city blocks and identify it as a whole. The greenery also distinguishes the additional levels of construction from the existing grade.

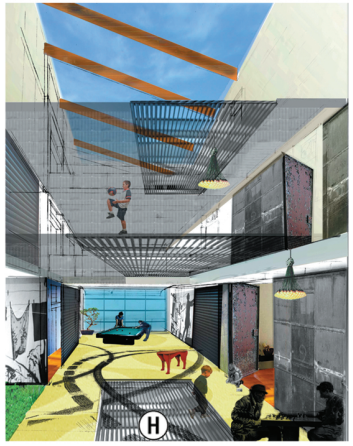
B Node

The open structure 'band-aid' (pansement) that is proposed in this project is comprised of undulating (both vertically and horizontally) walkways that are elevated above the existing street. The curves seen in plan are conducive to creating nodes where users may congregate, as opposed to straight line pathways that give a sense of moving toward a final destination. Certain areas are narrow, while others are wide. We can imagine children appropriating the wide areas to play street hockey amongst the tall buildings, yet safely away from the traffic of the street below.

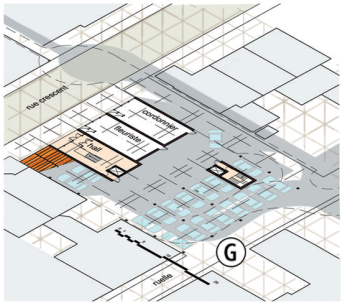


élévation

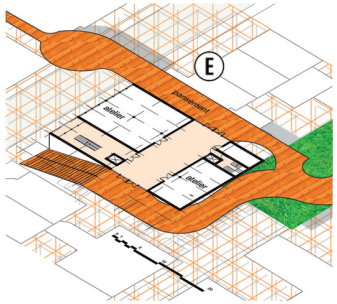
coupe



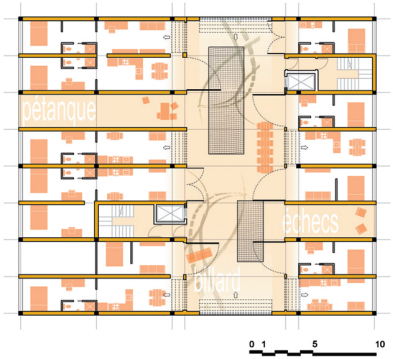
perspective sur espace de manoeuvre



plan rez-de-chaussée



plan niveau pansement



plan étage type

Portes de garage, portes cochères pour ouvrir de façon optimale studios, garages doubles et triples sur l'espace de manoeuvre . Caillebotis et caniveaux pour la collecte d'eau et de lumière, phares, pare-chocs et tuyaux d'échappement seront réappropriés en tant qu'éclairage, assise et ventilation dans cette transposition littérale du stationnement au logement…

L'exercice peut paraître cynique ; il devient néanmoins un argument en faveur du logement social au centre-ville dans la mesure où il démontre l'absurdité de ne pas investir dans l'habitat collectif alors qu'il serait une façon tangible de sublimer le transport en habiter [moteur même de la vie urbaine] et d'amorcer un mode de développement durable de nos jours tant convoité.

C **Details**

This project integrates roof gardens on existing and new rooftops creating visual interest from above that benefits the users of other buildings on and adjacent to the site. The rooftop gardens soften the concrete jungle, provide an opportunity for urban agriculture, and help purify the city air - important factors in creating a homelike environment for new urban housing.

D **In-between**

The elevated walkways create a new relationship between someone sitting in their office looking out the window of the second floor and a resident walking home. This relationship of new neighbours, both physical and visual reinforces the purpose of the spaces. Home vs. Work. The 'in-betweeness' of the walkways is further emphasized by their horizontal undulation: Imagine the ups and downs of and the meandering sensation of changing elevations.

E **Border**

The open structure of the elevated walkway provides a new ground plane for the residential insertions of this project. It differentiates the insertion of social housing into this site and becomes an extension of the home, similar to a yard in the suburbs.

F **Pathway**

Multiple degrees of privacy are achieved by the elevated walkways as they travel from street access to sheltered courtyards within each city block. Numerous access points in the form of stairs and lifts lead from the street and ground-level parking lots, to the walkways and interior courts and give a feeling of safety. Walkways also lead to 'turning lanes' between units, equivalent to the size of a parking space. They are collective destinations for residents providing a last semi-private space prior to entering into one's apartment. Landscaping on the walkways continues into the 'turning lanes' providing a smooth transition between the two.

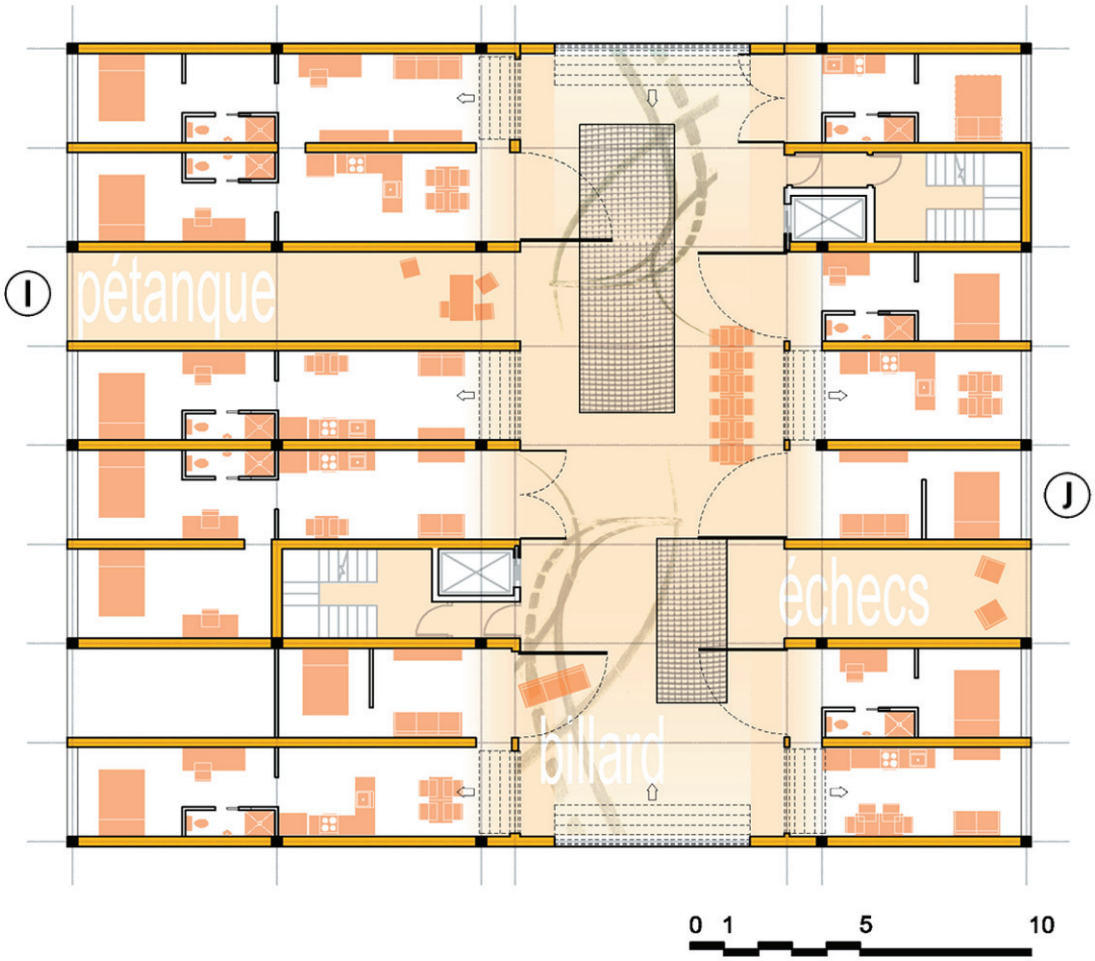
G **Details**

The pilotis used to elevate the new insertion above the existing city maintains the area's present usage, yet increases its density and more importantly helps distinguish between city and home. The new construction touchesthe city's fabric lightly and asserts that this new space is different from what is already there.

H **Details**

Metal grates are placed within the floors of the "turning lane" courtyards on the residential levels of this proposal. This change in materials from what we would assume is a concrete floorplate creates a physical and sensory connection between adjacent levels in this scheme. The team's drawings emphasize the importance of ventilation through the grates and up to the sky above. This particular change in material and the connection to the outdoors unifies the new social housing buildings as uniquely permeable structures in opposition to the adjacent hermetic buildings used by workers.

CV514_C



plan étage type

I In-between

On the level of the newly created walkways, the team proposes the addition of workshops, studios, and social areas using the same footprint as both the parking spaces and the housing units. This in-between space creates a further buffer between the city street and the privacy of the home. It can be compared to having a parlour for entertaining guests on the main floor of a traditional home, while bedrooms are tucked away on the upper floors. The bedrooms themselves are always on the street face of the new buildings. They are buffered from the interior courts by the service spaces such as washrooms and kitchens. Yet the kitchens and living rooms can open right up onto the courtyard or "turning lanes" by means of garage doors or double-width hinged doors. The inclusion of these particular devices blurs the border of the semi-public and private spaces, expanding the home into the courts. As a device however, the swinging doors are questionable as they require a substantial arc to be opened and if opened a mere 90 degrees become dividing walls within the courtyard.

J In-between

A definite misstep in this particular proposal is the placement of the washrooms within the residential units. In some of the larger apartments, access to the washrooms does not follow a typical progression from public to private. In the largest apartment, for example, the lone washroom sits within one of the bedrooms and is only accessible from the other bedroom by walking through the living room, then the dining room and lastly the kitchen. This impractical layout highlights the significance of the sequence of spaces, especially in giving one a sense of home and a sense of privacy. Neither room occupant in this particular apartment can feel fully at home with the usage of the lavatory. For one it is too far and for the other it is too close. Furthermore, having washrooms within the bedroom space, which are to be used by visitors and other occupants of the home compromises the idea of intimacy and privacy so important in home-making.

PAR CE TRAVAIL, NOUS DÉSIRONS VOUS DÉMONTRER NOTRE VISION DU POTENTIEL URBAIN ET ARCHITECTURAL QUI PEUT ÊTRE GÉNÈRE PAR LA CRÉATION DE LOGEMENTS SOCIAUX TEMPORAIRES ET FLEXIBLES AU CŒUR DU CENTRE-VILLE DE MONTRÉAL. AUJOURD'HUI, PLUS QUE JAMAIS, LA MOBILITÉ ET LA PRÉFABRICATION REDÉFINISSENT NOTRE HABITAT. COMME NOUS L'AVONS EXPLIQUE DANS LE PREMIER TEXTE DE CANDIDATURE, LES CONCEPTS PRÉÉTABLIS DE SÉDENTARITE SONT DÉSORMAIS RÉVOLUS. AINSI, NOUS CROYONS QUE L'ARCHITECTURE DE DEMAIN DEVRA ETRE DÉFINIE SUR LES PRINCIPES DE CETTE MOBILITÉ RETROUVÉE. NOUS DÉSIRONS EXPRIMER CETTE PREMISSE DE MOBILITÉ DES INDIVIDUS, À TRAVERS UN PROJET QUI SAURA ETRE À LA FOIS FLEXIBLE ET PORTABLE. EN EFFET, CETTE RÉFLEXION JOUE UN ROLE DÉTERMINANT DANS LA DÉFINITION DU PROJET PUISQU'ELLE PROPOSE UN PRINCIPE ÉVOLUTIF, TEMPOREL ET CATALYSEUR DE CHANGEMENT URBAIN. COMMENT RÉPONDRE À UNE DEMANDE D'ÉVOLUTIVITÉ ET DE TEMPORALITÉ AVEC UNE ARCHITECTURE STANDARDIÉEE ET À LA FOIS SUR MESURE?

LE PROJET CONSISTE À RECYCLER DES CONTENEURS DÉSUETS, ÎCONE DE LA MOBILITÉ, EN REINTERPRÉTANT SES QUALITES MODULAIRES À UNE ÉCHELLE HUMAINE. CETTE APPROCHE SOULÈVE DONC LA QUESTION DE LA STANDARDISATION, MAIS AUSSI DE L'OBJET EN SÉRIE QUI S'INSCRIT DANS L'HISTOIRE DE L'ARCHITECTURE. À CET EFFET, NOUS PROPOSONS DES COMPOSANTES STANDARDISEES QUI VIENNENT EN OPTIONS POUR RÉPONDRE A L'HÉTÉROÉNEITÉ DES BESOINS. COMPOSEES DE POLYURETHANE, LES MEUBLES-MODULES CACHENT LA MÉCANIQUE, MAIS SERVENT AUSSI A ISOLER, COMPARTIMENTER ET SUBDIVISER LES ESPACES DANS LES UNITES. AINSI, CHAQUE FAMILLE PEUT CREER SON PROPRE AGENCEMENT POUR UNE INTIMITE QUI LEUR EST PROPRE. L'AGGLOMERATION DES CONTENEURS EST COMPOSÉE DE PLUSIEURS COUCHES. DEUX PAROIS VEGETALISÉES ENCADRENT LES CONTENEURS. LA PREMIERE SE TROUVE ATTACHEE À LA FAÇADE AVEUGLE ET PERMET AINSI DES BALCONS-JARDINS PERSONNELS ET INTIMES. LA DEUXIEME PAROI S'INSÈRE JUSTE APRÈS LES CONTENEURS POUR VENIR FILTRER L'ESPACE PUBLIC DES STATIONNEMENTS, ET PRIVÉ DES COURSIVES.

ACTUELLEMENT, LE SECTEUR D'ÉTUDE ET D'INTERVENTION EST PARTICULIÈREMENT DESTRUCTURÉ ET EST PRINCIPALEMENT CONSTITUÉ DE LOTS DE STATIONNEMENTS CADRES DE MURS MITOYENS AVEUGLES. L'IMPLANTATION DU PROJET À POUR OBJET L'UTILISATION TEMPORAIRE D'ESPACES URBAINS DÉLAISSES OU PROVISOIREMENT INOCCUPÉS. LE PROJET SE VEUT UN DISPOSITIF UNIVERSEL QUI PUISSE ÊTRE APPLIQUÉ A LA PLUPART DES BÂTIMENTS AVEC FAÇADE AVEUGLE. LES CONTENEURS PRÉÉQUIPES PERMETTENT AINSI D'OFFRIR DES LOGEMENTS PROVISOIRES ET RAPIDEMENT INSTALLÉS À UNE GÉNÉRATION CITADINE ET EN PHASE DE MUTATION. LES CONTENEURS RÉAGISSENT À LA TYPOLOGIE MONTRÉALAISE EN SE GREFFANT AUX MURS AVEUGLES DISPONIBLES. LES STATIONNEMENTS SONT DONC CONSERVES PUISQUE NOTRE IMPLANTATION EST TEMPORAIRE. PAR CONTRE, DANS UN BESOIN IMPORTANT OU DANS UN AVENIR PROCHAIN, LES LOTS DE STATIONNEMENTS POURRAIENT AUSSI ÊTRE COMBLÉS DE CONTENEURS COLORÉS. DE PLUS, LE PROJET PROPOSE UNE ATTENTION À LA RESTRUCTURATION D'ESPACES URBAINS PAR DES IMPLANTATIONS PONCTUELLES À TRAVERS LE SITE DE MANIÈRE DIVERSIFIÉE. CE TYPE D'IMPLANTATION SPORADIQUE PERMET UNE RESTRUCTURATION ET ÉVITE L'ISOLEMENT DES LOGEMENTS SOCIAUX PAR RAPPORT AU RESTE DE LA VILLE ET FAVORISE UNE MIXITÉ SOCIALE DANS LE QUARTIER.

CE PROJET SUGGÈRE DONC UNE ARCHITECTURE RÉFLEXIVE TANT DES POINTS DE VUE ARCHITECTURAL, URBAIN, INDUSTRIEL, QUE POLITIQUE. BREF, LE PROJET DÉMONTRE COMMENT DES CONCEPTS LIÉS A L'ÉPHÉMÉRITE PEUVENT SE TRADUIRE DANS UN PROJET DE LOGEMENTS SOCIAUX ET, INVERSEMENT, COMMENT LE PROJET PEUT INFLUENCER LE DEVELOPPEMENT DE CES CONCEPTS DE SOCIÉTÉ ÉVOLUTIVE.

MTL: MADE IN CHINA

A **Representation**

For better or worse, the containers as a built form are distinct from existing buildings and are therefore always identifiable as social housing. If in the downtown core they are seen as desirable places to live they will be a positive addition. If, however, they are not viewed positively, their definitive appearance prevents them from ever "disappearing" into the landscape.

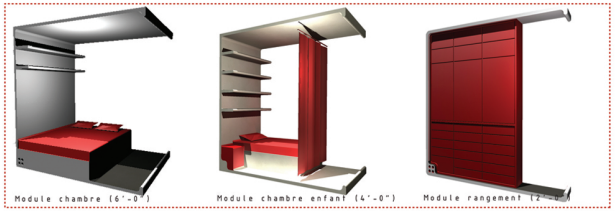
B **Pathway**

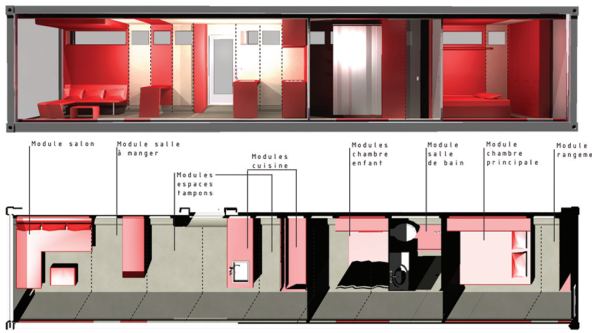
The staircases linking the units from floor to floor lead to open courtyard/green spaces. These areas will be key meeting locations for users, especially closer to ground level where traffic is the highest. As users ascend theses spaces become more private by the simple fact that fewer residents will be using them to get to their containers. The higher the unit, the more the user can extend their personal space into these courtyards.

C **Details**

The glazing of the outside facade of stairwells, though likely unrealistic from a cost perspective, provides a safe passage to each level since visibility from the street is unrestricted.

E





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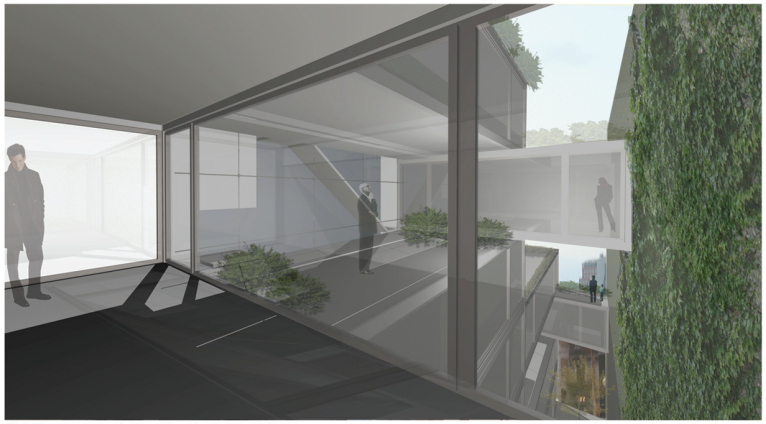
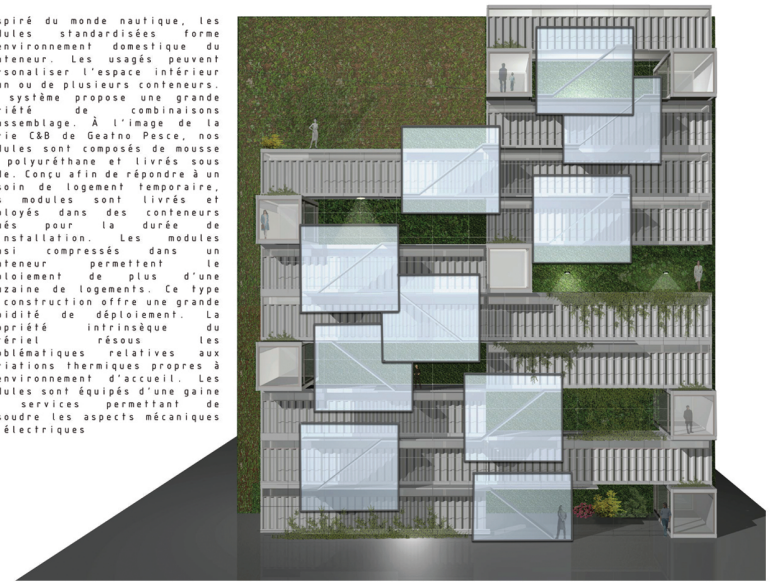


Perspective vers le mur aveugle devenu vertical

D

inspiré du monde nautique, les modules standardisées forme l'environnement domestique du conteneur. Les usagés peuvent personaliser l'espace intérieur d'un ou de plusieurs conteneurs. Ce système propose une grande variété de combinaisons d'assemblage. À l'image de la série C&B de Geatno Pesce, nos modules sont composés de mousse de polyuréthane et livrés sous vide. Conçu afin de répondre à un besoin de logement temporaire, les modules sont livrés et déployés dans des conteneurs loués pour la durée de l'installation. Les modules ainsi compressés dans un conteneur permettent le déploiement de plus d'une douzaine de logements. Ce type de construction offre une grande rapidité de déploiement. La propriété intrinsèque du matériel résous les problématiques relatives aux variations thermiques propres à l'environnement d'accueil. Les modules sont équipés d'une gaine de services permettant de résoudre les aspects mécaniques et électriques



D Border

The containers are held back from the parti walls by a few feet in order to provide a gap and an airspace between the two. The walls of the containers that face this brick wall are glazed. This non-space becomes a space in itself because it adds visual width and volume to the narrow containers and orients the users inward. A transom light along the entire opposite facade of the containers provides light, a limited view, and air circulation yet its placement ensures privacy for the occupants.

E Details

The limited palate of modules that are to fit within the containers permits users to personalize their space to a certain extent. If they intend to have gatherings within their unit, for example, any number of "buffer" modules can be added in order to create bare, open spaces. Thus these spaces can be personalized with free-standing furniture. In another scenario, these buffer spaces can be used as studios.

F Details

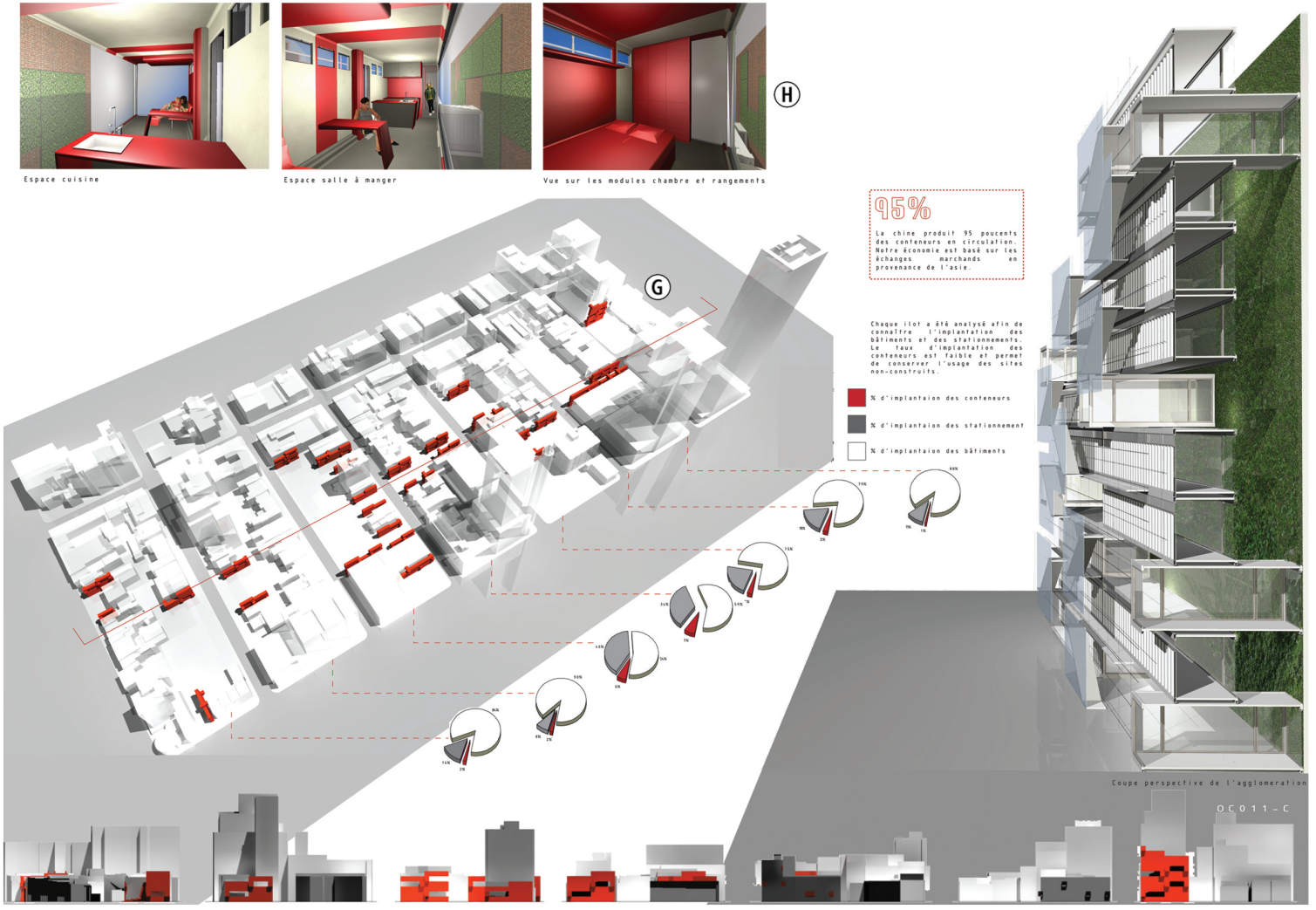
The integrated furniture within the modules permits a user to have a fully functional space without investing in additional pieces. The essentials, for humanistic living are all there, including a bed, storage, dining area and sofa. The sofa is designed in a way that as a singular unit, it creates a gathering place. The bedrooms, whether single or double provide for privacy of the individual in a restricted space. The service modules, including two kitchen pieces and a three piece bathroom complete the home by permitting users to cook for themselves and have private space within which they can tend to personal grooming. Though restricted to the size of a shipping container, these modular homes have everything that one needs to feel at home.

Espace cuisine

Espace salle à manger

Vue sur les modules chambre et rangements

Ⓗ



Ⓖ

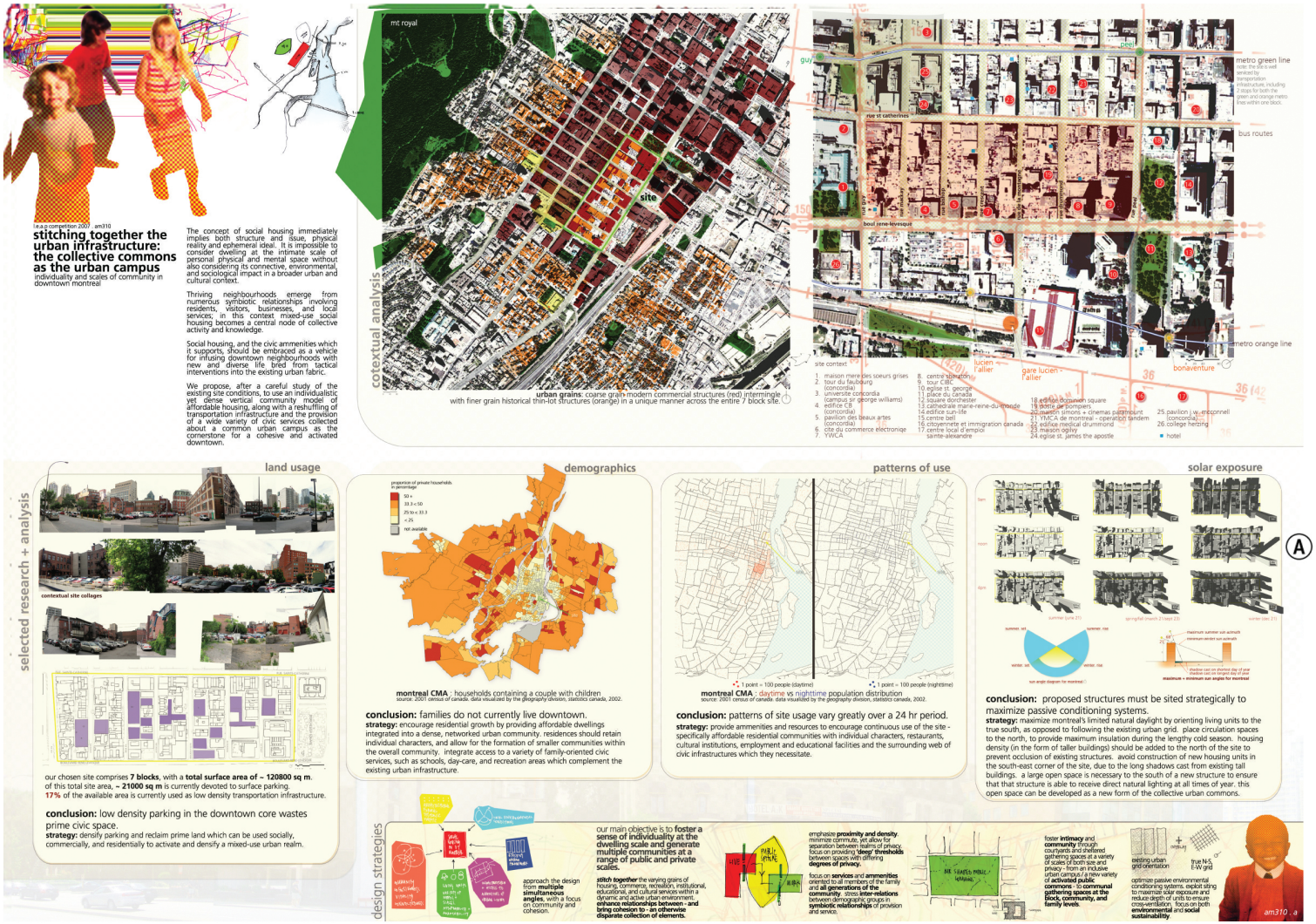
Node

Using existing blank parti walls adjacent to either laneways or parking lots creates the opportunity for placing at least one intervention on each city block in the competition site. As with many of the other proposals, this separation of units over an expansive area creates nodes of social housing that unify them within the whole.

