Permanent Supportive Housing in Tampa, Florida: Facilitating Transition through Site, Program, & Design

Nicole Lara Dodd
University of South Florida

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Permanent Supportive Housing in Tampa, Florida:
Facilitating Transition through Site, Program, & Design

by

Nicole Lara Dodd

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Architecture
School of Architecture and Community Design
College of Visual and Performing Arts
University of South Florida

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Keywords: Architecture, Homeless, Historic, Intervention, Community, Design

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Dedication

William L. Dodd, Jr.

Though his father left him little in the way of material things, he was left with something much more important: a love for literature and an inordinate hatred for injustice.

At the age 80+ he could still quote the Rubiayat of Omar Khayyam as well as the poetry of William Shakespeare he had learned in his youth and early adulthood. Though his college career was interrupted when he enlisted in the U.S. Navy to serve the length of World War II, he returned to complete his BA at the age of 50.

He was a union brick layer and an active organizer. After a surgery, he worked for the State Federation of Labor in other capacities. He helped minority youth to become apprentices in traditionally all white trade unions. In fact, he participated in a restaurant sit-in almost 20 years before Rosa Parks took her famous bus ride. He was active in the Progressive Party, a third political party formed to elect Henry A. Wallace, as President of the United States. Bill Dodd was a Wallace delegate to the National Convention in Philadelphia in 1948. He was again an elected delegate for George McGovern at the 1972 Democratic National convention in Miami. It was during the McCarthy Era when the House Un American Committee ruined the reputations and careers of so many writers, actors and other well known people that two FBI agents picked him up, after work at the plant, to ask him about people we knew during the Wallace days to learn if any of his friends were Communists. Bill said he didn't know. He had never asked them and they'd never said they were.

On Nov. 9, 1973, the editor of the Charleston Gazette wrote an article about him, titled "Prophet with Honor." The article ended with these words, "Bill Dodd still speaks as a man and this is something for others in [the] leadership [of the AFL-CIO] to think about."

He was married 57 years and father of five children. He was my grandfather, a man I wish everybody could have known.
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Committee members: Vikas Mehta, Ph.D. and Margarethe Kusenbach, Ph.D., Rayme Nuckles, M.S., Rick Rados, B. Arch.

Family and friends along the way,

Thank you.
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Permanent supportive housing in *Tampa, Florida*:

*Facilitating Transition through Site, Program, and Design:*

Nicole L. Dodd

**ABSTRACT**

Rapid re-housing of the homeless into permanent supportive housing has proven to be cost effective. The improved quality of life and stability reduces stress on the formerly homeless and therefore increases their viability as self-sufficient individuals.

Hillsborough County (which encompasses Tampa, Florida) reported 9,532 homeless persons on any given night in the year 2007. Currently, there is not enough housing to meet the needs of every individual. While existing housing facilities contribute a great deal to this community, their locations in dilapidated urban conditions are not the most conducive environments for homeless persons to succeed. The stigma associated with the homeless also dissuades the general public from interacting with them as equals.

The researcher has designed a model which utilizes a historic site, an innovative program, and a flexible design as equal components in the facilitation of transitioning the homeless into self-sufficient individuals. The site is a vacant Tampa Cigar Factory which embodies a history of community building that...
metaphorically represents the rebuilding of homeless individuals within a greater community. The program consists of a combination of leasable commercial space, supportive retail, permanent supportive housing, and ample communal space that provides for self-sufficiency at an organizational level, onsite employment opportunities, and social interaction. The intervention with the factory is a flexible design that combines utilitarian and communal space to encourage maximum activity, and provides 18 unique units which residents can identify with as their own. A connective tissue contained within the secure confines of the heavy brick walls manifests the transition that the homeless must face, but in a secure, stable, and positive environment.

The result is a gestalt which is comprised of many schematic design concepts aimed at empowering the homeless individual to succeed while simultaneously reducing the general public’s fear of the homeless.

The concepts from this thesis could be applied in any city to help decrease homelessness. The design of many of these spaces, both interior and exterior can be employed in neighborhood planning for any population. This thesis represents the beginning of a new model for permanent supportive housing.
Figure 1: Facilitating transition diagram of three equal components in facilitating transition.
Prologue: Transition

“Who are you?” said the Caterpillar…

“I – I hardly know. Sir just at present,” Alice replied rather shyly, “at least I know who I was when I got up this morning, but I think I must have changed several times since then.”

-Lewis Carroll

_Alice’s Adventures in Wonderland_

William Bridges describes transition as three parts: an ending, a period of confusion and distress, and a new beginning. The Fluid nature of transition makes it a slippery subject to fully describe, although it is easily understood. This is because we are all familiar with transition in our lives; we see it in nature and in our built environment. The concept is difficult to describe because it does not have a definite beginning and end, rather it is a process of evolution from the old to the new. (Refer to Figure 4)

Ultimately, the researcher believes that the struggle of transition makes us more perfect beings, similar to a caterpillar becoming a butterfly. However, unlike the butterfly, it is not a single instance in our lives. As in the Lewis Carroll quote, it is a continuous cycle which makes it rather beautiful in its own right. (Refer to Figure 3)

This thesis embodies the concept of transition. The homeless who would reside here for example are transitioning into homefull individuals. Once these individuals move into permanent supportive housing, they are no longer counted as homeless. However, permanent supportive housing is housing for the homeless. This is only one example of the
slippery nature of transition which these individuals face and only grazes the surface of their concerns. Providing stability for their transition in an iconic Tampa cigar factory will help shape their futures. “So every single one of us living in a house of the past or walking in a street of the past bears the weight of his surroundings. We are thus obliged to create the
new while living in the old which is again being imitated. "We shape our buildings," said Winston Churchill, "thereafter they shape us." (Doxiadis, 1963)

The site for this thesis is in a transitional area between the interstate (which cut off the old) and Hyde Park (a neighborhood which has already experienced a new life). What happens in this neighborhood is of critical importance.

"How can we believe that we create an architecture when the solutions given are only good or possible for a certain very small class of people which may exist in all countries or only in some of them, but which nevertheless constitutes a minority in relation to the great masses of people we have to serve? […] It is high time for us to recognize that in this epoch of transition our goal cannot be to create architecture in the
abstract, but to dedicate our architectural creation to the service of the people.”
(Doxiadis, 1963)

If the success of a city is measured by the distribution of basic needs to its citizens (Gilderbloom, 2008), then introducing permanent supportive housing into the core of this transitional area can only mean a more perfect sense of self for the city of Tampa.
Introduction

Who is Homeless?

A person is considered homeless who "lacks a fixed, regular, and adequate night-time residence and... has a primary night-time residency that is:

a) a public or private shelter or transitional housing,

b) a place not meant for human habitation, including parks, the street, or automobiles, or

c) a temporary residence for persons intended to be in an institution.

It does not include individuals who are imprisoned or otherwise detained. (Butterworth & Crist, 1)

There are more than 60,000 homeless persons in the state of Florida according to the Florida Department of Children And Families' Office on Homelessness 2007 Report on Homeless Conditions in Florida. Currently there is enough temporary shelter for only 50 percent of the state's homeless population.

What are some causes of homelessness?

While an economist might explain the cause of homelessness as a supply-and-demand problem, progressive urban scholars consider the institutional constraints such as allocation of accessible, attractive, descent, and affordable housing (Gilderbloom, 2008). The two leading causes of homelessness are reported to be employment/financial reasons (37.7%) and
housing issues (17.2%) (Buttenworth, 5). Affordable housing is considered to be 30% of income. (Fischer, 96) Housing costs above this percentage may result in difficulty affording food and other basic needs. This is the very reason that some people find themselves without a place to live. In the U.S. between 1995 and 1997 the number of available affordable units to the number of low-income households decreased from 44 to 36 units per 100 families. (Fischer, p. 90) With these gaps widening it becomes increasingly difficult for one to reposition themselves in affordable housing upon reaching the limits of their transitional housing. Should one be able to position themselves outside of transitional housing, it may be strenuous and last only for a short time. This results in recurring incidents of homelessness.

What is being done locally?

In the Tampa Bay Area, the Salvation Army offers two transitional housing facilities, "Hospitality House" and "Hope House". One is for women with children and one is for men, each with 44 and 43 beds respectively. These offer lodging for up to two years. Both facilities provide services such as food, clothing, semi-private rooms, weekly counseling, skills training and job placement assistance. Metropolitan Ministries is a private organization providing beds for around 140 people nightly, many of whom are children. (Refer to Case Study II for more information about Metropolitan Ministries.) The Ministry provides many of the same services that the Salvation Army does, spiritual guidance, and also helps to rebuild a sense of
self-worth. Their beds are offered for as little as a few weeks to as much as a couple years, on a case by case basis.

What is Permanent Supportive Housing?

In the Continuum of Care (refer to Appendix A), supportive housing is the first typology that is considered permanent. Services are integral to its success; however, they are not necessarily on site. The Homeless Coalition of Hillsborough County is moving towards a model, called “Housing First,” which is “permanent supportive housing (PSH) linked to a range of support services designed to help people maintain stable housing and improve the quality of their lives. (...) Research indicates that unconditional assurance of a roof over one’s head often reduces stress, freeing the individual to constructively get on with the business of living. Housed individuals feel empowered to control their lives and start making better choices.” (Tampa-Hillsborough Citizens Task Force on Homelessness, 2005)

Throughout this thesis, the researcher spread this information to friends, family, and co-workers. One response included, “Why should they get a free home?” PSH is not free housing. It is rental housing which is subsidized to meet each resident’s ability to affordably pay rent. Also, what many people do not realize is the overwhelming cost to taxpayers for a chronically homeless person to bounce between shelters, hospitals, jails, etc. in a cycle which does not end homelessness. It has been proven that Housing First is a far more cost effective and successful model of ending chronic homelessness. The NY/NY Agreement shows that individuals which were placed in PSH cost
approximately 75% less in services than they did before. “Permanent Supportive Housing is the investment that ends homelessness in a cost effective and efficient manner. (Tampa-Hillsborough Citizens Task Force on Homelessness, 2005)

How could local organizations improve?

While the contribution that local organizations offer should not be undermined, some of these shelters are not welcoming environments to the general public. They appear unsafe and also reveal the uncomfortable issue of homelessness in our community. Two arguments arise from this. One is that the general public considers homelessness to be an indicator of urban chaos and hence a sign of decay in a community (Farrell, 1048). The other is that greater exposure to the homeless does not promote fear but rather replaces it with sympathy. (Henig, 742) The first argument focuses on the “visible and crazed” homeless population, however small that percentage may be. Perhaps this is why greater exposure alleviates this fear.

Also, while it may be desirable for homeless housing to be located in urban areas due to practical constraints of transportation, the negative atmospheres surrounding such facilities is not the most conducive to a healthy transition for the homeless user. None of the existing local organizations seek to offer an adjacent work opportunity. Instead, most organizations offering shelter are heavily reliant on volunteers and donations. When much of the general public view the homeless as undeserving, this creates a number of problems. Many are simply unwilling to help; however,
even volunteers may envision the homeless as beneath them. “When compelled to enforce infantilizing rules, some volunteers sought to protect their identities as egalitarians by alter casting [shelter] guests as children in need of rules – and thus not deserving of equal treatment.” (Holden, p. 117)

This institutionalization of existing facilities creates a conflict for the shelter user, who must conform to subservient roles and also seek to become independent. This conflict is an inherent flaw in the not-for-profit strategy of rehabilitation.

How did this improve on the current model?

Creating a sense of place has been a distinct role of this design effort. It has considered the importance of private, transitional and communal space with the hope of dissolving the institutional qualities believed to exist in current facilities. Interviews with organizations and professionals were conducted to ascertain what needs could be specifically met by architecture. Interview points questioned the function of communal space, the desirability of different unit settings, and how current conditions could be improved. These conditions included issues of security, lack of bed space, and specific scenarios for those in the final stages of transition. The Salvation Army distinguishes that its units are “semi-private.” It was important to establish a sense of privacy that allowed flexibility and established a sense of ownership.

