

FINDING HOPE IN ZEN:

A Design of a Women's Transitional Housing Facility

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ABSTRACT

Domestic violence against women and children is a significant international issue. There are many obstacles survivors face, and the problem is more complex than is often perceived. This interior design practicum responds by focusing on the design of a transitional housing facility that creates a paradigm shift away from the institutional approach. The key interior spaces include areas that help individuals nourish and heal from their challenging experiences; the overall approach focused on establishing community networks amongst the residents. The overarching architectural language and designs were informed primarily by Japanese *Zen*, Theory of Supportive Design, Lifeboat theory, and Experiential Learning Theory. Additional literature investigation on *Shinrin-yoku* and Therapeutic Landscapes have helped to shape the final programme and design. Along with relevant precedent studies, a design has been proposed called *Hana's Place*, a transitional housing facility that is aimed at being a place survivors of domestic violence can call home.

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CHAPTER ONE

INTRODUCTION

Introduction
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User Information
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INTRODUCTION

Imagine for a moment: you wake in the morning, fearing the sound of footsteps echoing in the hallway. Your partner slowly approaches, about to make his entry to your room. He comes in with rage in his eyes, swaying left to right, in a cloud of alcohol. He raises his arm, which once protected and sheltered you, and violently hits you with hands that no longer give warmth.

You have planned to escape from him many times, but you are a mother of three and rely on him financially, as you quit your job years ago to focus on raising your young children. Running to your parents has never been a realistic option. When you were a young girl, your father was never at home, and your mother blamed you for his absence. You wished that you could grow up faster so you could get away from the house that never felt like home. At a young age, you dropped out of high school to be with your current husband, who promised to take care of you. Yet, like ice thrown into a fire, your relationship with him deteriorated as time went by. He was fired from his job and is always pressing his anger and blame on you. For many years, he has been demanding that you be a certain way, treating you like a caged bird, and beating you in front of your children with no shame or regret. The police do nothing to intervene. Instead, they tell you that you must not be serious, as you have not yet tried to run away from him. Without a place to go or any money to support yourself, you fear that your children will one day become like their father.

SUBJECT MATTER OF INQUIRY: PURPOSE + TYPOLOGY

Although the story above may be unimaginable to some people, it is an example of the reality that many women and children must endure every day. According to a 2007 Statistics Canada report, 167,994 women were identified as victims of abuse in Canada that year and the number of incidents continues to rise today (Statistics Canada, 2009). While escaping from the situation may seem to be the simplest solution, the relationship of the victim to her abuser ranges from family members such as parents, to boyfriends and spouses, to business acquaintances, hence making the dissolution of relationships difficult. Moreover, sociological studies have noted that the act of leaving makes women and their children even more vulnerable to abuse (M. Kandrack, personal communication 2012).

Domestic violence is an issue that affects many countries and people in the world. It is not limited to a specific age group, location of residence, or to any particular cultural background (Department of Justice Canada, 2009). Therefore the causes and effects, the magnitude of seriousness, and the type of abuse varies from situation to situation. While the abuse is occurring, victims face many obstacles, such as financial dependency on the abuser and a lack of viable resources for help. Often, running away leads to many other consequences that, sadly, make remaining in the abusive relationship seem more manageable. The kinds of common abuse that have been reported are physical violence, verbal attacks, psychological threats, and sexual abuse. A victim's age does not contribute to the likelihood of being abused since domestic violence can affect anyone. While abuse is an occasional occurrence in some families, it may be a daily routine for others (MacLeod, 1980, p. 6).

Whatever the form or cause of violence may be, women and children have the right to a safe place to reside or escape to. However, depending on the location, some social housing has been identified as unsafe for certain

residents, particularly children, due to overcrowding and poor maintenance (CBC News, 2011). Also, according to sociologists Gillian Balfour and Elizabeth Comack (2006), shelters and transitional housing often operate through a top-down approach, a hierarchical environment that makes women staying in these facilities feel belittled or lower in rank, and does not evoke a home-like environment (p. 87). Women often feel isolated, foreign to the environment, and being inside a room sometimes reminds them of the pain and hardship they faced before coming to the shelter. Survivors of domestic abuse often continue to encounter obstacles even after leaving their abusers. Many shelters turn away mothers due to being overcrowded and or an inability to welcome large families, adolescent children, or boys. Occasionally, mothers are subject to more stress while being overseen by staff who expect speedy recovery and enforce their own concepts of “appropriate” mothering behaviour (Moe, 2009, p. 245). Often, this leads to a woman living homeless on the streets, finding another man to help her financially, ending up in prostitution or drug dealing, or even going back to her abusive partner to find a sense of familiarity (Sprague, 1991, p. 18).

In response to the issues noted above, the purpose of my practicum project for the Master of Interior Design at the University of Manitoba was to design hypothetical transitional housing, a long-term second-stage shelter for female and children survivors of domestic violence, called *Hana's Place*, using a site located in Vancouver, Canada. It was designed to provide a healing environment with improved social assistance to help individuals regain their confidence, and provide educational courses and activities to help the residents to refine their skills and knowledge. Informed by the Theory of Supportive Design, Lifeboat theory, and Experiential Learning Theory, the spaces and programmes of *Hana's Place* were designed to reinforce the relationship between mother and child and help survivors develop economic independence. Most importantly, this project was aimed at designing a place that survivors of domestic violence can call home.

Lastly, the ideas of *Zen*, in combination with the study of the effects of nature on humans, have also been

investigated and were used as inspirational elements to help inform and develop my overarching design concepts of the interior and exterior designs of this practicum project.

USER INFORMATION

The primary users of this transitional housing are women over the age of 18 and their children, who are in need of social and psychological support after being faced with physical violence and/or emotional damage from the effects of domestic abuse. Their children, both girls and boys, are also invited to stay with their mothers. Often, conventional shelters and transitional housing do not permit boys to take accommodation in order to allow emotional ease for female residents. However, this project is designed to strengthen the relationship between children and their mothers, so boys are welcome at *Hana's Place*. There are also programme activities and services that assist both children and adults.

Secondary users include both the full- and part-time female staff that are over the age of 21. Female volunteers and security guards are also regarded as secondary users. Both staff and volunteer responsibilities revolve around building upkeep, programme development and offering, and financial recordkeeping of *Hana's Place* business activities. It is important to note that their foremost responsibilities are to help residents remain safe and comfortable during their stay. By being a supportive friend and mentor, each staff member is encouraged to maintain strong, trusting relationships with residents, without the development of hierarchies.

Tertiary users are the playgroup leaders at the childcare programme, and instructors of courses that are held as part of the unique programmes offered at the housing facility. Others include visiting psychiatrists, psychologists, lawyers, social workers, and university student mentors and researchers. Due to the selected location of the housing, the majority of all users are expected to be from the Metro Vancouver area, including Langley, Aldergrove, and Squamish.

Female friends and relatives of residents are also welcome to visit *Hana's Place*. In order to maintain privacy and safety, with the exception of children under the age of twelve, residents' family members, friends, and acquaintances will not be allowed entrance to the shelter without the resident's consent. When consent is not given, visitors will be politely asked to plan their meetings outside of the building.

KEY TERMS

- - - Transitional Housing - - -

Throughout this practicum document, both “transitional housing” and “housing facility” were used to describe the type of housing provided for the users mentioned above. The term is defined by Joan F. Sprague (1991), an architect and planner who has been an advocate of disadvantaged women, as a long-term shelter provided with an incorporation of unique programmes to assist the residents direct towards self-sufficiency (p. 27). It is common in the sequence of shelter types to refer to transitional housing as a “second-stage” or “bridge housing”, indicating a position after “emergency housing” and before “permanent housing.” The term, however, is not limited to describing housing for survivors of domestic violence. Transitional housing may also refer to temporary housing provided for people with other special life-impacting issues such as homelessness and/or overcoming health issues. In the case of domestic violence, emergency shelters usually allow residents to stay for a few days up to few months. Meanwhile, transitional housing often allows residents to stay up to two years, and permanent housing is identified as the final stage and goal. It refers to housing they rent or own, in locations they choose (p. 27-28).

Basic transitional housing typically includes furnished bedrooms that are used privately by one household or shared by many. Kitchens and lounge areas complete the housing essentials and some facilities with flexibility in terms of square footage have childcare spaces and a laundry area. Most transitional housing facilities have on-site special programmes if the space allows. These programmes often include access to counselling and skill-development

classes, which establish connections to other residents with similar goals, helping to strengthen the act of sharing and looking after each other (Sprague, 1991, p. 33). Transitional housing facilities that do not have sufficient square footage often have programmes available at a site near the residence, and sometimes allow former residents and neighbours to join in receiving assistance (p. 34). For this practicum project, I have used the term “transitional housing” as a reference to housing reserved for users who are mothers and children overcoming wounds caused by domestic violence.

--- Zen ---

In my literature investigation, I have examined the aesthetics and the principles of Japanese *Zen*. Although the idea of *Zen* came from a sector of Buddhism in China (Gropius, 1955, p. 15), in my practicum I have chosen to focus on the Japanese *Zen* which is shaped greatly by a Japanese cultural belief called *Shinto*. Its focus celebrates the relationship that architecture has with its surrounding environment and believes that there is spiritual divinity residing in nature; hence, places like gardens are regarded as sacred (Goto, 2003, p. 103).

Key Words: Transitional Housing, Second-Stage Housing, Domestic Abuse, Interior Design, *Zen*, Garden, Therapeutic Landscape, Healing Space, Social Support, Empowerment, Independence, Nature, Blurring Boundaries

RESEARCH OBJECTIVES

The following questions were focused on throughout the progress of the project to guide my exploration, research, and design:

1. In what ways can analysis of the characteristics and effects of domestic violence shape the interior design of the project?
2. In what ways can design take a role in initiating healing and learning in survivors of domestic violence?
3. How might the design of interior spaces foster the development of community and social support?
4. In what ways might the principles and aesthetics of *Zen* be applied to the interior design to effectively have a healing and self-empowering impact on the users?

PROJECT BENEFITS

As previously stated, the purpose of this practicum project was to design a place that women and children who had experiences of abuse could call home. The designed environments aim to create realms where all users can comfortably contemplate, relax, work, and plan their future without negative distractions. I have designed the interior and its programme in ways to avoid discrimination and limitations by creating spaces that are non-gender specific, serene, and soothing; where all residents can heal and transition. Participation in activities and classes is open to everyone. I have chosen the aforementioned theories and principles with the hope that users find benefits in the ideas of strengthening mother-child relationships as well as in community development and participation. The theories informing the design were also chosen to help residents to smoothly transition from shelters where they were previously living, to *Hana's Place*, and then to permanent housing where they will reside in

the future. The spacious square footage has allowed me to design spaces that will encourage hobbies and interests to grow, such as a music room and an exercise room. I hope that the users of *Hana's Place* will seek benefits in these amenities and find themselves in a comfortable home rather than in an institutional space.

I have selected guiding theories and principles that exemplify the ways in which interior designers may successfully help to change how survivors of domestic violence think about their own lives, and help them heal from many obstacles they have faced. Furthermore, my design's focus of blurring boundaries between inside and outside may also shed light on how nature and therapeutic landscapes can play a further role in the methods of Leadership in Energy and Environmental Design (LEED) and in fostering physical and psychological human wellness.

RESEARCH METHODOLOGIES

This practicum project research was conducted in two portions: literature investigation and precedent studies. While the focus of the research revolves around issues of domestic violence and construction of healing spaces, other disciplines in psychology and healthcare were also investigated to inform the design of women's transitional housing.

- - - Literature Investigation - - -

The literature investigation is composed of four sections that create a foundation and guide the design of spaces. The four sections include: 1) an analysis of the traits and impact of domestic violence; 2) construction of a healing space; 3) the establishment of community strength and social support; and 4) the exploration of the effects of nature on humans. In the first section, an overview of the issues of cause and effect in domestic violence is provided. How these issues impact the behavioural nature and the lifestyle of the survivors was also investigated. I have explored the psychological needs and values of women and children to understand how violence has had an impact on their

concept of safety and comfort. The information obtained from this segment was also used to inform and shape the programme design in order to develop activities and services that will cater to the needs discovered in this segment.

The following section, focused on the construction of healing space, investigates Roger Ulrich's Theory of Supportive Design. This theory was chosen as the foundation to explore further studies such as the development of community strength and social support. I have looked at how environment can impact a person's well-being and play a role in the process of healing from traumatic experiences. In the last component of this segment, I have examined the impact of nature on human conditions and emotions. The exploration of *Shinrin-yoku* investigates the concept of restoration through immersing one's body in nature.

Thirdly, I investigated J.F. Sprague's Theory of Lifeboat to look at how community can be developed in the environment of transitional housing. This segment studies the effects and benefits that community activities and social engagement can have in people recovering from violence. And lastly, David Kolb's Experiential Learning Theory was investigated to help guide the design of an environment and programme that will assist users of the space in self-improvement and gaining new knowledge.

In the final part of my literature investigation, I have examined the principles and aesthetics of Japanese *Zen*. The key authors I have studied here are Daisetsu Teitaro Suzuki and Seiko Goto. I was motivated to understand and apply *Zen* to my practicum because of its strong relations between nature and humans. I have discovered that it contains healing concepts and a perspective to a positive future. Thus, I found the subject to be appropriate for the users of *Hana's Place*.

- - - Precedent Studies - - -

The alternative method used in retrieving information was through precedent studies. I have looked at former and existing shelters to analyse how their design aspects and programme approaches serve the needs of the survivors of domestic violence. I further looked into how their approaches would comply best with the information gathered during the literature investigation. Most of the information gathered from these studies provides specific guidance to spatial design. The precedents that are analysed in this practicum are: 1) Tokeiji convent, Japan; 2) Savard's, Canada; and 3) Church of Light, Japan. Additionally, site and building analysis of the chosen building for this practicum project was performed to help shape the design and programmes offered at *Hana's Place*.

BIASES + LIMITATIONS

In order to maintain the project under a manageable scope, I have framed myself to focus on the design of family household areas and general communal spaces in *Hana's Place*. Remaining spaces such as a daycare, kiosk, and counseling rooms have also been designed to a standard that meets the current building code. However, further studies on human psychology are needed in order for those selected rooms to employ a design that properly caters to the needs of the users. Similarly, the programme of this practicum project is focused on the needs of and assistance to female survivors in general. Although many of the programmes are applicable to larger audiences, further studies on programmes that properly catered to children, the elderly, and people with mental challenges or substance abuse are also suggested.

The goal of this project was to deliver assistance to as many women and children as possible. Therefore, all cultural and or religious values and beliefs that require specialized programming and consideration are absent throughout the research and design. Lastly, the analysis of survivors' needs that are identified in this practicum project is based on my personal perception and understanding reached through the research. Hence, all of the documents and design were inevitably framed by my perception.

CHAPTER SUMMARIES

■ CHAPTER ONE: Introduction

As an introduction to this practicum project, Chapter One provides a brief background on the issues of domestic violence and the significance of this practicum research project. It also lays out the directions and steps that were taken to conduct the investigation from beginning to end. Short descriptions of the user groups are provided, as well as insight on the benefits of this research to today's role of interior design. The limitations of this project are explained and both key concepts and vernacular terms are defined to provide a compressed framework that informs this practicum's focus.

■ CHAPTER TWO: Literature Investigation

This chapter addresses the theories and literature investigation that were used to help inform the final design and programming of the transitional housing facility. It provides a rationale for their being chosen, and an explanation of how the analysis will be beneficial to both the design and the users. Key theorists and authors include Roger Ulrich, Elizabeth Grosz, Joan Forrester Sprague, David Kolb, Seiko Goto, and Daisetsu Teitarou Suzuki. The drawn analyses also help to validate the reasons for the chosen final design implications. This chapter is composed of five main discussion categories of theoretical framework: traits and impact of domestic violence, healing spaces, strength in community, the learning model and life in nature.

■ CHAPTER THREE: Precedent Studies

A series of studies on precedents is provided in this chapter. The three chosen sites: Tokeiji convent in Kamakura, Japan; a women's homeless shelter called Savard's in Toronto, Canada; and a Christian church known as the Church of Light in Japan were analysed to help inform the final design of the transitional housing facility. Although all of the chosen precedents vary in typologies, they exhibit design methods that establish connection with nature

and/or respond to the needs of survivors of domestic violence. Their architectural elements, quality of space, and the impact of design on their users are examined to determine their benefits and how they will be applicable to the design of *Hana's Place*. The chapter concludes with a summary of similarities and the pros and cons found in each chosen precedent.

■ CHAPTER FOUR: Site Analysis

This chapter provides detailed analysis and information on the chosen site and building for this practicum project. The topical foci are neighbourhood analysis, zoning, nodes and landmarks, circulation, and the building's current interior conditions. An analysis of the building codes appears in the appendix.

■ CHAPTER FIVE: Programme Design

Information on user profiles, their requirements, and zoning study compose this chapter. In addition, this chapter includes a thorough explanation of each programme and service developed for this project. All activities and services offered at *Hana's Place* are inspired and guided by analysis of both the literature investigation and precedent studies. While they exhibit a fusion of theories and analyses, they propose a system that may contribute to a paradigm shift in the design of transitional housing facilities. Many programmes offered at *Hana's Place* are geared towards learning, providing social assistance, community building, and self-discovery.

■ CHAPTER SIX: Design Proposal

The chapter opens with an exploration of the conceptual approach. It then addresses the steps that were taken throughout the process of designing and concludes with a final design of the transitional housing facility. It offers detailed reviews of each of the designed spaces with explanations of why certain decisions were made and how they revisit the composition of the literature investigations.

■ CONCLUSION

In the conclusion of this practicum document, I have provided a summary of research and the processes that result in the proposal of a final design. Also included are suggestions for further areas of study and investigation to strengthen the future design of transitional housing for the survivors of domestic violence.

CHAPTER TWO

LITERATURE INVESTIGATION

	Introduction
THE CONTEXT OF ISSUES: The Cause, Effect, and Societal View of Domestic Violence	
	Theory of Supportive Design
	Lifeboat Theory: Looking After Each Other
Open Your Curtains: Access to Nature and Natural Qualities	
	Experiential Learning Theory
ZEN: Finding More than Perfection in Imperfection	
	Chapter Summary + Conclusion

INTRODUCTION

Each night, a mother gently tucks her child into bed and asks in a whisper which book will be read that night. The child struggles for a moment, choosing between two books, but finally decides on the one with a more colourful cover. The mother smiles, dims the lamp, and starts to read in her soft voice. The hands of the clock move quietly as the moments fade, allowing the child to escape into an evening dream. A scene like this may be imagined as a universal childhood experience; a nightly routine that some might take for granted. However, for some children, a situation like this only exists in a distant dream. Instead, what those children experience are sounds of screaming and the crashing of furniture being tossed around, flickering images of violent shadows, and nights that seem to last a life-time.

Domestic violence is an issue that can affect many people in various contexts regardless of age, cultural background, religion, location, and even sexual orientation (Department of Justice Canada, 2009). However, in this practicum project, the focus is placed upon the victims of male violent behaviour: women and their children. In this chapter, you will find in the first segment, an analysis of the characteristics and effects of domestic violence. This segment focuses on its causes, the effects it has on victims, and how society has reacted to this major issue. The key for this segment is to create a framework of what the issues are to determine what is needed in the design of interiors. The second segment explores the four theoretical frameworks that were chosen as a result of the analysis of the first segment. Finally, an investigation on the principles and aesthetics of *Zen* was conducted and the last segment of this chapter summarizes how these findings and theories have shaped the final design of *Hana's Place*.

THE CONTEXT OF ISSUES

The Cause, Effect, and Societal View of Domestic Violence

- - - Why does domestic violence occur? The Causes - - -

In times past, violence inflicted upon spouses and partners was regarded as a private occurrence and often kept secret within the household (Appleford, 1989, p. 4). It was even viewed as a socially acceptable behaviour necessary to regulate women and children (p. 12). Only in recent decades have changes initiated by the women's movement and child protection advocates begun to alter the issue and define it as a serious offence and crime (p. 12).

The causes of domestic violence can be seen as an intricate subject on their own. However, various studies¹ have identified that there are psychological, sociological, and political factors that contribute to certain males behaving in a violent manner (Appleford, 1989, p. 14-18). Various reports have shown that wife abusers are often severely detached from neighbourly activities and are identified as anti-social compared to men who are not violent (p. 14). The lack of social interaction with others affects their psychological experiences, leaving them to become lonely, distanced from other people's influences, and unable to show intimacy, often leading them to find comfort through alcohol consumption and or drug use, both of which often cultivate aggression (p. 14, 22). The men's individual past experiences also affect their behaviours. Many of those who abuse their wives are victims of child abuse themselves. Without having had male role models of their own, these abusers have difficulty distinguishing wrong behaviours. Sociologically, the man's own evaluation of his social rank and or unemployment can also feed his violent behaviours. In low-income households, family members have greater stress in their everyday lives, leading men to feel ashamed and angry for their inability to compete financially. As a result, these men express their stress and depression by committing violent acts toward women as proof of their power, and seek satisfaction through women's pleas for help (p. 14).

1 Interviews were conducted on both abusers and victims (Appleford, 1989, p. 15).

One of the key triggers for men to behave in an abusive manner comes from the primitive political concept that has existed for many centuries and still exists today: male hierarchical domination of society from a patriarchal view (Dutton, 1988, p. 16). Even to this day, the economic disparities between men and women illustrate the example of gender inequality² (Balfour & Comack, 2006, p. 66). Regardless of a man's social and financial status, society as a whole has believed that males have more physical power and therefore have a stronger will to survive, protect allies, and make changes in society for the better. Over time, this notion has evolved to portray women as inferior and to belittle their existence (M. Kandrack, personal communication, 2010).

According to Don Dutton (1988), a professor at the University of British Columbia who specializes in the investigation of criminal justice response to wife assaults, violent behaviours of men are influenced by the Nested Ecological Theory, which views the categories of what produces men's behaviour in a macro to micro perspective (p. 21). The macro-system refers to societal perception of men's domination over women, while the exo-system refers to men's social status and their involvement in it. The micro-system places emphasis on the notion of power and democracy patterns found in the patriarchal family structure, while the ontogenetic level makes reference to the man's own individual past experiences (p. 21-24). Here, Dutton (1988), illustrates a summary of how Nested Ecological Theory plays into the violent behaviour of certain men:

Wife assault would be viewed as likely when a male with strong needs to dominate women (ontogenetic) and exaggerated anxiety about intimate relationships (ontogenetic), who has had violent role models (ontogenetic) and has poorly developed conflict resolution skills (ontogenetic) is currently experiencing job stress or unemployment (exosystem), is isolated from support groups (exosystem), is experiencing relationship stress in terms of communication difficulties (microsystem), and power struggles (microsystem) and exists in a culture where maleness is defined by the ability to respond to conflict aggressively (macrosystem) (p. 24,26).

2 According to Statistics Canada in 1998, women working full-time in Canada earned an average of 72% in comparison to full-time working men (as cited in Balfour & Comack, 2006, p. 66).

It is evident through these readings that abusers are often emotionally weak, depressed with their self-identity, and attack family members as a way to free themselves from boredom, stress, and as a momentary escape from problems they cannot handle by deceiving themselves about having power.

- - - Scarring the mind, body, and heart - - -

All wounds may heal and scars disappear, but will the memories ever be forgotten? The most visible violence inflicted upon women is physical abuse, including choking, kicking, punching, stabbing, and forced sexual demands (Pizzey, 1974, p. 22). Meanwhile, various weapons may also be involved, such as assault with various pieces of furniture, or guns and knives aimed at the body (Department of Justice Canada, 2009). However, it is often what is not visible that has the potential to leave deeper scars on victims. Even if a woman does not experience physical violence, other abusive treatment such as offensive words, name-calling, being belittled, and being blamed for problems causes emotional and psychological damage, cutting through a woman's confidence and personal identity (Moe, 2009, p. 250). "If you don't kill me, then I will kill you," says her husband and the wife is left with a challenging dilemma, causing some to take on an inevitable spiral of self-destruction (M. Kandrack, personal communication, 2010). The magnitude of this abuse is case by case. While one woman may be verbally abused, another could experience multitudes of physical and psychological battering. Although some physical wounds may visibly heal over time, the experiences of suffering and emotional abuse may leave permanent damage on a woman, her memories continuously haunting her.

I have always found home as my immediate refuge; regardless of what sort of danger or sense of fear there was in the world, home was always where I was able to take cover and regain hope. I have always imagined that others also find their most intimate comfort through the presence of family. However, in many cases of wife and child abuse, the violent attack often takes its setting at home, making it the most feared place (Bridgman, 2003, p. 55). It is regrettable to say that some women identify being in prison as a safer place to be than home (Balfour & Comack, 2006, p. 16).

- - - The Children - - -

As previously mentioned, in the context of domestic violence, age does not play any role in the cause of abuses nor does it help victims escape the chance of being affected. At a very young age, children may witness violence occurring at home even if not directly receiving the abuse. It has been identified that the effects on children who witness family violence are as critical and equally damaging to those who experience it directly. Though the children may not be present in the instance of spousal abuse, research shows that in 40% to 80% of incidents, children have either seen the spousal abuse directly or have witnessed it through listening (Royal Canadian Mounted Police, 2007). While seeing one's mother hurt by one's father, the child even tries to save the mother by stabbing the abuser (Pizzey, 1974, p. 17). Through various traumatic experiences such as these, many children fall behind in their schoolwork as they lose their ability to concentrate. Some stop attending school altogether as a consequence (p. 21, 73). In another instance, a young boy may witness his father in a violent rampage, shooting various things with rifles, and mistakenly think of his father's actions as heroic and powerful, since he is able to defy everyone, including the police (p. 76). As a consequence, some boys (and girls) grow up to repeat their parents' path as perpetrators of violent dating, becoming the next generation to feed the cycle of domestic violence and many other related issues (Royal Canadian Mounted Police, 2007).

In many unfortunate cases where a mother has lost the ability to keep her child, the children are taken into foster care, where they not only lose contact with all of their immediate family members and friends at school, but also lose part of their identities (M. Kandrack, personal communication, 2010). Various types of behaviour can be present in children as a result of child abuse and family violence. Constant self-doubting, feelings of guilt, and shame are just a few forms of behaviour that are self-inflicted. Having difficulty fitting in with others, along with the inability to express or understand emotion or to care for others, causes social conflicts (Royal Canadian Mounted Police, 2007).

- - - The Women - - -

The most common type of abuse is known as spousal abuse, the most common being abuse of female partners, although there are instances of abuse of male partners. According to the Canadian Advisory Council on the Status of Women (CACSW), a report called “Wife Battering in Canada: The Vicious Cycle”, produced by Linda MacLeod in 1980, states that every year, one in 10 Canadian women who is married or in a relationship with a live-in partner is battered (MacLeod, 1980, p. 21). Victims of domestic violence are faced with many responsibilities and difficult decision-making, as their actions also affect their children’s lives and safety.

People often wonder why victims’ instincts do not tell them to escape, just as birds will flee from the drumming sound of human footsteps. Fagan and Wexler (1987) noted the following:

A man left his home and walked down the block to the bus stop. He got into an argument with a stranger and proceeded to hit him several times. When told of this encounter, we ask, why was he so violent? The man then returned home and got into an argument with his wife. He hit her several times. We ask, why did she stay? (p. 5).

While running away sounds like the immediate solution, victims are often unable to do so for various reasons. Some victims may reside in isolated areas where immediate help from neighbours is unavailable. Language, cultural barriers, and religious views may hinder them from expressing their concerns or even forbid them from ending the abusive relationship. In many cases, victims do not have jobs or any work experience due to a lack of formal education. This leads them to be financially dependent on their abusers, causing further difficulties (Department of Justice Canada, 2009). In cases where the husband has ripped and slashed all of his wife’s clothes and shoes, in addition to having no job or any source of income to buy new clothes, the woman finds herself with no choice but to stay at home (Pizzey, 1974, p. 27).

The foremost reason many women stay with their abusers is to protect their children's safety. The fear of losing custody of their children at the time of separation also delays their decision to leave (Moe, 2009, p. 245). However easier their own lives could become by sending their children to foster care, many mothers will go to extreme lengths to maintain the relationship and the companionship they have with their children. Many single-mothers are also often distanced from social groups and isolated from other people's affection and care, which results in their social workers and children being their only close kin. They see themselves reflected in their children; letting them go would destroy both the mother's and the child's identities. To many women, being a mother gives them the meaning they seek in their lives (Sprague, 1991, p. 8).

According to W.I. Thomas, an American sociologist, people's wellness is based on four requirements:

- 1) An adventure, which reflects an individual's encounter with challenges that bring rewards, and learning of new things that assess excitement and fascination;
 - 2) Security, from harm in physical and psychological forms;
 - 3) Response, from others with affection; and
 - 4) Recognition, of one's achievement, identity, and inclusion within the social group
- (as cited in Balfour & Comack, 2006, p. 25).

As a result of society's preconditioning of women and girls' behaviours to be emotional, affectionate, kind, and quiet³, the "response" requirement (associated with emotion), is a much greater need for women than for men (M. Kandrack, personal communication, 2010). Women are raised to be sensitive at heart, and some victims find it emotionally challenging to leave the relationship. As described previously, many men who are mentally disturbed and exhibit abusive behaviour have very few or no friends, leaving the victim to feel the need to take care of him and feel

3 Men and boys are expected to be physically strong and intelligent by society (M. Kandrack, personal communication, 2010).

remorse for his loneliness. Thoughts such as “He has no one but me” resonate in the victim’s mind, control her emotions, and convince her mind to blame herself for the cause of her partner’s violent behaviour (Pizzey, 1974, p. 40). Unable to find manageable and realistic ways to escape, women who are continuously battered develop unhealthy sleeping patterns, since staying up at night allows them to be prepared for the next abuse (Bridgman, 2003, p. 137). As a result of continuous suffering from pain and worry, some single-mothers develop dependence on alcohol and or have backgrounds of substance abuse, brought on as a coping mechanism (Balfour & Comack, 2006, p. 70).

It is evident through exploration of the information above that simply witnessing violence has an equally damaging impact on the victims. This demonstrates the idea that what is visually learned has the same effect as what is physically experienced. In many cases of spousal abuse, financial dependence on the abuser and concerns for the children’s safety create a strong barrier for victims in their decision to run away. Both of these illustrate the need for their own development of independence, and the importance of mother-child relationships.

Victims are often:

Women:

- Lonely
- Provided limited opportunities
- Have very low income
- Emotionally unstable

Children:

- Lonely
- Behind in school curriculums
- Emotionally unstable
- Have the potential to become the abuser of the next generation

- - - View from the outside – Societal reactions and responses - - -

Because its causes and effects are complicated and interwoven, issues of domestic violence are still unclear, making it difficult for communities and society as a whole to grasp its magnitude and seriousness. Take, for example, a deceased soldier and a murdered neighbour. Why does society see it as acceptable to kill another when the soldier is considered an enemy, but as a crime when it is your neighbour? Similarly, is it considered child abuse when parents punish a child for his misbehaviour? Evidently, acts of domestic violence overlap with other behaviour

that society sees as the necessary means to a beneficial end. Being placed within this grey zone continues to make domestic violence an issue difficult to assess and criticize.

Although over time, racism, inequality, and war have become seen as negative and often immoral, there are still loopholes that allow them to exist and flourish. Similarly, awareness of domestic violence has been raised: there now exist warnings of abuse in school curricula and in various media; and there are bootcamps for young offenders (Balfour & Comack, 2006, p. 44-46). However, many victims of domestic violence are still socially stigmatized and are treated as if they may somehow spread a serious disease. From society's prefabrication of women's character to be good and without problems, a few early founders of refuges referred to a victim who sought help as an "erring female," whose body, mind, and character were not normal and thus were problematic to society (p. 81-82). The staff at several women's shelters and refuges thought of their own duties as benevolent, but revealed that their work constituted and sustained their own image of being normal, by creating hierarchal and racial distinctions between victims and themselves and (re)producing erring females by out casting them (p. 87). Resultantly, many women and children feel ashamed of their involvement in the problem and refuse to admit their desperate need for help to "keep up their appearance" of being normal (Pizzey, 1974, p. 31, 73). Further disadvantages in women's assistance today include the ongoing lack of efficient design and poor facility management, leaving women and children without appropriate help, opportunities, and or jobs. As a result, these problems have become the ingredients for crime and extended deterioration. Neighbours of social assistance facilities often fear vandalism, crime, and or drug usage, and develop a negative perception of women's shelters and transitional housing alike (Sprague, 1991, p. 36).

- - - Design Goals - - -

Domestic violence occurs for reasons other than those mentioned above and each case has its own unique effects and solutions. Even in the face of this challenge, it is evident that those affected deserve improved assistance

and guidance. The information above emphasizes the need for self-improvement in order to establish independence and strong will-power. By providing learning opportunities at *Hana's Place*, survivors of domestic violence will be able to increase their knowledge, become experienced with various activities, and develop new skills. In this way, survivors will be able to improve their job opportunities and essentially eliminate all dependence on their abusers. Secondly, I have found that survivors (both women and children) deserve a better healing space, away from societal pressures and their own developed boundaries. Through interior design and proper programming, *Hana's Place* hopes to accommodate the unique needs of each survivor, and support and strengthen mother-child relationships.

THEORY OF SUPPORTIVE DESIGN

Through analysis of the characteristics and effects of domestic violence, it is evident that both women and children endure emotional suffering before, during, and even after abuse. After enduring physical battering, emotional scarring, and atrocious memories that continue to deteriorate their internal selves, healing is an important process for all women and children who have experienced domestic violence. Although the magnitude of the damage depends on each person, support should be given equally to each victim. In order to achieve an interior design that will promote healing for the residents of *Hana's Place*, I have chosen to use Theory of Supportive Design as the grounding method to direct my process. This theory is made up of three main aspects: the power of privacy, community strength, and the phenomenon of nature, all intricately woven together.

The Theory of Supportive Design was introduced by Roger S. Ulrich, one of the most influential professors of architecture and landscape. Ulrich has many years of experience in conducting research on and designing healthcare facilities that focus on the well-being of patients and staff through evidence-based design. Although much of his writing focuses on the design of healthcare facilities such as hospitals and rehabilitation centres, many of the hurdles experienced by those patients overlap with the challenges faced by victims of domestic violence.

According to Ulrich (1991), the ways an environment is designed for patients at hospitals and other recovery facilities have an impact on health outcomes and human well-being (p. 97). He explains that an environment that is well-designed can assist in the healing process of a person by reducing the stress and anxiety that are often experienced by patients before and or after a major surgery. The environment also affects people's heart-rates, since well-designed spaces have the tendency to help lower blood pressure and lessen pain that is often augmented psychologically (p. 103). In identifying similarities between patients at a hospital and abuse victims residing at *Hana's Place*, and noting that both groups must overcome comparable issues in pursuit of the ultimate goal of healing, I have found this information and theory to be appropriate for directing this practicum design.

The chosen theory is based on an amalgamation of various research findings in a wide range of fields such as health psychology, environmental psychology, behavioral medicine, and other health-related domains (Ulrich, 1991, p. 98). The theory not only accommodates the needs of both hospital patients and victims of domestic violence, it also takes into account the needs and well-being of employees such as nurses in hospitals and staff of transitional housing, both groups who provide assistive services. Supportive design addresses ways to help employees feel comfortable in their workplaces, and reduces stresses that are often associated with staff inability to find their own place of refuge at work. Reduction of absenteeism, lower turnover, and even the delivery of quality care are a few results evident from proper implementation of design using this theory (p. 98-99). The following outlines the three main goals of Theory of Supportive Design:

The General Guidelines of Theory of Supportive Design:

1. Provide users with a sense of control and access to privacy
2. Construct social support
3. Create access to nature and other natural qualities

In many health care centres, stress is emphasized as the primary cause of many illnesses and other psychological, emotional, physiological, biochemical, and behavioral changes that negatively impact a person's condition (Ulrich, 1991, p. 98). Likewise, victims of domestic violence are constantly battling stress that stems from the fear of more abuse, the responsibilities of taking care of one's children, financial limitations, loneliness, and many other stressors. Hence, in order to provide healing spaces, the theory takes its initiative by eliminating all environmental characteristics that could trigger annoyance and disturbances that often contribute to elevated stress levels (p. 99). To use an analogy, supportive design is like providing a clean canvas; an environment that is free of obstacles. One must avoid placing or remove all existing paintings and sculptures that present abstract or ambiguous images that could be interpreted in multiple ways (Ulrich, 2002, p. 8). Through case studies and interviews, research shows that abstract pictures that are dominated by extreme ends of rectilinear and curvilinear forms have a negative impact on patients, as they do not deliver specific messages or direct reading methods. It is possible that viewers will associate them with violent behaviour or glimpses of an unclear future (Figure 1) (p. 6). Additionally, as one focus of this practicum project is to deliver support for women and children of different cultural backgrounds, religion, and race, the staff hired to work at *Hana's Place* will be from various backgrounds as well. This is in order to prevent victims from developing stress through seeing an inaccurate portrayal of certain cultures being prone to domestic violence.



Figure 1
Abstract painting

- - - Sense of control & access to privacy: Your own space - - -

Ulrich (1991) explains that one aspect of constructing a healing environment is to provide a person with access to privacy. This method becomes even more effective when one is given his or her own space and the ability to control it, and additionally, experiences an emphasis on ownership of space (p. 100-102). In this way, one who seeks healing is able to contemplate in whichever way he or she prefers in the space, without other people's activities and behaviours to distract or influence in a negative way.

According to Elizabeth Grosz (1996), an Australian feminist academic, there is an intricate interweaving of connections between a person's body and the realm it is in (p. 242). She looks at the relations of the body and what surrounds it and discusses the effects that each have on the other. Grosz sees the outside realm to be as large as geographical environments such as cities and districts, to as small as one's own room. Grosz continues on to explain that even within a person's body are contributing factors that influence one's behaviour and what is outside the body's frame (p. 242). Grosz places an emphasis on the notion that all of these elements, both inside and outside the body, continuously grow and evolve with each other while underpinned socially, physically, and psychologically. Looking at the city, the way it functions, and its design reveals the impact of human behaviour and reflections of people in it. Meanwhile, the city and society shape their residents to behave in a certain way, causing people to become a reflection of that city (p. 243). Grosz's writing draws a connection to how children are easily and quickly influenced by witnessing spousal abuse between their parents.

Although the concept of providing control can be interpreted in many ways, according to Ulrich (1991), many healthcare studies have shown that people who are given at least some control of their immediate surroundings cope better with stress or are less stressed and have better health conditions than those who feel they lack control completely (p. 100). This is due to having allowed a space that can foster one's own identity and the space to respond in accordance to one's needs. With that notion in mind, and by stressing the idea asserted by Grosz, it

is possible to see one's private room as a place of refuge, where one is able to step away from domains where arrows of influence and judgmental opinions fly in multiple directions. By also allowing one to personalize his or her controlled space – an expressive behaviour that symbolically and psychologically identifies a territorialisation of one's space – a person is able to confirm, celebrate, and reinforce his or her identity (Sprague, 1991, p. 41). Together with Ulrich's discovery of the importance of providing patients with their own space and privacy so that they have control over what they do, to affect their situations, and determine what others do to them, I find that it would also be effective to provide access to a view of outside from the personal space, as a way to inform the events happening in one's surroundings. In this way, one is given the information needed to control how to react and respond, generating not only control but also removing stress produced from insecurity. Similarly, victims of domestic violence will be able to heal within the frame of their own controlled private space, by being able to contemplate their own identity, reorganize their thoughts, analyse situations that have been shaped externally, and to express who they are through personalization (Figure 2).

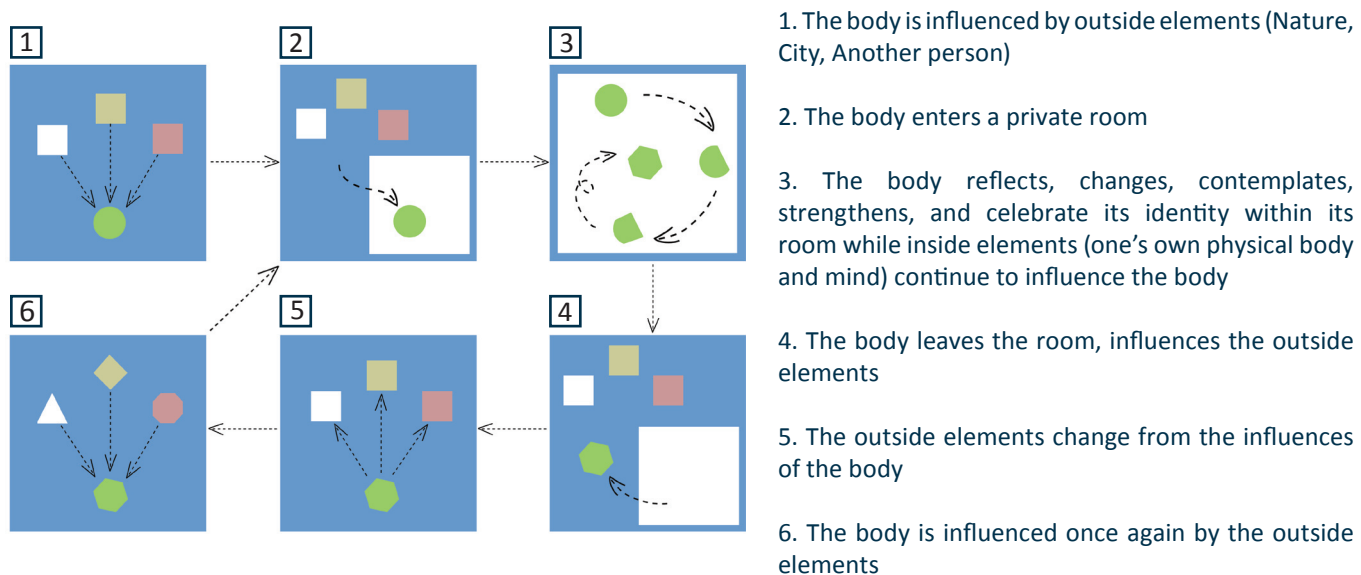


Figure 2 (left)
Privacy and control

Design Approaches:

- Provide privacy
- Provide acoustic control in private resident rooms
- Allow residents to have control of their own space
- Install lighting with dimmers to enable control over lighting
- Provide views to outside
- Provide signage or architecturally designed spaces that facilitate guides in directions
- Design spaces to be universally accessible

LIFEBOAT THEORY: Looking After Each Other

According to Ulrich (1991) in his Theory of Supportive Design, the secondary factor in promoting a healing environment is to provide access to social supports. He describes a social support as an act of giving and receiving of assistance that is caring, tangible, and supports one emotionally, physically, and psychologically. The support also reduces one's levels of stress and helps to generate better health conditions than those found in people who are socially distanced (p. 101).

