

The Intersection of History and Place:
Socio-Spatial Strategies for Housing Women
and Artists in Pioneer Square

Mary Fialko

A thesis
Submitted in partial fulfillment of the
requirements for the degree of

Master of Architecture

University of Washington
2011

Committee members
Sharon E. Sutton, Chair
Susan Jones

Program Authorized to Offer Degree:
Architecture



figure A.1



THE INTERSECTION OF
HISTORY AND PLACE:
SOCIO-SPATIAL STRATEGIES
FOR HOUSING DISPLACED
WOMEN AND ARTISTS IN
PIONEER SQUARE

- A Thesis -

by Mary Fialko

SPECIAL THANKS TO:

Sharon Sutton, Susan Jones
My family and friends
and Alan



"We shape our buildings, thereafter, they shape us."

-Winston Churchill

TABLE OF CONTENTS

1.0 INTRODUCTION

- 1.1 Statement
- 1.2 The problem:
 - a. Stagnated Development in Pioneer Square
 - b. Displaced Populations in Pioneer Square
 - c. Displaced Women in Pioneer Square
- 1.3 Overview of the Thesis

2.0 THEORETICAL FRAMEWORK

- 2.1 Overview of the Framework
- 2.2 Displaced Women and Their Needs
- 2.3 Women's history of displacement in Pioneer Square
- 2.4 Historic Preservation as a Limitation in Pioneer Square
- 2.5 Housing Non-Traditional Families within a Community
- 2.6 Placemaking Strategies to create Inclusive Communities
 - a. Public and Private
 - b. Old and new
 - c. Inside and Outside
 - d. Prospect and Refuge
- 2.7 Summary of the Theoretical Framework

2.8 CASE STUDIES

- a. Kunsthaus Tacheles
- b. Wing Luke Asian Art Museum
- c. Kolumba Museum
- d. Tate Modern
- e. Hubertus House
- f. Plymouth Housing Group
- g. Bud Clark Commons

3.0 METHODOLOGY

- 3.1 Overview of the Methodology
- 3.2 Goals and Objectives
- 3.3 Site Selection
- 3.4 Site Location
- 3.5 Context
- 3.6 619 Western Building
 - a. History
 - b. Structure
- 3.7 Size and Zoning
- 3.8 Demographics
- 3.9 Site Strategies
 - a. Public/Private
 - b. Old/ New
 - c. Prospect/Refuge
 - d. Inside/Outside
- 3.10 Summary of Methodology

PROGRAM

- 3.12 Overview of the Program
- 3.13 Users
- 3.14 Spatial Organization
- 3.15 List of Spaces

4.0 FINDINGS

- 4.1 Overview of the Findings
- 4.2 Design Process
 - a. Public/Private
 - b. Old/New
 - c. Inside/Outside
 - d. Prospect/ Refuge
- 4.3 Combining Layers
- 4.4 Floorplans

5.0 CONCLUSION

BIBLIOGRAPHY



- 1.1 Map Placing Pioneer Square
- 1.2 Images Showing the Character of the Neighborhood
- 1.3 Map of Services in Pioneer Square
- 1.4 Charts Showing Growth of Homeless Women in Pioneer Square

- 2.1 Table of Women's Needs
- 2.2 Lou Graham's Brothel
- 2.3 Historic Panorama of Pioneer Square
- 2.4 Preservation Ordinance Outline of Historic District
- 2.5 Unused Spaces in Pioneer Square
- 2.6 Creating Community through Quality Space that Encourages Optional and Social Activities
- 2.7 Public Uses Lining the Street and Shielding Private Uses
- 2.8 Public/ Private Diagram
- 2.9 Old/New Diagram
- 2.10 Inside/ Outside Diagram

TABLE OF FIGURES

2.11 Prospect/ Refuge Diagram	619 Western Building	4.9 How the Building Forms
2.12 Hertzberger Sketch Showing Prospect/ Refuge	3.7 Section- Perspective of 619 Western Building	4.10 Separation of Uses
2.13 How Height and View Contribute to Experience	3.8 Section Cut of 619 Western Building and Site	4.11 North South Section Cut
2.14 KunsthausTacheles Images	3.9 Gender and Marriage Rates	4.12 Lower Floor Plan
2.15 Wing Luke Asian Art Museum Images	3.10 Demographic Charts	4.13 First Floor Plan
2.16 Kolumba Museum Images	3.11 Site Diagram of Public/ Private	4.14 Second Floor Plan
2.17 Tate Modern Images	3.12 Site Diagram of Old/ New	4.15 Third Floor Plan
2.18 Bud Clark Commons Images	3.13 Site Diagram of Inside Outside	4.16 Fourth Floor Plan
2.19 Hubertus House Images	3.14 Site Diagram of Prospect Refuge	4.17 Fifth and Sixth Floor Plans
2.20 Plymouth Housing Group Images	3.15 User Diagram	4.18 North South Section Cut Showing Artist Uses
3.1 Plan Drawing Showing Proposed Site in Pioneer Square	3.16 Program Organization- Public to Private	4.19 East West Section Cut
3.2 Shifting grid at Yesler Way in Pioneer Square	3.17 Program Diagram	4.20 East Elevation
3.3 Images of the Site	4.1 Site Strategies Diagram	4.21 West Elevation
3.4 Panorama of the Site	4.2 Public to Private	4.22 South Elevation
3.5 Historic Photos of 619 Western Building	4.3 Site Section Diagram	4.23 Rendering
3.6 Exploded Axon of the Structural Layers of the	4.4 Inside to Outside Existing	4.24 Rendering
	4.5 Inside to Outside Proposed	4.25 Rendering
	4.6 Prospect and Refuge Diagram Organization	4.26 Rendering
	4.7 Prospect Refuge in Site Section	4.27 Rendering
	4.8 Combining Strategies	4.28 Rendering
		4.29 Rendering



INTRODUCTION



1. Statement
2. The problem:
 - A. Stagnated Development in Pioneer Square
 - B. Displaced Populations in Pioneer Square
 - C. Displaced Women in Pioneer Square
3. Scope of the Thesis

“Buildings in general (and certainly those along an urban street) should be populated externally, so that nobody feels tucked away behind walls and windows cut off from the world outside.”

-Aldo van Eyck

1.1 STATEMENT

Pioneer Square has experienced deterioration paradoxically due to unintended consequences from legislation intended to save its historic buildings from demolition. As old uses have become defunct, this legislation makes it difficult to reuse historic buildings or to create new ones in the district's many vacant lots. The inability to redevelop has resulted in a deteriorated spatial environment that has become a magnet for social ills. Not only is the area over-run with crime but it has a high homeless population and related social services. On the other hand, low rents have attracted many artists who are active contributors to community life.

This thesis sets out to address the interrelated problems of spatial and social ills in Pioneer Square, while building upon its asset as an artist community. On the one hand, it will explore how to reuse a historic building and relate it to a new expansion that is visually compatible with the existing building. On the other hand, it will explore the parameters for housing one of the area's most vulnerable homeless populations—women—so that they have a sense of security within the District's crime-ridden environment while also being integrated into the community of artists.

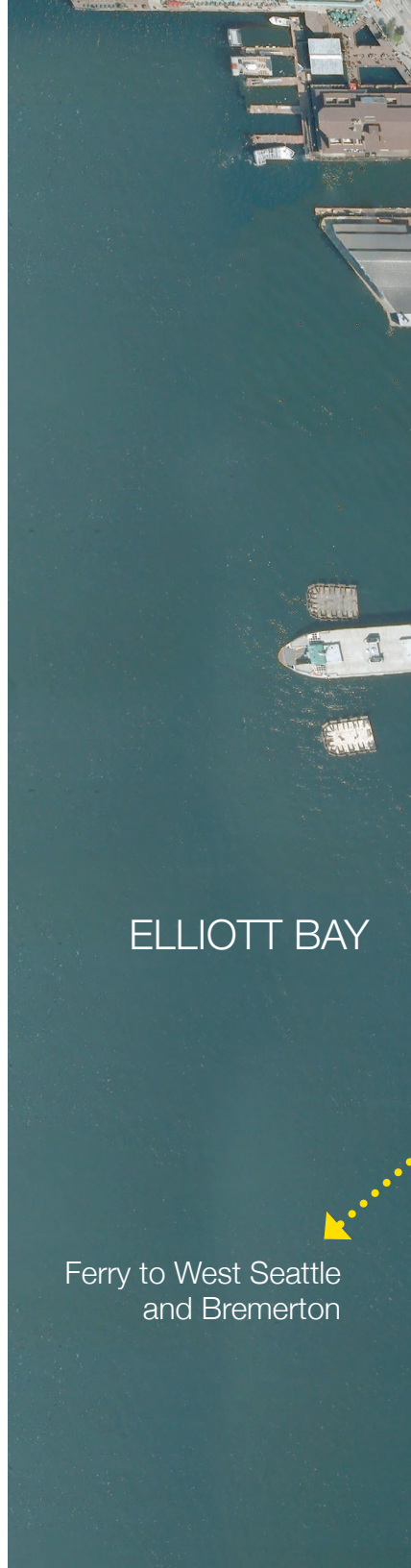
1 INTRODUCTION

1.2 THE PROBLEM

A. DEVELOPMENT IN PIONEER SQUARE

Seattle's Pioneer Square is facing a crossroads: strict regulations are causing development to stagnate resulting in a high number of condemned buildings, empty lots, and other spatial deterioration. First settled as a lumber mill in 1851, the area grew rapidly over the following decades as a last stop for Yukon Gold Rush prospectors, and as a shipping port within the calm waters of Elliott Bay and Puget Sound (see Figure 1.1: Map Placing Pioneer Square). However, as the city grew more cosmopolitan, the historic buildings built for single men laborers, mills, and factories grew outdated. The industrial era structures turned into banks and services, the downtown center moved north to where it is today, and Pioneer Square's large masonry buildings filled with prostitution and gambling dens. In decline for longer than it was an active mill and port, the neighborhood is home to stories of Seattle's past, attracting the homeless and also artists with low rents, abundant space, and urban character.

This is a neighborhood of great historic appeal, good transit connection, water views, and proximity to the Central Downtown neighborhood. Typically, these traits would attract developers looking to maximize on these non-quantitative values. However, Pioneer Square sits mostly untouched, aside from the occasional maintenance or demolition of a newly condemned building. This is due to strict historic regulations and enforced low building heights¹ as well as extraordinarily high costs of the preservation and restoration process. This effort to preserve the neighborhood in its historic context has resulted in an ordinance that specifies overly tight regulations for use, demolition, and new design.



ELLIOTT BAY

Ferry to West Seattle
and Bremerton

FIGURE 1.1

MAP PLACING PIONEER SQUARE

*GOOGLE MAPS

1 Thompson 2011



Pike Place Market

City Hall

King County Courthouse

Occidental Park

King Street Station

ALASKAN WAY VIADUCT

FIRST AVENUE

COLUMBIA STREET

YESLER WAY

2ND AVE EXTENSION

INTERSTATE 5

1 INTRODUCTION

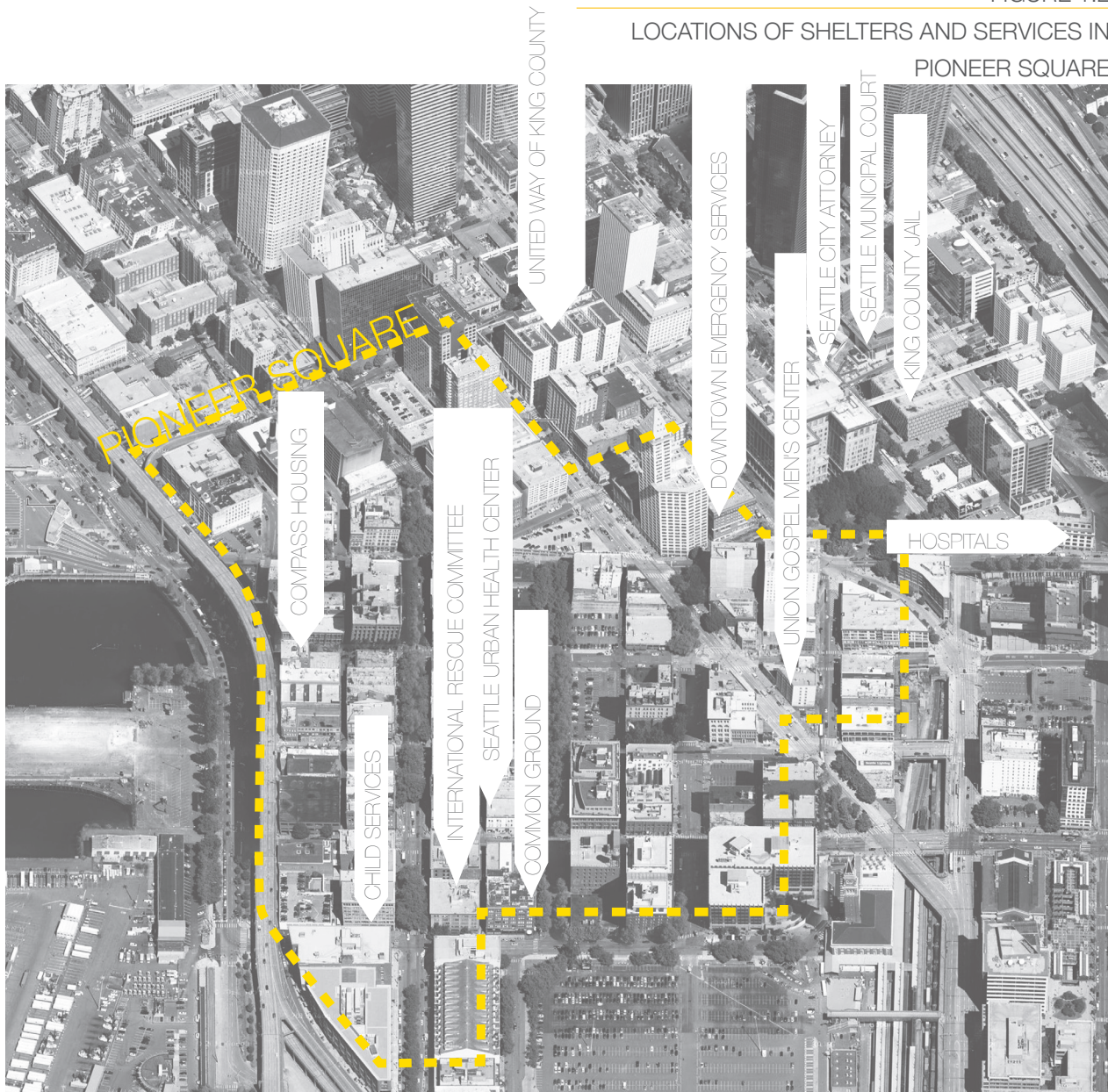


FIGURE 1.2

LOCATIONS OF SHELTERS AND SERVICES IN PIONEER SQUARE

B. DISPLACED POPULATIONS IN PIONEER SQUARE

Empty lots and buildings and high numbers of alleys and other public space in Pioneer Square, as well as the proximity to transit and medical care attracts a large number of homeless people. The nearby King County Jail, and King County District Courts are also a factor in the large transient population, as are the many protected public spaces that give the homeless space to spend their hours in the public realm without punishment for loitering. This, coupled with a lack of residential amenities (grocery stores, libraries, schools) discourage market-rate residents from moving to Pioneer Square. However, a dense and diverse neighborhood would be a safer and healthier environment for the vulnerable homeless as well. Of the total 1,753 homeless residents in Seattle², a large portion lives in and around Pioneer Square because of the number and variety of social services offered in the area. Compass Center, Bread of Life, Lazarus Day Center, Chief Seattle Club, Union Gospel Mission, and Pioneer Square Clinic are located within blocks of each other and offer a wide range of health, food, and lodging services (See Figure 1.2: Map of Services in Pioneer Square).

² One Night Count, Summary of the 2011 Unsheltered Homeless Count in Selected Areas of King County. www.homelessinfo.org

C. DISPLACED WOMEN IN PIONEER SQUARE

The fastest-growing homeless population in the United States and in Seattle is homeless women (See Figure 1.3: Homeless Count Statistics Showing Rising Numbers of Women in Seattle). Women were previously a less visible displaced population as they were more likely to be taken in by friends and family than men, and homeless women are also a typically upwardly mobile group. Women without addictions are less likely to remain homeless. However, women on the streets are more vulnerable to assault and rape than men are, and are often abused. This thesis will address two specific populations of these displaced women, domestic abuse victims and young women just aging out of foster care, who typically have the skills and education to be easily reintegrated into society with some help and support. While Pioneer Square offers plenty of services for its displaced population, none are designed for women, the fastest growing homeless group in Seattle and in the entire country.

Interestingly, Pioneer Square has a history of marginalizing women, from Asian and Native American prostitutes and sexual slaves through the rowdy brothel culture of the 1930s. Ostracized along with criminals and gamblers, the women of Seattle had to be tough to survive. In the late 1800s women accounted for only a small percentage of the population, and most of these women lived in brothels and prostitution dens in Pioneer Square.³

Summary of the 2010 Unsheltered Homeless Count in Selected Areas of King County

	Seattle	Kent	North End	East Side	White Cntr	Fed. Way	Renton	Night Owl Buses	Auburn	Total
Men	640	8	4	82	5	13	9	149	9	919
Women	115	0	0	15	1	7	3	14	4	159

Summary of the 2011 Unsheltered Homeless Count in Selected Areas of King County

	Seattle	Kent	North End	East Side	White Cntr	Fed. Way	Renton	Night Owl Buses	Auburn	Total
Men	620	26	2	83	6	13	13	93	4	860
Women	144	6	0	22	0	2	3	13	1	191

Summary of the 2012 Unsheltered Homeless Count in Selected Areas of King County

	Seattle	Kent	North End	East Side	White Cntr	Fed. Way	Renton	Night Owl Buses	Auburn	Total
Men	571	71	12	62	2	8	15	137	4	882
Women	117	0	2	14	3	2	2	34	0	174

FIGURE 1.3

HOMELESS COUNT STATISTICS SHOWING RISING NUMBERS OF WOMEN IN SEATTLE



*SEATTLE TIMES, JUNE 2010

1 INTRODUCTION

FIGURE 1.4
IMAGES SHOWING CHARACTER OF PIONEER
SQUARE
LEFT TO RIGHT:
OCCIDENTAL AVENUE, SMITH TOWER,
THE PIONEER HOTEL, BRICKWORK IN THE
NEIGHBORHOOD, AND ELLIOTT BAY ADJACENT
TO THE NEIGHBORHOOD.

1.3 OVERVIEW OF THE THESIS

This thesis takes the stance that new development should be allowed in Pioneer Square to reinvigorate a stagnated neighborhood and bring diversity and economy. This thesis will focus on reclaiming deteriorated space to integrate marginalized women into society while capitalizing on the existing asset of vibrant art in the neighborhood (see Figure 1.4: Images Showing the Character of Pioneer Square). Through addressing the issue of deteriorating space and buildings stuck in time through the preservation ordinance, this thesis will also address the challenges of creating a safe and secure home for a vulnerable population by allowing them to stabilize in society.







THEORETICAL FRAMEWORK



- 2.1 Overview of the Framework
- 2.2 Displaced Women and Their Needs
- 2.3 Women's history of displacement in Pioneer Square
- 2.4 Historic Preservation as a Limitation in Pioneer Square
- 2.5 Housing Non-Traditional Families within a Community
- 2.6 Artists as a Community Building Resource in Pioneer Square
- 2.7 Placemaking Strategies to create Inclusive Communities
 - A. Public and Private
 - B. Old and new
 - C. Inside and Outside
 - D. Prospect and Refuge
- 2.8 Summary of the Theoretical Framework



"Compared with the reality which comes from being seen and heard, even the greatest forces of intimate life lead an uncertain, shadowy kind of existence unless and until they are transformed, deprivatized and deindividualized, into a shape to fit them for public appearance. The most current of such transformations occurs in artistic transposition of individual experiences."

-Hannah Arendt

2.1 OVERVIEW OF THE FRAMEWORK

I began this thesis with the premise that the strict preservation ordinance in Pioneer Square is causing deteriorating spatial conditions. The declining urban fabric is attracting two groups: displaced populations and artists. Of the displaced populations in the neighborhood, homeless women are the fastest growing group, but not enough resources address the specific needs of women. In this section, this thesis will explore the needs of displaced women, and their long history of marginalization in the neighborhood to understand how to use the history and identity of the neighborhood to reclaim identity for these women. Through the lens of this history, this thesis will explore

the intentions of the preservation ordinance, and the effects of an effective moratorium on new development. This thesis will then look at how reclaiming space in the declining neighborhood can create a community for a marginalized population. Next will be an exploration of how non-traditional families can create a family structure within a community. Last, this thesis will explore placemaking strategies to integrate historic and new architecture to promote a sense of ownership and identity.

2 THEORETICAL FRAMEWORK



FIGURE 2.1

TABLE OF DISPLACED WOMEN'S NEEDS

*IMAGES AND DIAGRAMS BY MARY FIALKO

2.2 DISPLACED WOMEN AND THEIR NEEDS

This thesis identifies two types of displaced women who would benefit from reintegration into society through a close-knit familial community. Domestic abuse victims, the first type, have typically endured years of a patterned effort to destroy their confidence and independence. Their abusers typically cut off contact with friends and family, leaving the victims alone in the world when they flee their abuse. Their homes are hostile environments, devoid of the sense of safety, security, and comfort that the concept of “home” signifies. Often, the fear of homelessness causes women to remain in situations of abuse, leading to increased feelings of hopelessness and isolation. Cycles of abuse continue and worsen over time until the victim (women in up to 80 percent of reported cases¹) is compelled to flee.

Women (girls) aging out of foster care are in a similar situation of displacement. Once foster children turn 18, they are handed a bag for their belongings and a Medicaid card, and are turned out into the world. Because of the inconsistencies of a life in foster care, aged-out youth have often had an incomplete education and an unstable social network, often living in multiple places in a year. Abuse is common in the system as many of the youth are vulnerable to corrupt government workers, teachers, foster parents, and foster siblings, and girls are much more likely than their male counterparts to have domestic abuse, child abuse, or sexual abuse in their history². (See Figure 2.1: Table of Displaced Women's Needs)

Women who have a history of abuse often crave the protection of a man-free shelter. Especially after escaping abuse at the hands of a male domestic partner or foster parent, women's-only shelter zones provide a sense of security. A man-free society is especially important in the first phases of healing when women need to reestablish their self-esteem and self-worth. Creating a sense of community and support is integral to the success of these women.

1 Statistic is nationwide, reported by the US Department of Justice's National Crime Victimization Survey

2 Browne and Bassuk, 83

2.3 WOMEN'S HISTORY OF DISPLACEMENT IN PIONEER SQUARE

Originally a lumber mill and port, early Pioneer Square attracted settlers and travelers looking for work. The heavy industry was drawing men from other cities to work in the lumber mills and mines, and Seattle was a popular last stop on the way to the Yukon Gold Rush³. Reportedly, only one in ten residents were women. Most of these women resided in parlors, brothels, and cribs, giving Pioneer Square a reputation of corruption that lasted across decades. Lou Graham, a famous Madame and business woman, was one of the wealthiest citizens of Seattle in the late 1800s (see Figure 2.2: Lou Graham's Brothel). Aside from turning her brothel into an 'institution'⁴, she invested heavily in real estate and stock markets, and was successful enough to bail many prominent families out of financial trouble in the Panic of 1893. Graham's parlor was reportedly staffed with women who were "beautiful,

3 Speidel, 196

4 Speidel, 121

FIGURE 2.2

LOU GRAHAM'S FORMER BROTHEL

*UW ARCHIVES



2 THEORETICAL FRAMEWORK

talented, and could discuss the opera, or politics, or economics, or world conditions on an intelligent level with the leaders of America.⁵ However, the systemic use and abuse of these women and the ones working out of the countless other illegal prostitution dens is a disturbing and mostly untold chapter of Seattle's history.