Communal spaces needed to be considered thoughtfully to ensure that they also fostered a sense of ownership. This was
accomplished by attaching daily utilitarian functions to the spaces. A point of interest while conducting research was what chores shelter guests were responsible for in current scenarios. It was important to determine and establish a minimum size for living quarters which would be comfortable and conducive to a productive lifestyle. In addition to that transitional spaces which are often overlooked in many institutions were considered important elements in alleviating public and private settings.

The objective was to design a model of housing for the homeless which would be less dependent on donations and volunteering by the public and more dependent on creating a micro-economy where the homeless who are working to restore their communities and themselves might be seen as equals among the general public. It is hoped that relations between the homeless and the public would be improved by the creation of urban situations which are inviting and safe forums for open dialogue. In the greater context of the neighborhood, the researcher would expect a positive impact on the surrounding community through the resurrection of a Tampa icon and its immediate context. The result is a gestalt which is comprised of many schematic design concepts aimed at empowering the homeless individual to succeed while simultaneously reducing the general public’s fear of the homeless.
Introduction

Transitions in life are chaotic endings of something past and beginnings of something new. It is important that transitional housing be both supportive of this chaotic time and conducive to working through it.

“HUD has three defined goals...for transitional housing. They call it supportive housing program. They have to work on increased skills or income, permanent housing obviously, and increased self-determination.” (Benedict, 2008)

It was important for the researcher to both speak with someone internal to the transitional housing program as well as visit a facility in order to have a better understanding of programmatic and spatial requirements. My hypothesis is that existing transitional housing programs are institutional and lack privacy because of the many rules and regulations that govern them. The researcher conducted an informal interview with Sandy Benedict, YWCA director of the McCormick House and Shanklin Center in Charleston, West Virginia, as she showed the researcher some of the apartments. The researcher had some key points that she wanted to address during our conversation but otherwise the conversation was very casual and mostly guided at Sandy’s discretion. Key points included:

1. What is the occupancy rate? Is there a waiting list?”
2. Are there any communal spaces? What activities take place here?
3. Do residents participate in maintaining the facilities in which they are living? (either through work with the supportive retail or otherwise)
4. Do the residents have personal space?
5. How much flexibility do residents have within their personal space?
6. Must residents be employed to dwell here?

We toured the McCormick House, as well as the Shanklin Center for Senior Enrichment which housed the permanent supportive housing for the elderly and will also host the new program for the chronically homeless.

We began at the McCormick House with two vacant apartments, one studio-style, and one one-bedroom. Sandy then introduced the researcher to a resident of the McCormick House in an effort to allow her to see an occupied unit. (Refer to Figure 6) At the Shanklin Center, she also introduced the researcher to two residents who allowed her to enter their respective homes.

Findings were partially incongruous with my hypothesis: guests did have a significant amount of personal space and flexibility to arrange themselves in it. However, there were no active informal communal spaces and residents did not participate by either working in the stores or helping to maintain the grounds. HUD requires that residents of transitional housing be employed and pay one-third of their adjusted income for rent. This requirement ensures a certain level of self-determination on the part of the applicant. With only one unit inspection a month residents are able to maintain a maximum amount of privacy while still being under supervision.
Analysis

Sandy was initially confused as to why the researcher would be interested in viewing the apartments. This information was invaluable as it helped the researcher to ascertain some perspective as to the general difference between emergency shelters and transitional housing. The points mentioned above were all addressed as follows:

1. Neither the McCormick House (transitional housing) nor the Shanklin Center was fully occupied. The McCormick House was 40% occupied at the time of my visit according to Sandy Benedict, who said
   “It just varies... you know right now we only have 4, a total of 4 for ten apartments. But we could

have 10. And different things happen... you know. Some women aren’t ready yet and they
bomb, honestly.”

She had not ever had a waiting list in three years.

There are several factors that contribute to this
surprising fact. The first is that these facilities are in Charleston, West Virginia. The researcher has not had reason to ascertain the figures on homelessness in this state. It may very well be a different case in Tampa, Florida, although this is yet to be known. One sure factor is that you must actually be employed and pay rent to reside at the McCormick House. This is a major distinction between emergency shelters and transitional housing.

In addition to this, in many cases it is encouraged that arrangements for debt be made and some activity toward reconciling debt be made prior to occupancy. Another major factor is that this facility is for women and children only. The Alicia McCormick House was originally a house for battered women and children only. It is so named for its founder who was indeed murdered by a man on work release from prison whose offense involved domestic violence. So while the McCormick House now houses domestic violence victims as well as recent graduates of treatment centers and some homeless it remains occupied by women and children only. The Shanklin Center was about 90% occupied with one apartment vacant of eight. These units are permanent housing for the elderly who must have a disabling condition. Thus, there is no expected turn-over in these units.

2. The McCormick House and Shanklin Center share a small community center at the Shanklin Center which holds regular community gatherings. It is rather like a club house in that it is not used daily and/or leisurely. Also, the two facilities are about four blocks from one another. Two duplexes at the McCormick House have a shared backyard which could also be used by the other apartments here. Sandy mentioned that as she herself is a gardener, she has encouraged
residents to start a garden here. But this hasn’t happened as of yet. The researcher asked Sandy if there were meetings held at either facility for women in recovery.

3. “We do have some women who have come from Ray of Hope which is a treatment facility that’s kind of like after they come out of treatment they stay there for I think it’s like six months. So some ladies have recovery issues. If they do have recovery...are in recovery they have to go to meetings. ... No, we don’t have any meetings here. They have to go to their own meetings.”

While residents meet regularly with their case managers, there does not seem to be any formal group support. However, a since of community did seem to be at play. For the McCormick House this seemed to be external. the researcher mentioned to Sandy that it appeared to seamlessly mesh with the community. She was happy to hear this, as it had been a struggle to
begin this program. "Just not in my backyard," was a common sentiment in the existing community. On the other hand, the Shanklin Center, while only four blocks away, is in a more industrialized area. Community took its form internally here. The Elderly housing units face each other with four on each side. (Refer to Figure 7) These units each have a covered porch with comfortable room for a table and chair. Between each unit is a small garden space. Some of these residents did take advantage of this space. The close proximity of these units to one another created an environment in which these women could look out for one another.

4. This leads to the third area of discussion, resident participation. There are two stores located immediately below the McCormick House. (Refer to Figure 8) and also a third located between the two facilities. These stores help to supplement the costs of operating the McCormick House and Shanklin Center. It is of considerable interest to the researcher that none of the residents of McCormick House are working in any of these stores. Sandy Benedict mentioned that at one time it was intended for the residents to help out in the stores; however this had not ever taken place. There are some difficulties associated with this idea of bartering work for keep. The first is that if residents/guests are working below the McCormick House, at the end of their residency do they keep the job? The second is that if they do keep the job then what...
positions are left for the new occupants? The third is that if one is working for the facility then they may find it difficult to find work elsewhere. The other element of participation which was of interest was that of involvement in “chores.” In this, residents do not participate either. (This also answers key point five.)

6. Residents do have personal space at both the McCormick House and the Shanklin Center. The McCormick House has four studio style apartments, four one bedroom apartments and two 2 bedroom apartments. The Shanklin Center has four studio style apartments and four one bedroom apartments for the elderly. It will also soon have three studio style apartments for the chronically homeless. Each apartment is furnished and equipped with a full size kitchen and personal bathroom. (Refer to Figure 9) THE RESEARCHER asked Sandy about the amount of flexibility that residents/guests have in their personal space. Here is what she had to say:

“Well you know... we have a contract, about a ten page contract outlining the rules. Like nobody’s supposed stay... visit after 11 o’clock at night. They are allowed to have overnight guests. And we had to do this because quite frankly a lot of times women try to move a man in here. That’s the way it is. So we had to start a new policy that you could have visitors two nights a month. Which that’s the way it always has been but you have to let the case manager know.”

And “They are not supposed to put things on the wall but they do and I just... I get over that because everybody wants to put things on the wall.”

Later she mentioned that there are monthly inspections of each unit. This explained the ease with which she asked residents if the researcher
might come in and take a look around for my thesis.

7. The residents of the McCormick House are required to be employed. According to Sandy, this is a HUD standard anywhere and residents have to pay one third of their adjusted income for rent. The residents of the Shanklin Center are not required to be employed but are still required to pay one third of their income for rent. There income is mostly Social Security. Paying more than one-third of one’s income toward rent is considered living beyond one’s means. Most people who live in poverty are paying more than one-third of their income for rent. This is a result of an insufficient affordable housing market.

Conclusions

Through the researcher’s visit and interview with Sandy Benedict it became immediately apparent that she had held a misconception about what transitional housing would be. Transitional housing does not have to be entirely institutional, as the researcher thought it would be. Here at least, the YWCA strives to create a comfortable and safe environment that “Empowers Women.” The McCormick House felt more institutional than the Shanklin Center in that the apartments were reached via two long corridors. This was not a programmatic necessity, however, security was. The researcher expected to see communal kitchens and perhaps even bathrooms. That these elements were inside each unit and were relatively spacious was gratifying. (See figure 4.0)
It was disconcerting that opportunities for communal garden spaces were not taken advantage of. However, in an eighteen month to two year program, it may be that residents do not desire to make this place their own beyond their personal space. It may also have been that this allotted "garden space" was only visible from the two duplex units. This is probable, because as illustrated at the Shanklin Center, garden spaces did not go entirely untended. As a matter of program, THE RESEARCHER think it would be beneficial for residents to attend minor maintenance issues, such as pulling weeds on weekends.

"This is a program, it’s, you know, not just housing. A lot of times we’ve interviewed people who are coming from Sojourners or even Hope House that are just looking for a place to live. That... that’s not what this is. And we try to be very clear with them from the beginning, you know, this is not just a place to live if that’s what you want then you need to make a HUD application and go that route."

Sandy clarified two things here. First, as she said this is a program, it involves work with a case manager and is more than just an apartment. “If they work less than 30 hours a week they’re required to go to our readiness center which helps women work on their GED if they don’t have their diploma. They have a job coach there who knows of all the jobs that are available in the whole surrounding area and can help them with jobs, with resume writing, that sort of thing. They can learn computer skills there. [It] just depends on how motivated they are.”

Secondly, this is not a free ride. Residents must be employed or have some source of income to reside in these facilities.

The most important thing that the researcher got out of this case study was who is in transitional housing and permanent supportive housing.
These were not the people on street corners with cardboard signs. These were women with a sense of pride about them and their homes. They have interests in material things like clothes, gadgets, and teddy bears. Grace, a current resident of the McCormick House, showed Sandy and the researcher a video of her daughter singing and dancing. These are women who are working hard for a better life. As Sandy said, some women bomb when they are not ready for this step, but others go onto become beauticians or get their college degrees. They were indistinguishable from the general population.
Case Study II: 
*Metropolitan Ministries Tampa, FL 07.01.08*

**Introduction**

Conclusions from “Case Study I: YWCA Transitional Housing; Charleston, WV; 06.03.08” indicated that transitional housing is not institutional feeling and that it does offer a fair amount of privacy. The researcher shall determine whether or not that example is an anomaly or if it is standard. Specifically, the researcher will be looking to confirm similar results in the thesis area of study: Tampa Bay. Therefore, the hypothesis for “Case Study II: Metropolitan Ministries; Tampa, Florida; 07.01.08” shall reflect the results of Case Study I. “We need to understand how much of our lives is lived in and through institutions, and how better institutions are essential if we are to live better lives.” [Robert N. Bellah et al., The Good Society (New York: Vintage, 1991), p.5] (Ogilvie, 2004)

The hypothesis is that transitional housing is not by definition institutional feeling and does provide adequate personal space. The researcher conducted a formal interview with Christine Long, the Senior Programs Officer for Metropolitan Ministries. She also guided the researcher on tour of the entire facility. In the interview with Christine Long, the researcher elaborated some of the same bullet points that were addressed in “Case Study I.” Those bullet points included again: occupancy rate, communal spaces, resident participation, personal space and flexibility, and income. These points were addressed for both their
existing facility and what will soon be “The Sanctuary,” a permanent supportive housing facility with twelve units. The existing facility, for the last ten years has been transitional housing with a stay of up to two years. Prior to this the facility was focused on emergency shelter. The change was a result of welfare reform. “The Sanctuary” model of permanent supportive housing is the trend that the government is leaning toward today. Because the new housing is not yet complete, the findings of this study will formally be limited to the existing facility. However, informally the idea of permanent supportive housing will be used as a counter to the existing model of transitional housing at Metropolitan Ministries.