Ⓗ

Details

The use of polyurethane softens the metal of the containers. The cleanliness and aseptic nature of this material is in keeping with the temporary character of the proposal. If these are transitional accommodations the surfaces can be quickly cleaned and sanitized between users, thus ensuring that new users are entering a clean and comfortable home.



Details

By considering solar exposure in their research and analysis Team AM310 determines that housing units should face true south. This orientation goes against the current urban grid, yet shows an understanding of the importance of natural light and ventilation in the home. Their project is sited to benefit from passive conditioning, providing as part of the home a place of shelter from both hot and cold weather. The same is achieved by keeping units wide in plan and not deep in order to encourage cross-ventilation.

Nodes

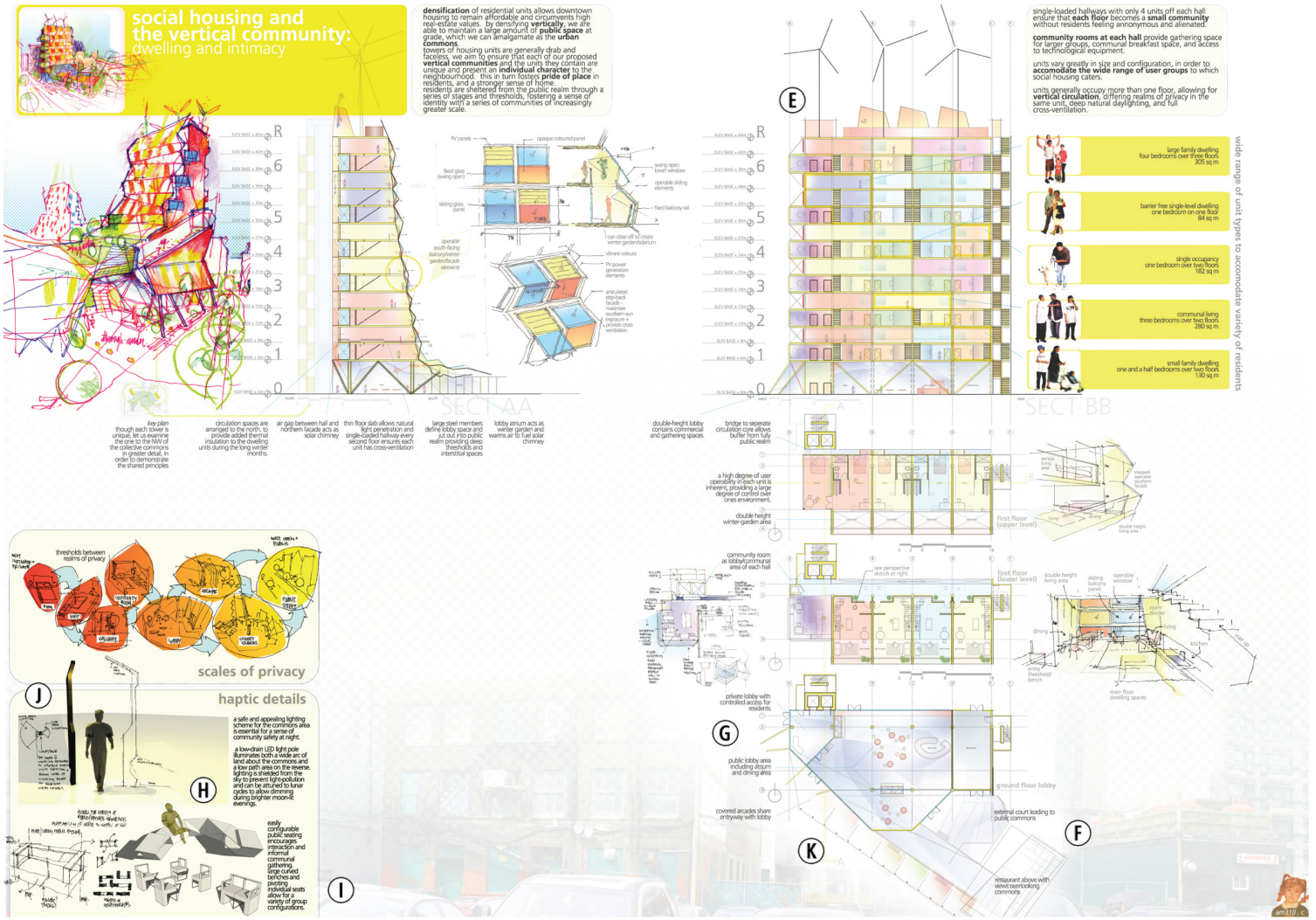
Using a multitude of public spaces of different scale and degree of privacy, the team endeavours to reinforce ideas of intimacy and community within the larger whole. Five mixed-use social housing towers and one low-rise structure become the principle nodes for the district by bringing constant activity to the site and are reminiscent of garden city schemes of the past, without the need for a total obliteration of the existing condition. Three of the five towers and tucked into larger blocks and take advantage of open areas currently dedicated to parking. The low-rise structure is accessible to individuals and families with reduced mobility, creating a sense of inclusion.

In-between

The "collective commons" in this project is a large open space which spans two blocks within the seven block site. Crescent Street is rerouted and a series of existing buildings are demolished in order to achieve a large uninterrupted space. The area is flanked by the addition of two new housing towers that face true south. Visually, the towers demonstrate that they are connected to the new open urban space and give a sense of ownership and presence to the new residents. The central space is further reinforced by the placement of services and commerce on its perimeter.

Representation

Using the analogy of a university campus as a driver of design, the proposal inherits its associated attributes (i.e. campus as a student's home away from home for two-thirds of the year, students and professors as family, 24-hour vitality/usage/presence on site, proximity of services within the site such as health services, food, library, gallery, exercise, etc.)The combination of a vertical housing and the addition of civic amenities around a central core anchor this new community within the urban model.



E **Representation**
On a smaller scale, residences maintain their individuality and allow for community building within the larger whole. Each housing tower shares a formal aesthetic that links them at the scale of the neighbourhood, yet varying heights and colour schemes identify them as individuals and can give a sense of ownership (i.e. I live in the yellow portion of that tower. Look for the blue corridor.) According to the team, the individual character of each unit will foster a sense of pride and a stronger sense of home.

F **Nodes**
Water is used as a device around which gathering spaces are planned.

G **Borders**
"Stages" and "thresholds" are important part of the proposal because they foster a sense of identity at various scales. A transition between the public street and the room of a resident is as follows: public street, shared commons, arcade, lobby, community room, hallway, unit, room. In addition, exposed structure, such as the large steel members that define lobby spaces are said to "jut out into [the] public realm providing deep thresholds and interstitial spaces."

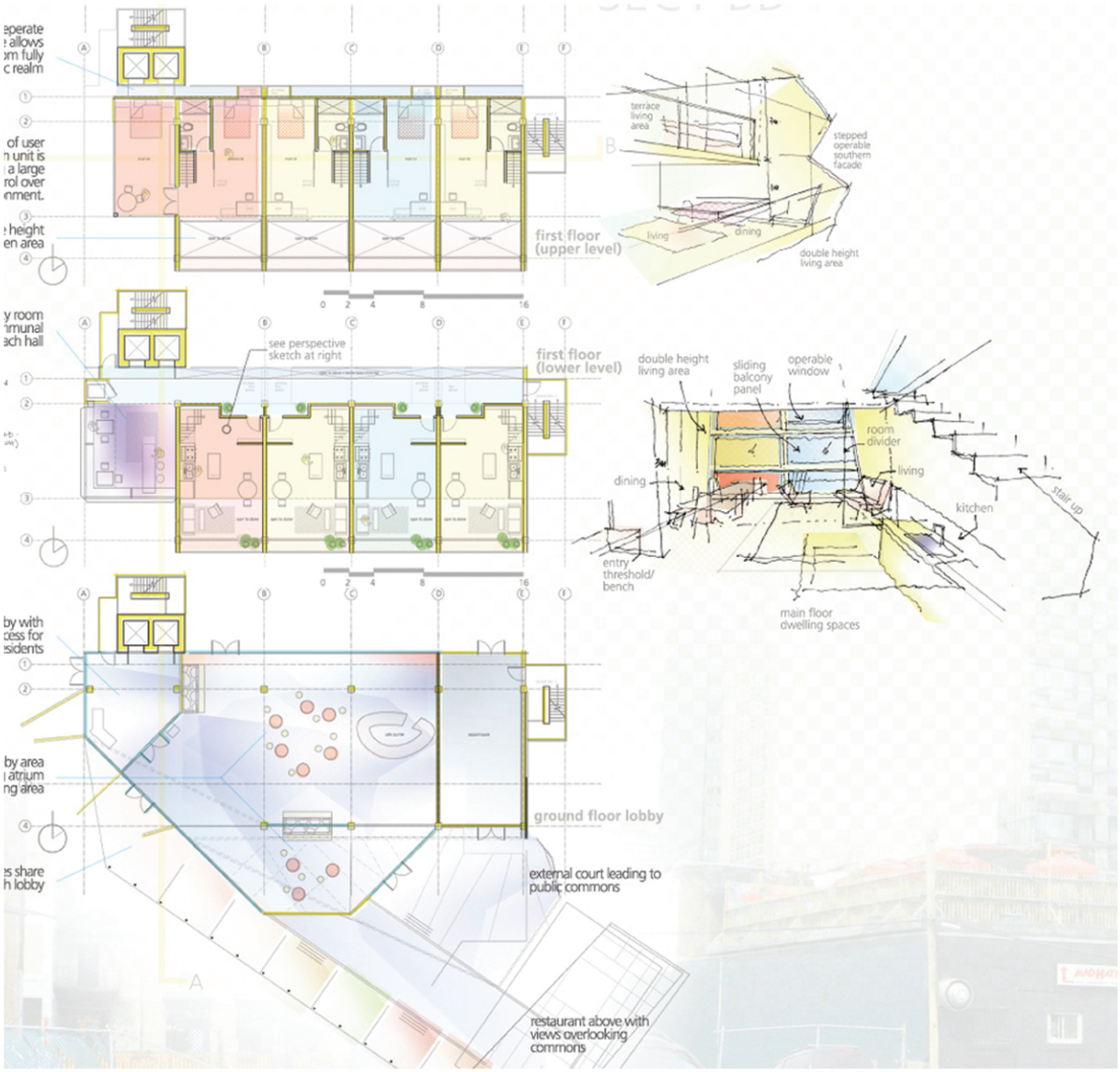
H **Details**
Public seating that can be reconfigured by means of pivots permits gatherings of various sizes as well as user input, giving a sense of ownership and destination.

I **Details**
Curved benches foster a sense of gathering and of interaction by orienting users towards one another.

J **Details**
Light standards ensure safety and visibility at night which encourages a feeling of being at home in public areas.

K **In-between**
Lobby atriums warm air for the passive solar chimney and also act as a space of transition and gathering between public and private extremes. Devices such as an external court, a covered arcade, a public lobby with dining area and atrium, and an access-controlled private lobby demonstrate the evolution from the public commons to the intimacy of the housing unit. The double height of the lobby space further elevates the first floor of apartments from the cityscape and its noise and distractions.

AM310_C



(L) Pathway

Corridors lead to a maximum of four units. The corridor is in the form of a bridge from the circulation core, creating a physical barrier between the public realm of the elevator/stairs and the semi-private space of the hallway. The bridge is more of a visual or symbolic impediment to the public, rather than a physical one.

(M) Node

Each floor shares a community room as a lobby/gathering space.

(N) Details

Two-level apartment units benefit from a division of space both vertically and horizontally. Having to climb a set of stairs to the bedroom provides more privacy and intimacy. The floor of the second level is stepped back from the facade of the building, creating in each unit a winter garden or solarium. This space is an added luxury due to its multipurpose nature.

(O) Details

Upon entering the apartments, there is a full-height wall and an integral bench. The wall obscures the view into the larger part of the apartment which gives an added sense of privacy when a resident greets someone at the door. The built-in bench gives the user a destination, a place to put on shoes, to rest as soon as they have arrived home, etc.

(P) Details

The fully operable glass panels of the facade give residents the freedom to ventilate their apartments as they wish. Nothing is more oppressing than windows that do not open. Furthermore, these panels give users the opportunity to step outside onto their own balcony or remain protected and private behind the glass partition.

(Q) Borders

Moveable partitions in the apartment units permit the user to divide their space into areas suitable to their own usage, whether their desire is for an open living unit or one that is subdivided in a more traditional manner.

CONCLUSION::

"North, south, east, west. Home's best."

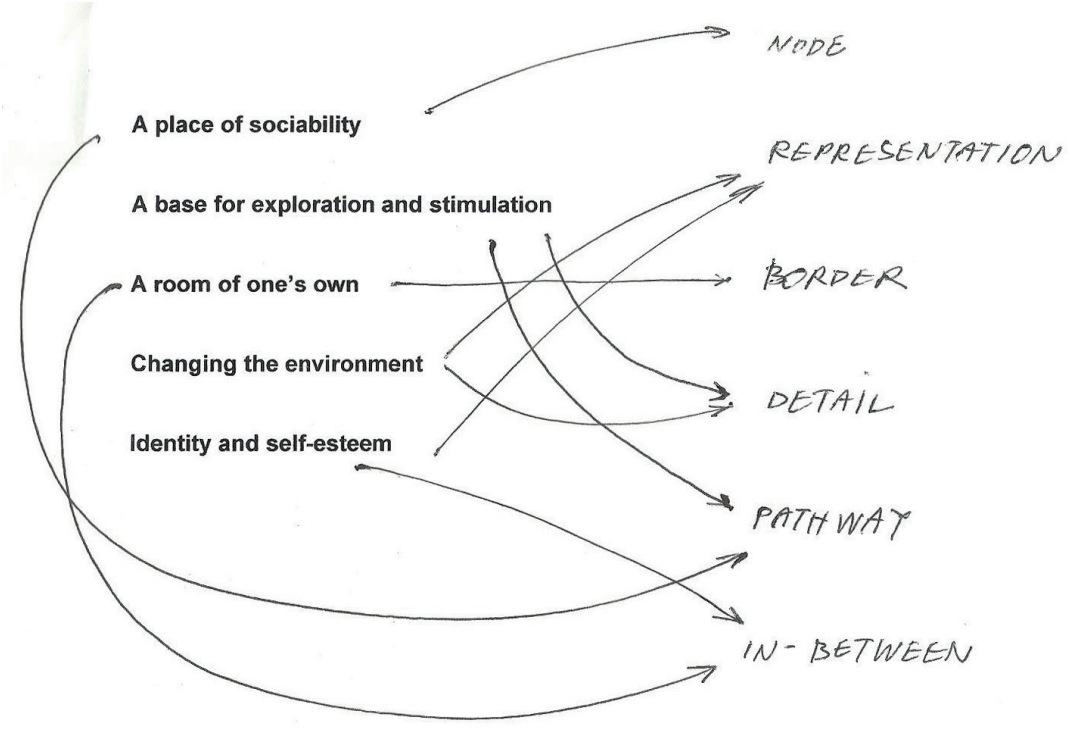
Jane Goodall, speaking on CBC Radio's DNTO | English idiom

The initial spark that was the genesis of this research project was a legitimate desire to further the understanding of domestic environments in North America by learning more about the idea of home. The importance given to this notion stems from the belief that what appears to be a seemingly simple human desire, is a key concept to unpacking a rethinking of the design of contemporary housing for the masses; namely those non-descript suburban *houses* that are being feverishly built around our cities and towns. Largely lacking in imagination, with little relationship to their context or their surroundings, these dwellings are being transformed into *homes* one visit to HomeSense at a time. What started as a very personal gripe over possessions making more of an impact on our daily lives than architecture resulted in a document that provides insight into architectural theory, practice, and teaching, while also exposing our collective imagination to the importance of house and home.

6.1 The theory of home

While the notion of home may seem at the outset to be a commonplace and everyday topic, it is a concept that straddles the line betwen personal preoccupation and academic theory. This duality not only makes the idea of home rich in meaning and in influence, it also creates a tension when it comes to validating the rigour of its universal applicability and its ultimate definition. As a result, this paper collects explanations and explorations of the notion of home strategically from two vantage points: first from a variety of disciplines including archeology, environmental psychology, sociology, and material culture, and second from our own more familiar territory of architecture. The former underscores the importance of observing the intricacies of home by means of different academic approaches, some concrete, others abstract. What this brings to the research, in the context of an architectural investigation, is a perspective that goes beyond built form and tries to contextualize users in terms of their relationships, the influence of culture on our environments, and the social occurences that shape our spaces. The hope is that the exposure and coming-together of these sources serves as a stepping stone for further architectural research aligned to disciplines outside of our own, and as a catalyst for a deeper consideration of the complex and multi-faceted needs of the home-dweller.

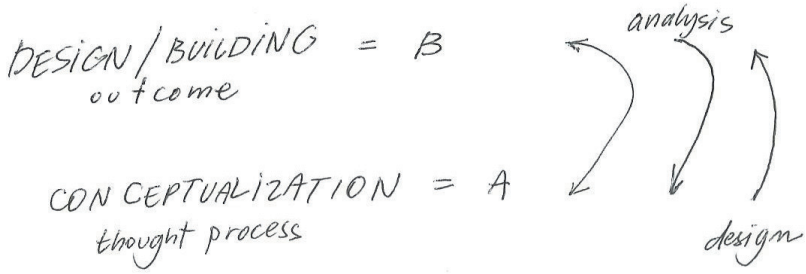
Figure 6.1. Community and unit - qualities linked to themes. Author.



From an architectural standpoint, this paper brings together research on space and place, that describes home as the centre of the universe and of personal life, as a keeper and evoker of memories, as a canvas for decor and renovations, and as a container of things. Home is also explained in terms of space and place, as it pertains to temporal reality. Furthermore, the idea of home in architectural terms has been discussed from a spatio-social and cultural standpoint, providing an understanding of what its deliberate inclusion in a project can bring. And finally, in an effort to transfer the notion to a built reality, the idea of home is explored through the architectural device: it is a concept that speaks of the physicality of home, our interaction with it, and how a design can be shaped to give the sought-after feeling of home. It is this last aspect that is further developed into a key tool of analysis for this project.

By isolating and identifying architectural devices within our data set, comprised of student projects and existing buildings, we were able to combine physical entities with socio-cultural preoccupations, and thus break down the project of domestic architecture into a kit of parts or potential moments (Figure 6.1). As a format of research by design, the prescriptive nature of design tools holds potential for the imagination, where ideas, such as the intentional manipulation of architectural devices, can be explored. The device as a heuristic approach to design utilizes the existing framework of architecture (walls, floors, ceilings, openings, etc.) and works by isolating individual ideas and then bringing them together as a whole. Thus the theme of home, as is the case in our particular field of interest, is pulled apart and reassembled via architectural means. This technique, used as a method of analysis (B to A), can also be used as a method of design (from A to B) (Figure 6.2). A classic example of this design methodology, on a comprehensive scale, is Alexander's *A Pattern Language*. The format of identifying patterns and consequently moving towards solutions is a generative way of problem solving, and one that can be used at all scales of a project. Similarly, our research employs a strategy of unbiased discovery and enumeration, through the applied lens of our

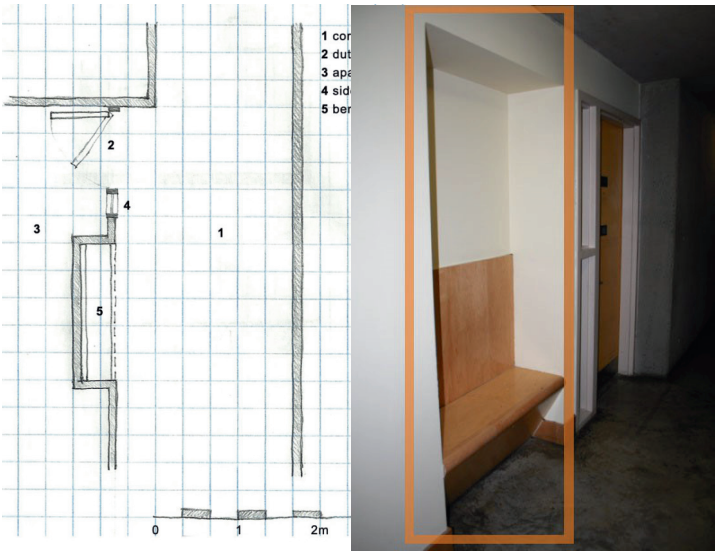
Figure 6.2. Architectural design and research pathways.



theme, which just happens to be the idea of home. The process of selecting a theme, finding a set a structures/buildings on which to overlay the theme, leading to the elucidation of a set of physical indications tied to the theme demonstrates the applicability of a Grounded Theory methodology in architectural explorations.

In order to better define the outcomes generated by this research, it is necessary to step back and examine the three components that served as the data sets for this project. One of the goals from the outset of this work was to elicit an objective and unbiased definition of the notion of home as it applies to architectural theory. Firstly, the analysis of photographs of existing social and affordable housing brings the idea of home into light for its social influence as a driver of community; next, its cultural influence is especially evident in this housing typology as it expresses a sense of stability, achievement, and pride. When reading *Canadian Architect* magazine, again, the connection of home to community is highly evident as expressed both in writing and by the projects chronicled. Of course the concept of community is only made stronger by the presence of the individual units themselves – people's own space for home. In contrast, home at the singular scale as described by the student proposals for the research-creation design competition is largely underdeveloped conceptually speaking. Nevertheless, the students do much better at representing architectural moments that will accommodate the notion of community at various scales within the city as catalyzed by their buildings at a number of scales. By synthesizing these three fields of inquiry it can be said that home grounds community and that the development of private space

Figure 6.2 & 6.3. Vancouver bench.



(the unit) acts as a necessary response. To say that the analysis of these three fields of data provided the means to put into words a concrete and universal defintion of the idea of home, as was originally hoped, would be a stretch. Nonetheless, this finding is in keeping with the elusive, personal, and ever-changing nature of the notion as demonstrated in the literature review on the topic. What this project does do, however, is look at the contemporary context of our living conditions and provide a critique of what is being developed. It opens the conversation on how we live and permits us to wonder about what we can do as designers, developers, thinkers, and architects to make it better, especially when it comes to the dichotomy of integrating community and individual needs as a tenet of the notion of home.

6.2 Practice

The extent of the use of architectural devices is limited in the design projects that are observed as part of the data for this research. Despite this reality, when devices are in place, it is evident that they are thoughtfully integrated by the designer and create actual moments within a building. Think of the integrated seating seen in the corridors of Vancouver's highrise social housing: imagine the larger context of these benches (Figure 6.2 and 6.3), not only located immediately outside the individual units, in the common corridor found well above street level…A street, in the notorious Downtown Eastside, where the prevailing atmosphere is one of aggression, poverty, social exclusion, and marginalisation. These simple architectural gestures provide a safe moment that can change the culture of a place. This example demonstrates thoughtfulness, inclusion, quality, and considerate use of space−not necessarily attributes that we think of in day-to-day money-driven design, but important to providing a place to call home.

Before discussing the significance of the relationship between the idea of home and architectural practice, it is important to note that innovation in social and affordable housing is critical to its success in our current climate, despite this research project attempting to maintain this typology as merely a source of data and not the research topic itself. Nevertheless, rapidly changing cities and economies are creating new juxtapositions of people and activities. With a desire to increase density in both the city centre and the suburbs, and avoid past mistakes of housing ghettos and social isolation, mixed-income communities are replacing poor enclaves in and around our largest Canadian cities. According to Canadian

researcher and expert on homelessness David Hulchanski, housing, income, and support services are the three most important factors in achieving success when it comes to housing the poor (2009). By addressing both large-scale urban redesigns that are needed in many of our large city centres, as well as the continuing expansion of their accompanying suburbs, at the smaller and more tangible dimension of the architectural device, there is an opportunity to provide intimacy, identity, and social cohesion. In the same vein, it is worthy to note that there are differences in terms of what the idea of home means and how it is achieved in the differing typologies of social housing and market housing. Social housing requires a different degree of dignity and of safety.

> A clear and defensible transition between 'most public' and 'most private' is especially important to men whose lives have been stripped of many of the dignities most of us take for granted. (CA February 2007 p. 24)

Therefore, social and affordable housing are opportunities in the built environment for a high level of reflexivity as influenced by the architect. If the building is well-conceived, there can be a positive impact on feelings, behaviours, and social development. The positive feeling can be equated to a feeling of home. If the building is poorly conceived, the opposite can and will occur. This, in turn, sheds light on why this particular typology is a good source of data for this project: one of the principal premises of social and affordable housing is that it is built to provide a home.

When it comes specifically to the connection between architectural practice and the idea of home, this thesis provides a deeper understanding of the impact and meaning of home by asking the architect to break down each of the physical components in a room, in adjacent rooms, and in the house as a whole, inside and out. This exercise shapes the thought process by focusing on the user's physical and emotional interaction with the architecture itself, rather than a design agenda that has an inclination towards the concept of an image or picture as a statement (i.e., think of Liebskind's Crystal addition at the Royal Ontario Museum in Toronto...). Think of classic pieces of domestic architecture, such as homes by Frank Lloyd Wright or LeCorbusier, that continue to draw in architects and laypersons alike with their thoughtfully considered connection to the human scale. This is proof, once more, that the idea of home at a 1:1 scale is an intellectual territory that belongs to the architect, and that ultimately, the usability, pleasure, and longevity of successful domestic environments requires their critical design influence.

6.3 Study in architecture

Beyond the creation of comfortable, functional, and aesthetically pleasing spaces, architects and designers are called upon to respond to a variety of sociological situations. As demonstrated when considering the creation of domestic environments, the architect is required to consider the human spirit, mental and physical well-being, the environment, sustainability, economics, policy, etc. This multi-disciplinary awareness cannot be entirely taught in schools, where the basics of construction, design, and practice of the profession are the foundation of the curriculum. It goes without saying that the training of the architect is a never-ending task.

Successful academic programs, such as Auburn University's Rural Studio, engage students on a one-to-one basis with local poor, and "challenge the status quo into making responsible environmental and social changes" (Oppenheimer-Dean, 2002. p.1). The projects that students create in this program show a high level of creativity, innovation, and passion. Similar to the use of the architectural device as a design tool, this unique design studio serves as a key example of architectural training that focuses on built form, the way in which it impacts users, and students' capacity to expand the current norms of architectural form and theory through out-of-the-box thinking. It is applied learning through research, design, construction,

Figures 6.4. The banality of the suburbs. Author's photo, 2014.

conceptualization, compassion, and in-situ experience. If we can begin to address human values through our teaching, we can open the minds of our students to think critically about their role in the creation of architecture.

Housing, as a topic of design, straddles the territory between personal experience and a theoretical field of knowledge. A house is often one of the first buildings that students are asked to design. This can be a seemingly simple entry point into conceptualization, because we each have our own experience of home. However, it is important for design novices to be led into a deeper thought process on the topic and also to be exposed to numerous other examples beyond their own first-hand frame of reference. Otherwise, as I can attest to anecdotally via experience in teaching applied design studios at the college diploma level, the risk of ill-considered designs is high and the connection to the theoretical hypotheses of this thesis regarding the inclusion of the idea of home is rarely met. While this might not seem like a pressing issue in the vast landscape of architecture, it is vitally important to the future creation of good housing in our suburbs and cities, since a rethinking of the way in which we live, based on current suburban models, requires a strong theoretical underpinning. In the words of Frank Gehry: "Why put up with banality?" (2015.) If we are thinking about housing people and want to do so in a successful way, instructors can work towards creating a curriculum that includes the many intricacies of the idea of home, which can potentially propel students to push the boundaries of design, using architectural devices as a jumping-off point. However, the basic need for a feeling of home – the qualities inherent in creating such a space – should be carefully considered.

How then, can the theoretical notion of home be transmitted through architectural education? Students entering into a post-secondary program in architecture, regardless of the scholastic level, learn via the traditional research tools of the architect: drawing and model-making, both physical and computer generated. Therefore, studying the shapes, the image, and the morphology of domestic environments by isolating devices and attributing socio-spatial characteristics to the spaces of home is an important start. Various courses in history and theory of architecture, place-making, urban morphology, and building sciences complement the design studio, where the application of ideas occurs. The core combination of courses dedicated to the study of texts, images, patterns, and precedents can ground the outcomes of design projects in a theoretical and historical foundation. The design studio is the place typically reserved for the exploration of the imagination and experimentation. However, the

core of research done at this scholastic level is conducted by means of graphic and physical representation, if only theory-building is introduced into the exercise of design and if the current model of the design studio as a place to engage in critical discussions is maintained, especially at the college level.

The concept of the device as a learning tool for students of architecture or as a potential design methodology plays an important role in the discovery of design solutions for both social housing and domestic architecture. The usage of specific devices to create a particular sentiment (in our case, the sense of home in social and affordable housing projects) is an inventive and creative way to pursue a project, providing an intellectual tool through which one can think about the project.