The Great Fire of 1889 greatly damaged Pioneer Square, then the heart of Seattle (see Figure 2.3: Historical Panorama of Pioneer Square). The rebuilding was looked upon with relief as the city had grown piecemeal since its founding. Roads were raised to relieve the twice daily flooding that section of the city had been enduring. The first floors of the buildings in Pioneer Square became storage, and were closed to the general public. Corruption was less openly tolerated, and the brothels, dives, gambling dens, and other undesirable places disappeared underground. In 1903 the United States formed an alliance with the Japanese Government to stop an influx of Japanese women who were lured to Seattle on the pretense of having an American husband waiting and then sold into sexual slavery. Again, in 1909, customs agents in Seattle discovered a 'deplorable' situation in which women were being sold to New York and Chicago at bulk discount prices⁶.

5 Speidel, 62

6 Seagraves, 55



In 1910, Hiram Gill was elected mayor, giving rise to a new era of corruption and vice in Seattle. By this time, the city had reached a population of 297,163. Later that year, women attained the right to vote. Gill was caught conspiring with the Chief of Police, Charles Wappenstein, in constructing the biggest brothel in the United States. Wappenstein went to jail, but Gill was reelected and allegedly continued to earn money from the proceeds of the prostitution industry his entire time in office. The neighborhood became a hotbed of controversy again in the 1970s when a series of undercover stings revealed that low-cost prostitution was alive and well in the Roosevelt Hotel among others. A prostitution union picketed on the streets condemning the hotels who profited from their work but set them up in entrapment schemes.



FIGURE 2.3
HISTORIC
PANAORAMIC OF
PIONEER SQUARE IN
1907
*UW ARCHIVES

2 THEORETICAL FRAMEWORK

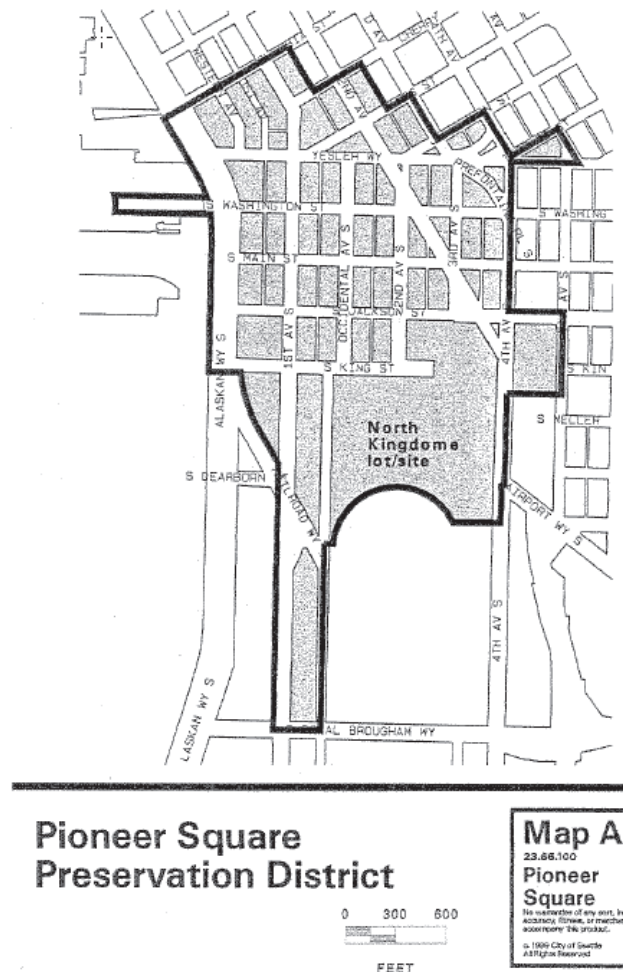


FIGURE 2.4
PRESERVATION ORDINANCE MAP OUTLINING
PIONEER SQUARE

* IMAGE FROM THE SEATTLE HISTORIC PRESERVATION BOARD

2.4 HISTORIC PRESERVATION AS A LIMITATION IN PIONEER SQUARE

Also in the 1970s, prominent Seattle figures and historians Bill Speidel and Victor Steinbrueck among others succeeded in their effort to get Pioneer Square declared a historic district, protected under a preservation ordinance in wake of the recent destruction of several historic sites and buildings around the city (see Figure 2.4: Outline of Historic District of Pioneer Square). The historic ordinance recognizes Pioneer Square as “an area of great historical and cultural significance.” However, the neighborhood has never found a modern economic base, and is still home to a large displaced population. Particularly problematic is the district’s 65-foot height restriction, which is much lower than the 18 stories developers say they need to meet investment returns.

Developers and the Downtown Seattle Association are pushing the city to allow even taller buildings — up to 180 feet, or about 18 stories. They say that anything less would fail to jump-start development in a neighborhood that has high retail vacancy rates, a disproportionate share of social services for the poor and homeless, and few middle-income residents.⁷

Revising the preservation ordinance to take a more relaxed stance on new development while identifying specific historical buildings that are key to the character of the neighborhood would encourage developers to fill in the empty parking lots, returning the urban fabric to its original tightly-woven state (see Figure 2.5: Unused Spaces in Pioneer Square). New residential units could be developed that would bring in more people to care for the neighborhood. The character and identity of the Pioneer Square Historic District is not dependent on maintaining strictly historic architecture, but rather maintaining the continuity of the urban fabric and the patterns of development that made the city so vibrant a century ago.



FIGURE 2.5

IMAGES OF UNDER-DEVELOPED SPACES IN PIONEER SQUARE

(A + B) IMAGE UNDER VIADUCT BY YESLER AND WESTERN.

(C) POST STREET SHOWING PARKING GARAGE

(D) ON-RAMP TO VIADUCT ON COLUMBIA STREET

(E) SURFACE PARKING AT WESTERN AND YESLER

(F) ONE OF THE MANY ALLEYS IN PIONEER SQUARE

2 THEORETICAL FRAMEWORK

2.5 ARTISTS AS A COMMUNITY BUILDING RESOURCE IN PIONEER SQUARE

The same dilapidated buildings, lax landlords, and inexpensive rents, as well as accessibility to public transit and services that draw displaced populations to Pioneer Square also draw artists. Often impoverished, these artists and the cultural infrastructure they attract are nevertheless assets for this neighborhood, altering the urban fabric and drawing positive attention to the area. In addition to an art walk magnet once a month and vibrant street art and murals in Pioneer Square, an agglomeration of galleries, artists' lofts, organizations like 4Culture support the artist population⁸ In a sense these artists are also displaced due to their financial circumstances and have some of the same needs as the women: community, private space, and societal support. This thesis intends to build on the art scene to activate vacant space in the neighborhood.

The use of cultural infrastructure as a catalyst for urban regeneration is a widely accepted method for generating urban growth and healing in dilapidated urban districts. A successful plan in Pioneer Square would strengthen the existing art and gallery scene by providing additional cultural facilities, such as music venues, stage and film theaters, and leisure activities connected with the waterfront; and by providing affordable housing for artists. These cultural uses would fill in the missing teeth in the neighborhood, provide jobs, bring a greater variety of users and diversity of people to the neighborhood, and give the economy of Pioneer Square a much-needed boost. Studies have “linked participation in cultural activities to the development of individual skills and self-confidence, to the building of community identity, to strengthening links between individuals and their wider communities, and to support for economic growth⁹.” Integrating displaced and marginalized individuals into these cultural initiatives and industries would increase community spirit, improve Pioneer Square's identity, and reduce antisocial behavior in the neighborhood.

Women make up half of Seattle's population and the average household size is 2.05, so most likely the artists living in the housing proposed in this thesis most likely would be a balance of men and women living in small families: married couples, older or younger people without children, roommates. Although the mixed-gender artists and marginalized women would be housed together in the proposed development, a separation must be maintained. Cohabitation can be addressed through the public/ private dichotomy. The women and mixed-gender artists should have a separation of space and a separation of circulation. The artists need a place to safely make their work, while the displaced women this thesis addresses need much more security, a complete separation from men.

8 <http://www.4culture.org/about/index.htm>

9 Buck, 147

2.6 HOUSING NON-TRADITIONAL FAMILIES IN COMMUNITY CONTEXT

Many shelters, organizations, and schools organize non-related people into family like situations. Typically, these groups are arranged in a small nucleus that expands at each successive level, increasing the social sphere in increments. For example, student dormitories often arrange dorms so students have at least one roommate that they interact with. The placement of these students is of extreme importance, as this is the person the adjusting student will theoretically spend the most time with. After, floors of student housing are arranged- perhaps there is a “science floor.” Next, an entire dormitory building might be a broader classification of students- the honors dorm, or the athletes’ dorm. Within the building, the students are broken into smaller and smaller sectors, giving each student less and less autonomy, creating a web of community. It is hard for a student to slip through the cracks this way, especially as RAs are stationed at each floor.

Similar practices are taken in long-term shelters such as Bud Clark Commons and Plymouth Housing Group’s buildings, discussed more at length in the Case Studies section. Also similarly, Islamic architecture uses architectural veiling and separation to create non-traditional family communities. Generations of men and women are grouped and veiled from each other, with open public spaces left to the men, and smaller private spaces for the women.

2 THEORETICAL FRAMEWORK

2.7 PLACEMAKING: STRATEGIES TO ENCOURAGE OWNERSHIP IN RECLAIMED SPACE

Equally important as the careful building of the community web discussed in the previous section, placemaking allows individuals to take ownership over their space, to feel at home, in control, and secure (see Figure 2.6: Creating Community through Quality Space that Encourages Optional Activity). Placemaking on this scale is about individuals claiming space and altering it to fit their needs- herb gardens in window boxes, public art, rearranging street furniture are all examples. Placemaking can be implemented on streets, sidewalks, parks, and any other public space to create greater safety, comfort, social interaction, and activity. Simply put, placemaking turns any space into a destination- a place with meaning for those who interact with it. Placemaking specifically focuses on comfort, image, use, and access.

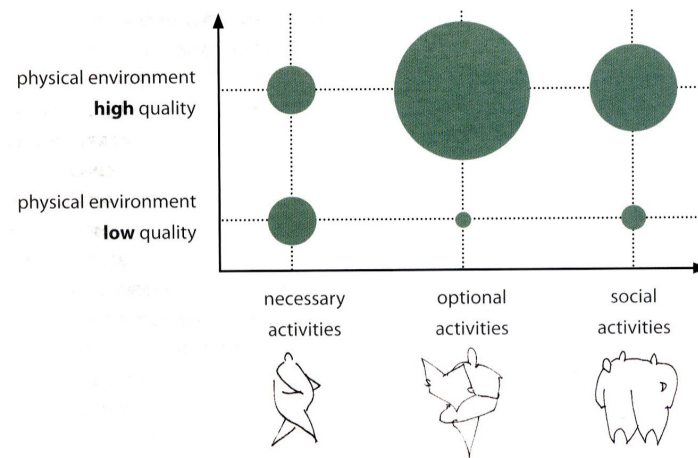


FIGURE 2.6

CREATING COMMUNITY THROUGH QUALITY
SPACE THAT ENCOURAGES OPTIONAL AND
SOCIAL ACTIVITIES

In this thesis, Placemaking will be looked at as a way for the displaced women to reintegrate into society, through taking control over their own environment- something artists are particularly adept at doing- and interactions within a web of community to build social confidence. This project will look at placemaking through the lens of four spatial and urban relationships: old/new, inside/outside, public/private, and prospect/refuge.

A. PUBLIC/ PRIVATE

The difference between the public and private realm is one of the most delicate balances in an urban environment (see Figure 2.7: Public/Private Diagram). Private space is highly important to each individual in a city, and urban spaces often walk a balance of multiple degrees of public and private space. The women addressed in this thesis have a delicate relationship to this interaction: they are victims of a societal problem, abuse, but need privacy to heal. They must try to achieve this privacy in an urban environment.

This thesis will address the different levels of privacy needed by the displaced women, their children, the aged-out foster youth, and the artists in the community. While this thesis project offers the women an opportunity to engage in the community through art, they need entrances to their living quarters that are completely separate from outsiders, the resident artists and, specifically men. This thesis will create layers of spaces and circulation to offer the security required by different groups. Women with children will also require separation from men, but

be slightly more immersed in the community than the individual women, due to the needs of their children. These women will be more accessible to the case workers and staff, but still separated from artists and the rest of the public.

A parallel is seen in Islamic architecture, as previously mentioned. Women are culturally protected and veiled, for reasons of modesty and religion. While this thesis doesn't take a stance on the Muslim dress code for women or the seclusion of women, it does take note of the architectural manifestations. In Islamic homes, women's rooms were on the upper floors, the window openings screened, which allowed women to observe almost all male interactions in a courtyard below. Interactions between men served as a form of entertainment for women. The entrance to the house was a curved passageway that prevented a direct view of the court, with semi-private rooms for male guests being located on the first floor. Thus the Islamic house contained a careful placement of private areas for women and their children, and semi-private areas for men and their guests. This thesis will utilize artists' typical blurring of their living and work space, which they open up to spectators, as a starting point for blending different levels of private and semi-private space.

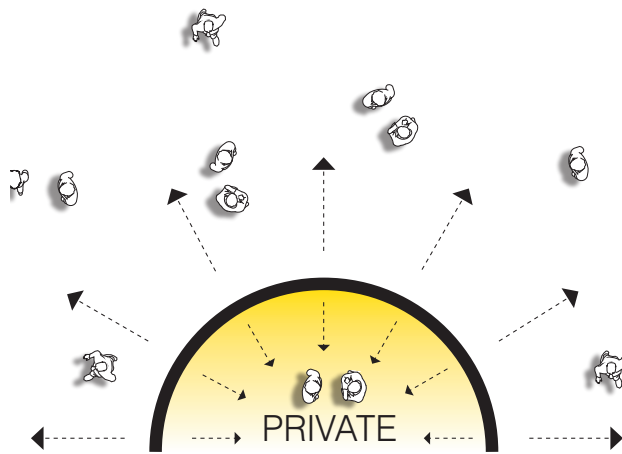


FIGURE 2.7
PUBLIC/ PRIVATE DIAGRAM

*IMAGES AND DIAGRAMS BY MARY FIALKO

below. Interactions between men served as a form of entertainment for women. The entrance to the house was a curved passageway that prevented a direct view of the court, with semi-private rooms for male guests being located on the first floor. Thus the Islamic house contained a careful placement of private areas for women and their children, and semi-private areas for men and their guests. This thesis will utilize artists' typical blurring of their living and work space, which they open up to spectators, as a starting point for blending different levels of private and semi-private space.

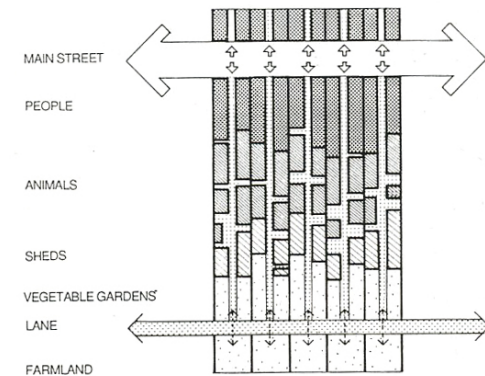


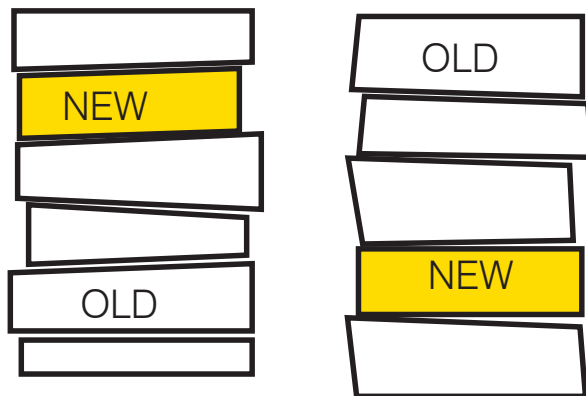
FIGURE 2.8
PUBLIC USES LINING THE STREET, SHIELDING PRIVATE USES

*HERTZBERGER, 178

2 THEORETICAL FRAMEWORK

"Hundreds of ordinary enterprises, necessary to the public streets and neighborhoods, and appreciated for their convenience and personal quality, can make out successfully in old buildings, but are inexorably slain by the high overhead of new construction."

-Jane Jacobs



B. OLD/ NEW

The second spatial relationship addresses the juxtaposition of old and new architecture in a historic district. Contemporary, especially modernist, architecture is often perceived as disruptive of the character of a historic district, because the design of these buildings typically does not relate to the surrounding context and thus distracts from the cohesive urban fabric of the neighborhood. Negative modernist ideas resulted in the razing of historic neighborhoods for high-rise construction that disrupted the streetscape, sun, and views of older low-rise neighborhoods.¹⁰

In *Death and Life of Great American Cities*, Jane Jacobs argued that cities and neighborhoods need old buildings to support a diversity of use. Many businesses cannot afford the costs of rent in new construction. These businesses, bookstores, neighborhood bars, cafes, and the like are still extremely important to a thriving neighborhood. Without a mixture of old and new buildings, a neighborhood can not support a successful variety.

*"Hundreds of ordinary enterprises, necessary to the public streets and neighborhoods, and appreciated for their convenience and personal quality, can make out successfully in old buildings, but are inexorably slain by the high overhead of new construction."*¹¹

However, modern architecture can be incorporated without destroying the existing fabric by continuing the street front, maintaining the proportion of the buildings to the ground plane, and updating neighborhoods to provide proper contemporary infrastructure (see Figure 2.9 Old/New Diagram). Such careful weaving of new and old can have a positive effect on the long-term preservation of a neighborhood. Careful design of new architecture in a historic district should take cues of proportion, scale, massing, and texture from nearby buildings. This thoughtful interchange "Implies the resolution of site conditions through accommodation, not conflict, juxtaposition, and fragmentation (buildings that are evolved, not designed). Contextual tactics treat constraints as opportunities and move away from a modernist ethic and aesthetics of wholesale demolition. Working with and not against the site, something new is produced by registering the complexity of the given."¹²

FIGURE 2.9

OLD/ NEW DIAGRAM

*IMAGES AND DIAGRAMS BY MARY FIALKO

10 BIHT, 2005

11 Jacobs, 136

12 BIHT, 2005

C. INSIDE/ OUTSIDE

Inside traditionally denotes private, and outside public in an urban setting. This thesis proposes a more complex relationship, mirroring the layers of groups denoting layers of community (see Figure 2.10: Inside/ Outside Diagram). For example, each “family group” will have a private outdoor space. Then, each floor will have more public outdoor space.

Instead of maintaining the opposition of interior- exterior as a fundamental contrast, we know in the 20th century that interior and exterior are relative concepts, and therefore depend on where you stand and in which direction you look¹³.

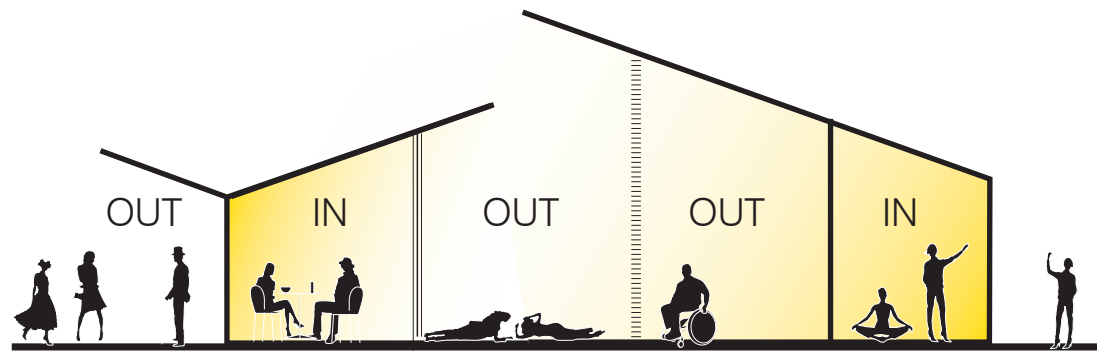


FIGURE 2.10

INSIDE/OUTSIDE DIAGRAM

*IMAGES AND DIAGRAMS BY MARY FIALKO

2 THEORETICAL FRAMEWORK

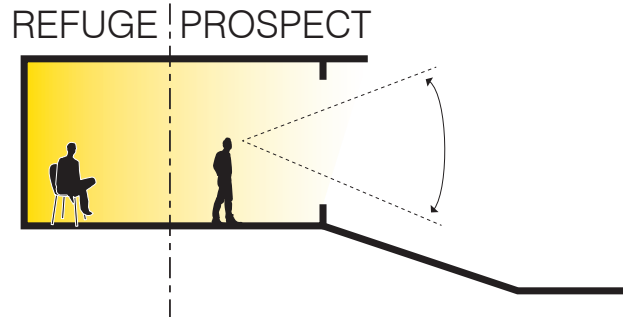


FIGURE 2.12
PROSPECT/ REFUGE DIAGRAM

*IMAGES AND DIAGRAMS BY MARY FIALKO

D. PROSPECT/ REFUGE

Prospect and refuge describes a set of spatial conditions in which an individual can observe others (prospect) without being seen (refuge) (see Figure 2.12: Prospect/ Refuge). This relationship gives individuals the most choice over privacy, while allowing them to avoid seclusion and feel part of a community. Creating a series of spatial moments that foster prospect and refuge will allow the women a sense of power and control over their lives and the space they inhabit. While these terms are relatively new, the relationship is centuries old. Islamic architecture has used screens for hundreds of years to screen women, giving them privacy, while allowing them to observe men's interactions.

We must always look for the right balance between view and seclusion, in other words for a spatial organization that will allow everyone in every situation to take in the position of his choice vis a vis others¹⁴. (See Figure 2.11: Hertzberger Prospect/Refuge Diagram)

With different levels, we must take into account that those who are higher up look down on the ones standing below; the positions are therefore not equal, and we must see to it that the "lower-downs" have the opportunity to avoid the gaze of the "higher-ups". (See Figure 2.13: How Height Contributes to Experience)

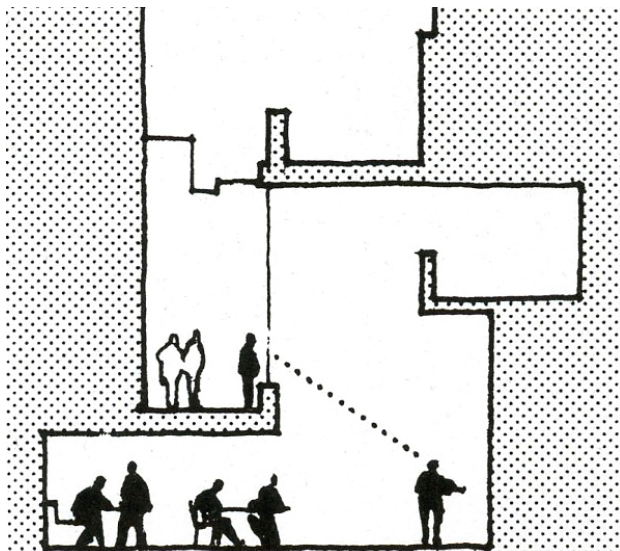


FIGURE 2.11

HERTZBERGER SKETCH SHOWING PROSPECT/
REFUGE

HERTZBERGER, 202

2.8 SUMMARY OF THE THEORETICAL FRAMEWORK

This thesis will provide transitional housing for two groups of displaced women, girls aging out of foster care at age 18, and also domestic abuse victims who have recently escaped their abusers. Providing security, privacy, and community, it is important for most areas of this home to be women-only. Pioneer's Square's long history of marginalizing women through prostitution, sexual slavery, and abuse is reflected today in the shortage of women-specific services, even though homeless women are one of the most vulnerable and fastest growing homeless groups in Seattle. This thesis proposes a project that will address the needs of women, provide them with space that allows them to integrate rather than to hide, and to create community through reclaiming one of the underused spaces in Pioneer Square. One of the aspects that attracts the displaced populations to Pioneer Square, the dilapidated urban environment, also attracts artists and an associated cultural infrastructure. This vibrant community is also vulnerable, but could provide the base for regeneration by helping the displaced women learn to take control of their environment. This thesis will explore housing these three groups- aged-out foster girls, abused women, and low-income artists- while developing a spatial strategy through four lenses of placemaking: public/private, inside/outside, old/new, and prospect/refuge. In addition it will provide artist services that can link to existing cultural infrastructure in the neighborhood.