In order to establish constructive social assistance that will benefit the residents of *Hana's Place*, I have chosen to use J.F. Sprague's (1991) Theory of Lifeboat, a widely-discussed method in the field of second-stage housing and other affordable housing, to help shape the design and the programme component of this practicum project. Compared to conventional second-stage housing designs – where domains within the facility are composed of the four divisional zones (personal space, the household zone, the community zone, and the neighbourhood) – the Lifeboat theory places an emphasis on the in-between compartments of the general four zones (Figure 3) (p. 45-46). By doing so, it composes a unique fabrication of domains resulting in smoother transitions and strengthened relationships between zones. The Lifeboat theory introduces two new zones that focus on community aspects and social assistance. It suggests that the act of merging multiple households into a larger group, a network, and essentially a housing family, encourages sharing of knowledge, support, and working together to help every

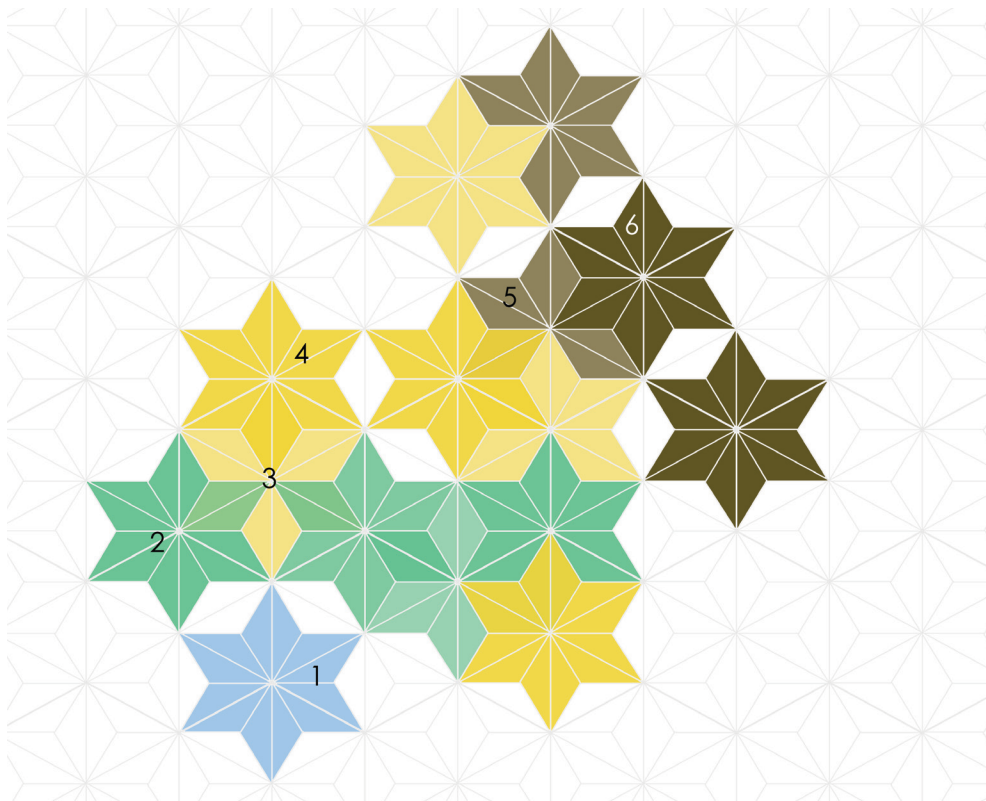
resident move towards a similar goal (p. 221).

4 basic zones of housing:

- Personal zone
- Household zone
- Community zone
- Neighbourhood

6 zones in Lifeboat theory:

- Personal zone
- Household zone
- Between household and community
- Community zone
- Between community and neighbourhood
- Neighbourhood



1. Personal zone
2. Household zone
3. Between household and community zone
4. Community zone
5. Between community and neighbourhood zone
6. Neighbourhood

Figure 3 (left)
Lifeboat theory
diagram
(Diagram by
author based on
Sprague, 1991)

- - - 6 zones of Lifeboat - - -

In Lifeboat theory, the Personal Zone remains a private space that is provided for a single resident. Here, the resident uses the space to sleep, work or play, contemplate, study, dress, and maintain personal hygiene (Sprague, 1991, p. 47). As described earlier in the previous section, I have identified this space as critical for the residents of *Hana's Place*, as it is the place that allows one to reflect his (in the case of a child) or her identity and heal through gaining control of the environment. It is visually and acoustically separated from other spaces and activities to prevent interruptions or disturbances caused by negative milieus, to avoid jeopardizing or making one's healing process more difficult.

The Household Zone draws a perimeter that determines the boundary of a family space. This zone must also remain separate from external supervision or interference, as each family requires private time and space to strengthen mother-child relationships and foster the close kinship they have as a family. A personalization of this space is also suggested to celebrate the identity of the individual family (Sprague, 1991, p. 49). In cases of domestic violence, a mother and a child arrive at the family centre confused about their own roles. Since many children, especially older siblings, have had to take care of their abused mothers, and step into a parental role by making meals and babysitting younger siblings, these children are overly "adult" and have not been free enough to play and experience what children normally would (p. 84). Because of this fact, I find this zone to be particularly critical for the design of *Hana's Place*, to allow the reconfiguration of family member roles, and to allow mothers to have an undisrupted environment where they are able to properly take care of their children.

The zone Between Household and Community indicates spaces that are shared by two or more households, such as washrooms and lounges. According to Sprague (1991), these spaces are meant to be shared by multiple households, but do not encourage access by the entire community of the housing facility (p. 53). In the context of *Hana's Place*, most households pairs will share a bathroom; some will also share a living room space and

a kitchen. Having various shared spaces such as these allows strengthening of relationships not only between women but also between children. These spaces bring out the possibility of family-to-family bonding. Thus, when the time comes for a family to move into permanent housing, other families may become housing mates, facilitating a smoother transition.

All of the group activities and learning programmes at *Hana's Place* take place in the Community Zone, as suggested by this theory. Through the act of sharing spaces and casual social interaction during everyday tasks such as cooking, dining, and laundry, residents experience unexpected exchanges of information and informal learning. Often, these encounters with others allow for the development of social connections and trust (Sprague, 1991, p. 54). While spaces like living rooms and multipurpose rooms allow for an accommodation of the entire membership of the housing facility, in the design of *Hana's Place*, this theory was the inspiration for allocating smaller meeting pods in various places. Informal, and small enough to be intimate, these pods are designed to encourage further development of social interactions between the residents to accommodate those who feel large spaces are a bit daunting. While the zone between household and community allows for connections between households that are adjacent to one another, these meeting pods allow access to small groups and interactions between households that are at a distance from each other.

The zone Between Community and Neighbourhood includes spaces that are also accessed by the neighbourhood public. This zone was established to allow public access to some or all of the programmes and activities held within the facility. As suggested by Sprague (1991), this zone must have fortified security and community participation to ensure everyone's safety and privacy (p. 63-64). Although *Hana's Place* does not offer programmes available to the general public, daycare services remain available to former residents who have transitioned to permanent housing. Fostering community and neighbourhood relations in this way not only removes the stress of finding new daycare arrangements for residents who have recently moved, but also preserves the friendships and connections

both mothers and children have developed during their stay at *Hana's Place*. The lecture room and counselling rooms are also considered part of this zone since they allow professionals from the neighbourhood and students from the University of British Columbia and others schools close to *Hana's Place* access to these spaces to conduct classes and assist residents.

Lastly, the Neighbourhood Zone indicates the city's district where the housing is located. Although many conventional transitional housing facilities do not reveal their addresses for residents' privacy and safety reasons, it has been noted by several women that secrecy and hiding increase their sense of vulnerability (Sprague, 1991, p. 75). By allowing residents to have freedom to explore and participate in neighbourhood activities – even if this only involves shopping in the district – the amount of time residents spend flourishes into an acknowledgement of where they belong. Through repetitive visits and seeing acquaintances, residents are able to compose another realm of familiarity and develop a sense of being a valued member of society (p. 65).

- - - Social support from community strength - - -

Another reason I have chosen to look at Lifeboat theory is its focus on development of self-empowerment in individual residents. In addition to the six spatial organization zones that help facilitate social engagement, Lifeboat also directs the programming component to assist in further development of social support. According to Mayuzumi (2006), a community is established by people who are involved (p. 13). Likewise, the Lifeboat suggests residents take part in offering social assistance to strengthen the notion of a community. This concept is based on the idea that through providing assistance to others, one also receives assistance. It pushes the idea of equality, breaks down any existing hierarchies, and establishes a common ground for all residents and staff. In this way, residents have the chance to meet more people within the housing, enabling them to build a network and friendships, and the realization that they are not alone (Sprague, 1991, p. 28). As a member of the community, residents are encouraged to share responsibilities by taking on tasks such as helping raise children in daycare, cooking, and cleaning.

Although these activities may resemble household chores, taking turns in doing such tasks greatly helps mothers in transitional housing. It provides more time for a mother to study, find jobs, contemplate, heal, and escape the accumulation of stress (p. 33). Normally, taking care of someone else's child is a responsibility and a type of assistance that one can give only after the establishment of trust; therefore, by giving this assistance one can see where she stands in relation to her community.

The interior design inspired by Lifeboat theory allows clear views of all activities so that each mother can look after the children in her proximity and share the responsibility of taking care of children together (Sprague, 1991, p. 41, 57). Sometimes, a complete dependency and isolation from group activities may be the outcome of victims staying in an institutional setting (p. 43). However, *Hana's Place* applies the Lifeboat method that suggests residents participate and be involved in decision-making to enhance the quality of space, and have it closer resemble being at home.

Providing residents with tasks that involve responsibility, such as answering phone calls and sitting behind the desk at the office, show the transmission of trust between a resident and the managerial staff. Tasks like these, where residents are required to run the office, not only allow residents to embrace the sense of independence imparted by the staff, but also allow them to understand their own capabilities and self-worth (Pizzey, 1974, p. 130). Allowing residents to be part of the decision-making process in house meetings also highlights the notion that their opinions and thoughts matter and that their involvement contributes to a beneficial outcome. The weaving together of respect, humility, and care, with the acknowledgement of others and the sense of inclusiveness found through being part of the community, increases one's perception of self-worth and self-empowerment (Mayuzumi, 2006, p. 13).

Through the design of various shared spaces and the establishment of strong community at *Hana's Place*, residents

are given a multitude of opportunities to engage with others, connect, establish a network, and make friends within the facility. They can learn to look after each other and reinforce the sense of security for all. The sharing of tasks not only exposes residents to a variety of important experiences that ultimately help shape their skills, but also, one person's task benefits many others. When the rhetoric of community is weaved together with the concept of teamwork, each resident will see that what she does is valued by many, and that her existence and involvement matter. As residents engage in the social loop, they have various exchanges of information and benefit from informal learning. As residents look after and acknowledge one another, the personal progress of one resident has the potential to inspire and assist others, making both mothers and children role models for others (Sprague, 1991, p. 55). As the community becomes part of a residents' extended family, comfort is found through familiarity and trust. Once residents understand that their involvement in decision-making has benefitted all, they gain a sense of self-empowerment which is an important part of the healing process.

Summary of Lifeboat theory:

- Introduces community zones
- Recalls early feminist vision of homemakers sharing household chores
- Integration of home and work
- Flexible home and work schedules
- Live, learn, work without having to leave child behind (family strengthening)
- Safety as community life through support of network of people with similar goals

Design Approaches:

- Generate social activities to foster group support
- Provide various meeting areas and shared spaces
- Design garden spaces with sitting areas to encourage socializing
- Allow residents to take part in improving housing programme
- Establish daycare services

Open Your Curtains: Access to Nature and Natural Qualities

To promote a healing environment, Theory of Supportive Design emphasizes the importance of access to outside and providing natural qualities. Ulrich (1991) has found through a number of studies that even something as simple as installing artwork in a patient's room that illustrates a view of nature can significantly ameliorate a patient's health conditions (p. 102-103). He continues on to stress that he has seen the same effects among employees; his research evidence shows that there are differences in working habits and conditions. Those who were given views to outside or had time to stroll in the garden reported higher levels of job satisfaction and lower indications of stress (p. 99).

On a different note, in 1980, the Harvard biologist Edward O. Wilson explained that humans have an innate attraction towards nature and introduced the term biophilia (Kellert et al., 2008, p. 23). According to Wilson, human beings gravitate towards the appearance of nature and prefer to be in earthly settings due to our biological needs. Wilson's theory argues that for generations, human beings have lived in a natural world where their senses were dominated by environmental features such as light, sound, odour, wind, weather, water, vegetation, animals, and landscape, resulting in humans having developed a sense of strong attachment to natural qualities. Whether it is through seeing, feeling, or being in nature, the connection to nature generates an amicable feeling of being with or going back to where humans are originally from and away from the modern technology-based environment (as cited in Kellert et al., 2008, p. 3). Under the theory of biophilia, people respond positively to organic shapes as a psychological and behavioural response to portray the affection humans have towards the curvilinear forms reflected in nature and landscapes (Heerwagen, 2008).

Meanwhile, the modernization of society – from the increase in production of mechanical systems, to the rapid improvements in technology and people's dependency on these technologies – have influenced many people to

live lives that are disconnected from nature (Maller, Townsend, Pryor, Brown, & Leger, 2005, p. 46). Hence, another type of study has been conducted in Japan, called *Shinrin-yoku*. It is a term coined by the Forestry Agency of the Japanese government in 1982. Closely related to the idea of biophilia, *Shinrin-yoku* translates to an amalgamation of two words, “forest” and “bathe”, and was introduced to encourage the use of forests and nature as places to spend time for human physical and psychological enhancement (Tsunetsugu et al., 2007, p. 136). After research on the effects and testing of the validity of *Shinrin-yoku*, it was proven that forest environments are beneficial to acute emotions, especially among those who experience chronic stress. This was discovered from a study of physiological data that were measured by Ulrich and his colleagues. Their findings suggest that settings that portray natural characteristics and qualities affect a component of the parasympathetic nervous system, and as a by-product, restoration of human physical energy is achieved (Maller, Townsend, Pryor, Brown, & Leger, 2005, p. 47-48). Recognizing that survivors of domestic violence are often faced with persistent stress and swings of emotional instability, I have found *Shinrin-yoku* has the potential to be beneficial to many residents of *Hana’s Place*.

Shinrin-yoku has been recognized by both European health authorities and the Japanese Ministry of Health for its positive health outcomes in study cases of rehabilitation and other forms of healthcare. Seeing natural environments as therapeutic landscapes, both European and Japanese authorities recommend that patients at care facilities have regular interaction with nature (Morita et al., 2006, p. 55). In the research performed by Roger Ulrich and his colleagues, the measurement of an array of responses (including heart rate, muscle tension, and pulse transit time) from bodies experiencing *Shinrin-yoku* concluded that it had positive outcomes on blood pressure, cholesterol, outlook on life, and stress reduction (Maller et al., 2005, p. 49). According to Kaplan and Kaplan, professors of psychology at the University of Michigan, it is in nature that humans find all of their restorative requirements. Nature being a realm of wonder, fascination towards its characteristics is felt by many people. The excitement of discovering nature’s wonders uplifts people’s moods and creates a moment of escape from their usual settings. Simultaneously, people are reminded of their existence as part of a larger whole and that nature has everything required for one to survive (as cited in Maller et al., 2005, p. 48).

According to Eugene Palka (1999), a former Head of the Department of Geography and Environmental Engineering at the United States Military Academy at West Point, his studies of the effects of earthly elements on people have confirmed that nature does offer a positive and therapeutic experience to humans. He conducted numerous interviews with research participants with regard to their experiences, conditions, and their feelings after being exposed to and spending time in Denali National Park in Alaska, USA. Palka's findings leaned toward nature having helped facilitate relaxation and restoration in both body and mind (p. 30). Many of Palka's participants showed interest in relaxing and "getting away" from the hectic life of the city and found the national park healing, fulfilling, and restorative since it provides a realm that is completely the opposite of what modern cities provide. The park's scenic beauty was described by participants as a realm of wonders where possibilities for spotting wildlife exist in multiple directions (p. 40). Palka's research on therapeutic landscapes has shed light on the idea that not only do people find healing properties in nature, but are also fascinated by the varied and unpredictable characteristics of nature (p. 33). One research participant described her experience as follows:

As you follow the trail to the lake, the human-caused sights and sounds that surround you will be gradually replaced by the signs of nature, and you'll enter a realm where the body can relax, the mind can expand, and the spirit can be restored (Palka, 1999, p. 34).

National parks such as Denali provide a peaceful and thought-provoking experience to users, and are referred to as "accessible wilderness" (Palka, 1999, p. 31). They offer experiences that conjure many senses in the body through walking around, smelling, and touching various aspects of nature. Meanwhile, pleasure derived from the body transitioning from city to wilderness and the kinds of physical and psychological experiences that are sensed by the body are regarded as a form of therapy (p. 41).

Hana's Place has been designed to incorporate many earthly elements that will facilitate similar therapeutic experiences that were perceived during Palka's studies on Denali. Having a place where they can wind down to

get a sense of being away from the congestion of city life is beneficial for the users of *Hana's Place*. Gardens and interior spaces that are designed to frame the processes of nature growing in their innate ways will reference authenticity found in natural settings, forgoing any hint of human control. Further results of the study of the therapeutic landscapes of Denali show that people were convinced they were taken to a realm different from their everyday surroundings, from the absence of human imprint and fences that often pose limiting boundaries (Palka, 1999, p. 45).

Through the entirety of Palka's investigation, Denali continued to receive positive reactions as spectators found the place to be unique, peaceful, and relaxing. They felt content and were able to "recharge their batteries" (Palka, 1999, p. 43). One of the participants referred to the place as a "refuge from the hectic life of the city" (p. 44). In light of these responses, it is safe to say that natural settings are able to play the role of places where one finds escape from everyday influences and disturbances. They bridge both Roger Ulrich's theory of providing privacy and access to nature as therapeutic. At the end of his study, Palka concluded that similar environments have the potential to provide the same profound effects that are perceived as therapeutic on a person's body and mind. Design of these environments should be appropriately managed and bear qualities similar to a pristine, tranquil setting, that convey the idea of being undisturbed (p. 49).

Sharon Gretch, the company colour expert at Benjamin Moore, has helped paint women's shelters⁴ across Canada, using colours inspired by nature, particularly those inspired by the sea, the landscape, and each neighbourhood's unique set of distinguishing colours (Magarrey, 2011, p. 18). The neutral tones inspired by nature result in rooms that are aesthetically calming and help residents feel a sense of connection.

By allowing the residents of *Hana's Place* to extend their domains outward to nature, we challenge the notion of

4 In association with Canadian Women's Foundation.

Juliet Kinchin (2006), a professor and curator of architecture and design, who indicated that women's domain within the nineteenth century household was the interior, surrounded and protected by the perimeter of male domains (p. 168). In allowing women to extend outside of their preconceived frame of boundaries in the household, the act overcomes male domination and control. As mentioned earlier in the chapter, many conventional transitional housing facilities camouflage their whereabouts, as though cutting ties between the location and the building. While this behaviour enforces the sense of powerlessness, I view the integration of the outside and inside to be not only a source of therapy, but also an effective source of empowerment and an act of liberation.

Design Approaches:

- Design gardens where residents can spend time to relax and socialize
- Provide windows with nature views in all resident rooms
- Provide view to outside in communal spaces
- Create an atrium to allow vertical extension of space
- Design spaces and use colours inspired by natural settings

EXPERIENTIAL LEARNING THEORY

In the traditional family structure, the husband or father figure left the house to work, supporting his family financially. Meanwhile, the wife or mother stayed at home to do chores and cook, essentially nurturing the family and maintaining the home environment. In this family structure, daughters were trained to take on their mother's role in the future. Hence, husbands and sons had an advantage, since they were regarded as having useful knowledge that allowed them to work outside of the home. This type of family structure, also referred to as the patriarchal family, portrayed hierarchical differences between men and women and endorsed the stereotypical portrayal of gender roles. Today, changes are often evident as more families are becoming egalitarian. Moreover, family structures today include other relationships such as same-sex partnerships. Within the family of man and a woman, both husband and wife are often seen taking care of the home environment; hence, daughters in the

family are given relatively the same treatment and freedom as sons. With mothers taking part in the financial control of the family, they have gained power in their households, resulting in smaller differences in the gender roles (Balfour & Comack, 2006, p. 31). French post-structuralist theorist Michel Foucault also claimed that one's level of power and ability to sustain him- or herself independently in a setting are strongly influenced by one's level of knowledge, stressing that when one has more knowledge, one is less dependent, and assent from others is gained (as cited in Balfour & Comack, 2006, p. 43). A comparison of the patriarchal family and the egalitarian family shows that women with more financial control and knowledge to work outside the home gain more power and independence.

When we reflect back to the needs of survivors of domestic violence, a lack of work experience and or formal education causes heavy dependence on their abusers, thus limiting their options for affordable housing and proper childcare. Furthermore, the survivor's disadvantage in not being able to communicate her concerns due to her lack of ability to speak the dominant language is evident as being another barrier. Looking at the various issues survivors of domestic violence face, learning, training, and obtaining work experience are some of the core challenges.

The Theory of Supportive Design was studied to establish a healing environment, and Lifeboat theory was used to help develop a community within the housing facility and to generate social assistance. Now, Experiential Learning Theory is examined in order to shape the programming component of this practicum project to assist women and children with the development of new knowledge, skills, and self-improvement.

- - - Learning through experiences - - -

The foundations of Experiential Learning Theory (ELT) point to studies and theories that focused on the idea that experiences take the central role in human learning and development. Works by John Dewey, Kurt Lewin, Jean

Piaget, William James, Carl Jung, Paulo Freire, and Carl Rogers make up the few that have contributed to the development of this theory (Kolb & Kolb, 2008, p. 43).

The foundational theorists of ELT focus on the idea of learning as a process, rather than on learning outcomes. They emphasize that learning is also about re-learning. By contrasting new ideas with previously earned knowledge, one can refine his or her understanding. New ideas and knowledge are strengthened by constant transitions of reflecting and acting, feeling and thinking; a process that one goes through in the midst of learning. New ideas may converge with old and diverge with experience, indicating that learning not only involves one's cognitive development, but is a synthesis of thinking, feeling, seeing, and doing. Rather than transmitting the pre-existing fixed idea to the learner, the theorists of ELT reference a constructivist theory of learning, in which existing knowledge is moulded and shaped into a personal interpretation of knowledge in addition to pre-existing knowledge (Kolb & Kolb, 2008, p. 43-44).

Further reading on ELT reveals that one must first grasp an experience and transform it in order to generate knowledge (Kolb & Kolb, 2008, p. 44). The ELT model portrays a four-point cycle that is constructed of two modes of grasping experience – Concrete Experience (CE) and Abstract Conceptualization (AC) – and two modes of transforming experience – Reflective Observation (RO) and Active Experimentation (AE). It is the tensions that are developed between these four learning modes during the process, as a response to the contextual demand, that construct knowledge in Experiential Learning (Figure 4) (p. 44). In the cycle of Experiential Learning, the Concrete Experience is regarded as the immediate, solid experiences and milieus that are the basis for observations and reflections to follow. In Reflective Observation, one would see, feel, and think of the experience and respond by contrasting to what has already been earned as knowledge. In Abstract Conceptualization, the new experience (CE) is molded with or subtracted from one's depository of knowledge, and later shapes an abstract meaning or interpretation. Then abstract concepts are distilled into actions, where they are actively tested and

function as a guide in creating new experiences, hence completing the cycle (p. 44). Kolb and Kolb (2008) also explain the development process of Integrated Deep Learning (IDL). This is a learning process where one fully accommodates all four modes of the learning cycle – experiencing, reflecting, thinking, and acting – thereby removing the limits that are imposed by one preferring to lean on a certain point in the cycle (p. 49).

The preceding information has led me to understand that learning is not limited to classroom experience. Thus the programme of *Hana's Place* offers positive, practical group activities and classes to provide residents with informative experiences. One example is the sharing of recipes in the communal kitchen since an activity like cooking requires one to perform, it is an opportunity for individuals to reflect upon the experience. A similar

approach was taken in the childcare programme and also in art activities such as painting and sculpting. Rather than providing informative classes that focus on a sole person passing knowledge on to a group, the programmes offered at *Hana's Place* use participatory group activities where residents can all engage in sharing information, learn from performance, and reflect on their experiences. In order to facilitate the formation of such group activities, various shared spaces are incorporated into the final design.

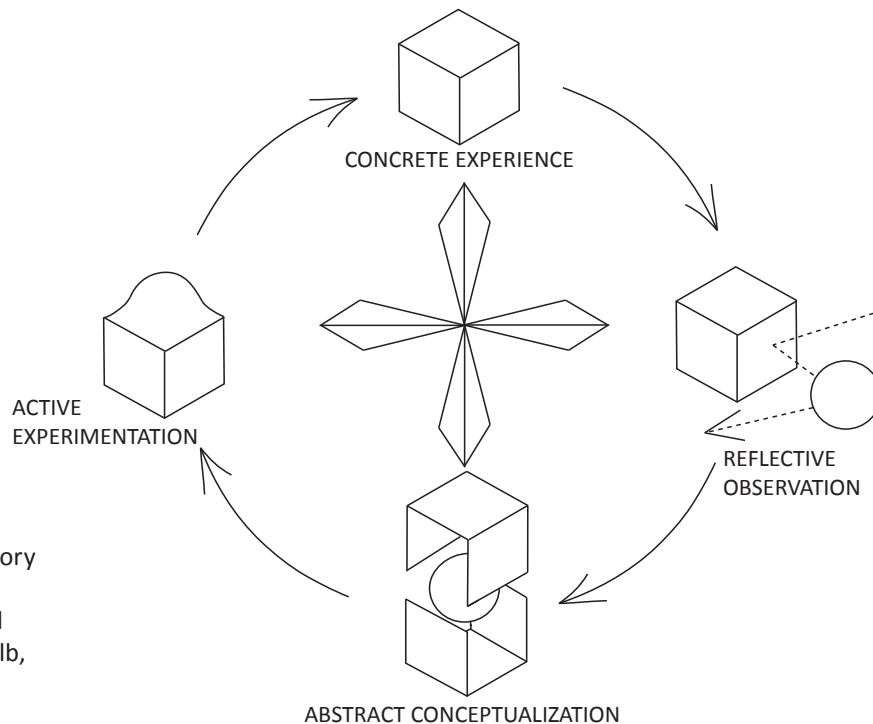


Figure 4
Cycle of
Experiential
Learning Theory
(Diagram by
author based
on Kolb & Kolb,
2008)

According to Kolb and Kolb (2008), one's learning experiences are also largely influenced by the transactions occurring between the individual and the environment (p. 42). A psychologist and one of the modern pioneers of social organizational and applied psychology, Kurt Lewin has developed a mathematical formula, $B=f(p,e)$ which translates one's behaviour as a by-product of a function of person and environment (as cited in Kolb & Kolb, 2008, p. 47). Meanwhile, another psychologist, Urie Bronfenbrenner defines the realm of learning spaces in micro- to macro-categorizations that nest the smaller in the larger context in an orderly fashion (as cited in Kolb & Kolb, 2008, p. 47). Looking at *Hana's Place*, Bronfenbrenner's categorizations would describe the learner's immediate setting – such as a classroom – as a microsystem, which then leads to categorizing the larger environment – such as families – as the mesosystem. The exosystem in *Hana's Place* refers to the formal and informal social structures that help shape the person's immediate environments, such as policies and lifestyle. Finally, the macrosystem refers to the wider abstract knowledge that is embedded in the cultural values that one finds him or herself to be part of (as cited in Kolb & Kolb, 2008, p. 47). Bronfenbrenner's concept of the categorization of what influences a person refers back to Elizabeth Grosz's theory of the external and internal influences of one's body. At *Hana's Place*, residents are encouraged to exercise their learning in all of these layers of the learning domains. The design of the garden at *Hana's Place* will not only be used to promote connection with nature but allow the residents to see how plants grow and flowers bloom, and this can also be looked at as a metaphor and an influence for one's way of living and learning experience.

While Lewin and Bronfenbrenner discuss the interaction between a person and the environment in the learning process, psychologist Lev Vygotsky continues to branch out from the ELT to assert that learning is also a transaction between the person and the social environment (as cited in Kolb & Kolb, 2008, p. 47). Similar to the concept behind Lifeboat theory, where community activities subtly encourage people to engage in knowledge sharing, Vygotsky stresses the idea that knowledge resides in the communities of practice rather than in the individual's mind. According to his theory, learning is therefore a process of becoming a member of the community in which the

practice takes place, through participation (as cited in Kolb & Kolb, 2008, p. 47-48). Lastly, ELT makes note of the value of taking on management tasks and decision-making opportunities as part of learning experiences (Kolb & Kolb, 2008, p. 50). The idea of providing residents with decision-making opportunities not only helps survivors find self-empowerment through gaining control of their environment as informed in Lifeboat theory, but is considered a valuable learning experience by ELT.

Design Approaches:

- Provide residents with jobs that require decision making and responsibilities
- Provide programmes that facilitates residents to engage in sharing their own knowledge with others
- Construct mentoring programmes
- Allow residents who are transitioning to permanent housing to have the option of becoming a registered staff member at *Hana's Place*

ZEN: Finding More than Perfection in Imperfection

The rain has finally stopped. The sky slowly removes its mask and the layered shades of grey dissolve into thin air. In the distance, rays of light seep through slits between the clouds. I step outside and feel the strange mix of cool breeze dancing in warm light. The air now fills with the aroma of grass; a bitter scent yet one that conveys a sense of freshness. Suddenly I feel as if the place has revealed its hidden layers, cleansed of dust and mud accumulated over time. Standing in this place of calm, I feel my own perception of life cleansed through nature.

Upon discovering the benefits to human health from contact with nature, I further investigated the aesthetics and principles of Japanese *Zen*. My motive to study *Zen* came from understanding its strong relation with nature and the human perception of life. Additionally, through my examination of *Zen*, I have also discovered that it has

a therapeutic purpose as well as a goal of finding happiness and one's true self. Hence, I have found it appropriate for the principles and the aesthetics of *Zen* to illustrate my practicum project, tying together all of the preceding concepts of self-discovery, nature, and healing.

- - - Principles and practices - - -

As an essential expression of Buddhism, *Zen* derives from the Japanese word, “*zazen*”, which means to “sit and meditate” (Barrett, 1996, p. 1). The primary focus of Japanese *Zen* is the art of discovering one's own being and finding a direction that leads to a sense of freedom (p. 3). According to D.T. Suzuki, an influential writer and a chief emissary of *Zen* to the West, every human being has all the energy and tools needed to make him- or herself happy and loving towards others from the moment he or she is born. However, people often forget or fail to realize this and find themselves lost and struggling in everyday life (p. 3). Other times, people get derailed by the influence of a disquieting intellect that steps in and tries to make them believe what they have is not enough (p. 9). Greed, hatred, and ego are other factors that result in people feeling that they are never content. However, *Zen* meditation is known to help people to liberate all the energies properly and naturally stored inside them, guiding them back to Nirvana, a state where a person is in peace and happiness through disposal of all personal desire (p. 15). In this perspective, *Zen* can be regarded as a method or an opportunity to reconstruct one's moral character, a therapeutic experience that helps to create a psychological wholeness (p. xviii, 16). In order to retain one's strength, energy, and independence, he or she must know how to resist the forces of greed and ego, which can create a battle within one's self. The *Zen* master would whisper,

[Do not disturb the life stream with greed and hatred]. The moment your hands are dipped into it, its transparency is disturbed and it will cease to reflect your image which you have had from the very beginning and will continue to have to the end of time (as cited in Barrett, 1996, p. 9).

Similar to the notion of musical harmony, in which two or more chords complement each other, in *Zen*, one aims to create harmony with nature (Barrett, 1996, p. 20). Once one succeeds at becoming in tune with nature, he or she will realize that nature is never stationary and thus will move on as well as away from life's many struggles (Mayuzumi, 2006, p. 19).

In other words, Japanese *Zen* regards nature as an important element within its religious connotation. Japanese *Zen* is unique and different from the Chinese *Dzyen*⁵. It is closely related to Shintoism, which finds spiritual divinity residing in nature and thus seeks to develop a harmonious relationship that ties together humans, architecture, and the surrounding environment (Goto, 2003, p. 103). For this reason, followers of Shintoism believe that all nature and gardens, regardless of size and location, are sacred places where *kami*, the spiritual gods, gather (p. 2). In a Shinto perspective, through a performance of *Zen* meditation, one achieves a dialogue with nature or *kami* (p. 4).

In my own inadvertently therapeutic experience, I was reminded by nature of life's impermanence and that negative occurrences will pass with time. *Zen* meditation is therefore a method of grounding people to their original state of being calm, and gardens are sacred places facilitate this (Barrett, 1996, p. xix). Since nature is also a representation of gods, followers of Shintoism do not try to alter or shape gardens and forests through human control. Hence, Japanese gardens depict natural forms and contain aesthetics found in nature growing in their innate ways (Goto, 2003, p. 5). Lastly, although a separation of roles between men and women is evident in many religions, in the *Yo-ro*- code of 718 – a code of regulations monks and nuns follow – it is stated that both monks and nuns are of equal status, reinforcing the fact that both men and women have the same level of power (Morrell & Morrell, 2006, p. 5, 38).

5 *Dzyen*, is a Chinese way of referencing *Zen*.

In the design of transitional housing, I have removed the religious aspects that are embedded in the idea of *Zen* as much as possible to allow all users of *Hana's Place* to find connection to the design. This liberates residents from a restricted frame of reference based on religious concepts. Rather than looking at the principles of *Zen* as a motive for religious behaviour, I have concentrated on designing spaces that are informed by *Zen* and its aesthetics in order to facilitate the same appreciation of life, nature, and equality in people.

- - - Aesthetics of *Zen* found in architecture - - -

Thanks to *Shinto's* concept of blurring architecture and nature, buildings inspired by *Zen* are often constructed from wood. Avoiding the use of vibrant colours in the architecture allows the natural beauty of construction materials to be expressed (Goto, 2003, p. 15). In this way, the notion of creating harmony with nature is strengthened, as the buildings appear to dissolve into their surroundings, creating a subtle transition between the inside and outside of the building. The characteristics of *Zen* architecture are always minimal and often seem skeletal, with large openings in walls to allow air to circulate with ease (Goto, 2003, p. 1). Wood used in the construction swells from absorbing moisture, almost evoking a sense of breathing. Taking Elizabeth Grosz's concept of environments reflecting their users, I hope for the residents of *Hana's Place* to also find reflections of themselves in the structure. In using earthly materials and leaving them in their natural condition, I hope the design of the housing will symbolize that the residents of *Hana's Place* are already perfect in their own way, and that they hold the tools and energy necessary to find happiness in life.

In a *Zen* building, interior walls are constructed of movable doors called *fusuma*, and are opened or closed depending on the use of the rooms (Oba & Castile, 1993, p. 48). In opening of these doors, panoramic views of outside are revealed; works of art illustrated by nature are seen from the interior spaces (Goto, 2003, p. 36). In this way, the connection to nature is once again strengthened as the interior of the building extends fully out to nature without any obstruction. One of the subtle indications of the threshold between inside and outside is present in the raised floor. People take off their shoes upon entering the interior, and it is this act that references the transition between spaces (Goto, 2003, p. 2).



Figure 5 (left)
Stepping stones
by entrance



Figure 6 (right)
Relations
between nature
and Japanese
architecture

In his book *In Praise of Shadows*, Japanese writer Junichiro Tanizaki (2006), describes a speck of gold shining beautifully and bright, capturing the minute light found in a dark room (p. 338). Likewise, in designing the building to be humble and subtle, the vibrant colours found in the surrounding flowers can be appreciated to the fullest extent, illustrating a beautiful, seasonal painting while the architecture around it emphasises the delicacy found in each petal.

In order for architecture to communicate further with nature, Japanese buildings are normally shaped asymmetrically, since nothing grown out of earth is truly symmetrical (Goto, 2003, p. 42). The placement of garden stepping stones exemplifies this notion. While walking through the garden, people take a zigzag route to interweave with nature's asymmetry. As each new turn is taken, a new and different scenic vista appears. The theme of being constantly exposed to a new vista is a subtle way to suggest to residents of *Hana's Place* that one never knows

when or where to find hope, chances, and opportunities. It exemplifies that every day and each moment of life is a moment of discovery. By incorporating these principles of *Zen* into the housing facility's design, users of *Hana's Place* will feel a connection and understanding – as was studied in *Shinrin-yoku* – that aesthetics and qualities of nature are universally understood. The calm environment will allow women and children to heal from their hardships without disruption, providing a realm that is gentle for those in contemplation and preparation for new phases in their lives.

- - - Beauty of imperfection: Design methods and outlook of lifestyle - - -



I once took a walk inside a *Zen* garden. Without any preconceived idea of what *Zen* was, I entered the garden and began my journey. The garden required me to walk very slowly as I immediately noticed the path was rough and not level. Naturally, and without realizing it, I began to focus more on my surroundings and was able to study the characteristics of nature carefully. I realized the pebble was round as I saw it roll down a small hill. I realized it was Spring, as the leaves felt smooth and their rustling sounds were very soft. I came across a song-like conversation and butterflies performing a dance. At once, I forgot the worries I had come with, and felt that nothing could harm me in this serene, heavenly place. Lastly, I found a stem of leaves growing between the stones. I wondered how it had found its home there, away from the bed of soft soil. The leaves appeared very delicate and yet it bloomed so beautifully that it was indeed illustrating Tanizaki's image of a speck of gold shining in a room of shadows. In this *Zen* garden, there was no order, nor forcing, nor shaping of the landscape that suggested human control. The life found in this nature was so simple and beautiful because it was pure.

Figure 7 (left)
Stem of leaves
growing between
rocks

--The beauty of imperfection --

From my own experience, I have found one of the key principles in Japanese *Zen* is to appreciate everyday occurrences and things in their most natural ways, reminding people that we are surrounded by the beauty of imperfection. This concept is evident in the performance of a tea ceremony. In using tea sets that are warped and discoloured, people find attraction and comfort in the sense of honesty and imperfection. Through participation in the ceremony, members accept the world's mundane ways as they are, and instead try to find beauty in the woe and worry (Okakura, 1956, p. 4).

Another example can be seen in the layout of stones in the *Ho-jo-* garden of Ryo-anji (Figure 8). One of the most famous *Zen* gardens in Kyoto, Japan, the garden is a type of a *kare san sui*⁶, designed with only white gravel and the placement of fifteen low-quality stones. Depending on the viewer's interpretation, the fifteen rocks represent tall mountains peeking over a cloud; fifteen rocks to represent *ju-goya*, the fifteenth day of full moon; or the character symbolizing the word "heart" (Ryoanji, 2006). However, through the designer's careful calculation and precision, the stones are arranged so that only fourteen can be seen from any given vantage point (Brinker, Kanazawa, Leisinger, 1996, p. 80). This portrays the concept as incomplete and imperfect. Indeed, the importance of Ryo-anji's garden lies in the appreciation of beauty found in incompleteness. It stresses the idea that beauty is not found in what one can see but in knowing that there is beauty inside. *Zen* principles such as these have informed the design of the garden and interior spaces of *Hana's Place*, with the goal of inspiring residents to discover their own beauty and strength, and that beauty is not always evident to the eye. *Hana's Place* hopes for its residents to find comfort in themselves by being content with who they are; honest, rather than trying to look like someone else; and to be optimistic, even if their immediate situation seems cloudy and grey.

6 When translated, *Kare san sui* means "dry mountain water". It is a type of Japanese garden that is composed of white gravel and large stones. *Kare san sui* gardens often represent the image of a pond, where white gravel is raked around large rocks that represent islands, creating a watery, ripple-like effect that mimics the shore. (Brinker, Kanazawa, & Leisinger, 1996, p. 68).



Another important aspect in the design principles of *Zen* gardens is the purposeful putting together of two imperfect stones (Figure 9). Just like human beings, few stones are viewed as being perfect. However, although there may be awkward indents, discolouration, and chips along the edges, when combined with other stones, these elements can be what make the two beautiful. By compensating for each other's weak points, they reinforce each other's strengths and good points (Goto, 2003, p. 44). I have found that this method of design can be bridged with Lifeboat theory to strengthen the idea of establishing teamwork and community development where individuals can share their strength to help another.