Christine Long and the researcher met at Metropolitan Ministries on July 1, 2008. Metropolitan Ministries has facilities to accommodate 40 families and also a community outreach program. The interview portion of the meeting was conducted in a formal manner, while the guided tour of the facility was conducted more informally.

Questions & Answers

Q: What is the occupancy rate? Is there a “waiting list”?

A: “We have a waiting list of about 40 families. We have room for 40 families and a waiting list of 40 families. Usually, families have to wait 2 to 3 months. And we do have an emphasis on quick turnaround time of the rooms themselves. So, usually there is only 2-3 days in between one family moving out and another family moving in. Occupancy rate is like 98%.”
Q: How many residents are college graduates on average?

A: “Well, certainly people come from all walks of life. Most families that we see don’t have their G.E.D. or maybe they are just high school graduates. It’s more unusual that we have college graduates.”

“We do have … of the 40, there is probably two or three.”

Q: What kind of security measures are in place? (i.e. reception desk)

A: “Well, when you have a large facility with a lot of people, you don’t know people by their faces, so you need to have some type of badge, ID badge, that type of thing. You know, I think that is probably a necessity. And that’s why we have the pass, so you don’t have to check everybody every time they come. We do ask everyone to always wear their id badges. They all have picture ID badges. So when they go to the cafeteria, or when they are walking around campus everybody knows who they are. And actually, it’s not just them, volunteers are supposed to wear them, staff are supposed to wear them. We are all supposed to wear them. And there are different colors for different populations, so when we’re seeing someone new we can see that they are a volunteer, or other people know they are residents.”

Q: Are there different color badges for different stages in the program?

A: “No, but what we do is they get a star as they move from phase to phase. So they get 2, 3, 4, or 5 stars as they move through the program.”

Q: Are there any communal spaces? What activities take place there?
A: “We have a communal dining room. Everyone eats together in the dining facility and there is a courtyard where everyone kind of hangs out.”

“We do have another room that we use for large meetings. Every month we have a house meeting, so all the residents are in attendance at that. We also … any special event: children graduate from elementary school, or any special dinner or special meals, parties: birthday parties. We have monthly birthday parties. They’re all held in this other area. But we also use it for community events: staff meetings, donors, groups. Business groups will come in and they’ll have lunch and they’ll tour the facility. And so, we use it for a wide variety of uses.”

Q: Is there supportive retail? What is there?

A: “Well, we have our childcare center, on site. So obviously, that generates some income. Some of our families get vouchers. Vouchers are pretty hard to come by to pay for child care, but we were able to negotiate some vouchers designated for homeless families. So that helps them and it, of course, helps our income. We have a lot of families that aren’t residents; they pay on a sliding scale. So, they could pay full pay but most of them don’t.”

“We are actually looking at our thrift store model … Primarily our thrift store gives away everything for free. All of our vouchers for both the residential families as well as the families that come in through Outreach, which we have about 100 per day, go over to Outreach. So, 75 to 80 percent of our sales are to voucher, which is free. It’s not cost effective were never going to make any money so what we want to do is move the thrift store into a retail center. This is not a good location for a thrift store. We know where there are good thrift stores. They’re in the suburbs. They’re properly located with the proper type of products. So we are kind of
taking a look at the cost effectiveness of that. Instead of using the thrift store as a voucher location, we do a clothing closet type of set up here for the residents and the other families that need free clothing."

“We have done a social entrepreneur project with our kitchen. We have a state-of-the-art kitchen that was designed by Outback Steak House and has the capability of making 10,000 meals per day. So we did try a healthy bar, kind of a health food bar which is of course a growing trend. We had somebody who designed a bar. We made it and packaged it. We sold it at the Y’s. But it really didn’t pan out to be cost effective either. But we are looking at other ways to use our kitchen, possibly catering, some of our food programs; you know those types of things. So, we’re kind of investigating what might be good social entrepreneur opportunities.”

Q: Do residents participate in maintaining the facilities in which they are living? (Either through work with the supportive retail or otherwise)

A: “Yes. All of our residents, as part of their program, they go through… they do one month… that is work preparation. We assign people to work assignments and they really become like co-workers with the employees there. And they get rated on a weekly basis on: getting to work on time, dressing properly, and you know all of those basic soft skills. We use that time to assess their abilities in those areas and we can also give them then a recommendation for employment habits, those types of things. So they all do that…”

Q: Is this volunteer or paid work?

A: “It’s part of the program. No they aren’t paid, but it’s considered part of their program."

Q: Do the residents have personal space?
A: “Our current housing is ... kind of like a hotel. Each of the rooms is like a small hotel room probably like half the size of a typical hotel room and they all have their own bathroom and showers and each family, of course, stays in the room by themselves.”

Q: How much flexibility do residents have within their personal space?

A: “Well currently they have a lot of flexibility. They’ll bring in some of their own. Well its concrete block wall, so, it’s not very easy to hang things unless you bring in a drill. But some people stick things on the walls, some people have put little border type of things on the walls. But actually, as we’re doing our rehab, we’re not going to allow anybody to do that anymore. We’re going to set it up, I would say kind of like a hotel. Where there is going to be set furniture, there’s going to be coordinated bedding. You know we are hoping to give them, actually, a nicer environment rather than broken down dressers, you know that type of thing.”

Q: What types of things could be added to maximize flexibility in one’s personal space?

A: “Well, we are looking at like um...Well of course all the families have children so you’d like to hang your children’s artwork up. Pushpin, you know magnet boards. You don’t have a refrigerator but you could have a magnet board and you could put things up on the wall, that kind of thing. Something that would be permanent wouldn’t damage the wall but would give people the opportunity to personalize the space.” “Some of the things that were doing to set the right environment and tone, even though it’s kind of an institutional setting, I mean we’re stuck with the building we’ve got, the rooms we’ve got, we need durable furniture because there are lots of
families that are moving out. So what we want to do is make them feel comfortable when they first come in. A few years back when people would first come in there would be a bare mattress. We would like hand them there linens and we would hand them there shampoo and pillows and they would walk up and have a bare room: concrete walls, mattresses, empty mattresses. Now what we are doing is making the beds, we're stocking the toiletries, were leaving a little note on the pillow; you know, more of a welcome, hospitality oriented thing to try and take the environment that we have and make it more warm and welcoming.”

Q: Are there inspections? What do they involve?

A: “We have weekly, weekly room inspections. There are 15 points and people, if they get a perfect score; they get a prize at the end of every month. Sometimes they’re things, sometimes they’re evening passes: we have like a special family movie night. You know that type of thing, kind of a reward for room cleanliness. They're basic cleanliness issues.”

“This facility that we have now is drug and alcohol free, completely. We have a recovery program also. So, nobody can have any alcohol. Actually, they can’t have food in their rooms. It’s not set up for food (insects those types of things). So, they do look for food, of course if they were to see alcohol that would be a very, very big deal.”

Q: Must residents be employed to dwell here?

A: “Well, most transitional housing, they charge rent, charge a fee, at least some type of a fee or stipend. We don’t charge anything. Our focus is really education and so most people don’t work the 12 possibly 18 months that they are here. And we focus on some of those other key areas that they need to learn and grow. It could be
mental health or drug treatment. Education is of course the biggest one. We spend a lot of time on education for people.”

Q: Is Metropolitan Ministries funded by HUD?

A: “We don’t receive HUD.”

Q: Do you house nonprofit self-help meetings, such as Alcoholics Anonymous, on site?

A: “Yes, we do?”

Analysis

The existing facility at Metropolitan Ministries stands in stark contrast to the facilities that I visited for Case Study I. Explanations for this contrast will be analyzed here through revisiting the previous Q&A section, as well as graphic analysis. Some explanations may include differences in demographics, age of the facilities under examination, and form of housing. Metropolitan Ministries is typically 98% occupied with a waiting list equaling the number of beds available. This is significantly different from the facility in “Case Study I” which had never experienced a wait list. The first factor that undoubtedly contributes to this is the number of homeless people in Hillsborough County. The 2007 Homeless Coalition of Hillsborough County’s Homeless Census Survey reported that there were at least 9,532 men, women and children homeless on any given night. This is almost triple the reported number of homeless individual’s for the county in Case Study I.

Also, HUD requires that individuals residing in transitional housing pay at least 30% of their income for rent. Metropolitan Ministries is not funded by HUD and does not require that
individuals be employed to reside in their existing facility. This dramatically increases the number of eligible occupants. Currently, most residents do not work for the entirety of their stay at Metropolitan Ministries, with their focus being on education. However, the new facility, “The Sanctuary,” will be permanent supportive housing (PSH). In this form of housing residents will be expected to pay some type of rent, probably on a sliding scale based upon their income. Christine mentioned that they would be using this as a graduating step for some of the residents at Metropolitan Ministries and also as rapid re-housing for people who come in through their outreach. No doubt these twelve units will also fill quickly, however unlike transitional housing there will not be any expected turnover.

This notion of different forms of housing may account for many of the observed differences between the facilities observed in “Case Study I” and Metropolitan Ministries. The Housing Continuum (Refer to Appendix A) describes different forms of housing based on one’s ability to pay. Based on this table and observations made while at both facilities, the researcher determined that the two facilities are not representative of the same form of housing. The facility in “Case Study I” fits the description of ‘transitional housing,’ however; Metropolitan Ministries aligns itself more closely with the description of ‘transitional shelter.’ Also, some people who feel that they only need temporary assistance may use Metropolitan Ministries as an emergency shelter, rather than committing to the longer term program. Transitional shelters have more rigorous programs than transitional housing because they are dealing with different, supposedly less capable populations. They are, therefore, more institutional.
Another major contributing factor to the differences in these two facilities is intended use. Metropolitan Ministries has been operating for 35 years, the first twenty of which it functioned primarily as an emergency shelter. The McCormick House in “Case Study I” has been more recently adapted from a church to transitional housing and supportive retail. It would be unfair to hold these two facilities to the same design criteria. That being said Metropolitan Ministries, as it stands, does feel institutional. Specific reasons include building materials, sizes & configurations of spaces, and programmatic adjacencies. The concrete masonry unit (CMU) walls are left unfinished except for several coats of white paint as opposed to painted or wallpapered drywall which would be typically found in a residential space. The bare walls are the basis for the institutional feeling in the spaces. The walls are pronounced by the small spaces originally configured for emergency shelters that are now temporary homes to forty families. The units are minimally composed of a restroom (with shower) and bedroom. The configuration of the units ties into the program and the adjacency of spaces. The configuration of the units, as small hotel rooms, makes them feel transitory. The inability to store food in one’s dwelling, have privacy from one’s children, or make a personal telephone call from one’s dwelling programmatically make this an institutional setting. Two key programmatic features make this space feel institutional. One is the classroom which is on the second level, adjacent to residential units. Their close proximity leaves little room for transition. The other is the main entry point/reception desk. This is where residents can make phone calls, pick up mail, pick up medications (both prescription and non-), and store minimal amounts of
personal food. This is also where anyone without a badge must enter the building. This small and busy zone identifies Metropolitan Ministries as an institution by highlighting its highly regulated atmosphere.