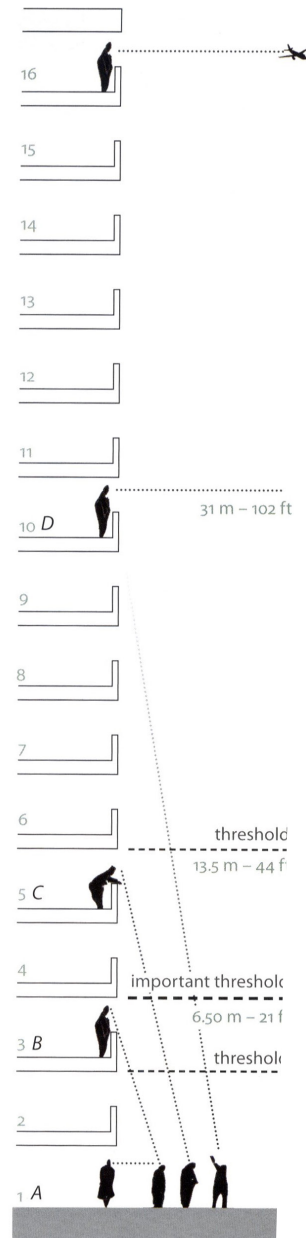


FIGURE 2.13

HOW HEIGHT AND VIEWS CONTRIBUTE TO EXPERIENCE

GEHL, 59



CASE STUDIES



- a. Kunsthaus Tacheles
- b. Wing Luke Asian Art Museum
- c. Kolumba Museum
- d. Tate Modern
- e. Hubertus House
- f. Plymouth Housing Group
- g. Bud Clark Commons



"The continued presence of one's own home within the larger view of the city outside could well help to sustain a feeling of security and involvement."

-Aldo van Eyck

LESSONS LEARNED

Pioneer Square could be a diverse neighborhood and maintain its unique character while allowing for changing needs and uses, similar to the West Village or SoHo in New York City, or to many European cities, such as Copenhagen, Paris, and Rome, where new architecture often fits into historic context unobtrusively. Architects such as Carlo Scarpa, Peter Zumthor, and Herzog and DeMeuron have displayed a deep understanding of the implications of inserting contemporary architecture into historic districts, and

have added contemporary buildings that accentuate rather than compromise the existing urban fabric. The following studies show examples of non-traditional family housing, juxtaposition of new architecture in historic neighborhoods, and examples of buildings as historic artifacts, changing as groups of people move through them.

2 CASE STUDIES

KUNSTHAUS TACHELES

AN EXAMPLE OF A BUILDING AS AN ARTIFACT

BERLIN, GERMANY

ARCHITECT UNKNOWN

This building has become an art center after surviving many changes in uses, and two world wars. Originally built as a department store in a Jewish neighborhood, with multiple stores connected by an arcade. It was auctioned off shortly before WWI, and in 1928 became the General Electric Company's showroom, host to one of the first television transmissions in Germany and several other technological breakthroughs. During WWII, the building became headquarters of the Schutzstaffel, the infamous Nazi police. French Prisoners were held in the attic, and the cellar was flooded to deter break-ins and break-outs. The cellar remains flooded today. Despite damage from the war, several groups have occupied the building for decades. Separate engineering opinions recommended demolition, which was begun in 1980. The remaining demolition was scheduled for 1990, but a group of artists moved into the building to save it. A new engineering study showed that despite damage and neglect, the building was surprisingly sound. The artists operated studios, galleries, a movie theater, and a biergarten. The building was declared a landmark, and the artists covered it in colorful murals and installations. (See Figure 2.14)

KEY LESSONS

How a building that has had a significant cultural impact over time can become a cultural artifact, gaining meaning through use and art.



FIGURE 2.14
IMAGES OF KUNSTHAUS TACHELES, A SIGN
MADE BY ONE OF THE RESIDENT ARTISTS,
INTERIOR COVERED BY ART AND GRAFFITI, BACK
FACADE SHOWING THE ADDITIVE NATURE OF THE
STRUCTURE AND COMMUNITY OUTDOOR SPACE.

2 CASE STUDIES



WING LUKE ASIAN ART MUSEUM AN EXAMPLE OF RECLAIMING UNDERUTILIZED SPACE

SEATTLE, WASHINGTON
OSKA ARCHITECTS

The museum is located in a prior tenement building in the International District of Seattle. It provides community space for meetings and public events, theater space for local groups, exhibit spaces for community artists and Asian artists from around the city, and a library with the neighborhood's rich historic documents. The architects reused materials and kept the building's structure and a tenement apartment. They opened up the tightly closed spaces, added a skylight, and reconfigured most of the interior layout, adding a large reception area and gift shop. (See Figure 2.15)

KEY LESSONS

How an existing structure can be adapted to maintain context while adding new uses and a contemporary response to neighborhood needs.

FIGURE 2.15

IMAGES OF THE WING LUKE ASIAN ART MUSEUM SHOWING THE RESTORATION INTERIOR AND EXTERIOR.

*ARCHDAILY.COM

KOLUMBA MUSEUM

AN EXAMPLE OF ALLOWING FOR CONTEMPORARY
DEVELOPMENT WITHIN A HISTORIC CONTEXT
COLONGE, GERMANY
PETER ZUMTHOR

The Roman Catholic Archdiocese of Cologne chose Zumthor to design a building to house its collection of art spanning over a thousand years. The museum was built on the site of a late-Gothic cathedral which had been destroyed during bombing in World War II. Zumthor's challenge was to keep the ruins of the church Roman and Medieval ruins discovered below the church in the 1970s, and also a 1950s chapel that survived the wartime bombing. Zumthor united the disparate elements with light grey concrete, and used perforated brick to allow transparency and light. (See Figure 2.16)

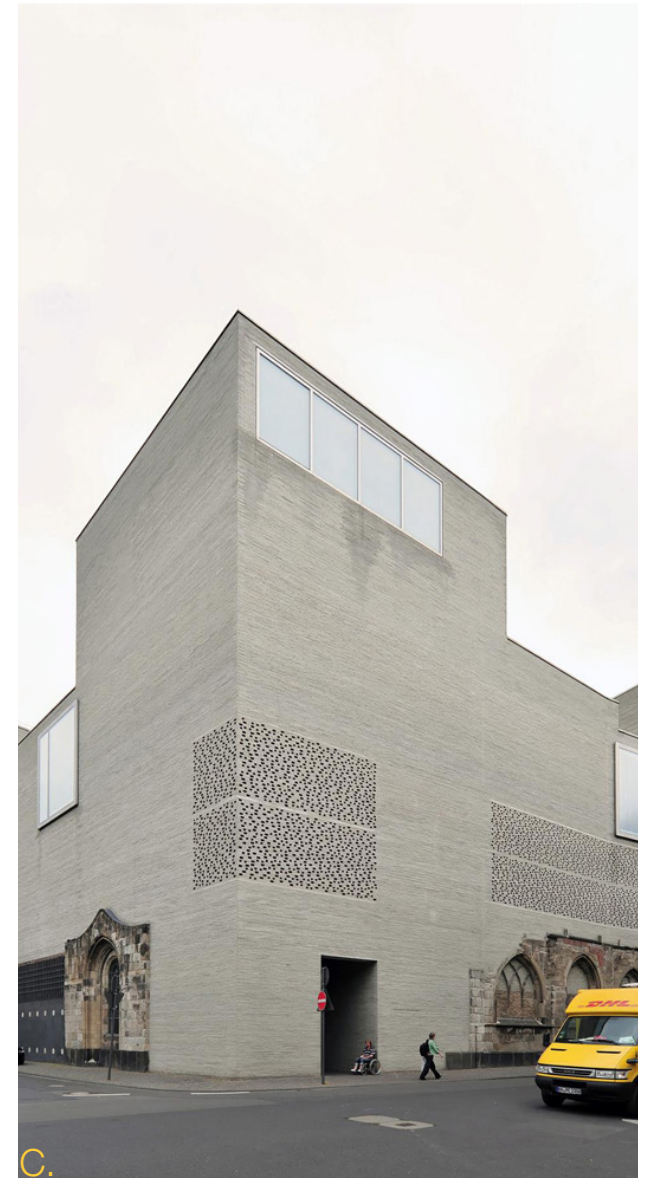
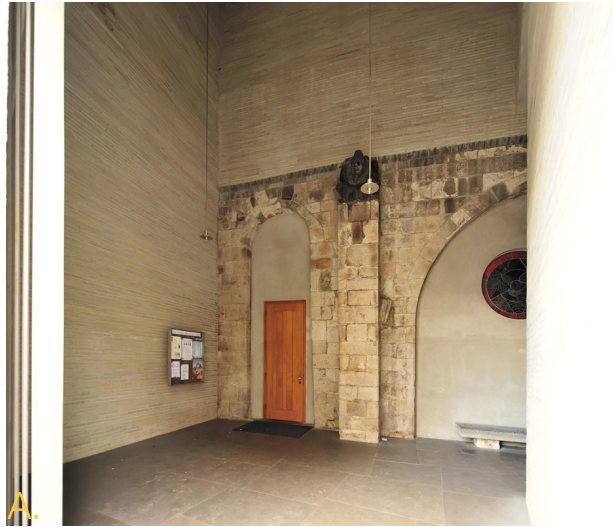
KEY LESSONS

How to preserve existing historic elements on site.
How to use a new building as a unifying element
through the use of sensitive materials and detailing.

FIGURE 2.16

IMAGES OF THE KOLUMBA MUSEUM SHOWING
THE CAREFUL INTEGRATION OF NEW
ARCHITECTURE ON OLD.

*ARCHDAILY.COM



2 CASE STUDIES



FIGURE 2.17
IMAGES OF THE TATE MODERN SHOWING HOW
ART CAN CHANGE PERCEPTION AND CREATE
EXPERIENCE
*ARCHDAILY.COM

TATE MODERN

AN EXAMPLE OF REUSING AN ABANDONED CULTURAL ARTIFACT TO CREATE NEW MEANING IN A CITY

LONDON, ENGLAND

HERZOG & DE MEURON

The Bankside Power Station, designed by Sir Giles Gilbert Scott was built between 1947 and 1963. After closing in 1981, it sat vacant for years. The structure was converted into an art museum in 2005 and now holds an extensive collection of modern and contemporary art. Many of the spaces used for electric generation remain as galleries. The turbine room hosts collections of specially commissioned art, and underground oil tanks have been converted for installation and video art. The renovation largely kept the appearance of the power station from the exterior as it was so recognizable on the banks of the Thames. (See Figure 2.17)

KEY LESSONS

- How to maintain the integrity of an existing structure.
- How to celebrate through the architecture the difference in use between the power station and museum by allowing the building to speak as an icon in the city of London.
- How to change the interior and access points to become more open and accessible to the public.

BUD CLARK COMMONS

SOCIAL HOUSING IN A HISTORIC URBAN DISTRICT
PORTLAND, OREGON

HOLST ARCHITECTURE

Bud Clark Commons was built to address homelessness in Portland, Oregon. Of the 130 units, 9 are wheelchair accessible. The site was chosen for good accessibility to public transit, and the building offers bicycle storage, free internet, common areas, laundry, spacious community balconies on each floor, and social services on site. Built in 2009, each resident gets a private studio with kitchen and bath included. The building is home to men and women, and has a two-year long waiting list. Run by Home-Forward, the programs help the chronically homeless address their needs and issues- paying rent, getting medical assistance, finding jobs, and caring for their families. (See Figure 2.18)

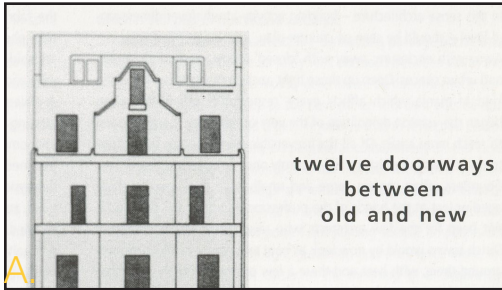
FIGURE 2.18

IMAGES OF BUD CLARK COMMONS SHOWING
EXTERIOR NEW AFTER CONSTRUCTION.

*ARCHDAILY.COM



2 CASE STUDIES



Aldo van Eyck is particularly fascinated by the wall connecting the existing home to his addition. He describes it as a divider that is now a unifying device.



HUBERTUS HOUSE

AN EXAMPLE OF ADDING ON TO HISTORIC ARCHITECTURE TO CREATE IDENTITY FOR A DISPLACED POPULATION

AMSTERDAM, THE NETHERLANDS

ALDO VAN EYCK

This is a project dedicated to preserving and reinforcing the assets of an existing home in new construction. It is sensitive to its historic neighborhood, shelters abused women and their children, and takes into careful consideration the twin aspects intrinsic in architecture- the relationships between inside/outside, open/closed, and so on. This study in contrasts is also particularly sensitive to the users of the building: single abused mothers and their children.

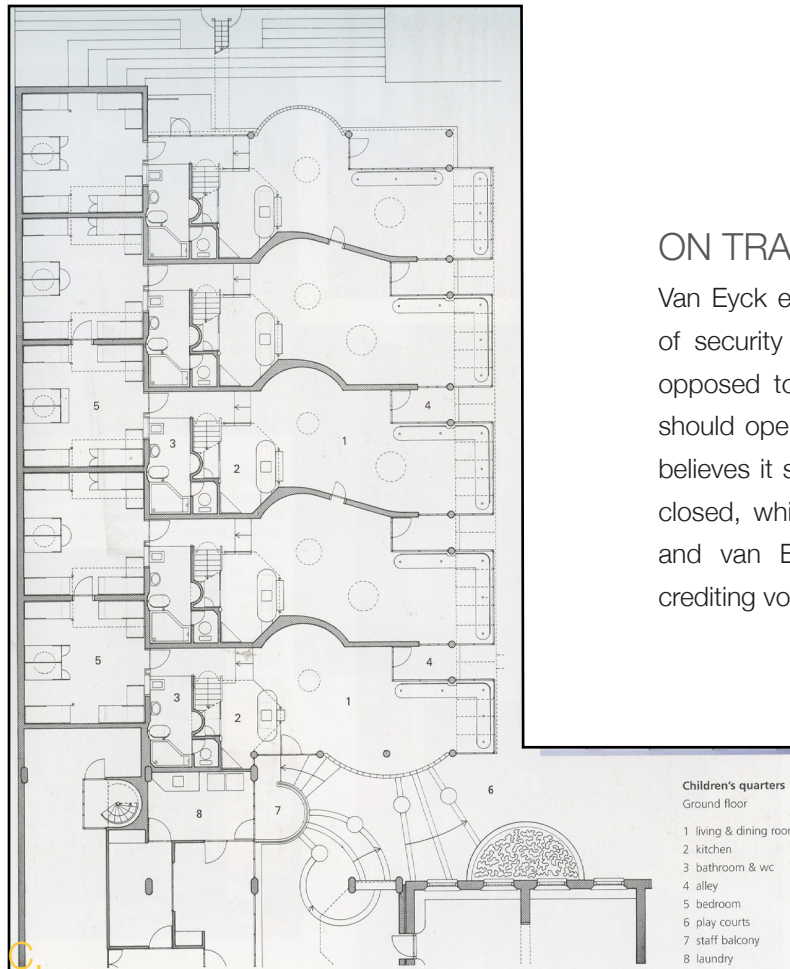
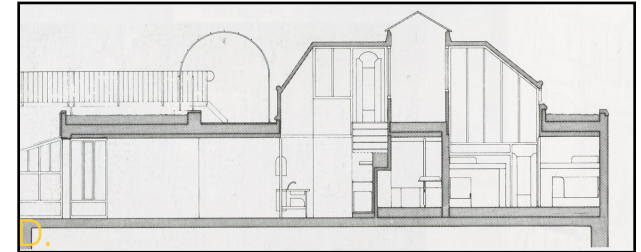
The building faces the street, but the entrance pulls back. The program inside is divided into the parent spaces, the baby spaces, and the children's spaces. It has seven different staircases, each a unique bridge connecting the spaces. Special care was given to the design of these spaces and the connections among them. The street to the building, the entrance to the inner spaces, the relationship of spaces to each other were all designed to foster a sense of privacy and home, but also community. Careful thought was given to the needs of the various groups, and to the ideas of privacy and closedness. Only with the availability of closed space, is truly open space possible.

A dialectic based on reciprocity and equality is a nimble and penetrating one - because it makes cross-alliances between diverse twin phenomena possible, which affects (alters without distortion) their assumed meanings, imparting an added - often unexpected - dimension. Only in each other's light are binary aspects rendered tangible, and can be assessed and the meaning within each dichotomy clarified —van Eyck

The children's quarters were conceived as a place to explore, to play, and to grow. Van Eyck worked to blur transitions, the inside, the outside, and the middle: a glass-covered alleyway. The degree of openness is determined by light intensity from the outside. The children's quarters are infused in color and playfulness, while the parents quarters' are more austere, with straighter lines and painted white. According to van Eyck: "[The design] involves a more inclusive kind of thinking: what I called the mild gears of reciprocity or the medicine of relativity." (See Figure 2.19)

KEY LESSONS

- How to connect to the street for security, while addressing the context and the existing urban building, to create a private courtyard.
- How to use transparency and a playfulness between spaces to provide for intimacy, privacy, openness and community.
- How to transition between spaces to balance public and private needs.
- How dualities in meanings and twin phenomena can give architecture added yet inherent complexity.
- How to transform dividers into connectors, space into place, and movement into exploration is important.
- How to divide programmatic elements and plan spaces relatively.” (See Figure 2.19)



ON TRANSPARENCY

Van Eyck explores transparency as creating a sense of security from the awareness of surroundings as opposed to an exposure. While an urban building should open out to engage its surroundings, he also believes it should open in. All openings are inherently closed, while all enclosures inherently are openings, and van Eyck thinks that modernism is wrongly crediting voids as 'openness'.

FIGURE 2.19

IMAGES OF HUBERTUS HOUSE: CCW FROM TOP LEFT:

(A) THE WALL SEPARATING THE HISTORIC BUILDING FROM NEW

(B) IMAGE SHOWING THE LAYERS OF TRANSPARENCY

(C) FLOORPLAN OF CHILDREN'S SPACES

(D) SECTION OF CHILDREN'S SPACES

(E) IMAGE OF CHILDREN'S HOUSE

2 CASE STUDIES



A.



B.

PLYMOUTH HOUSING GROUP

AN EXAMPLE OF PLACING THE DISPLACED IN URBAN ENVIRONMENTS
SEATTLE, WASHINGTON

Plymouth Housing Group is a non-profit Seattle-based organization that strives to place as many of the local homeless into homes as possible. Constantly adding programs and buildings to its portfolio, collecting and analyzing data, and tweaking programs, Plymouth Housing is on the cutting edge of social programs and social development. The organization provides homes for specific use groups, such as people living with AIDS, mental illnesses, addiction, recovering addicts, and the upwardly mobile homeless. Its residents are exclusively adults who live in single person units, and it has case managers, building staff, psychiatrists, nurses, and additional social support available on premises.

Over 1,000 formerly homeless tenants are cared for efficiently and with compassion, allowing many to begin rebuilding their lives with the support of a community and the stability of a secure home. The housing is long-term.

Years of experience have shown that 80 units (tenants) per building is the right amount for the staff to manage, and for funding and expenses to be most effective. Key issues are a grace period before visitors are allowed, ovens and burners that turn themselves off, systems of checks and balances, and the careful fostering of a sense of community.

This is a good precedent for understanding the integration of social services and housing, and also looking at examples of urban and even historic context and social housing. The balance between support and tenant is key, but the buildings often feel institutional, due to budget restrictions. (See Figure 2.20)

PLYMOUTH HOUSING PROGRAMMING

After 30 years of experience and working on its 13th building, Plymouth Housing has its programming down to a science. The units are small, and in the older buildings, tenants share bathrooms and showers. Every floor has a laundry room, each building has a live-in building manager, and many of the buildings have first floor retail mandated by zoning.

“Plymouth Housing Group is committed to doing its work with compassion and respect for the dignity, worth and uniqueness of all people.”

Aside from the basics, lobbies and administration are important parts of the program. The common spaces, bike parking, social support, offices, and administration are key parts of the program. The delicate balance of space and windows for staff or additional common space and windows for tenants is difficult to achieve. A typical case manager’s office is in the Lewiston Apartments in Belltown. Having case managers on-site is critical to the individual success of the tenants, but additional offices and support spaces are sometimes given up for the sake of additional tenant space. The common room in the Gatewood has couches, chairs, plants, natural light, televisions, a pool table, and a community kitchen. However, the building manager worries that it is too institutional and would like a more homey environment for the tenants.

KEY LESSONS

- How older renovated buildings and new buildings can provide both high quality living in urban areas of Seattle and access to resources.
- How on-site nurses, case managers, psychiatrists, and other support staff can help tenants form bonds and manage daily life
- How keeping groups with similar problems together eases conflict and allows for targeted social services.



FIGURE 2.20
 IMAGES OF PLYMOUTH HOUSING GROUP: CCW
 FROM TOP LEFT
 (A) TYPICAL BED
 (B) TYPICAL UNIT KITCHENETTE)
 (C) COMMON ROOM IN THE GATEWOOD
 (D) THE GATEWOOD’S EXTERIOR
 (E) THE CAL ANDERSON
 (F) A CASE MANAGER’S OFFICE



METHODOLOGY



- 3.1 Overview of the Methodology
- 3.2 Goals and Objectives
- 3.3 Site Selection
- 3.4 Site Location
- 3.5 Context
- 3.6 619 Western Building
 - a. History
 - b. Structure
- 3.7 Size and Zoning
- 3.8 Demographics
- 3.9 Site Strategies
 - a. Public/Private
 - b. Old/ New
 - c. Prospect/Refuge
 - d. Inside/Outside
- 3.10 Summary of Methodology



"Increasing social fluidity and the diversity of identities on which an individual's social position is based mean that it is no longer constructive to think of social structure in terms of segmented groups . . . Individuals, freed from the traditional identities of class, respond more flexibly and reflexibly to their social world."

-Nick Buck

3.1 OVERVIEW OF THE METHODOLOGY

This thesis takes the stance that Seattle's Pioneer Square, a historic district, has been in decline for decades, attracting a number of displaced groups and also artists. Empty lots and unused buildings offer opportunity, as do the district's extraordinary location and historic character. The thesis is looking for a historic building to make into a new home for displaced women and low-income artists, aged-out foster girls, and artists, designed through the lens of four placemaking strategies: public and private, old and new, inside and outside, and prospect and refuge. Through providing housing that creates community, this thesis proposes a healthy and positive shift in the urban fabric of the neighborhood.

In this chapter, goal and objectives for designing transitional homes for women and permanent studios for low-income artists will be laid out, as well as site strategies that outline building placement and urban interaction. A site will be identified, and an analysis of the restraints and opportunities will be completed. Last, using the case studies, the theoretical framework, the site analysis, and the goals and objectives, a program will be designed.