The format of the design studio provides a unique opportunity to test the device as an innovative component of a project. Within the student's educational trajectory, the design of the house is generally one of the first projects that he or she will be called to think about. As an entry point into learning to contemplate, conceptualize and create architecture, the house is a good catalyst since it is a place that everyone is familiar with. Each student likely comes to school knowing what they like or dislike about their home, while also having a vision of how they want it to be. These foundational skills are honed throughout their pedagogical journey and as a base for learning; home is one that will always be with the students, guiding them towards a critical approach to design thinking.

6.4 Final thoughts

From the initial analysis of photographs, to the layered analysis of text, this research project is rounded out with a look at potential architecture, through the lens of drawings completed in a student design competition. This linear transition from the raw data of firsthand photographs, to the scholarly interpretation of a question – in other words, from concrete reality to abstract imagination, with a reflective and inward look at architecture from the point of view of the profession sandwiched in between – is a unique research agenda that opens up the field of knowledge pertaining to the notion of home. The various architectural and non-architectural perspectives on the idea of home address objects, relationships, and culture, and allow the following questions to be asked from the standpoint of architecture: what will we bring to the space in lieu of possessions, how will we interact in a given place, and what is the culture of our time?

In addition to the tales that can be so eloquently woven by means of a space, a place, a building, or a landscape, architecture can be used as an instrument of change. That humans are highly influenced by their domestic environments should not go unnoticed. As argued by English architect Tony Chapman: “all too often, home is regarded as a place upon which society impacts, rather than a place that impacts on society” (136).

From the point of view of the architectural researcher, the influence evidently held by this typology suggests a requisite knowledge of the needs and desires of occupants, above and beyond an understanding of what goes into the making of a home from a physical standpoint.

> Architectural research allows us to understand…that successful built environments are successful not just because of their physical attributes, but also because of many human considerations…By understanding human relationships with built forms…we enhance our ability to create meaningful architecture and deepen our appreciation of relating to our present environments (Groat and Wang x).

This perspective is important in making successful architecture, in nurturing those who will live there, and in coming full-circle with architecture’s influence on society. As stated, the symbiotic relationship between humans and architecture is felt strongly within the home, and identifying strategies to better understand what makes a house truly a home is important to the role of the architect. In order to achieve this goal, imagination, as a significant human and architectural consideration, as it is related to the concept of home, creates a theoretical bridge between the descriptions of the idea of home in various fields to its definition within the discipline of architecture. By looking at the idea of home through social, cultural, and physical factors that touch on our imagination, we are able to situate our architectural discourse within contemporary teaching and practice, and affirm its place as a significant contributor to successful environments.

Indeed, there is no place like home...as long as you have community to engage with and a place to be safely and comfortably alone.

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A Survey of Social and Affordable Housing in Large Canadian City Centres: Toronto, Winnipeg, Regina, Calgary, Edmonton, Vancouver

Université de Montréal
Faculté d'aménagement
Février 2008

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PIRS25517507

ANNEX 1

This research project was funded by the Bourse d'habitation given by l'Université de Montréal and Groupe Cardinal Hardy. It enabled me to travel for 26 days by car and tent, west of Montreal, to Vancouver and back to speak with individuals involved in the delivery of social and affordable housing. The goal of this research trip was to gain a better understanding of the present situation of social and affordable housing in Canada's largest cities in order to compare the actual situation with student proposals presented within the context of Leap's research/creation competition *Rethinking and Redefining Social Housing in the City Centre*. Still to come: Ottawa, Montreal, Quebec City, and Halifax…

Indian Blood Reservoir - Alberta

Toronto

According to a report by CBC Radio, there are more people living in social housing in the Greater Toronto Area than the entire population of Prince Edward Island. In the city of Toronto proper, there were approximately 4800 homeless children in 2007.

Project: Regent Park

Organization:
Toronto Community Housing
931 Yonge Street, Toronto, ON M4W 2H2

Web: www.torontohousing.ca

Contacts:
- Laurie Stephens (Director of Stakeholder Relations)
-
- Mark Guslits (Chief Development Officer)

Mission:
The mandate of Toronto Community Housing is to provide quality housing for low and moderate income households and to create community conditions that minimize risk and promote resiliency.

Goals:
- Regent Park will become a mixed residential community
- Tenants displaced as a result of the construction will have priority to return to the new buildings.
- Lower emissions and energy efficiency are requirements of all the new constructions, and a Central Energy System will heat, cool and supply hot water to all buildings on site.

Regent Park neighbourhood with Toronto skyline in the background.

MAP KEY

Location of Project

City Centre

Toronto Community Housing Corporation, the country's largest social housing provider, owns and operates a mix of 3 storey walk-ups and modernist high rises that comprise Regent Park. The result of a 2002 merger between a number of Toronto-area housing agencies, TCHC employs 1 400 people.

One of its primary holding, the 69-acre Regent Park was designed based on the British Garden City approach to urban planning and built in 1948. Its random layout and brown brick structures are reminiscent of American style housing projects. For many years, it was a successful model, accommodating post-war poor. Yet over time, the social evolution of the community placed too many pressures on the architecture. In addition, Regent Park's isolated nature seemed to contribute to a culture of violence and its bleak landscape separated and isolated it from its surrounding neighbourhood. Presently, the property services a mostly immigrant population of which 60% of residents have been in the country for less than a year. In addition, 40% of the population is under the age of 25 and families have a larger than average number of members living under one roof.

In order to reduce crime and create a safe and desirable neighbourhood, Regent Park is currently undergoing a 12-year revitalization, which includes demolition, new construction, and renovation. Prior to the start of construction, there were 2083 social housing units at Regent Park. This will become a mixed-income community: new units will include social housing (700), affordable homes (300), and market rate (2032) with rental and ownership possibilities. In total, the project will accommodate 12 500 people in some 5 115 units, a *large increase in density for the area. In addition, amenities, such as grocery stores, community centres, and* sports facilities, will help anchor the area and act as selling points to new residents. Unlike the current blocks of Regent Park, these new services will draw people from the surrounding areas into the new development and will enable the lines between social housing and the rest of the community to be blurred.

TCHC is the client for the Regent Park redevelopment and has selected as many different architects for the projects as possible in order to make the new Regent Park feel like any other neighbourhood in Toronto. The hope is that the buildings will not act as pods in their individual designs, but rather as a community in relationship to one another, with a connection to the street as well.

In the design of social housing units, TCHC and their collaborating firms, have considered the different dynamics of the people that they are accommodating, such as larger immigrant families, single mothers, young families, the elderly, people with disabilities, etc. As a result, they have designed spaces accordingly. Is it feasible for a single mother of two infants to go to a shared laundry room and leave her children unattended? Are people working on different schedules and do they require quiet spaces in which they can sleep during the day? Are there common spaces (such as local pubs, playgrounds, parks, workout facilities, roof terraces, gardens, etc.) in which tenants can take a break from their home situation?

Three storey walk-ups with central courtyard.

Original through-streets are blocked and serve as parking areas.

Architectural Features:

- Market housing will be either condos or townhomes.
- Breaking away from the Garden City approach, through-streets will be reconnected.
- The inclusion of footpaths and parks of various sizes will bring eyes to the street, increase traffic, and promote a safer environment.
- Projects will be built to LEED standards, but will not be seeking LEED certification.
- Floor plans will be traditional and will be similar to a standard condo layout.
- Exterior elevations have been driven by sustainable principles and energy efficiency. Their look will be more contemporary.

Portfolio of Projects:

- Block 13 Market, by Diamond and Schmitt
- Block 14 Rental, 242 & 256 Sackville, by architectsAlliance
- Block 11 Rental, by Kearns Mancini
- Block 12 Market, by CORE Architects
- Other projects: Baird Sampson

Funding:

Much of the funding comes from TCHC's own equity, due to its vast property holdings. The remainder is from private investment and various levels of government, in the form of property tax relief, development fees, and rent subsidies.

Partners:

TCHC has partnered with a developer who will coordinate the construction of the project and sell the market units.

Sources: Toronto Community Housing Corporation, CBC Radio, Toronto Star.

Regent Park skip-stop high rises, by Dickenson. c.1950s.

Above: Regent Park Highrises
Others: Three-storey walk-ups with vehicle access and generous green space.

Three storey red-brick walk-ups.

Far left: surrounding neighbourhood made up principally of high-density Victorian walk-ups and infill projects.
Left: demolished portions of Regent Park with a view of the city in the background and of cranes where new construction is beginning.

Bottom left: A Mobile Fruit and Vegetable Market provides fresh produce in the courtyard beside a Regent Park highrise. The area is under-serviced in terms of accessible and affordable grocery stores.

Winnipeg

According to Homelessness Resources in the city of Winnipeg, more males than females use emergency services such as homeless shelters. A large majority of the individuals using these services are aboriginal males. It is estimated that between 60 and 70% of homeless people in Winnipeg are aboriginal. Across Canada less than 10% of city-dwellers are aboriginal.

Project: North-Winnipeg community rebuilding

Organization: North End Housing Project, Inc.
607 Selkirk Avenue, Winnipeg, MB R2W 2N2 :

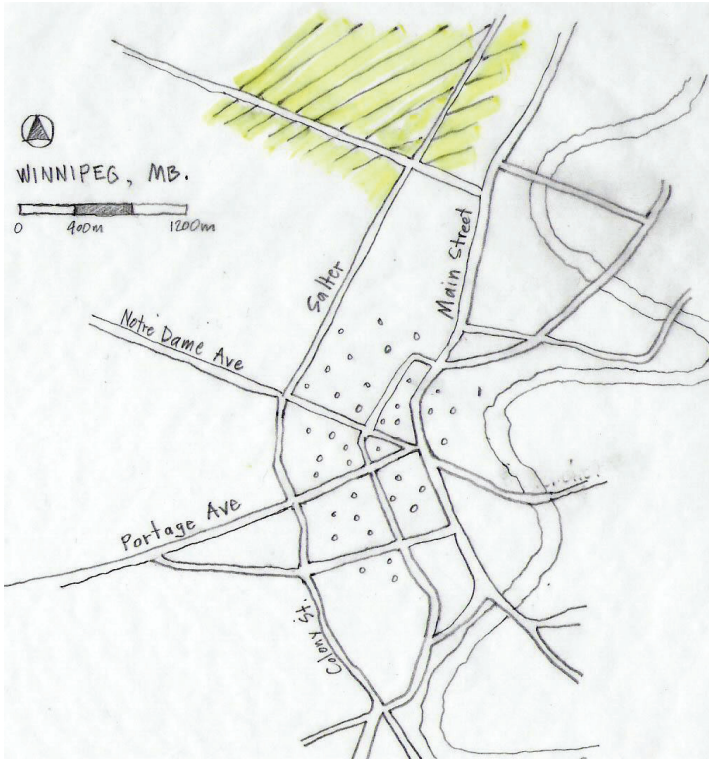
Web: http://www.nehp.mb.ca/

Contacts:
- Clem Fiola (Executive Assistant/Office Manager)
- Ralph Mueller (Project Manager)
- John Hunt (Real Estate Broker, Hunt Realty)

Motto: Rebuild Restore Renew

Mission Statement
North End Housing Project, Inc. will contribute to achieving an all-inclusive, healthy community primarily by developing or fostering accessible, affordable quality, and sustainable housing that supports local needs and helps renew neighbourhoods.

Goals:
The North End Housing Project renovates existing homes and constructs new homes in four neighbourhoods, via a mix of federal, provincial, municipal and private funding. Other goals include:
- development of quality, affordable home ownership
- rebuilding economic and social fabric of deteriorating neighbourhoods
- rehabilitate and increase housing stock in Winnipeg's North End
- build community accountability of the renewal process
- increase market value of houses in the community
- provide technical services to other inner city housing organizations



NEHP's two models for newly constructed single-family homes.

The North End Housing Project (NEHP) is a private developer who purchases empty lots in five different low-income Winnipeg neighbourhoods, in order to build single-family homes and stabilize the areas. Over the past ten years, the targeted neighbourhoods have become unsafe and undesirable due to gang activity, prostitution and violence. The housing stock is old and run-down and few local businesses have survived, resulting in a need for revitalization.

In order to help get the communities back on their feet, NEHP considered that bringing families back to the area, initially through affordable rental properties, would provide a stable influx of new residents that would anchor neighbourhoods. For NEHP however, acting as a landlord, as well as purchasing and renovating properties was not successful in a business sense. As a result, an ownership model for residents was developed, with government funding acting as a silent second partner.

NEHP's development strategy consists of both new construction and renovation projects. Depending on the availability of lots, approximately 20 new homes are built per year, along with 15 renovation projects. For new construction, NEHP has two architect-generated standard house plans that are built as infill on empty lots acquired from the city. In addition, existing homes are purchased, renovated and then resold, to continue to upgrade the area, while maintaining its historic character. Local contractors are selected via a typical tender process and as the individual homes are completed, they are sold to qualifying families by a local real estate company who in turn donates a portion of their profit back to NEHP.

At one time, construction projects included exterior landscaping and fencing. However, this element was eliminated and the associated cost was re-allocated to the purchase of appliances including a fridge, stove, washer and dryer. According to NEHP, owners viewed this inclusion as more beneficial to their day-to-day lives than the completion of the terrain surrounding the house, since after providing an initial down payment, they often lacked the funds to equip the home with these basic necessities.

In 2007, the cost of construction for NEHP's new homes was $130 000. However, due to the state of the neighbourhood, market value is only approximately $90 000. Nevertheless, the purchasing family is responsible for 55% of the mortgage of the construction cost, while the government provides a grant for the remainder. The grant is forgiven after ten years if the family remains in the house. However, if a family sells the property before the ten years are up, they are required to pay the remaining principle on the mortgage, including the portion still owed by the government. Furthermore, owners are not permitted to rent the house to other tenants, unless they themselves remain in the property. This format discourages slum-lords and creates a sense of responsibility, accountability, and pride for homeowners.

In addition to their standard single-family homes, NEHP has built an accessible and non-allergenic home, as well as a home to temporarily accommodate families who have lost their home to fire. Having originated as a training organization for troubled youth who would acquire the skills needed to rehab houses, the NEHP believes that by making homes affordable to families and bringing them back into Winnipeg's poorest, most dangerous neighbourhoods, a sense of pride will develop and will help the communities make a turn-around.

A row of newly constructed single-family homes.

NEHP's accessible and hypo-allergenic home.

Types of projects and services:
- New construction and sale of single-family homes (1056 and 1080 square feet models.)
- Purchase, renovation and resale of existing single family homes
- Renovation and construction of apartment buildings
- Various educational programs for local residents of inner city neighbourhoods, such as home maintenance, carpentry, how to purchase a home, etc.

History:
- Originally formed under another umbrella in 1994 and incorporated in 1999.
- NEHP's projects are in the William Whyte, North Point Douglas, Dufferin, St.Johns, and Lord Selkirk Park neighbourhoods.

Funding:
- City of Winnipeg,
- Province of Manitoba
- Winnipeg Housing and Homelessness Initiative
- Private donors and businesses
- NEHP's line of credit covers cost until house is sold

Qualifying:
- Buyers must pre-qualify for a mortgage of approximately $40,000 to $65,000 from a financial institution
- 5% down or a Down Payment Assistance Grant
- Total family income must not exceed Stats Can Low-Income cut-off
- Homes must be lived in by homeowner
- A $100 deposit is required for all applications

Items of note:
- Has fostered such programs as Community Ownership Solutions, Aboriginal Youth Renovation, and Inner City Renovations to create employment opportunities for low income residents

Portfolio of Projects:
- Rent-to-own projects: 58
- House renovations: 31 (27 of which have been sold to market)
- Infill homes: 49 (including one accessible house)
- Total: 138 single family houses

Other Projects:
Fire Rescue House
- Transitional housing for families who have lost their home to fire
- 3-bedroom unit
- Outfitted with bedding, furniture and groceries

Other Projects continued:

Accessible House

- 3 bedroom bungalow, 1275 sq'
- Low VOC
- Radiant floors, etched concrete floors for better wheelchair movement

Gateway Apartment Block

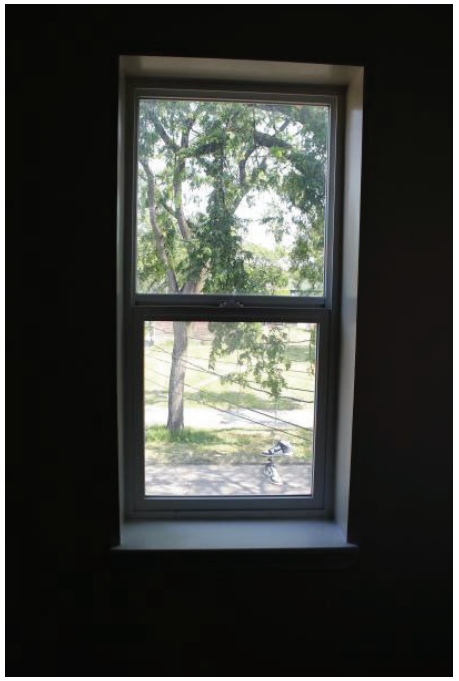
- 'feasible and economical living arrangement for low income families'
- Trades individual living space for common/public space, reducing individual utility cost and transfers them to common area
- Based on European co-housing models
- 6 of the 11 units are subsidized
- Initially operated by NEHP, eventually will become a tenant-run co-op
- Common area to have: basic kitchen, office area with computers and internet, coin-op laundry
- 7 parking spaces
- Secure exterior play area for children
- High-efficiency electric heating and cooling units in each apartment. Incentives will be given to reduce AC consumption.

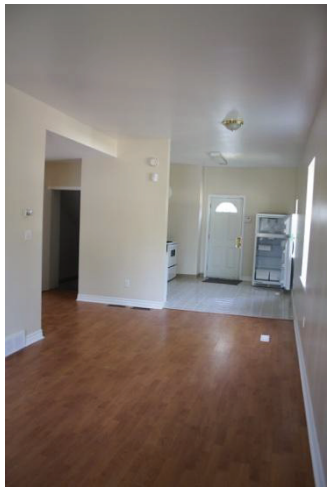
Other pertinent organizations/information:

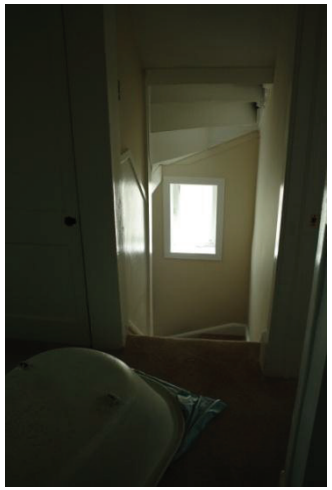
- Winnipeg Housing and Homeless Initiative (WHHI) is a single-window office for community organizations to access information on government-funded housing and homelessness programs.
- Canada-Manitoba Affordable Housing Initiative has a New Homeownership Program that provides funding for the construction of new homes for low-income residents.

Sources: Homelessness Resources Winnipeg, North End Housing Project, Government of Canada.

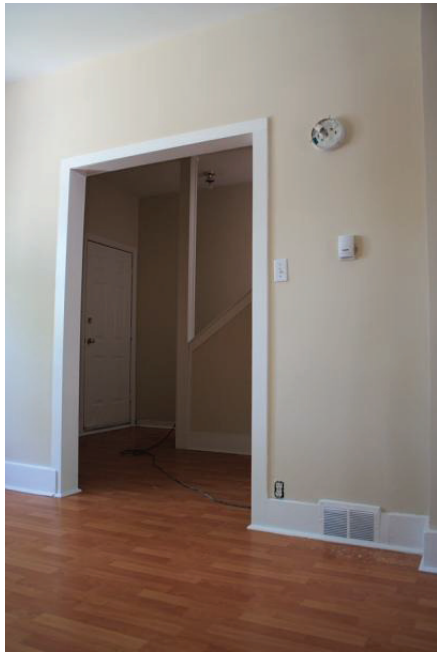
Previous page: Exterior photos of houses that have been renovated and sold through NEHP's housing program. This page: Interior renovation underway at one of 14 renovations slated for 2007.

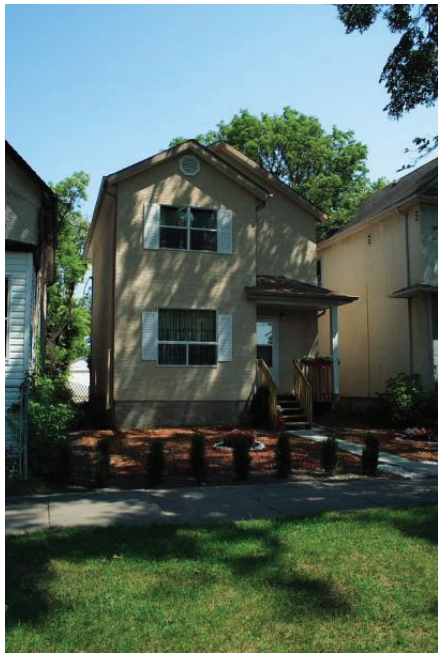


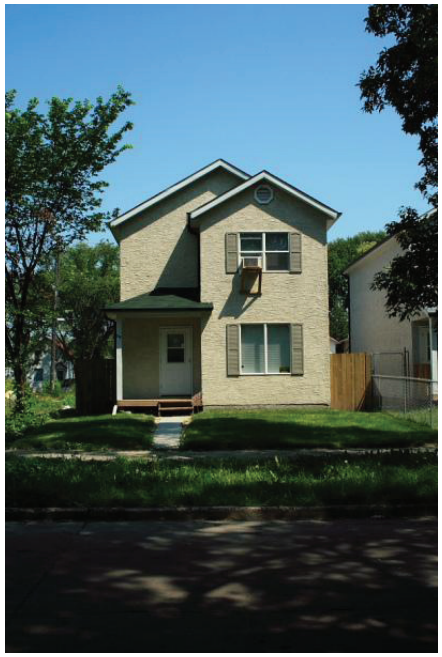




Two renovated homes, ready for occupancy. Windows are often boarded-up to prevent vandalism prior to owner possession.







NEHP infill projects, similar in scale and architectural language to existing neighbourhood homes.

Regina

Regina's largest concentration of pre-1946 housing stock is in its inner city. The area is also home to the city's highest number of low-income residents, including individuals and families. Older homes equal more maintenance costs, which often times are not affordable to low-income residents. This condition leads to the rapid deterioration of certain neighbourhoods into unsafe and undesirable areas. According the *Inner City and Social Housing Subcommittee* of the City of Regina, "the key issues associated with inner city housing are housing condition, rental housing affordability, and neighbourhood image."

The Saskatchewan Housing Corporation offers numerous innovative ways of increasing its affordable housing stock; Programs such as *HomeFirst Secondary Suites* encourages individuals to turn space in their homes into rental suites. Grants are offered for the construction of these new spaces. Also encouraged is home-ownership, which is a more viable solution than creating and maintaining affordable rental units. The high cost of construction for multi-unit rental buildings cannot be offset by lower rents affordable to low-income residents. However, single-family homes with low mortgage payments can be positive solution for those who are not made weary by the responsibility and maintenance that accompanies ownership.

Affordable senior housing development: tenants own their units and oversee building maintenance and upkeep.

Project: Highland Manor and Regency Gardens

Organization: Regina Housing Authority
1850 Smith Street, Regina, SK S4P 2N3

Web: www.reginahousing.ca

Contact:
- Faith Myers, Manager, Tenant Relations

Mission: "The Housing Authority has been entrusted to manage and maintain in good condition the assigned housing projects in order to provide adequate, suitable and affordable housing for the benefit of low income seniors, families, individuals with disabilities, and any other individuals in our community."

The Saskatchewan Housing Corporation has thoughtfully designed two residences for low-income senior citizens in Regina. Both locations have thoughtfully designed community spaces where residents can experience camaraderie and mitigate loneliness. Similar projects using this highly successful model exist elsewhere in the province as well.

Unlike much of SHC's housing stock, Highland Manor (50 suites) and Regency Gardens operate on a Life-Interest-Lease model, ensuring security of tenure. Residents are owners of their units and contribute to the management and maintenance of all shared spaces. The sense of pride and of community in these two properties outshines any of SHC's other properties and lightens the burden upon the painfully under-funded system.

Special requirements for Life-Interest-Lease: aged 55+, less than $41 thousand annual income. The Highland Manner project, for example, cost $5.1 million to construct. $2 million was funded by CAHP, including $1million from CMHC. $800 000 came from Saskatchewan Housing Corporation and $200 000 from the City of Regina. The remaining money came from the residents' Life-lease deposits: $40 000 per unit.

As a business model and from the standpoint of maintenance, this financial structure has been highly successful for SHC. Due to their vested financial interest, tenants become involved in the maintenance and upkeep of the properties. A sense of pride and of family reduces the number of social disturbances seen in comparison with other properties occupied solely by renters

Architectural Features:

- Corridors are wider than the required standards and spaces are made available for residents to personalize.
- Owners were able to choose whether or not they required additional appliances and fixtures such as air conditioners, dishwashers, washers, dryers, and ceiling fans. These items could be purchased and installed, but in essence remained separate from the mortgage and the responsibility of the tenant to sell if they vacated the property. On the other hand the Regina Housing Authority is responsible for reselling the unit itself.
- Each tenant has a parking spot.
- Gardens are emphasized at RHA's social housing projects in order to cultivate a sense of pride within tenants.
- In life-lease models there is carpeting, whereas in other rental properties, all flooring is hard.

Highland Manor:

- Shared spaces: furnished lounge, recreation area, common dining room and kitchen, common laundry rooms. Common areas are air conditioned.
- Apartment suites: stove, fridge, rough in for washer and dryer, safety grab-bars in washrooms, in-suite storage room, heat lamp in bathroom, private outdoor patios.
- Ledges in the corridors outside each door permits owners to personalize the space immediately outside their unit.

Other projects:

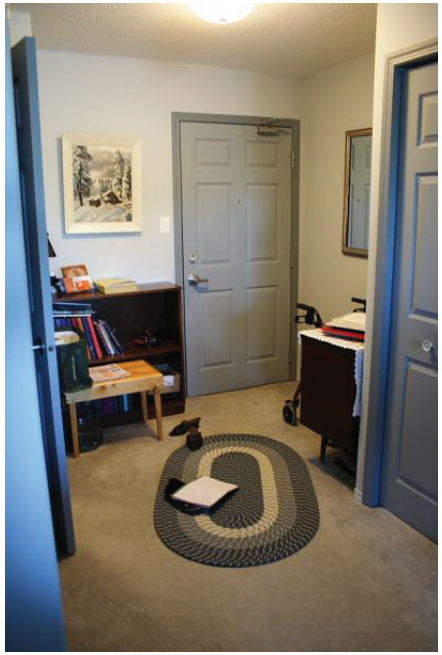
- St-Joseph's Place: a mixed income townhouse development done via Charette with designers, community members, CMHC and representatives of a nearby hospital. It was determined by participants that sustainable principles should be adhered to for its construction. Concerns over a lack of parking, elevated construction costs, and the maintenance of steeply pitched roofs will come to light as the project is completed and inhabited.

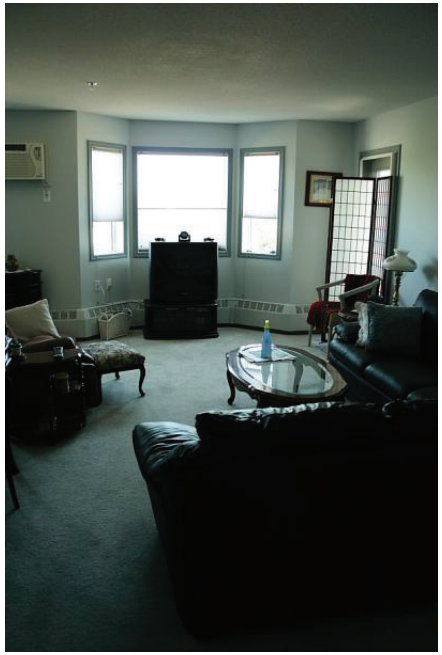
Other pertinent organizations/information:

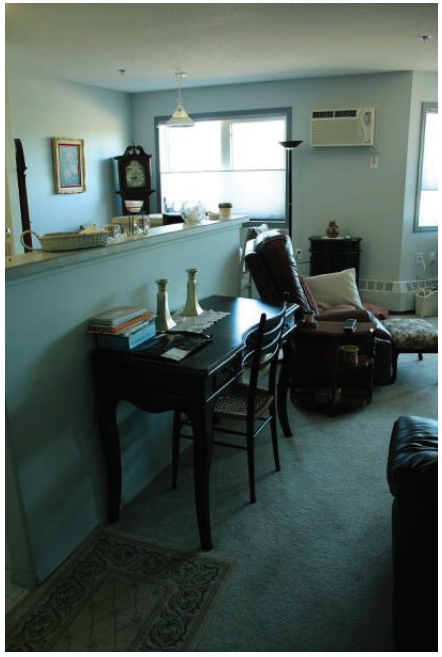
- Saskatchewan in general is suffering from a shortage of trades people and as a result, construction costs are unusually high making new construction costlier than its appraised value.
- The Inner City and Social Housing Subcommittee and Advisory Committee: The Future of Housing in Regina – Laying the Groundwork (Proposal for new housing development in Regina's inner city and improvements to their existing housing stock.)
- Inner City Housing Stimulation Strategy (ICHSS) – a five-year property tax exemption for new owner-occupied houses built in the inner city. This does not however only apply to low-income housing; therefore gentrification is happening in certain areas, with the construction of larger homes that do not fit with local neighbourhood character. They are considering extending this program to rental units and homes, as well as to renovations and additions to existing homes.
- Centenary Affordable Housing Program (CAHP) is federal funding for affordable housing, which is often matched by the province, municipalities and other partners.