The security badges, mentioned above, were addressed in the interview as well. These are the main mechanisms for providing security to the building. They are to be worn and visible at all times. The value in controlled access to the building and within is understood to be a necessity. This the researcher does not contest. It is the visibility requirement which makes this measure institutional. The researcher would suggest that this is a missed opportunity for dialogue and social interaction. The Badge reduces the need for one to approach someone to inquire who they are and thereby reduces the need to “get to know” each other. Feeling institutional is difficult to define. Here, the badges are illustrative of a practice of organizing people which is common to institutions. The practice may simplify management of the institution; however, it reduces a person’s sense of individuality. This facility has a fair amount of communal space, as well as a good balance of formal and informal spaces. However, some spaces are acting as communal spaces which were not meant to be while some communal spaces are under-utilized. There are some opportunities for improvement which could significantly improve the quality of the overall residential space. The residential units are arranged around an open air courtyard. During the researchers single visit, the courtyard was unused. The most popular spaces seemed to be the afore-mentioned main entry point/reception and the “smoking area/ playground.” The liveliness of the courtyard would greatly benefit by moving the playground into the center of this
space and subsequently allowing residents to smoke in the surrounding shade while watching their children play. (Refer to Figure 10) Also, there is a “Florida” room that borders one side of the courtyard at the ground floor. This space is currently used for storage, and is not an occupiable space for human habitation. Every effort should be made to make this space occupiable. This space would make a great indoor communal space and would also

Figure 10: Actual gathering space (left) versus designed gathering space (right).
reinforce the courtyard as an outdoor communal space. The researcher would encourage Metropolitan Ministries to investigate the opportunities in these two spaces such as increased independence, increased community spirit and support, and an increased sense of security. Increased independence could be achieved by turning the Florida room into an occupiable space which could have a house telephone, some lockers for food storage, and possibly a mail room. This would help to alleviate traffic around the reception desk. The Florida room could also become a space for study groups and group social activities such as card night, or bingo. The adjacencies of the Florida room to the courtyard and of the courtyard to the residential units are really great opportunities to unify the space. This is important if residents are to develop a sense of social participation and responsibility. Also, housing more activities within the courtyard reinforces the security inherent in its design.

Other communal spaces include the dining hall, banquet hall, library, and the adult’s lounge. (Refer to Figure 11 for all communal space) The first two are more formal spaces, while the latter two are informal. The adult’s lounge is a place where parents can escape from their children for a while. It is a small living room with a television, couch and chair, and some books. The purpose of this space is really important since without it parents would have no privacy from their children. The size of the space makes it suitable for one or two people. It is more of a retreat space than a communal space. A larger space would be required to make this a communal living space (i.e. the Florida room). The library is really a small reading room. Again this space is really too small for communal activities to take place, however, it is another
Figure 11: Communal spaces.
great asset to the residents. This space is interesting because it is operated by one of the residents. While residents are required to work for one month at Metropolitan Ministries as part of their program; this is a unique situation because the library space was actually initiated by this resident, who is a former librarian. Her initiative not only demonstrates her self-determination, but also a sense of ownership and responsibility within her community. This is significant because she was able to use her individual experience and skill to make a contribution to the greater whole.

The amount of flexibility within one’s personal space is a factor which gives the resident a sense of ownership. This flexibility is lacking in the typical institution. Here, residents are currently allowed to do what they can to personalize their space; again however, the units have concrete walls. Metropolitan Ministries tries to make the best of what they have by preparing the rooms in advance of residents moving in. This hospitable measure is a good attempt at alleviating the institutional nature of the units. Since most residents are not working during the duration of their stay at Metropolitan Ministries the ability to accumulate stuff that they might otherwise gather is highly limited. This stuff would normally be used to personalize the space. In this case, it is fortunate that residents don’t really have much space to personalize. Christine Long discussed ideas about how to add some flexibility to the space such as bulletin boards for hanging children’s artwork. These would be beneficial in such small spaces. However, if not treated as an item for home décor they could quickly add to the institutional atmosphere.

As in “Case Study I” the residents have regular inspections, however, here they are
more frequent. A series of perfect inspections is rewarded with a prize. This is positive reinforcement for performing the expected task. While the prize (i.e. family movie night) is surely well received by the family, it would also be good to reward the parents by attaching increased responsibility and privacy. For example, if the family is inspected each week for a month and all of the evaluations are perfect, then the family could be rewarded by having bi-weekly inspections the following month. And so on, so that if those were also perfect, then the family would only have monthly inspections. This process could also be reversed, so that if they then failed a monthly inspection, then they would return to bi-weekly inspections or reset to weekly inspections. This system would not only provide a “treat,” but would reinforce the idea of self-sufficiency.

Conclusions

Results from this case study contrasted with the expected results and with the results of Case Study I. This case study was a follow up of Case Study I, designed to confirm its results. In Case Study I the researcher was surprised to find that the transitional housing there was not institutional feeling and that residents enjoyed an adequate amount of personal space and privacy. Therefore, the hypothesis for this study stated that transitional housing would not feel institutional and that residents would have adequate personal space and privacy. The facility at Metropolitan Ministries does feel institutional and does not provide adequate personal space and privacy. Several factors contributed to these results,
including architectural features as well as program operations.

The researcher found that this facility did in fact feel institutional. The construction of the building itself was the first indication of an institutional feeling space. Both interior and exterior walls were exposed (painted) concrete walls, the floors were linoleum, and the lighting was fluorescent. All of this in a small living unit which needs to house an entire family sets the stage for an institutional environment for the people in residence here. To the credit of Metropolitan Ministries, this facility was originally designed to function as an emergency shelter, not as transitional housing which houses people for a longer term. However, other factors contributed to the feeling of an institution as well. Of these, the main entry point/reception desk was the most alarming space. The design of this space is not conducive to the amount of traffic in this area and yet it is one of the most occupied "communal spaces" in the facility. The reception desk is the point of access for several items. Here people can pick up their mail and use the house telephone. Residents must also store medications (including over-the-counter) here as well as a limited amount of food. They also come here for items such as baby formula when the dining hall is not serving. This "restricted" access, regardless of intent, sets an institutional atmosphere. One other space in the facility which currently feels institutional, but has great potential to turn the atmosphere around is the central courtyard. This space, as the researcher observed, lacked vitality and activity all together. Where the space is designed to bring people together, residents actually move around the edges. The researcher suggests moving the children’s play area to this area to activate the space.
Metropolitan Ministries provides a great service to our community, and the city is fortunate to have their support. However, it does feel like an institution, and in fact operates like one as well; it offers many lessons for the design of a new facility.
Case Study III: *Historic Intervention Bold vs Subtle*

Introduction

A barrier to transitional housing is the stigma that the homeless will have a negative impact on the community; i.e. drugs, crime, and general chaos. Therefore, how to intervene with a historic community icon is critical to the success of a positive transition.

The purpose of this study was to assess various design tactics used in historic intervention and to evaluate the appropriateness of those tactics for the purposes of this thesis. An historic intervention is an adaptive reuse of a building where a physical change is made to the building that is not necessarily restorative. The researcher believed that a subtle intervention would be more widely accepted by the general public, however, a bolder intervention would attract more users to the site (both homeless and not). Initial thoughts were that a bold intervention could have a negative impact on the overall project.

Graphic Analysis

Through a series of diagrams, the researcher has analyzed two built examples of historic intervention as if they were designed for homeless housing. The first example is subtle and elegant while the second is bold and “disrespectful.” The two examples were chosen because they were considered to be polar
examples of how one could approach a historic intervention. The diagrams weighed the pros and cons of bold versus subtle design interventions and identified design methodologies which could be used in this thesis.

The first historic intervention studied was the Portland Art Museum designed by Ann Macy Beha. (Refer to Figure 12) This is the subtle example. The image below was taken from the main entrance of the museum. This intervention is reminiscent of the work of Carlo Scarpa in that the beauty is in the details. The intervention while bold enough to make a statement that this is something new is respectful of the existing fabric. Materials which are used in this example are complimentary to the existing and even soothing for the viewer. For example the metal that wraps the existing brick appears to add support, but is delicate enough that the brick is still the most prominent feature. (Refer to Figure 13) The boldest gesture is the entry beacon which protrudes minimally from the façade and is therefore not a monumental. (Refer to figure 14) The glass used at the entry is repeated throughout the building and site in various forms: replacement windows.

Figure 12: Portland Art Museum. Photo was taken by Katrina Korte.
and the new roof condition, as well as screening devices and directional signage. This repetition throughout the site ties it together and gives the museum a sense of identity. (Refer to figure 15) The benefits of these design tactics to a housing facility for the homeless include the following.

The delicate intervention is not only respectful to the existing fabric but also to the general public. It makes the statement: “I am here, but I’m not going to negatively impact your life.” This is a
benefit because often time’s people take the
attitude that community services are good as long as it isn’t in their own back yard. This is known as NIMBY-ism. (Henig, 1994) Also, while the gestures in this intervention are subtle, they give the impression that they are actually holding together the old. The benefit of that it reinforces the metaphor that while the homeless are going through a rough transition, this building is a stable environment for that to occur. (Refer to Figure 16) The other attribute is the repetition of material. The identity that this gives to the place is an

Figure 16: New supporting old.
important feature for the design of housing for the homeless.

The drawback of this quiet intervention is that it may not have the power to attract enough consumers to make the commercial component of this thesis successful.

The second historic intervention analyzed was the Caixa Forum, Spain by Herzog & De Meuron. (Refer to Figure 17) This is an extremely bold example of intervention. The firm demolished the existing roof and interiors, and “they cut away the granite base of the brick exterior walls, creating the illusion that the building floats in midair, hovering over a covered entry plaza.” (Cohn, 2008) Two new floors grow out of the existing brick clad in rusted iron sheets. All the existing windows were filled in with brick and new fenestrations were cut into the brick uniquely exposing its depth. The former historic building has been transformed into an entirely new and exotic building. David Cohn writes that, “few protected historic structures have been treated with less respect,” than this one. (2008)

The symbolism that an intervention like this one would have for homeless housing is
expansive. Most of this comes out of the basic parti or diagram for the building. (Refer to Figure 18) The most legible metaphor in the parti is that of evolutionary transition. (Refer to Figure 19) Here the Ground represents the space created beneath the existing building represents the end of something old, the remaining brick wall is the container for the struggle within, and the rusted iron is a manifestation of the new more perfect self. This could even be described as representing the slippery concept of transition itself. (Refer to Figure 20) The exterior expression together with the interior reinterpretation demonstrates the conundrum of ordered chaos. (Refer to Figure 21)

However, while this is a magnificent metaphor it is not without its drawbacks. The extremely bold gesture of making the building appear to be floating could have adverse implications to the general public. The
perception that the homeless will have a negative effect on the lives of others might be suggested. For example, the total disregard for the history of the place could be perceived as a particularly rude introduction of the homeless into one’s community. The covered plaza, or negative space between the ground and the building is articulated severely with an angled terrain for the ceiling above. The effect of this could suggest looming danger to the general public. This would not encourage the notion that homeless individuals are equal to the general public. (Refer to Figures 21 & 22)

**Conclusions**

The monumental qualities of a bold intervention, while offering the power to attract a large crowd, can send mixed messages. The
bold intervention may offer a symbol of hope to the homeless, and yet be a mark of chaos to the general public. The subtle intervention offers the idea of a bold beacon without the austerity of a monument. Its simple gestures are also non-threatening to the public.