Figure 8 (left)
Ho-jo- garden
of Ryoanji
(photograph by
J.C. Schmeil)

Figure 9 (right)
Two rocks leaning
on each other
(photograph by
J.C. Schmeil)

- - - Notion of impermanence: Appreciation of aging and decay - - -

According to D.T. Suzuki, the world is an ever-changing realm, where nothing in nature remains stationary (Barrett,

1996, p. 282). In keeping with the concept of fleeting moments, the term *Wabi Sabi* is used in Japanese *Zen* culture to reference people and occasions, as well as to things and events, relating to the beauty found in impermanence (Tierney, 1999, p. 15). Such beauty is found in a blossoming cherry tree. The falling petals remind viewers of the ephemeral beauty portrayed by nature. *Wabi Sabi* emphasises the idea that what is here today is gone tomorrow. Strongly influenced by Shitonism, *Wabi Sabi* refuses to see change as a negative; rather, its intent is to seek beauty in and appreciation of aging and decay (Goto, 2003, p. 51). A discoloured rock that has withered in its shape through continuous exposure to rain is more beautiful and appreciated than a polished stone that is smooth in every surface (Figure 10). Similarly, a greenish glow of patina on bronze contains layers of uniqueness and elegance.



Figure 10
Decaying rock
(photograph
property of
Tokeiji)

Wabi Sabi's concept of incompleteness shows no desire for perfection because the idea of incompleteness, in fact, contains no thought of incompleteness (Hammitzsch, 1980, p. 71-72). In my understanding, *Wabi Sabi's* true beauty is found in the accumulation of the effects of time. As time goes by, layers of meaning, value, and aesthetic are accumulated. Thus, every layer is necessarily incomplete, to allow continuation of this act. The weathered rock is not a result that is complete but an effect and a process which continues to change with time.

According to D.T. Suzuki, both *Zen* and *Wabi Sabi* do not see pain and suffering as misfortune. Instead, they view it as providential and as an opportunity to grow one's character and psychological strength. Suffering is viewed as a chance for the body to challenge new problems. It allows the body to learn new skills and knowledge, deepening one's character and reading further into one's capabilities and secrets of life. Through meditation and contemplation, one's experiences bridge the idea of self-discovery (Barrett, 1996, p. 6). It is the compilation of both good and bad experiences that constitute a person's personality and the way he or she thinks. Looking at it in this perspective, no experiences are of waste. While pain might challenge one's ability, it challenges him or her to become stronger. Meanwhile, happiness reminds one of having feelings and being real as a human. *Zen* celebrates changes and sees the layering together of old and new, previous and present, as an important characteristic (Goto, 2003, p. 4-5). For this reason, the water lily is often used to symbolize Buddhism, since it is perceived as a beautiful flower that has grown out of muddy water. The idea of overcoming suffering and pain, and of transitioning from what one was to what one is now are portrayed in this symbol (Goto, 2003, p. 83).

One of the important skills to master during a *Zen* meditation is to bring oneself into a state of *muga*, where one is released from all external forces, emptying the mind (Barrett, 1996, p. 290). Similar to how *Hana's Place* residents will gain composure of the mind in their private rooms – as discussed in Theory of Supportive Design – under *Zen's* concept, the same behaviour can be performed in the gardens (Tierney, 1999, p. 67). In a Buddhist concept, one can only be free if removed of all attachment to the idea of having or not having. It emphasises that the true definition of prosperity is not having much, but having little and recognizing that as sufficient. True poverty comes from dissatisfaction born from a feeling of being short of something (Morrell & Morrell, 2006, p. 20). Japanese poetry beautifully frames this concept:

Monogoto ni	Since not a thing
Kokoro tomeneba	Takes lodging in the mind,
Kumori nashi	It is untainted;
Migaku to iu mo	To speak of polishing
Mayoi narikeri	Is itself illusion.
([Author unknown] as cited in Morrell & Morrell, 2006, p. 53)	

Just as a shattered mirror can still reflect morning light, or the deepest colour of black in a lacquer can reflect a child's smile, *Zen* speaks of a beauty found in what is perceived as imperfect. It reminds people not to wither from pain but use it to become stronger. It leads people to be optimistic and helps gather the energy and tools stored inside to find their next path. Through the design of environments that have been inspired and informed by principles and aesthetics of *Zen*, the users of *Hana's Place* have places where they can comfortably contemplate and plan their future. Through blurring together nature and interior spaces, these designed environments include gardens where residents can sit around to watch their children play and interior spaces where vistas face directly to the outside, all of which resemble places where followers of *Zen* could easily join to sit and meditate. The act of looking into a positive future, seeking and understanding the power one already has, and realizing that negative occurrences in life are impermanent are a few perspectives of life derived from the principles of *Zen*. *Hana's Place* has been designed to feature invigorating spaces that allow residents to achieve this same set of goals. Similar to the concept of leaning of two rocks, the designed spaces allow residents to join together, share, and develop community activities where each looks after the other. *Hana's Place* was designed to provide natural references to impermanence, and to inform that every day hold new discovery, chances, and opportunities. Like the small stem of leaves found growing alone between the rocks, residents of *Hana's Place* have the opportunity to find strength and happiness in what they already have.

Design Approaches:

- Use materials and colours inspired by nature
- Design gardens and outdoor spaces where users can gather and develop friendships
- Provide views to outside in residential spaces and communal areas
- Design quiet places where users can comfortably contemplate
- Design communal spaces that are flexible in their function

CHAPTER SUMMARY + CONCLUSION

This chapter first examined the causes and effects of domestic abuse in order to shape my understanding of what kind of needs the users of *Hana's Place* are anticipated to have. Through the investigation I have discovered their values and what design aspects are needed and should be avoided in order to create an environment where all users can feel comfortable and move towards reaching their goals. I have come to understand that many who are affected by abuse are segregated from the rest of the neighbourhood, hence social support is very difficult to receive. The effects of abuse and violence in children are displayed in their behaviours at home and in school, where they have difficulty fitting in with other children, or face the possible consequence of losing their sense of identity through being placed in foster care. Mothers, on the other hand, must make many difficult decisions in order to protect their children. While leaving their abusers may be the easiest solution, many obstacles such as financial dependency prohibit them from leaving; the lack of information needed for their future steps limits their escape routes. Sadly, not everyone in society is aware of the seriousness of domestic violence, believing that such issues will never impact their lives, and seeing women and children who do experience domestic violence as failures. This research shaped my practicum project in both design and programming in the following three key categories:

1. Provide improved social assistance through the establishment of community support
2. Offer self-improvement classes and activities where users can develop their hobbies and knowledge
3. Develop environments and opportunities that will encourage self-empowerment and healing

In order to achieve these design goals, I have first examined Theory of Supportive Design to understand in what ways design can be directed in order to create a healing space. Here I discussed the power of privacy, community strength, and phenomenon of nature as described by Roger Ulrich. This theory emphasizes the importance of having one's own room and focuses on the well-being not only of the residents but also of the staff.

The study of Lifeboat theory shed light on the methods of community development and helped strengthen the idea of teamwork and creating a sense of looking after each other in my design of *Hana's Place*. By incorporating this theory in the design and programme, I have offered an environment where residents can feel as if they are part of a large family, and where each resident plays an important part of a whole, leading them to feel self-empowered. Lifeboat theory has revealed that by including residents in the decision-making process, it not only helps them to understand their own capabilities and help build self-confidence, but also allows residents to take charge and control of their environments, and promotes a sense of ownership of the place.

One of the guidelines in Theory of Supportive Design is to provide access to nature. Hence, I have studied the effects of *Shinrin-yoku* and therapeutic landscape to understand how and in what ways human wellness is ameliorated from being in and seeing nature. This study has also informed my material choices and colour.

In order to offer assistance and activities that will help residents at *Hana's Place* to refine their skills, knowledge, and to develop their hobbies and interests, I have looked at Experiential Learning Theory to understand how programmes and design can provide an optimal learning experience. Here, I have discovered that new knowledge is gained through experiences and therefore a design of learning spaces should not be limited to a classroom style. A variety of group activities combined with flexible spaces that accommodate multiple functions can increase learning opportunities for the residents of *Hana's Place*.

Finally, in the last section of this chapter I have examined the principles and aesthetics of *Zen*. With an understanding of the strong relationship in *Zen* between nature and human wellbeing, I have focused on *Zen* to unite all of my literature investigation, users, and practicum goals, essentially becoming the concept to express my overarching design. Principles of *Zen* explain that people are born with all the tools and energy required to make their own lives happy. It is seen as a route to self-discovery and living in harmony with nature. The study of the aesthetics of *Wabi*

Sabi was also conducted to understand how both *Zen* and *Wabi Sabi* can deliver therapeutic experiences to the users of *Hana's Place*. *Zen* also celebrates the changes that occur in one's life and the beauty found in the state of imperfection and impermanence. Along with these ideas informing the design, *Hana's Place* was designed in hopes that residents may find the place relaxing and comfortable as they plan their future steps.

THEORETICAL FRAMEWORK

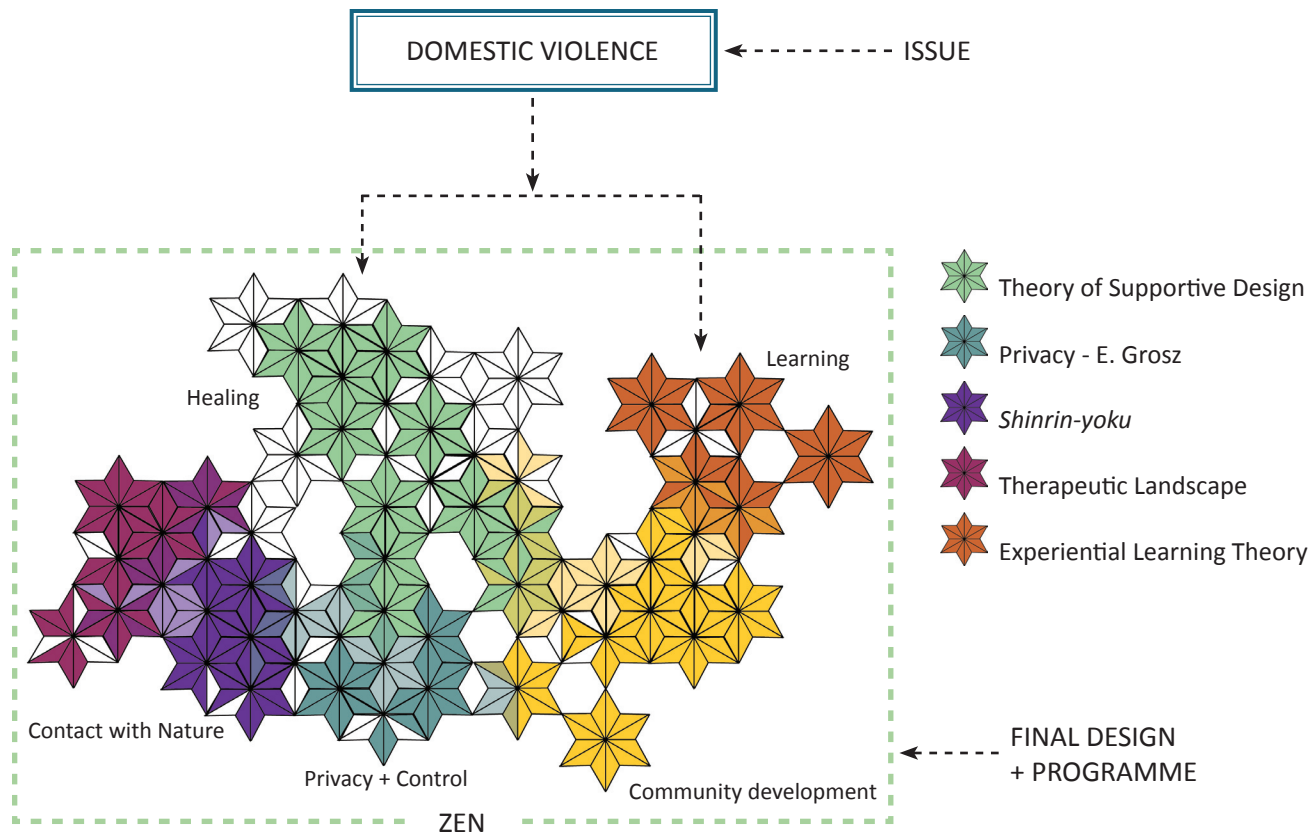
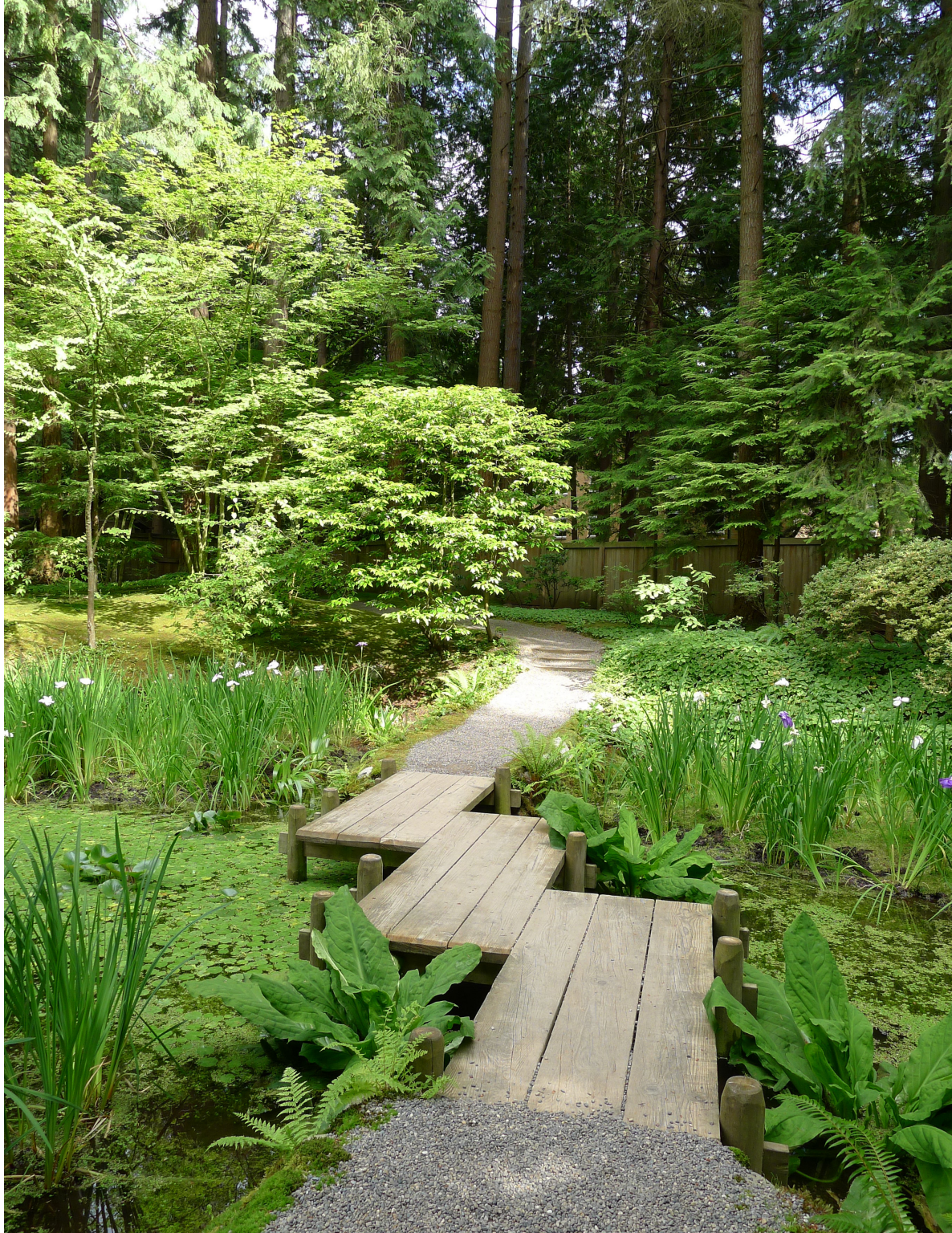


Figure 11
Theoretical
framework
diagram

Figure 12
Nitobe Garden
(Vancouver, BC,
Canada)



CHAPTER THREE

PRECEDENT STUDIES

Introduction
Shokozan Tokeiji
Savard's
Church of Light
Chapter Summary + Conclusion

INTRODUCTION

In this chapter I have examined the three precedents that have inspired and informed my design of *Hana's Place*. Through both document investigations and visual examinations of the chosen places, I have obtained a personal understanding of the spaces. These close inspections have given me the opportunity to seek details on design that were required to achieve my final design goals. To inform the final design of the transitional housing, I have studied the following precedents: a convent that once functioned as a women's shelter, an existing women's shelter, and a public gathering space. These precedents were selected because each present elements and methods of design and programming that, in the literature investigation, are identified as foundations for designing a place to recover, to learn, and to reflect on self-identity. The main purpose of the analysis was to look at how each of these places has been designed to serve its users and how their interiors impact those users. Elements such as lighting, nature, and both physical and invisible boundaries are major factors that shape the interior environment and atmosphere. I have investigated how these elements have been incorporated into design, and what kinds of qualities they produce. Two of the three precedents studied, Tokeiji convent and Savard's are women's shelters; as such, therefore their programming and their methods of operation were also analysed. Finally, a discussion of how these findings create relevancy and help inform the design of a women's transitional housing facility is included at the end of this chapter.

In this Chapter, the following places have been analysed:

SHOKOZAN TOKEIJI – Kita-Kamakura, Japan

SAVARD'S – Toronto, Canada

CHURCH OF LIGHT – Osaka, Japan

SHOKOZAN TOKEIJI

LOCATION: 1367 Yamanouchi, Kita-Kamakura, Kanagawa, 247-0062, JAPAN
DESIGNER: Unknown
COMPLETED: 1285

The Tokeiji convent, also known as the “*kakekomi-dera*”, was a Zen Buddhist convent (*Rinzai Zen* tradition) and a nunnery that operated as a women’s shelter for more than 600 years in Japan (Tokeiji Temple, 2011). When translated, *kakekomi-dera* means a “rushing-in-temple” referring to women escaping from their abusive husbands. Tokeiji convent was a refuge and sanctuary for women during a time when dominance of men over women was regarded as the norm in Japanese society. For a man to divorce his wife, it was as easy as writing a three-and-a-half line severance document⁷. However, women had no right to make such a decision. For this reason, Tokeiji convent opened its doors to allow women escaping from abuse and wives seeking divorce to have a second chance in life. While the shelter was in operation, Tokeiji convent was used solely to accommodate women seeking sanctuary, and unwelcomed men were denied entrance until it ceased to operate as a shelter in 1902 (Tokeiji Temple, 2011).

- - - Programme - - -

Once women were inside the convent, they were not obligated to become nuns (Tokeiji Temple, 2011). Instead, their responsibilities during their stay were to assist the abbesses, who had the highest authority among residents. Other duties included keeping the shelter in good condition by carrying out daily clean-ups, and taking part in providing meals for their fellow residents (Ruch, 2002, p. 210). None of the tasks were paid in a monetary form, but in return, women received guidance in how to live each day in a healthy manner thanks to good cooking and cleaning, and were provided with shelter, food, and protection by the official Shogunate, the top military leader (p. 209). These resident activities parallel the idea found in Lifeboat theory that when each takes a task, all benefit. In addition, this can be regarded as a way for women to take control of their own environments.

⁷ The three-and-a-half line severance document called a *Mikudarihan* was often written by the husband to divorce his wife. It consisted of three parts, where the first line indicated the statement of divorce, the second line provided reason(s) for divorce, and the last line provide an agreement that he would not interfere in the case that his ex-wife decided to remarry in the future (Ruch, 2002, p. 212).

During the Tokugawa era (1603 – 1868), the Japanese government instituted a special provision that allowed women to obtain an official divorce after dwelling in Tokeiji convent for three years with training in *Zen* (Ruch, 2002, p. 209). One example of their training involved performing *zazen*, a sitting meditation, while in front of the mirror. This *Zen* practice helped women to deconstruct their attachment to their physical self-image by allowing their souls to blend with the environment. While creating harmony and balance between the environment and the body, the women trained themselves to look into their own natures while becoming part of nature and understanding their relation to it (Morrell & Morrell, 2006, p. 53).

Although the convent is popularly known as having been a shelter, the duration of time the women typically stayed at the convent is characteristic of what would today be considered transitional housing. Offering more than the basic essentials of a short-term shelter stay, Tokeiji convent offered programmes and training that allowed women to stay for a much longer time, as is the norm in transitional housing. While Tokeiji convent instituted significant tasks to help women to become independent, I have found the duration of time they stayed reflects a positive outcome.

Although access was limited, Tokeiji convent did not prohibit all men from entering the estate. A few indentured male servants were hired and were given access to the outer perimeter of the estate to perform heavier labour such as farming the vegetable plots and repairing the facilities (Ruch, 2002, p. 218). This may have been regarded as positive, in that it demonstrated that not all men are antagonists. However, in the context of empowering women, the role of men would not have been characterized as having a positive impact on the resident women. These men's roles were to provide help with tasks that were thought to have been inappropriate or unfit for women to perform. Therefore, their presence only strengthened the stereotypical societal notions that women were incapable of doing certain tasks. I have found that this created a further division of gender roles and was prohibitive to women learning to become independent. One of the goals of this practicum was to

encourage a sense of empowerment in women and children. While gardening, farming, and landscape design were perceived as male activities in the Tokeiji convent, they will be offered as part of the programme and activities at *Hana's Place* to overcome this stereotype.

At the time Tokeiji operated as a shelter, it was likely that society prohibited women from taking any initiative or making decisions on their own. However, it is evident that the convent not only provided a place to stay that was safe, nurturing, and away from violent men, but also offered programmes and learning opportunities that allowed women to make decisions on their own, ultimately beginning a new chapter in their lives. Although many tasks the women were required to perform seem to be training them to be good housewives, and on the surface, appear to reinforce gender roles, similar programmes have been incorporated in this practicum design. Instead of viewing the programmes as a way of catering to men, they are seen as classes and activities focused on developing community bonding and knowledge-sharing between residents. The programmes are also, in part, therapeutic activities that help women to learn that they have something to share with others. Although cleaning may come with a negative connotation, creating a nurturing environment through joint effort in maintaining the spaces will benefit everyone in the facility. It not only provides a safe environment for children to play in, but is also beneficial for everyone's health. Additionally, it strengthens J.F. Sprague's idea of building community through taking turns at tasks, creating trust and dependence on each other that can be looked at in a positive way.

Assisting the abbesses was an important task for the residents at Tokeiji convent, but in the proposed transitional housing facility there will be neither hierarchies nor people in authority. The goal of the housing is to maintain equilibrium among the residents and to foster a community-like environment with the same level of responsibility required of every resident. The role of men in Tokeiji convent illustrated a distinctive division in gender roles and reflected stereotypical thinking of what women are capable of. In the proposed design, male assistants such as play group leaders are an essential part of children's growing process, helping those that have had negative

experiences with men to realize that not all men are antagonists and remind them of the importance of the existence of a male figure in their lives. In order to accommodate and provide services to a board range of users from many backgrounds and beliefs, reciting of Buddhist sutras as were performed at Tokeiji will not be part of the women's daily activities. However, designs of both the interior of the housing and the programme have used the principles of *Zen* to create harmony with nature and its aesthetics. Study of the Tokeiji convent's function has also revealed some aspects that are demeaning towards women and were regarded as examples of what to avoid. Finally, unlike Tokeiji's practice of separating mother and child to strengthen the independence of the mother, the proposed housing has focused on strengthening the relationships of all family members, allowing children to stay with their mothers at *Hana's Place*. Although it was subtle, Tokeiji did invoke a sense of community by establishing tasks that required each woman to do her part to complete the daily tasks. By fostering the theory of establishing a community environment proposed by J. F. Sprague, the design aimed to generate a sense of self-worth in women by helping them to see that their being in the group makes up the community.

The following presents an outline of pros and cons of the programmes offered at the Tokeiji convent in relation to the design of this practicum project:

Pros:

- Provided training to discover new self
- Duties at the shelter required women to be part of a group, facilitating a resident community
- Provided training on everyday tasks such as cleaning and providing food

Cons:

- Tasks focused on becoming a house-wife
- A person with authority had control of the residents
- Relied on men to do tasks women were stereotypically thought unfit to do – strengthening of gender roles found in examples such as farming

- - - The Site and Design - - -

Although the Tokeiji convent is no longer a women's shelter, the convent still exists today at its original site in the coastal town of Kita-Kamakura in Kanagawa Prefecture. Kamakura is a hybrid city of traditional and modern, often displaying iconic symbols representative of Japan. As one of Japan's religious centres, Kamakura is home to many well-known shrines and temples, with Tokeiji convent being the third largest estate (Ruch, 2002, p. 214). Individuals come to Kamakura to experience traditional customs, and the appearance of the Tokeiji convent also takes visitors back in time, with its buildings and gardens reflecting classical Japanese design. As in the rest of Kamakura city, most buildings in the Tokeiji estate have been constructed and reconstructed using traditional native materials such as wood, paper, and stone. The unpolished quality and rawness in the materials found in many architectural design elements reflect the essence and the beauty of nature. The colour palette used for embellishments is muted and uses only shades found in nature. These hues paint the buildings with a sense of humility; structures blend into the environment while whispering the characteristics of *Wabi Sabi*. Immersed in nature, the convent ages in harmony with trees that are centuries old. Fittingly, the convent's full name, Matsugaoka Shokozan Tokeiji, refers to "Tokeiji on a Shokozan mountain located in the pine grove area" (Morrell & Morrell, 2006, p. 119).

Even centuries after the convent ceased to serve as a sanctuary for women escaping violence and wives seeking divorce, the estate continues to provide an environment where one may experience an escape from daily stress. The site plans show that buildings in the Tokeiji estate are situated in a way that resembles the veins on a single leaf (Figure 13). From this layout, the estate's relation to nature and the environment is very pronounced. It is evident from the site plan that buildings were situated so as to accommodate the original landscape of its site. Rather than shaping the land to provide a brand new canvas to work with, the buildings were built on a pre-shaped land, a canvas half-painted. As such, the convent can be considered an inconspicuous addition to an environment with an established identity. This layering of identity in the Tokeiji convent is a valuable example in how this practicum project was designed. The original identity of the chosen site, combined with the newly designed



Figure 13 (top)
Map of Tokeiji
convent
(graphic property
of Tokeiji)

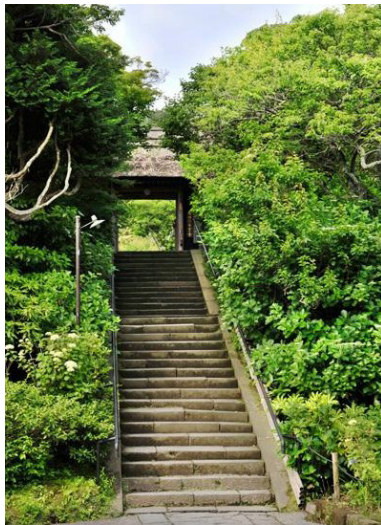


Figure 14
(bottom)
Entrance stairs
(photograph
property of
Tokeiji)

Figure 15
(opposite)
Winding path in
Tokeiji garden
(photograph
property of
Tokeiji)

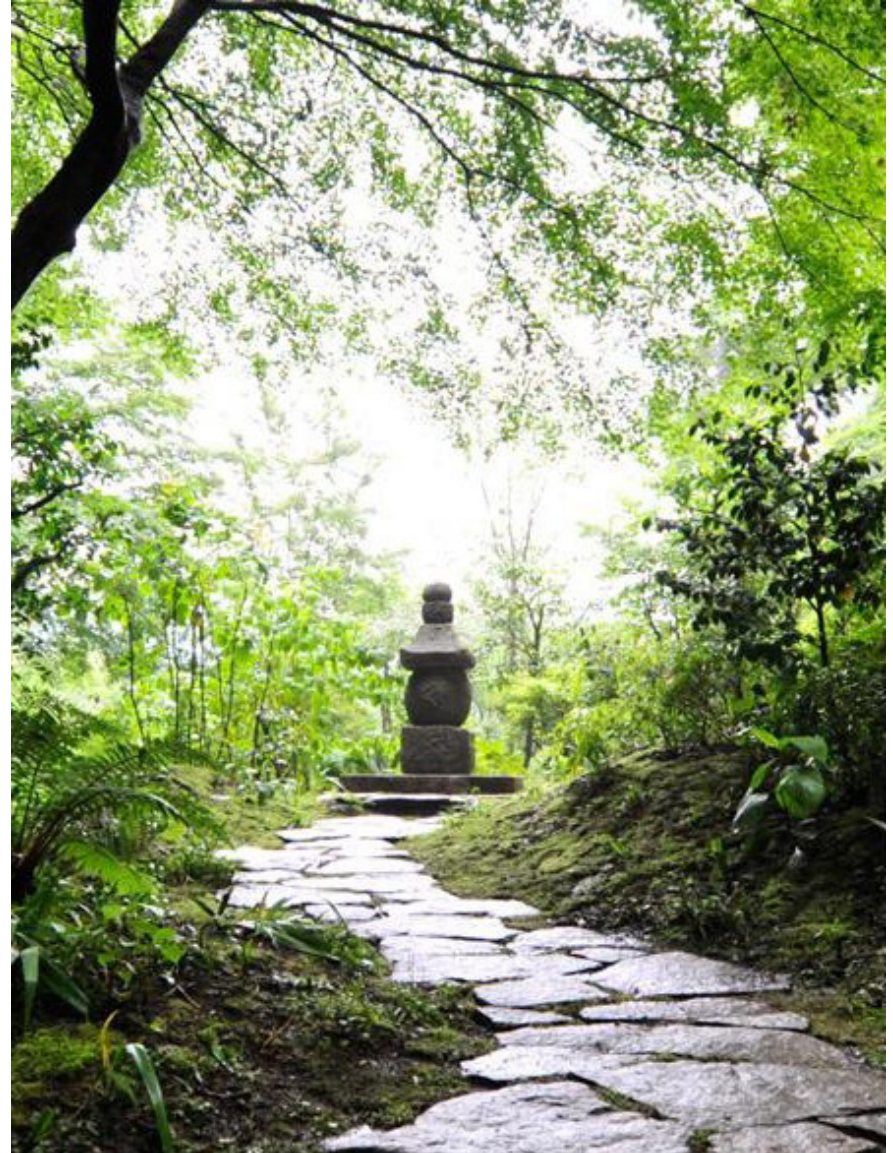
addition, makes reference to a fundamental tenet of *Zen*: the inclusion of new with the old only strengthens one's identity (Goto, 2003, p. 4).

The Tokeiji convent is situated on a reclining hill and requires visitors to ascend a long staircase before reaching the entrance (Figure 14). This design amplifies the concept of “shelter”. Situated at the zenith of a hill, the convent has a considerable level of privacy, as the height creates a natural barricade that makes it impossible for unwelcome visitors to steal a look inside. Since the estate's perimeter was surrounded completely by a forest with an outer wall, entering the estate was difficult from anywhere but the main entrance. While Tokeiji was a shelter, the inner areas were reserved for religious practices and women's accommodation. Access to the central compound was strictly limited to women, referencing Juliet Kinchin's (2006) noting the placement of female domain at the core (p. 168). Meanwhile, the lower part (or the exterior) of the estate, which no longer exists in today's plan, was used for administrative and business purposes (Ruch, 2002, p. 215-216).

This practicum has focused on employing the existing site's earthly characteristics to establish a sufficient level of privacy for the users inside. In this way, the design will foster the sense of being surrounded by nature, as opposed to feeling barricaded by concrete walls, which may evoke feeling of being trapped. By locating their domain at the core of the convent, the layout of Tokeiji bridges Kinchin's concepts of providing safety and a nurturing place for women. However, the design of *Hana's Place* challenges this theory by allowing

the female domain to spread to the outside. With the use of security cameras and the presence of female guards, the design will depart from locking residents up (the model often found in conventional shelters), without compromising the safety of women and children.

One of the prominent characteristics of a *Zen* garden is its organic composition. The Tokeiji compound shares the same profile, with numerous winding passages that encourage people to walk in a zigzag pattern (Figure 15). This walking procession exemplifies the act of walking through various thresholds; one experiences a new vista and atmosphere each time a turn is taken. In contrast to the European theory of garden design that emphasizes human dominance over nature with linearity and order (Goto, 2003, p. 5), the Tokeiji convent encourages a stronger connection between humans and nature by allowing flowers and trees to grow in their innate ways. One can walk through the garden and find him- or herself taking a path that winds in many directions, with every step forward revealing a new vista created by nature. The weaving together of colours, revealed by the layering of various leaves, hints at what is hidden beyond the shield of green, and announces



that the ground is shared by both nature and humans. A winding passage fluctuates in width, and curves depending on the shape of each stone or the thickness of tree trunks in its midst, making it impossible not to notice the garden's intricate elements. In this way, a person is forced to focus on the immediate surroundings rather than the destination ahead. In incorporating a winding passage, I envisioned a woman who is desperate to jump to conclusions about her future being encouraged to slow down in life, to find the smallest of nature's beauties that are often undetectable in well-groomed gardens.

Inside the estate, several tea houses stand quietly between the fanning trees (Figure 16). Similar to the rest of the convent, the buildings display a humble character and contain colours from nature's own palettes. The exterior profiles of the tea houses depict characteristics of humility, and small stepping stones subtly indicate the location of its entrances. Soft, off-white rice paper *sho-ji*, translucent paper screens, create a backdrop for nature, and diffuse the natural light entering into the interiors. The sheer rice paper also captures the silhouettes of dancing trees outside and visually renders them into black ink calligraphy. Even when closed, the *sho-ji* screens allow nature's presence to be felt, by capturing and framing nature's ephemeral performances as shadows, viewable from the tea room's interior.

Prior to entering the building, one's shoes must be removed before ascending a few stone steps. The change in materials from soil to stone emphasize the boundary between inside and outside; the act of taking off the shoes create a metaphorical indication to leave what belongs outside by the door. Upon entering a room, one experiences a new dimension, a new realm yet with a simple turn, one sees the room extending out into nature. When the *sho-ji* screens are open, a panoramic view of the outdoors and a visual connection between the inside and outside deliver an experience completely opposite from the moment of entering the room.

The design of the tea houses had strongly influenced the designed of *Hana's Place*. More durable than rice paper,



yet with translucency and function similar to *sho-ji* screens, these screens will provide residents with the privacy they require, while allowing silhouettes to be cast, signaling the presence of others. Giving the residents the ability to open and close the screens will foster a sense of ownership of the space. Meanwhile, the frost on the walls will also diffuse direct light and deliver a soft filtered light that gently illuminates the interior spaces. The stepping up into a space informed by the tea houses were also utilized in the design to reference change in the use of space without having to install a wall that blocks people's views. In this way, the residents are encouraged to experience the threshold in ways beyond seeing.

Figure 16 (above)
Tea House in
Tokeiji
(photograph
property of
Tokeiji)



Figure 17 (above)
Interior view of
Tokeiji
(photograph
property of
Tokeiji)

Despite the organic composition found in the gardens, the interior spaces in the buildings of Tokeiji convent are designed in a defined linear fashion (Figure 17). From clerestory windows to *sho-ji* screens and to *tatami* (straw) mats, the use of grids is evident throughout the space. Not only do these lines suggest order, but their patterns create a rhythmic layout. Although all the elements found in the space reflect linearity, the space remains organic with its asymmetric layout and its references to human scale. The size of one *tatami* mat of 3 feet by 6 feet was determined by measuring the amount of space one took to sit and enough to accommodate one lying down (Isozaki, 1986, p. 66). More *sho-ji* screens are positioned along the perimeter of the rooms, while *fusuma*, solid paper sliding doors, are placed within the interiors, allowing the space to be opened up to accommodate more

people, or closed off, to increase privacy. The architectural act of opening and closing the rooms metaphorically unites all three domains – nature, humans, and interior space – through a single common behaviour: breathing.

There are numerous aspects and elements of interior spaces in Tokeiji that help inform the design of the spaces within the transitional housing facility. The sliding *fusuma* doors expand and compress the size of rooms to provide flexibility for women with growing children. With the installation of these doors, a single room may be divided to accommodate different uses. For instance, doors may be opened to bring together the family, or closed to provide privacy as required. The doors create immediate change and the residents' control of them further strengthens the notion of ownership. The transmission of light through the *sho-ji* screens inspired doors establishes a sense of blurred boundaries between inside and out, and a feeling of opening up without being totally exposed.

In my design for this practicum project, Tokeiji convent provided guidance in the design of programmes as well as interior spaces. From its classical construction methods incorporating natural materials, to embellishing with colours inspired by nature's palettes, Tokeiji embodies *Zen's* principle of a marriage of nature, humankind, and architecture. By building the estate on a hill, the entrance to the inner convent was afforded a heightened level of privacy and security, preventing the need to build a monolithic wall. The positioning of the entrance not only made it impossible for unwelcome guests to see inside but also made it difficult to ascend the stairs without being noticed. The same design theories were practised in this practicum project to ensure security without compromising aesthetics.

At Tokeiji convent, one could walk in the garden and experience countless ephemeral works of art created by nature. The serene environment provides a place for women to focus on themselves; the winding passages encourage them to slow down in life. The *sho-ji* screens inspire similar applications in the transitional housing facility, which provide flexibility in a space and a sense of ownership. The translucency of the screens will deliver

diffused light and subtly connect the inside and outside. Through its asymmetry, the Tokeiji convent maintains its connection to nature. *Fusuma* doors and *tatami* mats convey a strong geometry, while the overall plan depicts the opposite. *Tatami* mats refer to the human scale, sliding doors mimicking a breathing motion, and the interior space in Tokeiji ultimately remains connected to the elements of life, humans, and nature.

This precedent shows a strong correlation of *Zen* and desirable attributes of a women's shelter. With *Zen*, women were able to ground themselves and detach from their physical image, purify their minds, and focus on their new life and new self, along with various other disciplines. In the gardens, *Zen* allowed women to relax and showed them that their existence was part of the larger whole. By providing a therapeutic *Zen* garden similar to those found in Tokeiji, this practicum's transitional housing facility focused on a design to allow women and children to grow and learn in their innate ways and humility, using nature as a tool in this process.

The following presents an outline of pros and cons of the design of Tokeiji convent in relation to the design of this practicum project:

Pros:

- uses natural earthly materials to reflect essence and beauty of nature
- provides an environment where one may experience an escape from daily stress
- landscape creates a natural barricade
- reference to *Zen* was established by allowing flowers and trees to grow in their innate ways and from its organic composition

Cons:

- *sho-ji* paper screens may not be sufficient in soundproofing, privacy, and they are easily damaged resulting in high maintenance costs over time

SAVARD'S

LOCATION: 1322 Bloor Street West, Toronto, Ontario, CANADA

DESIGNER: Levitt Goodman Architects

In Toronto, a shelter for homeless women called Savard's operates under the Homes First Society, a housing organization for homeless and vulnerable women. Although the facility is categorized as a shelter for the homeless, those who are utilizing the shelter have experienced various life issues, including domestic violence. According to a cultural anthropologist, Rae Bridgman (2003), what is unique about the operations at Savard's is their minimal rules. Staff do not subject the residents to curfews or expect a change in their lifestyles (p. 6). The Savard's mandate revolves around giving every resident freedom, enforcing only a few rules with regard to their safety and health. Savard's hopes to allow its residents to use the space as their home, with its welcoming staff and doors open 24 hours a day, seven days a week (p. 54).

--- Function ---

Unlike many conventional shelters, Savard's does not allocate a specific time frame for one's duration of stay (Bridgman, 2003, p. 4). This is an interesting concept since Savard's has not been very fortunate with their size of the facility (p. 131). According to Bridgman (2003), once a woman enters the doors, she is immediately provided, without judgement, sleeping and storage space, provided the number of shelter beds suffices (p. 54). Government agencies that provide funding generally support shelters that have made measurable, proven changes in people's lives. Savard's mandate of placing no time restrictions on residents' stay has made difficult to receive permanent funding (p. 105). However, unlike many shelters, Savard's does not vet potential residents according to the woman's likelihood of making favourable life changes, solely to improve chances at funding. Neither does Savard's require its residents to take mandatory courses or demand them to show improvement in lifestyle by a specific deadline. Looking at the mandate and functions of Savard's, it is

clear that their doors are open for the betterment of people's lives, and not for generating monetary profit.

Bridgman (2003) explains that once a woman is settled at Savard's, she is neither obligated to stay or leave, as long as she does not pose any harm to the other residents. At the shelter, women are provided with life's basics, including meals and even a television to watch (p. 71). Because Savard's offers such flexibility, some women leave their bed spaces open for many days without notifying the shelter of their return. While one woman might stay for a day and be absent for the next three months, another has lived at Savard's for a decade, yet is still homeless (p. 5, 54-56). This aspect of their mandate – high tolerance, low demand – is a prime example of how Savard's rejects the typical institutional image. This also gives the shelter a home-like environment where residents are free from rules that prevent them from perceiving the space as their own. Although forcing people is never the way to elicit positive change, the effectiveness of non-intervention and the shelter's offer of unlimited duration of stay must be questioned. As is evident in certain types of behaviour (e.g., vacating one's bed space for days on end), a lack of motivation and commitment to change can yield no effective results.