3 METHODOLOGY

3.2 GOALS AND OBJECTIVES

	GOALS	PROGRAM OBJECTIVES	DESIGN OBJECTIVES
SITE	<p>A site with historic context in Pioneer Square that allows the blending of new and old, public and private, inside and outside, and prospect and refuge.</p>	<ul style="list-style-type: none">• Use the historic neighborhood to influence new architecture and site design through scale, texture, and• Find an under-utilized site that has strong connections to its context, history and geography in which new architecture can intermingle with historic.• Create a series of indoor and outdoor public and private zones to influence how the women and artists interact with the public.	
BUILDING	<p>To create a home with a sense of community for displaced women, building on the asset in the neighborhood of a strong artist community. To create a building that allows user choice, learning opportunities, and a sense of belonging.</p>	<ul style="list-style-type: none">• Program the indoor and outdoor spaces with a variety of flexible spaces that allow for prospect and refuge.• Study and create various boundaries of public and private, and prospect and refuge. Define how more private areas and more public areas interact with each other.• Design a system for women to move through the building, transitioning from arrival to more comfortable and finally re-integrate into society.	<ul style="list-style-type: none">• Use variations of screens and transparency to create hierarchical levels of public and private space.• Vary indoor and outdoor space with flexible areas to create areas of transition.• Use views, lighting, and overlooks to create areas of prospect and refuge.• Use materials and light to create spatial sensations that reflect or challenge the concepts of public and private, prospect and refuge.

3.3 SITE SELECTION

The site must be in the historic Pioneer Square, and have the opportunity to address the needs of displaced women and the area's cultural infrastructure. The site selection is contingent on a few categories: it must be under-utilized, but allow for the juxtaposition with historic architecture; it must allow for indoor and outdoor space; and it must be large enough for a housing project of 80 units for displaced women and children, and 50 artists studios.

3.4 SITE LOCATION

Located in Pioneer Square, Seattle's oldest neighborhood and an historic district, the site sits directly on Elliott Bay, an inlet of Puget Sound in North West Washington State. This site is an urban site in a downtown neighborhood. As seen in the Site Plan in Figure 3.1, the site is bordered by Yesler Way to the south, Western Avenue to the east, Alaskan Way to the west, and at the north end of the block is Columbia Street. Although Alaskan Way is extremely wide, the city waterfront lies just across. The ferry terminal is on Coleman Dock at the end of Yesler Way, connecting the neighborhood to West Seattle and Bremerton. It is easily accessible from most of Seattle and even the region from ferries, trains, transit, interstate highways, major arterials, and cycling and pedestrian routes.

Pioneer Square is directly adjacent to the International District, Downtown, and the Stadium District. While it is one of Seattle's smallest neighborhoods, it is highly walkable and home to many art and culture events.

The site is at a dramatic point in the city. It sits at a geographic change, a rounding of the coast on Elliott Bay, and relatedly, a shift in the city grid (see figure 3.2). The inherent transitions in the site make it ideal for exploring the complex problems and theories brought up previously. The site is literally caught in transition, its irregular shape a testament to change in the past, its soil added and changed over decades as the seawall was continuously pushed out.

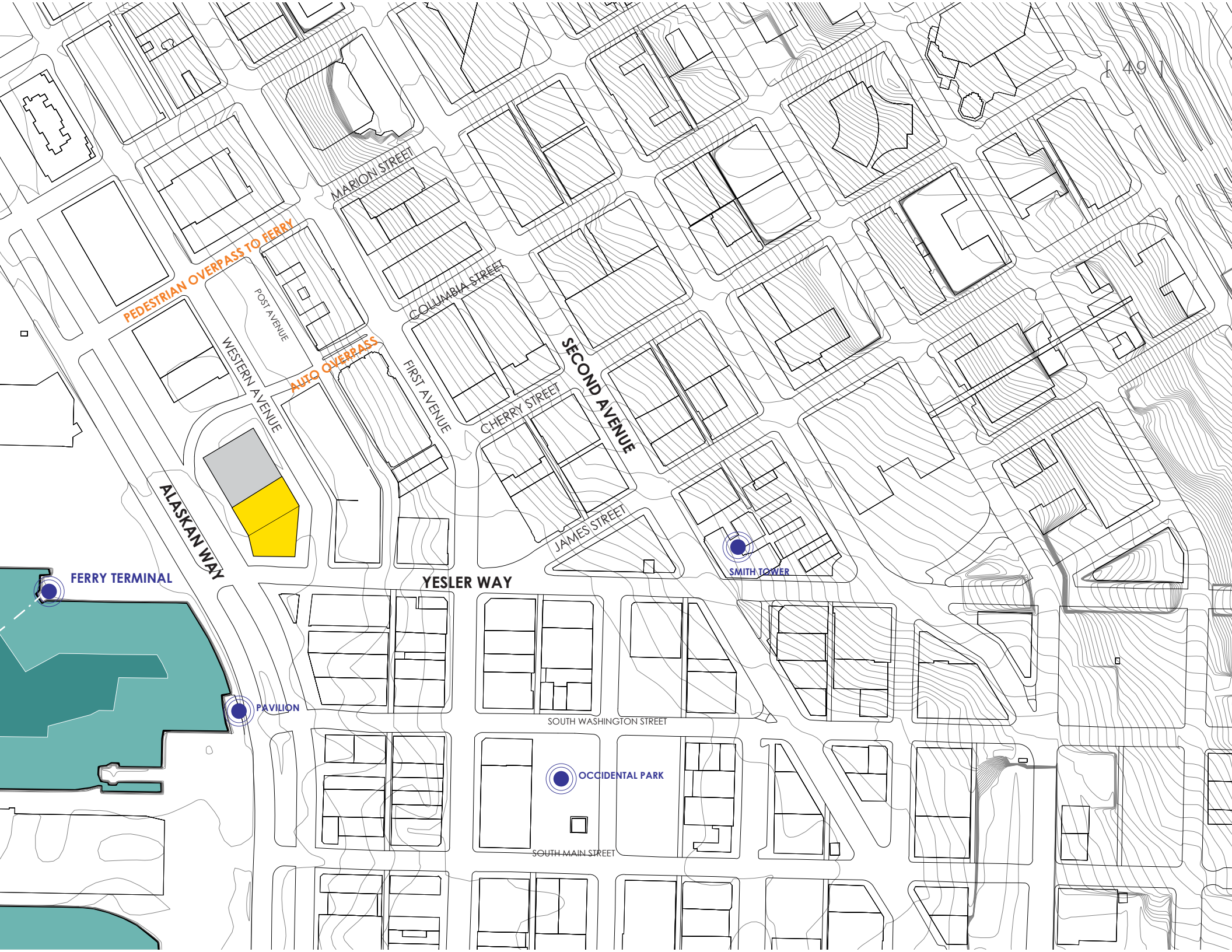
3 METHODOLOGY

FIGURE 3.1

PLAN DRAWING SHOWING PROPOSED SITE IN
PIONEER SQUARE AND NEARBY LINKAGES.

*IMAGES AND DIAGRAMS BY MARY FIALKO





497

MARION STREET

COLUMBIA STREET

FIRST AVENUE

SECOND AVENUE

CHERRY STREET

JAMES STREET

YESLER WAY

SOUTH WASHINGTON STREET

SOUTH MAIN STREET

PEDESTRIAN OVERPASS TO FERRY

AUTO OVERPASS

POST AVENUE

WESTERN AVENUE

ALASKAN WAY

FERRY TERMINAL

PAVILION

SMITH TOWER

OCCIDENTAL PARK

3 METHODOLOGY

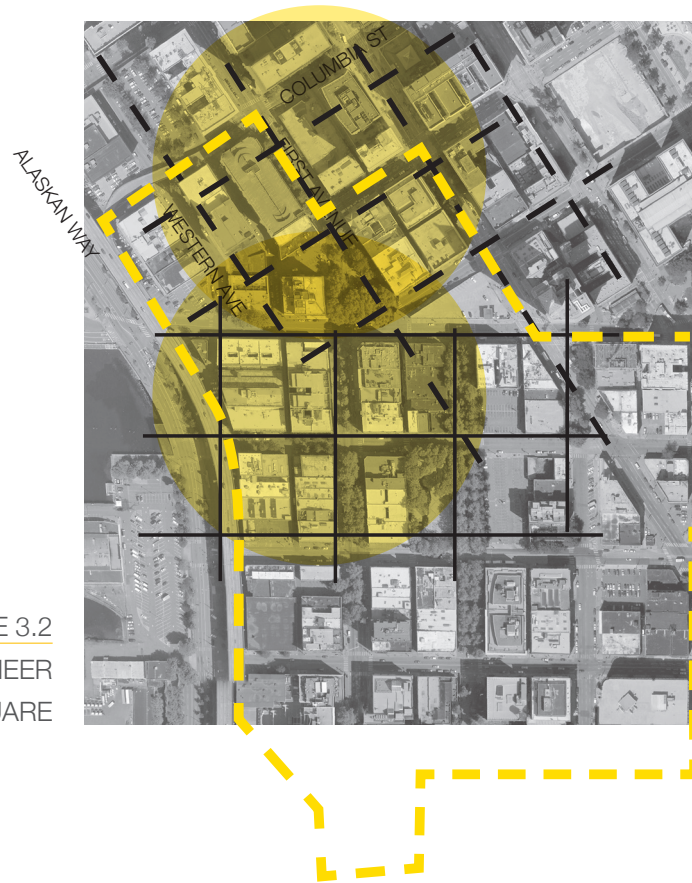


FIGURE 3.2
SHIFTING GRID AT YESLER WAY IN PIONEER
SQUARE

3.5 CONTEXT

The lot is irregular due to the shifting grid, the north-south historic 200' x 200' block elongating and rotating to a northwest/southeast grid, creating irregular blocks. During the Alaskan Way Viaduct construction in 1952, the west side of the waterfront blocks was demolished. From the alley over, the buildings were torn down, and the viaduct with parking below was created. This left the backsides of many buildings facing the waterfront and viaduct, but because of the traffic infrastructure many buildings still face the city rather than the waterfront.

Triangles are created from the shifting grid, a sequence of irregular spaces parading down to the waterfront. These spaces are a morphological layer of Seattle, a physical manifestation of a change in the city's history, a change of thinking, and an expression of the growing city's changing needs. It is fitting that the site is placed in the middle of this, facing both the newer neighborhood to the north, the historic neighborhood to the south, and the waterfront (See Figure 3.3: Photos of the Existing Site and Figure 3.4: Panorama of the Site).

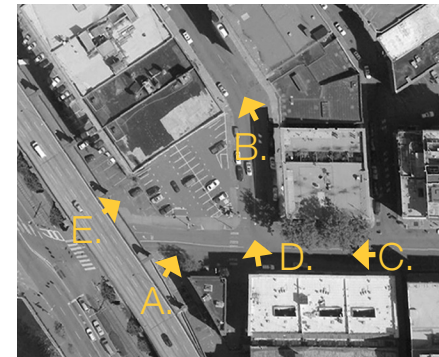


FIGURE 3.3
IMAGES OF THE SITE

3 METHODOLOGY



FIGURE 3.4
PANORAMA OF THE SITE FACING NORTH



3 METHODOLOGY

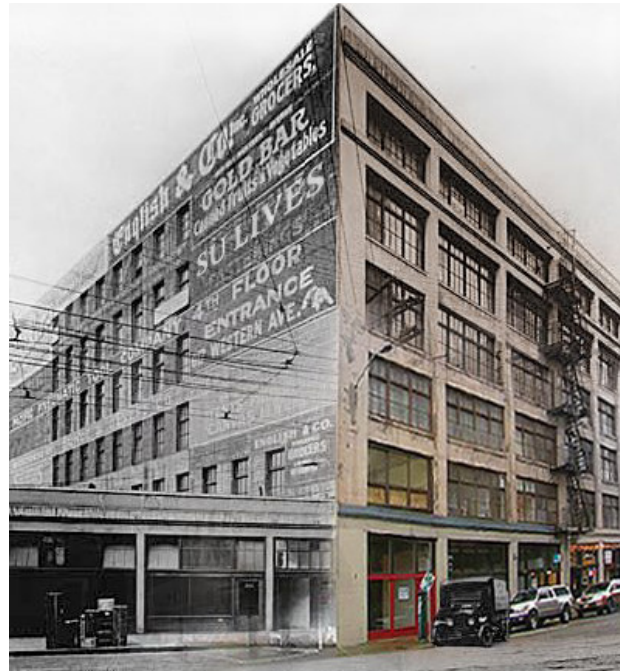


FIGURE 3.5
HISTORIC IMAGES OF THE 619 WESTERN
BUILDING. TOP: EAST FACADE. BOTTOM:
WEST FACADE
*UW ARCHIVES

3.6 619 WESTERN BUILDING

HISTORY

The site has an existing structure that was built in 1910 and is known as the Western Building (see Figure 3.5: Photos of the Historic 619 Western Building). A landmark in Seattle, it was constructed in a style typical of waterfront warehouses in the neighborhood. It has survived changes of use and occupancy, earthquakes, demolition attempts, a viaduct being built within feet of it; now a new traffic tunnel is being bored below (see figure 3.6: Exploded Axonometric of the 619 Western Building and Figure 3.7: Section Perspective of the 619 Western Building Structure).

After years as a warehouse, it was mostly vacant in 1981 when artists Edd Cox, Barbara McAusland, and Jim Reiben moved in. Over the subsequent decades, the artists filled the building with a self-governing artists colony. The colony gained prominence when they began opening the building to the public during the art walk every month, becoming an anchor for the burgeoning artist community in Pioneer Square. With 400-800 visitors a month, the building became a local cultural landmark.¹⁵

STRUCTURE

The building has never been brought to code and was severely damaged in the 2001 earthquake. With a new tunnel boring below the building, the artists have been evacuated after several structural evaluations revealed the building could not survive the moving of the soil below. The building is now being structurally renovated with new shear plates, X bracing, and a reinforced foundation (see Figure 3.8: Section Cut of the 619 Western Building and Site). The process for adding structure to a historic building like the 619 Western Building is extensive. The building must be lifted and a new floating foundation poured. New gradebeams tie into the existing foundation, creating a lattice-like raft from which the structure can ride out a shift in the ground similar to a boat on waves. Above ground, the floors will be replaced with shear plates for stiffness, X-bracing will surround the exterior, locking the form into shape, and a new set of beams will cross the building north to south, recreating the lattice like structure of the foundation on each floor.

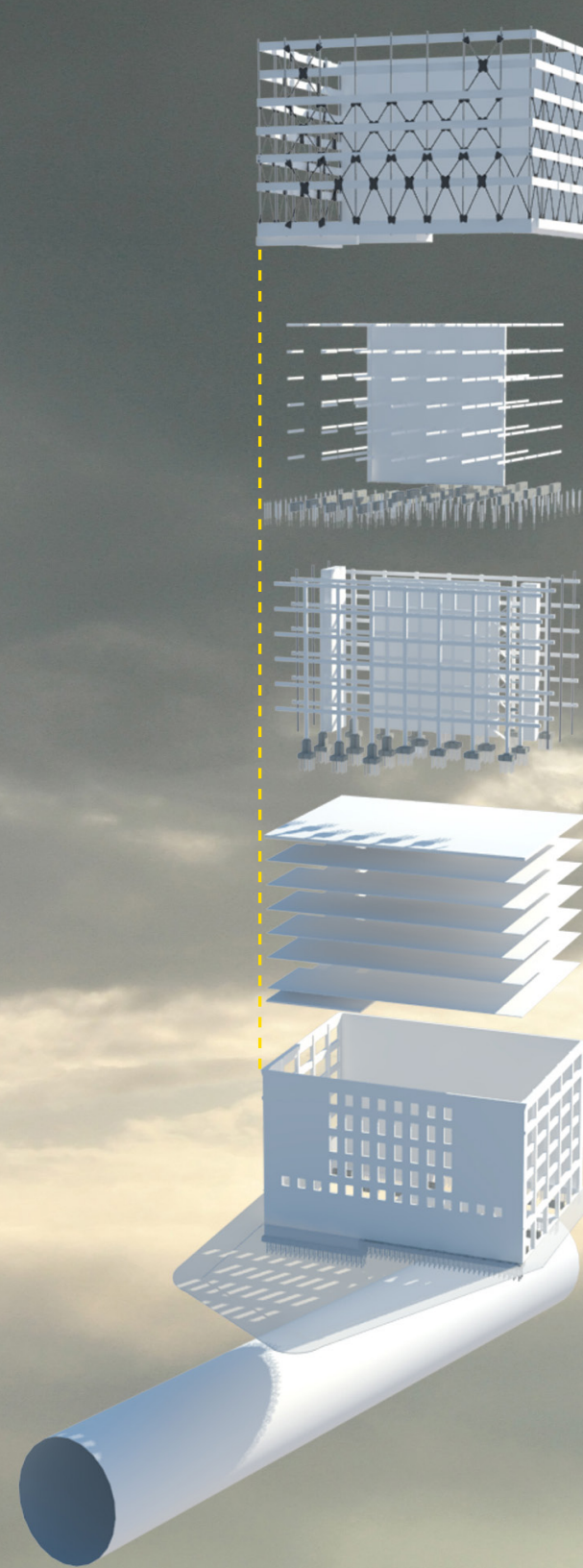


FIGURE 3.6

EXPLODED AXONOMETRIC OF THE STRUCTURE: THE NEW TUNNEL BELOW THE SITE, THE EXISTING GROUNDPLANE AND SHELL, THE NEW SHEAR PLATES AT EACH FLOOR, THE EXISTING INTERIOR FRAME, THE NEW ADDED INTERIOR STRUCTURE, THE NEW EXTERIOR STRUCTURE.

*IMAGES AND DIAGRAMS BY MARY FIALKO

3 METHODOLOGY

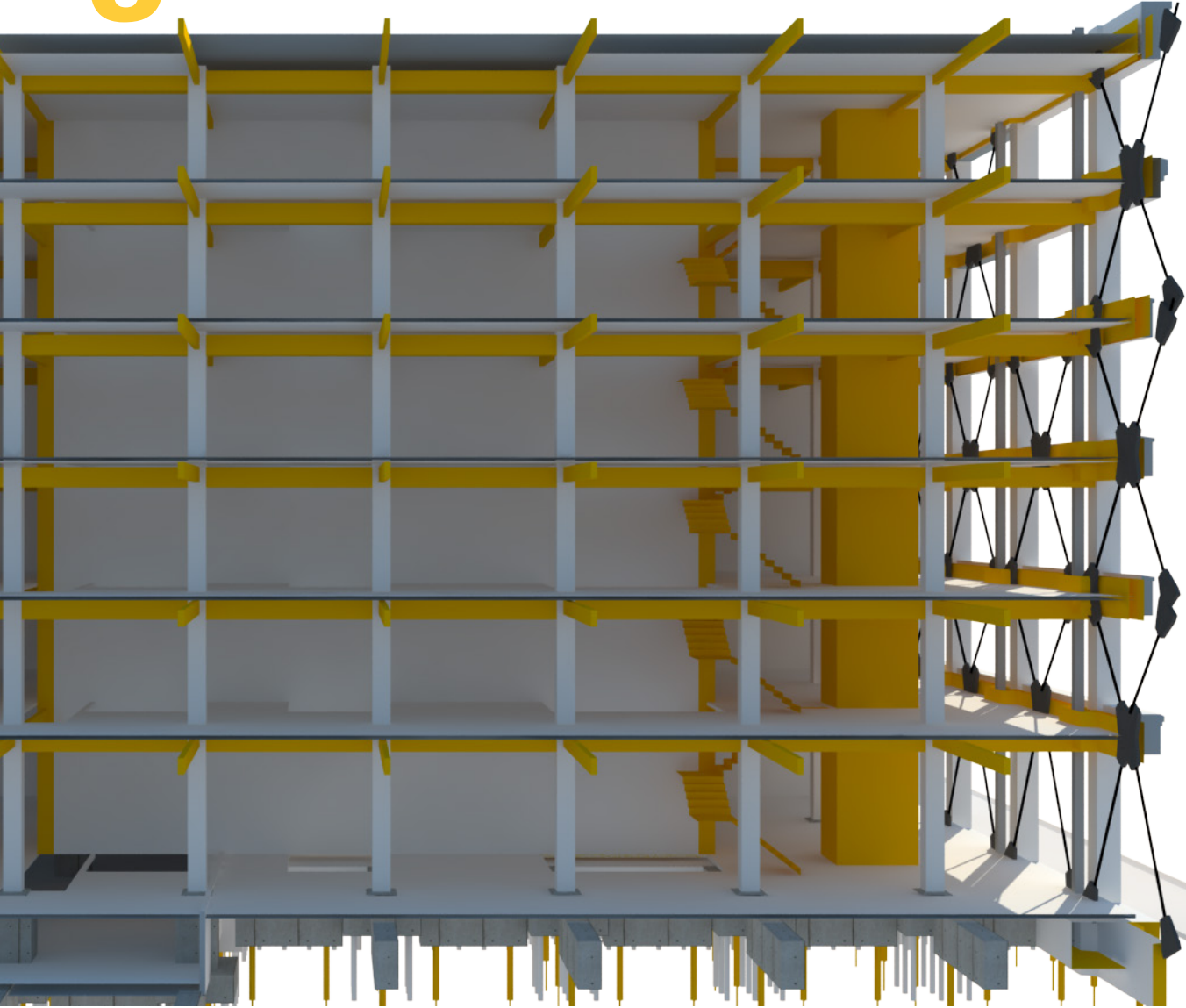


FIGURE 3.7
SECTION CUT OF 619 WESTERN BUILDING WITH
NEW STRUCTURE IMPOSED IN YELLOW

*IMAGES AND DIAGRAMS BY MARY FIALKO

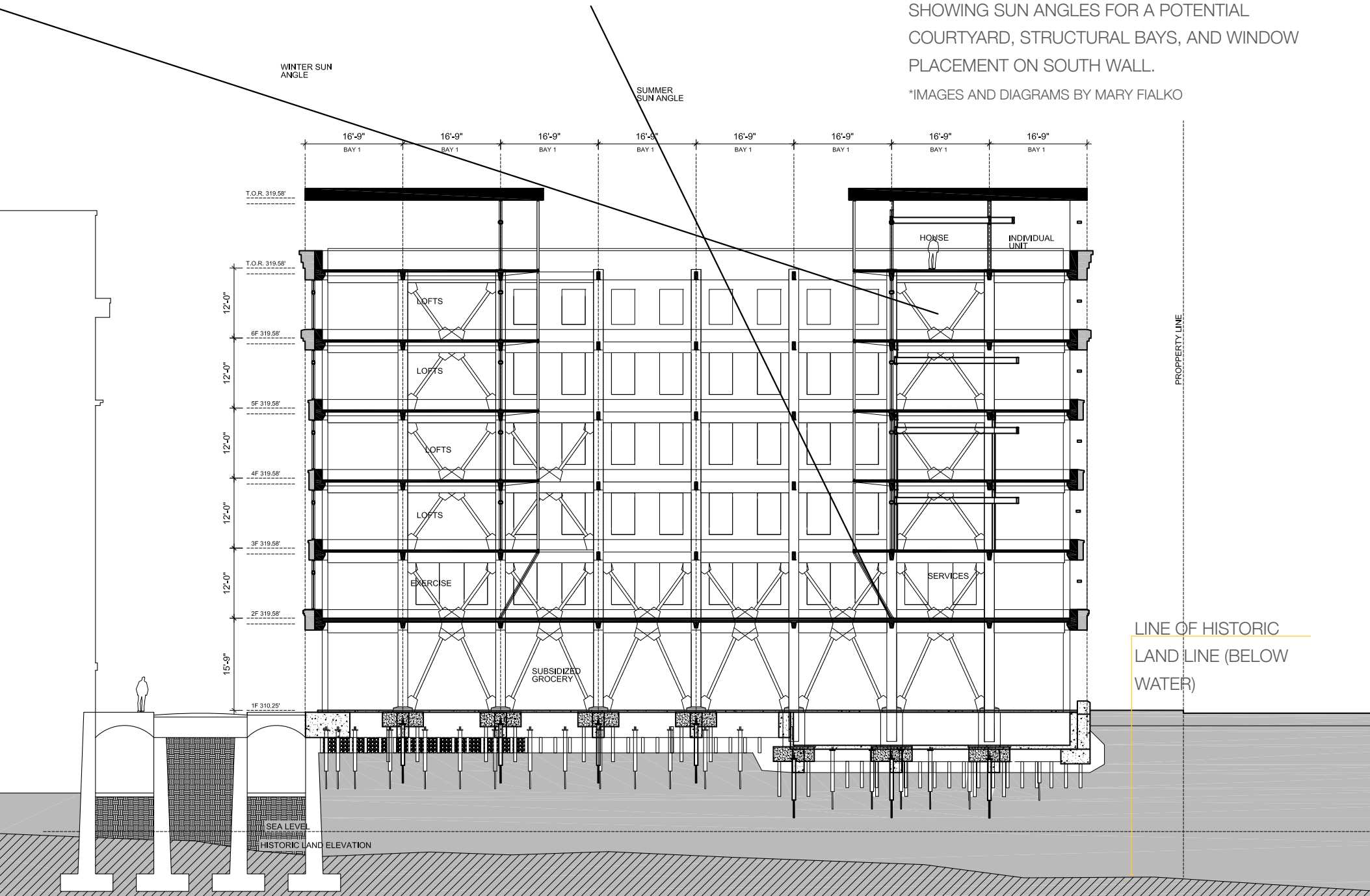
SIZE AND ZONING

The building is governed by the lower heights specified by the code. The Images above show the zoning envelope for the building with the additional 20' with setback rule. The maximum structure height is 120 feet for a proposed development. The FAR is 8, except for non-residential uses, which may not exceed a FAR of 4. Specified street level uses are required. (mixed-use is mandatory). This building will not have any lot coverage limits.