From this graphic analysis, the researcher determined that both examples offer relevant strategies for the design of homeless housing in an historic structure which should be implemented. These included: the use of repetition to create a sense of identity for the place, creating a beacon rather than a monument, and the embodiment of transition in the overall parti.

Therefore, the researcher determined that the design for this thesis would have to be a fine balance of both bold and subtle gestures.
Strachan House

Levitt Goodman Architects (1999) designed the Strachan House for short- and long-term shelter for the chronically homeless. The architects acknowledge the transition that the homeless experience by designing private and public spaces which help the homeless adapt from living on the street to having private space again. The flexible spaces allow the resident to define how much space to claim as he/she becomes more comfortable with their new environment. Some residents may choose not to sleep in a bed at first, finding it more comfortable in the public “streets.” There is an emphasis on community, featuring a town hall, a community kitchen, and a bank. Key architectural elements include porch overhangs as transitions from public to private, vertical connectivity, and natural daylight. (Kronenburg, 2003)
Tate Museum

Herzog and De Meuron designed the Tate Museum (2000) with respect for the existing fabric of the building. As in the Caixa Forum (Refer to Case Study III), the museum has the appearance of floating (end of something old, the interior has been entirely revamped (struggle within), and an addition has been added to the top of the building (the beginning of something new). They express a clear diagram of transition. However, while the diagrams are similar, the execution of the Tate Museum allowed for the historic brick building to remain the dominant feature. Its form has been preserved but a new life exists within. This precedent is confirmation that an intervention can succeed at being respectful while still having a clear metaphor.

Figure 26: Old contain chaos.
Figure 27: Tate Museum.
De Baljurk

The firm Archipelontwerpers, of the Netherlands, designed the façade De Baljurk, or The Gown, in the center of Hague. Its form responds to the historic meandering transition between two streets which is now an orthogonal passage. The IO metal fabric is flexible enough to mold to any form and is rigid enough to hold the form. The image in Figure 28 shows the structure behind the metal fabric. From here it can be seen that the structure is very similar to that of curtain wall glazing. Figure 29 shows the fluid nature of the metal fabric. The researcher has incorporated a similar material in the cigar factory intervention.
Vertical Garden

Patrick Blanc has designed many of his now famous Vertical Gardens all over the world. The system that he innovated is lightweight because it is soilless. It uses three parts: a metal frame attached (or not) to a wall, a thin PVC layer riveted to the metal frame, and a porous felt stapled to the PVC. The roots grow on the felt and the system prevents them from penetrating the surface by consistently watering from the top. The plants are chosen based on the areas’ climate. The researcher has incorporated the idea of a green wall into the design of the cigar factory intervention.

Figure 30: Vertical Garden.
Figure 31: Vertical Garden at Caixa Forum.
Site Selection

Sites were considered for their historical impact on community with the goal of enhancing the connection between the homeless- and general-population. The site selection was based on explorations of how this new kind of place would interact with public spaces. Site selection points determined the appropriateness of boldness versus subtlety (Refer to Case Study III) and the necessity of comfortable public spaces.

From the conception of this thesis, the researcher felt that the iconic Tampa cigar factory would be the prime building typology for the site. While other types of historic buildings were briefly considered, this section will not address those options in great depth. Rather this section will focus on the process of elimination used to decide on a particular factory, the ultimate selection of a site, and the theory behind the adaptive reuse of a historic building for the purposes of this thesis.

While the researcher was fairly certain that a site with a cigar factory was the best solution, there were at one time over 200 cigar factories in what is now the City of Tampa. There were two distinct cities in the early 1900s manufacturing cigars: Ybor City and West Tampa. Both of these areas still have factories standing today. The first step in narrowing down the site was to determine whether the site would be in Ybor City or West Tampa. This quick decision was made because West Tampa is on the precipice of transition while Ybor City has already experienced its own resurrection. Therefore, the West Tampa region offered the
most opportunity to embody the goals of this thesis.

In West Tampa there are seven Cigar factories still standing along what the researcher has deemed an historic corridor for the number of historically significant structures North and South along N. Howard Ave. and N. Armenia Ave. (Refer to Figure 28) The researcher set up a list of criteria to objectively assess these seven factories. The criteria were as follows:

1. Is there a commercial street edge?
2. How embedded in the residential fabric

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**Figure 32: Historic Corridor**

*Highlights some of the historic buildings along N. Howard Ave. and N. Armenia Ave. as well as others within in close proximity.*
is the factory?
3. How much clear space is available around the factory for infrastructure and increased building footprint?
4. Does the building represent an iconic Tampa cigar factory?
5. Is the factory vacant?
6. Is the factory renovated?

Table 1 represents the results for each factory. As the table below indicates, three factories met 5 criteria each. At this point it became necessary to put some weight on each criterion in order to further eliminate two of these options. (Clear space, Commercial street, Embedded in residential, Iconic, Vacant and then un-Renovated) From this it was determined by the researcher that the best site would be that of the

<table>
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<th>Cigar Factory</th>
<th>Criteria</th>
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<td></td>
<td></td>
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</tr>
<tr>
<td>2</td>
<td>Pendas &amp; Alvarez Co.</td>
<td>X</td>
</tr>
<tr>
<td>3</td>
<td>Berriman Bros. Cigar Co.</td>
<td>X</td>
</tr>
<tr>
<td>4</td>
<td>Garcia &amp; Vega Co.</td>
<td>X</td>
</tr>
<tr>
<td>4</td>
<td>Samuel I. Davis Co.</td>
<td>X</td>
</tr>
<tr>
<td>5</td>
<td>A. Santaella Cigar Factory</td>
<td>X</td>
</tr>
<tr>
<td>5</td>
<td>Caballero Bros. Cigar Factory</td>
<td>X</td>
</tr>
<tr>
<td>5</td>
<td>Bustillo &amp; Diaz Partnership, Inc.</td>
<td>X</td>
</tr>
</tbody>
</table>

*Table 1: Criteria: indicates the results for each factory option.*
A. Santaella Cigar Factory. However, this was not the end of the selection process. Several factors indicated that it was not enough to be objective. After further research, the researcher came to the conclusion that the way in which a factory might be occupied was as significant as whether or not it was vacant. Originally, it was thought that the Santaella Factory was occupied only by a used office supply retailer, which could feasibly be moved to another location with no significant loss to the community. However, the researcher discovered that this factory was in fact also home to the West Tampa Center for the Arts. The center rents affordable studios to professional artists and holds 6 juried exhibitions a year. (www.westtampaarts.org) This significant use should not be relocated or jeopardized. 

At the same time the researcher discovered that The Armory (just south of the Samuel L. Davis Factory) was the site of what will become a large new mixed use development. This project will potentially bring this severed area of West Tampa back to life. (Refer to Appendix C) This offers a great opportunity for this thesis to latch on to a successful revival of an area in transition. The Samuel L. Davis Factory was initially discounted because it is not embedded in a residential neighborhood and because it does not embody the iconic image of a Tampa Cigar Factory with its octagonal tower and asymmetrical entrance. Also, while the site had clear space, the factory was not situated in the most optimal location for expansion.
However, with research eliminating the Santaella Factory as a viable option and the information about The Armory, the Davis Factory became the best option. The unique characteristics of this factory would represent a greater sense of identity for the homeless who would reside here. (Refer to Figure 29) Some issues would need to be resolved. The space between the factory and The Armory was occupied with various buildings mostly conducting light industrial business in buildings of little to no significance. (Refer to Appendix C
The researcher determined that while some of the uses could be maintained, it would be in the best interest of the thesis to claim all of this space for the site and incorporate a new master plan. This master plan would resolve several issues: it would strengthen the connection to the project at The Armory and to the surrounding residential community, and create ample clear space for necessary infrastructure and new building.

With the site selection made it is important to address the question: why should an architectural thesis propose the adaptive reuse of an historic building rather than a new construction project? Specifically, what makes a cigar factory an ideal opportunity for this thesis? "The cigar industry employed thousands of workers in Ybor City and West Tampa, allowing members of several cultures to identify themselves as one ‘working-class’ fostering a greater sense of community." (Reyes, W.) These factories represent the center of many of the communities which grew up around them as they were built and as Reyes points out, the cigar industry in Tampa brought many different types of people together. These factories are a symbol of community, of people who are different connecting. This is the first factor which makes the cigar factory an ideal site as opposed to new construction where a sense of community would be fabricated. The second factor is represented in the very construction of the brick factories. The exterior brick walls of the factory act as a fire wall. In the event that there were a fire inside of the factory the large timbers would burn slowly, and the brick walls would prevent the fire from spreading to the community. The slow burning timbers would allow more time for workers to evacuate the building and give the fire sprinkler system a
better chance of succeeding. This construction physically protected the community and its employees from danger. This is metaphorically significant to creating housing for the homeless which feels safe. This is a key element which would be difficult to manifest in new construction. Resurrecting one of these Tampa icons would symbolize a new life for the homeless who would reside there and for the surrounding community. The significance of choosing an historic site is that it will promote a positive sense of identity and place; it will create a common ground where both the formerly homeless and the homed can go, interact, and be the same.
Site Analysis

The Site is marked by the Samuel L. Davis Cigar Factory (Refer to Figure 30) which sits at the Northeast corner of the site at 900 North Howard Avenue; Tampa, Florida. It is approximately 7.25 acres in area and encompasses four blocks between North Howard Avenue to the west, North Armenia Avenue to the east, West Cypress Street to the north, and West Lemon Street to the south. (Refer to Appendix B for aerials of the site at three different scales: Macro, Micro, and Local.

This site embodies the concept of transition with its prime location as a connector to Hyde Park from the interstate, it's former relationship to West Tampa, the future of The Armory (Refer to Appendix D) proposed to meet completion by 2012, and the vacant cigar factory on site.

The following figures represent a graphic analysis of the site.
1. Vicinity Map

In this diagram the site is shown as a black rectangle. This diagram’s purpose is primarily to locate the site within the City of Tampa. The yellow indicates Interstate 275. The blue represents the Hillsborough River. The red indicates other major roads in close proximity to the site, including the major streets which actually border the site.
2. Neighborhood Map

This Diagram is illustrating the surrounding neighborhoods. The area encompassing the site is known as North Hyde Park. This is an area in transition. It houses the gateway from the interstate to the revitalized neighborhood of Hyde Park. It is linked to Old West Tampa with its historic cigar factories, however that link was weakened by the construction of the interstate in 1964. The blue indicates known neighborhoods in close proximity to the site. The gold denotes areas around the site which are not defined. The two smaller undefined areas seem to align

Figure 36: Neighborhood Map shows defined and undefined neighborhoods in close proximity to the site.
themselves with low-income housing projects.

The larger undefined area indicates a zone of platted land which has been developed haphazardly. The site lends itself well to this thesis because of the promising future development which will link Hyde Park to the interstate and revitalize adjacent areas.

3. Employability Map

This map shows areas in close proximity with concentrated business activity. They include the central business district, Hyde Park, International Plaza, and adjacent to the site; The Armory Square. The latter of which is a proposal

Figure 37: Employability Map shows concentrated areas of employment opportunity.
which includes a hotel, spa, market, and mixed use. This will be a major amenity to the site, offering multiple opportunities for employment with essentially no need for transportation. Areas not indicated on this map include the length of Kennedy Boulevard, Tampa General Hospital, and Tampa International Airport. Also the site itself is to be programmed with various types of commercial and retail uses which would hope to offer employment opportunities to its residents.