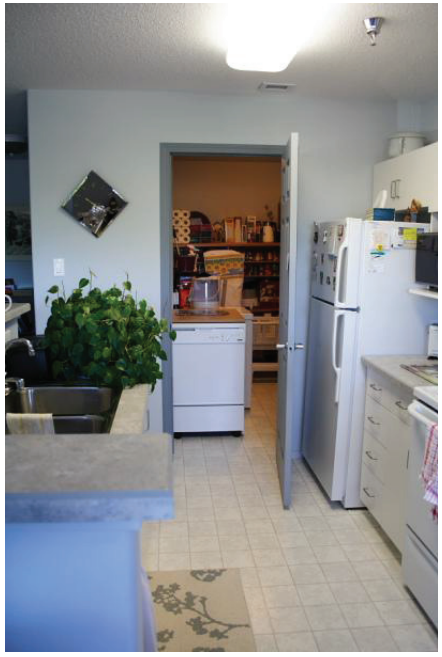
Sources: *The Future of Housing in Regina*, Government of Saskatchewan.

Right: St-Joseph's Place
Below: Existing neighbourhood around new St-Joseph's Place development.

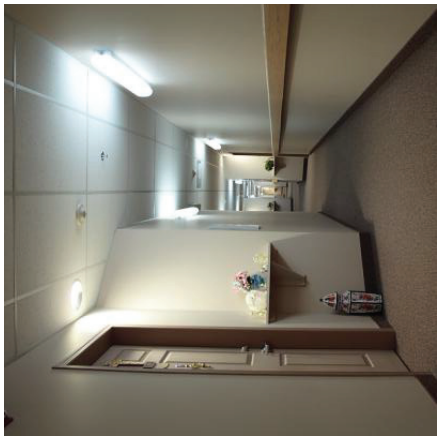


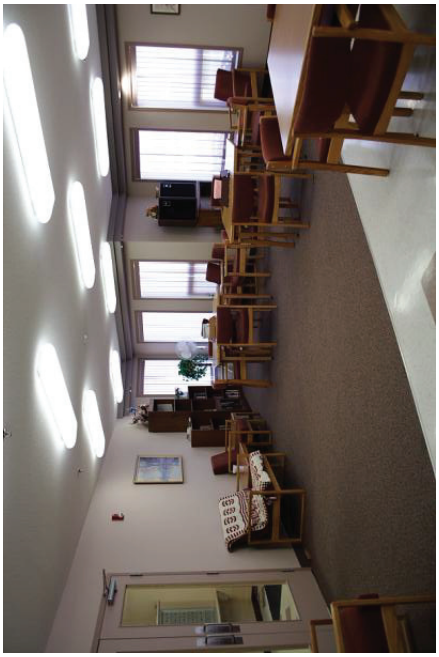






This page: Interior of a Highland Manor two-bedroom suite. Note large storage room adjacent to kitchen.
Following page: Interior, corridor, and shared spaces at Highland Manor



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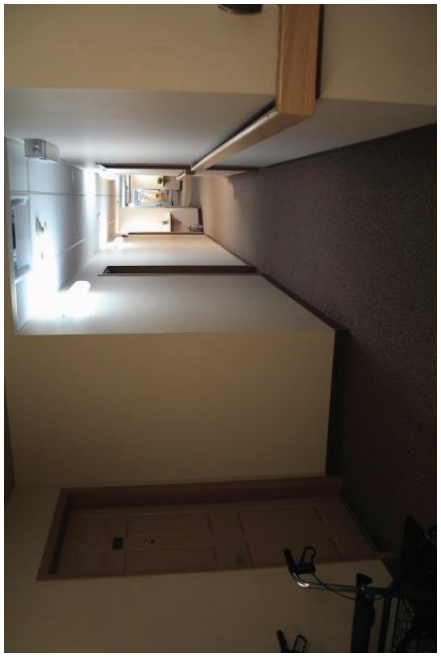
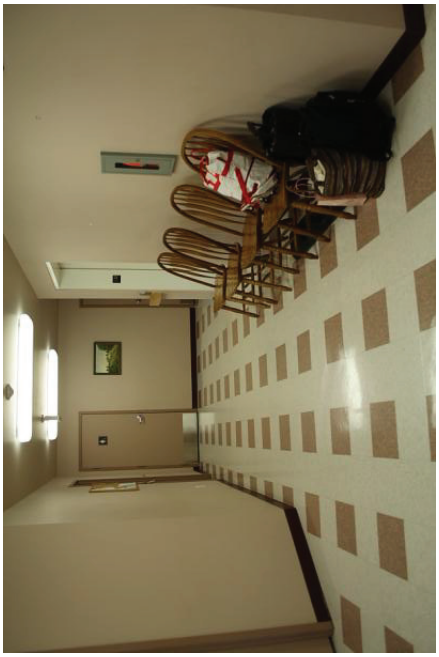
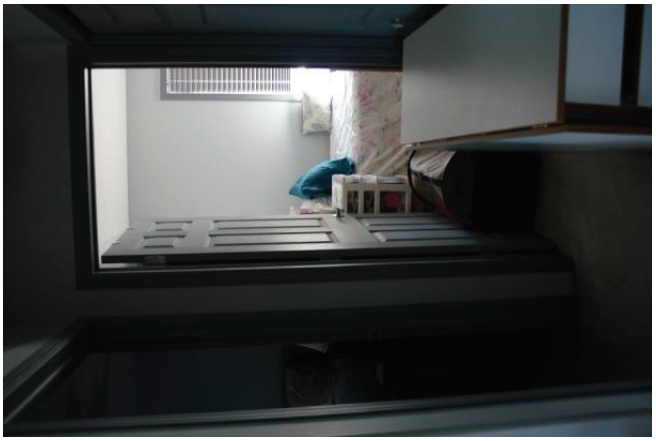
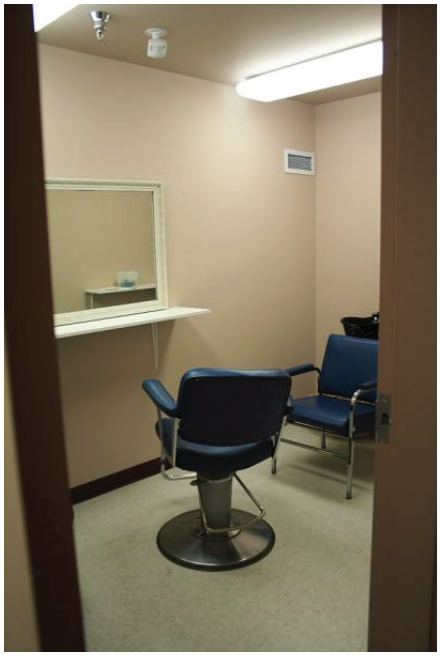








Highland Manor, common spaces and exteriors.

Far left: typical Regina social housing town-home rental units, where gardening and property beautification is encouraged.
Near left top: Social housing building for young single mothers.
Below: Newly constructed social housing family properties sold under a similar model to NEHP.

Regency Gardens individual patio areas, shared spaces and wider than usual corridors.

Calgary

In the summer of 2007, there was a vacancy rate in Calgary of 0.5%. Half of people living in shelters are working full-time. There are simply not enough affordable homes in Calgary and there are over 2 000 households on the City's affordable housing waiting list. The City has put in place an aggressive ten-year plan to end homelessness, which includes adding affordable housing across the city.

Project: City of Calgary, Affordable and Social Housing Stock

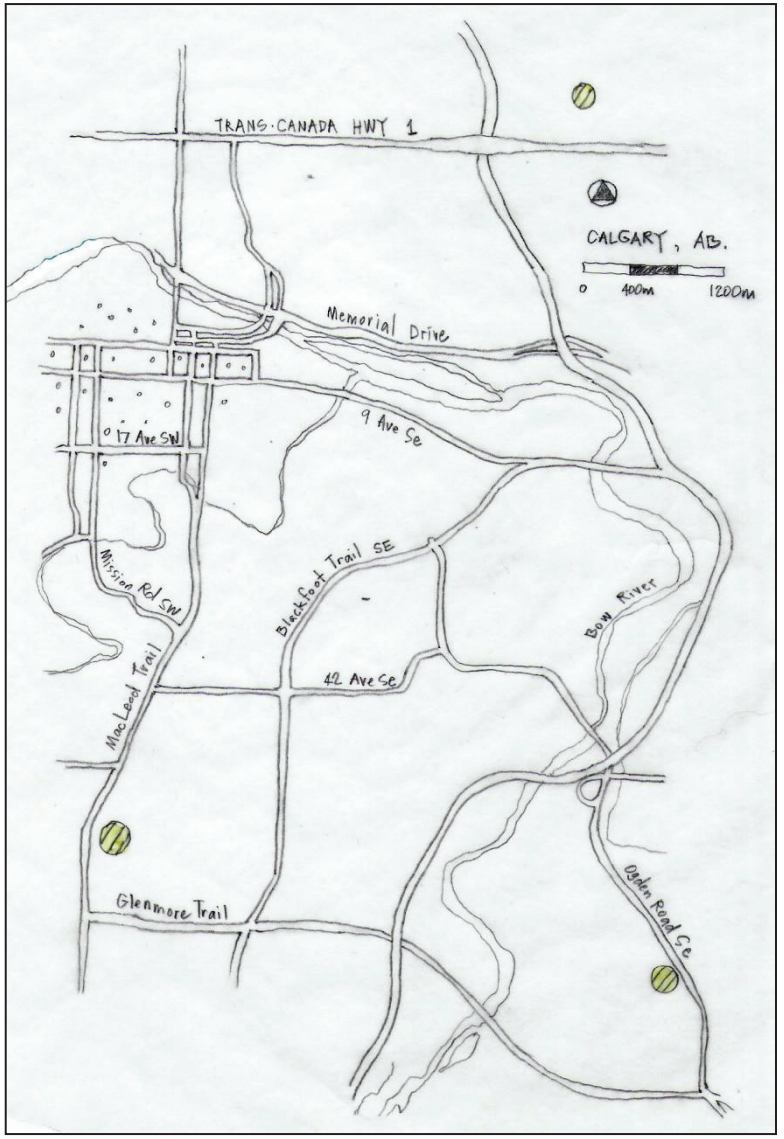
Organization: The City of Calgary Housing Corporation
TransAlta Two, 110 – 12 Avenue SW, 2nd Floor. P.O. Box 2100, Stn. M, #195, Calgary, AB, T2P 2M5

Web:
http://content.calgary.ca/CCA/City+Hall/Business+Units/Corporate+Properties+and+Buildings/Affordable+Housing/Current+Housing+Developments/Crestwood/Crestwood.htm

Contact:
- Gail Sokolan (Affordale Housing Coordinator, Land Servicing and Housing, Corporate Properties and Buildings)

Goals:
- Provide affordable housing to Calgary's lower income citizens
- Promote affordable housing to developers
- "Increase community and stakeholder awareness and capacity to support affordable housing initiatives."

Typical Calgary: social housing and BMWs.



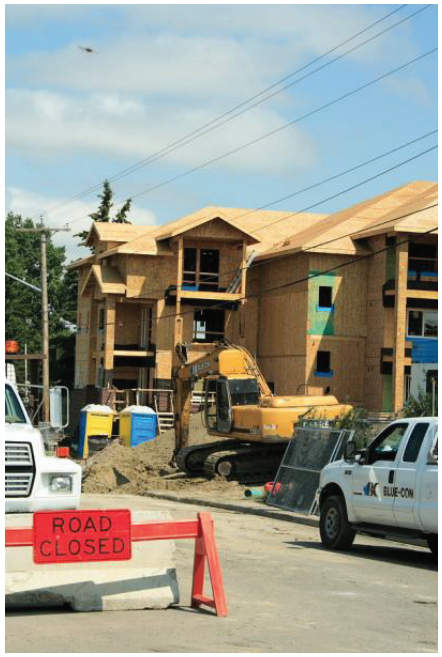
The City of Calgary is investigating how to include social and affordable housing in developer-led housing estates, as part of its 10-year plan to end homelessness. However, the inclusion of this type of housing is not a requirement as far as city bylaws and zoning regulations are concerned. Calgary has been identified nationally as a high-growth and high-need community, and in 2006, nearly 3 500 homeless were counted in the city.

The city itself is divided into planning regions and approximately 2% of homes in each of the areas are part of the Calgary Housing Company stock. Much of its portfolio is older and is in need of costly upkeep. In addition, none of the properties are for sale; the City of Calgary solely rents its housing at non-market rates, and has approximately 6 200 units. The City also partners with a number of organizations, both private and non-profit, who fund and construct affordable housing projects throughout the city. There are approximately 12 700 units held by these other groups.

For the City of Calgary, the provision of transitional homes for individuals is a primary focus, since the goal is to enable individuals to attain homes on their own. Consequently, numerous spaces within new social housing construction are dedicated to the delivery of services, such as counselling. However, with high vacancy rates and an overall housing shortage, there are few market homes for tenants to transition into.

Architectural Features:

- All new municipal constructions in the City of Calgary must be LEED certified. This includes social housing projects. As a result, social housing is being built to a better standard than private development homes.
- Properties are designed to blend into existing neighbourhood.
- Properties are located near services, schools, places of employment, recreation, and public transit.
- Units themselves are minimalist in design and all surface treatments are made to be durable.
- A goal of their designs is to reposition the image of social housing to alleviate the NIMBY attitude in neighbourhoods.
- The design process is not done in-house and projects and proposals are evaluated on a matrix. Points are given for the inclusion of affordable/social housing in new projects, including condo buildings.
- When social housing and market housing are combined within a new building, entrances, HVAC, and parking are separate. Playgrounds and common spaces are shared.
- Balconies are not permitted in social housing projects beyond the fourth storey, for safety reasons. Often balconies are completely omitted because they become a storage eyesore on the exterior of the building.
- Common spaces in social housing include spaces for the delivery of social services, mail boxes, laundry area, and an office which is always positioned within view of the laundry area.



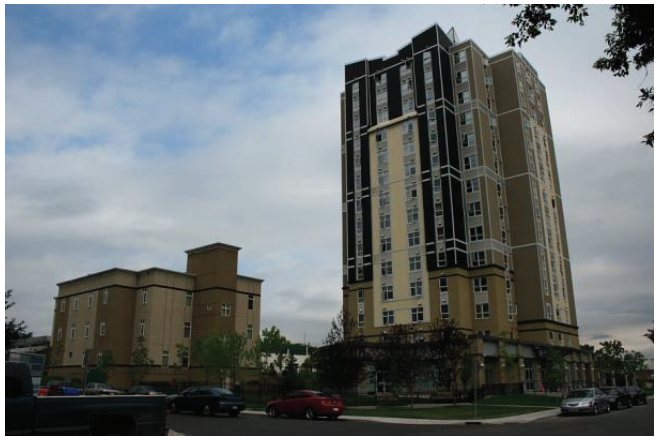
New multi-unit affordable housing rental properties in East Calgary.

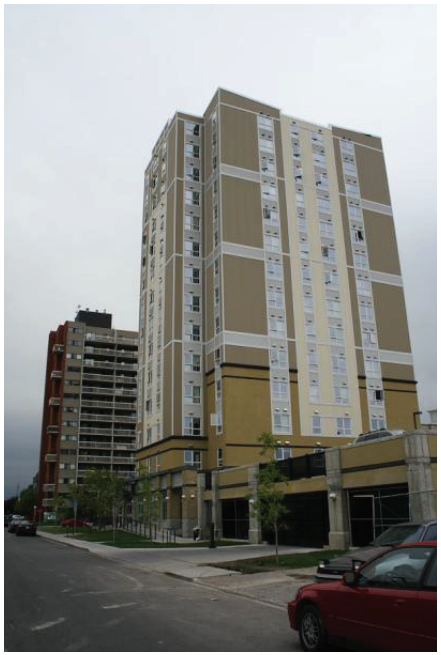
Properties:

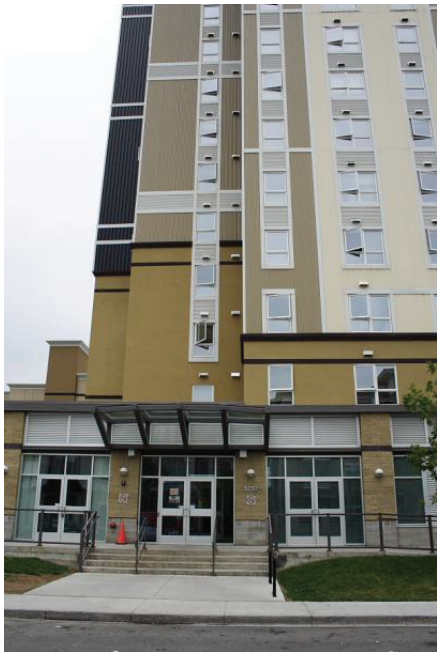
- Manchester Affordable Housing Project
- 300 – 57 Avenue SW
- Site area: 1.4 acres
- Occupied in 2004
- Funding: $14.3 million, including $9.15 million from federal and provincial sources (Affordable Housing Partnership Initiative), $800 000 from Infrastructure Canada-Alberta Program, $800 000 from Alberta Seniors. The land + $3.7 million were provided by the City.
- 3 structures: apartment tower, residences, parkade
- Apartment tower: 132 units, including 30 bachelors, 91 one-bedrooms, 10 barrier-free one bedrooms, and 1 two-bedroom. Reserved for singles and couples.
- Common spaces: laundry, exercise room, multi-function room, 1/3 of outdoor area is landscaped/green space.
- Retail/commercial spaces on main floor will accommodate services that will support building tenants.
- Residence: for low-income and needy seniors. 70 beds.
- Common spaces: lounges, outdoor patio, kitchen, and dining area.
- Parkade: 118 spaces
- Sited close to public transportation and employment opportunities

Sources: The City of Calgary, Calgary Affordable Housing

Multi-unit affordable housing project in South-East Calgary







Manchester Project in South Calgary. Top left image shows singles/couples tower on right and assisted living retirement residence on left.

Edmonton

In the summer of 2007, approximately 100 people set up a tent-city on vacant land near Edmonton's downtown. After the spread of E.coli due to unsanitary conditions, the City installed water and washrooms. It also installed a chain-link fence and security guards due to crime, gangs, and the presence of drugs. Eventually the tent-city was shut down.

In 2002, a homelessness count documented 1 915 homeless in Edmonton, and increase of 129% from the first count in 1999. With the booming Western economy and migration of workers to the oil fields, the number is likely higher. Companies are buying homes and converting them into rooming houses for their workers. Hotels are booked solid by companies as well. Workers, who do not have housing, resort to living in their vehicles. Utility vans are popular amongst tradesmen, since they can serve as work spaces, tool storage, and living quarters.

Project: Boyle Street Community.

Organization: Edmonton Inner City Housing Society
9430 – 111 Avenue, Edmonton, AB T5G 0A4

Web : http://www.eichs.org/

Contacts:
- Dawn (Project coordinator)
- George Kelly (Executive Coordinator)

Motto: Affordable Housing – The Key to Healthy Communities

Mission: The Edmonton Inner City Housing Society provides long-term, safe, appropriate, decent, unlabelled housing and supportive property management for low-income people in Edmonton's inner city.

Newsletter: Insites, published bi-annually

Established in 1983, the Edmonton Inner City Housing Society is a non-profit developer, who through new business ventures, partnerships, private donations, grants, and an endowment builds, manages, and maintains several social housing projects in downtown Edmonton. The mortgages for their properties are held variously by groups such as the CMHC. With its offices in the inner city, EICHS is strongly rooted in the community that it serves.

A stable place to live permits individuals and families to work on bettering their lives is a key principle for EICHS. In fact, a number of their tenants, now back on their feet, work as volunteers in the community and within EICHS properties helping less fortunate members to gain a step up in their lives. With a project under construction approximately every two years, there is a waiting list of over two years for new tenants. To date, fourteen projects have been constructed.

Architectural Features:

- Presently, their new designs are trying to be more energy efficient since the cost of utilities in the city is high. However, adhering to sustainable principles is a challenge since it generally drives up the cost of construction. (Some buildings have lights in common areas on sensors in order to reduce electricity consumption.)
- The city of Edmonton requires that all new constructions plant a minimum of 6 trees per lot. EICHS has opted for apple trees, or other shrubs that produce edibles.
- All projects are designed and managed to blend in with their surrounding neighbourhoods.
- Common space is contentious and generally avoided.
- Spaces for social services are not included in EICHS projects since all projects are built in neighbourhoods where services are generally available, and EICHS' focus is on the provision of housing, not on rehabilitating.
- Safety is important to designs, therefore sight-lines are maintained, hedges are not recommended, and open stairwells are preferred.
- Bay windows allow for better air circulation.

Portfolio of Projects:

- Over 300 individuals and families are housed by EICHS.
- 16 projects including townhouses, duplexes, four-plexes, rooming houses, and walk-up apartments.
- Units range in size from bachelor suites to five-bedroom family units.

Upcoming Projects:

- Home Base – 26 units of singles housing, including 17 one-bedroom unite and 9 bachelor suites.
- ArtsAve Place – mixed use development that will house the Nina Haggerty Centre (NHC) for the Arts on the main floor and 14-20 medium-priced condos (from $160,000) on the second floor. (at 118 Avenue at 92 Street) EICHS is acting as developer of the project and will sell the units and is partnering with NHC, a non-housing sector partner. NHC supports a collective of artists with developmental disabilities and provides low cost art classes for adults and families.

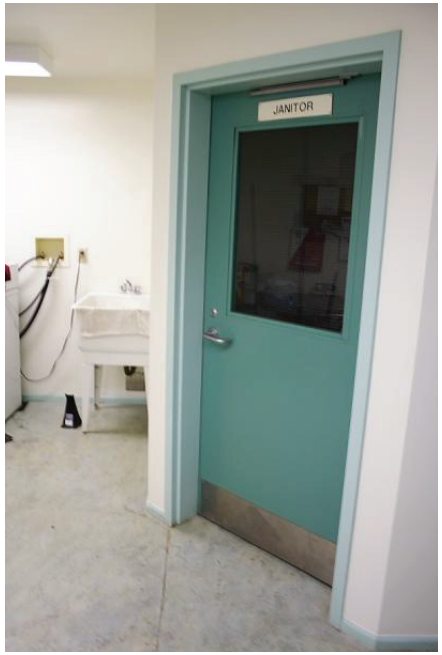
Three EICHS Projects in Inner city Edmonton

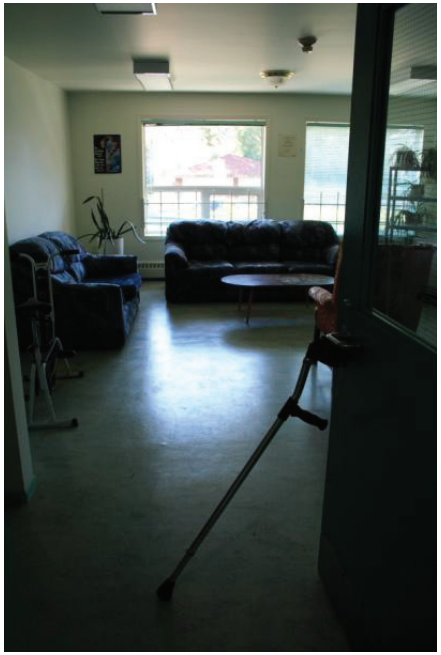
Other pertinent organizations/information:

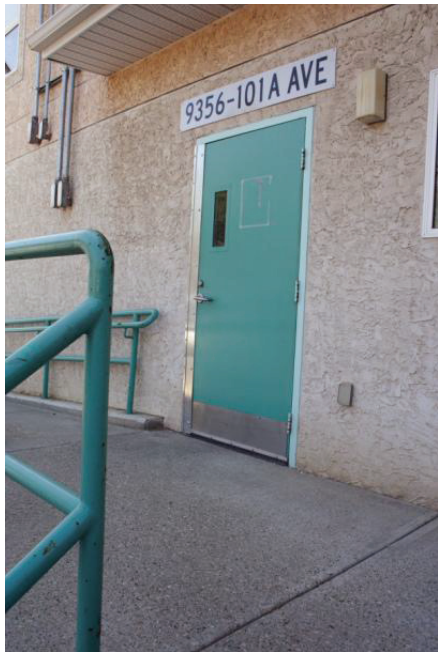
- Edmonton Housing Trust Fund (Funding Partner) – ROOPH Awards (Recognize Outstanding Organizations People and Housing)
- Alberta Affordable Housing Program (Funding Partner)
- Alberta Housing Coalition (housing advocate)
- Alberta Seniors (Funding Partner)
- The Allen Family Fund of the Edmonton Community Foundation (Funding Partner)
- The Edmonton Housing Trust Fund
- Strathcona Rotary Club (Funding Partner)
- The Stollery Foundation (Funding Partner)
- Edmonton Region Homebuilders' Charity
- Edmonton Cornerstones Plan (2004) – 5-year plan developed by the City Council to increase affordable housing and ensure adequate and decent housing.
- Vinterra Properties Ltd. will often design projects for free and build them at cost.

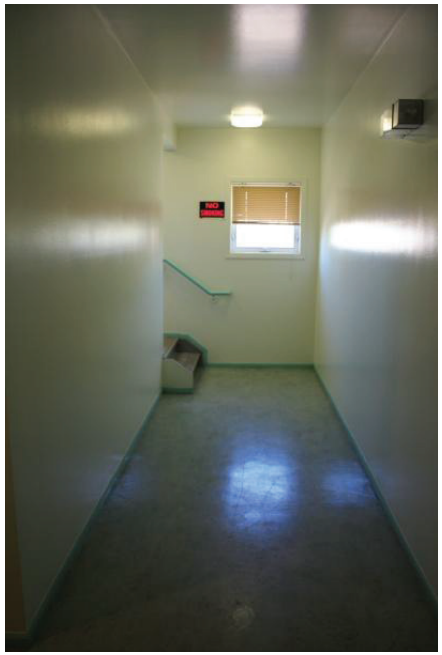
Sources: CBC News, Edmonton Inner City Housing Society, Insites Newsletter.

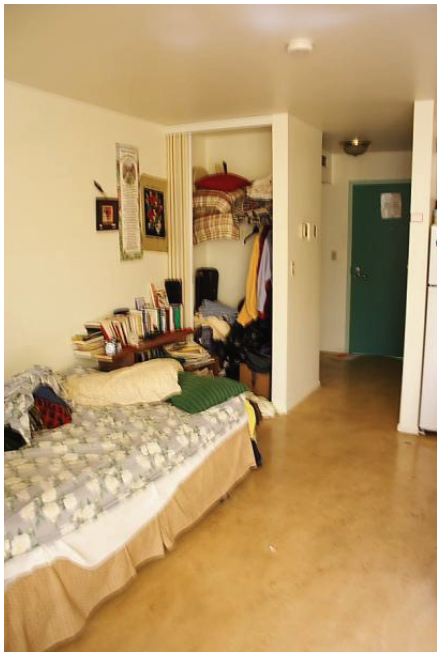
Shared spaces at Project 8. Such areas can be a challenge to maintain.

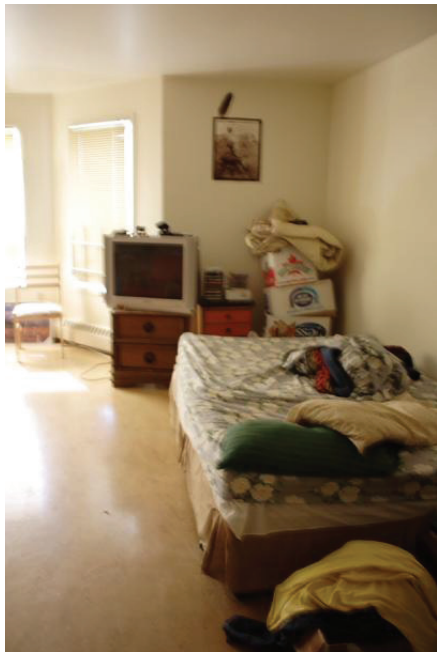




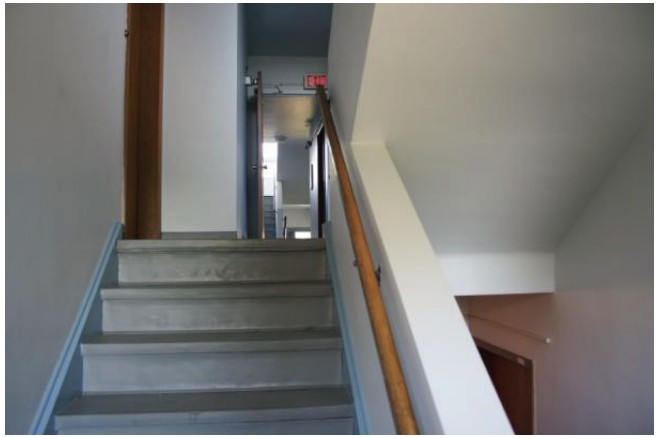








Far left: exterior images of Project 8. Doors are fully reinforced to prevent break-ins and green spaces are available to residents for cultivation.
Above and left: Single room at Project 8.



Projects 7, 8, and 9. Daylight and air circulation in corridors is important to EICHS.
Left: Portfolio of EICHS Projects

Vancouver

Vancouver will be hosting the 2010 Olympics. In an effort to clean up the poorest postal code in Canada, gentrification of the Downtown East Side is being encouraged. However, projects like the new Woodwards development are emerging examples of how market-rate housing and social housing can co-exist under the same roof.

Projects by well-known firms such as Henriquez Partners have been impacting the Downtown East Side for nearly a decade. Completed in 1998, Bruce Eriksen Place has received kudos for the many layers of symbolism and meaning held in its design, especially those visible on its façade. This sort of inspirational public architecture is a step in the right direction in an area that has for some time represented hopelessness.