The typical maximum height in this district is 85' for commercial uses and 120' for live/work or purely residential uses. However, the site received an up-zone from the city, and the allowable height is 240' for either commercial or residential use. Non permitted uses include: auto-related industry such as motels, drive-in businesses, auto mechanics, surface parking, high-impact uses, plant nurseries, ice dispensaries, and animal kennels.

FIGURE 3.8
SECTION CUT OF 619 WESTERN BUILDING
SHOWING SUN ANGLES FOR A POTENTIAL
COURTYARD, STRUCTURAL BAYS, AND WINDOW
PLACEMENT ON SOUTH WALL.

*IMAGES AND DIAGRAMS BY MARY FIALKO



3 METHODOLOGY

DEMOGRAPHICS AND STATISTICS

- According to 2010 Census data, currently 36,975 people live in Pioneer Square.
- In addition, it has 21,374 housing units, of which 69 percent (14,940) are renter occupied, 15.1 percent (3,228) are owner occupied, and 15.3 percent (3,270) are vacant.
- In terms of demographics, 51.5 percent of the population are white, 16.3 percent are black, 21.1 percent are Asian, 1.9 percent are Native American, and the remaining 9.2 percent are either two or more races, or are of other ethnicities. (See Figure 3.8: Demographic Charts)
- With the projected increase in population over the next 5 years, these numbers are expected to change, however past data shows that the area has a history of racial/ethnic diversity. Realistically, any actual change in percentages will likely result in steady growth for white residents and more pronounced increases in other groups.
- Census data projects an upwards of 7 percent increase in the median household income through 2015. At present, the majority of residents work in either the professional or service sector of the job market. With expected increases in office space in years to come, it can be assumed that the number of young professionals and business workers in the neighborhood will increase as well.
- Analysis of ESRI figures, based on a 3-minute drive time from the site, shows that the majority of expenditures go towards housing (32.2 percent), transportation (14.8 percent), food (12.3 percent), and pensions/social security (9.3 percent).
- Residents of Pioneer Square are relatively young with a majority renting units rather than owning. This often denotes a highly mobile and transitive population seeking short leases and low rents.
- The site, as well as the neighborhood as a whole, is well served by transit routes and modes. It is adjacent to several landmarks, parks, and bus routes that draw in local crowds and tourists. It is just blocks away from both the tunnel and King Street Station, which help to connect the site to the city as a whole; it is also adjacent to a number of key neighborhoods and blocks from both the new south tunnel portal and King Street Station, which help connect the site to the city.
- Data from ESRI shows that 28.4 percent of residents travel to work by private vehicle, 5.5 percent carpool, 22.7 percent take public transportation, and 36.5 percent walk. The remaining 6.8 percent chose travel by other means. ¹

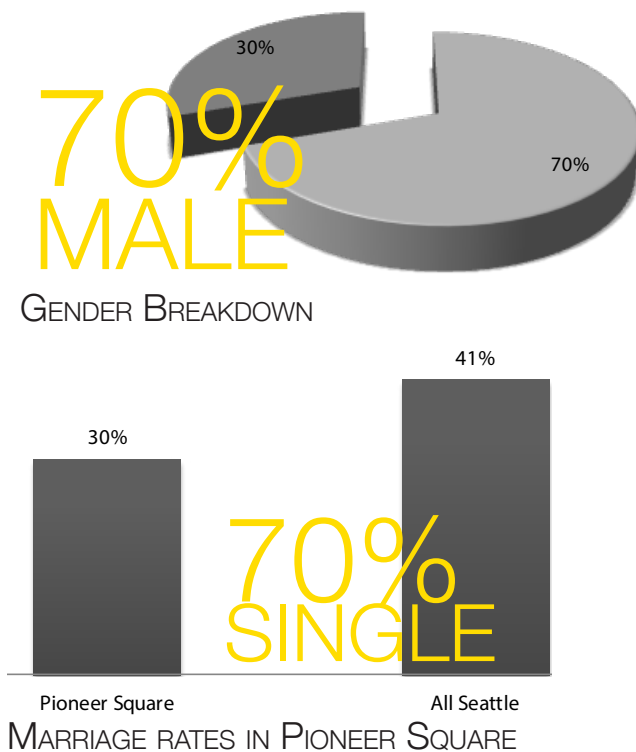


FIGURE 3.9

DEMOGRAPHICS IN PIONEER SQUARE SHOW A NON-DIVERSE NEIGHBORHOOD.

¹ All demographics taken from seattle.gov and the 2010 US Census

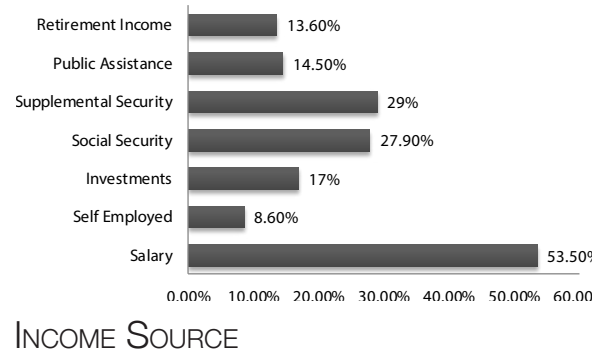
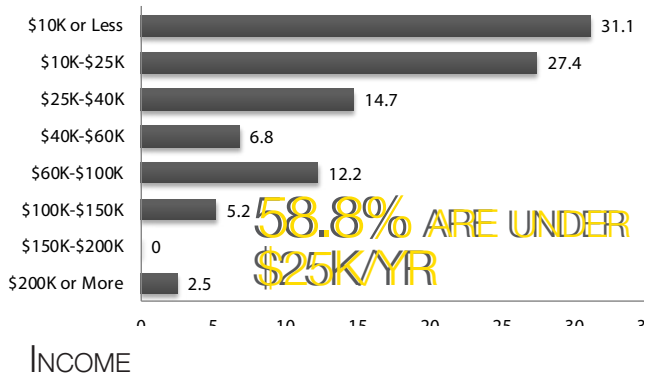
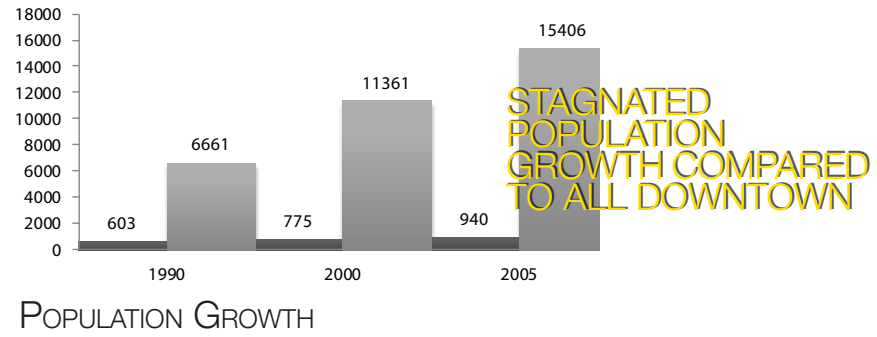
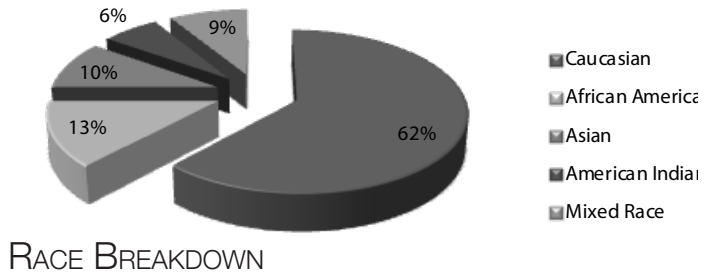


FIGURE 3.10
 DEMOGRAPHIC CHARTS MADE FROM 2010
 UNITED STATES CENSUS INFORMATION

3 METHODOLOGY

3.9 SITE STRATEGIES

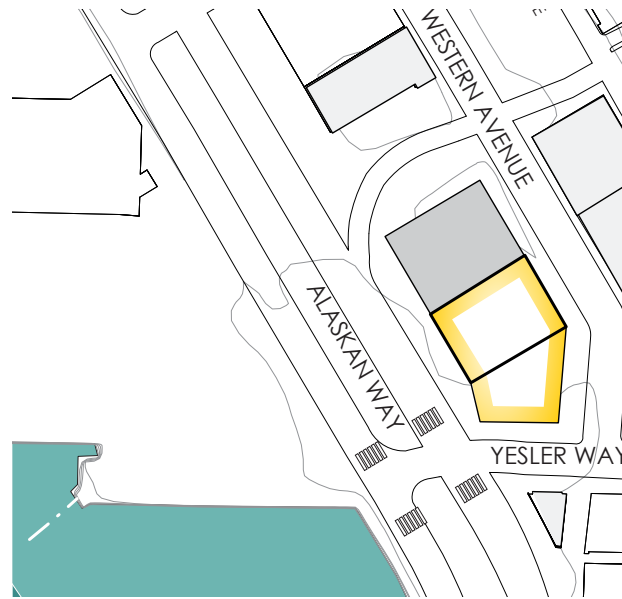


FIGURE 3.11

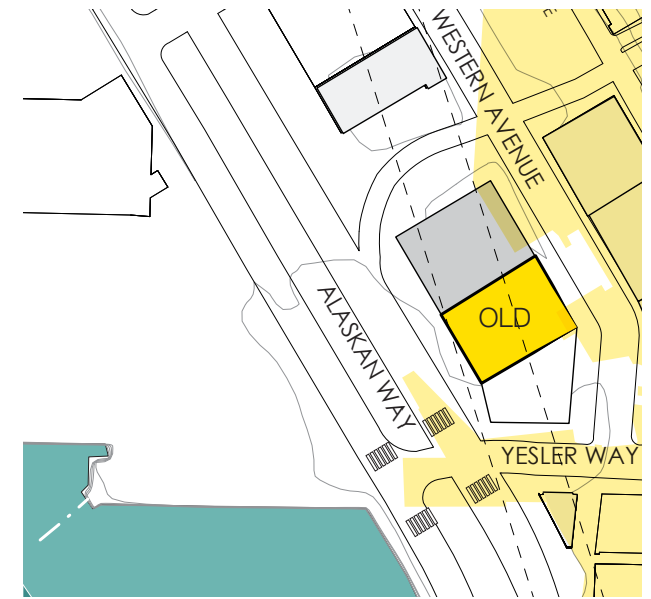


FIGURE 3.12

A. PUBLIC/PRIVATE

To determine an on-site relationship of public to private spaces, layers of spaces must be designed considering access, screening, and sight lines from surrounding streets and Elliott Bay (see Figure 3.11: Site Diagram of Public/Private). One of the goals of this thesis is to integrate the public as a whole, drawing in the local people, while providing shelter from rain, framing views, and maintaining the public sphere. The building design will also separate out the two main user groups: women and artists, but with less separation for women with children and for the aged-out girls. The displaced women, especially those who are single, require a higher level of privacy, and more layers to achieve isolation in their inner circle. The site will help dictate separate entrances, elevators and exit stairs.

B. OLD/NEW

The changing waterline over the years has redefined how Pioneer Square has developed. The historic water line is shown in Figure 3.12 above as a shaded yellow shape. This site is trapped at a change in time, the irregular shape a reflection of the shifting grid in the city. This site was completely under water 175 years ago, and now it sits a block from the new seawall. The site design will seek to reflect these past shifts in the new design.

FIGURES 3.11, 3.12, 3.13, 3.14

3.11 SITE DIAGRAM OF PUBLIC/ PRIVATE

3.12 SITE DIAGRAM OF OLD/ NEW

3.13 SITE DIAGRAM OF INSIDE/ OUTSIDE

3.14 SITE DIAGRAM OF PROSPECT REFUGE

*IMAGES AND DIAGRAMS BY MARY FIALKO

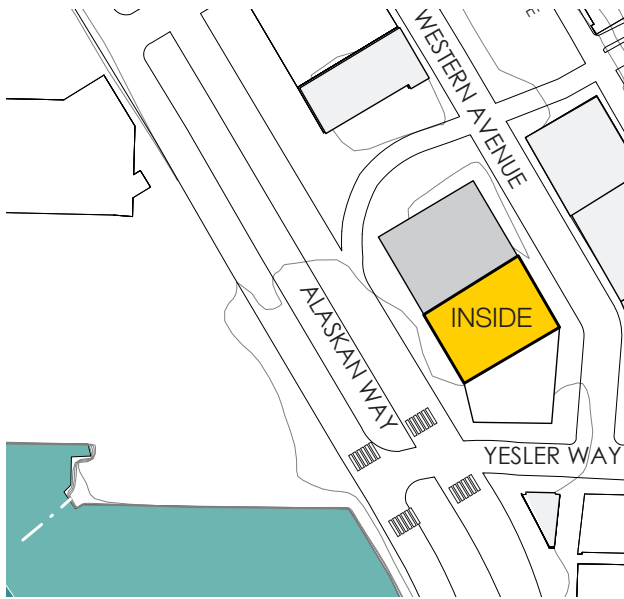


FIGURE 3.13

C. INSIDE/OUTSIDE

On the site, the historic artists building is existing, and is creating inside space. The current parking lot on the south part of the site is outside space. This thesis will create outdoor space where there is indoor space, and indoor space where there is outdoor space. This will add complexity to the site, being outdoors while in the confines of the 619 Western Building, and being indoors and sheltered in the former parking lot. See figure 3.13 above.

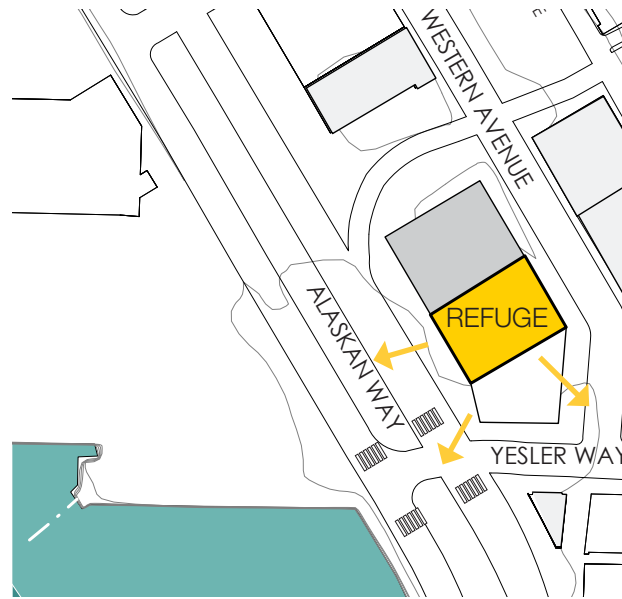


FIGURE 3.14

D. PROSPECT/REFUGE

The site design will also seek to complex and layered enough to provide opportunities for prospect, and also easy refuge for the vulnerable populations it houses. Refuge indicates being able to observe from a place of safety, security, with the back against a wall. This explains why people gravitate to the edge of a space. The existing 619 Western Building gives many opportunities for refuge and prospect. See Figure 3.14 above.

3.10 SUMMARY OF THE METHODOLOGY

In this chapter, goals and objectives for designing housing for two groups of displaced women, domestic abuse victims and aged out foster girls, as well as low-income artists are combined with goals to improve the neighborhood by offering the spaces and tools needed by the artists as well as places for public interaction such as performance spaces, galleries, and classrooms. The site chosen has a historic building, the 619 Western Building and also a surface parking lot. The four placemaking strategies, public/private, inside/outside, old/new, and prospect/refuge, were imposed on the site, showing opportunities for design within the existing context. Through the site analysis an understanding of how the various user groups could co-exist begins to emerge.



PROGRAM



3.11 OVERVIEW OF THE PROGRAM

The program for this project offers two main components, housing for displaced women, their children, and low-income artists, and also resources for the women and art community to interact with the public. The housing component has artists studios, homes for the women, case workers and counselors, and a grocery co-op. The art resource component of the program provides classrooms and workshops, galleries, performance space, and event spaces for the artists to engage the public. The living space accommodates four populations: displaced women without children, displaced women with children, aged-out foster girls, and artists. The program will specify the spaces for each user group, and spaces where they will interact together.

A. AGED-OUT FOSTER GIRLS

Aged-out foster girls will be typically grouped into houses together, separate from domestic abuse victims, depending on age, personality, and personal needs. These women will be provided opportunities to finish their GED if needed, they will be given day jobs around the facilities cooking, cleaning, working at the gallery or grocery, or as artists assistants. Classes about personal finance, sex education, and more will be provided to them, as well as therapy, counseling, and medical assistance. While it is likely that some of these women have been abused, they are definitely victims of a failed system. Never having space to call their own, they will be encouraged to take ownership of the 619 Western Building and attached facilities. This program offers these women a chance to gain confidence and self expression through art and placemaking.

B. DOMESTIC ABUSE VICTIMS

Domestic abuse victims are likely the most traumatized of the users upon arrival to this project. They are most likely seeking sanctuary, and there is a likely legal as well as medical aspect to their recovery. They may need restraining orders, court dates, and sometimes even surgeries to correct past injuries. They will be desperate for safety and autonomy, as well as isolated socially. They stand to gain a lot through healing by art, and recovering a sense of themselves through art expression. This user group in particular needs complete security within the building. Without feeling safe, recovery will be difficult.

C. CHILDREN

The children's housing is mostly temporary. The units for individuals are doubled, with an en-suite bathroom and additional community space to play. Special case workers will be assigned to women with children, but this home doesn't have the resources to focus on education and development. While it will take in mothers with children, these families will be placed in homes more suited to their needs at the end of 2 months. However, this thesis recognizes the need to accept women with children, and provide quality space for them. Special outdoor space for the children is provided.

D. ARTISTS

The artists housing will consist of live-work studios. The artists housing will be clustered, and will have separate entrances, elevator, and circulation from the women's spaces. The artists do not need nearly as much privacy, and will need wide doors to move large works, 24-hour access to tools and additional spaces, freedom to come and go, and potential opportunities to work additional jobs- such as teaching or working in the co-op grocery store, to make ends meet. The artists will need outdoor space, and communal space for collaboration.

3.12 THE USERS

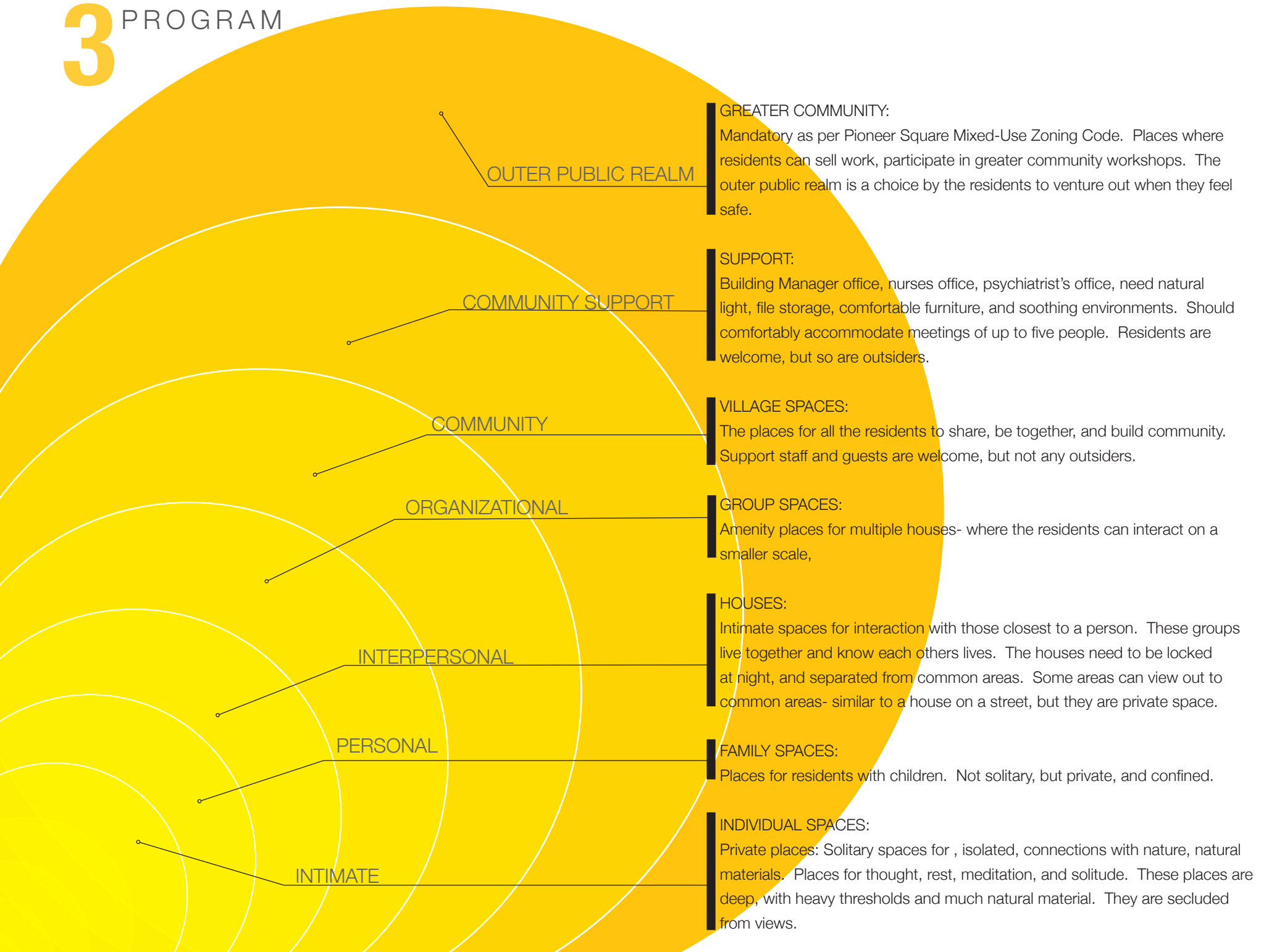


FIGURE 3.15

RESIDENTS IN THE BUILDING

*IMAGES AND DIAGRAMS BY MARY FIALKO

3 PROGRAM



OUTER PUBLIC REALM

GREATER COMMUNITY:

Mandatory as per Pioneer Square Mixed-Use Zoning Code. Places where residents can sell work, participate in greater community workshops. The outer public realm is a choice by the residents to venture out when they feel safe.

COMMUNITY SUPPORT

SUPPORT:

Building Manager office, nurses office, psychiatrist's office, need natural light, file storage, comfortable furniture, and soothing environments. Should comfortably accommodate meetings of up to five people. Residents are welcome, but so are outsiders.