4. Map of Schools

Figure 38: Map of Schools illustrates public schools grades k-12, technical schools and universities.
This map indicates schools which are in close proximity to the site. It illustrates grade schools, technical schools, and universities. The only university indicated on the map is University of Tampa; however, the University of South Florida is also local and is on a clear bus route from the site. There are not any grade schools within the immediate neighborhood of North Hyde Park. However, there are public elementary, middle and high school schools within close proximity to the site which are accessible to the site. These options also include magnet schools. Private grade schools were not illustrated on this map although there are several. Technical schools for
adults range from dog grooming to parent education and hair school. These offer the opportunity for residents to attain sustainable life skills.

5. Access.

This diagram illustrates various forms of access to the site; including public transit, vehicular and pedestrian. It also highlights (in orange) the proposed path of the future light rail transit in Tampa, Florida. This diagram shows that the transportation needs of the site’s users can currently be met. For example, the large blue asterisk at the top right corner of the site illustrates a bus stop adjacent to the site which runs east and west, to and from the main transit hub downtown. This downtown hub will in the future be the hub for light-rail as well. The researcher found that what the site lacks in access is a north-south connector via public transportation. Connecting to neighborhoods such as Hyde Park (refer to figure x) may be an inconvenience due to this missing link. However, the researcher expects that the current public transportation system will improve with growth of the city and in particular the immediate area concerning the site.


The information for this zoning diagram comes from the City of Tampa’s Planning Commission’s Land Use Information System. The site is located along what will become a commercial corridor North and South along both N. Howard Ave. and N. Armenia Ave. that will connect I-275 to Hyde Park. The project proposed for the area south of the site will tie in with the city’s plan for this corridor and maximizes the potential of the site to become a successful mixed use development. (Refer to Appendix D for more
This organization of a commercial corridor surrounded by a residential neighborhood can be seen throughout the City of Tampa. This situation is ideal for this thesis. This location will allow for interaction with the public on multiple scales, including internal activity, local connectivity, and also commuter traffic. The goals of this thesis can be further embodied in the design because the site is located in a re-emerging transitional area.

7. Maximum Building Heights per Zoning.

The information in this diagram correlates to the
zoning diagram. There is not very much variety in the allowable heights surrounding the site. However, the cyan in this diagram is representative of the same area indicated in yellow on the zoning diagram which represents primarily single family residential. This area actually probably falls under the maximum height limit, where in most cases the high point is the gable of a one story bungalow. The area in magenta represents a higher height allowance in commercial areas. The caveat to this area is that a building can exceed the maximum provided that the setback is increased proportionally, one to one. Currently the cigar

Figure 41: Maximum building heights this diagram shows maximum heights per code.
factories along this corridor represent the tallest elements in the vicinity, in particular the Samuel L. Davis factory on the site. However, examination of Appendix D leads the researcher to believe that this will not be the case upon the completion of the proposed project to the south of the site.

This site analysis led the researcher to the first schematic iterations of the site. Emphasis was placed on the connection of the site to the proposed development to the south; a catalyst for the success of this thesis. Other factors governing these diagrammatic models included creating a pedestrian friendly corridor along State Street, formal relationships of figure versus ground, and gesturing an intervention with the cigar factory.
Program

The program is a simple but essential factor to this thesis. The objective is to design a model of permanent supportive housing which becomes less dependent on donations and volunteering by the public by creating a micro-economy where the homeless working to restore their communities and themselves might be seen as equals among the general public. This thesis has two major goals which are affected by the program: to help generate a more positive interaction between the general public and the homeless where the homeless feel as though they are equal and to help create a facility which could be less dependent on the “in-kind” support of others.

Currently, one method used by organizations providing housing for the homeless use to generate funds is second hand retail. (i.e. the Salvation Army thrift store) For an organization like the Salvation Army this may be an effective method. However, for local shelters like Metropolitan Ministries, the thrift store is more of a voucher exchange for families in need.

Current thrift store scenarios, by and large, lack the atmosphere necessary to promote the two afore mentioned goals. Firstly, these retail operations are not typically adjacent to the housing component. An exception would be the McCormick House from Case Study I. Another limiting factor for existing supportive retail is the type of merchandise sold and how it is sold. It is a familiar scene of a large fluorescent lit warehouse of lengthy color coated aisles crammed with far more ‘garbage’ than
quality merchandise. The researcher would point to the thrift store in Case Study I as an example of how these could better operate. At “Past 'n' Present,” the consumer can casually peruse a good selection of items which are not crammed onto endless racks, but rather nicely displayed in a small boutique atmosphere. The attitude of the researcher is that supportive retail must be appealing to all types of consumers if it is to be successful in raising significant funds for a facility. This includes examples such as “Past 'n' Present,” but it also means that organizations should consider retail options which go beyond reselling used merchandise.

Set forth are the methods which the researcher used to address the objectives of this thesis. First, to address the issue of proximity, the site has been designed as a mixed-use development with commercial offices and retail combined with housing for the homeless. (Refer to Table 2) The mixed-use concept is not a new one, and is re-emerging as an ideal urban planning method across the country. However, it is unique to permanent supportive housing. This method is being implemented to encourage the exposure of the homeless to the general public. This exposure is not to put the homeless on display, but rather to allow them to be equal with the general public. The idea is to let the public see that the homeless (or formerly homeless, as they are no longer counted once they are homed in permanent supportive housing) are just like them. They are people, who like anyone could experience a hard time and recover from it. This will create an environment of positive interaction. The commercial space will be comprised of that which is leased out by the
## Site Program

### Building Program

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<th>Description</th>
<th>Square Feet</th>
<th>Notes</th>
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<td></td>
<td>Renovated Space (factory)</td>
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<td><strong>Residential</strong></td>
<td>Townhomes</td>
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<td></td>
<td>Mixed Use</td>
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<td>Renovated Space (factory)</td>
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### Water Retention

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### Required Parking

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<td></td>
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<td>Attached (Townhomes)</td>
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### Outdoor Communal Space

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**Grand Total** 202,400

*Table 2: Site Program.*
organization to local businesses and that which is operated solely by the organization. Both methods would generate an income which could directly benefit the organization by offsetting what residents are able to pay for rent.

The space which would be leased out to local business might be comprised of various boutiques as well as services which could benefit the residents directly but also the surrounding community. (i.e. Legal Aid) (Refer to the Table 3)

Retail operated by the organization would be concentrated in the Cigar Factory (Refer to Table 4). These would work in two ways to be “supportive.” One way would of course be that income generated through sales would benefit the organization. The other would be that these would be specific opportunities for residents or other homeless persons to work. This would provide another layer of interaction, where the working residents would be seen as equal rather than “lazy bums.” However, the location of the site suggests that there would be many opportunities for employment within close proximity and this would be encouraged.

For the residential component, the researcher needed to determine which subpopulation of the homeless this thesis would target because different populations of the homeless have different needs which do not necessarily coincide. Sue Marshall, executive director of the Community Partnership for Prevention of Homelessness, asserts that the fastest-growing segment of the homeless population is women with children. (Gilderbloom, 2008) Thirty percent of the homeless population is families with children in Hillsborough County. Therefore, this thesis has been focused on permanent supportive housing for homeless
families from traditional family structures to single parents.

Outside of the factory, there will be two types of housing: two to three bedroom townhomes and one to two bedroom apartments above the commercial space. The size and number of these units offers the opportunity down the road for these to also be offered as affordable housing units in the future. This would help to encourage further interaction between

<table>
<thead>
<tr>
<th>Suggested Commercial Uses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Leased Out Commercial</strong></td>
</tr>
<tr>
<td><strong>Retail</strong></td>
</tr>
<tr>
<td>&quot;Muay Thai&quot; (existing)</td>
</tr>
<tr>
<td>&quot;Most Insurance&quot; (existing)</td>
</tr>
<tr>
<td>&quot;Tampa Street Market&quot;</td>
</tr>
<tr>
<td>pet boutique</td>
</tr>
<tr>
<td>ice cream parlor</td>
</tr>
<tr>
<td>salon / barber</td>
</tr>
<tr>
<td>internet cafés</td>
</tr>
<tr>
<td>cafés</td>
</tr>
<tr>
<td><strong>Organization Owned / Operated</strong></td>
</tr>
<tr>
<td>bookstore</td>
</tr>
<tr>
<td>consignment</td>
</tr>
<tr>
<td>coffee shop</td>
</tr>
<tr>
<td>art classes</td>
</tr>
<tr>
<td>cuban stand</td>
</tr>
</tbody>
</table>

Table 3: Suggested Commercial Uses.
the formerly homeless and the general public.

The housing in the cigar factory would be for single mothers with children. The program of the factory had to be sensitive to the needs of single mothers while still addressing the goals of this thesis as it will be the icon for this development. In order to do this the factory has been organized by floor as follows. The basement houses services dedicated to the residents. The ground floor is dedicated to commercial retail and a major indoor public space. The remaining second and third floors are residential. (Refer to the Table 4)

The residential floors are a balance of communal space and private space with special attention to transitional spaces. Communal space in the residential floors is particularly important as a place of social interaction, as places for everyday activities such as laundry, and as places for shared responsibilities such as watching one another’s children. These spaces are particularly important for individuals with little income. These individuals may not have the network of social spaces available to them that the middle class might enjoy (i.e. gym memberships and afternoon lunches.) Incorporating everyday activities into the communal spaces will keep them active during all parts of the day.
## Factory Program

<table>
<thead>
<tr>
<th>Room Description</th>
<th>Quantity</th>
<th>Square Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>ea. total</td>
</tr>
<tr>
<td><strong>Case Management</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>office</td>
<td>1</td>
<td>2,000</td>
</tr>
<tr>
<td>reception</td>
<td></td>
<td></td>
</tr>
<tr>
<td>lounge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>copy room</td>
<td></td>
<td></td>
</tr>
<tr>
<td>records</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Commercial</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>book store</td>
<td>1</td>
<td>3,000</td>
</tr>
<tr>
<td>coffee house</td>
<td>1</td>
<td>1,500</td>
</tr>
<tr>
<td>cuban stand</td>
<td>1</td>
<td>500</td>
</tr>
<tr>
<td>consignment shop</td>
<td>1</td>
<td>1,500</td>
</tr>
<tr>
<td>pottery studio</td>
<td>1</td>
<td>2,000</td>
</tr>
<tr>
<td><strong>Residential</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>one bedroom</td>
<td>8</td>
<td>600</td>
</tr>
<tr>
<td>two bedroom</td>
<td>10</td>
<td>500</td>
</tr>
<tr>
<td>secondary communal</td>
<td>6</td>
<td>500</td>
</tr>
<tr>
<td>primary communal</td>
<td>2</td>
<td>1,000</td>
</tr>
<tr>
<td>semi-private communal</td>
<td>2</td>
<td>300</td>
</tr>
<tr>
<td>lobby/mail room</td>
<td>1</td>
<td>900</td>
</tr>
<tr>
<td>balcony</td>
<td>20</td>
<td>90</td>
</tr>
<tr>
<td><strong>Support</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mechanical</td>
<td>1</td>
<td>500</td>
</tr>
<tr>
<td>electrical</td>
<td>1</td>
<td>500</td>
</tr>
<tr>
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</tr>
<tr>
<td>kiln area</td>
<td>1</td>
<td>450</td>
</tr>
<tr>
<td>garbage room</td>
<td>1</td>
<td>500</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td>33,550</td>
</tr>
<tr>
<td>Circulation (20%)</td>
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<td>6,710</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>40,260</td>
</tr>
</tbody>
</table>

*Table 4: Factory Program.*
The importance of an "un-programmed" space in this thesis is as important as those which are specifically programmed. Private spaces have been designed to be flexible for different family sizes, to allow for maximum storage space without the need for traditional storage furniture, (i.e. built in shelves in place of dressers or bookshelves.), and to allow for personal identification.

Another component to the program includes ample community space. The existing building at the corner of state Street and N. Howard Avenue will be available for lease to non-profit organizations only, such as Alcoholics Anonymous. It would then be up to that organization if this were to be open to the community as a “clubhouse.”