At Savard's, only women are hired as staff and men are not allowed access to the shelter, since many homeless women come to the shelter having been abused by men as children, as lovers, and as wives (Bridgman, 2003, p. 55). These restrictions lead some to perceive Savard's as sexist (p. 10). The staff's responsibilities consist of cleaning and maintaining the shelter, offering general everyday assistance, and advising residents in finding community resources and permanent housing (p. 79). According to Bridgman (2003), Savard's has also established a partnership with local medical facilities as part of the resources they offer to residents. This has been beneficial in providing residents access to general practitioners, dentists, nutritionists, various specialists, psychiatric services, and local hospitals (p. 135). Although evicting residents happens rarely at Savard's, the staff ultimately maintain control over who is allowed to stay, depending on how each individual responds to the shelter's very minimal rules (p.63). Concurrently, the roles played by staff and residents at Savard's make it difficult to distinguish an order of

hierarchy. While residents are given the freedom to use the shelter however it suits their lifestyle, the staff take part in providing and maintaining the comfortable and clean conditions at the shelter.

Savard's has made a paradigm shift in the function of a shelter through its offer of unlimited stay and its mandate to not place expectations on its residents regarding changes in lifestyle. It does raise questions: how will one be motivated to transition from a shelter to permanent housing when the shelter is so convenient? However, Savard's does emphasize the importance of allowing residents to use the space without limitation to establish a truly home-like environment. Since every step towards change is made at the resident's own pace, there is an opportunity for residents to grasp a better understanding of their wants and why they seek a change. Rather than having these reasons forced upon them, this method could provide a better opportunity for residents to understand themselves and realize their identities. Learning can take place by observing other's behaviour, but it may be difficult for Savard's to provide such opportunities since each resident takes such an individual route. Savard's functions also reveal the importance of having only women staff in the facility as a response to residents who may have sensitive, gender-related issues. However, one wonders how this method will help residents to understand that not all men are abusive, and also how the residents' children will learn the role of a responsible male adult.

The shelter's lack of personal judgment provides an example of a shelter that has the betterment of people's lives as the true core of its operation. The establishment of partnerships with local doctors and practitioners adds a great deal of value to residents who often do not get enough access to these essential services. Hierarchical constructions are blurred at Savard's, allowing every staff person and resident to be equal. Ultimately, Savard's has created a utopian setting for those in need of immediate assistance in accommodation, and emphasizes the importance of providing freedom. However, one must wonder what the next steps in their residents' lives might be.

The following summarizes the pros and cons regarding the programming at Savard's:

Pros:

- Offers freedom to residents (very minimal rules)
- No expectation is placed on women to change
- Takes homeless women as they are
- The shelter has a partnership with local medical facilities
- There is a blurred hierarchy in the relationship between staff and residents
- Partnership with local amenities and medical assistance

Cons:

- No specified time limit for length of stay
- No expectation is placed on women to change
- Accommodation is limited to a very small number of people
- There is no indication to what the residents' next step in life might be

--- Design ---

At the time of renovation, the primary focus of the architects and staff of the shelter was residents' individual needs. As such, the space corresponds to residents' everyday needs, rather than forcing residents to live a life-style that suits the space (Bridgman, 2003, p. 65). While engaging their residents in the design meetings, Savard's discovered that some women were interested in having a smoking room, a pacing room, and more storage areas. While many women preferred to sleep in a private room, a few did not (p.64). To a number of women, being within a room with four walls and behind a closed door reminded them of being raped and they labelled those rooms as being "possessed" (p. 63). In response to these women's needs, Savard's made sure sleeping areas were close to windows to provide all residents with a view of the outside. Through this, the design also made sure the residents did not feel as though they were trapped in a confined space. The windows also allowed the residents to keep track of who was coming in and out of the building.

Here, Savard's reminds us that preferences are subjective and that not everyone's fundamental preference is to have a private room of their own. In response to each individual's unique needs and preferences, *Hana's Place* has three different types of rooms (Please refer to Chapter Five: Programme Design for details on each room type). As one of the goals of my practicum project was to blur the boundaries between inside and outside, regardless of the type of room, the outside will be visually accessible at all times. In this way, the design of the housing provides a way for users to experience and create a stronger connection with the outdoors even while remaining indoors. This will benefit the users in many ways, such as providing them with a view of who is accessing the facility, and offering an opportunity for them to experience the effects of *Shinrin-yoku* to a greater extent.

Figure 18
(below)
Communal
Kitchen at
Savard's
(photograph by
Robert Burley)

As part of their design strategy, the designers of Savard's did not place the shelter entrance opposite to the staff area. Instead, the entrance was adjacent to the lounge area and the communal kitchen (Figure 18), to create an inviting atmosphere each time a person entered the shelter (Bridgman, 2003, p. 65). This design removed the residents' feeling of being required to "check in" with staff, and also prevents a sense of surveillance. Although this floor plan is possible at a shelter for homeless women, the lack of security by the entrance is a potential hazard for the users of a transitional housing facility. However, as the design of Savard's suggests, the notion of surveillance and the pressure of having to "check in" may prevent women and children from feeling at home.

With consensus among the Savard's designers and residents, the private lounge area and the residents' sleeping "nooks" were





designed to be located at the back of the shelter and away from the entrance door. This was done to provide privacy and to increase the sound reaching from the living space (Bridgman, 2003, p. 65). However, afterwards, a number of residents felt safer if their sleeping areas were located in closer proximity to the staff. As a result of this, a couple of “nooks” were also placed closer to the staff area. Although both of the requested settlements were made, in order for the shelter to be more flexible in accommodating as many residents’ needs as possible, the “nooks” were built using plywood. They were built as a light-weight module that could be moved around easily so when a new resident entered the shelter, she could choose her own placement (p. 65) (Figure 19). This service not only gave residents options, but also emphasized their freedom to use the space however they preferred. Each “nook” functions as a miniature room with a bed, open shelving, and a few storage spaces underneath the bed. However, the ease of moving and rearranging the light-weight modules came at the expense of reduced sound-proofing, and in the open concept, residents were afforded less privacy (p. 65) (Figure 20).



Savard’s is a precedent that exhibits a paradigm shift in the function of shelters, namely through offering complete freedom to its residents. It is also a great example of how resident participation can be beneficial in designing a shelter. The spatial design of Savard’s focuses on the needs of homeless women, hence the security measures are lower than would be expected in transitional housing for women who are survivors of domestic violence. The needs of each individual woman and the notion of creating a comfortable place are carefully considered and relevant in each design. Although Savard’s was unable to provide residents

with spaces such as a ventilated smoking room and a music room, the fact that those spaces were proposed suggests that they should be considered in the design of future shelters. All of the spatial design considerations of Savard's are relevant and beneficial to the design of transitional housing for survivors of domestic violence, since they carefully consider safety requirements, the unique needs of individuals, and the comfort levels of each resident, with the goal of providing a space where users have a sense of ownership and comfort.

The following summarizes the pros and cons regarding the design of the interior space at Savard's:

Pros:

- Residents' were involved at the design stage
- Spaces were designed to prevent a constricted environment
- An inviting entrance was created
- Features movable sleeping "nooks"

Cons:

- There is very little privacy
- There is little soundproofing

Figure 19
(opposite top)
Residents'
"nooks" at
Savard's
(photograph by
Robert Burley)

Figure 20
(opposite
bottom)
Residents's
beds at Savard's
(photograph by
Robert Burley)



Figure 21 Church of Light (photograph by Ali Abbas)

CHURCH OF LIGHT

LOCATION: 4-3-50, Kita-Kasugaoka, Ibaraki-shi, Osaka-fu, JAPAN

DESIGNER: Tadao Ando

COMPLETED: 1989

SIZE: 1,216 ft²

Submerged quietly, in the suburban residential area of Osaka, is a humble Christian church where people gather on Sundays to share the lessons of the sermons and the beautiful voices of the resonating choir. Ibaraki Kasugaoka Kyokai is better known to the world as the Church of Light. While many churches around the world often have an aesthetic driven by their incorporation of august stained glass and lavishly embellished details on the altar, the chosen precedent presents no signs of imposing colour or detail. Instead the building is a simple rectangular hollow concrete block. The interior is dim while one large window on the North side wall acts as one of the few sources that provide light into the interior. Due to having the window facing away from the public street, the passerby would only notice its thick concrete walls that conceal what is inside. Although the church presents itself as a humble, minimalistic building, the users are often struck with awe by the spiritual connection they build; an experience one would never imagine to have inside a concrete block. This precedent presents an example of how architectural design and light can affect the user's mood and the experience they receive.

Although it is easy to consider a geometric shape of a concrete block as an antagonist to the conventional forms of nature, the way the architect, Tadao Ando has designed the church carefully considers its surrounding environment, its relationship to nature, and the effect of time. Altogether straight lines might lack any relevance to the curvilinear forms of nature, strangely the simplicity of the concrete resembles the same level of calmness often depicted by nature (Figure 22, 23). Despite the heavy characteristics and the immovable appearance normally depicted by a concrete material, Ando took careful consideration of its surroundings and how the existence of the two interrelates with each other. The concrete creates a balance with the solidity of the ground and the monochromatic light gray façades take away the perception of heavy weight.



Figure 22 (top)
Nature and
architecture
relationship of
Church of Light
(photograph
by Gianpiero
Venturini)



Figure 23
(bottom)
View of nature
from inside
Church of Light
(photograph by
Jon Reksten)

As *sho-ji* screens would frame the swaying shadows of branches to turn an ephemeral performance by nature into calligraphy art, the polished concrete walls of the church behave in a similar way. The shadows of swaying trees are reflected on the concrete walls which create a backsplash for a nature's show. When Ando was designing the church, he had made sure that the building was at its optimal location and position. With careful calculation of the sun's movement, elements such as a crucifix on the exterior wall that seem to get camouflaged during a certain time of the day, slowly reveals its presence as the sun changes its position. What seemed to have been lost in the daylight revives with the formation of shadow casting behind it (Figure 24).

Although the concrete used to build the Church of Light is polished, the markings left behind from the construction frame are evident throughout the façades and display a raw appearance that resembles the texture of tree bark (Figure 25). The juxtaposition of natural elements such as trees and the concrete façade display a timeless quality and a perfect balance. Ando explained in an interview with CNN (2007) that when he was designing the church he tried to make the architecture and the natural environment become one. This is a reference to *Zen* philosophy, which Ando often uses when conceptualizing his designs. He highly values the qualities found in nature and in man-made structures. Ando revealed that when the



church was first built, the trees and shrubs that existed on the site were very small. Decades later, he sees them in harmony, co-existing and growing old together. Ando explains that beauty found in his work often continues to grow with time, and is evident during the constant change his architecture undergoes in nature. Ando's intention is to maintain the original quality of the building's materials (CNN, 2007). Without using curvilinear forms to mimic the natural characteristics, the precedent shows that textures and colours could exert the same timeless quality that is found in nature. As Roger Ulrich (2002) explains, surrealistic curvilinear forms have the tendency to convey negative interpretations to the users (p. 6), linearity hints order and control which would be more appropriate for the users of transitional housing.

The Church of Light was designed with simplicity in mind using concrete as its prime material. While its walls are 15 inches thick all around, the building seems to deliver a permanent status with an illusion of casing people

Figure 24
(top left)
Church of Light - Shadow of crucifix on the façade
(photograph by Liao Yusheng)

Figure 25
(top right)
Church of Light - Wall surface
(photograph by Ali Abbas)

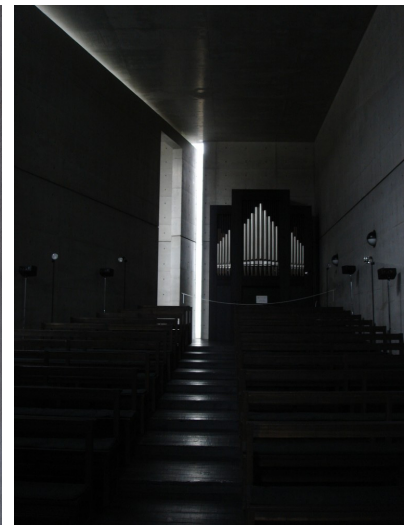
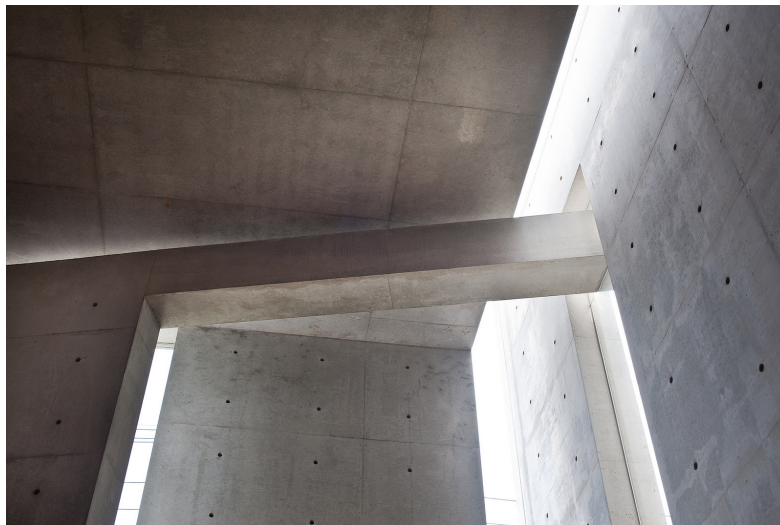
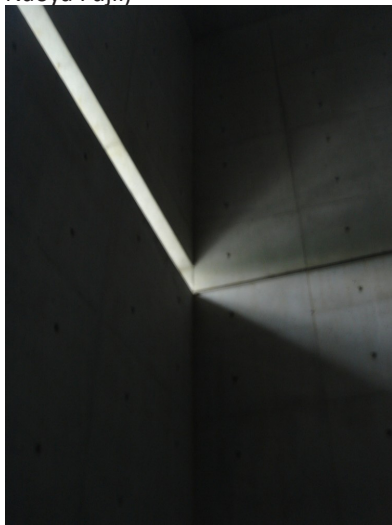
Figure 26
(bottom left)
Light entering
between walls
(photograph by
Naoya Fujii)

Figure 27
(bottom middle)
Walls at
different heights
(photograph by
Jon Reksten)

Figure 28
(bottom right)
Interior of
Church of Light
(photograph by
Naoya Fujii)

inside a large box. However, in various places of the building, walls of different heights are placed adjacent to one another, which form sliver-like openings that allow light to seep through the dense thickness of the walls (Figure 26, 27). Although electrical lighting is installed it is not often used, forcing the space to remain dim. However, due to the absence of light from an electrical source, the natural light entering through the openings is perceived in a dramatic manner. Despite the grounded appearance of concrete the permeation of light creates a visual illusion that causes one to perceive the ceiling above as floating at ease (Figure 28).

The Church of Light also allows its users to experience the volume of the interior space using many of their senses. Through touch, one can feel the rawness of the materials and the cold temperature emitted from the walls. By listening, one can sense people coming together through the echoing of laughter in the halls and the drumming sound of footsteps. Seeping light between the walls and the ceiling triggers eyes to wander throughout the space, reminding users of the presence of nature right outside.



The colossal structure of concrete may present itself as minimalistic and deliver a notion of dominance and a sense of immovability. However, when inside at the right time of day, users can experience an unanticipated moment of spiritual connection. The fundamental function of the building still lies in serving people's spiritual needs, i.e. accommodating the purpose of a church. The name Church of Light speaks louder to its identity than its original name, due to the important role sunlight plays in bringing the building's interior to life. Behind the altar, a cruciform is cut into the concrete wall, allowing sunlight to penetrate through the opening. While this façade is facing east, the morning sunlight washes the wall with brightness and warmth. Simultaneously the calculated positioning of the building allows the sunlight to enter the space through the crucifix to envelope the complete volume of the interior, immersing people inside (Figure 29). Immediately, the space that seemed vacant with darkness is given a new face, a new atmosphere, and a new defined quality. A space that was expressionless suddenly gains a wealth of value, identity, and purpose. With the changing position of the sun, the expression in the interior continues to change with time.

Figure 29
Crucifix at Church of Light
(photograph by Jon Reksten)



The interior conveys the impression that the design of the church was deliberately simple in form to allow the spiritual quality that light offers to fill the space. Ando's intention was to create the effect of intensified light penetrating through the crucifix to capture users attention and create a unification of souls (CNN, 2007). The mood, the attention, and the people's feelings are altered in accordance to the light effects that take place inside the church. With the infiltration of light pervading throughout the space, it creates a phenomenon by causing users to perceive solid forms as immaterial and shapeless.

Similarly, the design of *Hana's Place* benefits from the light effects that are conveyed by the sun. By providing spaces whose characteristics change with the movement of the sun, the effects and presence of nature are conveyed in a poetic manner. This conveys therapeutic and spiritual qualities that may be appreciated by all women and children despite different cultural and religious backgrounds. The design of gathering spaces was approached similarly to the design of the Church of Light in order to achieve a sense of unification. While some may find lighting as a tool of security and orientation, others may experience uneasiness from feeling exposed. Nonetheless, both natural and electrical sources of light have a phenomenological power that affect people's feelings. Hence a dimmable function is installed in most of the residential rooms within the housing complex to provide users with lighting control within their immediate surroundings. Simultaneously the design of *Hana's Place* focused on delivering the effects of nature into the building's interior through the installation of windows in various places, as well as by using materials and textures that are often found outside. By doing so, any sense of confinement has been removed from the residential spaces, providing users with the illusion of being outside while remaining inside. Concurrently, the effects of nature will continue to change the expression of the interior spaces over time and provide a metaphoric reference to the *Zen* principle that nothing remains the same. With the amalgamation of these methods, the final design was also aimed at stimulating the human senses.

While the previous precedent of the Tokeiji convent showed the importance of curvilinear forms applied in the

design of gardens, the Church of Light shows the positive effects of rectilinear forms of a building. Not only does the shape allow room for future design alterations, the simplicity will provide flexibility in ways that allow users to take ownership of the transitional housing. Despite the church delivering a colossal presence with its concrete walls, the minimalistic approach in design does not dominate the intricate characteristics of the surrounding nature. Instead, the multitude of dimensions found between the branches of trees and shrubs create a sense of prominence. This causes the monochromatic light gray walls of the building to seem rather muted and become a backslash. The simplicity in the design of both the exterior and interior of the building references both the calmness and the timeless quality often found in nature. It indicates that building and nature can create balance by delivering a similar sensory effect. Since the beginning stage in the design, the notion of coexistence of nature and architecture was considered carefully by Ando's implication of a *Zen* philosophy of allowing the two to grow old together. Both the tranquility and the timelessness will be a benefit to many women and children seeing a safe environment that is suitable for all cultures and beliefs.

This precedent also exemplifies how embellishment through applied décor is not the only way to provoke emotions. The users of the church experience the quality of space through multitudes of milieus from the reverberation of voices, to the intensity of seeping light, to the cold touch of the concrete surface. The cut out of the cruciform on the East wall creates a phenomenon where solid concrete seems to dematerialize and fade as the sudden flourishing of sun light creates a sense of spirituality. The church presents the dichotomy of light and shadow and how the existence of both strengthens each other. Through the application of a similar approach, I have conveyed a similar light effect in the areas where gathering is encouraged in the transitional housing facility. As the sun changes its position, it continuously alters the expressions within the interior space, reminding the users of the *Zen* philosophy that nothing remains the same.

The following presents an outline of pros and cons of the design of the Church of Light in relation to the design of this practicum project:

Pros:

- Presents nature's effects both inside and outside of space in a poetic manner
- Resembles the same level of calmness often depicted by nature
- Displays a timeless quality and a perfect balance
- Design of space affects people's multiple senses, allowing people to experience the space more deeply

Cons:

- Not enough views to outside
- Material choice may pose heating and cooling problems
- Material choice does not allow for sufficient soundproofing

CHAPTER SUMMARY + CONCLUSION

The three precedents, Tokeiji convent, Savard's, and Church of Light, have informed how spatial designs can impact the way that people experience a space. Light, materials, and layout all convey experiences in a variety of ways; even when the same set of materials is used, differing layouts can completely alter an individual's movement, senses, and how they perceive the space. This was most strikingly evident in the examination of Church of Light, where even heavy material such as concrete can be perceived as light through careful adjustment in the placement of the light that pierces its surface. Even its monochromatic appearance can seem to have various shades when juxtaposed with plants and when sunlight creates shadows of other elements on it. What first appears to be two-dimensional and flat can be suddenly turned into a canvas full of colours and textures, resulting in a perception of depth.

Tokeiji convent was informative in both the programming and design aspects of *Hana's Place* as it exemplified a

similar approach to Lifeboat theory where residents each took action to construct a community in which they all looked after each other. In other ways, the programming of this theory has informed my own programming in terms of what to avoid and what should be included to prevent stereotypes. Tokeiji's design showed great use of earthly materials that reflected the essence and beauty of nature. It creates a place where people can relax, escape from everyday stress, and allows them to slow down in life – even though it has ceased to operate as a shelter.

Savard's in Toronto has shown the importance of residents taking control of the decision-making process in their housing facility. It exemplified what shelters and transitional housing alike can be when administration removes its hierarchical status from the picture. Savard's is a positive example of place-making that truly feels like home, one that refutes an institutional image through its high tolerance, low demand policy. Similar to Lifeboat theory, Savard's shows the importance of developing relationships with local amenities. Not only does this allow residents to reach further out into the public and away from hiding, it also provides them with more information, resources, and opportunities to move on with their lives. Finally, Savard's has also clarified that preferences are truly subjective and that room layouts should be flexible in order to allow residents to have the freedom to move furniture around to create their own comfort.

Despite the linear construction of Church of Light, it displays the same level of calmness found in nature, where one can feel relaxed and sense its timeless quality. Ando's careful consideration of the building's surroundings has allowed nature and the building to grow old together, a strong connection to the principles of *Zen*. All three precedents have shown the significance of nature. Although subtle in the design of Savard's, a view to nature or outside can make residents feel less confined in a space.



Figure 30 West Point Grey neighbourhood

CHAPTER FOUR

SITE + BUILDING ANALYSIS

Introduction

City of Vancouver: Green, Connected, and Accommodating

Site Evaluation: West Point Grey Neighbourhood

Building Evaluation: 1515 Discovery Street

Chapter Summary + Conclusion

INTRODUCTION

Through literature investigation and precedent studies, I have used the following criteria as my fundamental framework for choosing the appropriate site in designing a hypothetical transitional housing facility:

- Location immersed in nature
- Location close to amenities
- Near large open field space that allows for gardening design
- Quiet environment
- A safe neighbourhood where children can play outside in safety
- A controlled environment for privacy

Selecting a suitable site and building that met each of the above criteria was a challenge. My intention was not to isolate the user groups away from the general public, but because a therapeutic *Zen* garden plays a prominent role in the design of this transitional housing, my focus was drawn away from dense residential areas. Among the various sites that were considered, 1515 Discovery Street in the West Point Grey neighbourhood of Vancouver, BC was an ideal location, and met all of my criteria.

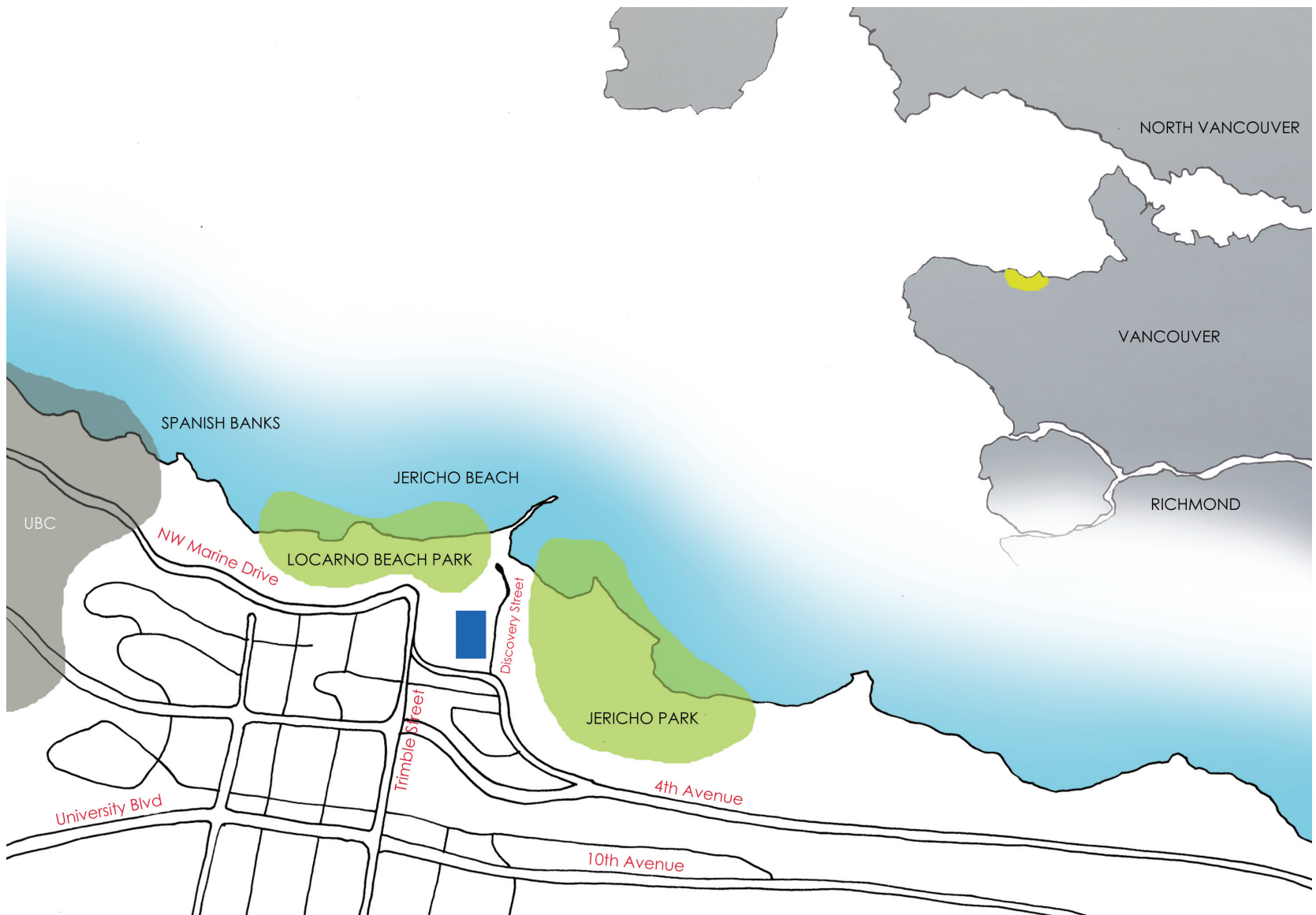
Prior to entering the designing stage, I conducted a site and building analysis to grasp the key elements found in the chosen site that may have influences in the final design of *Hana's Place*. This chapter describes my investigation of the site from a macro- to micro-scale. I obtained an understanding of how *Hana's Place* could relate to and be part of the larger city. I began by exploring the city of Vancouver to find out what the city has in its immediate goals and whether *Hana's Place* will benefit from them. Second, I investigated the neighbourhood district of West Point Grey to understand its characteristics to see whether *Hana's Place* should be situated there and whether the environment is suitable for the users of *Hana's Place*. Finally, a building evaluation was completed to understand its aesthetics, convenience, and design limitations. This investigation has allowed me to see what elements of the building should be kept and updated to suit the functions that will be accommodated.

CITY OF VANCOUVER: GREEN, CONNECTED, and ACCOMMODATING

Nestled between British Columbia's prolific coastal mountain range and the vast Pacific Ocean, Vancouver possesses many of nature's profound gifts. Having recently been in the spotlight as the host city of the 2010 Winter Olympics, Vancouver has become known as a place with great opportunities and exciting discoveries yet to be made. While warm memories of the Games continue to live in people's hearts, the event's legacy is one of permanent improvements to the city, made in preparation for the Olympics. One of the greatest improvements was the construction of a new Skytrain route, called the Canada Line. Along with an extensive system of bus lines, the Skytrain connects Metro Vancouver and the Fraser Valley to downtown Vancouver. These numerous and sophisticated modes of travel allow Vancouverites to commute easily across significant distances, blurring the boundaries of the city and making it easy to shop, learn, or recreate anywhere in the Lower Mainland.

The addition of the Canada Line goes beyond expanding Vancouverites' ability to connect with others. Improvements to public transit have also greatly contributed to Vancouver having one of the smallest carbon footprints of all major North American cities ("About Vancouver", 2011). As a leader in green building, planning, and technology, Vancouver has a goal of becoming the greenest city in the world by 2020 ("Greenest city 2020", 2011). With the establishment of the Greenest City Action Team (GCAT), Vancouver pays critical attention to sustainability, and offers programmes and events to spread this knowledge to the greater public. The city's residents have always been environmentally conscious: between 1996 and 2006, the number of Vancouverites walking to work increased from 68% to 74% ("Understanding Vancouver", 2010). Vancouver seeks long-term benefits from green jobs, improved health, and prosperity for generations to come ("Greenest city 2020", 2011).

Vancouver's improved transit system and environmental conscience provide many benefits to women and children, and still has more to offer. The city's welcoming arms foster the continuous growth of cultural diversity;



each culture's uniqueness is celebrated. There are at least 17 major mother tongues spoken in the city, and this is considered a positive element in the creation of a cultural patchwork (City of Vancouver planning department, 2006). It is evident from the diversity of visual arts, performances, and events, along with the multitude of ethnic neighbourhoods, that Vancouverites have embraced the fusion of many cultures and philosophies.

Survivors of domestic violence do not come from one particular culture or background, hence, Vancouver's appreciation of and respect for cultural differences will not only help women and children to transition smoothly from their location of origin to their new settlement in Vancouver, but will also reassure them that they are not alone.

SITE EVALUATION: WEST POINT GREY NEIGHBOURHOOD

West Point Grey is paradise for nature lovers and social butterflies alike. The neighbourhood is zoned a RS-1 (One-family dwelling district) by the City of Vancouver, and amenities are continuously enhanced by the preservation of outdoor spaces and maintenance of healthy trees and plants ("About Vancouver", 2011). Row upon row of trees grace the neighbourhood with greenery and fresh air. While the trees in West Point Grey mark the boundary lines of the beginning and end of the neighbourhood, they also act as nature's parasol on sunny days, and nature's umbrella on rainy days. The neighbourhood is often quiet, as conversation and peals of laughter from various street corners are muffled by the soft brushing sounds of trees dancing in the wind. With the majority of construction materials being wood and stone, the neighbourhood exudes warmth (Figure 32). Through touch, one can learn the characteristics and age of every type of material present. For example, the sun's warmth is stored and can be felt again – even hours after sunset – by pressing one's palm against a wooden fence. The shuffling of golden leaves crunching underfoot reminds residents of fall, while specks of silvery light from droplets of water collected on delicate flower petals remind them of spring. The West Point Grey neighbourhood is like a large, vibrant painting with a variety of colours that excite the viewing eyes, making spectators reluctant to focus on just one spot.

LEGEND:

 WEST POINT
GREY DISTRICT

 1515 DISCOVERY
STREET

Figure 31
(opposite)
Site location





Figure 32
(opposite)
Site fabric

Figure 33
(this page)
Colours of site

Between the north ends of Wallace Street to Discovery Street is the vast stretch of Jericho Beach and Park. The area offers much to neighbourhood dwellers and Vancouverites as a place to wind down with friends and family. On warm weather days, it is one of the most popular beaches in Vancouver, and caters to swimmers, windsurfers, and sailboat users. In the park areas, laughter erupts and relationships are strengthened over picnic tables. Quiet, serene trails through forested areas offer bicycle riders, joggers, and dog-walkers an ideal place to escape from the busyness of the city. Depending on the season, the beauty of the park and beach are enjoyed in many different ways, from bird-watching, to playing field sports like tennis and baseball, to admiring the magnificent North Shore mountains painted white with snow. Many activities are offered by the popular Jericho sailing Association along with the Vancouver board of Parks and Recreation, which specializes in looking after the health of public parks (Vancouver board of parks and recreation, 2011).

While the coastlines of West Point Grey are popular for recreational purposes, the commercial part of the district is found along W. 10th Avenue. Here, over 130 local businesses and shops line the street, delivering both convenience and supplies to residents (Figure 34). From Tolmie Street to Discovery Street, the area also known as Point Grey Village is a hub, where people unite and enjoy a coffee break, buy flowers on the way to see a friend, and or just explore the neighbourhood. The shopping area reflects the West Point Grey profile by being immersed in nature as well. Rows of cherry trees create a feathery fence along the road, showering passerby with pastel confetti. Storefronts are uniquely decorated with locally-made products including one-of-a-kind home décor, specialty items, and fashion. Window displays change frequently, like art exhibits, inspiring people to take time in their walks. By supplying everyday essentials (grocery shopping, bookstores, doctors, and dentists), and special services (veterinarians, massage therapists, insurance agencies, and lawyers), Point Grey Village removes the need for residents to travel very far, and strengthens neighbourly relationships. As many businesses are family-operated, the shopping district also emphasizes the importance of family (Point Grey Village, 2011).

In this neighbourhood of approximately 12,990 people, the majority of residents (38%) fall between the ages of 40 to 64 (“West Point Grey census data”, 2006). Although young children and seniors represent smaller portions of the population, the neighbourhood makes sure that all members of the community are highly regarded and protected.

West Point Grey Community Centre (Figure 35) is situated across the street from the building chosen for this practicum project. Established within a beautiful Vancouver heritage building, the community centre currently offers many activities and programmes appropriate for all ages (“Understanding Vancouver”, 2010). Pottery-making classes (Figure 36) allow residents to express their artistic skills and computer labs help them to explore the world and future in unlimited ways. A games room and a playground give freedom to children and often it is here where imaginations soar. Jericho Arts Centre (Figure 37) is a humble building that is also located close to the chosen site. It holds performing and visual arts presentations during 10 months of the year.

Figure 34
(below)
Point Grey Village
shopping district





Education is an important element in the face of West Point Grey. Queen Mary Elementary School and West Point Grey Academy (Figure 38) are among the numerous schools ranging from pre-school to secondary level in the district. Thanks to the family-oriented nature of West Point Grey, the neighbourhood is safe for young children walking to and from school. The neighbourhood also shows its support of cultural fusion and education by providing programmes such as *Aikido* martial arts at the Jericho Hill Gymnasium and Pool Centre. Here, students of all ages engage in learning a self-defense programme while getting a glimpse of the Japanese culture. Adjacent to West Point Grey to the west are the University Endowment Lands, where The University of British Columbia (UBC) is situated. Due to its close proximity to the UBC, West Point Grey is also a popular place to live and study for many university students.

West Point Grey itself is a city in a micro-scale. As evidenced by the availability of schools, professional offices, and locally-owned retail stores, the neighbourhood has a unique, independent identity and a recognizable local ethos. With the neighbourhood's family-friendly culture, residents are constantly offered and reminded of a sense of security surrounding them.

For women and children who are survivors of domestic violence, West Point Grey can be a place for them to grow and heal, make new acquaintances and friends, experience new activities, and be embraced by the cultural fusion. The neighbourhood opens its doors for women and children to have social support in many ways beyond the following design of transitional housing. The district's natural surroundings can not only provide women in distress a tranquil space to reflect silently on themselves, but also remind them that beauty sometimes speaks very quietly. Though it may be difficult for women and children who have just escaped from an environment of domestic violence to see the light at the end of the tunnel immediately, with time and patience and with the will to seek what is beyond their immediate wall, they may uncover strength and opportunities that have been there all along. Similarly, a droplet of silvery light on a flower's petals is only noticed by those walking slowly and with the patience in their hearts to listen to nature's quietest voices.

Figure 35
(opposite top left)
West Point Grey
Community
Centre

Figure 36
(opposite bottom left)
Pottery-making
class at West
Point Grey
Community
Centre

Figure 37
(opposite top right)
Jericho Arts
Centre

Figure 38
(opposite bottom right)
West Point Grey
Academy

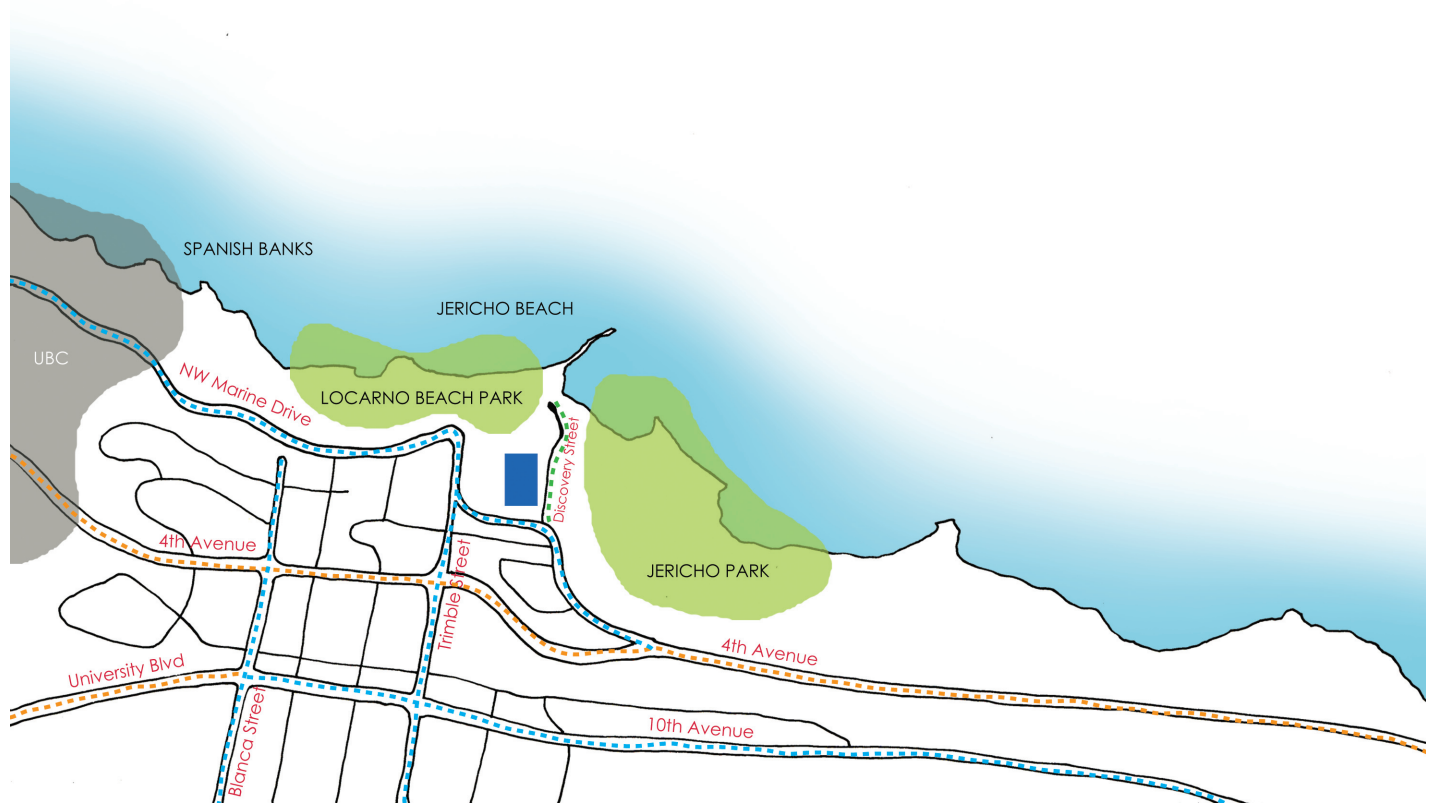


Figure 39
Circulation map
of West Point
Grey district



LEGEND

- 1515 DISCOVERY STREET
- BEACHES + PARKS AREA
- UBC ENDOWMENT LAND
- PRIMARILY PEDESTRIAN
- PEDESTRIAN + VEHICULAR PATH
- PRIMARILY VEHICULAR



Figure 40
(top)
Jericho Beach
Park

Figure 41
(middle)
Near Discovery
Street

Figure 42
(bottom)
West 8th Avenue
neighbourhood

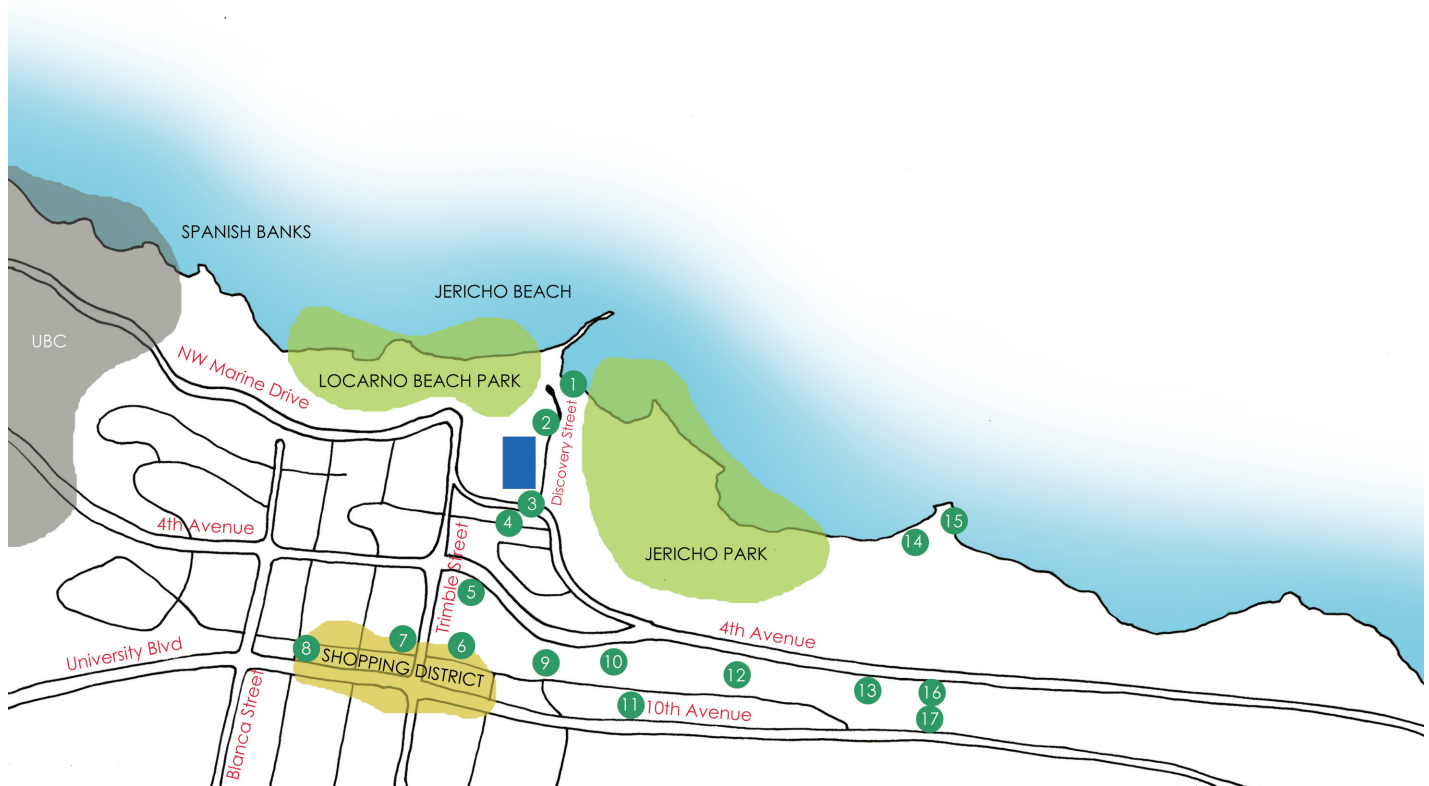


Figure 43
Map of nodes



NODES

- 1515 DISCOVERY STREET
- BEACHES + PARKS AREA
- UBC ENDOWMENT LAND
- POINT GREY VILLAGE SHOPPING DISTRICT

1. Jericho Sailing Centre
2. Vancouver Board of Parks and Recreation
3. Jericho Arts Centre
4. West Point Grey Community Centre
5. Queen Mary Elementary School and Trimble After School Care Society
6. Trimble Park and Tennis Courts
7. Westbrook Parent Participation Preschool
8. Safeway Grocery Store
9. West Point Grey Academy
10. Jericho Hill Gymnasium and Pool
11. Our Lady of Perpetual Help School
12. Jericho Garrison
13. Moksha Yoga Vancouver
14. Jericho Tennis Club
15. Royal Vancouver Yacht Club
16. Jericho Kids Club
17. Bayview Community Elementary



Figure 44
(top)
Near West 8th
Avenue and
Tolmie Street

Figure 45
(bottom)
Corner of West
8th Avenue and
Trimble Street

BUILDING EVALUATION: 1515 DISCOVERY STREET

The proposed women's transitional housing is located at 1515 Discovery Street, in Vancouver, only a five-minute walk from Jericho Beach (Figure 46, 47). Located in the outskirts of the West Point Grey residential district between two beautiful city parks, Jericho and Locarno, the building was formerly a barrack for the old Jericho Beach Air Station, and later became a youth hostel in 1971 (Davis, 2011, p. 355). With a generous total square footage of just over 24,000 sq ft, the building is currently operated by Hostelling International Canada (HI-Vancouver Jericho Beach), accommodating many visitors and tourists from around the world. The three-storey building is immersed in the serene Canadian landscape. Along the south west façade, trees create a natural shield from the street. The building is surrounded by lush green fields; nature's carpet, soft underfoot. Ultimately, the location and the ample outdoor space allow for flexibility in connecting the principles of *Zen* and the therapeutic landscape in the design of the housing.