COMMUNITY

VILLAGE SPACES:

The places for all the residents to share, be together, and build community. Support staff and guests are welcome, but not any outsiders.

ORGANIZATIONAL

GROUP SPACES:

Amenity places for multiple houses- where the residents can interact on a smaller scale,

INTERPERSONAL

HOUSES:

Intimate spaces for interaction with those closest to a person. These groups live together and know each others lives. The houses need to be locked at night, and separated from common areas. Some areas can view out to common areas- similar to a house on a street, but they are private space.

PERSONAL

FAMILY SPACES:

Places for residents with children. Not solitary, but private, and confined.

INTIMATE

INDIVIDUAL SPACES:

Private places: Solitary spaces for , isolated, connections with nature, natural materials. Places for thought, rest, meditation, and solitude. These places are deep, with heavy thresholds and much natural material. They are secluded from views.

3.13 SPATIAL ORGANIZATION

The transitional housing for displaced women, aged-out foster girls, and their children is divided into sections of private to public spaces. It would include living spaces for the women, clustered into groups of five or six, as seen in the Hubertus Home Case Study, with one of the clusters being for the aged-out foster girls. This is the amount of women who could feel like a “family” and share intimate amenities like bathrooms and kitchens together. (See Figure 3.16: Public to Private Spatial Organization) Three “houses” will then share outdoor space, additional storage, and some amenities, like small working spaces and a couple of computers and phones in a family center. These spaces are specifically for the women. None of the artists will be allowed inside these homes, and certainly no members of the general public. Some of the staff members will be cleared to enter these areas, but unless there is reason for concern, the houses will act as real homes- an invitation is required for members outside the immediate ‘family’.

All the women and artists together will share a large laundry facility, a commercial grade kitchen, a large vegetable garden, and a much larger computer/ library space as well as a meeting room. These are on the village scale. The women are self-sufficient, and each must take a role in sustaining their own environment.

The office space accommodates the support staff, which is for the most part separate. This is the first level that outsiders are welcome into the home and consists of space for 2 nurses 1 psychiatrist, 2 case workers, and a building manager who has a residence in the building. The counseling space accommodates the daily needs of the displaced groups of women, the girls and the women. While some of the women are in transition and need help rebuilding their lives on the outside, a portion of the women, especially the aged-out foster girls will likely be long-term residents.

The last part of the program addresses the greater community of Pioneer Square. Because the Western Building is essentially an urban artifact- a building passed through generations with strong meaning to the community. To maintain these ties, a public sector of the program will address art, community, and education through flexibly programmed spaces. It specifies a lecture hall, classrooms that can double as meeting rooms, and a gallery, along with large outdoor gathering spaces. In addition to community spaces, the program includes the required retail.

FIGURE 3.16

PUBLIC TO PRIVATE SPATIAL ORGANIZATION

*IMAGES AND DIAGRAMS BY MARY FIALKO

3 PROGRAM

INDIVIDUAL UNIT

150 SF X 60

The individual unit should have natural light and views. It is a place of solace and security, which will be reflected in heavy and natural materials. The units are for sleeping, and reflecting. Each has a view, natural light, and a place to sit.

Each unit houses a kitchenette with a sink, microwave, and mini-fridge. They also have storage for personal effects, and a place to sit and eat. Everything is built-in. The threshold to the individual unit is the heaviest. The unit is about refuge- with views for prospect, but little opportunity for interpersonal interaction.

HOUSE SPACES

Five to six individual units make a house. The group spaces are designed for interaction with intimate members of an individual's inner circle. The group spaces are intimate places for conversation and interaction. There is a slight variation of public and private areas in these areas. They are defined by a distinct threshold and doors that can be locked at night. The members of each house are responsible for its cleanliness and care.

LIVING ROOM: 150 SF

The living room is the gathering space where family members can receive guests, socialize together, play games, read, or rest. They are designed for eight people to comfortably be, with separated seating areas.

KITCHEN: 200 SF

Six burners, one large refrigerator, 12' of counters, island, large sink with garbage disposal. Under-counter garbage, compost, recycling station is necessary. Seating for eight to eat comfortably.

Computer/ telephone station: a table with a computer and a telephone for shared use among the women.

BATHROOM: 200 SF

Two showers, two toilets, three sinks, a place to sit while changing, shelving for products, and a place for clean and dirty towels. A station for prepping, hair, and makeup.

GROUP SPACES

Four houses make a group. The groups are smaller communities that share some necessary spaces- like work stations and computers. This level is slightly more public. If a group space is completely full, an individual can go to another group space. These spaces are typically necessary use spaces, with an outdoor area and one common area that are social space.

WORKING SPACES: 150 SF X 2

Rooms for 3-4 people to work together or individually on projects, paperwork, etc. These spaces are fairly bare and versatile. Each room has two computer stations. The rooms are visible to people in circulation and living spaces, and have views of the common courtyard.

LAVATORY: 50 SF X 2

Two lavatories with a sink and toilet each.

GUEST ROOMS: 100 SF X 2

Each group space has two guest rooms with a shared full bath.

COMMON AREAS: 400 SF (INDOOR/ OUTDOOR)

A small space with couches and chairs grouped for chatting and visiting. This leads out to a shared outdoor deck, with views of the common courtyard.

FAMILY SPACES:

These areas are for mothers with children who need a temporary (up to 6 months) home. The facility is not equipped to raise children, and works with other family services and shelters to place families.

FAMILY UNIT: 300 SF EA. (X 10)

A family unit is twice the size of an individual unit, and has an incorporated bathroom. The family unit houses a mother and up to two children, with the same kitchenette as in the individual unit. Each unit has a full bath with a tub, and a separate sleeping room for the mother. Ten families can be accommodated in one house.

3 PROGRAM

FAMILY GROUP: with a larger kitchen, and a play area adjacent to the living area. Families will be grouped approximately by the age of the children. Additional sleeping bunks adjacent to the living area will be provided in the case of additional children. These spaces need to be secure, safe for the children, and fun.

LIVING ROOM: 200 SF

For the mothers to hang out and relax, read to kids, etc. Adjacent to kitchen and play area.

KITCHEN: 250 SF

Two sinks, two large fridges, two 4-burner stoves, and a pantry. Additional tables are provided, as well as high chairs, booster seats, and a “kids table.”

PLAY AREA: 200 SF

The play area has shelving for toys, natural light, areas for multiple games to happen at once, and an accessible outdoor space. The area also has a television, and a nap area. The play area is within full visibility of the living room and kitchen.

OUTDOOR SPACE: 200SF

The outdoor space has an eating area, and covered and uncovered space. The railings are high enough for the children to be safe outside, and the surface should be conducive to playing games.

VILLAGE SPACES

These are the spaces that are for the entire community of the building. These spaces bring the residents together through necessary use and common interest.

LAUNDRY: 400 SF

There is only one laundry facility for residents. It is large, and for both individual and group use. Laundry for towels and dishrags is a rotating chore in each house. While the women are washing, waiting, and folding, they have opportunity to meet other residents, strike up conversation, and be social.

INDUSTRIAL KITCHEN: 400 SF

The industrial-grade kitchen has restaurant-grade equipment, grills, fryers, a baking oven, espresso machine,

large freezers, a rotisserie, and several ovens, burners, and sinks. This is where women can experiment, learn new skills, or cook for large groups.

FOOD GARDEN: 400 SF (200 SF GREENHOUSE)

The vegetable garden is adjacent to the kitchen, with a greenhouse component. It is partially sunny and partially shady for a variety of conditions. Seasonal fruits and vegetables can be grown and harvested almost year-round.

COMMON AREA: 800 SF

This space is flexible and can be used for gathering, dining, or activities. It holds 70 comfortably.

OUTDOOR DECK: 500 SF

This space is the outdoor equivalent of the common area. It is only for the women residents, and should not be accessible to others.

LIBRARY: 200 SF

The library seats 15 and is a collection of books, music, and etc. It has additional computers, reading corners and is run by the women living in the building. The library will have 1000 linear feet of shelves, and natural light in the reading spaces, while the books are shielded from direct sunlight.

EXERCISE ROOM: 200 SF

The exercise room is fairly small, but has basic machinery, two treadmills, benches, mats, mirrors, and some weights.

MEDITATION SPACES/SPA: 300 SF

These spaces are healing spaces and can have little to no natural light- although some filtered light is preferred. Water elements and other natural elements are important in these spaces. A sauna for 5, a larger bathing room, a small locker room, a hot tub that seats 6, and rooms with individual baths are located in this area. These areas are near the exercise room. Two lavatories are provided in these spaces.

BIKE STORAGE: 200 SF

This area is accessible through locking doors from both the inside and outside. It holds up to 50 bicycles, equipment, and tools, with a space to work on the bikes.

RESTROOMS: 50 SF EA.

Five lavatories for women are provided for these spaces.

3 PROGRAM

STAFF AND SUPPORT:

Building Manager's apartment: 750 SF

One bedroom apartment with full kitchen, separate entrance.

Building Manager Office:	200 SF
Case Manager's Office	2 x 150 SF
Psychiatrist's Office	150 SF
Nurse's office	2 x 100 SF
Storage	600 SF
Restroom	2 x 60 SF
Reception	100 SF
Copy Room	60 SF
Loading Dock	1,000 SF
Storage	4,000 SF
Circulation	7,500 SF

PIONEER SQUARE COMMUNITY SPACES:

These spaces can be used by the building residents or function independently. These spaces address the artists community removed from 619 Western, serve the artists living in the building, and help the displaced women and aged-out girls build safe connections in the community.

Large Lecture Hall, seats 120. This room is for large gatherings, information sessions, and presentations.

Classrooms:	2 x 300 SF
Gallery	2000 SF
Retail Space	15,000 SF
Courtyard with connections to the waterfront	2,000 SF
Recycling and compost center	150 SF
Grocery Store	10,000 SF

FIGURES 3.17
PROGRAM DIAGRAM

PRIVATE

BOTH

[71]

DISPLACED WOMEN

ARTISTS

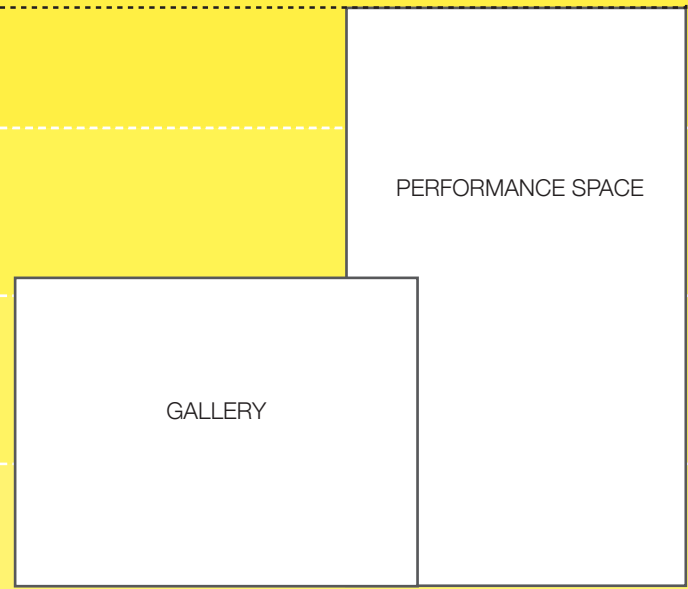
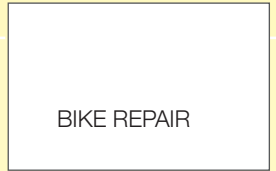
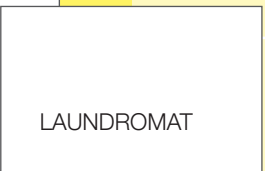
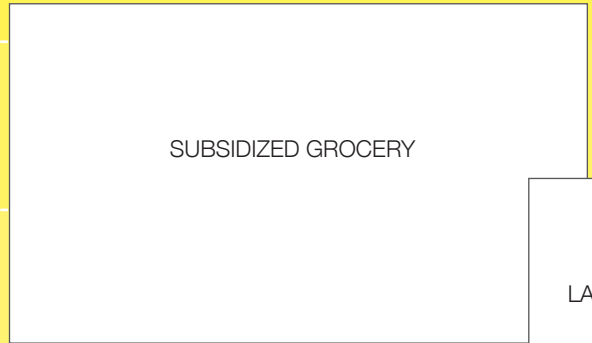
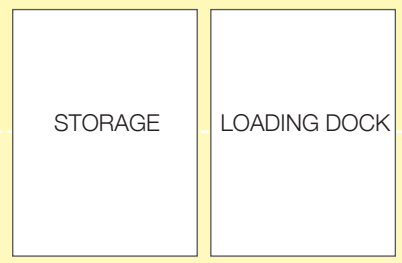
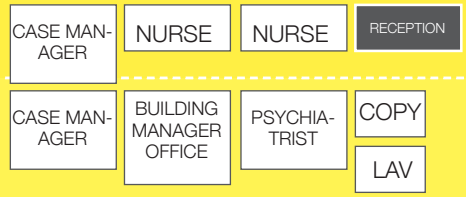
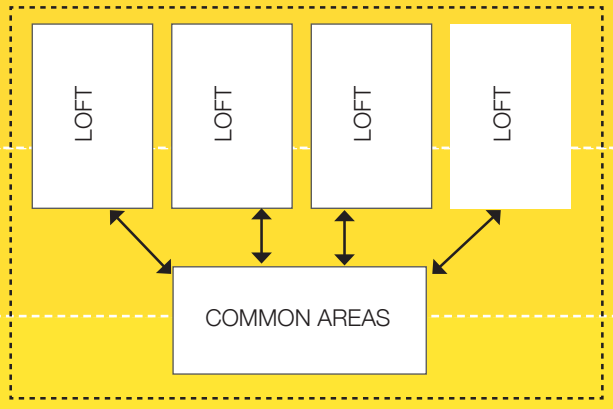
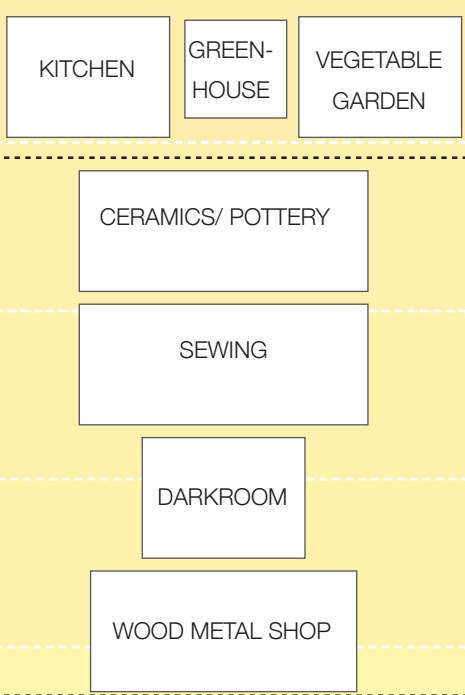
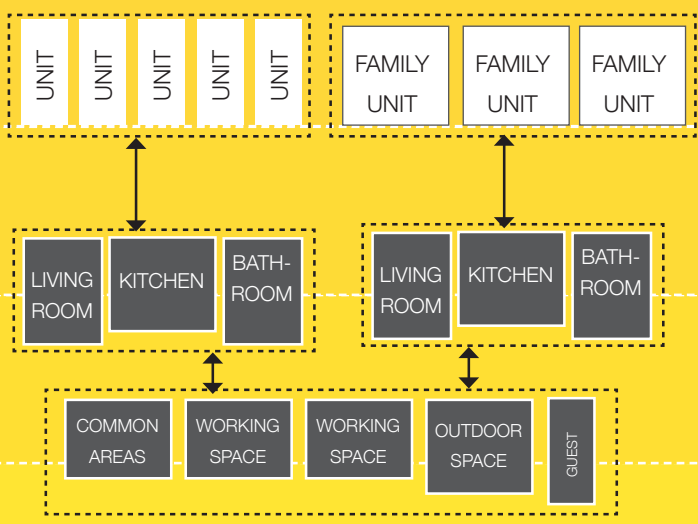
INDIVIDUAL
HOUSE
GROUP

VILLAGE

SUPPORT

CITY

PUBLIC





FINDINGS



- 4.1 Overview of the Findings
- 4.2 Design Process
 - a. Public/Private
 - b. Old/New
 - c. Inside/Outside
 - d. Prospect/ Refuge
- 4.3 Combining Layers
- 4.4 Floorplans



"The design process is based on a constant interplay of feelings and reason.I believe that the essential substance of the architecture we seek proceeds from feeling and insight. Precious moments of intuition result from patient work. With the sudden emergence of an inner image, a new line in a drawing, the whole design changes and is newly formulated within a fraction of a second."

-Peter Zumthor

4.1 OVERVIEW OF THE FINDINGS

The project proposes housing for women and artists, with shared community spaces for these populations, along with performance, gallery, and event spaces for the greater community. This project is about building new within a historic context, housing two groups of displaced women, their children, and low-income artists, and creating place through the lens of four placemaking strategies: public/private, old/new,

inside/outside, and prospect/refuge. This thesis takes a significant amount of its architectural language from the context of the surrounding historic neighborhood: Pioneer Square. Starting with an analysis of the site, the four placemaking strategies were defined. The existing building was inside- the private space. To define the public space, the project rotated the grid from old to new, creating a new public domain in between.

4 FINDINGS

4.2 DESIGN PROCESS

This thesis takes design strategies from the four previously outlined socio-spatial relationships: public/private, old/new, inside/outside, and prospect/refuge and creates these relationships on the site to create an appropriately complex building for the displaced women, their children, the low-income artists, and also the public.

The project takes cues from the existing historic site, and creates a series of public to private space for the various users to allow for choice in movement through the building (see Figure 4.1). The irregular site offers challenges and opportunities, as do the views to the water.

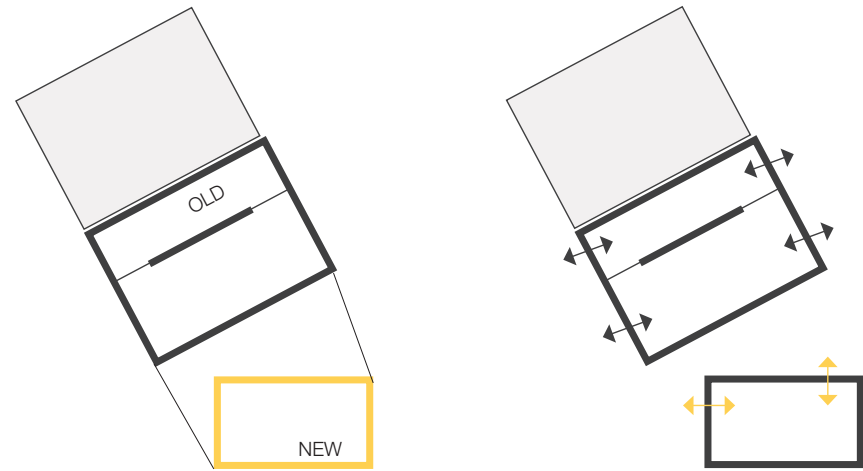


FIGURE 4.1

SITE STRATEGIES DIAGRAMS:

(A) ADDING NEW STRUCTURE

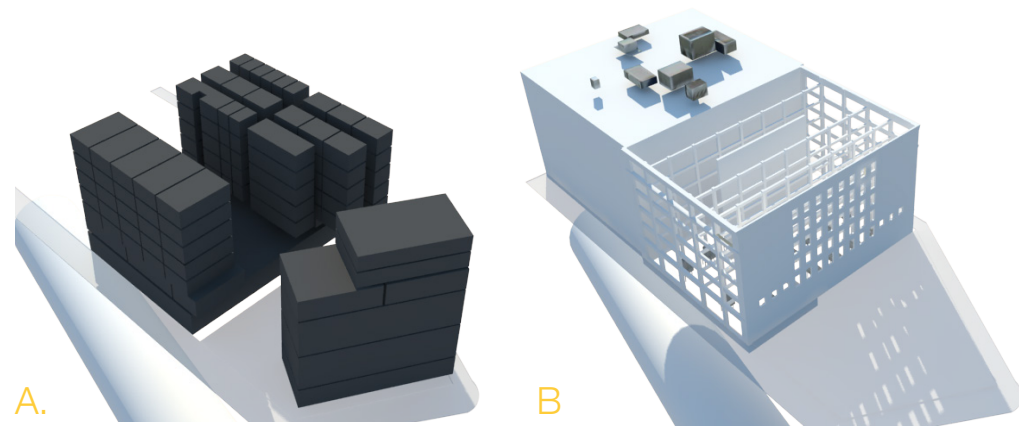
(B) PUSHING AND PULLING THROUGH THE FACADES

(C) BRINGING THE INTERIOR STRUCTURE OF THE 619 WESTERN BUILDING TO THE EXTERIOR IN THE NEW STRUCTURE

(D) SCREENING THE BUILDING FOR PRIVACY

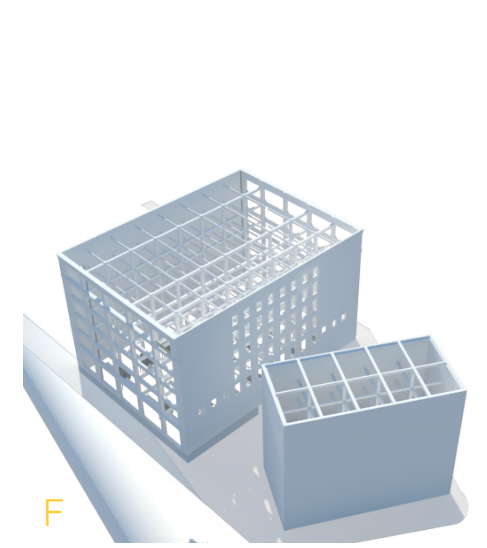
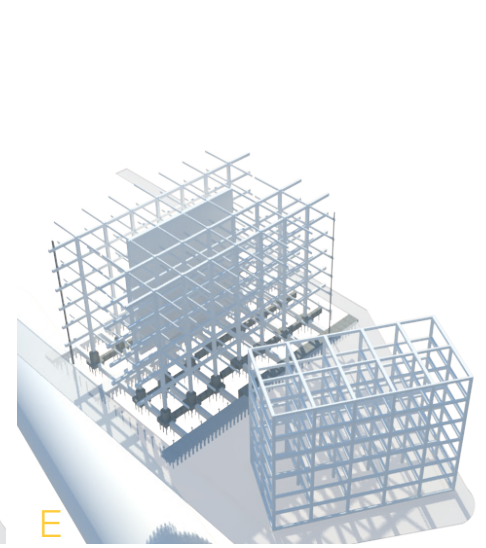
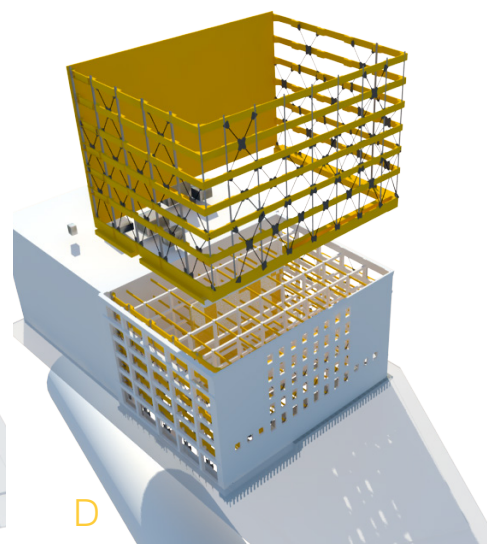
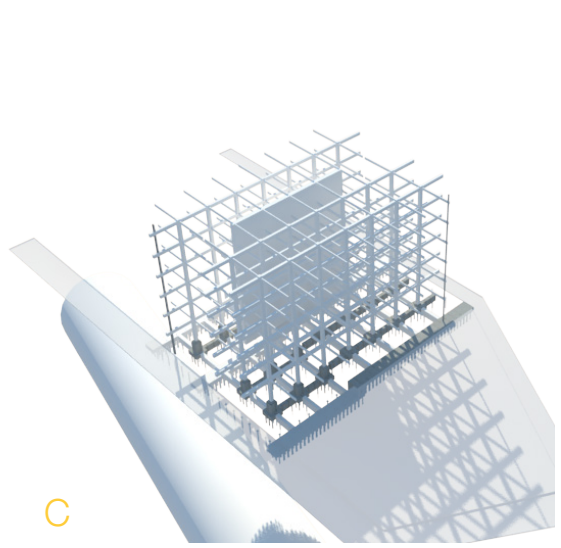
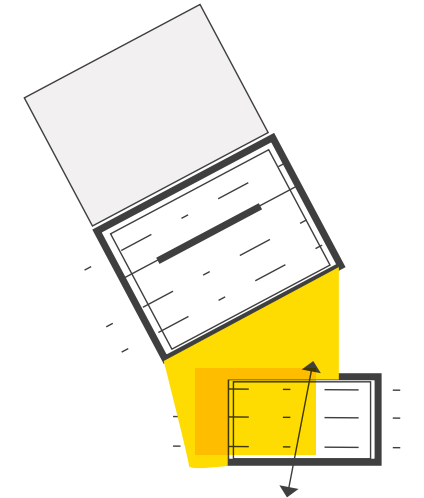
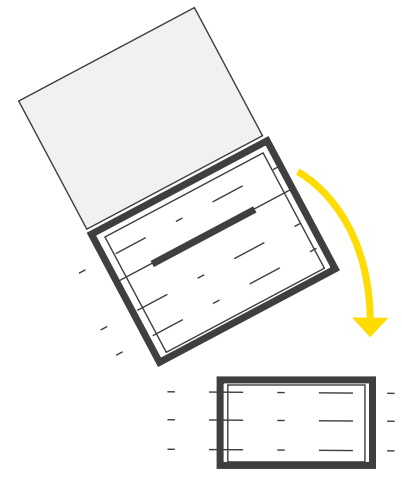
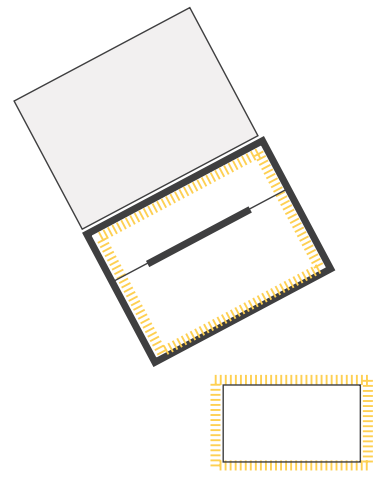
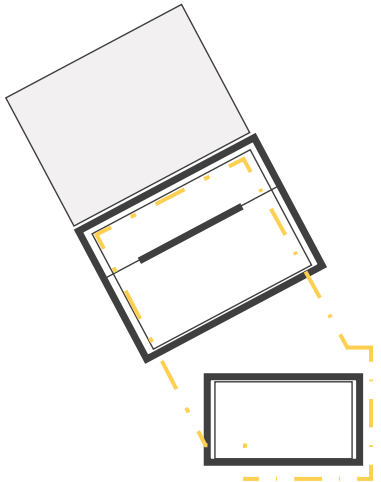
(E) ROTATING THE HISTORIC GRID

(F) CUTTING AWAY THE SHELL TO CREATE NEW INTERIOR AND EXTERIOR SPACES



A.