Similarly, projects such as the Lore Krill Co-op have fought against modest criteria in order to provide residents with durable materials in common areas such as slate and maple, that will provide a stronger sense of home and permanency, as well as providing cost savings in long-term maintenance.

Project: Vancouver's Downtown East Side

Organization: Portland Hotel Society

Contact:

- Mark Townsend (Founder and Manager)

The Portland Hotel Society focuses its energies on Vancouver's hard to house individuals who inhabit the Downtown East Side.

It views itself as a therapeutic family, where acceptance and length of stay are of primary importance, regardless of their physical or psychological condition. PHS is also attempting to maintain or introduce services geared to its residents, such as a safe injection site, a mini hospital, a dental clinic, a grocery store, and a café. The café, located in the Sunrise building, provides employment for residents of the area, according to their abilities. Meals served are healthy and inexpensive, often a rarity in the inner city.

Most residences are for individuals and PHS has adopted a micro suite format for its newer projects, where individual units include a kitchen and bathroom. Older projects can consist of small rooms with shared amenities. Each building is equipped with a secured entry that is staffed 24 hours a day. Only residents are permitted entry and visitors must be accompanied by residents.

Architectural features:

- New projects feature Dutch doors and sidelights in order to provide a sense of openness, while maintaining safe and distinct boundaries between public and private spaces.
- Benches and seating integrated into hallways provide space for socialization.
- Preferred areas of socialization are main lobbies and stairwells, as well as TV rooms which function as the modern hearth.
- Laundry rooms are generally concentrated near common hubs of activity.
- Natural materials such as wood are preferred for its warmth.
- Finished concrete is often used for its aesthetic and durable appeal.
- Natural light is maximized by using the largest possible windows.

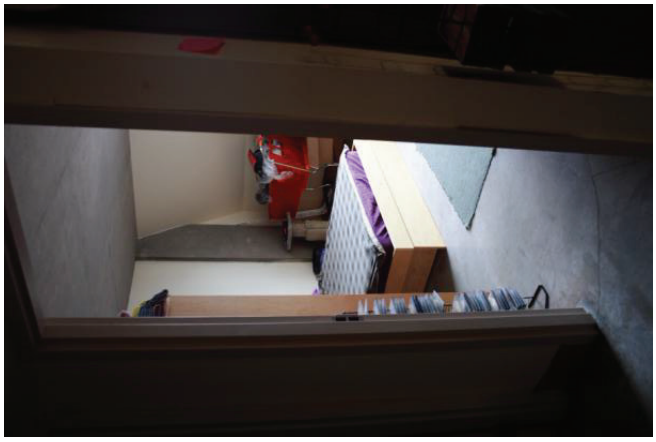
Portfolio of Projects:

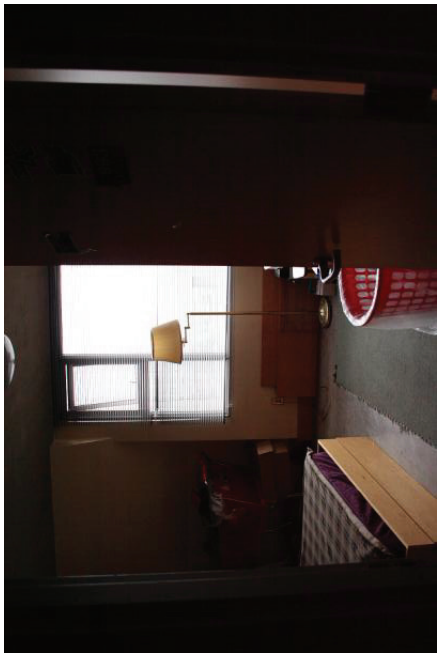
- PHS' housing stock includes 4 former hotels, 2 miscellaneous buildings turned single-room occupancy, 1 apartment block, and two new constructions.

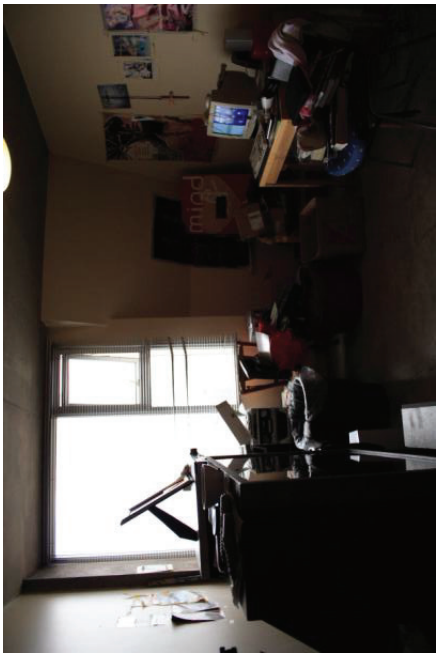
Other pertinent organizations/information:

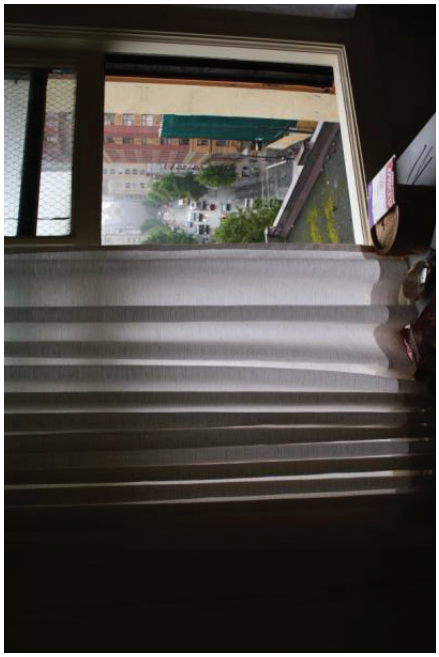
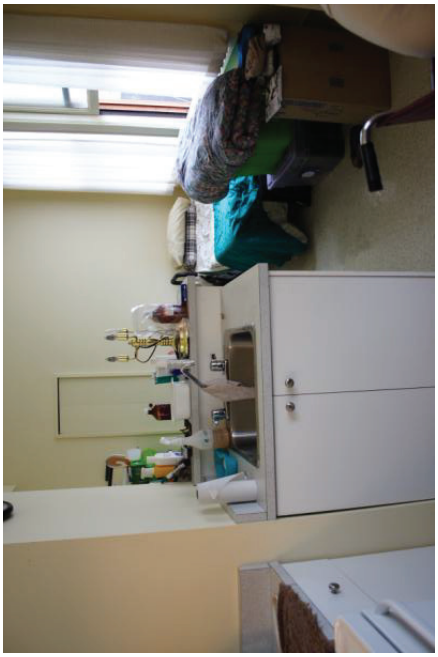
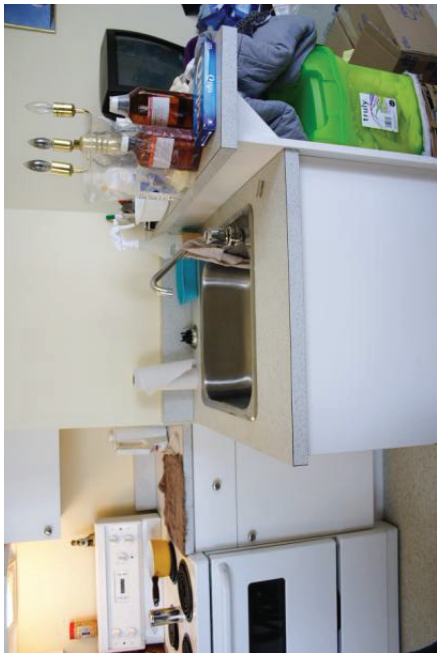
- Woodwards: Henriquez Partners and PHS are involved in the redevelopment of the iconic Woodwards department store into a mixed-income residential and commercial property. 125 units of social housing will deliberately have distinct sets of spaces, with certain shared pathways through communal spaces such as lobbies and courtyards. The segregation of spaces allows those living in social housing to feel more at home.
- In an effort to slow the gentrification of the Downtown East Side, PHS is trying to establish holdings either on the corners or in the middle of blocks.

Sources: Portland Hotel Society, Henriquez Partners, Vancouver Sun.










EXIT

Canadian Architect magazine – data

January 2000 – nothing

February 2000
V.45 N.02

p.7: News – In Memoriam – Colin Douglas Vaughan 1931-2000

- Toronto architect who, in the 1960s, worked on Co-op I a project that combined the benefits of housing systems and Co-op living.

p.22: Native Intelligence

- This article on the Haida Gwaii school in the Queen Charlotte Island mentions stock housing built by the government in the middle of the 1900s. BUT THIS IS NOT AN ARTICLE ON SOCIAL or AFFORDABLE HOUSING.

April 2000
V.45 N.04

p.9: News – Housing Study Grants.

- 14 new grants up to $20,000 from the CMHC awarded under the Affordability and Choice Today Program. They've been awarded since 1996 and have been recognized by the United Nations as best practice for improving the living environment. (The max amount in 2009 is $5,000)

p.50 Backpage – Real Swingers

- Article with plan and photos of a one bedroom apartment with many moveable partitions and built-in furniture in Toronto.

June 2000
V.45 N.06

p.8: News – B.C. Lieutenant Governor Awards

- Award given to Henriquez Partners for Bruce Eriksen Place in Vancouver.

p.30: London: Simple Hearts (travel diary)

- 1970s Marquess Road Estate in Borough of Islington London is a large social housing precinct by architects Darbourne and Darke.
- Open walkways on this low-rise on the 4th floor are used for plantings.
- Another project: Lillington Gardens.
- Private gardens and access to terraces.
- Many walkways through the buildings were very confusing, but really worked to cut apart the super block. Underground parking.
- Residents were encouraged to carve out "a little personal territory."
- Water from gardens above leaked into lower units making them uninhabitable.
- Private gardens turned to areas perfect for drug deals as unemployment rose, general decay and danger took over this estate.
- Lillington Gardens though similar in design didn't suffer this same fate, as it had tenants who were more stable and financially well-off.
- In the 90s a demolition/renewal plan was put in place to introduce more mixed-use, original streets and a better connection to the street.

July 2000
V.45 N.07

p.9: OAA Awards
- Award of excellence given to Regent Park Community Health Centre in Toronto by A.J. Diamond, Donald Schmitt and Company.

p.23: Getting on in Bantry (travel diary)
- Row Houses for the elderly in Bantry Ireland, with private gardens.
- The area is located strategically between the hospital and a church.
- 27 square meters for each one-bedroom dwelling, with eat-in kitchen, washroom, living room.
- Back entrance to garden and front entrance to walkway.

p.26: Of Style and Substance
- A review of the *Design Culture Now* exhibition at Cooper-Hewitt National Design Museum in NYC.
- A Mockbee/Coker Architects project in collaboration with Rural Studio students is featured. The principal photo of the article is of this project. Bryant House in Alabama.
- The reviewer states that this is the only project in the exhibition that is for the masses, as the remainder of the projects are superfluous, misleading and arrogant.

August 2000
V.45 N.08

p.42: Backpage – Real Movers (Paul Reuber)
- Affordable housing project in Orminge, Sweden made of prefab components in the 1960s.
- Residents were able to rearrange partitions to better suit their needs.
- Residents were initially consulted to determine subdivision of rooms, and wall-to-wall carpet was initially installed so that walls could be unclipped and moved into their desired locations.

September 2000
V.45 N.09

p.38: Lima: Postcards from the Edge (travel diary)
- The global economy has provided Lima with much richness, but it has also spawned a lot of homelessness.
- Ghettos have tripled in size over the past 25 years, many of the incoming people from the countryside looking for a better life.
- Suburban San Miguel has a well-laid out affordable housing block of over 1000 units.
- Since the 1990s all social housing has come to a halt under Fujimori's rule.
- Squatters have moved in to certain galleria buildings, unable to find affordable housing elsewhere.

p.56: Books – Houser: The Life and Work of Catherine Bauer
- US and Canada are living a common dismantling of social housing programs, with more burden place on the private sector to pick up the slack.
- This biography of Bauer, housing advocate and civil servant talks about the context in which public sector housing and planning programs were initiated.

November 2000
V.45 N.11

p.4: Viewpoint (Editorial)
- Editorial introduces the two long-term care facilities chronicled in this issue.

- The two projects (Houses of Providence and Apotex Centre) are excellent examples of their kind due to the architect's attention to privacy and dignity, though they've been highly funded by private donors. Most similar projects funded by the government cannot meet these same expectations.

p.7: Awards – Toronto design awards

- Award in the Element or Building category in the city's first City of Toronto Architecture and Urban Design Awards since the 1998 amalgamation of Metro Toronto municipalities was given to Taylor Hariri Pontarini Architects. This is a temporary shelter for women and their children, located in Toronto. http://archives.chbooks.com/online_books/eastwest/042.html

p. 26: Houses to Call Home

- Not a social housing project!! Interesting article for the a design methodology that wants to induce a sense of home, comfort and warmth even though it is a healthcare facility.
- A long term care facility "Houses of Providence" in Scarborough by Montgomery Sisam Associates Inc. / Kubawara Payne McKenna Blumberg.
- House of Providence originally founded in 1857.
- New building 0 Houses of Providence is a 288-bed long term care facility for the elderly connected to the existing Providence Villa and Hospital.
- Resident-centred model of care, a place where dignity and comfort of the residents drives planning and programming and "remain unwaveringly at the very heart of the architectural tone and character of the project."
- The team of designers and the clients were asked: is this a place I would be pleased to visit if my parents were to live here? Would I be comfortable and feel optimistic if I might be living here?
- 4-storey building, 2 L-shaped blocks.
- 12 private and 3 shared rooms in each wing + common rooms for dining, activities and support staff and treatment.
- Living areas are divided into 16 "houses" with 18 residents in each.
- Each "house" has its own domestic-scale kitchen.
- "Attention to the routine of living ensures a manageable experiential scale…"
- "has the character of an upscale contemporary Nordic hotel."
- Private washroom and shared bathing facilities with "a generous and sensual space that brings dignity and natural light to the often difficult job of bathing frail bodies."
- "the sense of address are subdued but gracious.
- "main-street" ambiance of public ground floor
- Average length of stay is less than 2 years.
- There is anecdotal evidence that suggests that levels of medication are decreased in facilities where there is reverence for human concerns…
- "This is a building that simply and sincerely believes that individuals benefit from an atmosphere that manages to elevate levels of hope and thoughtfulness."
- "While certainly not at the scale of a house, the building is constantly house-like in its attention to the rituals of living."
- Modern architectural style that show a high standard of comfort and gentleness.

p. 30: Handled with Care

- This is not a social housing project.
- Long-term care Apotex Centre, Baycrest Centre for Geriatic Care in Toronto by A.J. Diamond, Donald Schmitt and Company with Boignon Petroff Shepherd Architects.
- 200 apartments for independent seniors, 300 chronic care hospital beds and 472-bed Apotex Centre for the cognitively impaired.
- Privately fundraised.
- Design process informed by the residents' physical and mental limitations and capabilities.
- The role of memory and architecture.
- "…the importance of 'home' resonates through the building. The facility was intended to become a home for

p.58 The Back Page: Real Estate!

- Initial intent of a multi-unit family complex located in Kalleback Sweden was to "make better homes available to the poor."
- Combines Koolhass' "individual privacies" with Jencks' "architecture of participation."
- Looks like a parking garage with traditional pitch-roof houses under each concrete floor.

November 2000
V.45 N.11

p.12: Awards of Excellence 2000: Playing it Safe

- Project mentioned but not awarded: Student project from U of T student Tim Wickens, Public Space-Private Lives.
- "This project addresses Toronto's serious shortage of affordable housing by proposing the development of minimal housing units providing basic essential private living space. These are strategically located on a network of sites throughout downtown Toronto allowing tenants to augment their minimal private spaces with an enhanced public life supported by park, restaurants, coffee shops, and bookstores."

January 2006
V.51 N.01

p.8: Viewpoint (Editorial)

- CMHC provides case studies for architects to gather intellectual ammunition that will strengthen design concepts.
- One example is affordable housing in Charlottetown.
- Additional funding and grants available to strengthen progressive architecture.

p.20: Crosstown Examined

- This article examines the proposed mixed-use redevelopment of the Woodward's site in Vancouver's Downtown Eastside.
- Chronicles the history of the site.
- Henriquez states "that the architecture of Woodward's was not about what it looks like, but that social ideas and urban issues were of primary concern." And "using architecture as a container for social development."
- The project is community driven.
- The new project includes 500 market and 200 non-market residences, plus retail, office, school (SFU) and non-profit community spaces.
- Public spaces, including grocery store, pharmacy, etc. will be more akin to a train station than to a hotel lobby.

Februrary 2006
V.51 N.02

p.20: Books

- Avi Friedman book *Room for Though: Rethinking Home and Community Design*
- A collection of 21 of Friedman's essays on various aspects of N.American housing and communities

March 2006
V.51 N.03

p.8: Viewpoint (Editorial)

- Questions what the new Conservative agenda will hold in terms of affordable housing.
- Reports on how progressive the province of Alberta (a typically Conservative stronghold) is in terms of energy efficiency and forward-thinking design.

April 2006
V.51 N.04

p.62: Insites: Socially Sustainable

- This article discusses and attempts to define "socially sustainable communities" along with the role of the architect in creating them.
- Victoria's VicWest community became an affordable place to buy a home in the 1980s due to depreciation and has homeowners (who may have formerly been tenants) who we critical to the formation of social organizations and community organizations throughout the area.
- The architecture of the framework for the social and community development in the area.
- Neighbouring new community Selkirk is a developer-led mixed-use community that has non-market and senior housing.
- As a result of the development of these two communities the "Urban Design Manual for the City of Victoria" was created.
- Each of the two communities have carved out their own identity and function within the larger community of Victoria.

May 2006
V.51 N.05

p.11: Calendar - World Urban Forum III

- Hosted in Vancouver one of the primary topics of discussion is urban poverty and its predicted growth that will compromise the poor's ability to access shelter, etc.

June 2006
V.51 N.06

p.11: Projects – Affordable infill housing in Ottawa's wwest end wins OAA Award of Excellence.

- Developed by non-profit affordable housing developer and designed by James A. Colizza Architect Inc. the multi-unit project on Richmond Road wins OAA Award of Excellence.

p.20: Memoriam – Jane, We Miss You Terribly

- The article talks about Toronto in the 70s and 80s when affordable housing started to appear on scattered sites throughout the urban area.

July 2006
V.51 N.07

Cover: Housing and Community

- The image on the cover is of a pool house. ?!

p.10: Viewpoint (Editorial)

- Harper's speech at the WUF talked about a nostalgic view of family and service clubs and a minimized role for municipal politicians. The editor suggests that Harper is stating that social inclusion and affordable housing will be left to "faith-based organizations."
- Kashechewan is mentioned as a major failure in the delivery of adequate housing and water.

p.19: Autonomous Home

Article on a Canadian prefabricated home, named miniHome that is an affordable alternative to mass housing. Designed by intern architects Daniel Hall and Andy Thomson.
Promotes a green lifestyle within the infrastructure of the RV industry.
At $145,000 ($475 per square foot) it questions its nature of affordability.
Fixtures, furnishings and utilities are included. (ie. solar panels, composting toilet…)

p.22: Sustainable House

- An article on the *Archetype for the Living City* competition held by the Toronto and Region Conservation and Design Exchange, featuring the winning design called "Building Blocks" and others.
- The premise of the competitions was to ask designers to consider environmental responsibility and affordability in the design of a single-family home.
- The teams were comprised of multi-disciplined individuals as per competition requirements.

p.51: Reducing the Risk

- Regent Park, Jane and Finch, and Malvern are all mentioned as at-risk communities in Toronto for gang-related violence and crimes in this scholarly article which looks to better understand how the design community can help at-risk communities.
- The article looks at what the design community can offer to these communities, including inclusionary planning. "This ultimately leads to the important questions of what are the forces involved in fostering dangerous neighbourhoods, and is it possible to understand the individual's relationship to the environment in which he or she grows up?"
- "…an investigation into understanding the phenomenon of youth violence within these communities is critical. In order to do this, it is necessary to evaluate the impact that the environment has on the social development and identity building of the at-risk individuals, and to question the relationship they have with the place they call **home**."
- The government's approach involves scare tactics and undesirable jobs, which ultimately cause further alienation from community.
- The article advocates inclusionary planning, and provides an unclear method of analysing the centre of at-risk communities by looking at the relationship between "urban artefacts" (places to loiter) and the social group in question. "…the threshold spaces surrounding the urban artefacts have a design potential that extends beyond the typology of the community or recreational centre."

August 2006
V.51 N.08

p.20: Downtown's Last Resort

- Vancouver's downtown is having a "de-downtownification." Jobs are departing the city centre and condos are the principal new construction, over the office tower.
- Diversification is difficult to achieve due to a lessening of federal social housing subsidies.
- The Downtown Eastside is being densified and condoned as an urban slum right beside a high-income area.
- A lack of affordable housing is making it difficult to achieve the goal of Vancouver as "Creative City."
- Vancouver's 1991 Downtown Plan permits developers to increase density through discretionary approvals if they provide "social-bonuses" such as a contribution to social housing funds, community facilities, etc. (Typology: Small footprint, high-rise tower)

p.26: Architizing

- This scholarly article talks about recent methods in architectural advertising.
- One add says "Take Shelter" which "parodies both the conventions of grounded habitation and the inner-city shelters necessitated by the harsher social ethos of today's economy."
- In Vancouver there's a trivialization of architecture and urban design by not paying enough attention to pubic housing, welfare, pollution, etc. over issues of the greening of streets and sustainability.
- Another luxury advert states "Homes for Everyone" but is obviously far out of the price-range of most.

p.50: Backpage: Binning House

- The Binning House was built in 1941, designed by artist B.C. Binning is an early example of West Coast Modernism.
- It was believed to be a "model" of low-budget house, but its actual cost of construction was $5000 – double of its typical contemporaries.

October 2006
V.51 N.10

p.8: Viewpoint (Editorial)
- There is a need for Canadian architects to "lead the world in designing culturally sensitive, efficient, accessible and socially diverse urban environments."
- Continuing Education for architects should include more information on affordable housing.

p.11: News – Witold Rybczynski winner of the eighth Vincent J. Scully Prize.
- Author of *Home* (1986)
- 1991 recipient of the AIA's Progressive Architecture Design award for his research on low-cost housing.

November 2006
V.51 N.11

p.10: Viewpoint (Editorial)
- Despite having a surplus, the federal government does not support affordable housing programs.
- There is speculation that the government wants to privatize the CMHC, further removing its vested interest in affordable, social and native housing issues.

p.xx: News – CAMH replacing an institution with an urban village
- The Centre for Addiction and Mental Health is undergoing a redevelopment which includes "24 private, home-like bedrooms plus communal living and dining rooms, kitchens and healing gardens."

p.20: Modern Ambitions
- A review of the exhibition *Winnipeg Modern* which chronicles Winnipeg's modernist architectural history with various projects, essays and items of material culture.
- There is an image of Triangle Gardens (1957) – an inner-city housing development.

p.56: Roch Garden
- This article explores the revitalization of Quebec City's Saint-Roch neighbourhood.
- The covered pedestrian mall built in the 1970s was unsuccessful and became a hang-out for the elderly and the homeless.
- A revitalization strategy in the mid 80s included a multi-faceted approach between educational institutions, arts and culture, business, and housing.
- The city ensured that there was a mix of housing types, including cooperatives.

p.80: Calendar – On the Threshold: The Changing Face of Housing
- This exhibition explores the façade of houses and how they define our sense of "home."

February 2007
V.52 N.02

Cover: Photograph outside of Woodward's, Vancouver.

p.8: Viewpoint (Editorial)
- Canada lags behind other Western nations and needs "a national housing strategy to increase the number of innovative and affordable housing projects."
- Canada has the smallest social-housing sector of any major Western nation, besides the US.
- Current Canadian initiatives: National Homelessness Initiative, Supporting Communities Partnership Initiative.

- Affordable housing is the responsibility of municipalities to assist local groups to provide mixed-income neighbourhoods.
- Current high demand on affordable housing requires partnering between municipalities, developers and non-profits seeking innovative solutions.

p.21: Housing Transitions

- New construction homeless shelter and transitional housing for men in Toronto, by Levitt Goodman Architects Ltd. Commissioned by Christie Ossington Neighbourhood Centre.
- The shelter has bunk beds for 45 men, a dining room and kitchen.
- The transitional housing is 20 one-room apartments, 16'x16' each, meeting/dining room, offices and administration. Rent-geared-to-income, starting at $121/month.
- Central courtyard.
- $2million budget.
- "Eight-foot-deep balconies serve three purposes: open-air entrance corridors for the apartments above, meeting places, and observation galleries."
- Additional Levitt Goodman project: 25 Leonard St. Toronto, recipient of CMHC Best Practice award in 2006.
- Apartment basics: closet, kitchen area w/sink, washroom w/ stand-shower.
- Hostel has lounge opening up to courtyard.
- Single-loaded corridor serves as balcony and was made extra wide to serve as gathering place, "fostering community."
- References Herman Hertzberger's non-programmed spatial strategies, unanticipated activities & Christopher Alexander's intimacy gradient pattern.
- "A clear and defensible transition between "most public" and "most private" is especially important to men whose lives have been stripped of many of the dignities most of us take for granted.
- Two references to "home" p.24.

p.26: Collage City

- New construction of Richmond Road Affordable Housing by James A. Colizza Architect Inc. in Ottawa. Commissioned by the Centretown Citizens Ottawa Corporation Non-profit Housing.
- $300 a square metre.
- Referred to as "social-housing."
- 7 town homes, 14 stacked duplexes and 2 raised lofts on a 3 ha lot.
- Circulation "alleys" that punctuate the complex with sightlines.
- \"A strong but playful wall of deep red brick that both encloses the guts of the complex and provides sound mitigation for the other units."
- Trees mediate between the town homes and the street.
- White interiors with coloured walls and floors.
- Windows are maximized.
- All units open to street and interior courtyard.
- More public areas of the units are left as large open "boxes."
- Balconies and terraces promote outside living, "separate from but in touch with neighbours."
- Private yards are defined by white chain link fence and red-wood gate.

p.32: Design with Cause

- New Construction Residences Jean-Placide-Desrosiers, in Montreal by Lapointe Magne et Associes.
- New Construction Les Habitations Joseph-LeCaron, in Montreal by Affleck + De La Riva Architectes and Martin Briere Architectes.
- CMHC-led as part of its 2001 Affordable Housing Initiative.
- Approximately $107-115 per square foot.
- The *Office municipal d'habitation de Montreal* is the municipal social housing authority. By Dec. 2006, they had built:
    - 5 seniors' residences totaling 583 units (with 674 still in the building or design phases)
    - 10 family buildings, for 243 total units (with 237 forthcoming)

- Residences Jean-Placide-Desrosiers is a seniors' residence (83 units) and each unit has WR, kitchen, balcony. There's a shared exercise yard, kitchen, dining room, laundry and garbage/recycling area.
    - It sits on the site of the community's burnt-down church and is next to a new family co-op housing building.
    - Stair treads serve as privacy screens on balconies.
    - Entrance alcoves are brightly coloured, recessed, have a transom and a small shelf at knob height.
    - A spatial device consisting of a kitchen storage and front closet combination helps define the living space.
- Les Habitations Joseph-LeCaron has 19 units for families. Each unit is equipped with a kitchen and dining room, living room, foyer, and sunken courtyard or balcony.
    - Rear fire stairs due to not having corridor entrance with second means of egress.

p.38: An Ethical Plan

- Interview with Gregory Henriquez.
- Discussion revolves around "a fear of collective amnesia, trusting one's own experiences, and exploring a sense of authentic expression beyond conventional style.
- Refers to Bruce Eriksen Place (1997), Lore Krill Housing co-op, and the redevelopment of Woodwards, all located in Vancouver's Downtown Eastside.
- Talks about the importance of community, the involvement of many partners and the ability to give incentives to developers when they partner with housing advocates.
- The photographs in his book "wanted to capture the space between the people and the building."
- At Lore Krill, 40% of residents are on social assistance, 40% are working poor and 20% live in market housing. "These people work together to create a community that enables them to have a place on the earth which they can call their own."
- On the role of the architect: "It's essential that the community experiences the poetic, the beautiful, and the ethical."

p.50: Backpage - Competing Interests

- Refers to the Canadian Competitions Catalogue, *Architectural Competitions and Territorial Imagination: Cultural Projects in Quebec 1991-2005*, and *Rethinking and Redefining Social Housing in the City Centre*.
- RRSHCC projects demonstrated a preoccupation with the environment.
- "no truly outstanding idea emerged from the competition"
- There is a gap between architecture schools and other faculties when it comes to the issues affecting social housing.

March 2007
V.52 N.03

p.8: Viewpoint (Editorial)

- Raises the issue of the delivery of adequate housing for aboriginal people both on and off reserves.
- $600 million issued by the Conservative government for aboriginal housing initiatives.
- Housing forums initiated by the First Nations Housing Institute.
- A centre for excellence has been established, in addition to groups like National Housing Manager Organization, Training Development Project.
- CMHC is taking over much of the ownership of native social housing.
- It's difficult to obtain a mortgage for aboriginal housing because the bank can't foreclose a property located on a reserve.

p.11: News - Competitions

- EQuilibrium sustainable housing competition for homes that are energy-efficient, healthy, resource-efficient, and affordable.