Figure 46
(left)
Main entrance
of HI-Vancouver
Jericho Beach

Figure 47
(right)
East façade of
HI-Vancouver
Jericho Beach



The building is situated slightly off the main busy road of West 4th Avenue. However, the location is serviced by bus, with a stop located only a few minutes' walk from the building. From here, residents are able to catch buses heading towards UBC, Point Grey Village, and downtown Vancouver. By taking the bus from this location or simply by walking, residents also have easy access to many schools and West Point Grey Community Centre, which is situated just across the street. Adults of all ages who wish to broaden their skills and knowledge may be interested in attending UBC, located only 20 minutes away by bus. While the building is close to many amenities and recreational and educational activities, thanks to Jericho Park on the east and numerous tall trees along the south-west, it is also shielded from the rest of the residential area, allowing privacy and space away from the immediate public. There is enough distance from the main street for all vehicular noise to be dampened and for children to play in the field without fear of an accident. However, these visual barriers do not provide sufficient security for the survivors of domestic violence, thus further improvement and new construction of both visual and physical barriers must be considered.

In contrast to the softness of the site's natural surroundings, the chosen building is made out of thick, 16-inch white plastered brick walls, giving it a fortified appearance. Despite the strength and



Figure 48
(top)
Nature and
building
relationship

Figure 49
(bottom)
By front entrance
of HI-Vancouver
Jericho Beach

Figure 50
(bottom left)
Secondary
entrance on East
side (currently
not in use)

Figure 51
(bottom middle)
West façade of
HI-Vancouver
Jericho Beach

Figure 52
(bottom right)
Fire escape stairs

security in and around the building required to protect the proposed users, alteration to the wall is still necessary in order to minimize its institutional appearance. A partial wall will be demolished to create openings on the building façade to enhance daylight delivery. This process will include widening of the hallways as well as creating a vertical perforation between the floors. Since Vancouver has the mildest climate in Canada, with an average temperature of 3.6°C in winter and 17.1°C in summer, opening the walls in this way would be unimaginable in any other Canadian city (Environment Canada, 2011). This transition in the façade will also foster a better connection between the building and the outside environment which will reinforce the concept of blurring the boundaries between inside and outside.

The current design of the building has a staircase leading to an archway entrance located at the east side of the building. The large fortified columns on either side give a sense of grandness and power (Figure 50). However, despite the visual impact upon entering the building, the current state of the staircase reminds us that a revision



of the recent building code is necessary as the entrance area must be redesigned to provide accessibility. The existing building lacks ramps and elevators, which is limiting for people with reduced mobility.

After passing through the mezzanine area, another set of stairs leads to the main floor. In the current interior design, the reception and information areas are found here, along with both dormitory-style and private rooms for travellers to stay in (Figure 53). The space is clean, vast, and white. It is also very functional with the reception office located right next to the main entrance (Figure 57). The current positioning of the reception office makes it convenient for the staff to keep track of those who enter and leave the building. However, the interior imparts a slightly cold atmosphere, due to the choice of materials used in this space. Though hard plastic flooring is ideal for high-traffic areas, especially in the reception space, footsteps and conversations are echoed by this chosen material. Combined with the excessive use of fluorescent light, this strengthens the institutional appearance. The interior space is heavily dependent on electrical lighting, as windows are sparse in this space. Relocating the staircase

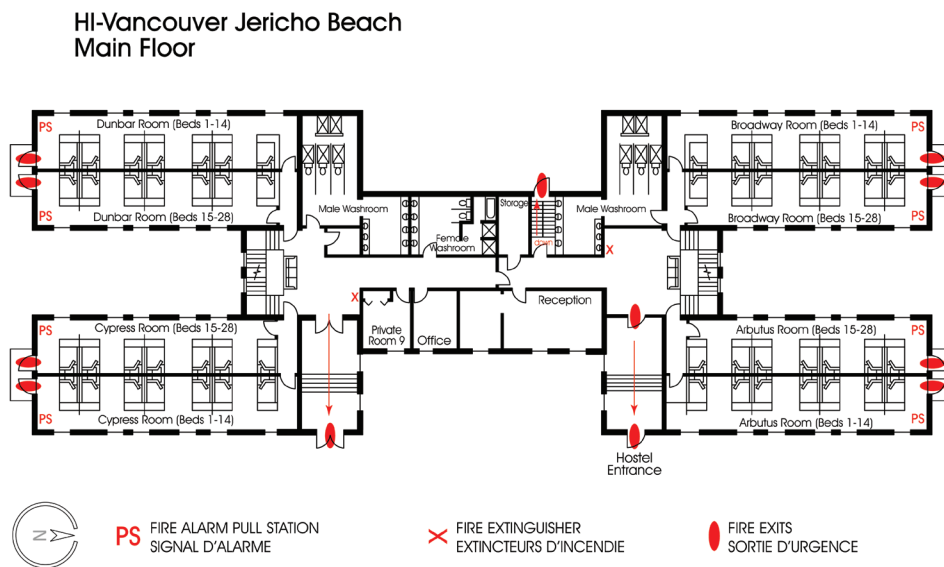


Figure 53
First floor plan of HI-Vancouver Jericho Beach
(graphic property of HI-Vancouver Jericho Beach)

is critical because it partially blocks the daylight delivered from the largest window in the reception area (Figure 59). In the hallways, the dense, plastered walls evoke feelings of security yet also create a slightly claustrophobic sensation.

Figure 54
(bottom left)
Hallway beside
reception area

Figure 55
(bottom right)
Mezzanine area

Figure 56
(opposite top
left) Welcome
area

On the second floor, the view from the windows is much improved. From here, residents may enjoy the vast blue sky, the mountains at a distance, and the fields that seem to extend infinitely. Daylight streams through the second floor windows, unobstructed by the staircase. Common rooms located at the north and south ends of the central corridor provide a comfortable gathering space with soft furniture and an open concept. However, the central corridor remains dark, as it, too, is surrounded by plastered walls and no windows (Figures 60-62). In my design, most of the surface materials, including doors and knobs, will be changed to reflect less on the building's original military profile. Natural materials such as wood and stones will be incorporated throughout the interior, to complement the natural surroundings of the building and its neighbourhood.

Figure 57
(opposite top
right) Reception
counter

Figure 58
(opposite bottom
left) Information
wall facing
welcome area

Figure 59
(opposite bottom
right) Staircase
leading to
second floor and
basement







Figure 60 (left)
Central corridor
on second floor

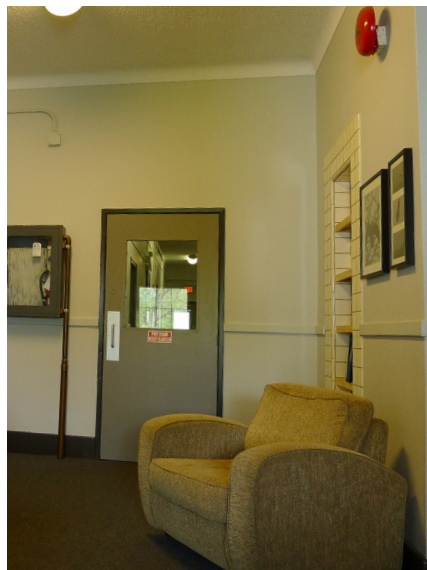


Figure 61 (middle)
Door to the
central corridor



Figure 62 (right)
Common area on
second floor

Bays in each of the building's four corners contain the majority of the residence rooms. Here the quality of daylight is at its best. Ample lighting from the sun wraps the interiors, providing sufficient brightness and allowing a lower dependency on electrical lighting (Figure 63-65). Tall windows along the perimeter of the building let daylight enter from various directions, allowing the warmth of the sun to envelop a person's body. However, in the current layout, each bay is divided into two narrow sections, which narrows the walking distance from wall to wall, and results in a stiff, institutional-like environment. Hence, opening the walls and the application of light-transmitting materials will play a significant role in transforming this environment into a much more open concept with more emphasis on natural light delivery.

The basement can be accessed via the same staircases that service the second floor, which are located at both north and south ends of the building. Currently, the majority of the basement is occupied by a laundry facility, a communal kitchen, and a dining space. The remainder of the space is used for a television room and public café.



In the construction of this space, many of the walls that are divisive on upper floors have here been removed. The four bays of the basement space have a refined open concept and provide more gathering spaces. However, the window size here has diminished significantly in some places and the exposure of various pipe systems on the ceiling could potentially create hazards (Figure 66-70).

Figure 63 (left)
Dormitory room

Figure 64
(middle)
Dormitory beds

Figure 65 (right)
Natural light
entering the
interior

With routine maintenance and upkeep by the HI-Vancouver Jericho, in its effort to retain its original aesthetic and physical condition, the chosen building is currently in a great state inside and out. This does not only allow for the building to be immediately occupied by the proposed users but it provides the opportunity to make further changes to the building without any hazard. For women and young children, the natural surroundings offer not only a healthy place to spend time and play in, but also afford adequate distance from the busy streets without total seclusion from the neighbourhood. Although the building's current security levels are not sufficient to protect women and children in a delicate state, this issue can be resolved with a few changes made to the immediate



Figure 66
(top left) Laundry
space



Figure 67
(left middle)
Exposed pipes in
the ceiling



Figure 68
(bottom left)
Communal
kitchen area

Figure 69
(top right) Dining
space



Figure 70
(bottom right)
Public café



surroundings. The convenience of being close to many amenities – schools, a community centre, shopping, and professional services – will encourage women to explore the neighbourhood for opportunities that they and their children may take advantage of.

CHAPTER SUMMARY + CONCLUSION

It is evident that Vancouver is a city with growing dreams and concrete goals. With the expansion of its transit system, residents may travel more widely than ever, and with a minimized effect on the environment. Vancouver's cultural vibrancy unites people of all backgrounds; walking within the various ethnic neighbourhoods is a rich and flavourful experience. Meanwhile, the neighbourhood of West Point Grey is a micro-city of its own, with a similar respect and appreciation of nature. Lush with trees and spectacular natural hues, its colourfulness is also reflected in resident's enjoyment of their neighbourhood, through their daily activities and also their sense of familiarity, comfort, and ease. A sense of community, bolstered by the family-friendly culture, has instilled a feeling of security among residents. New knowledge and skills flourish in the neighbourhood with schools and special classes offered in various places. Both Vancouver and West Point Grey are also artistically inclined; the poetry of many languages is reflected through visual and performing arts. Finally, the chosen building encompasses all of the fundamental criteria in the design of transitional housing. With its unique original purpose, the building has a fortified look yet still provides flexibility for new transitions to be made. The addition of an improved security system in and around the building will offer the proposed users the comfort they seek.

For women and children requiring transitional housing after escaping from domestic abuse, the chosen site and building offer a safe neighbourhood and extensive opportunities. The following outlines the pros and cons of the chosen place:

Pros:

- Immersed in nature and quiet neighbourhood
- Culturally vibrant
- Excellent transit system
- Great selections of schools, amenities, and activities
- Strong neighbourly relationships
- Mild climate
- Building condition is well-kept and safe

Cons:

- Building requires heightened security measures around the perimeter
- Needs better connection with natural surroundings

Figure 71 (left)
At the public café
area

Figure 72
(middle) At the
public café area

Figure 73 (right)
Television room

By deconstructing part of the building façade and widening the hallways, the design of the housing will feature an open concept that blurs the boundary between inside and outside. In this way, residents will have a stronger connection with their natural surroundings and will have more daylight entering through the building. By emphasizing nature's profound gifts, the proposed design will make this site a good place for users to stroll at any time of day.



CHAPTER FIVE

DESIGN PROGRAMME

Introduction
Primary Users
Secondary Users
Tertiary Users
Room + Activity Descriptions
Preliminary Zoning Study
Chapter Summary + Conclusion

INTRODUCTION

Morning arrives and a beam of sunlight sneaks in between the folds of the blinds. The warm light gently touches the woman's cheek and whispers to remind her of another new beginning. At *Hana's Place*, one of the fundamental goals is to provide comfort to women and children who have struggled in starting their days, thinking of each light and sound as antagonists; signs of another living nightmare. Through their stay at *Hana's Place*, users find a new appreciation of the warmth that comes with sunlight, and become able to once again value the gift that are given each morning: another opportunity for a new discovery.

In this chapter you will find a collection of information that constructs the programme of *Hana's Place*. The finalized form takes examples of and inspiration from various existing transitional housing facilities. While all of the programmes offered are tailored to suit a variety of age groups and individual needs, they predominantly aim to help individuals to regain control of their everyday lives with self-confidence and independence. While some programmes follow a conventional approach, such as a daycare system, a few selected programmes were inspired and developed by my literature investigation and precedent studies. Particularly in the organization and designing of spaces, *Hana's Place* reflects the principles of *Zen* by applying its thought: rediscovering the self as a part of the universe (Goto, 2003, p. 101), by reinforcing the concept of connecting places, inside and outside. The programme design is shaped by the four major frameworks described in Chapter Two: Theory of Supportive Design, the Theory of Lifeboat, the Experiential Learning Theory, and the principles of *Zen*.

The programme of *Hana's Place* has been designed with the best intentions in mind, and aims to respond to the analyses, perspectives, and my own understanding of what is required or would be beneficial for the general group of women and children who would be residing with their mother. Recognizing the limitations of my knowledge, further analyses on programme options to meet specific cultural, physical, and or psychological needs are warranted.

PRIMARY USERS: PROFILE + REQUIREMENTS

- - - User Description - - -

As briefly explained in Chapter One: Introduction, the aim of the design of *Hana's Place* is to provide both emotional and social support for the primary users: women and children who have witnessed or are survivors themselves of domestic violence in their own household. Women, both single and mothers, aged 18 and older will arrive at *Hana's Place* primarily through a referral from an emergency shelter or other social support centre they have visited. Children, both girls and boys, regardless of age, are also invited to stay with their mothers or caregivers.

One of the fundamental focuses of *Hana's Place* is to foster the relationships between mothers and their children. Although conventional transitional housing often sees the presence of boys over the age twelve as emotionally uncomfortable for women, all boys and young males are invited to reside at *Hana's Place* alongside their mothers. The facility allows all boys to participate in the programmes and activities offered to receive the same assistance and guidance as the rest of the residents. In this way, mother-child relationships are strengthened, and women and young girls learn that not all boys and young men are antagonists in their lives. This also aims to halt the cycle of domestic abuse in males, by encouraging boys and young men to develop healthy relationships with women, preserve their identities, and allow them to plan their future steps together with their families. To foster emotional and psychological comfort for all residents of *Hana's Place*, newcomers are informed of the presence of boys and young males before their arrival.

As a result of the chosen site for this transitional housing facility, it is expected that the users of *Hana's Place* will mostly be from Metro Vancouver areas, including Abbotsford, Squamish, and Whistler.

Upon their arrival, the woman and her children are greeted by various staff members including a staff member

who is assigned to her as her mentor throughout her stay at *Hana's Place*. Later, they are ushered to their room depending on the availability of the space. Should the resident request a specific type of room, her preference will be taken into account by the staff and will be processed appropriately. The following presents the types and the characteristics of the three styles of rooms that are offered at *Hana's Place*.

TYPE	CHARACTERISTICS OF ROOM
Dormitory Style	Residential rooms for single mothers and those with infants: Multiple occupants in one large space
Family Suite	Residential suite for mothers and children: Single household in one suite
Independent Suite	Residential suite for single residents: Single occupant in one suite

* Details of the rooms are summarized in Table 3 and 4 in Appendix B.

Each woman is given a package that includes the facility's rules and regulations, activities, and service details, and a list of phone numbers of recommended local social services and emergency contacts. Inspired by the system at Savard's, in order to provide a space where users feel comfortable, *Hana's Place* aims to keep residents free to use the provided space as they wish. As is also the case at Savard's, residents are not obligated to stay at the facility for the allotted two years. Should the resident feel comfortable stepping outside the facility, whether it is for work, to strengthen her neighbourhood participation, or for any other leisurely purposes, she is welcome to do so at any time. For security reasons, the doors are monitored 24 hours a day. Residents will be required to check-in and out when entering and leaving the facility. Although the check-in system is not favored by many Savard's users, it is necessary for the safety of every occupant. *Hana's Place* also focuses on building independence; therefore, unlike Savard's, it encourages residents to transition to permanent housing within the duration of their two-year stay. Special extensions will only be granted through negotiation and reasoning with staff.

- - - Rules and Regulations - - -

At *Hana's Place*, the programme concentrates on creating a family environment, so that residents are able to call the place home and take ownership of the space, while protected by the comfortable environment. Hence, it is crucial to eliminate all notions and aspects that reference characteristics of an institution. For this reason, the facility does not oppress residents with numerous rules and limitations. However, in order to maintain an environment where residents feel safe and comfortable, certain conditions do apply. Smoking, drinking alcohol, and the use of non-prescribed drugs are prohibited at all times at *Hana's Place*. Breach of this rule can lead to termination of a resident's contract with the facility. Other minor rules at the housing facility are as follows:

- Female friends and relatives are asked to visit between 9 am and 4 pm after signing-in
- Social workers are permitted entrance to the facility after signing-in
- All residents must be respectful of others
- Residents are responsible for cleaning up after themselves
- Residents are responsible for keeping their suites clean and free of damage
- Hoarding, screaming, vandalizing, and violence against one's self and others are not tolerated

During their stay, each resident who is over the age of 16 is encouraged to participate in at least one position at *Hana's Place*. The purpose of this is to help women to establish a connection with other residents, to learn to be part of a housing community, and to provide learning opportunities on everyday household activities. The positions may be one of the following:

- Cooking meals for fellow residents
- Taking turns in looking after other residents' children
- Answering phone calls at reception
- Gardening and/or landscaping
- Cleaning the common areas of the facility
- Working at the kiosk located inside the facility

The purpose of these recommendations for daily activities is to help women build community, to be active participants in the network, and to see *Hana's Place* as their own home and that its condition and comfort depend on residents' participation. Inspired by the system used at the former transitional housing in Tokeiji convent, the tasks are designed to strengthen the idea that each resident's involvement matters, and to remind them that they are not in an institution or a hotel. Although some tasks may seem conventional, it is the everyday encounters with others and taking collective responsibility for the facility that bring the opportunity for informal exchange of experiences. This information turns into a wealth of life learning experiences.

Hana's Place offers a variety of programmes to encourage women and children to gain self-empowerment and re-discover themselves. To this end, different jobs are available within the housing facility, such as answering phone calls at reception. This not only fosters a sense of trust between the staff and users, but also allows user to be in control of their surroundings and participate in making their home a better place for everyone. By providing residents with jobs, *Hana's Place* hopes to deliver a lesson about holding responsibilities, and allow residents to be part of a decision-making group. In the next section is a description of programmes and services that are offered to residents and staff.

- - - Services for Primary Users - - -

The following services were designed with three key categories in mind: comfort, safety, and social assistance. They were designed with flexibility to suit the schedules of both women and children. Educational classes offer learning experiences in a variety of everyday life skills from cooking to maintaining healthy hygiene. Job preparation classes inform residents of current job postings and how to prepare for interviews. Residents who are interested in having one-on-one lessons may request learning sessions with student volunteers from local educational facilities through staff. Social assistance programmes concentrate on making residents' life at *Hana's Place* easier, comfortable, and with more time to focus on childcare and finding work. Through services such as grocery and mail deliveries, residents can avoid having to leave the facility to run errands.

Clothing and Everyday Essentials – The “Kiosk”

Located on the first floor of *Hana’s place* is a small convenience store that supplies everyday essential from soap and shampoo to baby diapers and more. The store is operated by a staff member of *Hana’s Place* and a resident who has requested a job position. Inspired by Salvation Army thrift stores found across Canada, the store also sells clothing for women and children at reasonable prices. In order to provide choices for residents, clothes are placed in shelves for individuals to look at and to try on. Clothes come from public donations and various other supportive programmes.

Benefits of this service:

- Provides work for residents
- Removes the need to leave the facility to purchase essentials

Daycare

Regardless of the conditions one has at home, it is always a challenge to try to study or work while taking care of children. Numerous literature investigations have also reveals that mothers often make life decisions based on the safety and well-being of their children (Moe, 2009, p. 245), often at the expense of making time for work and self-improvement. To address this matter, *Hana’s Place* offers a daycare system that makes sure children are safe while providing time for their mothers to study, work, or attend counselling.

To request this service, the mother will make arrangements to meet with her mentor for details. Registered staff and residents who have taken interest in childcare work will provide children with food, playtime, and reading sessions on behalf of their mothers. The daycare system not only provides time for mothers but also allows children at *Hana’s Place* to mingle, find play buddies, and heal upon discovery of a safe environment. The service will also strengthen community trust and bonding as mothers will build trust in the staff and other residents. However, in order to foster mother-child relationships, it is recommended that mothers do not solely rely on this service.

Mothers taking evening shifts at work or enrolled in evening classes can also request that staff or friends at *Hana's Place* put their children to bed at a specific time. Upon establishment of friendship and trust, two households can take turns looking after each other's children if their work schedules permit. This creates an opportunity to develop lifelong friendships and possible permanent housing neighbours following a stay at *Hana's Place*.

At the daycare facility there is a registered part-time male playgroup leader. If permission is given by the mother, children can spend time with this male child-care provider. Investigation of the literature reveals the importance of a male existence in a child's growing process. It is crucial that children be reminded that not all males are antagonists and is beneficial for them to have male role models since psychological contact between a male figure and a child is different from a mother-child relationship (Sprague, 1991, p. 29).

For a small fee, former residents of *Hana's Place* can continue to have their children attend the daycare. For mothers who have recently moved into permanent housing, this ensures that their children are in a safe place. It provides reassurance and helps them make a smoother transition to permanent housing. Meanwhile, it allows their children to continue relationships with other children and caregivers that were established during their stay at *Hana's Place*. Former residents can come visit *Hana's Place* to "follow up" with their former mentors and retain the friendship and connection they built over the years they stayed there.

Benefits of this service:

- Provides time for mothers to study or work
- Provides work for residents
- Establishes connection, trust, and friendship
- Allows children to have healthy contact with male care-givers

Driving and Pick Up Service

For a mother who is constantly moving around, it is never easy to find a new school for her children. Arranging enrolment at a new school not only takes time, but is also stressful for children: coping with a constant change of environment, losing friendships, and trying to keep up with schoolwork takes a toll. In order to prevent children from losing their familiar surroundings and to keep up with educational expectations, *Hana's Place* offers a driving service exclusively for children. Through this service, children are able to continue to attend their original schools and mothers are provided with reassurance that their children will safely get to school. This service assists in driving to and from the children's designated schools and covers all of Vancouver and the Metro Vancouver area. Mothers may request this service by contacting their mentors.

Benefits of this service:

- Allows children to remain at schools they are already attending
- Provides assurance to the mothers of their children's whereabouts
- Provides safety for children attending school
- Allows children to remain part of the environment they are accustomed to

Grocery Service

A *Hana's Place* staff person is available to assist mothers who prefer to remain at home by getting groceries on their behalf. This service also involves a staff member taking a group of women to the local grocery store by vehicle. It brings an opportunity to widen residents' awareness of local amenities and possibly become a leisurely activity shared by the group. This group activity also reinforces the importance of looking after each other and assists those who prefer not to leave the facility alone.

Benefits of this service:

- Provides mothers with convenience and more time to heal
- Fosters community activity
- Builds trust between residents

Mail Delivery

All mail delivered to *Hana's Place* will be sorted and delivered by staff to each addressed recipient. For security reasons and to prevent further emotional damage to the primary users, all letters and parcels will be opened carefully and respectfully in advance before being delivered to the intended recipient. Reversely, to avoid residents from possible exposure to harm outside of the housing facility, if residents prefer, letters and parcels can be sent out by registered staff on their behalf. None of the items sent by residents will be scanned before leaving the housing facility.

Benefits of this service:

- Takes away the risk of further emotional harm to residents
- Residents will continue to foster connections with family and friends outside the facility

Meals

While residents at *Hana's Place* are encouraged to prepare their own breakfast and lunch, supper is provided for residents who require this service for a small fee. The meals are prepared by staff with the participation of residents, who take on tasks related to cooking. This service is provided exclusively for women with children and to residents living in dormitory-style rooms. Meanwhile, complimentary tea and coffee are offered to all residents throughout the day. Residents in independent suites are encouraged to cook their own meals; their rooms are stocked with basic kitchen equipment, dishes and utensils. Groceries are purchased by staff using funds collected from individuals requesting this service. This model embraces the idea of sharing cooking knowledge, celebrates cultural food, and establishes social gathering.

Benefits of this service:

- Allows exchanges of knowledge
- Encourages social gathering
- Takes pressure off of mothers to cook healthy meals for their children everyday

Mentoring

At *Hana's Place*, each woman is paired with a mentor who will provide individually tailored support. It is recommended that residents meet with their mentors at least once a month to discuss progress and any questions or concerns. The mentor is a registered staff member who may also be a retired resident of *Hana's Place*. It is important to keep in mind that *Hana's Place* focuses on providing services in a non-hierarchical manner. It is crucial that staff maintain residents' trust and respect their privacy. This requires that staff behave in a manner that does not belittle residents, or react in a way that implies they have higher status. Upon a new resident's request, and with agreement from both sides, meetings with former residents of *Hana's Place* can be also arranged.

Recommended mentoring discussion topics include:

- Resident's and children's educational goals
- Searching for jobs and career
- Resident's financial goals
- Searching for permanent housing opportunities
- Resident's progress
- Enrolment to housing services

Benefits of this service:

- Seeing staff as helpful friends
- Offers services tailored to suit individuals
- Offers guidance throughout their stay

Residents' Open Discussion Group – "Sharing Circle"

The "Sharing Circle," is led by a staff member and allows residents to share their experiences, struggles, and current goals with others. This programme gives residents an opportunity to open up others and realize that there are others who have gone through similar hardships. It is not mandatory to participate. However, residents may share their personal experiences, feelings, and opinions, which in return, may inspire others to open their hearts. The Sharing Circle reveals to residents that there are people who can truly relate to what others have gone

through in their lives. This group session helps residents with similar experiences to learn from each other, open up to others, and to get to know each other.

Benefits of this service:

- Establishes an opportunity for residents to share experiences and feelings
- Establishes an opportunity to meet new people
- Encourages bonding with others
- Allows residents to understand that they are not alone in overcoming hardships in life
- Allows residents to share knowledge, strategies, and skills

Tea Ceremony

The tea ceremony is a group activity that offers residents the experience of finding stillness for a moment. This part-performance, part-ritual allows participants to wind down. The tea is known to have salutary effects; it rejuvenates from fatigue and fortifies both inner soul and will-power (Goto, 2003, p. 117). According to Japanese scholar and author of the Book of Tea, Kakuzo Okakura, the tea way is a path to self-realization (as cited in Hammitzsch, 1980, p. 27). Each tea bowl used in the ceremony is a different shape, colour, and size and is warped purposely in unexpected ways. Careful examination and holding of the bowls reveals that each one is unique and beautiful in many ways. This symbolize that people come from different cultures and have different experiences, but are all beautiful in their own unique ways. This programme is inspired by a customary Japanese activity that is strongly co-related to the *Zen* philosophy of discovering perfection within an imperfect form (Goto, 2003, p. 125). *Hana's Place* hopes that by participating in this ritual, residents will experience relaxation and be able to focus on stillness, nature, and the art of humility.

Benefits of this service:

- Establishes closer connection to nature
- Strengthens community activity and relationships with others
- Provides relaxation for residents

Service Limitations: Due to the size of this practicum project, services aimed at recovering from rape or sexual assault, alcohol or substance-abuse related issues, mental illness, and child abuse are limited to a basic level. Group counselling and discussions are held at *Hana's Place*, but these do not, include specific professional medical programmes. To address these issues to their fullest potential, it is recommended that further research be completed before offering this type of service at the housing facility. Residents who require advanced assistance with these issues are provided with a list of contact numbers upon request.

- - - Educational Programmes for Residents - - -

As explained in Chapter Two, in 1984, for every dollar earned by a man, a woman earned 59 cents. In 1990, that number rose to 66 cents. One explanation for this gap is our male-centric society's view of woman as being of lesser value than men. However, various readings reveal that employment rates also correlate to one's educational background (Sprague, 1991, p. 8-9). The following programmes are provided for residents, with the goal of gaining and refining knowledge and developing new skills to improve employment opportunities. The classes also aim to ground residents with a healthy lifestyle and childcare habits. Fundamentally, the classes are tailored to bring residents self-awareness and to generate a willingness to make life changes. In Japanese *Zen* philosophy, it is believed that achievements are made through "*jiriki*" – one's self power – that is always through one's own efforts that new life and change are achieved (Goto, 2003, p. 89).

Ideally, a partner's programme would be established between *Hana's Place* and the University of British Columbia. Allowing university graduate students to participate in teaching sessions would be a valuable experience for residents and students alike, as they are both given the opportunity to share knowledge and inspire each other.

Art Making (Group Activity)

A student artist from the University of British Columbia visits *Hana's Place* to teach an art class on drawing,

painting, sewing, knitting, and sculpture making. Residents may take this class as a leisure activity, to fulfill their hobby, or to learn to become an artist. Sculpture making is inspired by the Shelter for Victims of Domestic Violence at Albuquerque, New Mexico. According to Beverly Wilkins, the shelter's former executive director, sculpture making can be regarded as a form of an art therapy for both adult and child victims. By creating a physical symbol of the cause of one's suffering, then breaking it, one is able to release negative expressions and pain. The act of molding the clay into a desired shape and then crushing it is seen as an important learning experience of being responsible and taking control (Sprague, 1991, p. 122). At *Hana's Place*, various sliding doors in the communal areas are also painted by these residents to visually and aesthetically inform their ownership of the place.

Benefits of this programme:

- Building hobbies
- Opportunity to become an artist or designer
- Therapeutic

Business Skills (Group Activity)

Business skills class helps residents with composing effective resumes, teaches work etiquette, and offers advice on job interviews. This class benefits residents who are looking for a job or those wanting to improve their work skills.

This programme will help residents in the following categories:

- Resume writing
- How to search for a job
- Job interview practice
- Work professionalism
- Mainstream language practice (English)
- Word processing (Microsoft Office programmes)

Benefits of this programme:

- Learn about current job postings
- Improve one's work skills

Cooking (Group Activity)

The cooking class offered at *Hana's Place* has two primary functions. First, it provides an educational opportunity for residents both women and children to learn to prepare nutritious meals. The classes teach residents how to cook on their own, and strengthen their sense of independence. The classes can be led by a hired instructor, staff member, or a resident, allowing each to take a turn at sharing their own knowledge. According to Kimine Mayuzumi (2006), an author who has written about her own healing process and of discovering her identity, food is much more than what humans need to sustain life; it is, in fact, a life itself. Therefore, when the sharing of food happens within a group of people, the act is a representation of sharing of life and the most intimate selves with others. For this reason, Mayuzumi stresses the idea that people's relationship with food must be one of respect (p. 20). Together with Mayuzumi's ideas, the opportunity to cook and exchange recipes could also be seen as a celebration of cultural diversity and individual selves.

Second, cooking activities at *Hana's Place* are the basis of an important onsite business that helps sustain the programme financially. Residents are encouraged to make small, transportable goods such as jams, cookies, or pastries, which are sent out to local markets to be sold. This programme not only supports *Hana's Place* financially but allows each resident to contribute to the facility as a whole. This is also an opportunity to share with society some awareness of domestic violence by including short informational messages on products sold. It is a way of explaining the issues, allowing those who do not have the courage or the chance to express themselves to voice their thoughts and opinions anonymously. Through teamwork, a sense of community and self-worth are also strengthened.

Benefits of this programme:

- Celebrates cultural diversity
- Gives leadership roles to residents
- Helps generate self-worth
- Valuable lessons on nutritional needs and exchange of knowledge
- Therapeutic
- Financially supports *Hana's Place's* programmes
- Strengthens community relationships

Healthy Lifestyle and Child Care (Group Activity)

This parenting education programme is led by a hired instructor and helps new mothers learn to take care of their new-born children. The instructor and staff teach residents how to feed, change, and bathe their children. The class also reminds residents of the basic personal hygiene required to keep *Hana's Place* clean and healthy. The course provides useful experience that helps if residents opt to take the exam to become licensed childcare providers.

Benefits of this programme:

- Provides childcare guidance and tips
- Provides option to become a licensed child caregiver

Landscaping and Horticulture (Group Activity)

Residents are offered lessons on types of plants and how to take care of them. They can take this programme as an opportunity to become a gardener or for the enjoyment of growing plants, vegetables, and flowers as leisure. In the gardens of Japanese temples, a deeper understanding of nature is often gained through weeding, raking, and witnessing the growth of each plant and flower (Goto, 2003, p. 115). According to Sprague (1991), gardening can be also be embraced by mothers and children as a learning experience and a symbol for the rhetoric of caring and growing (p. 64).

Benefits of this programme:

- Provides opportunity to become a gardener
- Provides deeper understanding of nature

Legal Classes on Rights and Freedoms (Group and Individual Sessions)

With guidance from lawyers and social workers, residents can receive assistance in settling issues that are obstacles as they move forward in life. They also learn about their legal rights and freedoms.

Benefits of this programme:

- Provides useful information on rights and freedoms

Tutoring (Individual Lessons): By appointment

Upon request, a female graduate student tutor from a local university may be arranged through the resident's mentor. Different tutors may be assigned depending on the subject or the task the resident is seeking assistance with. The opportunity to meet provides benefits for both resident and the student tutor, as their interaction may foster an informal exchange of knowledge. This service is designed to help residents who are struggling with their independent studies and or those who are interested in a one-on-one learning experience without having to leave the facility. Depending on the residents' and the tutors' preference and agreement, small study groups on specific subjects can also be arranged.

Benefits of this programme:

- Provides one-on-one learning sessions
- Assists residents in various subjects
- Provides an opportunity to establish connection with university students

University of British Columbia Courses (Individual Lessons)

Upon a resident's request, courses may be taken at the University of British Columbia. According to Sprague (1991), evidence shows that providing residents with access to local universities and libraries has the potential to influence education and new way of life (p. 136). Residents who are interested are advised to meet with their mentors for options.

Benefits of this programme:

- Provides an array of varied learning options
- Provides the chance to connect with university students

Wen-do (Group Activity):

Wen-do, is a form of martial art that focuses on self-defence. It combines both physical and verbal self-defence techniques that are useful in threatening situations. Following the exercises, there are discussions about the psychological, social, and legal issues involved in self-defence (*Wen-do*, 2012).

Benefits of this programme:

- Learning physical and verbal self-defence
- A good form of exercise

Yoga (Group Activity):

Hired yoga instructors lead yoga classes in the morning and evening. Yoga not only involves the practice of deep breathing and emptying the mind, similar to practices found in *Zen* meditation; the exercises also help residents to be physically active, and are suitable for all ages.

Benefits of this programme:

- Allows residents to remain active
- Provides an opportunity to empty the mind and practice relaxation
- Appropriate for all ages

- - - Special Events and Sessions at *Hana's Place* - - -

The following special events are held at *Hana's Place* to encourage women and children to share quality time, and to celebrate who they are while strengthening the notion of community.

Birthday Celebrations: Birthdates are celebrated for all women, children, and staff.

Fashion Show / Spa Day: Four times annually

This event celebrates being a woman and the love of fashion and style. Those who are interested can have their hair styled and make-up done by a professional stylist hired for the event. The celebration includes upper body massages and a facial spa.

Movie Nights: Twice a month

Twice a month, *Hana's Place* has movie nights for women and children. The event helps residents to relax and strengthen family relationships. Mother and child can sit in the living area and enjoy quality time together.

Sports Day

During the warm summer months, *Hana's Place* organizes a sports day where women and children can enjoy outdoor games such as baseball, yoga, football, and many more activities. The locations of these activities are held in various places depending on the type of sports.

Welcome Parties for New Residents / Farewell Parties for Departing Residents

This is a celebration event for those just entering or departing *Hana's Place*. Those who are taking their next step in life by moving into permanent housing are reminded that they will continue to have family, friends, and community they can always come back to at *Hana's Place*.

[PLEASE REFER TO TABLES PROVIDED IN APPENDIX (B) FOR SUMMARY OF INFORMATION ON
PRIMARY USERS AND RESIDENT ROOM TYPES]

SECONDARY USERS: PROFILE + REQUIREMENTS

- - - Secondary Users - - -

Upon entering a foreign space, seeing familiar faces and hearing warm, welcoming voices have always helped me to feel right at home in a comfortable environment. Hence, at *Hana's Place*, secondary users aim to be the extended family members of the residents, evoking those feelings of comfort in residents each time they step inside the facility. They include both full and part-time staff, volunteers, and security guards. It is essential that there be a number of staff consistently present at the facility to provide familiarity and assurance to residents that there is 24 hour help available. It is highly recommended that two full-time staff are appointed as permanent on-site managers. They make executive decisions about the housing facility and consider everyone's safety and comfort. Staff at *Hana's Place* are from various cultural backgrounds and ages. Though everyone is over the age of 21, a mixture of cultural background fosters further psychological comfort and a sense of equality for all residents.

Volunteers may be from local neighbourhoods, universities, colleges, and various social support groups. Staff and volunteers alike must respect and protect the privacy and information of all residents. Their responsibilities include keeping the facility safe, running the programmes, helping residents through services, and bookkeeping related to the cooking business. Staff and volunteers are encouraged to establish trusting relationships with residents without creating hierarchical positions. At *Hana's Place*, female security guards monitor the facility 24 hours a day.

- - - Staff Rooms - - -

As part of the goal of preventing hierarchical differences between staff and residents, rooms provided exclusively for staff are limited to the following:

Staff Closet

A lockable closet is provided for staff and volunteers to store their belongings.

Office

Access to the office at *Hana's Place* is not restricted to staff. Residents may take interest in working at the desk to answer calls and assist in the organization of the programming. All delivered letters and parcels are scanned in the office before reaching the appropriate recipients. Residents' contracts and confidential information is stored here in a locked cabinet which is accessed only by registered staff.