B.



C

D

E

F

4 FINDINGS

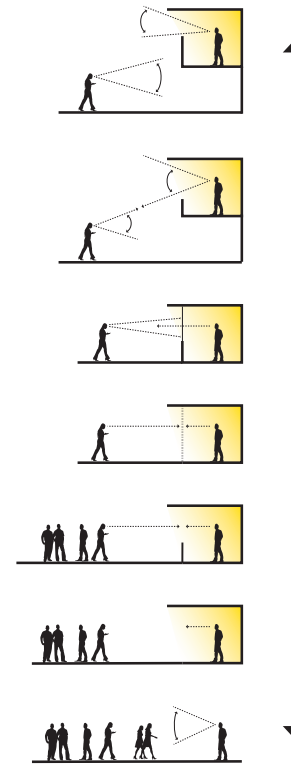


FIGURE 4.2
PUBLIC/PRIVATE
DIAGRAMS

A. PUBLIC/ PRIVATE

The ground plane is the private plane, and as the stories rise, the spaces become less and less visible from the street, more private (see Figure 4.2). Privacy is one of the key components of this design, the choice of the women to veil or unveil themselves, taking control of their surroundings.

TRANSPARENCY

Layers of transparency, this idea of offering veils to conceal or not is also crucial to the design. Within the courtyard, women's homes face the artists' lofts, with circulation pushed to the center. However, material and spatial design allow for discretion. The transition through the spatial layers reveals heavier and more opaque materials.

THRESHOLD

Each transition moves through a threshold space, balancing between the individual unit and the house, the house and the shared spaces, and the shared spaces and the public spaces. Each threshold allows the user to pause, consider, and to actively make the choice to enter a more public or more private space.

CIRCULATION

The women can move downward through the project, coming to a private courtyard that only the women and artists have access to. This is where the women's services are. Men never move higher in the women's floors than here.

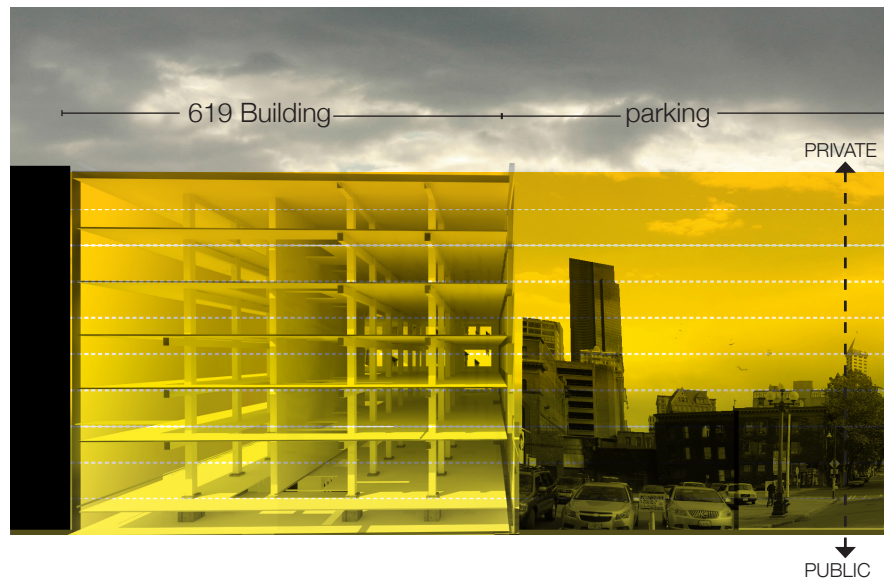


FIGURE 4.3
PUBLIC/PRIVATE ON-SITE
DIAGRAMS

B. OLD/ NEW

WATER

The historic waterline of Elliott Bay extended beyond the existing site, which has been built up with docks, piers, and rubble from the fire of 1889.

STRUCTURE

The structural system of the 619 Western building has been significantly rebuilt, while maintaining the existing grid. Because this grid is typical in the neighborhood, the project keeps the proportions of the existing grid, and rotates them for new construction. The grid is a 20' by 20' grid, with 12' high floor plates. The grid works well for the artists' lofts, is easily broken down for the women's quarters, and is also a good scale for the creation spaces- wood shops, pottery studios, and more. This thesis maintains the historic structural grid, adding newer lighter materials to rationalize the shifting city grid that is locked in place on this site.

MATERIAL

The materials in Pioneer Square are masonry, heavy lumber, and crude concrete. Stunning and intricate brickwork marks the neighborhood- reminiscent of a labor intensive style that is no longer applicable. This thesis uses wood, brick, and masonry as grounding elements, screening elements that create moments of prospect and refuge, give character to the building and allowing a method of consistency within the neighborhood.

GRID

The city grid- shifting from old to new- is a defining moment in this project.

4 FINDINGS

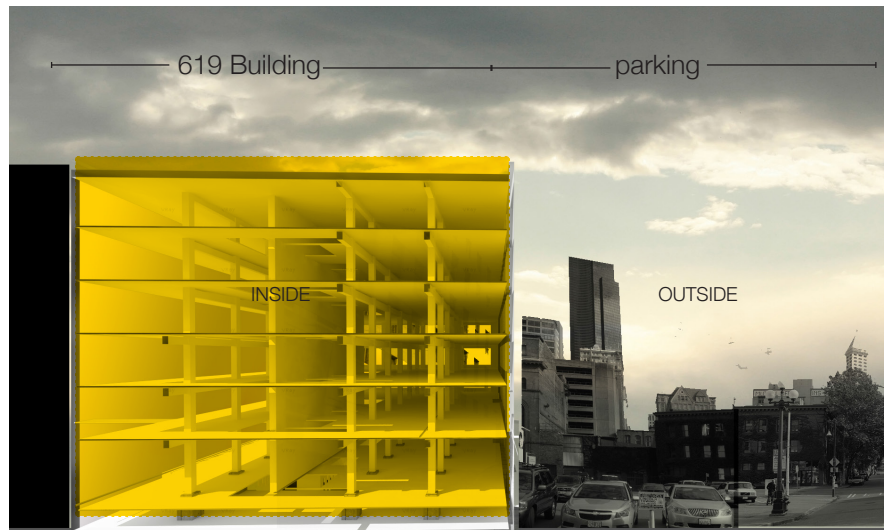
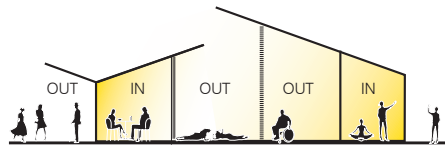


FIGURE 4.4
INSIDE/OUTSIDE ON-SITE
DIAGRAMS

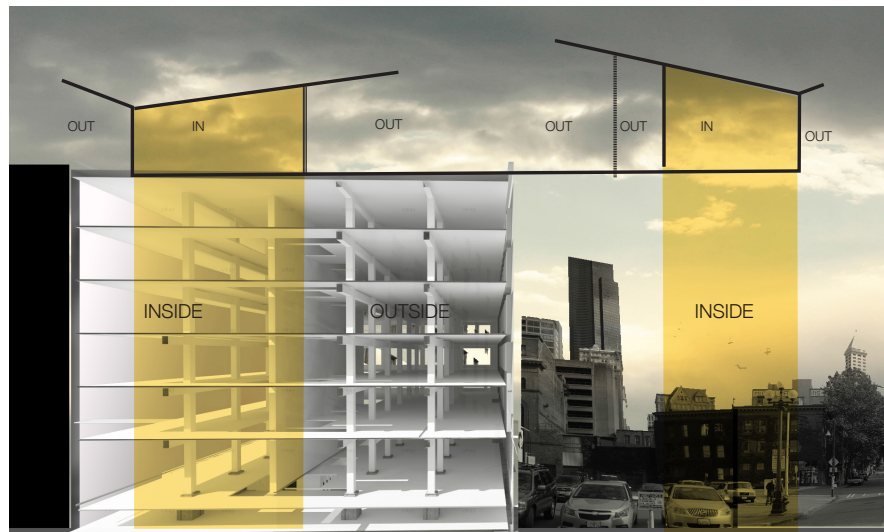


FIGURE 4.5
PROPOSED INSIDE/
OUTSIDE ON-SITE
DIAGRAMS

C. INSIDE/ OUTSIDE

The existing site has clearly defined inside and outside space (See Figure 4.4: Inside/Outside On-Site Diagram), this thesis proposes cutting into the historic 619 western building, bringing inside space outside, and then creating a new volume, bringing outside space inside. Following the diagrams, a form begins to appear.

THE GROUND PLANE

The entire ground plane, typical in historic neighborhoods like Pioneer Square, is publically accessed. The grocery store is inside, while the public courtyard and gallery are open to the air. This area is covered, as Seattle's weather offers nearly year-long warm temperatures but little shelter from the drizzle. In the 619 Western Building, the uses are dedicated to the displaced women and artists.

CUTTING IN, BUILDING OUT

This thesis explores the concept of inside/outside by cutting through the existing fabric- the 619 Western Building- and the ground to uncover the layers of the past in the rubble below (See Figure 4.5: Proposed Inside/Outside On-Site Diagram).

D. PROSPECT/ REFUGE

Similar to inside and outside, the diagram of prospect and refuge can be arranged to create the various types of interaction that are needed on the site. Building off the inside and outside diagram and combining aspects of the public/private diagram to create a spatial organization (see Figure 4.6), the building begins to take shape (See Figure 4.7: Prospect/Refuge Diagrams Placed On-Site to Inform Design).

VIEWS

One of the most desirable aspects of this site is the existence of spectacular views. The women are given the most stunning views- out to Elliott Bay and Puget Sound, while the artists lofts face Pioneer Square and have views of Smith Tower.

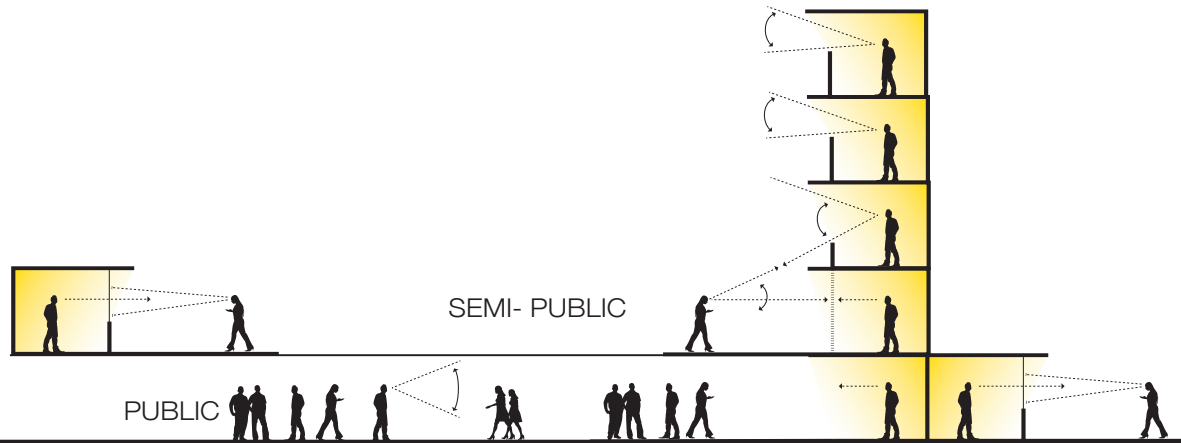


FIGURE 4.6

PUBLIC/ PRIVATE DIAGRAMS ARRANGED TO ALLOW FOR PROSPECT AND REFUGE, GIVING FORM TO A POTENTIAL BUILDING.

*IMAGES AND DIAGRAMS BY MARY FIALKO

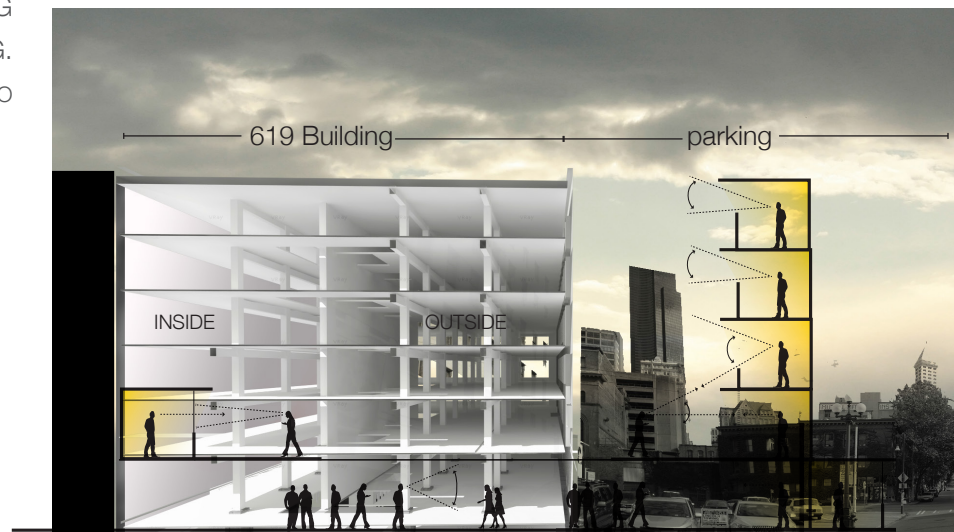


FIGURE 4.7

PROSPECT REFUGE DIAGRAMS PLACED ON SECTION CUT OF SITE TO INFORM DESIGN

4 FINDINGS

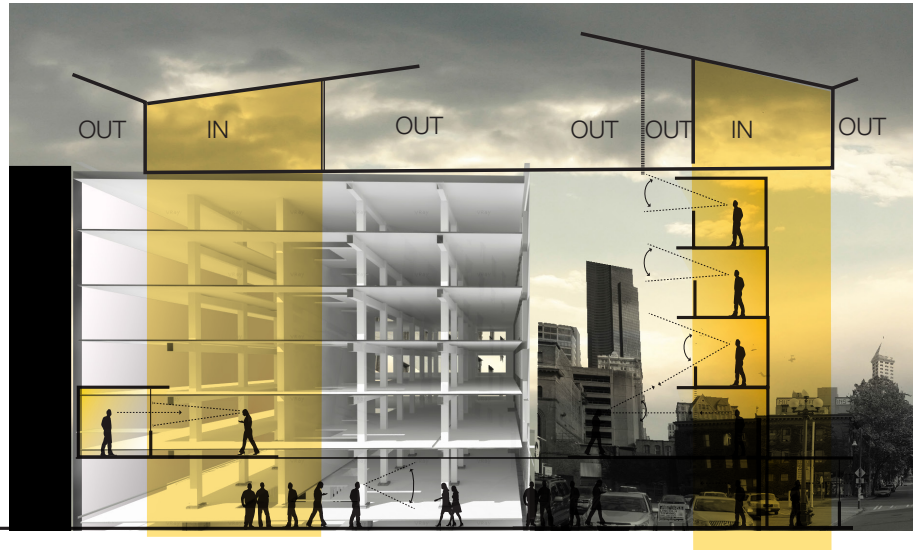


FIGURE 4.8
COMBINING INSIDE/
OUTSIDE WITH
PROSPECT REFUGE
IN SITE SECTION



FIGURE 4.9
HOW A BUILDING IS
FORMED

4.3 COMBINING LAYERS

Layering the new inside/outside diagram with the public/private diagrams, and the prospect/refuge diagrams, a building form begins to occur (see Figure 4.8). This building takes on complexity to balance the four user groups, their needs and circulation, as well as the supporting areas that will make the project function. Public spaces are on the ground floor and toward Yesler Way. The groups reside in the old section, the 619 Western Section, giving lasting identity to displaced groups. The new program for the neighborhood- workspaces and classrooms, performance and event spaces are pushed to an area where there was nothing- the former surface parking lot, bringing meaning to the site (see Figure 4.5). The building pushes in and out, allowing its residents and users to engage in a complex visual game with the urban environment.

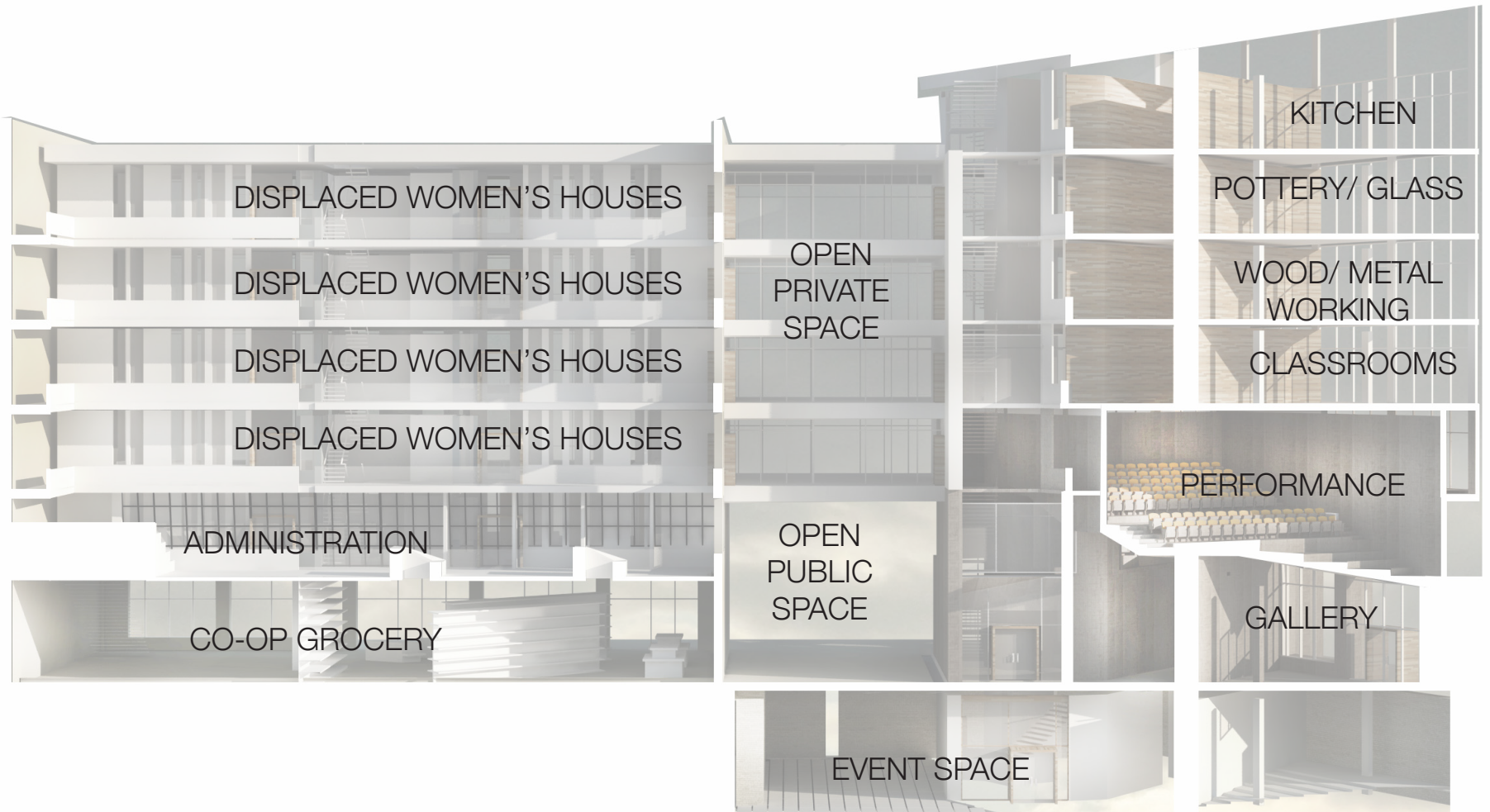


FIGURE 4.10
NORTH SOUTH SECTION CUT SHOWING
SEPARATION OF USES.