The site allows for ample outdoor space which has been programmed for various degrees of privacy. There is space allotted for residential use only, for entirely public space and intermediate spaces leaning toward the community.

To start organizing the program in the factory and on the site, the researcher began by looking at the way in which cigar factories were organized. (Refer to Figure 39) Through a series of diagrams the researcher analyzed the distribution of labor, the hierarchy of space, and the connection of spaces. These diagrams were then overlaid on the site to create a new series of diagrams. These were in turn used to generate the first schematic iterations of the site plan. The following figures are the final iterations of those diagrams and then the schematic bug models which came from those.
Figure 43: Cigar Factory Anatomy

A. Water Tower (Capacity 25,000 gallons)
B. Cuban Coffee delivered to workers.
C. Finished cigars inspection area.
D. Anilladores (banders) usually women
E. The Lector read famous literature.
F. Lunch area: home to the Cuban sandwich
H... Third Level: raw material preparation
I. Galley: cigars were manufactured here
J. Floor Level: administration
K. Basement: tobacco storage
Figure 44: Cigar Factory Interpretive Analysis.
Figure 45: Interpretive Program Analysis.
Figure 46: Site Distribution Analysis.
Figure 47: Site distribution and intervention analysis.
(top) Figure 48: Schematic program model one.

(bottom) Figure 49: Schematic program model two.

(colors in both figures correspond to the previous diagrams)
Master Planning

The organization of the site into a master plan was based on the following ground rules: link to the armory (Refer to Appendix D), provide a pedestrian friendly corridor, and provide ample communal space. Figures 50 and 51 illustrate the last schematic iterations of the master plan prior to its final version. The first of
these was followed through for the final master plan. A series of diagrams illustrates various factors in the final master plan including building heights, public versus private space, and space zoning. Figure 52 illustrates that the majority of the buildings on the site are twenty five feet tall. The cigar factory is the tallest building on the site reinforcing it as an icon. All the other buildings on the site are below 25 feet.

Figure 53 illustrates the relationship of public and private spaces on the site including both figure and ground. The yellow represents entirely private space meant for use by residents only. The purple represents semi public space. This includes the mixed use elements on the site which share public use as well as residential. The orange denotes entirely public space.

Figure 54 illustrates the zoning on the site. Both shades of purple represent mixed use.
The orange represents the residential only portion of the site. The red represents commercial only and the magenta represents the community use leasable building.

The figure below (Refer to Figure 55) is looking west down State Street which is now a combination of a drop off area to the East and a Woonerf to the West separated by a roundabout. The woonerf accommodates cars in a limited fashion which promotes this area as a pedestrian friendly zone. This technique was chosen over an entirely pedestrian street to maintain access through the site and also to increase safety.
Honeycomb concrete pavers to match the existing of the cigar factory, were used throughout the site to create repetition and to give a sense of overall identity to the site. This can be seen in both figures 56 and 57. Landscape was also used to tie the site together. Live oak trees connect the site to the surrounding neighborhood at the perimeter to the site while flowering trees are used within the site. The flowering trees are used to tie the residential area of the site to the main plaza connecting to the south and to the plaza in front of the cigar factory. (Refer to Appendix E for landscape material.)
Figure 56: Photograph of final site model.
Figure 57: Master plan – North is up.
Design Concepts

The cigar factory intervention is a gestalt of several design concepts that come together to create a holistic schematic idea. The following are graphic interpretations of those concepts.

South to North Relationship

The overriding concept for the exterior of the factory is the relationship of the South façade to the North. The relationship is correlated with the dual nature of the residents here. The researcher used the two facades of the building to illustrate the dichotomy of its residents. On the one hand, the formerly homeless resident will feel as though have re-entered society and are “normal” again. However, on the other, formerly homeless individuals are different in some regards to the general public because their concerns and issues in life are very different. Figure 58
illustrates this relationship. Thus the South façade is treated three-dimensionally, while the North façade is very two-dimensional. Neither the South nor the North facades represent one aspect of the resident or the other; rather they are meant to recognize that there are these two sides.

Landscape

The first way in which the South and North facades are distinguishable is via the treatment of the landscape. (Refer to Figure 59) The landscape is three dimensional both vertically and horizontally on the South side of the building. The landscape includes various flowering trees and palms which extend past the façade, shrubbery which extends below the existing façade in a terraced plaza, and trellis system which is part of the connective tissue that ties the factory together. The North façade, on the other hand, is treated two dimensionally with a green wall system attached to the face of the brick. The plant materials on this façade include air plants that are well suited for shady micro climates. They are expected to travel along the surface of the brick. They are not
expected to penetrate the wall with their roots or to extend far past the surface of the façade. The system would be a system similar to the precedent Vertical Garden by Patrick Blanc. This system is soilless, light weight, and will not degrade the building integrity. This façade, therefore, helps to preserve the iconic factory in a unique fashion.
Fire Stairs

The third way that the South to North relationship is expressed is through the treatment of the existing fire stairs. Both fire stair treatments are three dimensional, however, they are used to reinforce the landscapes dual composition. The metal fabric that shrouds the fire stairs is used as a trellis on the South
Façade. The north fire stair does not incorporate this trellis system and thus reinforces the landscape duality further by showing the separation of parts side by side.

Another way that the facades are treated differently is the balconies. The South is treated with a balcony that adds space to the footprint of each unit and extends past the facade. The North façade has French doors that open onto a railing that does not extend substantially past the façade. The balconies on both sides address the goal of creating flexible space which allows the residents to place their imprint upon the building making it their own. The balconies combine the function of a railing with the decorative quality of a hanging flower.
box. These would vacuum formed and rigid enough to be safe.

Existing Fenestrations

Another overriding concept for the exterior of the cigar factory was the use of existing fenestrations, or openings. The researcher chose to use existing fenestrations as the primary means of intervening with the cigar factory in order to preserve its integrity. Fortunately, cigar factories, by design, have many openings in the façade and in the case of this factory; several additions have already been made. Thus, there were many opportunities for intervention, one hundred sixty seven to be exact. Additional fenestrations were only added at the basement level.
Connective Tissue

The element that ties the interior to the exterior is a metal mesh fabric, or tissue, that winds through the residential floors to the communal space at the commercial floor and out of the main entries. It is also seen shrouding the fire stairs and the new coffee house addition. The connective tissue moves beyond walls and floors. (Refer to Figure 65) The metal mesh is a modular system of mesh panels which are attached to each other and to a structure similar to the way in which curtain walls are hung.

The tissue manifests itself in several ways inside and outside of the building. On the interior it can manifest itself as seating in the residential only communal spaces, as a community wall, or as a ceiling condition. On the exterior it manifest itself as an entry, a screening device, and as a trellis.

Figure 65: Connective tissue.
(left) Figure 66: Interior - seating

(middle) Figure 67: Interior - wall

(right) Figure 68: Interior - ceiling.
(left) Figure 69: Exterior - entry
(middle) Figure 70: Exterior - screen
(right) Figure 71: Exterior - trellis
Residential Floors

The plans for the residential floors in the factory were generated from Figure 72. In this diagram the communal spaces were the generators for the path and subsequently for the units. The communal spaces were located at the center above the main commercial communal space and at the existing fire stairs. This was to take advantage of space which is usually leftover and that would be difficult to design a unit around. Then the circulation connects these nodes in an organic manner, thus alleviating what would become a double loaded corridor. The space which was left was divided into units. This diagram created the opportunity for units which were entirely unique from one another. By creating unique units the researcher was able to meet the goal of giving the residents a sense of identity with their space and thereby create a sense of ownership. While all the units are different, they all share certain transitional qualities. The units primarily have entries onto communal spaces to help activate those spaces and each unit has a “porch” condition and a “foyer” condition which improves upon the transition from public to private.
(left) Figure 73: Entry
(middle) Figure 74: Porch
(right) Figure 75: Foyer
Design

“Essential to the fulfillment of one’s life experiences, to having a sense of self and well being, is having a place that one can call ‘home.’ A home means many things: it means having choice and control over one’s personal environment; it gives us a sense of identity, a sense of place (Werkele et al., 1991); it provides a base for privacy, safety, and a place for regeneration; it provides a place to nurture one’s own being and identity within society; it provides a physical (geographical) location and an address in the world.” (Kronenburg, Lim, & Chii, 2003)
The final design for this project was a gestalt of the previous chapter’s design concepts. The design, program, and site of this thesis together address the following issues: the lack of housing available for the number of homeless individuals in the city of Tampa, the relationship of the general public and the homeless, and location. The design of the factory, while addressing these, also specifically addresses the need of the homeless to have a “home.” The utmost importance of having shelter is equaled by the need to have a place that is one’s own. The design of the cigar factory achieves this in the following ways.
The exterior of the building represents a new life for the residents and is also an icon with which they can identify. This was achieved by considering the dichotomy of the formerly homeless individual that is the oxymoron of living a normal life after having been homeless. This duality was expressed in the relationship of the south façade to the north façade through landscaping, fire stairs, and balconies. Another way that this is expressed is through the roof of the factory. The existing roof of the factory is a pitched roof, which many people may not realize because the high parapet masks this. By replacing the roof with a butterfly roof that peeks above the parapet, the design further iterates this duality.
Both the exterior and interior of the building are filled with opportunities for social interaction. The significance in providing a lot of communal space is again directly related to the specific needs of the formerly homeless. These spaces address the need for a place that is separate from ones home where one can socialize, hang out, and relax. This type of activity is limited for those with little income.

Figure 79: Interior view of communal space

Figure 80: Cigar factory floor plan – second floor.
these communal spaces act as space for shared responsibilities to take place, for example watching one-another’s children when childcare is not an option. These space also tie in utilitarian activities such as laundry, where these necessary activities often have a social life all their own for those with low incomes. At the cigar factory there are three types of communal space: public, semi public, and private. Public spaces include the plaza to the southwest, the coffee house addition, the below grade entry to the bookstore and the central space of the commercial floor on the interior. Semi-public spaces include the roof terrace on the second
floor. This space is only accessible to residents; however, they are engaged in the public atmosphere because of its proximity to the street level. Private communal spaces include those on the residential floors at either fire stair, inside of the tower and above the communal space on the commercial floor.

The flexible design of the residential floor plans provided 18 entirely unique units. There are nine units per floor, the floor plan is repeated on two floors. Every one bedroom apartment is provided with a loft space which could be interpreted as an additional bedroom, storage space, or maybe a home office. On the third floor, both one and two bedroom units have lofts due to the high ceilings which make it possible. These space are more likely to be used as living spaces than the lofts that happen in the second floor one bedrooms. Also, because of the unique shapes of the floorplans there were several opportunities for niches which serve as shelves or linen closets as appropriate. Traditional closet space was replaced with open shelving which could be used for storage of various items including clothing, books and linens; as well as decoration. These unique units allow the residents something special to call and make their own. This was an important factor in giving them a sense of ownership and identity.
(top) Figure 83: Cross section through the East communal space.

(middle) Figure 84: Cross section through the center communal space.

(bottom) Figure 85: Cross section through the West communal space.
Figure 86: South Elevation.
Figure 90: Perspective view from southwest
(top) Figure 91: Perspective view from southeast.

(middle) Figure 92: Perspective view from northeast.

(bottom) Figure 93: Model photograph of main entry approach.
Figure 94: Model photograph of southeast corner.
Conclusions and Discussion

This thesis attempted to solve a number of related problems. The overall goal was to provide an environment for permanent supportive housing for the homeless that would accomplish these three objectives: to create a place where the general public and the formerly homeless could co-exist on common ground, to promote the well-being of the formerly homeless by going beyond the bottom two tiers of Maslow’s Basic Needs, and to resurrect a neighborhood which is currently in a transitional period similar to the proposed residents of the site.