- 12 teams of 72 have been selected to continue on with their designs.
- Each team receives $50 000 + CMHC support.

p.14: Without A Place
- Canada does not have a national policy to end homelessness.
- What role can the profession of architecture play in alleviating homelessness?
- A disproportionate amount of homeless people in BC are aboriginal.
- 14-unit second-stage housing for aboriginals: Spirit Way in East Vancouver, completed in 2000 by Linda Baker Architect.
- Ambrose Place in Edmonton's inner city is a 42-unit housing project for aboriginals with support services (began construction in 2007.)
- Aboriginal Homelessness Steering Committee for Greater Vancouver represents service providers.

p.16: North by North Housing
- Avi Friedman social housing project for Innu people in Iqaluit, commissioned by the City of Iqaluit and the Nunavut Housing Authority.
- Design challenges are due to availability of materials, changing climatic circumstances, short building season, permafrost, rocky terrain.
- Inhabitant comfort is a priority.
- Demarking property does not exist in the north. People walk or drive over each other's spaces.
- The production of art must be accommodated as well as equipment for hunting, and skidoos.
- Planning and design objectives: foster a strong personality, respecting local dwelling culture, and creating a place that embeds itself in the physical landscape.
- Foot and skidoo paths were laid on existing ones, sculpting areas were designated, a public square was made where paths cross, children's play areas and a garden were allocated.
- Individual entranceways are meant to foster personalization.
- Interiors are flexible.

April 2007
V.52 N.04

p.34: Bridging a Gap
- Inner-city Calgary development called The Bridges, former site of Calgary General Hospital. 1575 new housing units, 2500 residents, ground-floor commercial and institutional.
- Master plan and architectural guidelines were the subject of a competition.
- Three-phases, land owned by the City of Calgary.
- The project considered sustainable community design, density, appropriate housing types, compatibility of uses, affordable housing and public space.
- "Although there was considerable discussion around the issues of affordable housing and sustainability early in the process, theses issues seem to have been put aside in an effort to emphasize the public realm as the most important aspect to get right in this first phase."
- From the architectural guidelines: "While promoting excellence in design, the overriding principle of these guidelines is the creation of a safe public space environment."
- One of the townhouse developments by Busby Perkins + Will (named Acqua and Vento) contains 4 (of 44) small affordable housing units owned and operated by the City. Seeking LEED platinum.
- Community centre is used by surrounding housing tenants as an extension of their living room with BBQs and keg parties.

p.41: A Tale of Two Cities
- Interview with Robert Freedman (Toronto) and Bret Toderian (Vancouver.)
- US has the HOPE IV public housing program through which municipalities can compete for money.
- City-building vs. urban design. (A collective way of planners, architects, etc. working together to better the city.)

- City planning should focus on a physical vision rather than a strategic plan.
- Vancouver has its EcoDensity plan designed to increase density while reducing its ecological footprint. "The EcoDensity Charter commits the City to make environmental sustainability a primary goal in all city planning decisions - in ways that also support housing affordability and liveability."
- False Creek project in Vancouver is a model of sustainable community development based on environmental, social and economic principles.
- "The Avenues" is a Toronto project that increases density and mixity.

p.47: A Place to Grow
- 30-year plan to intensify the regional expansion of Ontario's Golden Horseshoe; space over sprawl.
- "Places to Grow: Growth Plan for the Greater Golden Horseshoe."
- Emphasis on 'place' rather than sprawl.

May 2007
V.52 N.05

p.28: Leonard Avenue Modular Housing
- 26 unit SRO owned by St.Clare Multifaith Housing, by Levitt Goodman Architects. Near Kensington Market and an existing affordable housing complex.
- Prefab units hoisted onto the existing apartment complex.
- Non-combustible construction, individually fire-separated.
- Each unit is 220 square feet based on the design of an Airstream, with built-in furnishings and finishes.
- Bathroom is not a room, appliances and fixtures fit into alcoves and corners instead of being in separate rooms.
- The service core creates three smaller exterior courts between units.
- Access to units is via and exterior walkway, allowing natural light and cross-ventilation.
- The courtyards extend the small units with shared space.
- "Ingenuity being used in the service of important social needs."

p.38: Mario Saia, Saia Barbarese Topouzanov Architectes
- 2003 Master Plan for Benny Farm, included the placement (not the design of) 535 affordable housing units (40% are subsidized non-profit housing), a sport and community centre, a day-care, heal and local social services centre and a community garden.
- Objectives: comfortable units, visual coherence to neighborhood, whimsy on interior courtyard.

p.?: News - Charting District Energy's Future
- June 13-15 2007 conference on the use of renewable fuels and highly efficient generating technologies, providing benefits to social housing amongst other things.

June 2007
V.52 N.06

p.?: News - AIBC announces 2007 architectural award winners
- Mole Hill Housing Project
- From http://www.mole-hill.ca/viewNews.php?nid=447&year=2006
    - Mole Hill is bounded by Comox, Thurlow, Pendrell and Bute streets, and is made up of 34 heritage homes, 28 of which are owned by the city. The area had been slated for demolition in order to increase the size of Nelson Park, but a five-year campaign in the late-'90s by Mole Hill residents helped preserve the heritage houses and ensure they would remain accessible to low- and middle-income renters.

- The Mole Hill project now houses roughly 350 people, which includes 24 people in the Dr. Peter Centre, the province's only 24-hour care facility for HIV/AIDS patients. The project maintains 30 per cent of the neighbourhood's units at basic welfare rental rates, another 30 per cent for low-income renters, and the final 40 per cent is for mid-income renters. The neighbourhood is also home to another 150 people living in market housing.

p.?: On the Road to 2030

- www.architecture2030.org an initiative by Edward Mazria to reduce the dependency on fossil fuels in buildings.
- Benny Farm is mentioned as a project that looks at energy-saving measures and used an Integrated Design Process.
- Build confidence in tenants.
- The people that can least afford sustainable initiatives are often the people living in the worst conditions.
- "…any investment made in green technology requires a balance with an investment in accessibility for low-income groups. Resource-strapped social-housing groups do not usually have the financial wherewithal and development experience to efficiently negotiate through the sustainable development process."

August 2007
V.52 N.08

p.8: Viewpoint (Editorial)

Expo 67 retrospective brings up issue of affordable housing in our expanding communities.
Habitat: only 354 of the 3000 modular units were built due to cost.
Critic Hans Elte discussed Habitats 5 goals:

Develop an economical model for producing mass housing,
Achieve higher density,
Develop a model of apartment living with comparable benefits of single-family housing,
Avoid the monotony of mass housing being building during the late '60s,
Create a social spontaneity similar to a Mediterranean hillside village.

Increasing densities leads to more affordability.
Middle-class earners were house-poor in 1967 – suburban-style housing was too expensive.
Cross-country study by Jack Klein on high-density housing developments.

p.11: Projects: Teeple Architects design new housing co-operative

- 12-storey, 85-unit coop for relocated residents of Regent Park, commissioned by TCHC.
- 1 to 4 bedroom units, with 2-storey units on floors 2 & 3.
- Carved from the facades are terraces and openings slated to become gardens and social spaces, also allowing light to penetrate deeper into the building.
- Roof garden, composting, water collection, gardening.
- Ground floor training kitchen and dining room.
- 100 000 square feet, $18 million.

p.21: Hallowed Hall

- Evangel Hall, Toronto by architectsAlliance, commissioned by the Presbyterian Church. 5-storeys, 84 units from bachelor to two-bedroom.
- Defunct models of mass social housing in Toronto: Regent Park, St. James Town, Lawrence Heights are no longer the norm.
- Smaller community or privately funded initiatives are preferred.
- Evangel Hall is a mixed-use facility providing housing development for marginalized people and those with mental health issues, a drop-in centre, a retail space for used clothes.
- Small, contemporary building.
- Funding (no longer coming solely from the government) brings the format closer to private models.

- Architects transferred their knowledge of condo development to the project.
- Separate entrances to housing and drop-in area.
- Retail is on street level in "glass box."
- Separate administration offices for each function.
- Smallest unit 225sqft, modular design so that a 1 bedroom is 450sqft.
- SRO models based on SRO hotels of the past, model popular until the end of WW2.
- Operable windows and "tiny" kitchen.
- Mix of units was derived by looking at value provided in terms of mortgage.
- 100 people are fed each morning communally, prepared in ground-floor kitchen.
- Spaces for clothing storage, spiritual room, offices, counselling.
- With a view of the lake, laundry room, common kitchen, terrace.
- Utilitarian interiors, prematurely worn.
- "They are more willing to accept new solutions since the end users are usually not as discerning or conservative as typical homeowners."
- "It suggests the possibility for the least marketable segment of society to live comfortable in a building as humane, as dignified, and as unapologetically stylish as any market housing."

p.24: Big City Building
- Article on Atelier Big City's Unity 2 condo project mentions Big City's work on Les jardins du Y des femmes, a new residential building for women at risk. Short listed for the 2007 OAQ's architecture awards.

p.31: Block Party
- Townhouse project in Vancouver that densifies in the urban context. Talks about issues of public and private in tight spaces.

p.43: The Ambitious Expo
- Mentions Habitat and its cost-overruns.
- It now houses Montreal's elite and has heritage status.

p.50: Backpage - In Habitat
- Reminiscence by Safdie on Habitat.

September 2007
V.52 N.09

p. 15: Competitions – Portland Courtyard Housing Competition
- International competition is part of an effort to retain families with children in the city's neighbourhoods in the face of unaffordabiliy of detached housing.
- The concept is that courtyard housing will fill the need for new housing for familes.

October 2007
V.52 N.10

p.9: Awards – Winner of the 2007 City of Toronto Urban Design Awards
- Levitt Goodman's Leonard Avenue Prefab Rooftop Apartments won in the Mid-rise Building category.

December 2007
V.52 N.12

p.15: Awards of Excellence 2007- True Reflections

Jury member Jonathan Kearns has worked on the redevelopment of Regent Park in Toronto – Block 11, 84 units.

Jury member Renee Daoust is "partially responsible for the design of a new housing development on the LeBreton Flats in Ottawa." Projects on this site are apparently required to include 25 affordable housing.

"Among the more laudable categories of submissions this year is affordable housing. Reviewed as a group, 'these projects are conceived with a clear sense of the realities of publicly funded housing and only fall short in their ultimate architectural expression where the architect appears to have chosen to be not just low-key but unwilling to express any architecture,' notes jury member Jonathan Kearns. … "…projects are more successful un provoking controversy through their questions, rather than satisfying with answers."

Smaller affordable housing projects, such as urban infill of 4-5 storeys have many excellent planning qualities… and take into consideration economy, scale and sustainability.

p.30: 60 Richmond Street East Housing Co-operative

A housing co-op located in Toronto for hospitality workers, has a restaurant onsite and a training kitchen.

By Teeple Architects, Inc. for the Toronto Community Housing Corporation

Based on the principle that urban form can be environmental form **and is an extension of the** natural environment.

There are numerous garden/growing features that cool and clean the city air, including green roofs.

The principal role of the building is to animate the public space of the city.

The design was done via an integrated design process.

This is a bold statement of affordable housing in the city.

Jury is critical of thoroughness of concepts and the reality of on-site conditions such as sun and wind.

January 2008
V.53 N.01

p.6: Viewpoint (Editorial)

- This editorial talks about the Danish governmental publication "A Nation of Architecture – Denmark" and the contrast of Canada's government who shows no interest in architecture, despite it being a significant contributor to the nation's economy.
- The RAIC has developed "Model Architectural Policy"
- Architects will be called upon to "respond to diverse issues such as infrastructure, sustainability, the challenge of multiculturalism on community development, an aging population, and an increased demand for affordable housing.

February 2008
V.53 N.02

p.8: Viewpoint (Editorial)

- This editorial talks about the work done by Architecture for Humanity, a non-profit that works internationally, building for people and communities in need.
- "one in three people will be living in slums by 2030."

p.36: Pragmatic Utopia

- This article talks about the lessons that Canadian architects can learn from a country like Denmark.
- Holmbladsgade is a working-class neighbourhood with "many social problems such as poverty, unemployment, drug abuse and the ghettoization of immigrant and ethnic minority groups." Five-story housing blocks were built there in the 70s and 80s.

March 2008
V.53 N.03

p.6: Viewpoint (Editorial)

- Low-income neighbourhoods are mentioned in the editorial on the Stephen Lawrence Centre in the UK. This centre is open to disadvantaged youth aged 14-25 who have an interest in architecture, engineering, construction, and urban planning.

April 2008
V.53 N.04

Cover – "The Significance of Home"

p.?: What's New – Le Montreal du Futur Exhibition opens to great acclaim

- The Societe d'habitation et de developpement de Montreal was an exhibitor.

May 2008
V.53 N.05

p.26: Governor General's Medal Winner – Roar_One

- Affordability of housing is mentioned in this article on an interesting Vancouver housing development that is not affordable in the sense of the project being destined for poor residents, but rather in the sense of it being built for less than similar projects.
- The mention of the importance of affordability is in the context of our need to make cities dense and to avoid sprawl of the new metropolises.

- The project is by Lang Wilson Practice in Architecture Culture Inc. and Hotson Bakker Boniface Haden Associated Architects.

p.60: 2008 RAIC Gold Medal – An Incorrigible Optimist
- Interview by D.Covo with Dan Hanganu
- Mentions Habitations Rue de Gaspe (1981) on Nun's Island
- Hanganu did a lot of work at the beginning of his career on housing.
- The biography mentions his other housing projects, notably the most recent involvement with the redevelopment of Lebreton Flats, which will have a certain affordable housing content. (Important since the City of Ottawa has no plans for any further social housing projects at this time.)

p.72: Book Reviews – The Endless City: The Urban Age Project by the London School of Economics and Seutscha Bank's Alfred Herrhausen Society.
- Book is made up of a series of essays that confront issues related to the city including affordable housing in an open economy.

p.80: Calendar – Duncan McNab: Modern in Sight
- 2008 exhibition in Vancouver by architect McNab featuring affordable single-family homes.

June 2008
V.53 N.06

p.50: Backpage – Accidental Exposure, Deliberate Concealement
- Photographer Eric Deis captures the interior apartment in an SRO in Vancouver as part of his work as an artist looking to "flag[sic] changes large and small which signal the disjointed evolution of the urban landscape."

July 2008
V.53 N.07

p.11: Projects
- BC Housing project by Gomberoff Bell Lyon Architects for 97-residents to start construction in November 2008, finishing in spring 2010 .
- Nine-storey non-market housing for the Lookout Emergency Aid Society.
- "…support and assist residents in achieving and maintaining greater stability and independence through building design and staff interactions.
- In a mixed-use area, there are shops on the first floor on one side and amenity spaces on the other, adjacent to a pedestrian link.

p.11: Awards
- 2008 Prairie Design Award of Architectural Excellence presented to Dub Architects Limited for City market Affordable Housing in Edmonton.

p.12: Awards
- Landscape architect Robert Allsopp wins Pinnacle Award given by the OALA.
- He has worked on the award-winning development strategy for TCHC's Railway Lands Blocks 32-36.

August 2008
V.53 N.08

p.8: Viewpoint (Editorial)

- References Vancouver's EcoDensity Charter, which promotes affordable housing, in the context of an editorial on the topic urbanization.

p.14: Vancouver's Quest for Ecodensity

- Report discusses Vancouver's EcoDensity document which addresses climate change through city-building. The city is experiencing an array of pushback from citizens and politicians. The Mayor is the principle advocate of the plan, but citizens are screaming NIMBY.
- Increased density is a key component of the plan; the inclusion of affordable housing is another.
- Downtown Eastside is mentioned as the country's poorest neighbourhood.
- The Little Mountain housing development (provincial initiative) will test the plan.

October 2008
V.53 N.10

p.16: Lean and Green

- Report talking about LEED and CaBGC summit.
- Mention of Grand House Student Co-operative project by U of Waterloo students, based on the work of Rural Studio.

January 2011
Awards
*p. 9 Teeple Architects receive DX Award (*Gold)

- for their 60 Richmond Street East Housing Cooperative project completed for Toronto Community Housing.
- The building contains one-, two-, three- and four-bedroom units
- 59 of them designated as Regent Park replacement housing and the remainder as affordable rental.
- It is designed to LEED standards.

March 2011
p.10 Awards – Teeple Architect's 60 Richmond Street East Housing Co-operative wins

- *ArchDaily* Building of the Year Award in the Housing category.
- The project, designed for hospitality workers and completed in March 2010 is an 11-storey, 85-unit mixed-use building with a full-cycle ecosystem including the use of grey water, a terrace garden and a restaurant and training kitchen from which compost is used in the garden.
- It also won the OAA Design Excellence Award in 2010 and the Canadian Architect Award of Excellence in 2007

p.33 Books

- Body Heat: The Story of the Woodward's Redevelopment is reviewed by Ian Chodikoff.
- Books is comprised of 23 essays that discuss the social, architectural, political and cultural aspects of this redevelopment project.
- 200 units of low-cost housing, 536 market condos

Competition brief, with permission from:
http://www.leap.umontreal.ca/index.php?id=93&lang=fr

ANNEX 3

Rethinking and Redefining Social Housing in the City Centre, student competition - 2006

Goals and Description

Rethinking and Redefining Social Housing in the City Centre is a Research/Creation project that is looking to explore innovative ideas for social housing in the downtown cores of large Canadian cities. The goal of the project is to get architecture students to think imaginatively and critically about the built form of our cities in ways that are pertinent to architects, urban designers and the community at large.

Architecture can and should have an influence on the shape of the city and on people's lives. This competition is your opportunity to demonstrate how these new spaces can drive:

- an individual's status in the city
- social inclusion
- the idea of home and its function, aesthetic, and shape
- the notions of togetherness and collective living
- cultural life within the city
- safe places for all
- sustainable living
- the interface between public and private domains

Each of these aspects is connected to social housing. How can you undertake these challenges imaginatively and critically using architecture, to show that there's a new way of designing for everyone in our city centres?

– SITE – Highrise of Homes, 1972

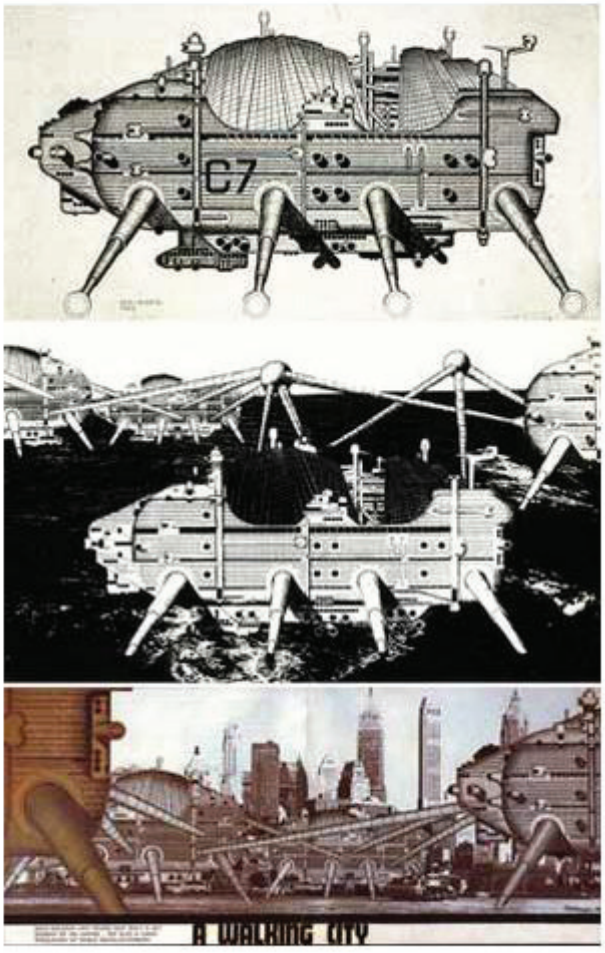
Competition brief, with permission from:
http://www.leap.umontreal.ca/index.php?id=93&lang=fr

– Jean Nouvel – Nemausus, Nîmes, France, 1985-87

Projects such as Jean Nouvel's Nemausus in Nîmes, France and Auburn University's renowned Rural Studio are contemporary examples of how architecture tackles social issues in an innovative and inspirational manner. Nouvel's 4-storey low-rise social housing scheme uses a non-standard tectonic language to create flexible and engaging spaces for its inhabitants. Architecture students participating in the Alabama-based Rural Studio address local needs and breakdown stereotypes associated to poverty by designing, creating and building while living as part of an underprivileged community. Similarly, the L.e.a.p. Research/Creation competition is about using architecture as a vehicle for inspiration, change and out-of-the-box learning.

In the scope of this Research/Creation project, as with all research projects, many questions evolve throughout the process. You are asked to address some of the following angles, at the same time as you derive your own questions on the topic.

- How can social housing enliven the fabric of our city centres?
- How can social housing satisfy a diverse clientele?
- How can social housing stay current?
- How can architecture be socially inclusive?
- How can an office building, a parking lot, or a sidewalk become multifunctional? (Think of time, space, and multiple dimensions).
- How can you best take advantage of the meagre tax-dollars allocated to social housing?
- How can socially inclusive spaces adjust to night and day, spring, summer, winter and fall?
- Should there be social housing for the homeless?
- How can social housing skirt zoning regulations and problems of land availability in the urban core?
- How can creativity and innovation in social housing intersect the commercial aspects that drive the economy of the city? (Think of the evolution of the city in 5, 10, 15 years.)
- How can architecture fulfill our desires?
- How can built form influence the social interactions of people in the urban context?
- How can social housing be accommodated beyond the productive time and space that our city centres are occupied? (Think of the flux of the workforce in and out of the downtown core.)
- How can social housing inform and influence public policy?
- How can philanthropy shape social housing?
- How can architecture create a Utopian downtown core?
- How can architecture, urban living, and empty space in city centres contribute to food production, food security, and self-sufficiency? (Think of urban agriculture.)



– Archigram – Walking City, Cities Moving, 1964

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Your opinions are unique and invigorating. You are unhampered by the limits of the profession, be it codes, costs, laws, materials, intent, stigma, or expectations. This competition is looking for you to push the boundaries of your design ability and of your creative ambition to challenge the status quo of our city centres as inclusive, interesting, and fulfilling places to live.

– Ludwig Hilberseimer – Vertical City, 1924

- Nader Khalili – Sandbag Shelter, 1992

Competition brief, with permission from:
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What is social housing?

In Canada, social housing can be described as a place of residence geared towards people of lower or no income. Projects are government-owned or -financed, or are developed by non-profits, cooperatives or charitable agencies.(1) Typically, it is the combination of several groups that will enable the development of new social housing. Such was the case recently in the city of Gatineau, Québec, where in 2005 an older building was recycled into 26 low-cost units. Involvement from public, private and community partners, including the Canada Mortgage and Housing Corporation, and the Société d'habitation du Québec, raised the $2.1 million needed to complete the residences(2).
The necessity for many organizations to partner in the development of social housing initiatives is, in part, likely a result of the federal government's diminished role in this area of housing provision. A look at social policy spending by all levels of government in 1988, which includes programs in education, health, and culture, indicates that only 2.7% of total expenditures were in the domain of housing (3). Similar trends continue today. Not surprisingly, social housing did not figure in Prime Minister Stephen Harper's list of top-five priorities, delivered in his first speech from the throne in April 2006(4).

The fact that social housing does not have priority at the federal level does not diminish the need for new construction, rehabilitation, and thinking. The current architectural form of residences for those of lower income within our city centres creates an excellent forum for debate. Social housing has assumed numerous constructs and has seen an evolution in scale and program, from large apartment-style blocks disconnected from the context of the street and of city living, to more individualized approaches common to housing cooperatives and mixed-income communities. Such is the case in cities like Montreal, where non-profit and provincial bodies assume the bulk of the responsibility for creating new units, bringing with them a shift in the nature and size of the projects themselves(5). This downsizing creates opportunity for interesting projects at a smaller scale. However, smaller projects also mean fewer dwelling units per project, therefore creating a situation of greater demand than supply.

Even though approaches to social housing may be individualized, they should not create urban ghettos where residents are socially and physically isolated from the diversity of city life. The competition emphasizes the importance of integrating quality housing for everyone, regardless of social or economic status, into our urban cores. Socially inclusive spaces within downtown areas are significant to this competition in order to ensure that the ideas generated have an impact on the urban community. The question of social housing and socially inclusive spaces within the city is part of contemporary debates taking place in architecture. With this in mind, the holistic approach to city planning and urban design lauded by this competition must embrace the notion of social inclusion.

– Rem Koolhaas and Elia Zenghelis, with Madelon Vriesendorp and Zoe Zenghelis – Exodus, The Voluntary Prisoners,1972

(1)Prince, Michael J., "Holes in the Safety Net, Leak in the Roof: Changes in Canadian Welfare Policy and Their Implications for Social Housing Programs" Housing Policy Debate – Volume 9, Issue 4. (Fannie Mae, 1998.) 826.
(2)Canada Mortgage and Housing Corporation, "26 New Social and Community Housing Units in Gatineau" 11 Oct. 2005, 4 April, 2006.
(3)Prince, Michael J., "The Canadian Housing Policy Context" Housing Polcy Debate – Volume 6, Issue 3. (Fannie Mae, 1995) 724.
(4)Canada, Speech from the Throne, Turning a New Leaf, (Ottawa: Prime Minister of Canada, 2006)
(5)Affleck, Gavin, "Renewing the Urban Fabric: Social Housing in Montreal," Canadian Architect, July 2004.

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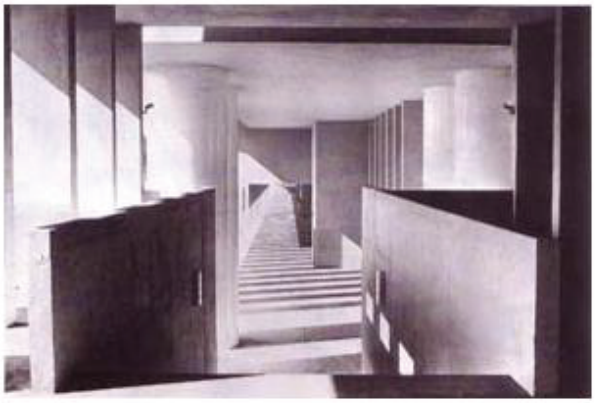
http://www.leap.umontreal.ca/index.php?id=93&lang=fr

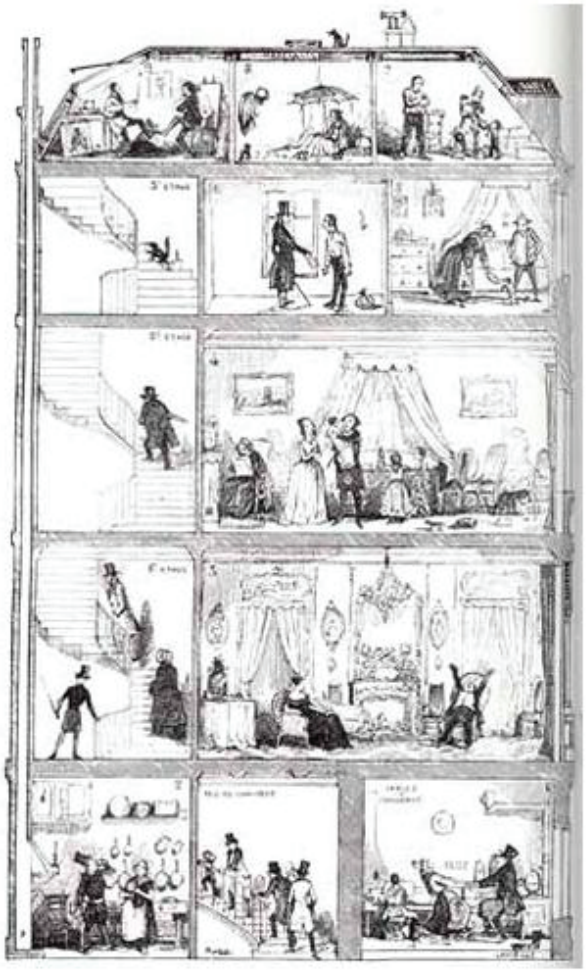
Context of the Research/Creation Competition

This Research/Creation Competition is part of a project led by the L.e.a.p. research team to fulfill its mandate to advance the creative thought process of architecture. Within its mission to promote research activities and the scientific development of projects, L.e.a.p. seeks productive opportunities for potential architecture.

– Archigram – Capsule Homes, 1963-1966



- Aldo Rossi – Residential complex in Gallaratese district of Milan, 1969-70



– after Texier, Section of a house on the boulevards, Tableau de Paris

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http://www.leap.umontreal.ca/index.php?id=103&lang=fr

ANNEX 4

Rethinking and Redefining Social Housing in Montreal's City Centre, student competition – 2007

Goals and Description

Above: Detail - Libre-service - 2006. Team CES22

Below: Aerial photograph of site

This second competition, entitled *Rethinking and Redefining Social Housing in the Montreal's City Centre* views social housing as an unusual and highly potential means of restructuring urban spaces in downtown Montreal.

Similar to the inaugural LEAP competition launched in spring 2006, this competition seeks the exploration of new ideas that may emerge from the integration of social housing in the city centre of our Canadian cities. Unlike last year's competition, this year the city and the site are identified by the organisers and not the competitors.

The selected site in Montreal is bordered by Guy, Sainte-Catherine, Peel streets and René-Lévesque Boulevard in an area know as the Peter-McGill neighbourhood. As the object of an important conference in 2003 at Concordia University, Peter-McGill is located at the junction of a number of significant zones that contribute to the definition of the city centre. They include: the *Cité de la technologie*, which is a grouping of high-tech companies; Concordia University; a major commercial artery on Sainte-Catherine Street; Montreal's financial and business district; and two significant cultural institutions, the Museum of Fine Arts and the Canadian Centre for Architecture.

The following aerial photograph provides a general view of each of these locations in relation to the proposed site. During the second phase of the competition, pertinent plans and images depicting its present and past condition will be made available to teams.