Reception – Main Entrance

Upon their arrival, new residents and visiting guests are welcomed by the staff in the reception area. For safety reasons, reception desks are only occupied by staff and volunteers.

[PLEASE REFER TO TABLES PROVIDED IN APPENDIX (B) FOR SUMMARY OF INFORMATION ON
SECONDARY USERS AND STAFF ROOMS]

TERTIARY USERS: PROFILE + REQUIREMENTS

- - - Tertiary Users - - -

Nurses, playgroup leaders, programme instructors, psychiatrists, psychologists, lawyers, social workers, and university students are categorized as tertiary users of *Hana's Place*. Appointments must be established with the office in advance to ensure entrance to the facility. Their access in the facility is limited to small meeting rooms, the lecture room, and the daycare space. These boundaries are set to respect the privacy and comfort of all residents. Male playgroup leaders must also keep in mind that their access throughout the building is limited to the daycare and the office. Like secondary users, tertiary users must also be 21 years of age or above to access the facility.

[PLEASE REFER TO TABLES PROVIDED IN APPENDIX (B) FOR SUMMARY OF INFORMATION ON TERTIARY USERS]

SHARED SPACES

Bulletin (information) Hall

The bulletin hall includes postings of current job opportunities, local news, various contact information, and notices of events at *Hana's Place*. Residents can share information and advertisements that may be of value to others.

Communal Bathroom

Provided for resident and staff use.

Computer Station

The computer station is located on the third floor for residents and staff to use for research and entertainment.

Counselling Rooms / Small Meeting Rooms / Individual Study Rooms

Private rooms are located outside of the residence building to allow residents to meet with their mentors and

professional visitors. Those who wish to use the space for studying may have access when it is not being occupied by formal meetings. Staff and residents may also use the space for small programme planning meetings, tea ceremony, and for quiet reading time. To prevent overbooking, appointments to use the space for private meetings should be made in advance.

Courtyard

This space is provided for residents and staff to find relaxation. It is an optimal place to meet with other users of the facility and functions also as a safe place for children to play in.

Delivery / Loading Space

This space is allotted for donation delivery and waste removal.

Dining Area

It is recommended that all residents staying in the dormitory-style suite have meals in the dining area. When the space is not occupied for mealtimes, all residents and staff are welcome to use this space for studying and other leisurely activities.

Entrances

All entrance points in the housing facility are monitored 24 hours a day for security reasons.

Indoor Garden Spaces

The indoor garden spaces provide the same sense of serenity and calm found outdoors to the inside of the facility. It is a relaxing space with plenty of natural light, making it an ideal place for mothers to nurse their newborns.

Kiosk

A small convenience store provided for residents to purchase basic everyday essentials.

Kitchen

The communal kitchen is provided for residents residing in the dormitory-style suite. This space is also used for cooking classes and *Hana's Place* cooking business. Complimentary non-alcoholic drinks are offered here.

Large Storage Room

The space is used to store extra furniture and various large items that belong to the residents. The storage is accessible only by one registered staff member and a single resident at a time to prevent mix-ups of personal items.

Laundry Room

The design of the laundry space allows visual access to the children's play area to afford mothers the comfort of knowing their children's whereabouts while doing laundry.

Living Area

The design of this space allows comfortable interactions among residents. This relaxing environment is an ideal place to spend time with family members, especially when poor weather prevents residents from spending time outside. Televisions are not installed at *Hana's Place* in order to minimize noise interruptions and avoid monopolization of channels. However, twice a month, with the use of a projector and a portable screen, *Hana's Place* offers movie nights where mothers and children can share quality time together.

Meditation Spot (View Lookout Space)

Here, residents can relax, enjoy the view from the window, and perform meditation.

Multipurpose Space

This space, in conjunction with the adjacent patio space, accommodates large housing events such as spa days

and programmes like yoga and *wen-do* for which open, versatile space is necessary. Large, informal house meetings are also held in this space.

Music Room

This space is soundproofed and is provided for those with interests in music. Synthesizers, computers, music stands, and chairs are available for all residents to use. It is recommended that residents who own other instruments play them in the music room to prevent sound leaks.

Nurse Station

Located within the office, the nurse station is used to treat minor injuries and to assist those who are ill with common sicknesses.

Outdoor Garden

A Japanese *Zen* garden is situated adjacent to the residence building attracting activities such as yoga, contemplation, reading, relaxation, and garden strolls. This garden is designed for residents' healing purposes and to showcase nature's performance of changing colours throughout the year. A communal farm garden is allocated at the north-west corner of the facility for growing edible plants and vegetables.

Open Patio

This is an extension of the floor plan to outside. Here, residents can enjoy time in the sunshine, sit and watch children play in the gardens, have their meals, or study.

Play Area / Daycare

This space is equipped with various toys and furniture appropriate for small children up to the age of 10. A staff member must be present at all times in presence of a child. The daycare includes cribs and a sleeping area. A changing room and a kitchenette for preparing light meals are located adjacent to the multipurpose space for ease of access.

Study Area (Lecture + Library)

Most lecture-style educational programmes are held in the study area. Schedules are posted outside the room to prevent overbooking of events. Residents and staff may use this space for studying and meeting while classes are not in session. Along the shelving are books and various other study materials that have been donated to the facility. Removing materials from the room is discouraged, so that all residents may access this information.

Swing Room

A small play area with a porch swing is provided for all residents to use.

Telephone Room

This soundproofed space provides privacy and comfort while residents use the payphone installed inside. The phone allows residents to contact their professional assistants, family, and friends outside the facility. In the event of an emergency, residents should contact staff in person or use the intercom provided in their residence spaces and various places throughout the communal areas in the housing.

Workout Room

This small gym has a set of exercise equipment and a full ceiling-height mirror. This room is also soundproofed and is suitable for activities like dance, yoga, and *wen-do* when the weather does not permit them to be performed outside.

- - - Physical Design Goals - - -

For Children:

- Furniture to be designed low for accessibility
- Spatial layout to have clear view, allowing mothers to keep an eye on their children at all times

[PLEASE REFER TO TABLES PROVIDED IN APPENDIX (B) FOR SUMMARY OF INFORMATION ON SHARED SPACES]

PRELIMINARY BUILDING ZONING STUDY

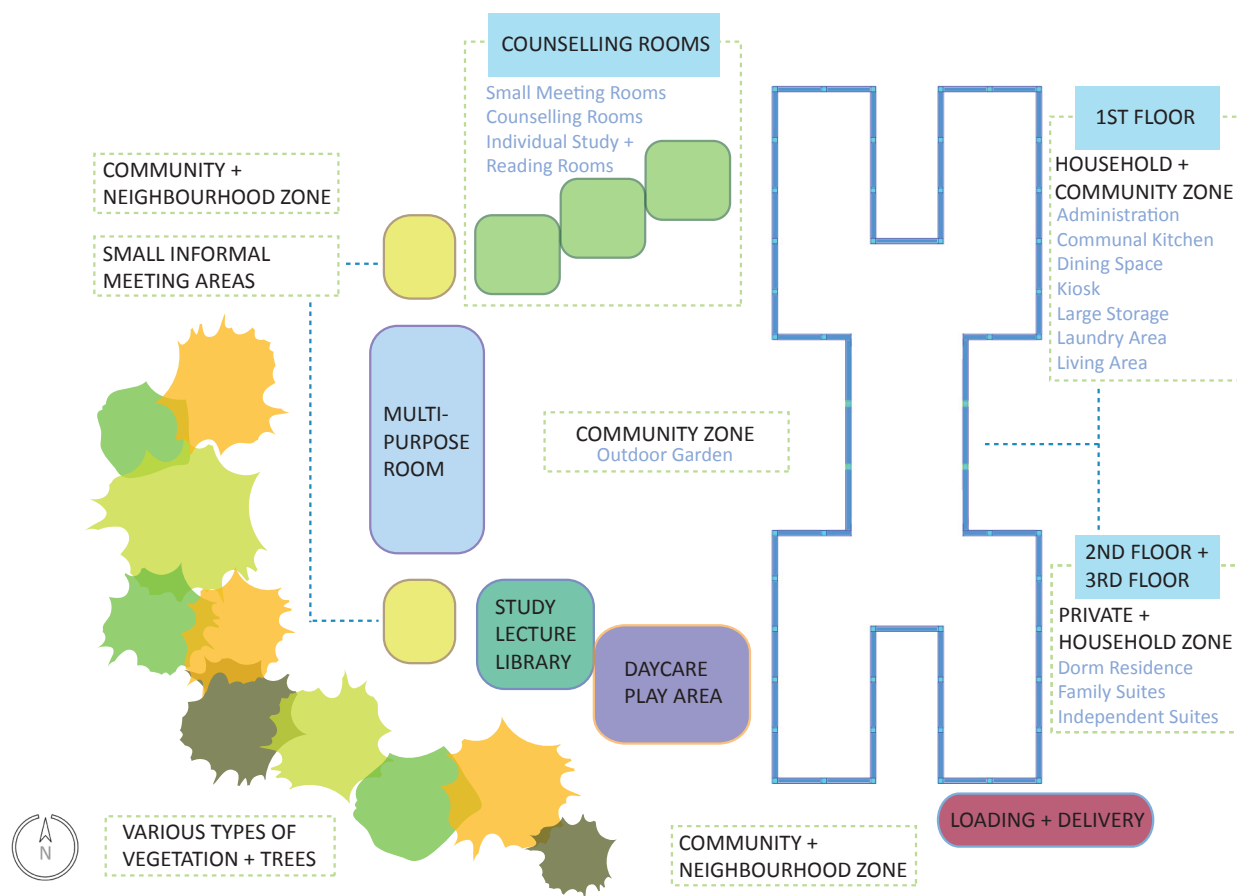


Figure 74
Preliminary
building zoning
study

PRELIMINARY SPATIAL LAYOUT STUDY

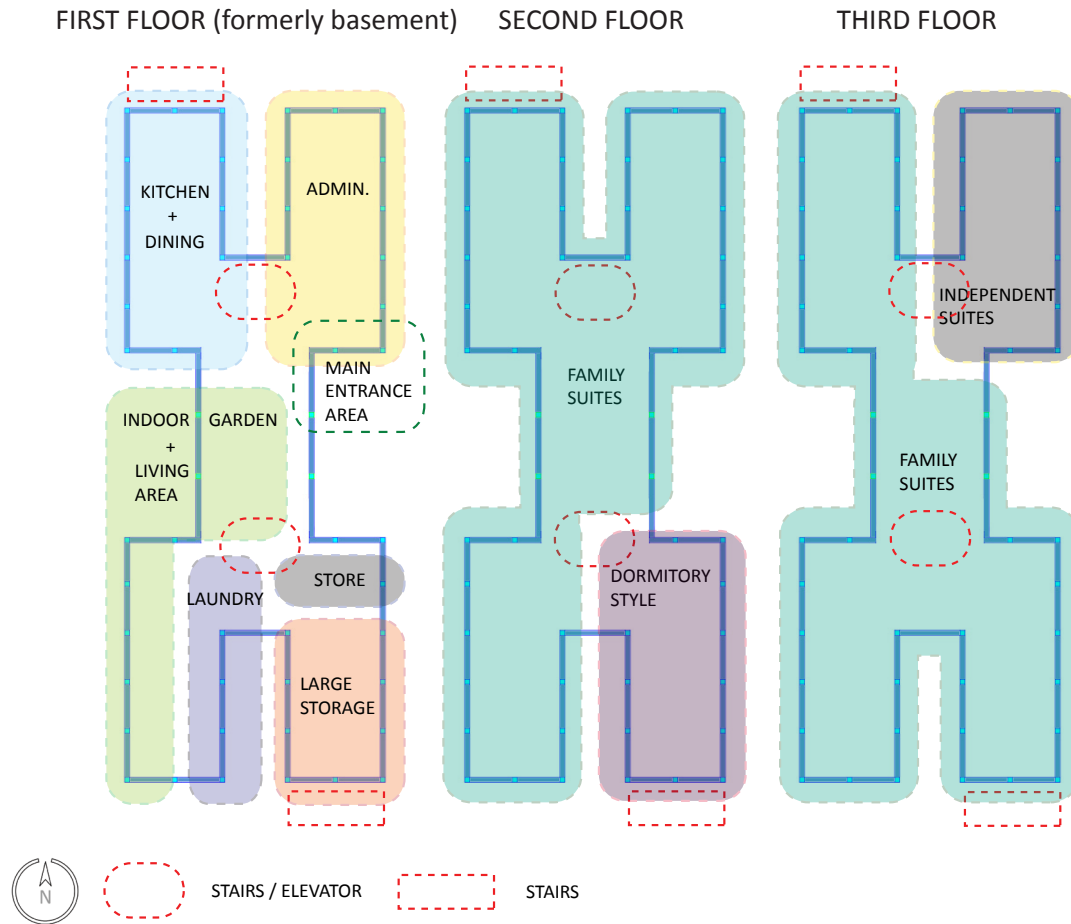


Figure 75
Preliminary
spatial layout
study

CHAPTER SUMMARY + CONCLUSION

Through programme designing I finalized the ideas and information that were drawn from my literature investigation and precedent studies. Fundamentally, the design programme takes inspiration from Lifeboat theory to focus on community building, the sharing of both knowledge and space, and providing each resident with opportunities to participate and be engaged with others. The design also makes safety its central concern and nurturing family relationships as another important priority. Through the incorporation of the six zones of housing design inspired by Lifeboat theory, there are programmes that also extend out to help develop neighbourhood connections. Not only do the programmes and activities concentrate on meeting the residents' everyday needs and on self-improvement; they also touch upon important factors such as individual interests and opportunities to develop their hobbies. *Hana's Place's* programmes were designed to not only provide help, establish community, and safety, but to ensure that residents can feel comfortable alone with their families, have time to themselves to explore interests and hobbies, and ultimately find enjoyment in staying at *Hana's Place*.

CHAPTER SIX

DESIGN APPLICATION

Introduction
Design Exploration
Site Plan: Building in Relation to its Site
Exterior Views
Overall Design of Interior Spaces
First Floor
Second Floor
Third Floor
Sections
Selected Room Information
Chapter Summary + Conclusion

INTRODUCTION

Imagine for a moment: waking up while the sun is still low on the horizon. You glance over to your side and notice your child is still sleeping soundly. While still in your gown, you quietly take your steps towards the kitchen to make yourself some coffee. You realize it has rained overnight; the air carries a slightly bitter scent. With a warm cup of coffee in your hands, you find your neighbour has risen, too. With the exchange of soft smiles and a nod of the head, you thank her for taking care of your children last night. A few minutes have passed in silence, and you can feel on your skin that the temperature has risen as the sun slowly reveals its face, higher in the sky. The ripple of your black coffee now reflects a golden light. Then you hear a soft shuffling sound as your child rises from his bed. With his hair mussed and his eyes still sleepy, he turns around and gives you a gentle smile.

The primary goal in designing *Hana's Place* was to provide a place where users can self-improve, contemplate in peace, and find their next steps in life. However, its fundamental aim was to design an environment where each woman and children may begin their day by waking up in the morning without a hint of fear. I have called my design of transitional housing "*Hana's Place*" as a reference to a woman's name but also to draw connection to the Japanese word, hana, which means "flower". It not only alludes to a visiting a friend's house, but also to the opportunity for women and children's lives to flourish while staying at *Hana's Place*, as they become part of nature and add colour to the world with their smiles and laughter.

This chapter includes my final design proposal for a transitional housing facility. The final product was essentially constructed of a careful amalgamation of information and inspiration derived from my literature investigation and precedent studies.

DESIGN EXPLORATION

As discussed in Chapter Four, the current building interiors are composed in a very linear fashion. The corridor in the centre of the building has a tunnel-like purpose, allowing people to only transition from one end to another without encountering any interesting vistas, scenery or windows that look out to the outdoors. The building's current function as a hostel does convey a sense of security because of its fortified appearance. Therefore, visitors may feel a sense of protection and assurance that their belongings are safe. However, for women and children going through the healing process, the corridor is too narrow and prohibits a mother and child from walking side by side without causing congestion in the hallway. The lack of windows in the centre yields no incoming natural light, and one is made to feel trapped and confined despite it being in a communal space and hub that is shared by all of the building users. At the end of many halls are either walls or solid doors that strengthen the notion of being lost in a labyrinth. Despite the presence of large windows at either end of the central hall, the existence of staircases continues to prohibit natural light from entering the interiors. For these reasons, I have found it very difficult to achieve a floor plan design that will allow a strong relationship with outside nature using the existing floor plan. Additionally, the existing floor plan does not comply with the needs of the residents, as it is difficult to perceive a sense of escape or freedom. The extreme linear organization is reflective of the characteristics that may generate stress in a person, as described in Chapter Two. As a result, I decided that best way to approach this issue was to demolish all interior walls, including the current staircase. The following figure shows a demolition plan of the current building (Figure 76).

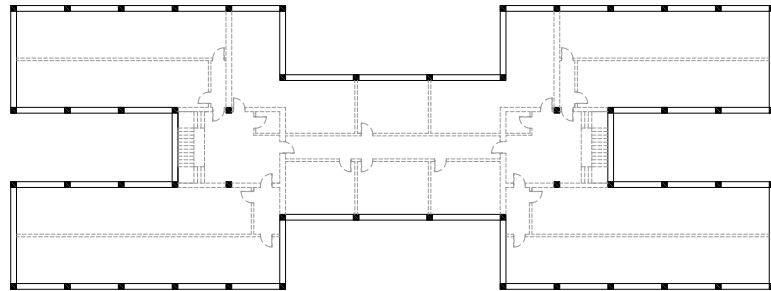
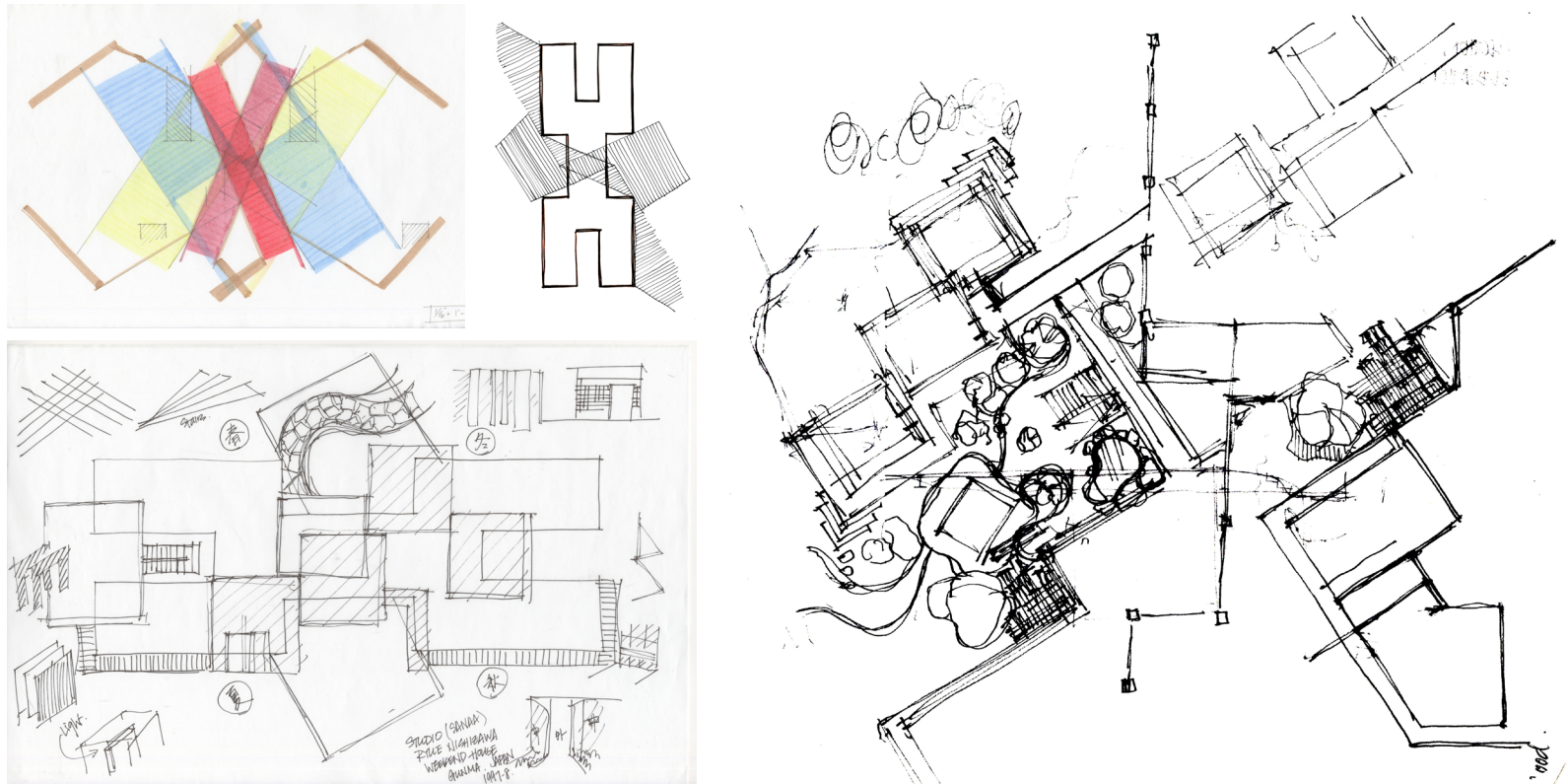


Figure 76
Demolition plan

After the removal of interior walls, my next step was to organize a spatial layout that is most suitable for facilitating an outward extension towards natural elements and the garden outside. Inspired by Tokeiji's overarching layout in asymmetry and by the organic zig-zag formation found in *Zen* gardens, I began laying out various lines in many directions that would convey similar characteristics. Care was taken not to over-emphasize the organic and curvilinear shapes, as it was also discovered in my literature investigation that too many curvilinear shapes have as negative an impact on the human healing process as do rigid layouts.

Figure 77
(all of images below) Design exploration sketches



Before finalizing the floor plans, I made a quick sketch of an interior space which conveyed the ideas and aesthetics I wanted to illustrate in my design (Figure 78). Despite the freehandedness in this drawing, it was very helpful for me to map out the directions I wanted to go in my design. In this sketch you will find my intentions to create a volumetric experience for the users of *Hana's Place* by incorporating level changes and the subtle placement of steps before meeting places. Doors and windows were drawn in ways to remind myself that providing mothers with views to their children is critical. The drawing also reveals a sense of openness that allows users to experience a feeling similar to being outside while remaining inside the building. Although subtle, material references are evident in the walkways near a meeting area.



Figure 78
Conceptual
sketch of interior
space

SITE PLAN: BUILDING IN RELATION TO ITS SITE

As mentioned in Chapter Four, the chosen neighbourhood boasts a scenic atmosphere thanks to the immeasurable natural elements in its surroundings. With just a turn of the head, one will find adjacent to the building a vast stretch of Jericho Beach. Its immersion in this natural environment was one of the major contributing factors to the selection of this site and building. No significant changes to the surrounding site were made, in order to preserve this wealth of nature.

To the east of the building remain Jericho Park and city tennis courts where residents of *Hana's Place* can take a quiet stroll on warm weather days. Discovery Street continues to be the main road for accessing the site and faces the main entrance. One of the prominent changes made to the building and site was landscaping on the immediate

perimeter. The original design of the building consists of a basement level with half of its height above grade and two floors above. The newly developed building of *Hana's Place* has chosen to turn the basement into a complete first floor, leaving the perimeter of the building to slightly slope down from Discovery Street. This change was done to create a smooth expansion of interior floor space into the outside garden. On the original site plan, there is a small staff parking lot to the west side of the building. However, in the proposed final design, the parking lot has been minimized to the east area of the building. This was done to allow space for a *Zen* garden, children's play area, and newly developed buildings.

All of the trees located on the south side of the building have been preserved, and an addition of more trees strengthens the sense of being immersed in nature. This addition increases visual aesthetics, strengthens the connection to the principles of *Zen*, prevents unwanted visitors from stealing a view of the inside, and adds natural shading. Further south of the building are the Jericho Arts Centre and Jericho Community Centre. Both buildings remain, in order to strengthen neighbourhood relations and to foster the opportunities these places bring to the residents of *Hana's Place*. The final building design of *Hana's Place* has installed bamboo fencing around the children's play area and by the north-west corner to prevent children from external harm. Subtle placement of monitoring cameras has also been incorporated in various entrances and hidden areas to increase security. Additionally, female guards take security measures around and inside the facility, 24 hours a day. With the inclusion of newly developed spaces, the final design of *Hana's Place* has a square footage of 32,722 square feet of interior space. Overall, much of the existing condition has been preserved in the proposed site design to reflect the *Zen* principle of building something new by fostering something old.

Figure 79
(opposite) Site
plan



EXTERIOR VIEWS

The east side of the building retains much of the original fortified image conveyed by the scale of its exterior plastered brick walls. By providing privacy and a fortified appearance, they meet the security measures required in the residential rooms and in the administrative office. This was also done to preserve as much of the original appearance of the building, allowing for smoother transitioning to the new building identity and a minimal impact on the neighbourhood. However, in order to allow a flow of natural light to enter in the morning and early afternoon, ceiling-height glazing walls have been installed in the centre part of the building. The glazing here uses one-way glass, so those outside the building cannot see inside, but those inside have a view of the outside. The glazing wall is also a visual extension from the interiors to outside, referencing the concept of opening *sho-ji* screens to allow the outside to be perceived as part of a living space.

Figure 80 (left)
East axonometric
view

Figure 81
(right) West
axonometric view



Before proceeding to the main entrance of the building, one takes steps or the ramp up to reach the front door. This raise in the floor height from the ground level references Tokeiji's teahouse idea of crossing the boundary between inside and outside. It is also to reference the characteristics of a *Zen* garden, whose grounds are uneven with slopes in various places.

The west side of the building reveals a much more noticeable change to the building's original appearance. Although the residential suites along this side of the wall are also provided with privacy by the use of original plastered walls, much of the first floor and north-west side of the second and third floors have further applications of glazing walls. While the east side has a heavier appearance, the west side is much lighter in comparison. Through the use of glazing glass, a significant amount of afternoon light can enter the building. While some of the windows and doors are opened during the day, the west side helps the building to breathe both light and air. The fabrication of the west side wall not only extends outwards to the adjacent field but also indents towards the inside of the building. It is evident especially in the swing room – described further in detail later in this chapter – where the small patio space delves into the building. Together with the use of glazing walls that feature rather smooth surfaces, the plastered brick wall adds a sense of roughness, and the indented patios illustrate hollow spaces, which all together reference the surface of a stone.

Figure 82
West
axonometric view





Figure 83 (top)
North exterior
elevation



Figure 84
(bottom)
East exterior
elevation



Figure 85 (top)
South exterior
elevation

Figure 86
(bottom)
West exterior
elevation

OVERALL DESIGN OF INTERIOR SPACES

The overarching architectural language in the design of the interior spaces is strongly influenced by the experience of walking in a *Zen* garden. While the original building layout is symbolic of having a single direction, a new zig-zag layout simulates the sense of walking on a winding path, stopping at various intervals to pivot to another direction. This moment of turning the body allows one to see different perspectives and vistas, which the final design provides for all to enjoy and experience. By focusing on stepping away from tunnel-like passages that exist in the original plan of the building, I have made sure that regardless of where one is standing, the perspective of space is at an obtuse angle. In this way, the feeling of being in an open space is strengthened, and the feeling of being confined is removed.

Through the use of glass and the way it is designed, one has a view of nature wherever they stand, either by looking out the window to see the outdoors, or by seeing an element of nature found inside. I have designed the interiors in ways so that no one will end up walking towards a wall with no focus elements, or into a dead-end hallway. The use of glass has also allowed me to achieve a design where one is able to visually transition through walls and bays. A person standing at the east side will still be able to look beyond the layers of glass to get a perspective of the outdoors beyond the west side of the building. This visual transitioning of the layers of glass was inspired by the layering leaves and branches of various trees. Another advantage of using glass is evident in the elevator and staircase areas. By including glazing walls there, one is able to retain the sense of being in an open space despite the smaller sizes of such interior spaces. The fire-escape staircase that could easily be neglected can be used as a lookout point, as there is a platform on each level that affords residents a view of the garden and landscape beyond. This way of designing is also beneficial, security-wise, as it prevents hiding places; people are constantly aware of who is in their proximity. For increased security, the glazing walls used for the east side exterior walls differ from the west by the use of one-way glass, which prevents unwelcome visitors from stealing a look inside.

FIRST FLOOR

As one of my focuses was to help users of *Hana's Place* to find strength through development and participation in community life inspired by Lifeboat theory, the main floor of the final design is central for communal use. The first floor highlights most of the community and between community and neighbourhood zones informed by Lifeboat theory's six zones of a housing facility. On this floor, users' everyday needs are met with convenience, from cooking, playing, studying, doing laundry, relaxing, and contemplating. The design of this floor allows all members of *Hana's Place* to receive full access to all of the spaces, removing all suggestions of hierarchy and emphasizing equality. Even the administrative office located in the north-east bay adjacent to the main entrance is accessible by all residents, as *Hana's Place* functions at its optimal state when residents participate in the decision-making process and share control, an inspiration derived from the precedent study of Savard's.

From the kitchen and dining areas, to seating in the atrium space and a multipurpose area, the first floor is where social support is most evident. It is a hub where residents come together to meet and share information and laughter. Although every household is provided with their own living space and kitchen alongside their private bedroom space, all residents are encouraged to spend time on the first floor for various reasons. Not only does it help establish networks, access to gardens and views of outside are more emphasized from this floor. Many learning programmes and activities take place on this floor, as its spaciousness allows for multiple functions to take place. Ample seating areas allow for small-scale to large meetings to take place. The variety in seating areas allows residents to freely find their own comfortable places without having to go outside their comfort zones in joining with others. South of the building is a loading zone area where donated items are received and stored. Although some places have more specific functions, much of the space on the first floor is for multipurpose use. My design goal for the first floor was for the residents of *Hana's Place* to see it as a large living space where everyone can feel relaxed, strengthen relationships with others, and together obtain a sense of ownership.



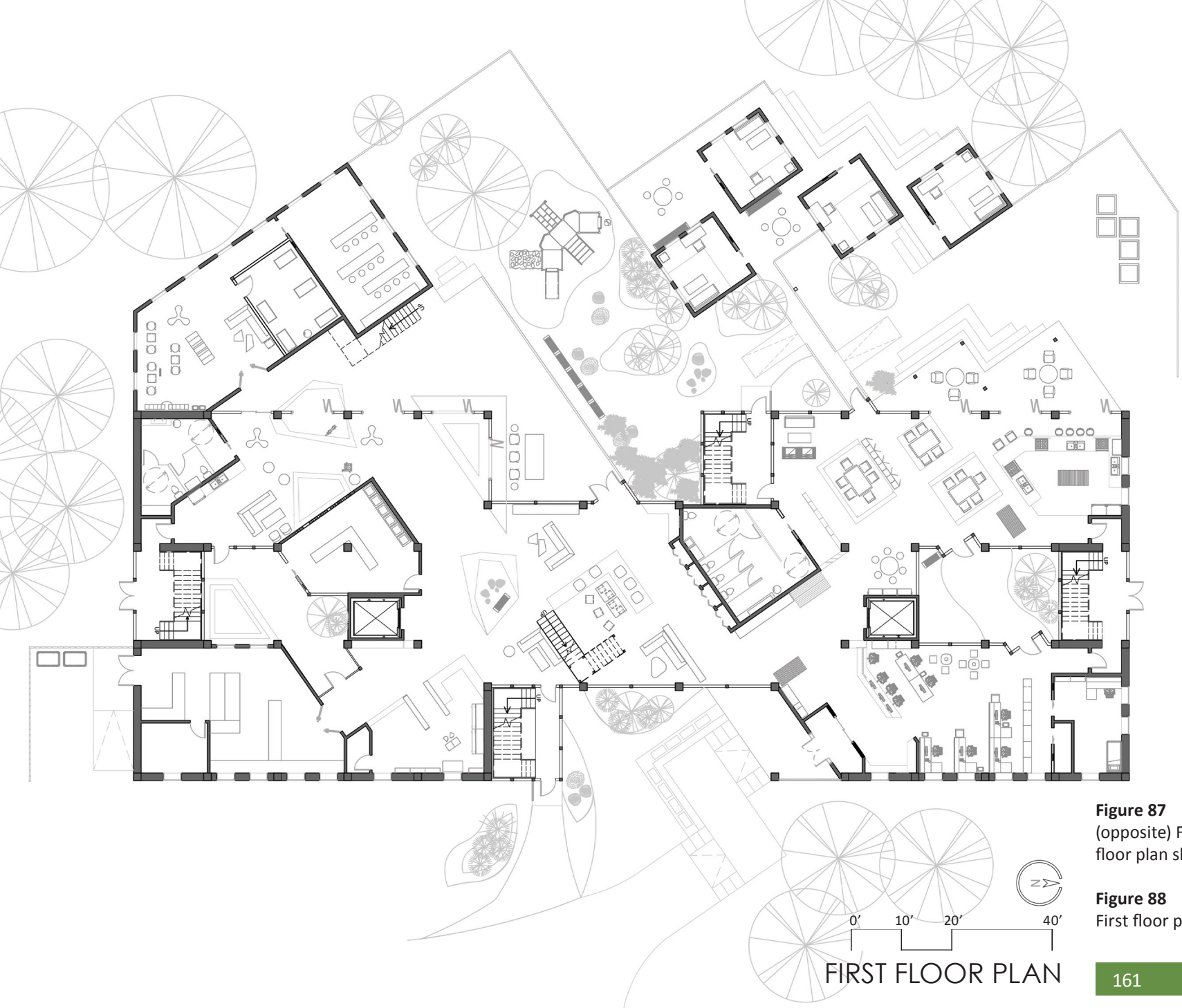


Figure 87
(opposite) First
floor plan sketch

Figure 88
First floor plan



Figure 89
First floor spatial
zoning plan

SECOND FLOOR

Compared to the first floor, the second floor is much quieter, as it houses the residential suites. Circulation routes similar to the first floor are evident as users continue to take a zig-zag route around the facility. Here, one will find private, household, and between household and community zones informed by Lifeboat theory. All three types of residential suites are also present in this floor: dormitory, family, and independent suites. As was discovered through studying Savard's, people's preferences are a subjective matter; not everyone's idea of a comfortable room is the same. Thus, varying types of residential suites were designed in order to meet everyone's needs and unique preferences. Every household is given its own separate entrance to heighten the sense of independence. Residents are encouraged to take full ownership of their spaces and even personalize their front doors to visually indicate control of space and to act as directional landmarks for young children. In this way, the design ensures that residents will experience a subtle transition when moving into permanent housing, making their change in immediate surroundings a comfortable and smooth process.

The shared space between two households is a bathroom and it is easily accessible by either of the families. The atrium space in the centre of the building creates a vertical connection that threads all three floors together. In addition to the shared bathrooms, there are small, informal sitting areas in various parts of the second floor, as well as a large patio. These places were designed to help residents build and affirm relationships with other residents who do not share their bathroom. The meeting places on this floor are smaller in scale, therefore offer a more intimate feel compared to the first floor meeting areas. Although meetings are more frequently held on the first floor, there are times when children are inside the residential suites and their mothers prefer not to be too far away. In these instances, the meeting areas located on this floor are especially useful.

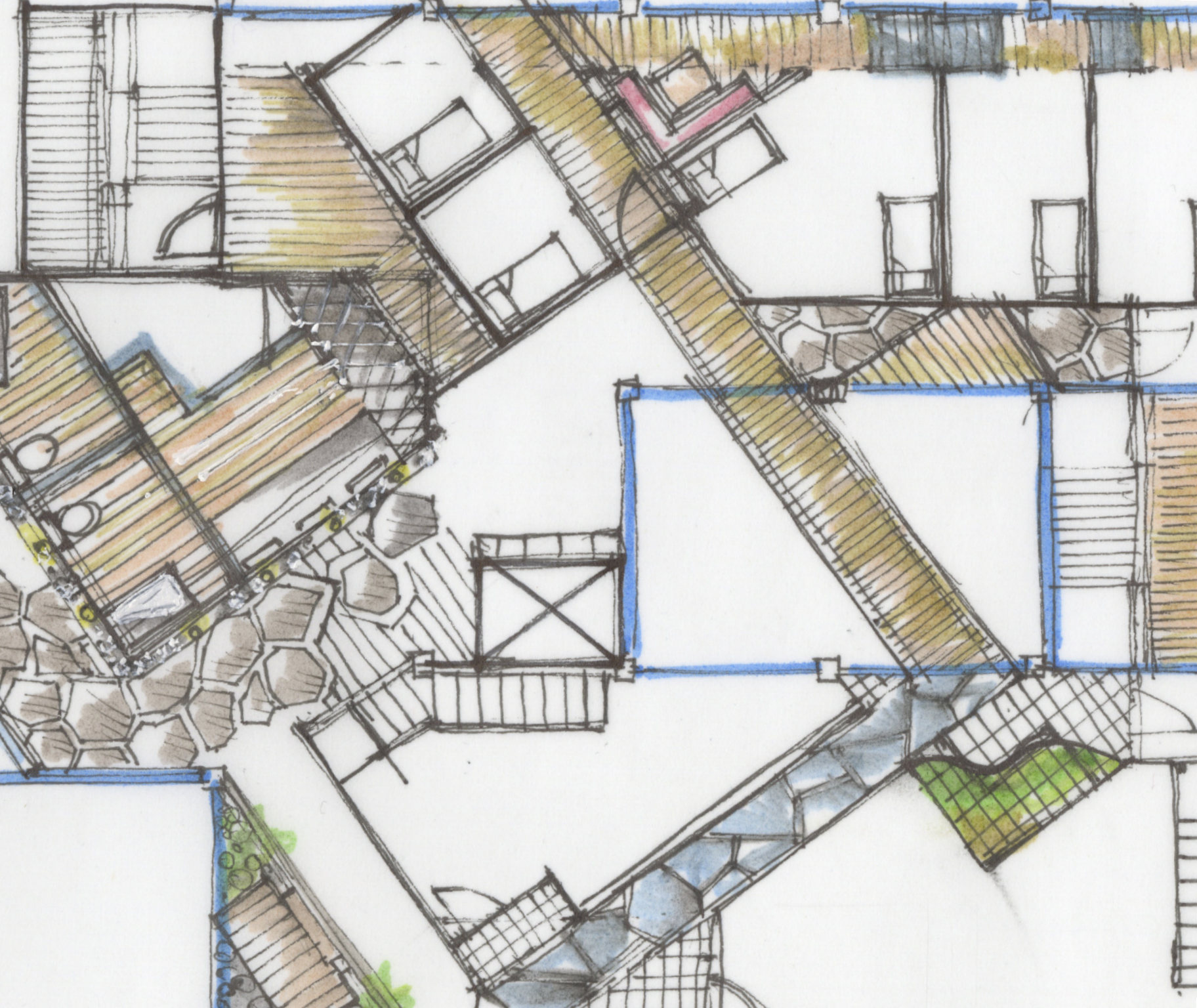




Figure 90
(opposite)
Second floor plan
sketch



Figure 91
Second floor plan



LEGEND



Family Suite	Communal Washroom/Bathroom	
Elevators and Fire Escape Stairs	Independent Suite	
Courtyard	Kichenette	Meditation Spot/View Lookout Space
Patio	Swing Room	Atrium Space
Telephone Room	Dormitory	Indoor Garden

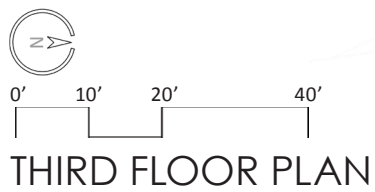
Figure 92
Second floor
spatial zoning
plan

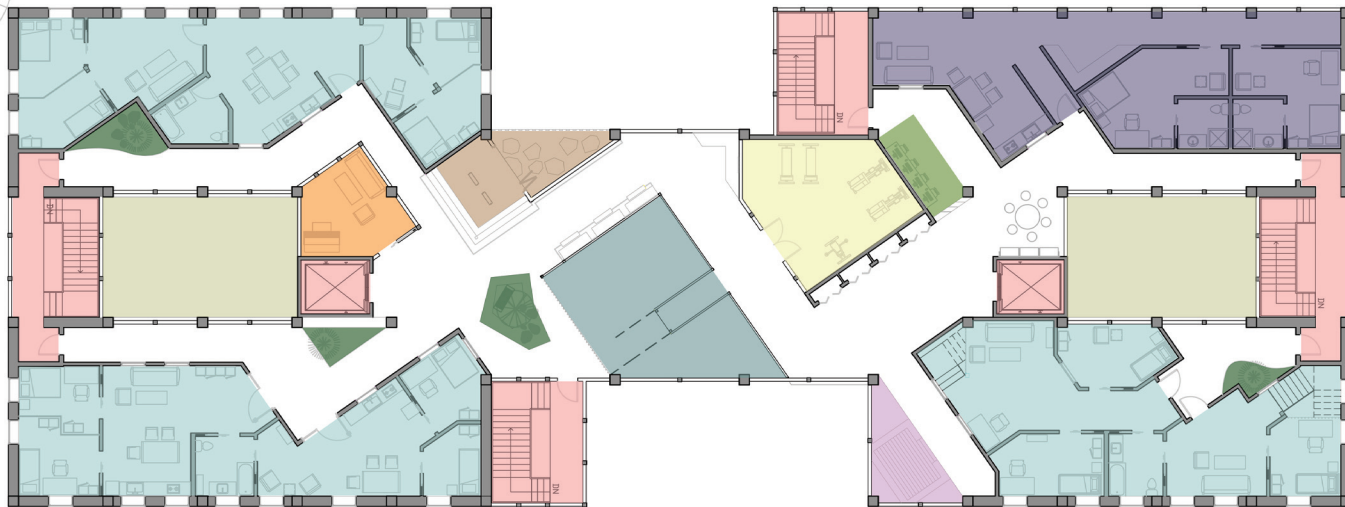
THIRD FLOOR

The top floor of the building houses more residential suites. Here one also finds activity rooms designed for older children and adults. A workout room is soundproofed and is usable even during evenings when quiet times are in effect to respect younger children going to sleep. It is an ideal place to use when one feels the need for exercise, but the weather outside does not permit. This space may be shared with other activities such as yoga and *wen-do* when multipurpose space on the first floor is occupied or if weather is not ideal. The music room is also situated here for residents who want to expand their skills or further their musical interests. My decision to include these rooms was informed by an exploration of teenage blogs on the internet. I investigated activities that may be of interest to today's older children, and in my findings, music, dance, and exercise topped the list as the most preferred and popular activities, next to shopping, going out to movies, and outdoor sports.