The researcher used the site, program, and design equally to approach these objectives. The site selection was essential to setting the stage for all of these things to be possible. By choosing an historic site in a transitioning neighborhood the researcher was able to lay the foundation for a positive environment which encourages the new life of a building, a neighborhood, a people. The program acted like the catalyst for the site to work. Without this innovative element the site could not achieve this new life. By incorporating a mixed use zoning of the site and of the cigar

Figure 95: Maslow’s Basic Needs.
factory, the researcher believes that these goals could be met. For example, the site is located between I-275 and Hyde Park along both major connecting avenues. This introducing commercial office space and retail the researcher is able to do two things. One is to introduce the general public to the site. The other is that the retail will help subsidize the cost of the permanent supportive housing. The latter will help the organization to be more self-sufficient and thereby simultaneously improve the relationship of the homeless to the general public.

Also key to the program is the ample amount of communal space; both public and private. This is was a key element in responding to the social needs of the formerly homeless. These spaces allow for opportunities with the general public which would be more positive than the norm as well as providing space for social networking that is important for such issues as childcare. These spaces can fulfill a need to socialize and relax for a population of people with an extremely limited income.

The design of the cigar factory manifests an icon with which the residents would connect. The cigar factory alone is an exotic building to call one’s home, but by giving it a new life the both on the interior and exterior the residents really have a unique place to call “home” which they can be proud of.

This thesis included so many problems (known and unknown) that resulted in so many design concepts. For the length of time, it was difficult to go beyond the schematic level on any single objective. For example, the cigar factory alone had to deal with all of the objectives as it represents the site as a whole. Some ideas included issues of sustainability, micro scale
modular elements for the personalization of space, important communal spaces, giving the cigar factory a new face to the public and how to do that, and providing space for services while still maintaining the factory as an anchor to the commercial site. Any one of these, among others, could have been addressed in much more detail alone. That being said this thesis brings all of these ideas to the table, which is important if one is looking a totally new model for permanent supportive housing for the homeless.

With the conversation started the researcher would encourage further research in area of adaptive re-use for the good of the community. In the case of Natchez hospital which had been abandoned, the conversion to a shelter sparked a revival in the community (Andrews, 1996). Examples like this one are inspiring attitudes to take toward the buildings that shaped communities years ago.

To the other end, the researcher could also see further research in the area of product development for shelters which already exist like Metropolitan Ministries. The researcher would suggest that there is a great need for well designed and resilient products which could help and individual personalize an otherwise uninviting space.

All of these design concepts could be applied to other programs, in particular the double loaded corridor which had nine unique floor plans per floor. What makes this thesis unique is that while these concepts are universal they are applied here with specific attention to the idea of transition which everyone can identify with but is so prevalent in the lives of the formerly homeless.


Bibliography


Using type in the United States varies depending on one’s ability to pay. At one end is the homeless shelter; at the other is the owner-occupied house. This is known as the Continuum of Care.

<table>
<thead>
<tr>
<th>Form of Housing</th>
<th>Characteristics</th>
<th>Residents / form of subsidy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emergency Shelter</td>
<td>Generally organized in dormitory-style wards, most present-day shelters also have on-site social services and case-management programs. Separate shelters, or portions of shelters, house different homeless populations such as single adults, families (most often with a single parent), seniors, and young adults. The duration of occupancy varies, but is generally weeks or months.</td>
<td>Those without the ability to pay for housing. May have physical and mental health problems. A combination of public funds and private donations.</td>
</tr>
<tr>
<td>Transitional Shelter</td>
<td>These often include a combination of living arrangements, from dormitory-style wards to rooms housing six to eight people each. Programs emphasize social services, the development of life skill, and job training. Residents undertake programs at the facility intended to help them become independent. Separate shelters, or portions of shelters, house specific homeless populations such as single adults, families (most often with a single parent), seniors, and young adults. The duration of occupancy varies, generally six months, but may be as long as a year or two.</td>
<td>Those without the ability to pay for housing. Many have physical and mental problems. A combination of public funds and private donations.</td>
</tr>
<tr>
<td>Housing Type</td>
<td>Description</td>
<td>Eligibility</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Transitional</td>
<td>Transitional housing may take a number of different forms including single room occupancy (SRO) buildings with small independent studio units. Boardinghouses and other shared residences are also common. Social services are included, but not always on-site. The duration of occupancy varies, but may be as long as a year or two. The lack of sufficient permanent housing has led to long-term occupancy of transitional housing.</td>
<td>Those with some ability to pay for housing, often through disability payments or other rent subsidy. Many have physical and mental health problems. A combination of public funds and private donations.</td>
</tr>
<tr>
<td>Supportive</td>
<td>The first element of the continuum to be treated as permanent housing. Many features are comparable to transitional housing. Supportive housing may take a number of different forms, including SROs, but other multi-unit buildings with larger apartments and even single-family houses can be supportive housing. Social services and specific programs for residents are integral to the housing, although they are not always provided on-site.</td>
<td>Those with some ability to pay for housing, often through disability payments or other rent subsidy. Many have physical and mental health problems. A combination of public funds and private donations.</td>
</tr>
<tr>
<td>Public</td>
<td>Public Housing is created specifically for those with insufficient income to afford the market rent. Funding programs vary. Some are aimed at those with very low income; others are at those an income level of less than 50 percent of the area’s median income. Public Housing, most often in multi-family apartment buildings, is designed for specific groups such as families or seniors. Originally developed primarily by the federal government, this housing is now supported by nonprofit community development corporations, most often in low-rise buildings. The federal government finances the renovation of older public housing projects.</td>
<td>Those with some ability to pay for housing who are expected to spend 30 percent of their income on rent. A combination of public funds and private donations. Many projects are financed through tax credits allocated by state and federal government.</td>
</tr>
<tr>
<td>Assisted</td>
<td>This is privately developed market-rate housing that also accommodates individuals or families who qualify for rental subsidies (housing vouchers). The housing is not specifically created or designed for a low-income population and takes various forms, from apartment complexes to single-family housing.</td>
<td>Those with some ability to pay who are expected to spend 30 percent of their income on rent. Federal Section 8 vouchers make up the difference between the market rate and that 30 percent.</td>
</tr>
<tr>
<td>Rental</td>
<td>Rental housing is privately developed and most often takes the form of apartments or attached dwellings. It includes any housing that is not owned by the occupant.</td>
<td>Those who can pay the market rate and either choose to rent or cannot afford to buy. Some state, such as California, offer renters’ credits, a modest form of subsidy.</td>
</tr>
<tr>
<td>Owner-Occupied</td>
<td>First-Time Buyer</td>
<td>Assisted Living and Congregate Care for Seniors</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>----------------------------------------------------------------------------------</td>
<td>-------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>The house type can be a single-family house of any size or it may be in multifamily building. Sixty-eight percent of Americans on their own dwelling.</td>
<td>Those who can pay market rates. Tax deductions for mortgage interest and real estate tax.</td>
</tr>
<tr>
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<td></td>
<td>Those who can pay the market rent, although some residents may be subsidized.</td>
</tr>
<tr>
<td></td>
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</tr>
</tbody>
</table>
Appendix B

Relationship of Site to Tampa
Relationship of site to Interstate 275
Appendix C

Photo Key
Photo Legend

No. 001: Vacant Building (SW corner of State Street & N. Howard Avenue.)

No. 002: Creative Loafing (free local paper) (State Street)
No. 003: Smack Apparel (print screening) (State Street)

No. 004: Vacant Lot (no building) (State Street)

No. 005: Private Residence No. 1 (State Street)
No. 006: Advanced Business Products (SE corner of State St. & Armenia Ave.)

No. 007: Private Residence No. 2 (NE corner of State St. & Armenia Ave.)

No. 008: Cypress Food Mart (former gas station) (SE corner of Cypress St. and Armenia Ave.)
No. 009: Catering by the Family (Cypress Street)

No. 010: Catering by the Family (Cypress Street)

No. 011: Tampa Muay Thai (martial arts) (Lemon Street)
No. 012: Cell phone tower (Lemon Street)

No. 013: Most Insurance & Financial Services (NE corner of Lemon St. & Armenia Ave.)

No. 014: Existing Gulmohar tree (NE corner of State St. and Armenia Ave.)
Appendix D

Heritage Square at the Armory
Marketing Brochure
The mixed-use development will become a powerful economic engine and create a beautiful and vibrant urban core — the first step toward a genuine West Tampa renaissance.

LOCAL FLAVOR WITH A FRESH PERSPECTIVE

What if the Fort Homer Historic Armory building redefined its place as the center of community life in West Tampa? Imagine it coming alive again with cultural festivals, art shows, food and wine tasting events. What if fresh local produce was available in the neighborhood just like the old days? Imagine mingling with your neighbors, buying local organic fruits and vegetables and best of all, no grocery store lines.

What would happen if artists and other professionals from the creative industries worked side by side? You would feel the creative energy erupting from the synergy that would result. And what if our local artists had their own gallery to showcase and sell their work? Thrived? Other artists would insist on relocating to West Tampa.

If West Tampa had its own history museum, locals could tell stories that recall the community’s cigar factory roots. Imagine dozens of ethnic restaurants and cafes just steps away, mixed in with lots of specialty retailers. Locals and tourists alike would surely flock there.

What if you had a beautifully landscaped community park nearby where you could visit with friends and enjoy live performances? You could walk there or ride your bike! Imagine a new Spanish-themed luxury boutique hotel and spa on the crown jewel in the Bay Area’s hotel offerings — right in the heart of West Tampa. What a great destination to feature in any bid to host national sporting events and conventions.

Can you imagine a local developer investing $80 million of private capital in West Tampa and involving the Bay Area’s top architects, preservationists, planners and builders as development partners? An investment of this magnitude in West Tampa would certainly increase property values and promote other investments in the area.

Imagine no more! A walk to the possibilities of Heritage Square at The Armory, a charming destination experience in the heart of West Tampa that combines character and elegance with a dash of urban ambiance and a sense of timelessness. Heritage Square celebrates West Tampa’s rich cultural heritage through art, architecture, food, events and lodging, while providing jobs and training opportunities to the neighborhood. The mixed-use development will become a powerful economic engine that will create a beautiful and vibrant urban core — the first step toward a genuine West Tampa renaissance.

We invite you to turn the page and explore our vision for Heritage Square at The Armory.

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THE MARKET PLACE AT THE ARMORY
An open-air European-style market features locally-grown produce in a festive atmosphere. Inside the restored Armory, cafés and restaurants are mixed with specialty retailers on the ground floor. Upstairs, food stands with an authentic白雪 atmosphere alongside other creative industry professionals who lease office space.

GEORGE N. BENJAMIN PARK
Its English gardens and signature shade trees offer a relaxing respite in the heart of West Tampa. This lushly landscaped community amenity is the ideal place for locals and visitors to enjoy a outdoor performance in the pavilion, the water feature or playground.

HOTEL SEVILLA
Its beautiful Spanish architecture makes this 200-room luxury hotel Tampa’s sweet spot for conferences and corporate events, offering a full-service spa and fitness center.

WEST TAMPA CULTURAL ARTS CENTER
The red brick building is a meeting and conference space for local and national artists. It features a large, open atrium with wooden floors, natural light, and panoramic city views.

SPA SEVILLA
Offering a total mind, body and spirit experience for men and women, the state-of-the-art spa features on-site fitness center, luxury suites and an extensive menu of treatments.

FERNANDO FIGUEREDO & DEL PINO PARKING GARAGE
Architecturally stunning, this parking garage offers direct access to the Cityflats hotel and features a rooftop terrace with sweeping views of the city.
Appendix E

Landscape Material

The flowering trees used on the master plan are:

- Golden Rain Trees,
- Jacaranda trees,
- and Gulmohar trees.

(the imaged appear in the same order.)