Competition brief, with permission from:
http://www.leap.umontreal.ca/index.php?id=103&lang=fr

The selection of the Peter-McGill neighbourhood is especially pertinent because it has largely been deconstructed over the last forty-five years. Presently, it is mostly made up of empty lots that now serve as parking, though at one time it was much more developed than it currently is. The history of this site is similar to that of many downtowns: its more affluent residents migrated to the suburbs and residences were transformed into rooming houses. Similar to the current trend in other metropolises, there is a reversal of this migration and now, residing in the heart of the city is once again desirable. As a result, high-end condo projects are popping up in rapid succession in the heart of Montreal, though the Peter-McGill site has only had one such building erected recently. In response to this gentrification, the 2007 LEAP competition seeks to challenge the status quo of our changing city centres and the Peter-McGill neighbourhood presents an opportunity to rethink our current architectural, urban, and political points of view.

Above: Detail - Superpositions - 2006, Team LWT01

Conundrums of gentrification, densification, affordability, and the urban project challenge students to find innovative approaches to making social housing in the city centre. In last year's **Goals and Descriptions**, the competition organisers included an extensive list of possible design paths for teams to negotiate.

Teams may want to revisit the 2006 archives for inspiration. Since this is an ideas competition, it is imperative that competitors push the envelope of possibilities and reassess the way in which we are currently seeing downtown neighbourhoods shaped by developers and city officials.

This past February's **Canadian Architect** magazine is testament to a renewed interest in social and affordable housing. It featured projects in Toronto, Ottawa, and Montreal, along with an interview with Gregory Henriquez of Henriquez Partners, a Vancouver firm whose projects often tackle social inclusion and the ethical role of architects. The shift towards the acknowledgement of social housing as a positive addition to the visual landscape of our cities and to their social composition is a departure from the 1970s, where a certain brand of modesty criteria applied to the design and construction of social housing projects saw the proliferation of morose constructions.

Montreal in recent years has seen a renewed interest in social housing and a resurgence of new ideas. Nevertheless, a majority of new social and affordable housing projects are built away from the city centre, far from social services and potential employment opportunities. In addition, the prohibitive cost of land in downtown Montreal makes social housing projects even more unlikely. How then do competitors strategize to bring social housing back into the heart of the city?

An example that confronts the current state of social housing and the city centre is the integration of mixed-use development. This approach combines not only a variety of housing types (affordable housing for students, market-rate rental properties, high-end condos, etc.) into the neighbourhood, but also a collection of services and businesses. The inclusion of social housing into a project of this type may perhaps influence authorities to alter zoning regulations that affect density and usage, thus redefining our ability to transform downtown neighbourhoods. Consequently, by shaping a neighbourhood environment with a variety of people and facilities, the population will be anchored and a sense of place will be created.

Similarly, numerous urban parties, such as the alignment of buildings on street façades, to the creation of internal lanes connecting one block to the next are possibilities that can lead to the densification of the site and to the restructuring of urban models. (For your information, current zoning regulations that may be challenged in the context of the competition have a FAR [Floor Area Ratio] between 4 and 6 on the north-south streets and 12 on René-Lévesque.)

Above: Detail - Habiter le centre-vide - 2006, Team DIA06

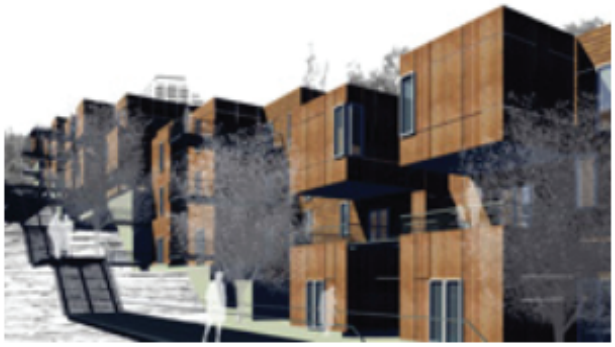
Other possible inspirational modes of invigorating the site that might be of interest to the competition are strategies similar to that of the **ATSA**. This team of artists known as *Action Terroriste Socialement Acceptable*, plans events such as the ***State of Emergency*** that regroups homeless people, artists and volunteers in a 'manifestival' in order to 'stimulate reflection on the human condition and social cohesion.' Transforming a vision such as this into architectural reality by means of a rigorous thought process may indeed create a new way of thinking about social housing in the city centre.

Green projects, such as **Benny Farm** or the Beddington Zero Energy Development (**BedZED**) can bring insight to competitors' proposals as well. In recent years, the Montreal neighbourhood known as Benny Farm has been extensively renovated using sustainable principles. This community of affordable housing complexes now benefits from integrated energy, water, and waste systems that are run locally by residents. Similarly in the United Kingdom, BedZED is a carbon-neutral eco-community that incorporates mixed-use tenancy.

Within the context of a competition that considers social housing as an underutilized opportunity for restructuring our city centres, whichever approach a team takes, a conscientious thought process with regards to social housing, the idea home, and the way in which we live should be demonstrated. Teams must make clear how their thought process and approach plays a determining role in the definition of their project. With this in mind, it is essential that competitors elaborate their ideas on housing, whether it is housing for individuals, families or groups.

Competition brief, with permission from:
http://www.leap.umontreal.ca/index.php?id=103&lang=fr

What is social housing?



Above: Detail - Topographie Sociale - 2006, Team ZYX89

Above: Detail - Mind the Gap - 2006, Team RCR89

Social housing can be described as a place of residence geared towards people of lower or no income. Typically, the dimension of this type of housing are built according to certain norms, tending towards the minimum acceptable standards. These standards vary from one country to the next and according to requirements determined by the organisations funding the projects. In Canada, projects are government-owned or -financed, or are developed by non-profits, cooperatives or charitable agencies(1). Typically, it is the combination of several groups that will enable the development of new social housing. The necessity for many organizations to partner in the development of social housing initiatives is, in part, likely a result of the federal government's diminished role in this area of housing provision. A look at social policy spending by all levels of government in 1988, which includes programs in education, health, and culture, indicates that only 2.7% of total expenditures were in the domain of housing (2).

In the latest Federal budget tabled in March 2007 by the Conservative government, no new money was allocated to housing (3). Nevertheless, the need for affordable housing in Canada has not diminished. According to the Wellesley Institute, a Toronto-based research group focused on community wellness, 1.5 million households are in 'core-housing need.' (4) This equals more than 4 million women, men and children whose basic needs for housing are not adequately met. It is important to keep in mind that housing has a significant impact on families, health, and the economy of our cities, contributing largely to our well-being as individuals and as a society.

The current condition of social housing in city centres across Canada is as diverse as the people it serves. A look at the projects submitted in last year's competition will reveal to this year's competitors a multitude of approaches and ideas. The projects are available in the Canadian Competitions Catalogue and competitors are strongly encouraged to consult this work.

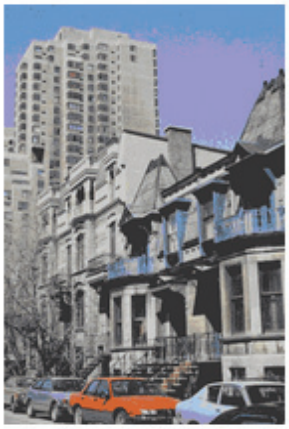
(1)Prince, Michael J., "Holes in the Safety Net, Leak in the Roof: Changes in Canadian Welfare Policy and Their Implications for Social Housing Programs" Housing Policy Debate – Volume 9, Issue 4. (Fannie Mae, 1998.) 826.
(2)Prince, Michael J., "The Canadian Housing Policy Context" Housing Polcy Debate – Volume 6, Issue 3. (Fannie Mae, 1995) 724.
(3)Canada, Department of Finance. "Budget 2007" .
(4)Wellesley Institute. "First peek at federal budget 2007: Disappointment!" <http://wellesleyinstitute.com/blog/2007/03/19/first-peek-at-federal-budget-2007-disappointment/>.

Brief history of the architecture of social housing in Montreal

In Montreal, the presence of large-scale, funded, social housing projects appears after the Second World War, in the form of single-family cottages for veterans, similar to those built in the suburbs. These projects were in essence not unlike projects proposed by the provincial government for the colonization of northern Quebec, which defended traditional architectural types.

Nonetheless, shortly thereafter in the 1940s and 50s, following the American and European example, new collective models appear. From that time on, low-rise housing projects, reconfigure typical city blocks by making exterior spaces collective, reserving them for pedestrian traffic.

Harold J. Doran, Benny Farm, Montréal, Notre-Dame-de-Grâce neighbourhood, 1946-1948. Taken from ABC, July 1947.



Milton-Parc Coop, Montréal. Cooperative and neighbourhood conservation group formed as a reaction to a high-rise housing development.

Whatever their particular outcome, these experiences, up until the 1960s, shed light on the important vocation of public interventions with regards to social housing: inflecting, accelerating, or controlling the development of the city. Nevertheless, urban renewal – as a social fact, as well as a reality of the global environment – suffered from more and more criticism. As such, architects became involved in these controversial movements. GRTs (Groupes de resources techniques / Technical resource groups) were formed to help low-income populations improve their living environments. Their interventions spanned from building renovations to new constructions. A bias towards modesty ensured that this form of architecture did not rival that of the working class, who may not be benefiting from the same resources or support. This moral position is interesting *a priori* and – diametrically opposed to Habitat 67 – has the risk of creating a downward spiral. In addition to the GRTs, housing cooperatives permitted residents to remain in their neighbourhoods, while ensuring the survival of older buildings. The Milton-Parc cooperative, the largest of its kind in its heyday, is the most renown of examples.

Moshe Safdie, Habitat 67, Montréal, Cité du Havre, 1965-1967.

By means of a modernist aesthetic, a modesty of expression and an economy of means were preferred, admonishing a bias towards a minimalist and functional approach, as it was understood at the time. The architecture was witness as much to a desire to confront social and urban dilemmas, as it was to put in place a new professional approach within a scientific and technocratic perspective. The *Benny Farm* complex, built in this same era by the CMHC (Canadian Mortgage and Housing Corporation) for veterans, is a good example of this type of intervention. The development itself is currently undergoing a significant redesign and renovation by means of an exemplary public consultation process.

The *Habitations Jeanne-Mance*, located in the heart of the eastern neighbourhood of Montreal's downtown is in itself an example of the unique application of CIAM rules (CIAM = Congrès international d'architecture moderne/ International Congress of Modern Architecture.)

Harold J. Doran, Benny Farm, Montréal, Notre-Dame-de-Grâce neighbourhood, 1946-1948. Taken from ABC, July 1947.

Rother, Bland, Trudeau, urban planning consultants, Greenspoon, Freedlander, Dunne, with Jacques Morin, architects, Ian Maclennan, consultants, Les Habitations Jeanne-Mance, 1960.

The goal was essentially to maintain a high density of residents by means of high-rise housing, located in the middle of a lush park. Consequently, this solution offered a more open environment, yet remained cloistered by the presence of numerous parking lots. Nevertheless, the *Habitations Jeanne-Mance* showed some originality in its low-rise structures which were architecturally more conventional and better adapted to families than were the high-rises. This ensemble, also known as the Dozois plan, corresponds to the spirit of Urban Renewal that was present at the time in large American cities. As such, it corresponds to a political desire to demolish certain neighbourhoods in their entirety. These areas were typically seen as unhealthy in an unsanitary manner, and in this particular case, in a moral manner seeing as it was Montreal's Red Light district: an area that municipal administrators had been trying to control for years.

A history of social housing in Montreal must also include Habitat 67, which was originally presented as low-rental housing. However, it is difficult to adhere to this claim in the current context, since the complex has largely been associated with a certain state of luxury. Despite this fact, it demonstrates that technical research is no stranger to the preoccupations of social architecture.

Milton-Parc Coop, Montréal. Cooperative and neighbourhood conservation group formed as a reaction to a high-rise housing development.

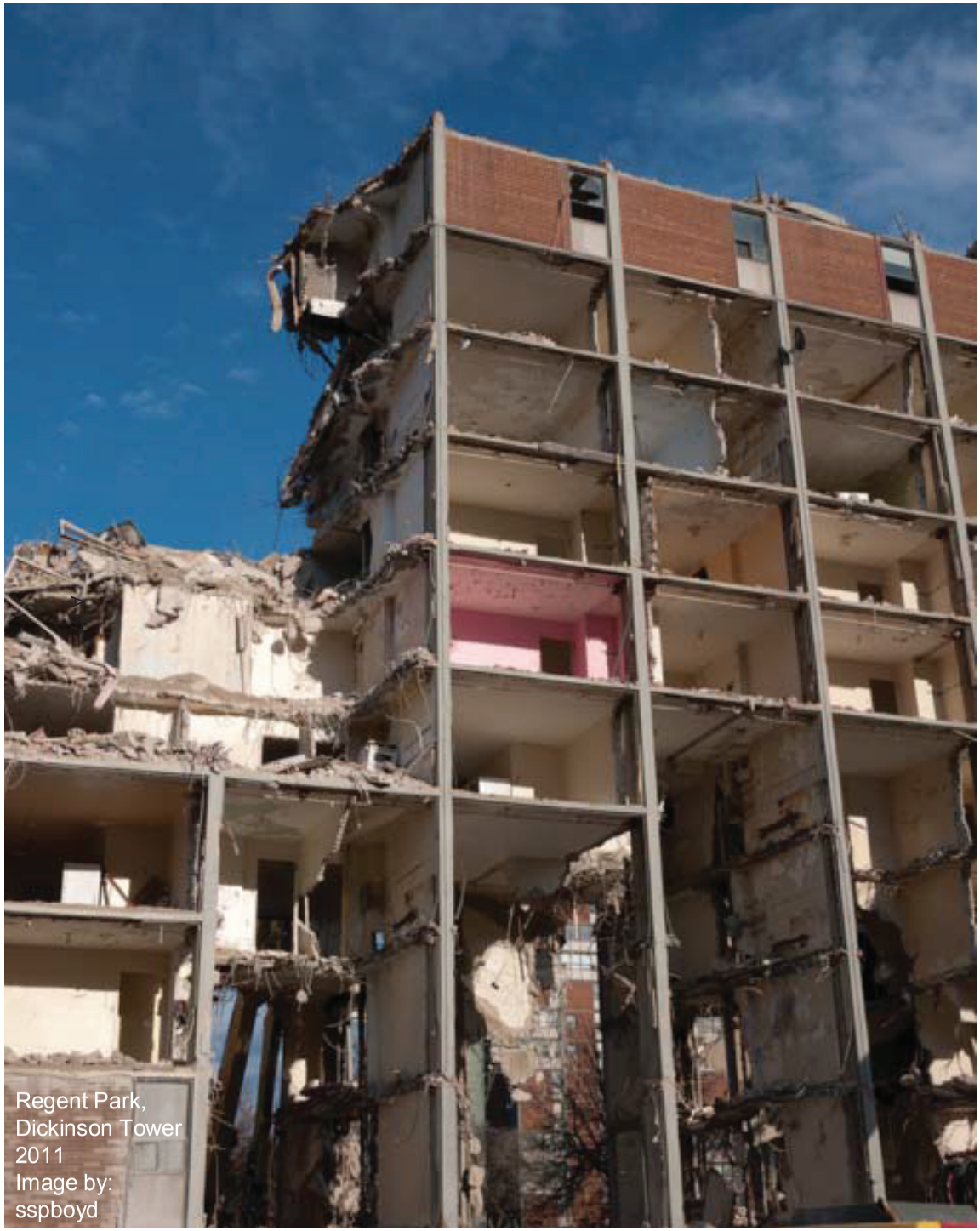
Whatever their particular outcome, these experiences, up until the 1960s, shed light on the important vocation of public interventions with regards to social housing: inflecting, accelerating, or controlling the development of the city. Nevertheless, urban renewal – as a social fact, as well as a reality of the global environment – suffered from more and more criticism. As such, architects became involved in these controversial movements. GRTs (Groupes de resources techniques / Technical resource groups) were formed to help low-income populations improve their living environments. Their interventions spanned from building renovations to new constructions. A bias towards modesty ensured that this form of architecture did not rival that of the working class, who may not be benefiting from the same resources or support. This moral position is interesting *a priori* and – diametrically opposed to Habitat 67 – has the risk of creating a downward spiral. In addition to the GRTs, housing cooperatives permitted residents to remain in their neighbourhoods, while ensuring the survival of older buildings. The Milton-Parc cooperative, the largest of its kind in its heyday, is the most renown of examples.

Moshe Safdie, Habitat 67, Montréal, Cité du Havre, 1965-1967.

It is within this context, that the City of Montreal took charge of the construction of social housing in the 1960s. The tension between the modernity of urban renovation and the conservation of existing milieus was an important element of the policies of its principal administrator, Guy R. Legault. One of the first key projects completed under his direction was that of the Saint-Martin blocks, in the Petite-Bourgogne neighbourhood, south of the city's downtown. This project earned a Massey medal. When we compare it to the *Habitations Jeanne-Mance*, the differences are critical: the site plan takes into account existing Victorian residences which are spared; new constructions are the same height as these existing homes and are inspired by their aesthetic, making this urban intervention an example of post-modernism before its time. On the other hand, the project has remained as a hybrid. It was built on a concrete plinth, which isolates the ensemble and reconfigures the block in a manner similar to numerous other projects built since WW2.

Cuts to social housing funding were mitigated by the City of Montreal with its intervention to distribute social housing properties throughout various neighbourhoods (instead of concentrating them.) It even saw to the renovation of a number of existing residential buildings, giving a second wind to its modest heritage. As a result, even though there are certain less-fortunate neighbourhoods, it is reasonable to say that Montreal has a tradition of avoiding the 'ghettoisation' of social housing.

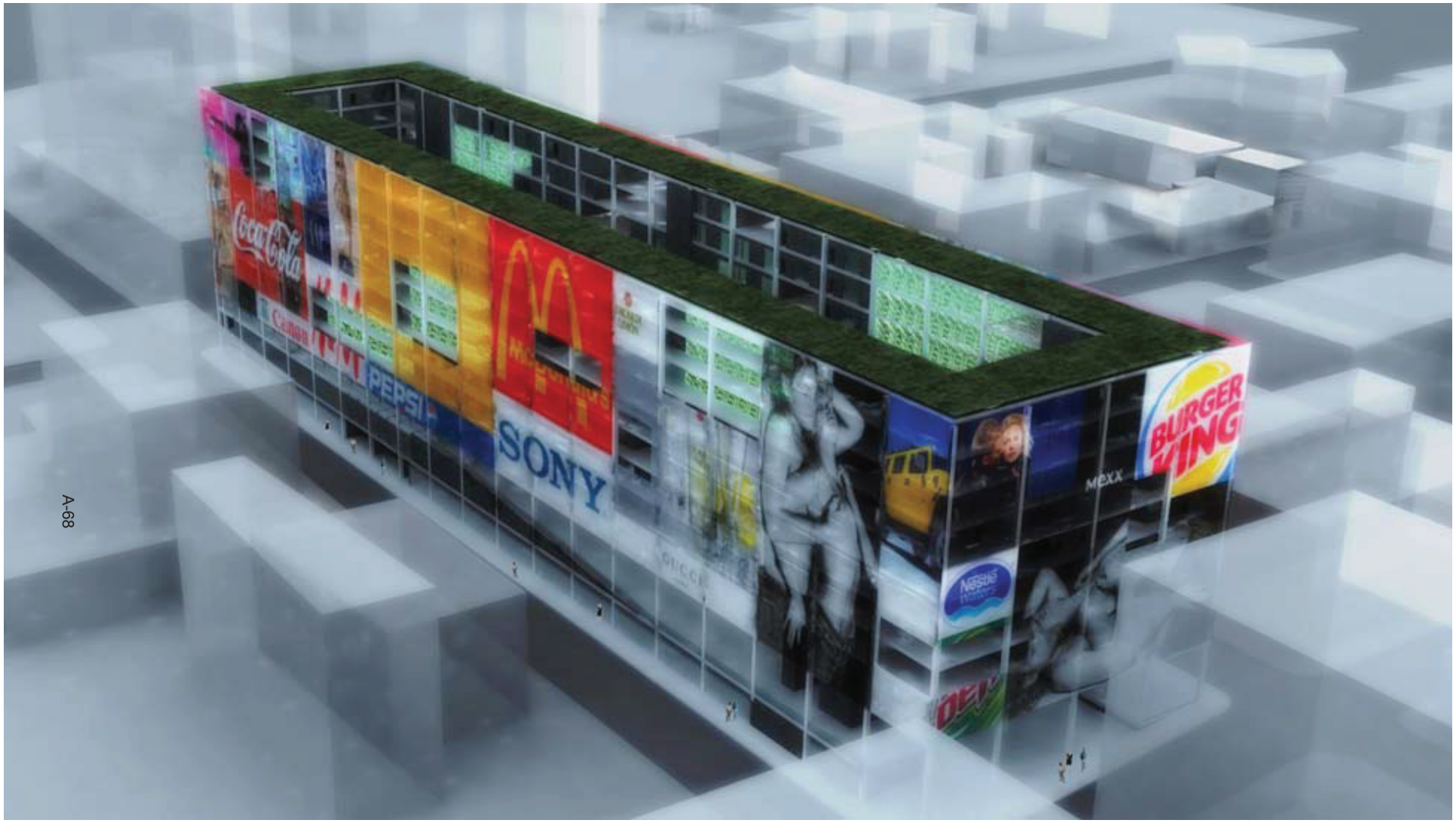
Ouellet, Reeves et Alain, Îlots Saint-Martin, Montréal, Petite Bourgogne neighbourhood, 1968.



Regent Park,
Dickinson Tower
2011
Image by:
sspboyd

Finding the Idea of Home in Social and Affordable Housing in Canada

ANNEX 5



A-68

Derrick Lai, Kevin James, Mandy Wong, Dalhousie University.
Rethinking and Redefining Social Housing in the City Centre
– 2006, Winning Project

Genesis

Hollinger Houses – 1963
Image from the Timmins Daily Press

Placer Dome Super Pit– 2007
With permission - GNU Documentation

The Idea of Home

Suburban Visual Landscape
+
Accumulation of Stuff

Image by Coda
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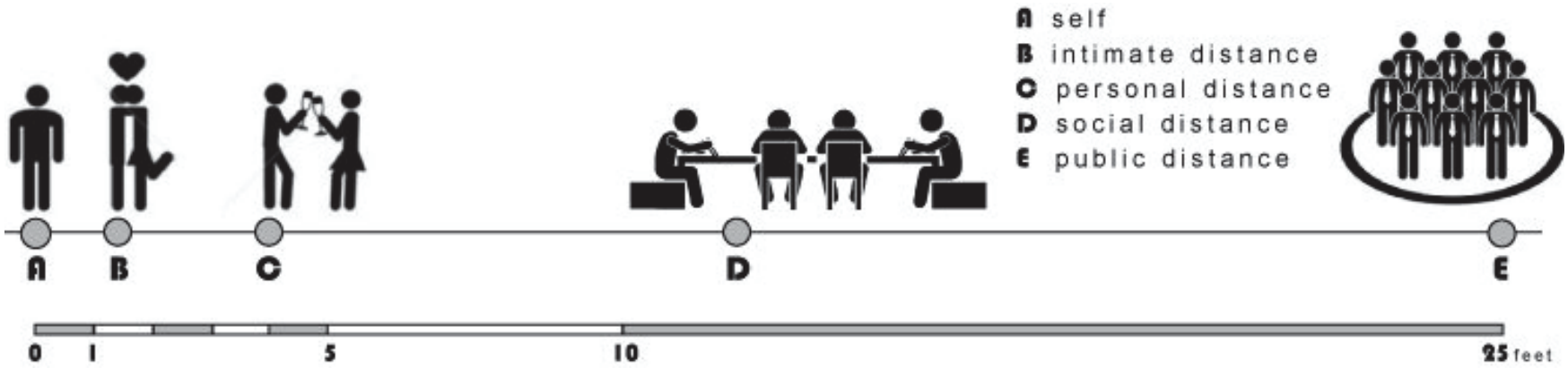
Research Question:

How do we create a sense of home using the tools of architecture?

Defining the Idea of Home

From a general perspective

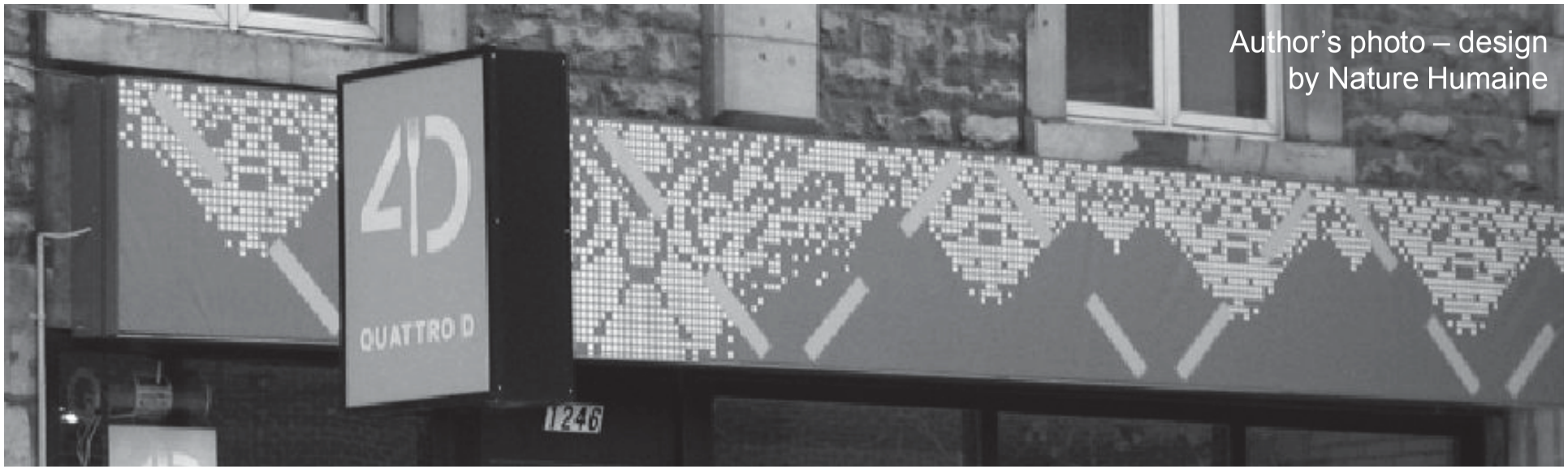
- humans + surroundings
- phenomenology / experience
- physical + social aspects
- as a reflection of culture
- both positive and negative
- material possessions
- boundary



Defining the Idea of Home

From the architectural perspective

- imagination + embodiment of self
- prescriptive ideas of what it should be
- patterns + rules
- ways to move through a house
- intentional use of imagery
- monumental / vernacular



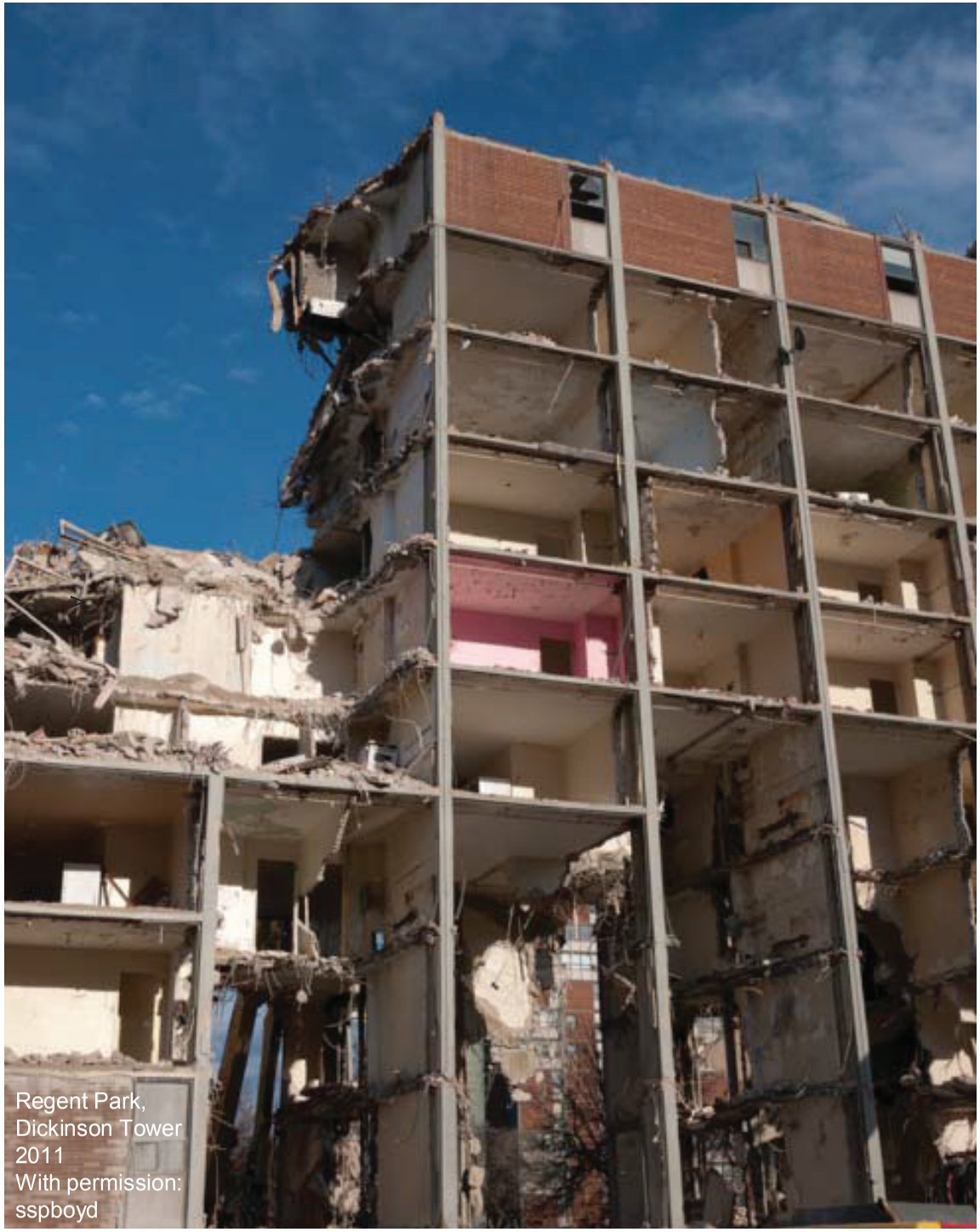
Author's photo – design by Nature Humaine