Figure 93
Third floor plan





LEGEND

 Family Suite	 Swing Room	 Meditation Spot/View Lookout Space
 Elevators and Fire Escape Stairs	 Independent Suite	 Atrium
 Courtyard	 Computer Station	 Indoor Garden
 Music Room	 Workout Room	



Figure 94
Third floor spatial
zoning plan

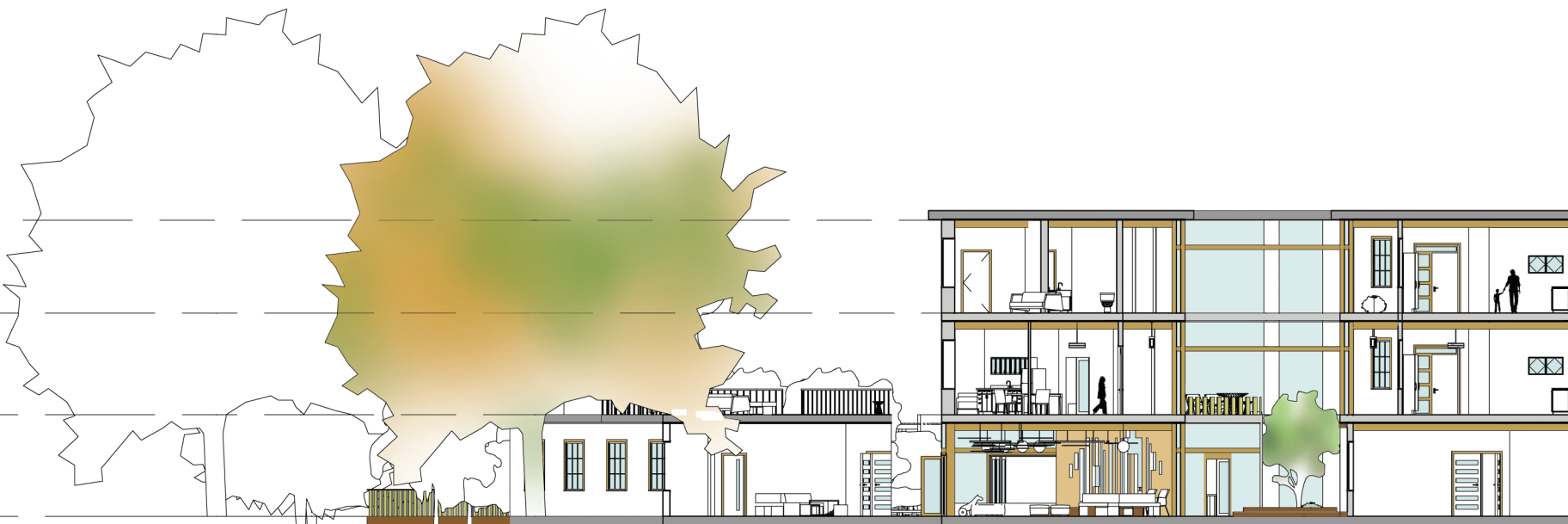
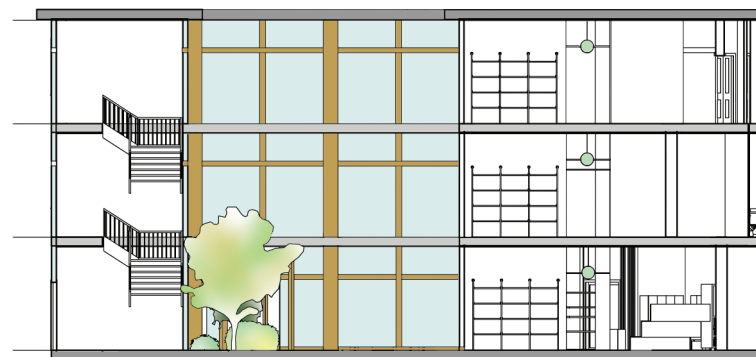
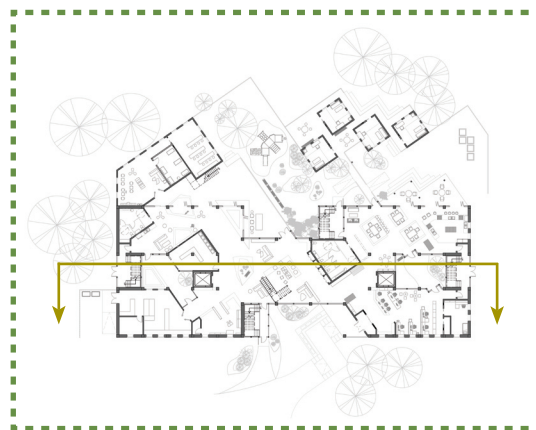
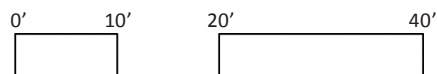
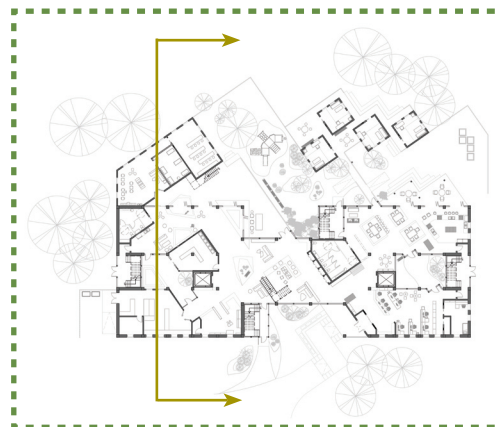
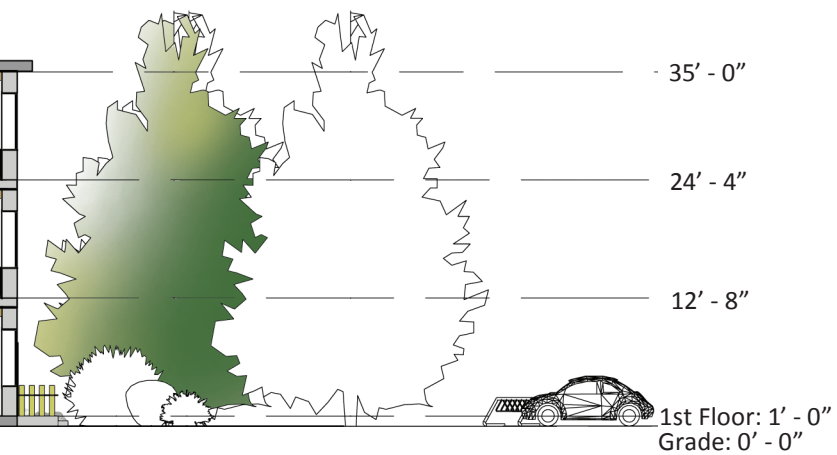


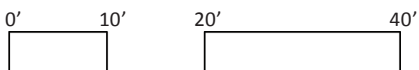
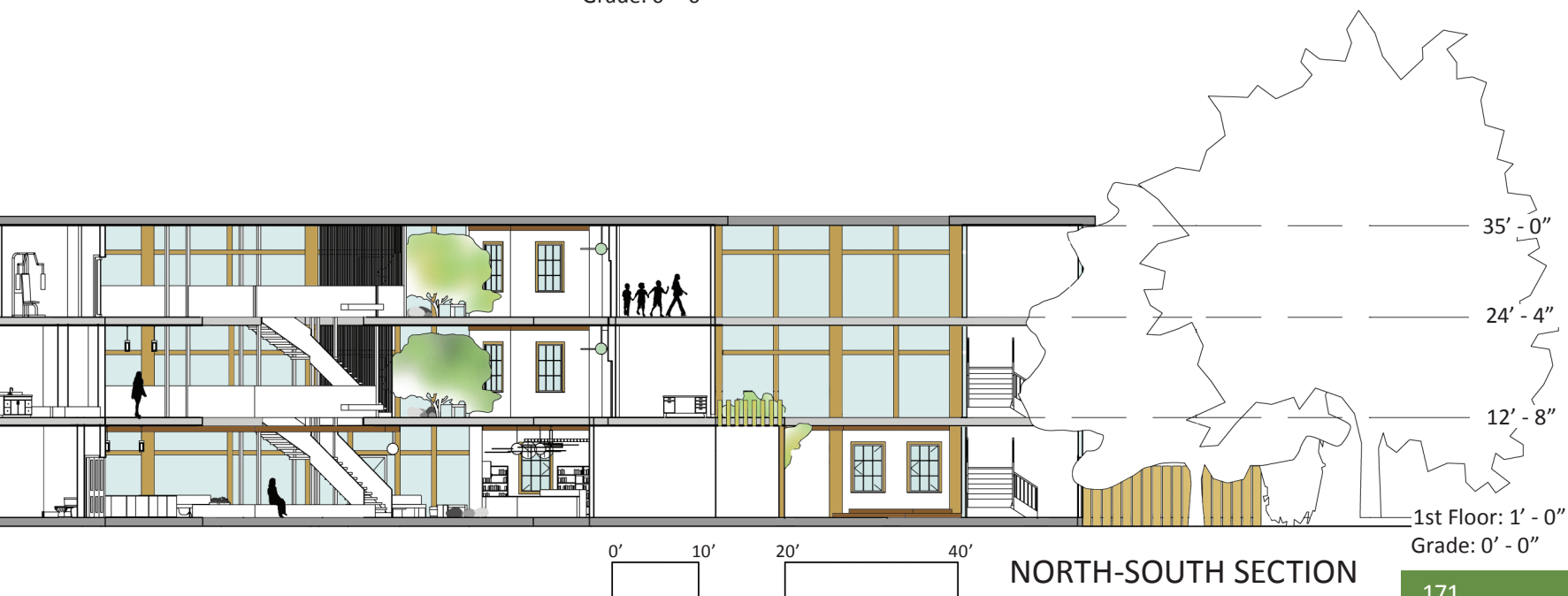
Figure 95 (top)
East-west section
with key plan

Figure 96
(bottom) North-
south section
with key plan



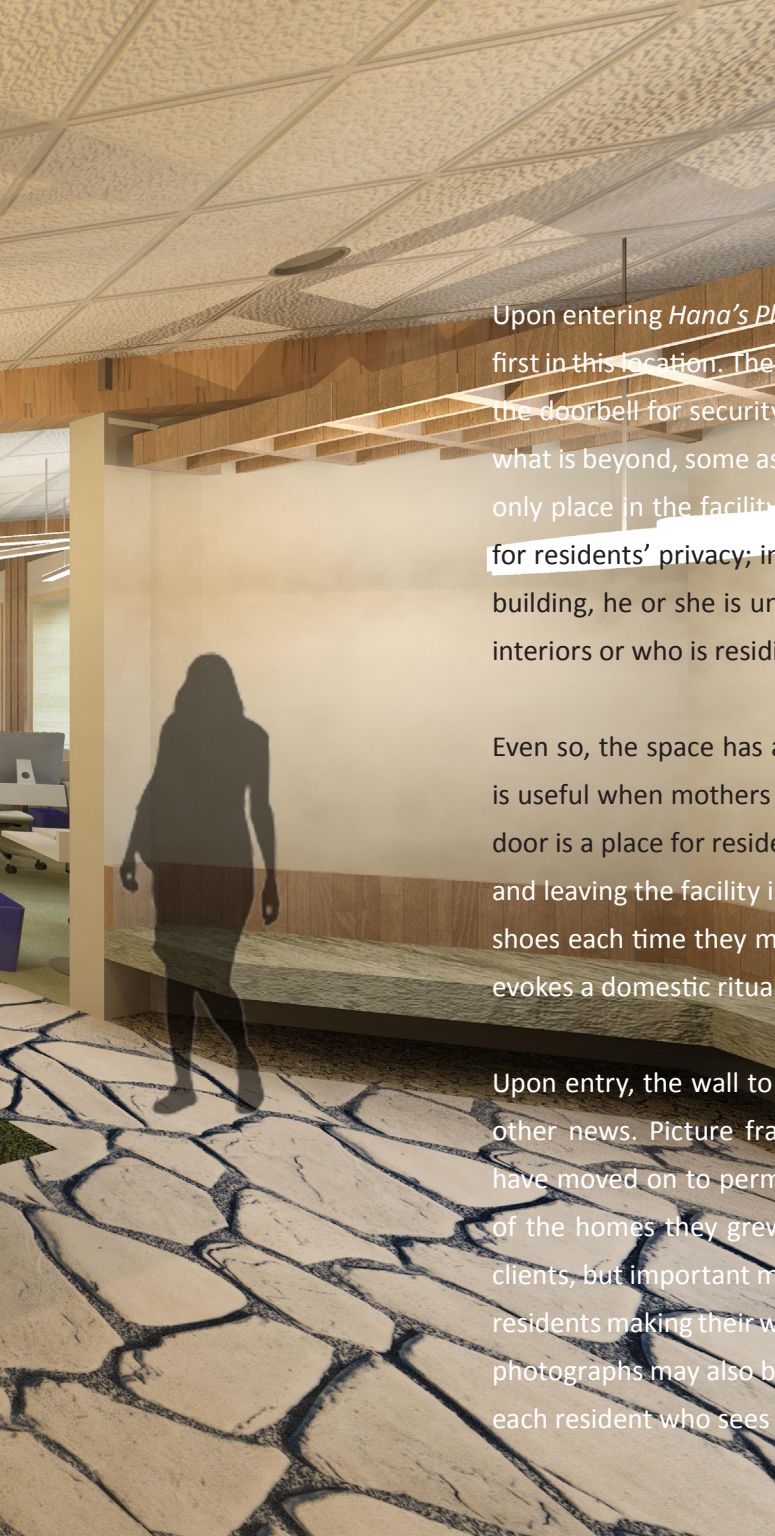


EAST-WEST SECTION



NORTH-SOUTH SECTION





RECEPTION

Upon entering *Hana's Place* through the main entrance, residents and guests are greeted first in this location. The main entrance is always opened by a staff member upon hearing the doorbell for security reasons. While from every other place in the facility, one sees what is beyond, some aspect of nature, or views of the garden, the entrance space is the only place in the facility that does not permit a visual extension. This is out of concern for residents' privacy; in the very rare case where an uninvited guest gains entry to the building, he or she is unable to see beyond the entrance area, preventing a look at the interiors or who is residing there.

Even so, the space has a welcoming atmosphere with a waiting area to the side, which is useful when mothers are helping their children to put on their shoes. Adjacent to the door is a place for residents and guests to hang coats and leave outdoor shoes. Entering and leaving the facility is much simpler when residents don't have to lug their coats and shoes each time they make their transition. Hanging coats up immediately upon arrival evokes a domestic ritual and indicates where the residential space begins.

Upon entry, the wall to the right has a bulletin board with notices of job openings and other news. Picture frames are hung, framing photographs of former residents who have moved on to permanent housing, as a reminder to them that *Hana's Place* is one of the homes they grew up in. This conveys the idea that these people were not just clients, but important members of the housing family. It is also an inspiration for current residents making their way towards permanent housing. With consent, current residents' photographs may also be placed there; the idea is to create a sense of being at home for each resident who sees his or her picture on the wall.

Figure 97
Perspective of
reception area

OFFICE AREA

Situated next to the reception area is an administrative office area, which both staff and older residents have access to. Thanks to variations in the furniture, the characteristics and appearance of a uniformed office space have been removed. The lack of partitions allows the area to remain spacious and eliminates the idea of building hierarchy.



Figure 98
Perspective of
office area





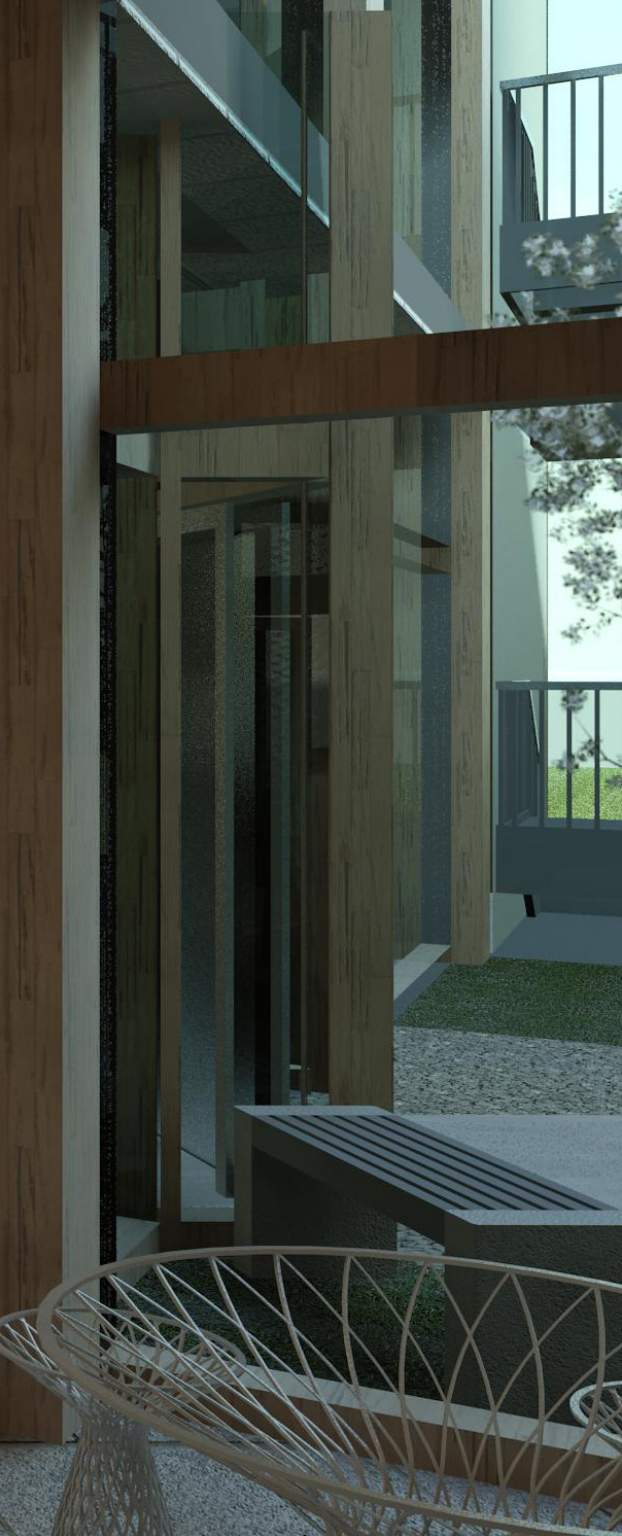


NORTH COURTYARD

The north courtyard is situated between the office space on the east and kitchen and dining area on the west. It makes an optimal space to relax and contemplate. As the space is located on the north side of the building, the courtyard remains fairly cool in temperature throughout the year. It provides residents and staff a place to wind down after working in the office, and enjoy the sense of freshness that is felt there. The glass wall on either side allows a person on the east to look through and perceive a view of the nature at the west side. This seeing through layers of spaces facilitates a visual weaving through different boundaries and blurs boundaries between inside and outside even further.

Figure 99
Perspective of
north courtyard





KITCHEN & DINING SPACE

The kitchen and dining area can be regarded as one of the primary places where people converge. This space can function as a learning environment as much as one for play and enjoyment. Cooking together can be both enjoyable and a valuable learning experience. While the space allows for informal activities such as cupcake decoration and snack preparation to take place, it also houses the formal cooking business function of *Hana's Place*. Hence, though it appears that this space is used primarily for cooking and dining, it can be regarded as a multipurpose space, as it allows a variety of functions and levels of formality to take place. It may also be used as a place to relax and study as it is an intermediary space between two outdoor spaces. Both ceiling-height glazing walls on the west and the courtyard on the east allow ample natural light to enter, making the space a comfortable and warm environment.

To reflect a principle from the Savard's precedent – that preferences differ from individual to individual – various types of seating and tables are used in this space to accommodate a variety of needs. For instance, sofa seating can be used for children enjoying their snacks, while a full dining table is a better fit for formal occasions. Bar stools are located near kitchen counters for those having a casual lunch or engaging in conversation while someone is cooking. Through these design choices, the domestic quality of *Hana's Place* is heightened; the cookie-cutter, institutional approach of

Figure 100
Perspective of
kitchen and
dining area

providing everyone with the same set of furniture is done away with. Buffet-style, elongated bench seating was considered in my design, because it encourages people to come together as they sit along the same table. However, my intention was to create a comfortable community space without forcing residents to sit in rows and in a fixed manner, which is a more institutional approach that I wanted to avoid. Despite the open concept within this space, through furniture placement and elevated sections of flooring, certain areas become intimate and enclosed in a comfortable level. Finally, there is extensive storage space for food, kitchenware, and dishes. Through hosting group activities in its open space concept, the kitchen and dining area continues to strengthen connections between residents and nurture mother-child relationships.

Figure 101
Perspective of
kitchen and
dining area









PATIO AREA

Located at the north-west corner of the building is the patio space that functions as an outdoor dining space for residents and staff. Here, mothers can relax and engage in conversation with others while their children play nearby. It is a serene space where warm afternoon sun can be basked in, where the patterns of shadows fabricated by the awning represent the passing of time, referencing the similar effects found at the Church of Light. It is also evident in this perspective image that the dormitory space on the second floor is provided with ample natural light coming from outside. A glazing wall creates the perception of a wide and spacious hallway which extends into endless outdoor views. Without the glazing wall, this corridor would seem quite narrow and confined.

Figure 102
Perspective of
patio area

WALKWAY BRIDGE

Slightly south of the patio dining area on the west side of the building is a walkway bridge that connects the housing facility to the counselling and individual study rooms. Here the walkway resembles the bridges often found in *Zen* gardens, and it is low enough to be safe for toddlers and small children. This perspective image also reveals the walkway on the second floor at the upper left that runs parallel to the bridge underneath. This path located in the second floor provides individuals standing in the hallway next to the north courtyard a view of the west side, creating the impression of seeing through layers of spaces – again, a reference to looking through layers of leaves. The open fire staircase on the right can also be seen in this perspective, showing how the platforms located there can be utilized as an optimal place to view the outdoors.

Figure 103
Perspective of
walkway bridge









LIVING & ATRIUM SPACE

Figure 104
Perspective of
living and atrium
space - 1

This area may be perceived by the users as the living space on the first floor. It allows for informal meetings to occur with movable cushions and coffee tables for their convenience. A portable screen can be transported into this space for movie viewing and photographic slide shows. Adjacent to this space is a storage closet where children's play items and board games are stored. By bringing out the games, this space functions as an intimate area where families can enjoy quality time together. This space also takes the role of being an atrium, as it has a vertical extension up to the third floor ceiling. The living space not only brings families together but allows continuum of movement and air flow to upper floors, threading together floors that are otherwise perceived to be separate.

Figure 105
Perspective of
living and atrium
space - 2









KIOSK AREA

The kiosk space uses low shelving to prevent the perception of overcrowding and development of confined spaces. A fitting room next to the large storage area is installed for residents to try out clothing they like.

Figure 106
Perspective of
kiosk area

SOUTH COURTYARD

Located between the large storage area on the east and multipurpose area on the west is a south courtyard. Similar to the one located at the north side of the building, this space also functions as a transitioning place between inside and outside. This courtyard is provided with a sandbox play space which makes it convenient for mothers working in the laundry room located adjacent to the courtyard. Mothers can comfortably complete their tasks while their children are occupied playing in the sandbox. The clear glass wall between the laundry room and the courtyard also makes it easier for mothers working there, as they have a clear view of the whereabouts of their children. Above the laundry room is a small patio space on the second floor. Here too, mothers can be engaged in a conversation with their friends while their children play just below, still within their viewing zone.

Figure 107
Perspective of
south courtyard

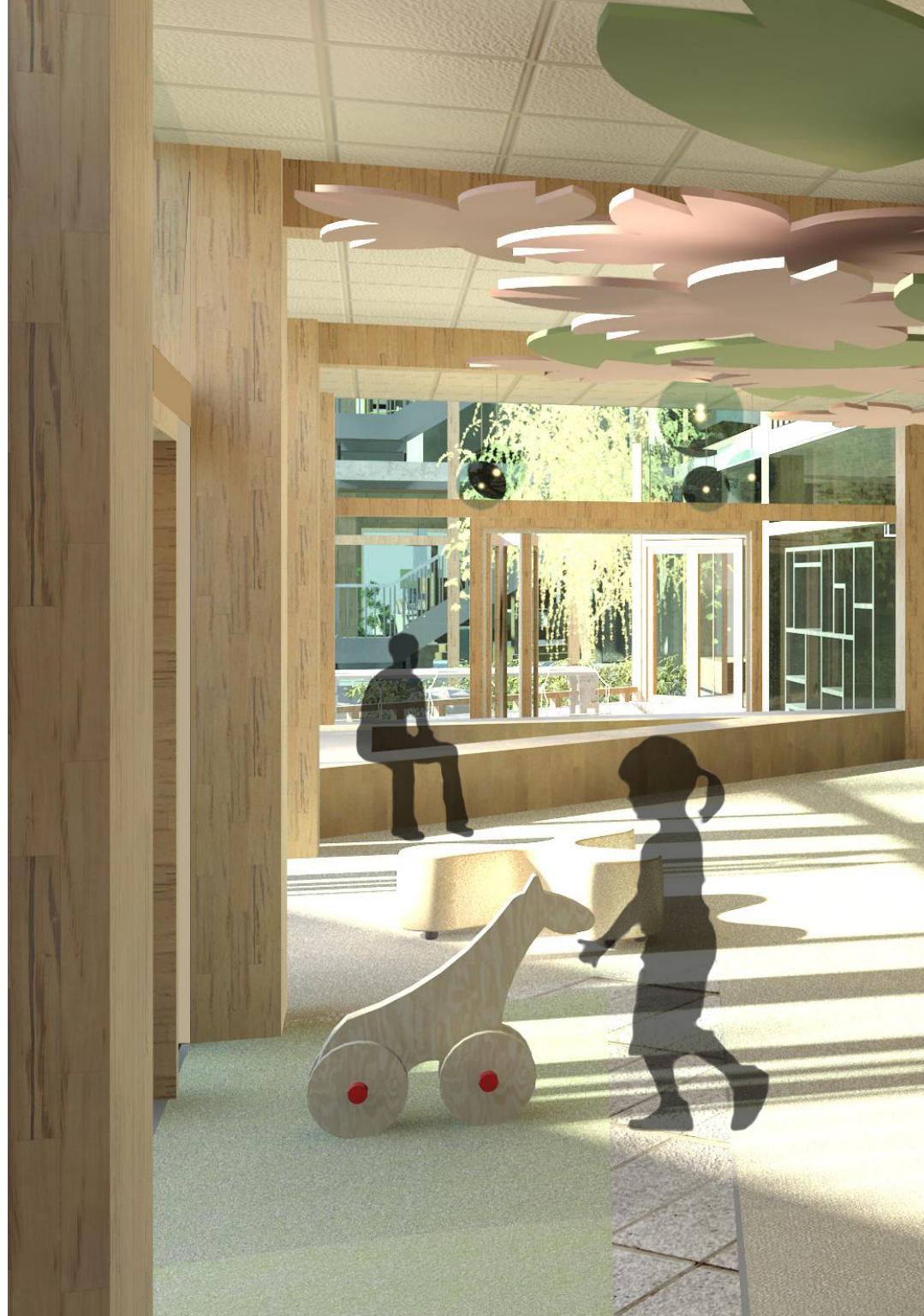




MULTIPURPOSE & PLAY AREA

The multipurpose area located in the south-west bay of the first floor was designed for large group activities such as yoga and *wen-do*. As instructors for various activities will be visiting residents here, the area is labeled as community and between community and neighbourhood zone according to Lifeboat theory. By opening the folding doors, the space here can be extended out towards the adjacent patio space, maximizing its square footage for a variety of large activities and events. This extension out to the patio fortifies the interaction with outside and further strengthens the building's breathing behaviour as its boundaries are blurred.

Figure 108
Perspective of
multipurpose
and play area - 1









The space also functions as an extended play space for young children as it is located adjacent to the daycare area. The main daycare area next to the classroom is enclosed and is provided with a sleeping corner for small infants and therefore the main daycare is provided for quieter activities. In comparison, soft carpeting on the floor in the multipurpose area not only lets children crawl, sit, and play comfortably, it absorbs noise so that children can play freely without restriction. A small kitchenette is installed for the preparation of simple snacks, and a nearby washroom has a changing table.

The laundry room next to the multipurpose area has openings in the walls to allow visual access to the children's play area in the multipurpose area, as well as to the large west patio. By designing the space this way, mothers have continual visual access to their children and outside while they are doing household chores. A triangular corner sitting place faces a white wall by the laundry space (shown in Figure 108). This space can take on functions similar to the living space atrium, where films can be projected onto the wall for viewing. Bulletin boards share notices of house meetings and events. Altogether, the multipurpose area has an inviting atmosphere with soft finishing touches and bright colour applications. Not only does the space have a playful atmosphere for children, it is also appropriate for meetings, yoga, and other activities.

Figure 109
Perspective of
multipurpose
and play area - 2

ZEN GARDEN

The *Zen* garden at *Hana's Place* offers residents a sense of the timeless qualities found in nature. Here, residents can sit, relax, and feel time passing slowly by witnessing the change in colours and textures of leaves and flowers. It is a place where residents can have many sensory experiences. The beautiful bloom of a flower may give visual enjoyment, while the fresh scent of grass and the sound of wind dancing with trees offer other sensory experiences. While spending time here, residents are reminded of impermanence and of the beauty found in imperfection. The children's play area is also in close proximity. Therefore, the garden naturally becomes a gathering place for many mothers. As the garden provides tranquil moments, it functions as a therapeutic space where one can escape from the day's stresses.

Figure 110
Perspective of
Zen garden





DORMITORY ROOM

The dormitory suite is located on the second floor of *Hana's Place*. It is primarily used by single residents or mothers with infants who require no extra bedding space. Contrary to the confined spaces found in typical boarding school dormitories, here, each resident is given a comfortably-sized private living space. The dormitory suite is situated above kitchen and dining space on the first floor, making access to that space convenient. A communal bathroom is also located adjacent to the suite, featuring spacious bathroom units that provide complete privacy when inside. Here, the sharing of spaces inspired by Lifeboat theory is conveyed through the adjacent communal kitchen and bathrooms. Glazing walls that run along the north-west side of the wall bring ample natural light into the suite, making the relatively confined dormitory hallway to seem much more spacious. Each dormitory room has one of its walls lowered slightly to allow sunlight to enter the space even when the door is closed. The sunlight coming in shifts its position throughout the day, referencing the impermanent qualities found in *Zen* as well as the aesthetics that the Church of Light has informed. When the sliding door of the individual room is opened, one has direct visual access to the gardens and natural elements found beyond the glazing wall without a single obstruction.

Figure 111
(opposite)
Perspective of
dormitory room



FAMILY SUITE

The family suite was designed to accommodate families with larger numbers of siblings. This style of housing uses a concept similar to the residential suites, where households share bathroom space, while each has a separate entrance to maintain a sense of independence. However, this family suite is designed as a small house. It begins on the second floor with its kitchen and dining space, a comfortable living space, and a bed space underneath the staircase, which leads to the third floor into an extra bedroom area and a bathroom shared with the adjacent family. Given that the space was designed for larger families, it is possible that the oldest of the children may be young adults. An ascent to the upper floor to access the bedroom space was designed deliberately to provide young adults with a slightly more visual separation from the rest of their families, resulting in increased privacy and an added sense of independence. I have designed these family suites in this way to assist older children as they transition from being dependents, creating healthy visual separation between them and their mothers without completely separating them from the rest of their families.

Figure 112
Perspective of
family suite





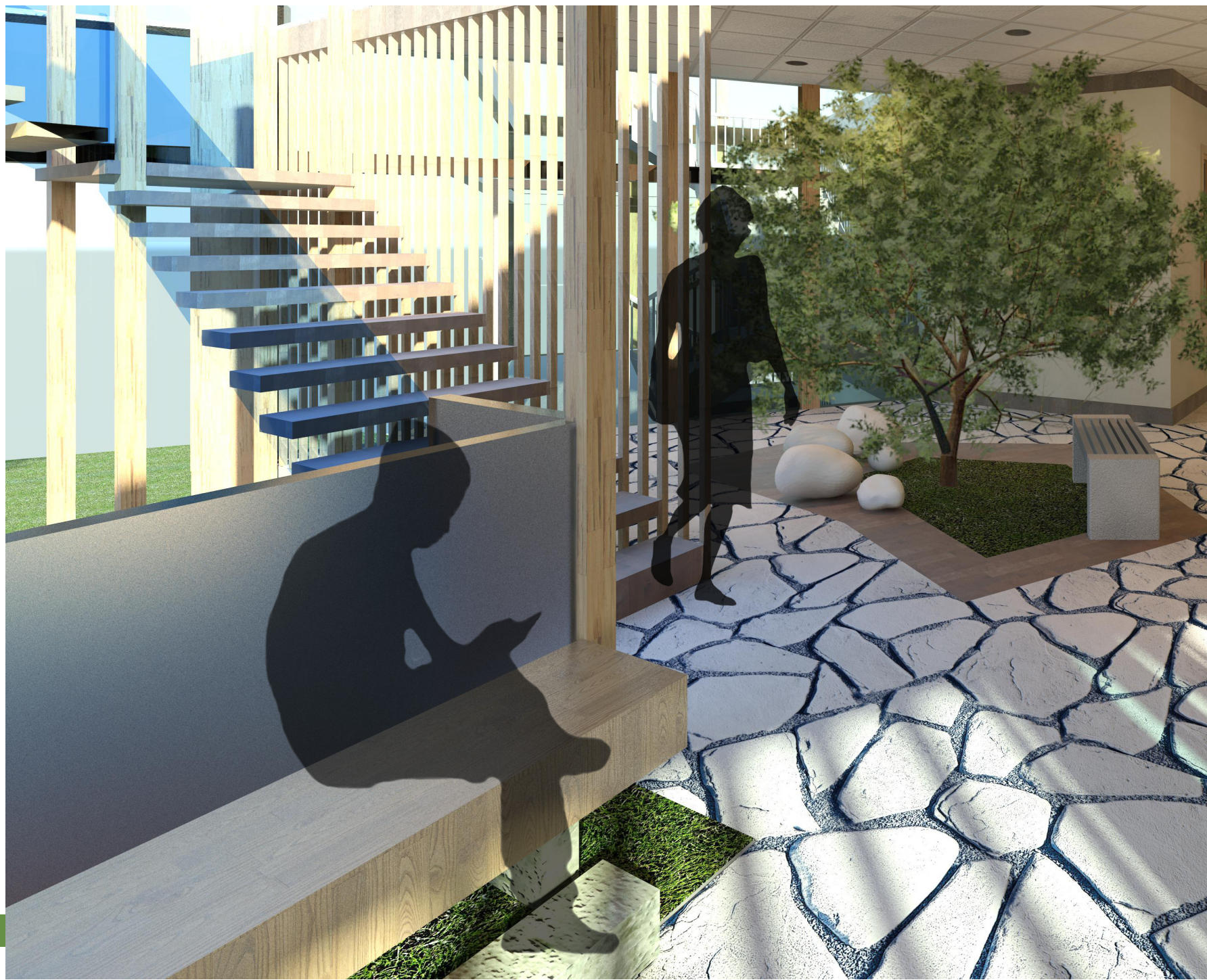




SWING ROOM

The swing room is a small play area located in the south-west corners of the second and third floors. It functions as a half-patio, half-indoor play space that changes its identity by the act of opening or closing of folding doors. While the folding doors are closed, the play space on a raised platform is separate from the small patio; an interior space that can be accessed any time, regardless of the weather. However, when the folding doors are open, the space extends outwards, causing the play space inside to become an extension of the patio space. Small porch swings incorporated in the design provide users with a peaceful experience as they sway back and forth, transitioning from being outdoors, to indoors, to back outdoors again.

Figure 113
Perspective of
swing room





SECOND & THIRD FLOOR COMMON AREA [INDOOR GARDEN]

The second and third floor common areas are both located beside the swing room on each floor. They function as smaller common areas for residents and staff for various purposes. The space can be used as a meeting area for residents to engage in conversation or sit down to read a favourite book. One can also relax by a tree or simply enjoy the view of outside. The space is located in the centre of the building which makes it a natural hub where all passersby can acknowledge each other's presence. The materials found in this space are grass, stones, glass, and wood. With ample natural light coming in from both the east and west sides of the walls, these common areas are fortified with the sense of being outside while remaining inside the building. The residents living adjacent to these spaces can get a view of the common area from their bedroom windows, giving the impression that their windows face outside.

Figure 114
Perspective of
second and third
floor common
area [Indoor
garden]

CHAPTER SUMMARY + CONCLUSION

With this design of *Hana's Place*, my hope was to provide a housing facility where residents would find their lives flourishing with various opportunities. I began the design process by first looking at the original condition of the chosen building and its surrounding site to determine which of its existing elements were beneficial for the users of *Hana's Place*. Any changes that were made to the building were done in order to strengthen its connection to nature, to establish a healing environment, and to meet the unique needs of women and children. Many of the plastered brick walls on the east façade of the building were preserved, as they provide the privacy and security required for the residential rooms and administrative offices. New glazing walls, primarily along the west side of the building, were added to enhance incoming natural light. The juxtaposition of smooth glazing walls and rough plastered walls references the characteristics of a garden stone.

The overarching architectural language conveyed in my designed floor plans is the zig-zag route found in many *Zen* gardens. Except for individuals' private rooms, all spaces in the building have been designed to allow access to all. This was done to prevent the development of hierarchies among residents and staff. This includes access to the administrative offices, since *Hana's Place* functions optimally when residents take part in the decision-making process. Together with 120-degree perspective angles I have ensured that residents will have either a view to the outdoors or a natural element brought indoors, regardless of which direction they are walking inside the building. While different types of residences were designed to suit individuals' unique needs and preferences, they also follow the six zones of a housing facility informed by Lifeboat theory. In this way, I was able to design suites to ensure that connections with others are never lost. Rooms for extra-curricular activities such as a workout room and music room were designed to accommodate the hobbies and talents of residents and to potentially broaden their interests.

Finally, *Hana's Place* was designed to be user-friendly, convenient, safe, and comfortable for all ages. Providing access to nature was an ever-present priority, in order to deliver a therapeutic environment that assists residents in their healing. Ultimately, *Hana's Place* was designed for all residents to enjoy and to help them find a spark of hope that they have been missing in their lives.



Figure 115
Hana's Place logo

CONCLUSION

Reflections
Challenges + Future Research Directions
Last Remarks

REFLECTIONS

The inspiration for my practicum project came from the experience of seeing anti-domestic violence posters, many of which included motivational quotes. Posted in many public places, they instilled in me an awareness of the issue, and a desire to help end it. My work here has been an opportunity not only to realize and understand the graveness of one of the world's most significant issues, but also to discover the role that interior design can play in helping survivors and in making improvements to a serious problem. Many of these posters raised awareness of the issue; however, steps that survivors could take to make changes in their lives were never mentioned. Not understanding how such important information could be missing from these advertisements, I turned the focus of my project to designing residential spaces where survivors could heal, determine their next steps, and rediscover their own identities, all while strengthening their family relationships and raising awareness of domestic violence through a small business function. The project took its first step by understanding the users. Researching what kinds of situations survivors come from, recognizing the effects of coping with these hardships on their lives, and realizing what their needs are formed the basis of this design project and gave me direction for my next steps. Having a clear grasp of the issue at hand also led me to define my overarching architectural language informed by the principles of Japanese *Zen*.

Together with the goal of designing spaces where users may find a sense of healing and self-empowerment, another fundamental objective in the formation of *Hana's Place* was to initiate a method of designing a transitional housing facility that could potentially be viewed as a paradigm shift away from the conventional institutional approach. In order to achieve this, various theoretical frameworks were investigated to structure design foundations and to provide a sense of validity in the final composition. First, an investigation on the Theory of Supportive Design informed the key ingredients needed to construct a realm and spatial design that would help promote healing for the survivors. This theory also functioned as an anchor and a backbone to build bridges between other theories

and information. Second, Lifeboat theory was instrumental in constructing a spatial layout that would facilitate community development. It revealed methods and inspirations to *Hana's Place's* spatial and programme designs. It helped to construct an environment that encourages residents to build a team where one looks after another. Furthermore, the purpose of constructing a community network within the housing facility was to strengthen the possibility of residents learning from each other and through participation. This led me to study Experiential Learning Theory, where ideas drawn were paralleled to what was found in Lifeboat theory. The Experiential Learning Theory helped construct spaces and programme where residents' interaction with others can easily be achieved and where informal exchanges of knowledge take place naturally. One of the key ingredients in spatial design that facilitated the healing found in Theory of Supportive Design was the importance of providing survivors with earthly natural elements. This idea made connection to the study of the principles of Japanese *Zen* and my additional analysis of *Shinrin-yoku* and therapeutic landscapes. The examination of these informed me of the positive effects nature can have on the human condition.