Home via Space + Place + Device

- space as a framework
- space as a experienced by social use / encounters
- space as manipulated by users

- place has meaning
- place evokes imagination + feeling
- in-between places

- device as a malleable element of design
- device abstracted or as part of the whole
- device to influence social outcomes



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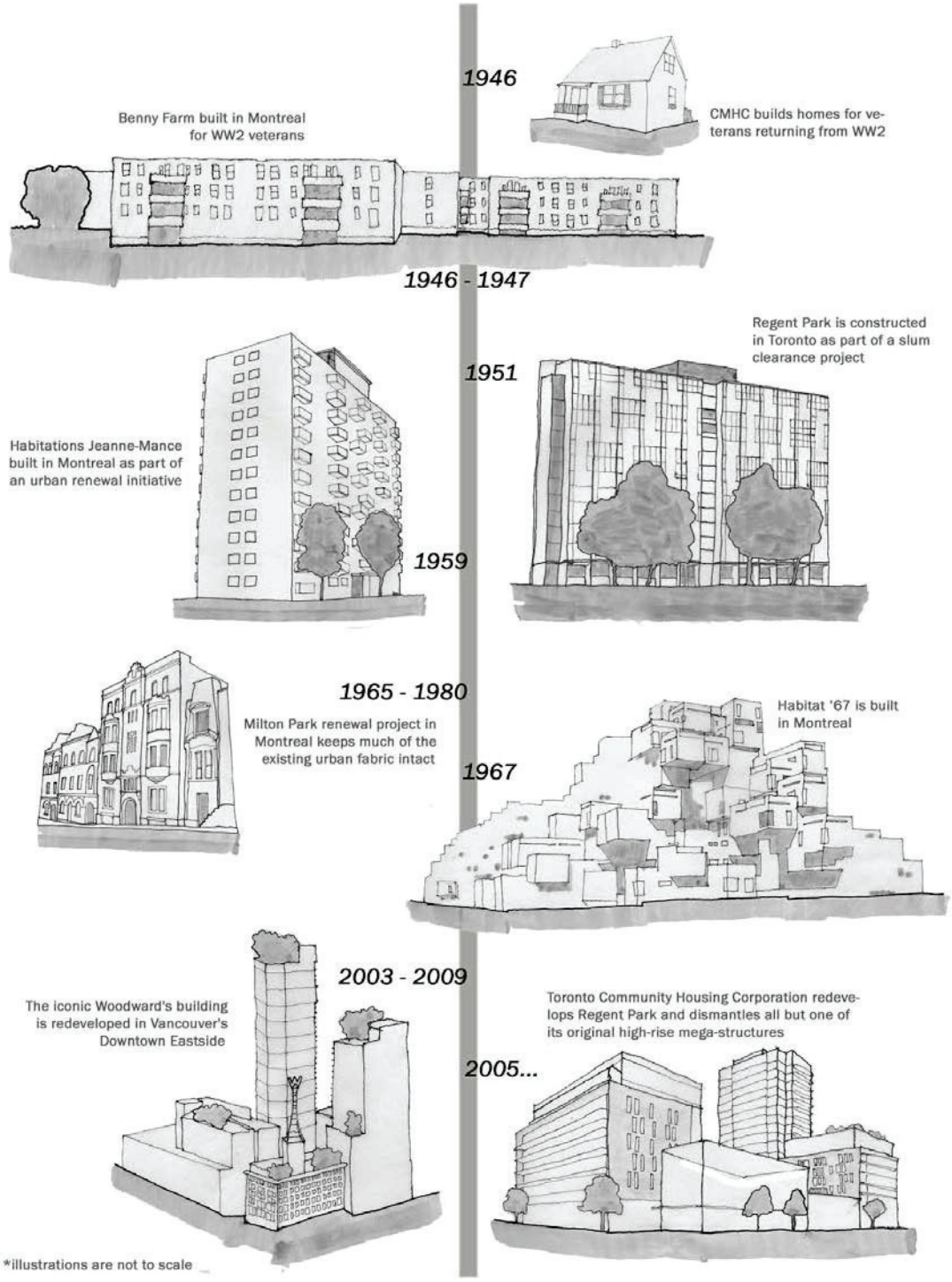
Finding the Idea of Home in Social and Affordable Housing in Canada

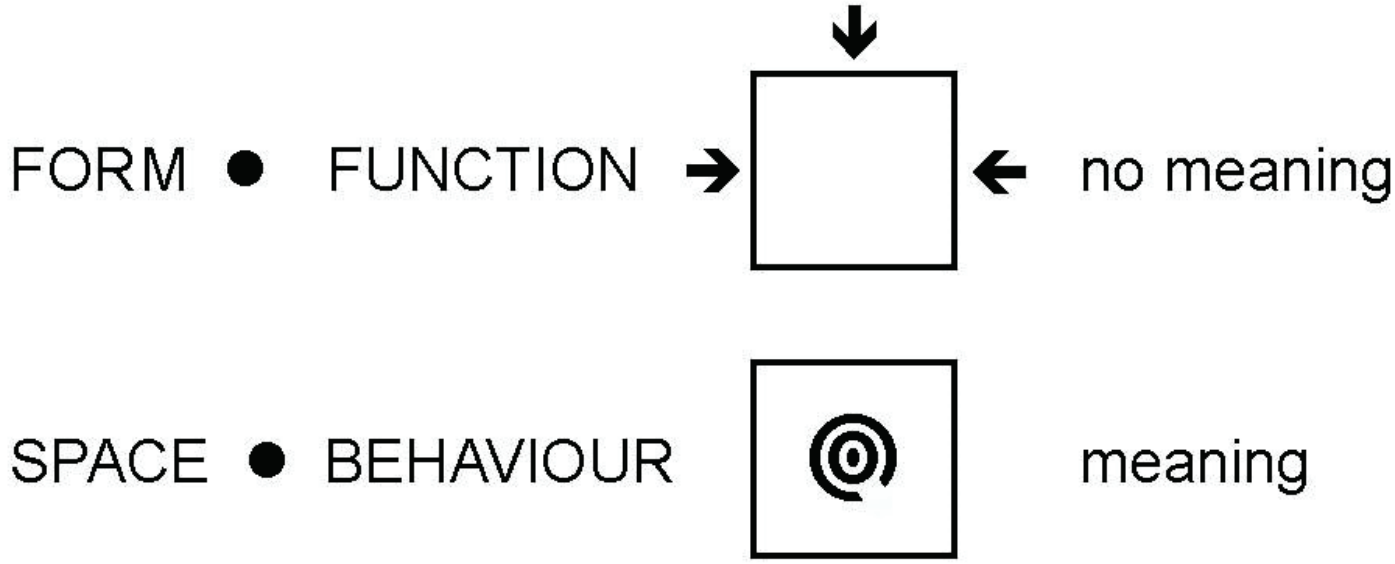
… and why this might have been a mistake…


1946
CMHC builds homes for veterans returning from WW2
Benny Farm built in Montreal for WW2 veterans
1946 - 1947
Regent Park is constructed in Toronto as part of a slum clearance project
1951
Habitations Jeanne-Mance built in Montreal as part of an urban renewal initiative
1959
1965 - 1980
Milton Park renewal project in Montreal keeps much of the existing urban fabric intact
Habitat '67 is built in Montreal
1967
2003 - 2009
The iconic Woodward's building is redeveloped in Vancouver's Downtown Eastside
Toronto Community Housing Corporation redevelops Regent Park and dismantles all but one of its original high-rise mega-structures
2005...
*illustrations are not to scale

Methodology

Others who have studied housing:

- user-centric methods
- non-user-centric



Methodology

This research:

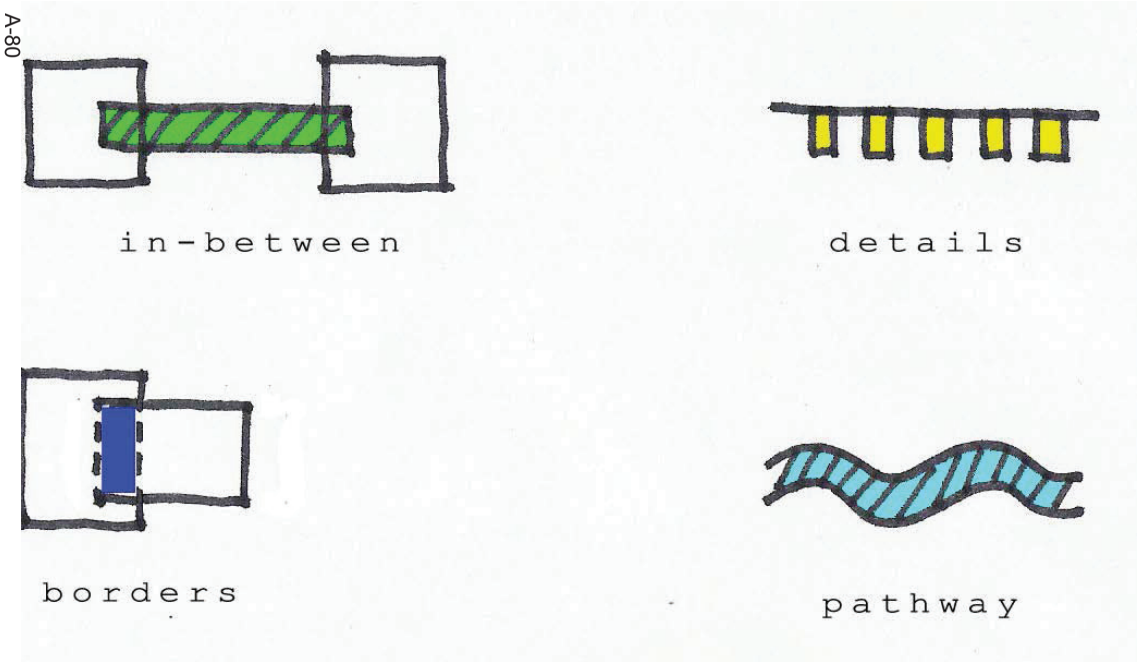
- Grounded theory
- 3 data sources

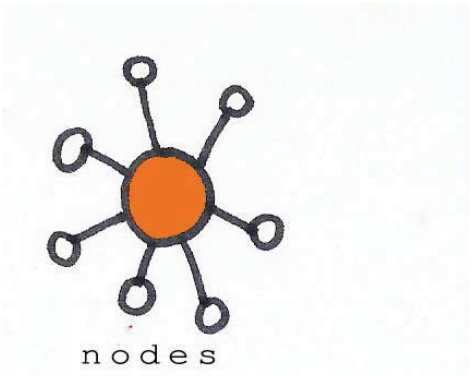
Photographic / ethnographic [LIVED]

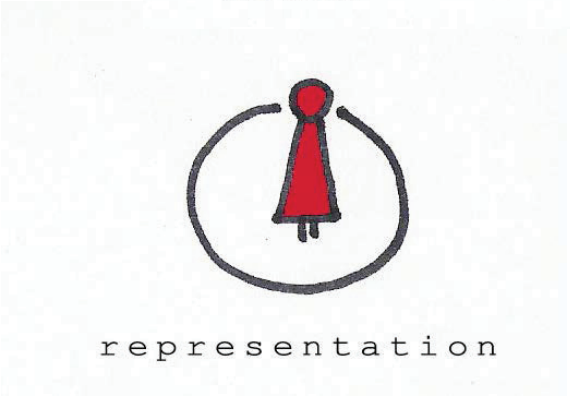
Magazine review [LITERATURE]

Graphic spatial analysis [POTENTIAL]

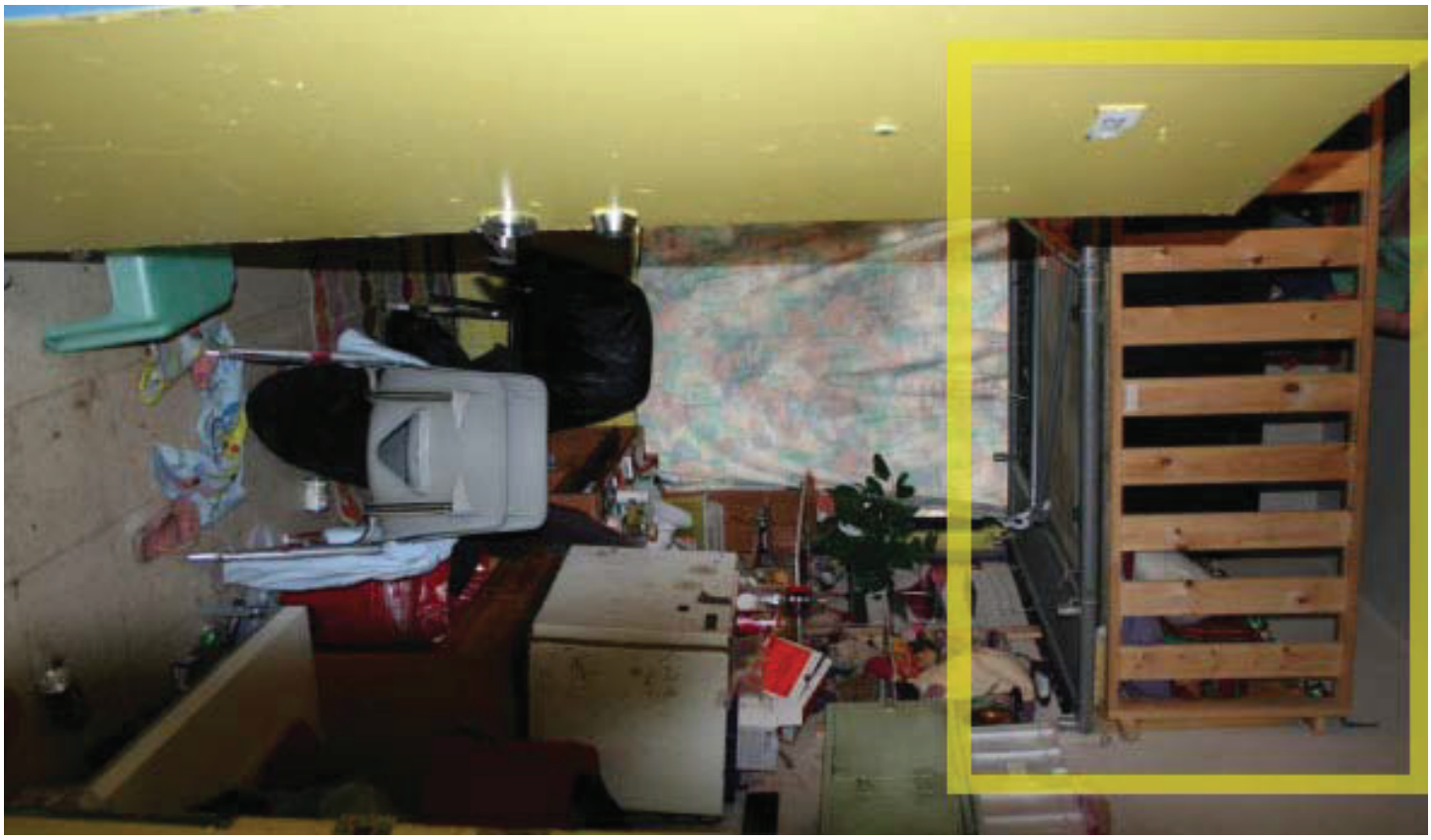
- 6 themes of analysis

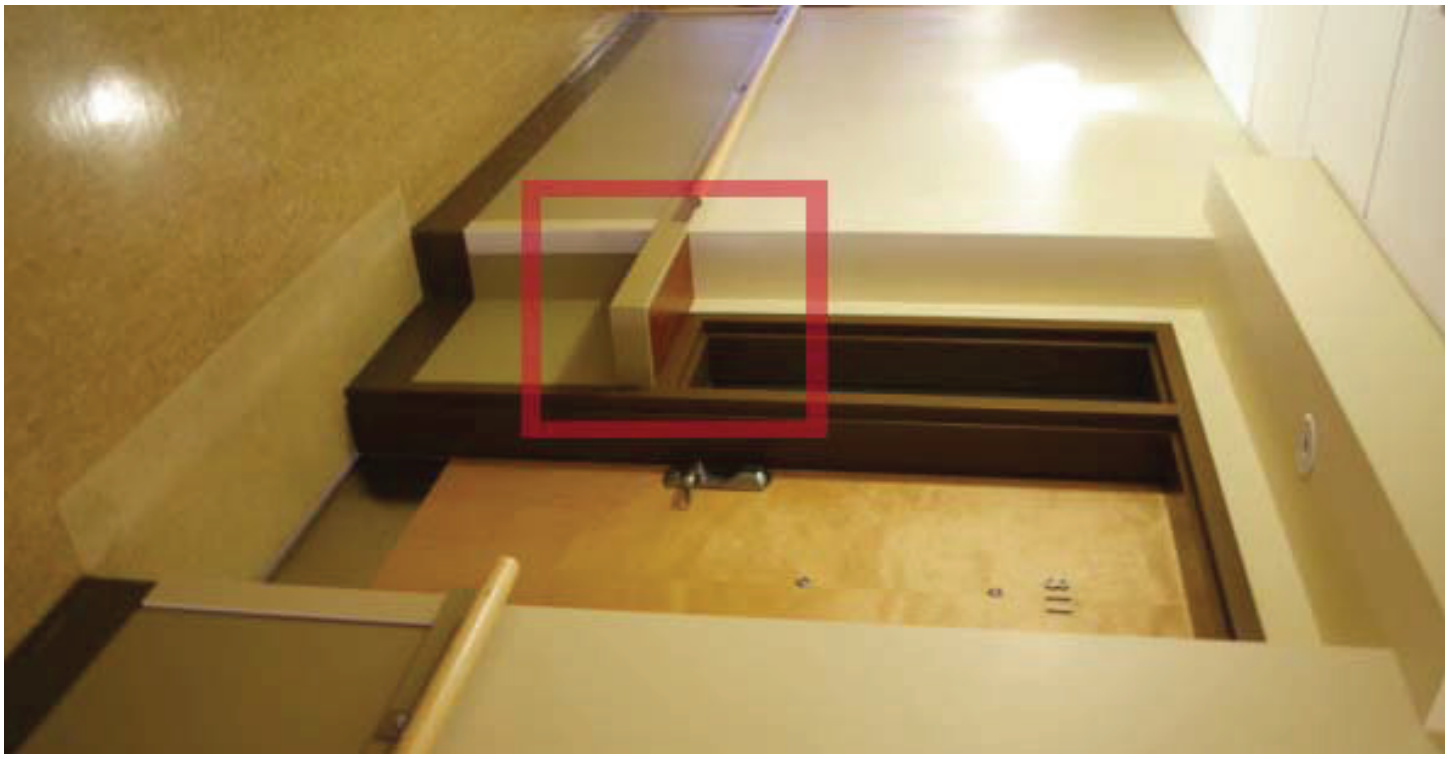






Photographic / ethnographic [LIVED]





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longhouse
laundry room
house-poor
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house-building
front stoop
domestic
accomodation
washroom
penthouse
homebuilder
corridor
suite
living area/room
homeowner
comfortable
dining room
shelter
bedroom
kitchen
loft
townhouse
dwelling
room
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apartment
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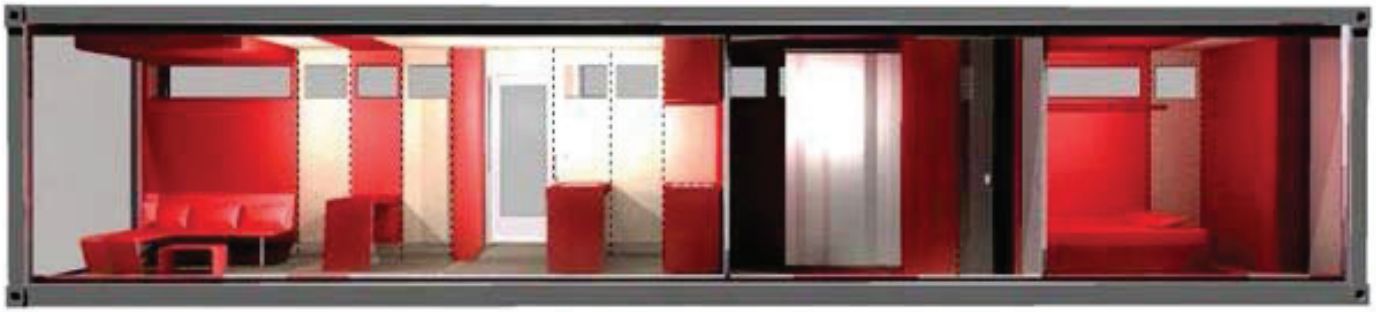
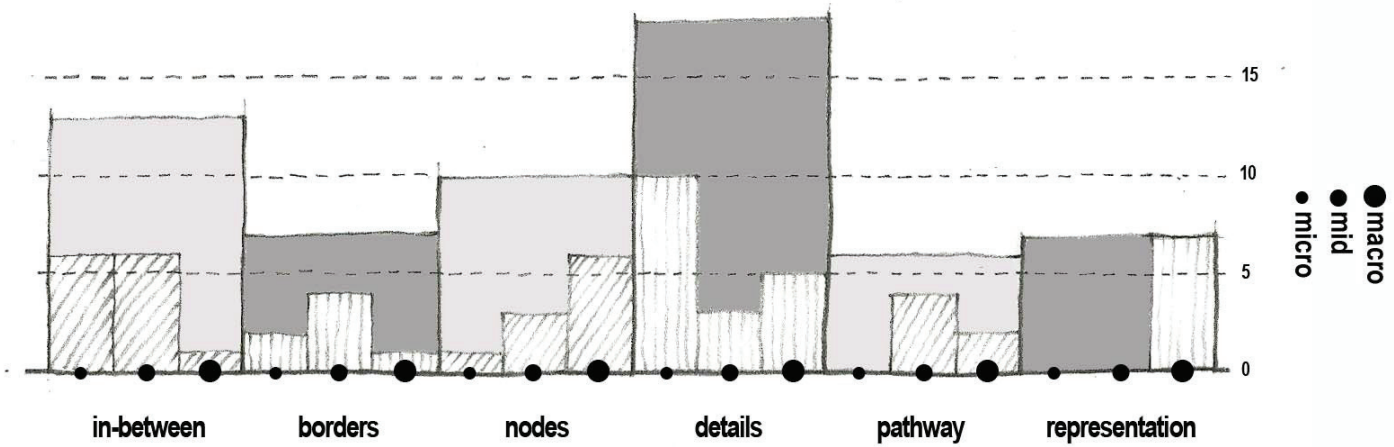
Graphic spatial analysis [POTENTIAL]



Studen drawing by b. Pronovost-McNamara, S. LeBorgne and S. Gagnon



How do we create a sense of home using the tools of architecture?

- home – define its meaning
- practice - gestures
- applied teaching

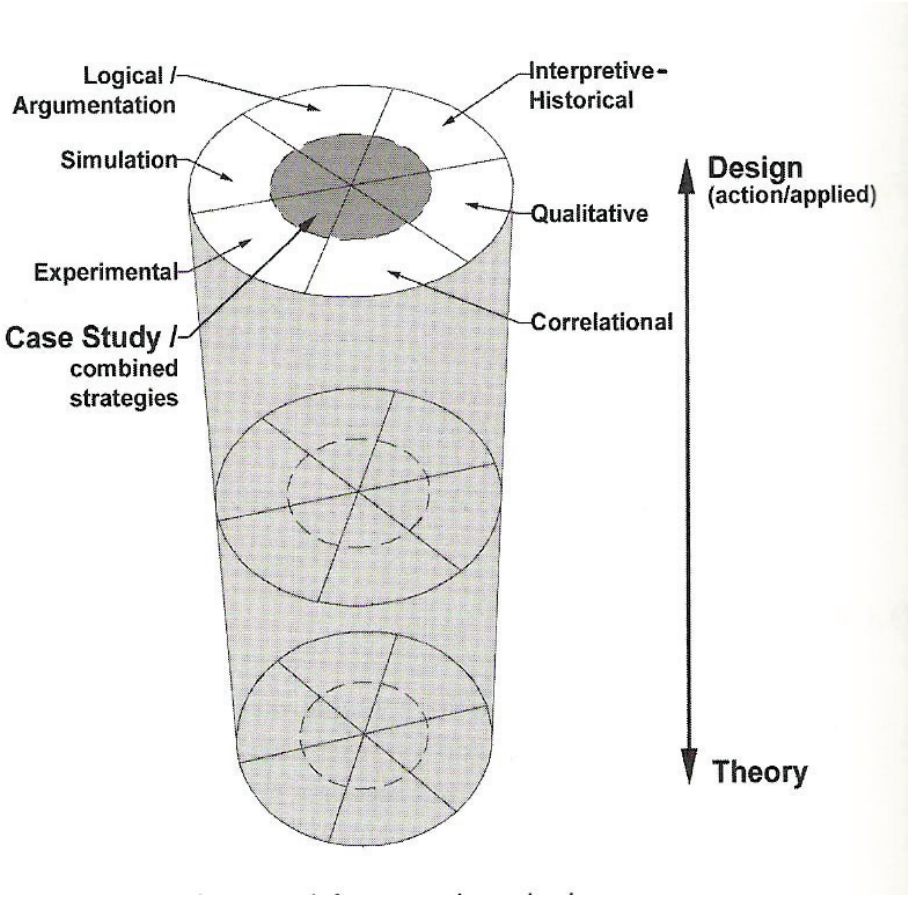
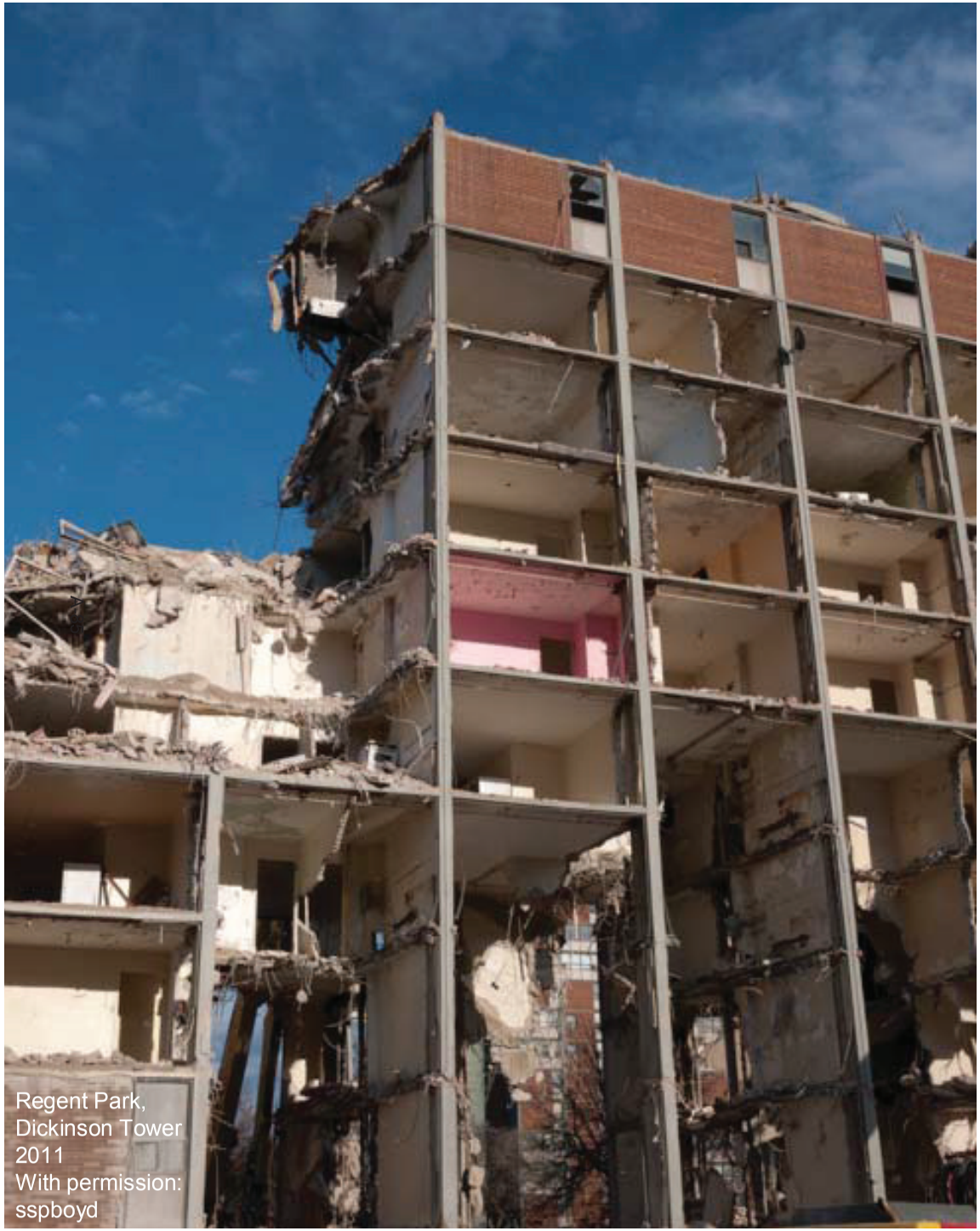


Image from Groat and Wang – *Architectural Research Methods*



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Learning from the Idea of Home