All three of the precedents that were studied conveyed informative programming ideas, spatial planning and design guidelines. The Shokozan Tokeiji convent not only shed light on the idea that survivors may be able to find self-worth through taking an active role in team activities, but also provided a wealth of guidance through its incorporation of *Zen*. Savard's showed how its function as a shelter prevented the development of hierarchy among staff and residents, along with ways to truly allow its clients to sense freedom and use the space as their own. It also demonstrated that flexibility in design is optimal when accommodating people with different needs. Church of Light emphasized that relationships can even be formed between an architecture that presents itself as fortified through its use of concrete with soft earthly elements surrounding it. The church proved to be a significant example of how principles of *Zen* can be incorporated in various ways and how people may feel and perceive the interior they are in through experiencing a transition of time.

The site analysis provided a sense of reality to this practicum project. Similar to the effects of examining a three-dimensional model, by having walked through the neighbourhood, analyzed the interiors of the chosen building, and felt its walls, the perception I got from conducting this analysis allowed me to truly comprehend the project. It allowed me to physically understand the effects of nature, the fortified appearance of the building, and the potential the neighbourhood has in turning the hostel into a transitional housing facility. The opportunity to analyze the site has helped identify which existing elements could contribute to the healing of survivors. The ways in which the chosen theories could be practiced – in order to convert a building that is narrow and constricted into one in which rooms appear spacious with blurred boundaries between inside and outside – were put to the test. Here, both Theory of Supportive Design and principles of *Zen* have played prominent roles in helping the final physical form of the building transition from a fortified appearance to layered spaces of see-through walls.

The final design of *Hana's Place* aimed to facilitate development of community networks and social support by having various shared spaces. The scale of communal spaces range from small and intimate to large and welcoming; from bathrooms shared between households, to the first floor common areas where most programmes take place. The organization of these spaces allows residents to transition through all six zones informed by Lifeboat theory. The programmes offered at *Hana's Place* are inspired by both precedent studies and Experiential Learning Theory where learning can be achieved through individual participation. Fostering the connection with nature at *Hana's Place* is an attribute derived from examining the principles of *Zen*, *Shinrin-yoku*, the study of therapeutic landscape, and the overarching, grounding Theory of Supportive Design. While the chosen colour palettes in the final result exert a calming and serene atmosphere, they also reflect the characteristics of earthly elements and *Wabi Sabi*. Particularly, most walkways in the building create the illusion of walking outside; the wall installed in the multipurpose area has the appearance of crumbling down with age. Rocks placed inside and outside in the gardens reference nature's innate ways. Finally, by having the floor plan circulation designed in the zig-zag orientation inspired by *Zen* gardens, an opportunity was created for residents to naturally come to a short halt when coming

to a corner. In this way, through the pivoting of the body and the time taken to do so, one's movements are slowed, and more time is provided for individuals to better acknowledge their surroundings and the presence of others passing by.

Though in order to successfully obtain a valid finding of the effects of chosen theories and the final design, the project must be built and be subjected to a post-occupancy evaluation, in the course of working on this practicum project, the four research questions that were instrumental in my exploration of the research and design were as follows.

1. In what ways can analysis of the characteristics and effects of domestic violence shape the interior design of the project?

The study of the issues informed what is required and what to avoid. Some people may perceive a type of room negatively as it might remind them of their past hardships. Therefore, recognizing the major issues and the users' needs can shape the design of interiors significantly.

2. In what ways can design take a role in initiating healing and learning in survivors of domestic violence?

Through investigations of Theory of Supportive Design, Lifeboat theory, and Experiential Learning Theory, I learned that designs do have the potential to influence how people behave, move, and work in their everyday lives. Thus, designing spaces in accordance to these three theories could potentially alter individuals' everyday patterns towards a new direction that may facilitate both healing and learning. The principles of *Zen*, *Shinrin-yoku*, and therapeutic landscapes have also shown examples of how humans may develop a sense of fascination towards the extraordinary, and accept that changes in their environment may have a positive outcome.

3. How might the design of interior spaces foster the development of community and social support?

Through the design of shared spaces, individuals are provided with opportunities to meet others and engage in conversation naturally. The size of the space is a fundamental factor, as some people may not feel comfortable being too close to another person. Ensuring that the width of walkways can accommodate two people walking side by side has the potential to bring people together.

4. In what ways might the principles and aesthetics of *Zen* be applied to the interior design to effectively have a healing and self-empowering impact on the users of *Hana's Place*?

Through investigation, it was revealed that *Zen* has serene and relaxing characteristics as well as educative ones. Serenity and calmness are major factors, but *Zen* emphasizes its central focus as the realization of living in harmony with nature. Establishing a blur between the boundaries of inside and outside may provide residents with a strengthened connection to nature, allowing them to experience the healing effects found in *Shinrin-yoku* and therapeutic landscapes. By having *Zen* gardens adjacent to the facility and using materials and colour palettes inspired by earthly materials, residents may be inspired to learn from the beauty of imperfection and knowing that events in life are impermanent. This may provide an opportunity for individuals to gain an appreciation towards what they already have and feel a sense of contentment in their lives. The idea of two rocks leaning against each other – a principle found in *Zen* – not only suggests the idea of teamwork and community networking but also may inspire residents to realize that each individual has something to offer another, a gain of self-empowerment through realization of one's own identity.

CHALLENGES + FUTURE RESEARCH DIRECTIONS

In my practicum project, my aim was to inspire a paradigm shift away from an institutional approach through incorporation of the principles of *Zen* as the foundation of design. Although *Zen* has a strong correlation with Shintoism and may be perceived as religious, by amalgamating the results of my study of *Shinrin-yoku* and therapeutic landscapes, my project has become a framework that has opened up the opportunity for future research in order to validate the theory. Since domestic violence is perceived as a sensitive issue for some people, it was a challenge for me to find an interviewee who would share her experiences. The literature investigation revealed a wealth of information that was significant in shaping the final design; however, I believe an interview in the future would be an asset to further strengthen this practicum project. Lastly, I hope that there would be an opportunity to perform a post-occupancy evaluation in the future to investigate the validity of chosen theories as well as to discover the effects on children, particularly young boys, after being welcomed to take accommodation with their mothers.

LAST REMARKS

Together with literature investigations and relevant precedent studies, this practicum project concludes with a design proposal of *Hana's Place*, a transitional housing facility that not only assists residents in healing and finding direction to independency, but also helps survivors connect with others and reinforce the relationship between mother and child. Most importantly, this project was conducted with the hope of making a change to the serious issue of domestic violence; to design a space that survivors of this violence can truly call home.

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APPENDICES

Building Code Analysis
User Profiles + Room Descriptions
Lighting Plans
Material Selections

APPENDIX A: BUILDING CODE ANALYSIS

National Building Code of Canada 2010 was used to ensure that designs presented in Chapter 6 would meet the building bylaws of Canada and to provide safety to all users of *Hana's Place*.

PART 3: Fire Protection, Occupant Safety and Accessibility

Section 3.1. General

3.1.2.1. Classification of Buildings

Hana's Place is a transitional housing facility that includes residences for users as well as kiosks and kitchen areas that accommodate small business and personal services. Thus, according to the table 3.1.2.1., the housing facility has been classified as the following:

Group A (Division 2): Assembly occupancies not elsewhere classified in Group A

Group C (Division -): Residential occupancies

Group D (Division -): Business and personal services occupancies

3.1.3. Multiple Occupancy requirements

According to Table 3.1.3.1., the minimum fire-resistance rating of fire separations between the adjoining major occupancies in *Hana's Place* are all 1 hour.

3.1.17. Occupant Load

Based on Table 3.1.17.1., the occupant loads per floor are as follows:

1st floor

Assembly uses (classroom): 12

Assembly uses (reading or writing rooms or lounges): 30

Assembly uses (dining, beverage and cafeteria space): 30

Business and personal services uses (personal services shops): 10

Business and personal services uses (office): 10

Total: 92

2nd floor

Assembly uses (space with fixed seats): 6

Assembly uses (space with non-fixed seats and tables): 25

Residential uses (dwelling units): 10

Residential uses (dormitories): 6

Total: 47

3rd floor

Assembly uses (space with fixed seats): 6

Assembly uses (space with non-fixed seats and tables): 11

Residential uses (dwelling units): 13

Total: 30

Section 3.2. Building Fire Safety

3.2.1. General

Hana's Place consists of 3 storeys and faces 1 street

3.2.2.6. Multiple Major Occupancies

"... in a building containing more than one major occupancy, the requirements of this Subsection for the most restricted major occupancy contained shall apply to the whole building" (NBC 2010, 3-35 Division B).

3.2.2.10. Streets

East side of *Hana's Place* faces Discovery Street and therefore the building is considered to face one street.

3.2.2.49. Group C, up to 3 Storeys, Noncombustible Construction

Based on Sentences 3.2.2.49(1), 3.2.2.49(2), and 3.2.2.49(3) *Hana's Place* is summarized as follows:

Construction: Non-combustible

Floor Assemblies: Fire separations with a fire-resistance rating not less than 1 hour

Load bearing beams and columns: Fire-resistance rating of 1 hour

Dwelling units with more than one storey: Fire-resistance rating of 1 hour but need not be constructed as fire separations

Sprinklered: Yes

3.2.3.19. Walkway between Buildings

The main building and the individual study rooms (Counselling rooms) are separated from the walkway with a fire-resistance rating of 1 hour.

Walkway Construction: Non-combustible

Heavy timber construction is allowed based on Sentence 3.2.3.19(3)

3.2.4. Fire Alarm and Detection Systems

3.2.4.1. Determination of Requirement for a Fire Alarm System

Hana's Place requires a fire alarm system since it is installed with an automatic sprinkler system.

3.2.7. Lighting and Emergency Power Systems

3.2.7.1. Minimum Lighting Requirements

Based on the sentence 3.2.7.1.(1), minimum value of illumination shall be not less than 10 lx at floor or tread level and at angles and intersections at changes of level where there are stairs or ramps in the following places:

- 1) Exits
- 2) Public corridors
- 3) Corridors providing access to exit

3.2.7.3. Emergency Lighting

"Emergency lighting shall be provided to an average level of illumination not less than 10 lx at floor or tread level in

- a) exits,
- b) principle routes providing access to exit in open floor areas and in service rooms,
- c) corridors used by the public,
- f) corridors serving classrooms,
- j) floor areas or parts thereof of daycare centres where person are cared for, and
- k) food preparation areas in commercial kitchens" (NBC, 2010, 3-92 Division B).

3.2.8. Mezzanines and Openings through Floor Assemblies

3.2.8.1. Application

All floor areas of *Hana's Place* terminates at an exterior wall, a firewall, or a vertical shaft except for vertical circulation space in the living space, therefore the only item that applies is:

The penetration of a floor assembly by an exit or a vertical service space shall conform to the requirements of Sections 3.4, 3.5, and 3.6.

3.2.8.3. Construction Requirements

The building must be of noncombustible construction

3.2.8.4. Sprinklers

Hana's Place contains an interconnected floor space therefore must be sprinklered throughout

3.2.8.5. Vestibules

The staircase adjacent to the interconnected floor space should be protected by vestibules. Consideration of this should be made in the final design of *Hana's Place*.

3.2.8.6. Protected Floor Space

Hana's Place consists of a number of exits that do not make using the staircase by the interconnected floor space necessary. Therefore, a protected floor space is not required.

3.2.8.7. Draft Stops

"A draft stop must be provided at each floor level within an interconnected floor space, immediately adjacent to and surrounding the opening, and shall be not less than 500mm deep measured from ceiling level down to the underside of the draft stop" (NBC, 2010, 3-97 Division B).

3.2.8.8. Mechanical Exhaust System

"A mechanical exhaust system shall be provided to remove air from an interconnected floor space at a rate of 4 air changes per hour" (NBC, 2010, 3-97 Division B).

Section 3.3. Safety within Floor Areas

3.3.1. All Floor Areas

3.3.1.1. Separation of Suites

Each suite shall be separated from adjoining suites by a fire separation having a fire-resistance rating not less than 1 hour.

3.3.1.4. Public Corridor Separations

No fire-resistance rating is required for a fire separation between a public corridor and the remainder of the storey since each storey is sprinklered throughout

3.3.1.5. Egress Doorways

Hana's Place has minimum of 2 egress doorways in all rooms and suites with the exception given for dwelling units.

3.3.1.9. Corridors

1) Minimum width of a public corridor is 1100mm wide. Most of the corridors in *Hana's Place* are 5ft wide (1524mm).

7) Except for a dead end corridor that is entirely within a suite, *Hana's Place* does not have any dead end corridors that is more than 6m long.

3.3.1.19 Transparent Doors and Panels

Glass panels and doors must be readily apparent by attaching non-transparent hardware, bars or other permanent fixtures to it.

3.3.1.22. Common Laundry Rooms

3) The fire separation is not required to have a fire-resistance rating since floor area in which the laundry room is located is sprinklered throughout.

3.3.4. Residential Occupancy

3.3.4.2. Fire Separations

1) "... suites of residential occupancy must be separated from each other and the remainder of the building by a fire separation having a fire-resisting rating not less than 1 hour" (NBC, 2010, 3-113 Division B).

3) Conforming to the Sentence 3.3.4.2.(3)(a & b), floor assemblies within a dwelling unit need not be constructed as fire separations.

3.3.4.3. Storage Rooms

Sprinklers must be installed in a storage room along with a separation from the remainder of the building by a fire separation having a fire-resistance rating not less than 1 hour.

3.3.4.4. Egress from Dwelling Units

Direct access to a public corridor must be provided in each dwelling unit.

Section 3.4. Exits

3.4.2. Number and Location of Exits from Floor Areas

3.4.2.1. Minimum Number of Exits

Every floor area intended for occupancy shall be served by at least 2 exits. *Hana's Place* consists of at least 6 exits per floor.

3.4.4. Fire Separation of Exits

Every exit must be separated from the remainder of the building by a fire separation having fire-resistance rating of 1 hour.

3.4.5. Exit Signs

Every exit door that conform to section 3.4.5.1.(1), must have an exit sign placed over or adjacent to each exit.

3.4.6. Types of Exit Facilities

3.4.6.1. Slip Resistance of Ramps and Stairs

All surfaces of ramps, and landings and treads must have a finish that is slip resistant and a colour contrast or a distinctive pattern to demarcate the leading edge of the tread and the leading edge of the landing in the final design of *Hana's Place*.

Section 3.7. Health Requirements

3.7.2.2. Water Closets

Hana's Place provides unisex water closets in accordance to the Table 3.7.2.2.A. and Table 3.7.2.2.B. The number of water closets required for daycare centre conform to Sentence 3.7.2.2.(7).

Section 3.8. Barrier-Free Design

3.8.1.3. Barrier-Free Path of Travel

All *Hana's Place's* interior and exterior walking surfaces are designed to be barrier-free.

3.8.2.3. Washrooms Required to be Barrier-Free

Each floor consists of a minimum of 1 barrier-free washroom.

3.8.3.3. Doorways and Doors

- 1) Every door way that is located in a barrier-free path of travel has a clear width not less than 800mm when the door is in the open position.
- 5) All swing doors and sliding doors in *Hana's Place* are equipped with power door operator that allows person to activate the opening of the door from either side.

3.8.3.17. Bathtubs

Hana's Place has been designed with barrier-free bathtubs on second floor.

APPENDIX B: USER PROFILES + ROOM DESCRIPTIONS

PRIMARY USERS: WOMEN and CHILDREN

PSYCHOLOGY		
VALUES	- Family - Friends - Self-Esteem - Respect - Social Acceptance	- Jobs/Career (Women) - Motherhood (Women) - Honesty - Justice - Privacy
INGREDIENTS FOR THEIR WELLBEING	- Healthy eating - Adequate rest - Healthy relationship with family and friends - Realization of self-worth - Acceptance - Involvement with community and others - Respect - Opportunities and options - Education - Freedom - Time allotted for hobbies and playtime	

Table 1
Psychological values of primary users

PRIMARY USERS: WOMEN and CHILDREN

SPATIAL REQUIREMENTS	
SPATIAL	- Privacy - Comfortable living space
VISUAL	- Open - View to outside - Ambient lighting - Controllable lighting
COGNITIVE	- Sense of safety - Care - Acceptance - Sense of self-value - Respect from others - Self-reflecting
MOBILITY ACCESS	- Accessible design - Clear passage
SENSORY	- Comfortable - Movable furniture - Thermal comfort - Sound control

Table 2
Spatial
requirements of
primary users

TYPES OF ROOMS FOR PRIMARY USERS

	ACTIVITIES	ATMOSPHERE + DESIGN GOALS	FURNITURE, FIXTURE + EQUIPMENT	POSITIVE CHARACTERISTICS
DORMITORY - Single bed spaces - Multiple occupant - Shared bathroom	- Sleep - Read - Study - Play - Contemplate - Dress - Connect with others	- Open - View to outside - Ambient - Semi-private - Acoustic control through choice of materials - Secure - Comfortable	- Beds (+ Cribs) - Chairs - Desks - Task light - Drawers - Mirrors - Lockable storage - Bookshelves - Ambient lights - Bedside lamps - Clock - Intercom	- Helps build connection with other residents and sense of community - Provides sense of comfort and security through presence of others
FAMILY SUITE - Family- oriented - 2LDK suites - Shared bathroom (and kitchen)	- Sleep - Read - Work - Play - Study - Contemplate - Cook/Eat - Dress - Personal hygiene	- Open - View to outside - Ambient - Private - Acoustically controlled - Sense of independence - Ownership of space through personalization - Secure - Comfortable	- Beds (+ Cribs) - Chairs - Sofa-bed - Desk - Task light - Drawers - Mirror - Lockable storage - Refrigerator - Basic kitchen equipment - Bookshelf - Ambient light - Bedside lamps - Clock - Dining table - Coffee table - Intercom	- Provided with privacy with the convenience of having a neighbour - Establishes a sense of community - Helps to build independence - Comfortable space for women with children

Table 3
Room variations
for primary
users-1

	ACTIVITIES	ATMOSPHERE + DESIGN GOALS	FURNITURE, FIXTURE + EQUIPMENT	POSITIVE CHARACTERISTICS
INDEPENDENT SUITE - Single woman (and an infant) - Shared kitchen - Private bathroom	- Sleep - Read - Work - Play - Study - Contemplate - Cook/Eat - Dress - Personal hygiene	- Open - View to outside - Ambient - Private - Acoustically controlled - Sense of independence - Ownership of space through personalization - Secure - Comfortable	- Beds - Chairs - Lounge chairs - Sofa - Desk - Task light - Drawers - Mirror - Lockable storage - Bookshelf - Ambient light - Bedside lamps - Clock - Refrigerator - Basic kitchen equipment - Dining table - Coffee table - Intercom	- Provides privacy - Strengthens the idea of independence - Reinforces responsibilities - Allows resident to control her immediate surroundings to suit her preferences

Table 4
Room variations
for primary
users-2

SECONDARY USERS: STAFF, VOLUNTEERS, and SECURITY GUARDS

RESPONSIBILITIES	
STAFF Age: 21+ Gender: Female	- Assisting residents with their everyday needs (mentoring) - Childcare - Housing management (accounting) - Business management - Building maintenance (minor interior and exterior repairs) - Booking appointments and answering calls on behalf of the residents
VOLUNTEERS Age: 21+ Gender: Female	- Assisting staff - Aiding residents (mentoring) - Childcare - Maintaining the building condition - Booking appointments and answering calls
SECURITY Age: 21+ Gender: Female	- Patrolling around the building and site (day and night) - Intervening during any conflicts among residents - Keeping records of daily status

Table 5
Responsibilities
of secondary
users

SECONDARY USERS: STAFF, VOLUNTEERS, and SECURITY GUARDS

SPATIAL REQUIREMENTS	
SPATIAL	- Comfortable workable space - Clean - Little privacy - Ease of navigation
VISUAL	- Open - Clear view of inside and outside of the building - Ambient lighting - Controllable lighting
COGNITIVE	- Sense of safety - Respect from others
MOBILITY ACCESS	- Accessible design - Clear passageways
SENSORY	- Comfortable - Movable furniture - Thermal comfort - Sound control

Table 6
Spatial
requirements of
secondary users

TYPES OF ROOMS FOR SECONDARY USERS

	ACTIVITIES	ATMOSPHERE + DESIGN GOALS	FURNITURE, FIXTURE + EQUIPMENT
STAFF CLOSET (COMMUNITY ZONE)	- Storing staff's personal belongings - Lockable - Accessed by staff and volunteers only	- Private - Limited access - Secure	- Lockable storage - Lockable individual cabinets - Shelving
OFFICE (COMMUNITY ZONE)	- Storing private documents of residents and staff - Lockable - Accessed by staff only	- Private - Limited access - View to outside - Secure - Comfortable	- Lockable storage - Lockable file cabinets - Shelving - Desks - Task lights - Chairs - Soft seating - Coffee table - Phones - Computers - Garbage + recycling bins
RECEPTION – MAIN ENTRANCE (COMMUNITY + NEIGHBOURHOOD ZONE)	- Welcoming space for residents and visitors - Answering calls for residents & other housing inquiries - Accessed by staff and residents	- Open - View to outside - Secure - Comfortable	- Lockable storage - Shelving - Desk - Chair - Phone - Computers - Garbage + recycling bins

Table 7
Rooms allocated
for secondary
users

TERTIARY USERS: PSYCHIATRISTS, PSYCHOLOGISTS, LAWYERS, SOCIAL WORKERS, NURSES, PLAYGROUP LEADERS, INSTRUCTORS, and UNIVERSITY STUDENTS

RESPONSIBILITIES	
PSYCHIATRISTS PSYCHOLOGISTS LAWYERS SOCIAL WORKERS Age: 21+ Gender: Female	- Assisting residents find their next steps in their lives - Assisting residents over come social obstacles
NURSES Age: 21+ Gender: Female	- Managing residents’ and staff health and well-being
PLAYGROUP LEADERS and INSTRUCTORS Age: 21+ Gender: Female and Male (with limited access)	- Taking care of children - Assisting mothers - Instructing on childcare - Organizing and instructing educational classes
UNIVERSITY STUDENTS Age: 21+ Gender: Female	- Conducting research - Volunteering

Table 8
Responsibilities
of tertiary users

TERTIARY USERS: PSYCHIATRISTS, PSYCHOLOGISTS, LAWYERS, SOCIAL WORKERS, NURSES, PLAYGROUP LEADERS, INSTRUCTORS, and UNIVERSITY STUDENTS

SPATIAL REQUIREMENTS	
SPATIAL	- Comfortable workable space - Clean - Ease of navigation
VISUAL	- Open - Clear view of inside and outside of the building - Ambient lighting - Controllable lighting
COGNITIVE	- Sense of safety - Respect from others
MOBILITY ACCESS	- Accessible design - Clear passageways
SENSORY	- Comfortable - Movable furniture - Thermal comfort - Sound control

Table 9
Spatial
requirements of
tertiary users

SHARED SPACES

	ACTIVITIES	ATMOSPHERE + DESIGN GOALS	FURNITURE, FIXTURE + EQUIPMENT
BULLETIN (INFORMATION) HALL	- Postings of current events, jobs, announcements, and other information	- Ambient lighting - Organized - Clean	- Cork board - Whiteboard
COMMUNAL BATHROOM/ WASHROOM	- Personal hygiene	- Clean - Safe - Ambient lighting - Private	- Sinks - Toilets - Shower stalls - Bathtubs - Lockable individual cabinet - Storage - Mirrors - Hair dryer
COMPUTER STATION	- Research and project - Entertainment	- Clean - Organized - Safe - Ambient lighting	- Working surface - Computers - Task light - Printer - Garbage + Recycling bins
COUNSELLING ROOM (SMALL MEETING ROOM)	- Counselling - Studying - Mentoring - Meeting	- Private - Comfortable - View to outside - Clean - Quiet	- Desk - Task light - Sofa - Coffee table - Intercom

Table 10
Descriptions and
requirements of
shared spaces - 1

	ACTIVITIES	ATMOSPHERE + DESIGN GOALS	FURNITURE, FIXTURE + EQUIPMENT
COURTYARD	- Relaxing - Conversing - Reading - Contemplating	- View to outside - Clean - Open - Safe	- Outdoor bench
DELIVERY / LOADING	- Receiving donations	- Secure	- Intercom
DINING AREA	- Eating - Gathering - Meeting - Studying	- Open - Intimate - Comfortable - View to outside - Ambient lighting	- Large dining tables - Chairs - Ambient lighting - Soft seating - Coffee table
INDOOR GARDEN	- Gathering - Nursing - Playing - Relaxing - Conversing - Reading	- Comfortable - Ambient lighting - View to outside - Safe	- Bench seating
KIOSK	- Stocks everyday essentials - Trying on clothes - Shopping	- Secure - Ambient lighting - View to outside - Organized	- Shelving - Counter - Lockable storage - Intercom
KITCHEN (COMMUNAL)	- Cooking (for residents) - Cooking (business) - Learning - Sharing ideas - Gathering	- Clean - Ambient lighting - Organized - Safe - View to outside	- Sink - Freezer - Oven - Dishes - Stove range - Island table - Intercom - Refrigerator - Microwave - Electric kettle - Utensils - Large counter - Stools

Table 11
Descriptions and
requirements of
shared spaces - 2

	ACTIVITIES	ATMOSPHERE + DESIGN GOALS	FURNITURE, FIXTURE + EQUIPMENT
LARGE STORAGE ROOM	- Storing residents' belongings - Storing unused furniture and other large property	- Organized - Safe - Secure - Ambient lighting	- Lockable storage - Shelving - Intercom
LAUNDRY ROOM	- Washing and drying clothes	- Visual connection to children's play area - Clean - Open - Ambient lighting - View to outside	- Sink - Washing machines - Dryers - Large Tables - Iron - Ironing table - Intercom
LIVING AREA	- Relaxation - Informal meetings - Playing - Nursing - Reading - Studying	- Comfortable - Safe - Ambient lighting - View to outside	- Coffee tables - Soft seating/Cushions - Sofa - Projector - Projector screen - Intercom
MEDITATION SPOT (VIEW LOOKOUT SPACE)	- Relaxing - Meditating - Nursing	- Comfortable - Clean - Safe - Serene + calm - View to outside	---

Table 12
Descriptions and
requirements of
shared spaces - 3

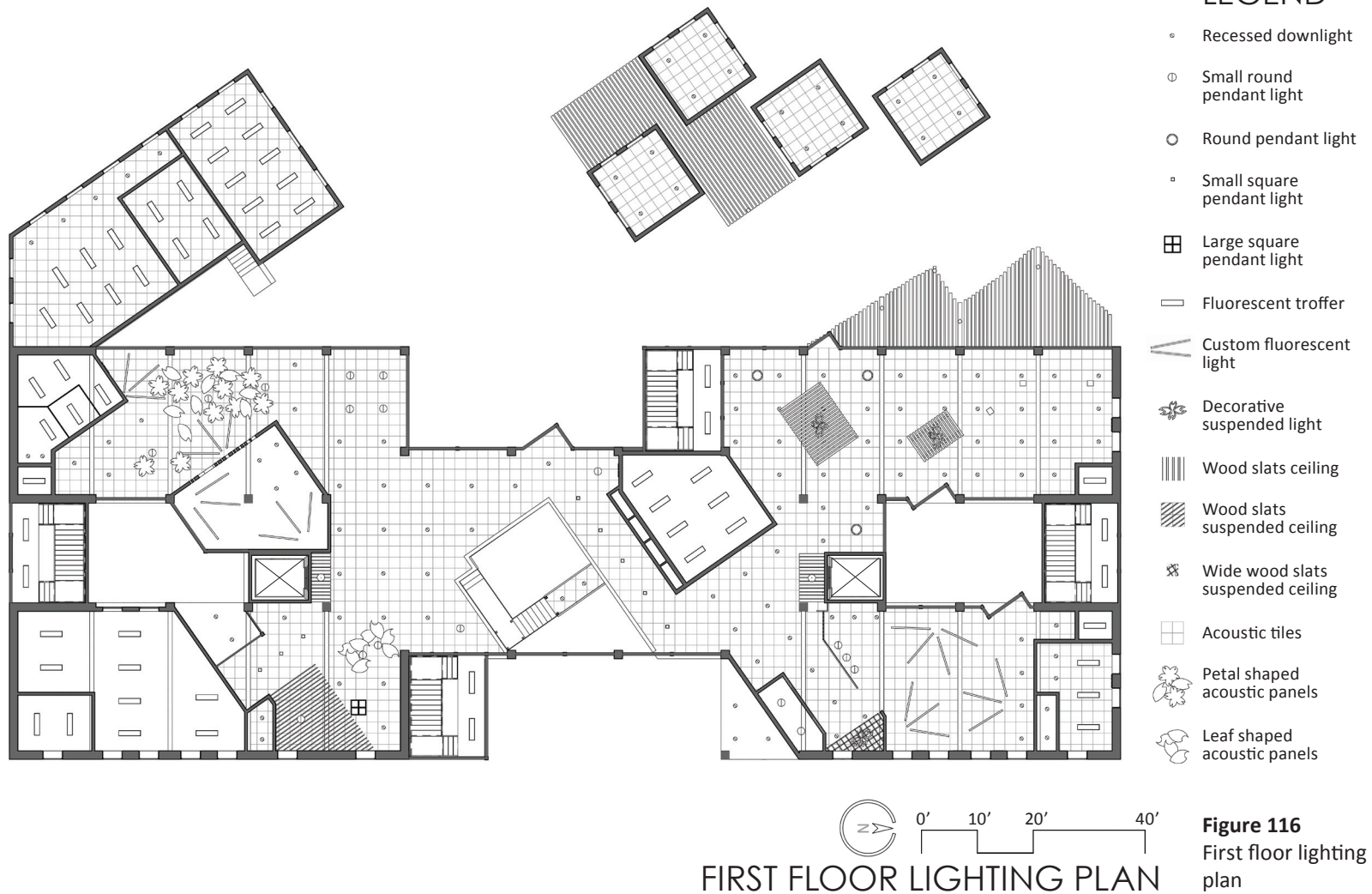
	ACTIVITIES	ATMOSPHERE + DESIGN GOALS	FURNITURE, FIXTURE + EQUIPMENT
MULTIPURPOSE SPACE	- Large special events - Exercising activities - Meetings - Playing	- Open - Versatile - Ambient lighting - View to outside	- Kitchenette with utensils - Intercom
MUSIC ROOM	- Playing and listening to music	- Soundproof - Comfortable - Ambient lighting - View to outside	- Synthesizer - Computer - Music stands - Sofa - Soft seating - Coffee table
NURSE STATION (Part of Office)	- Aiding residents and staff with medical issues - Nursing infants	- Comfortable - Private - Quiet - Clean - Soundproof - Ambient lighting - View to outside	- Bed - Chair - Desk - Shelving - Lockable storage - Intercom
OUTDOOR GARDEN	- Relaxing - Gardening - Studying - Playing	- Clean - Comfortable - Safe	- Gardening tools - Outdoor benches
OPEN PATIO	- Relaxing - Eating - Studying - Conversing - Meeting	- Clean - Comfortable	- Weatherproof tables - Weatherproof chairs

Table 13
Descriptions and
requirements of
shared spaces - 4

	ACTIVITIES	ATMOSPHERE + DESIGN GOALS	FURNITURE, FIXTURE + EQUIPMENT
PLAY AREA / DAYCARE	- Nursing infants - Play area for children - Learning	- Safe - Clean - Fun - Soft - Ambient lighting - View to outside	- Cribs - Cushions - Soft seating - Books - Lockable storage - Drawing wall - Intercom - Toys - Games - Sofa - Shelving
STUDY AREA (LECTURE + LIBRARY)	- Studying - Reading	- Ambient lighting - Controllable lighting - Quiet - View to outside	- Chairs - Large table - Task lighting - Computers - Printer - Whiteboard - Intercom
SWING ROOM	- Playing - Relaxing	- Ambient lighting - Safe - View to outside	- Porch swing
TELEPHONE ROOM	- Telephone calling	- Private - Ambient lighting - Soundproof - View to outside	- Soft seating - Coffee table - Payphone
WORKOUT ROOM	- Exercising - Dancing - Yoga - <i>Wen-do</i> - Playing	- Ambient lighting - Soundproof - Safe	- Mirror - Bicycle - Treadmill - Yoga mats - Weights

Table 14
Descriptions and
requirements of
shared spaces - 5

APPENDIX C: LIGHTING PLANS

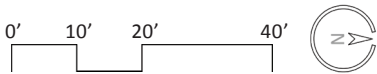


LEGEND

- Recessed downlight
- ⓪ Small round pendant light
- Round pendant light
- Small square pendant light
- ▬ Fluorescent troffer
- Decorative suspended light
- Wood slats ceiling
- Acoustic tiles
- Petal shaped acoustic panels

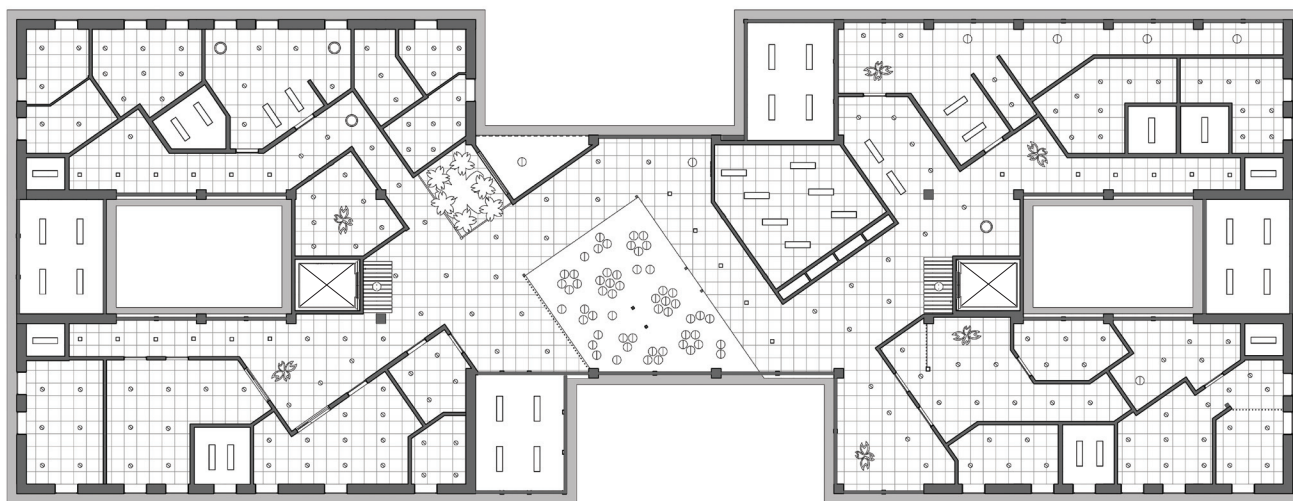


Figure 117
Second floor
lighting plan

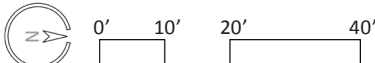


SECOND FLOOR LIGHTING PLAN

LEGEND



- Recessed downlight
- ⊙ Small round pendant light
- Round pendant light
- Small square pendant light
- ▬ Fluorescent troffer
- ✿ Decorative suspended light
- ▨ Wood slats ceiling
- ▤ Acoustic tiles
- ✿ Petal shaped acoustic panels



 THIRD FLOOR LIGHTING PLAN

Figure 118
Third floor
lighting plan

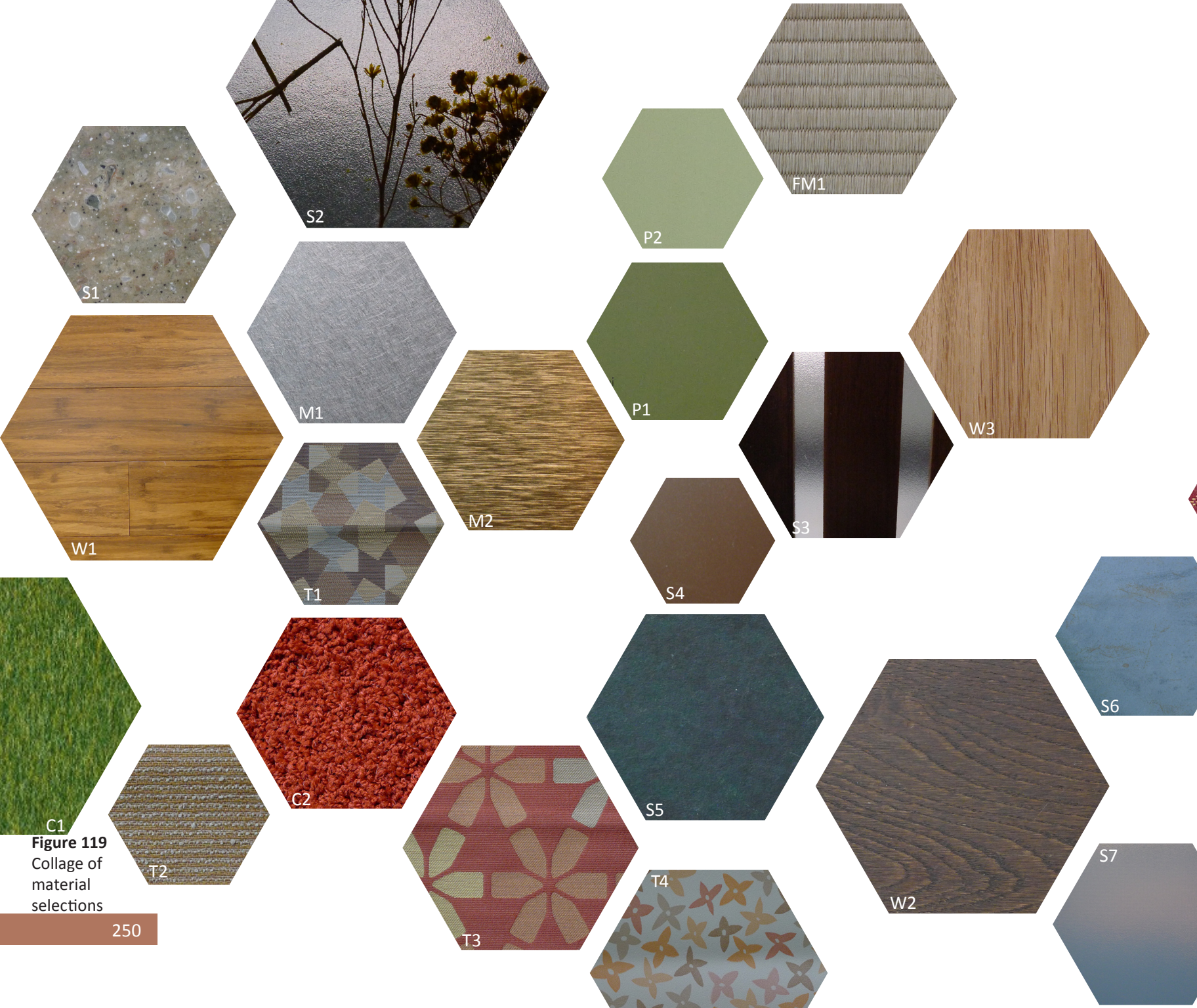


Figure 119
Collage of
material
selections

APPENDIX D: MATERIAL SELECTIONS

FLOOR

W1: Bamboo wood – Interior flooring

W2: Dark wood – Flooring + Furniture

W3: Light wood – Column, Flooring, + Furniture

C1: Green carpet – Office + Multipurpose area

C2: Red carpet – Multipurpose + Daycare
Flor – Rake Me Over, Red, P00126

FM1: *Tatami* mat – Counselling room

S6: Gray stone – Hallway

TEXTILES

T1: Brown patterned fabric – Seating
Maharam – Overlap 465924, 004 Lift

T2: Ochre fabric – Seating + Wall surface
Maharam – Acre 466106, 009 Beak

T3: Orange patterned fabric – Seating
Maharam – Snap 465360, 004 Accent

T4: Floral patterned vinyl – Seating in Daycare
Maharam - Petal 465310, 001 Carnelian

T5: Dark red patterned textile – Seating
Maharam – Floret 464070, 004 Cardinal

T6: Sand colour vinyl – Wall surface
Maharam – Tatami 398360,
005 Coconut

ACCENTS

M1: Satin finish silver metal – Door frames
DecoMetal Collection from Formica
Corporation – 4200 Soft Abrasion

M2: Satin finish gold metal – *Hana's Place* Sign
Chemetal – #904 Brushed Light Brass Aluminum

S2: Translucent panel with pressed flower – Door panels

S3: Frosted panel with wood – Entrance wall
3form – Timber Longitude Mocha, Sandstone

P1: Dark green paint – Walls + Furniture
Benjamin Moore – Bonsai – CC666

P2: Light green paint – Walls + Furniture
Benjamin Moore – Misted Fern
– CC668

HARD SURFACES

S1: Stone – Countertop
Corian – Rosemary

S4: Dark brown linoleum – Base board
Johnsonite – 76 Cinnamon

S5: Indigo colour stone – Countertops
Paper Stone – Indigo

S7: Frosted translucent panel
– Door panels + Wall
3form – Vapor, Sandstone