4 FINDINGS

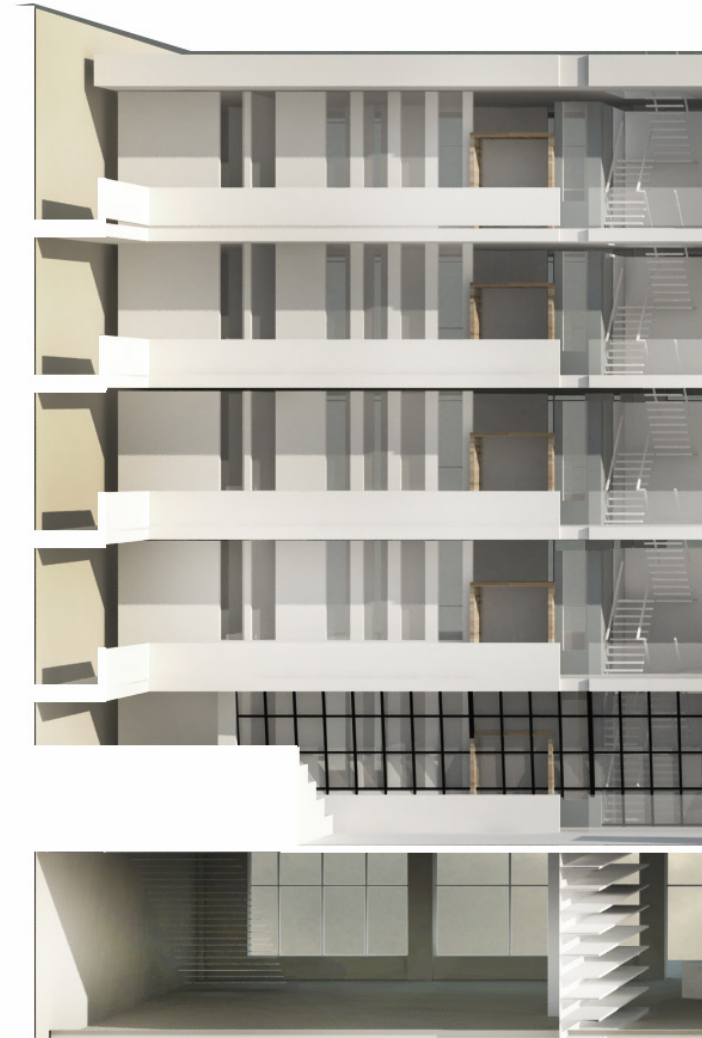
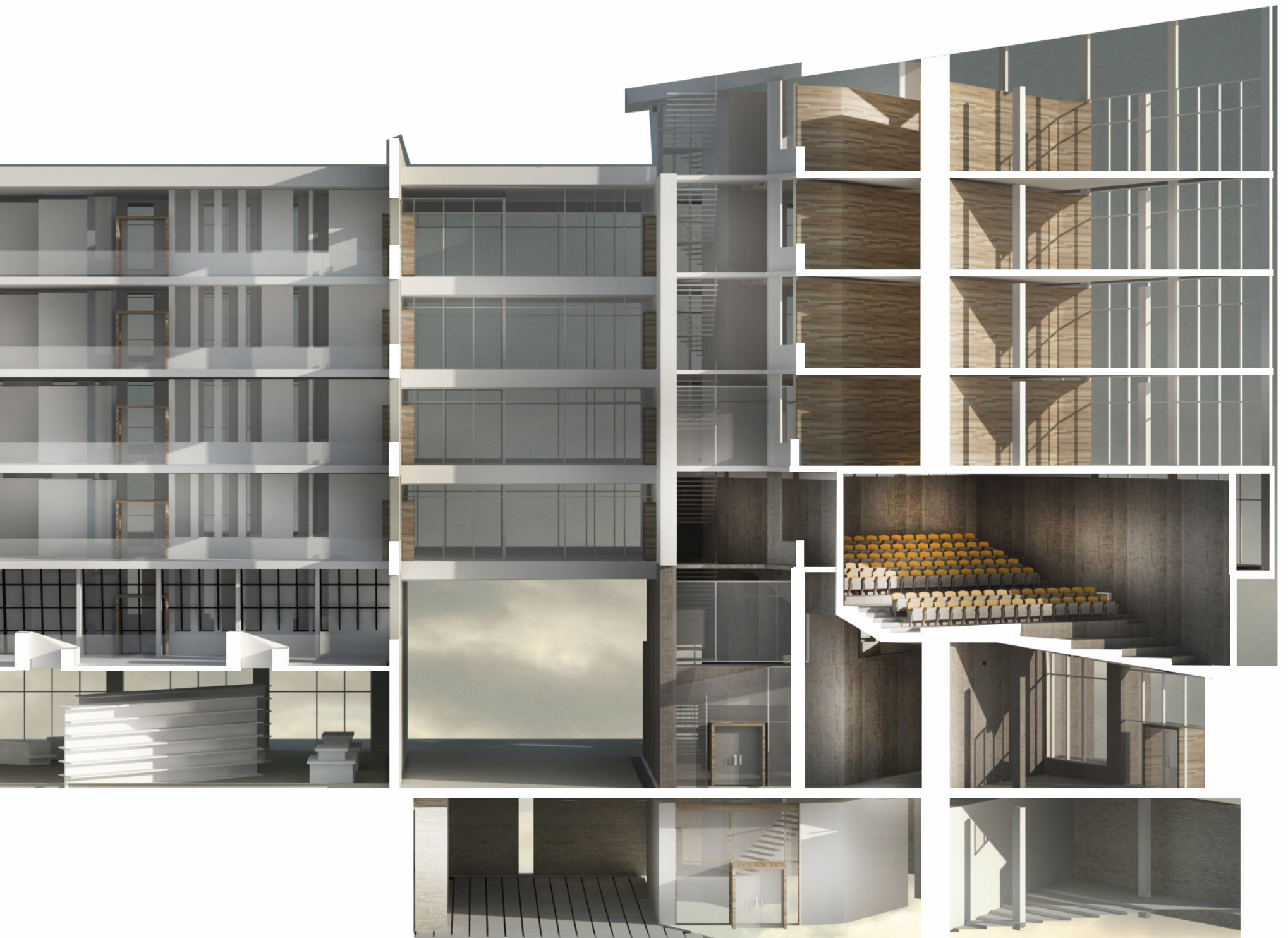


FIGURE 4.11
NORTH SOUTH SECTION CUT
SHOWING THE GROCERY, CASE WORKERS
OFFICES AND WOMENS HOUSING IN THE 619
WESTERN BUILDING, AND THE CONNECTIONS
OVER THE OUTDOOR COURTYARD TO THE
MAKING SPACES.

*IMAGES AND DIAGRAMS BY MARY FIALKO



4 FINDINGS

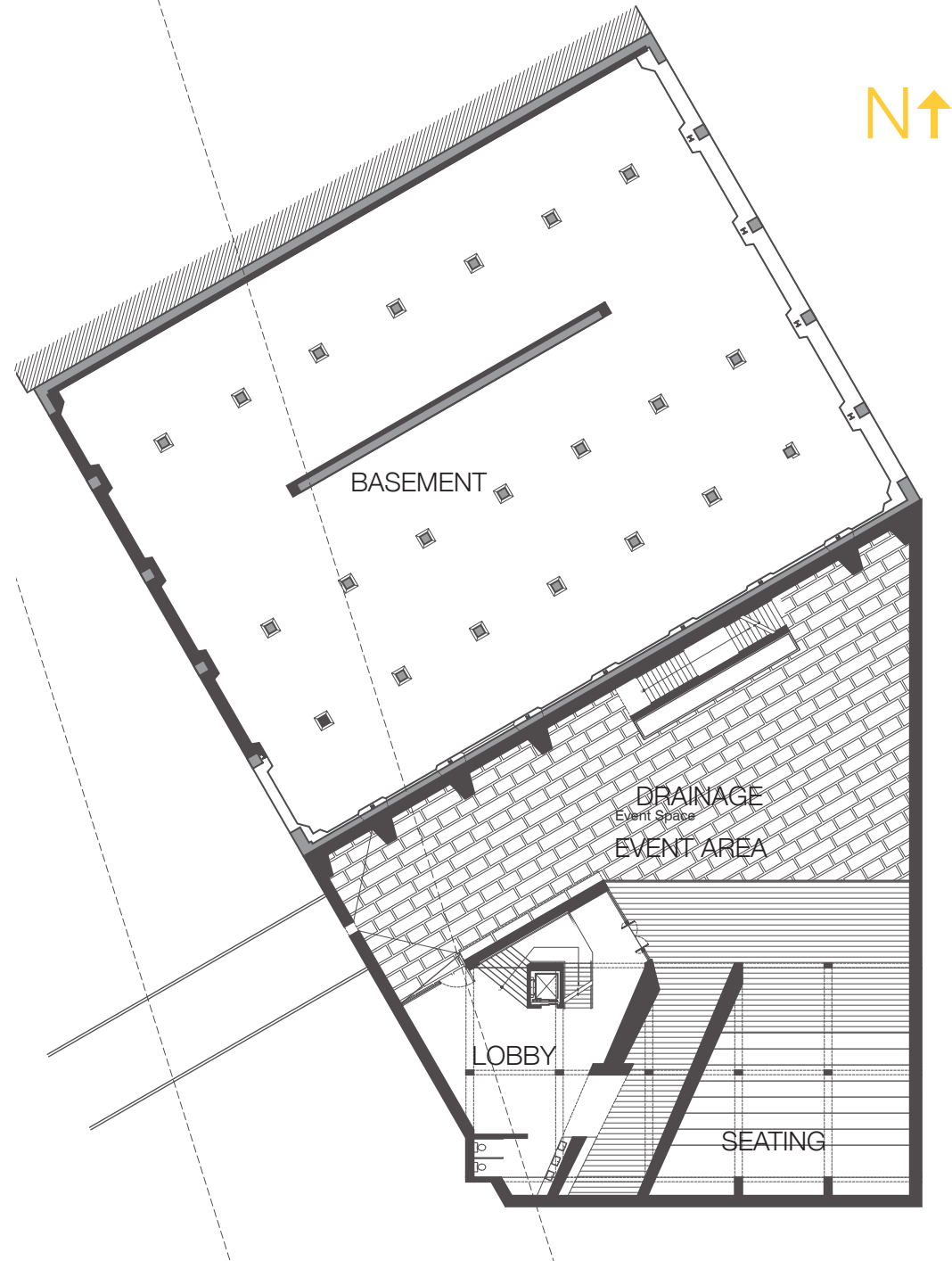


FIGURE 4.12

LOWER FLOOR PLAN

THE 619 WESTERN BUILDING'S BASEMENT IS SHOWN, AS WELL AS THE UNDERGROUND EVENT SPACE SUPPORTING THE NEW PUBLIC USES ABOVE. A SMALL PERFORMANCE SPACE IS FEATURED, AS WELL AS WATER DRAINAGE. HISTORICALLY UNDER WATER, THE ENTIRE SITE DRAINS HERE, CREATING WATERFALLS WHEN THE RAIN IS HEAVY AND TRICKLES THROUGH THE PAVEMENT TO THE SOUND. THE LINES OF THE NEW TRAFFIC TUNNEL ARE DASHED BELOW THE BUILDING SHOWING ITS PLACEMENT.

*IMAGES AND DIAGRAMS BY MARY FIALKO

LOWER FLOOR PLAN

GROUND FLOOR PLAN

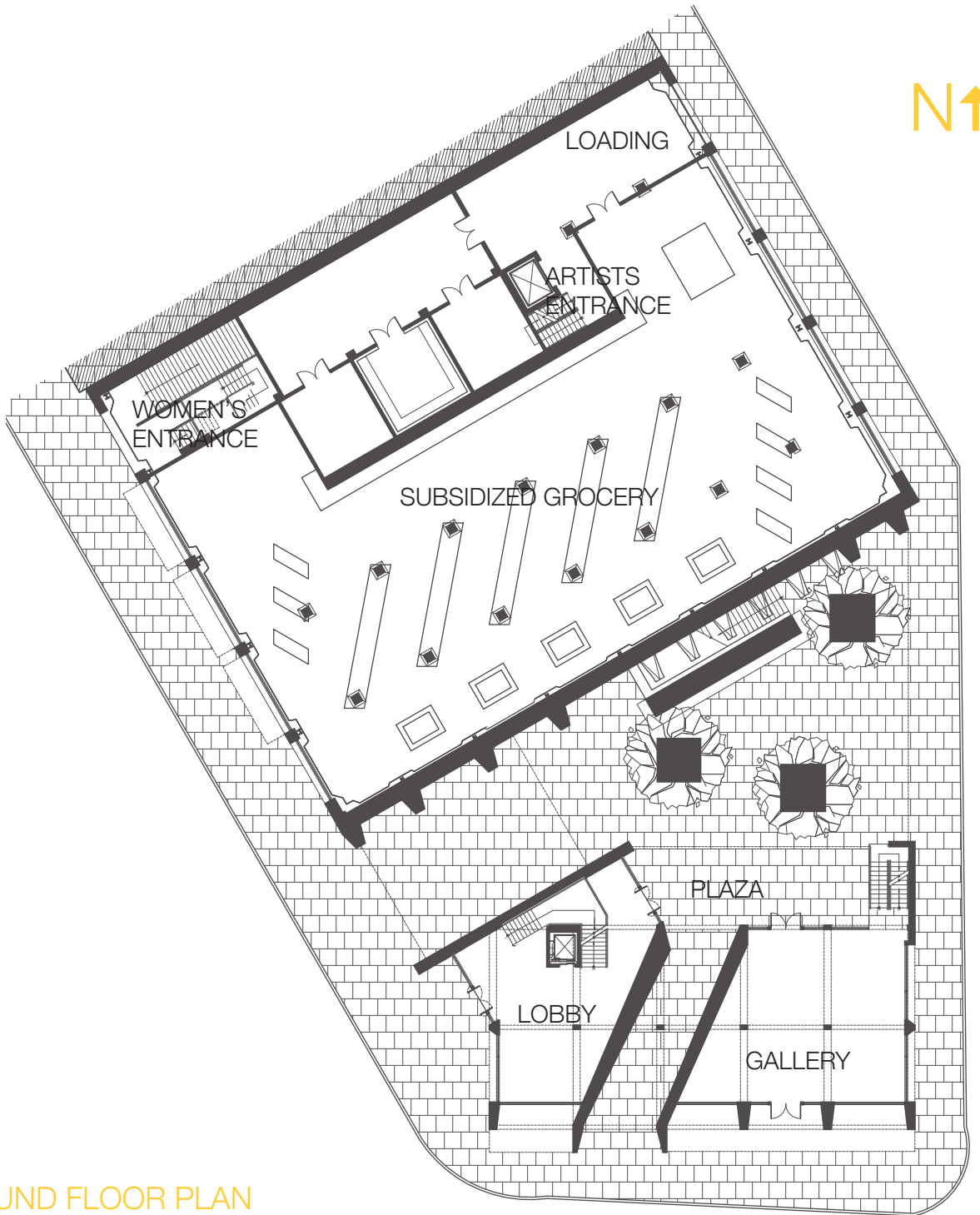


FIGURE 4.13

FIRST FLOOR PLAN

THE GROUND FLOOR PLANE SHOWS THE PUBLIC COURTYARD, CREATING PLACES OF REFUGE AND PROSPECT FOR THE PUBLIC. IN THE 619 WESTERN BUILDING, A SUBSIDIZED GROCERY CO-OP DOMINATES THIS LEVEL. SEPARATE ENTRANCES FOR THE WOMEN ON THE WEST AND ARTISTS ON THE EAST THROUGH THE LOADING DOCK. SECONDARY EXITS ARE LOCATED IN THE NEW PORTION OF THE BUILDING TO THE SOURH.

4 FINDINGS

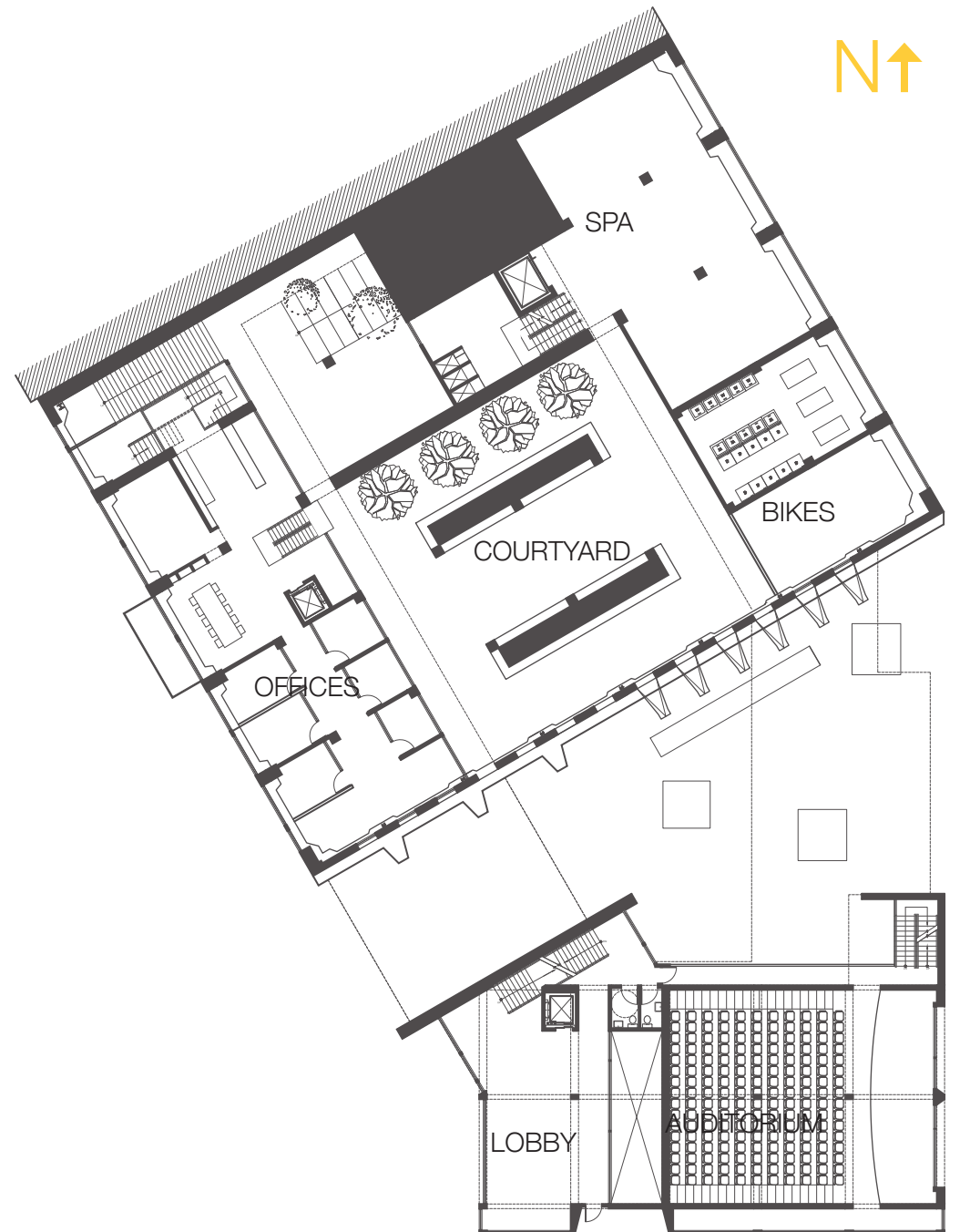


FIGURE 4.14

SECOND FLOOR PLAN

THIS FLOOR HOLDS THE LOBBY FOR THE AUDITORIUM AND ONE LEVEL OF THE AUDITORIUM IN THE NEW PORTION OF THE BUILDING. IN THE 619 WESTERN BUILDING, THE CASE MANAGERS OFFICES AND WOMEN'S HELP NETWORK ARE ON THE WEST FACE, AND OPEN TO A SECOND-LEVEL COURTYARD IN THE BUILDING. THE GROUND FLOOR FOR THE WOMEN AND ARTISTS RAISES TO THIS FLOOR, ALLOWING FOR PROSPECT INTO THE FULLY PUBLIC COURTYARD BELOW. ALSO ON THIS FLOOR IS THE GYM AND SPA FACILITIES UNDER THE ARTISTS LOFTS, INDOOR BIKE STORAGE, AND OTHER FUNCTIONAL USES.

*IMAGES AND DIAGRAMS BY MARY FIALKO

SECOND FLOOR PLAN



THIRD FLOOR PLAN

FIGURE 4.15

THIRD FLOOR PLAN

THIS IS THE SECOND FLOOR OF THE AUDITORIUM, AND THE FIRST FLOOR OF WOMEN'S HOUSING AND ARTISTS LOFTS. THE HOUSING AND LOFTS ARE EACH LINED AGAINST AN OPPOSITE FACADE.

*IMAGES AND DIAGRAMS BY MARY FIALKO

4 FINDINGS

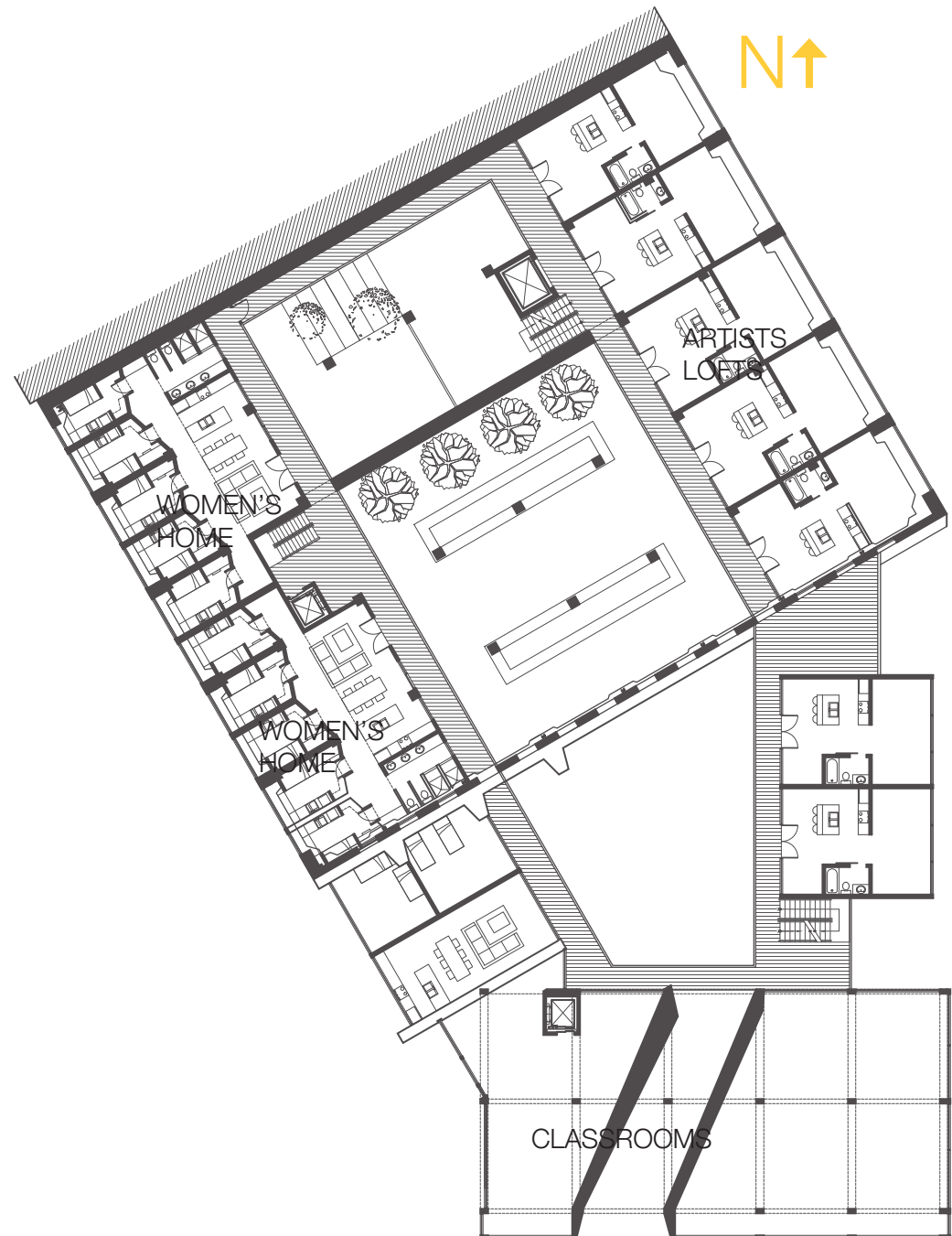
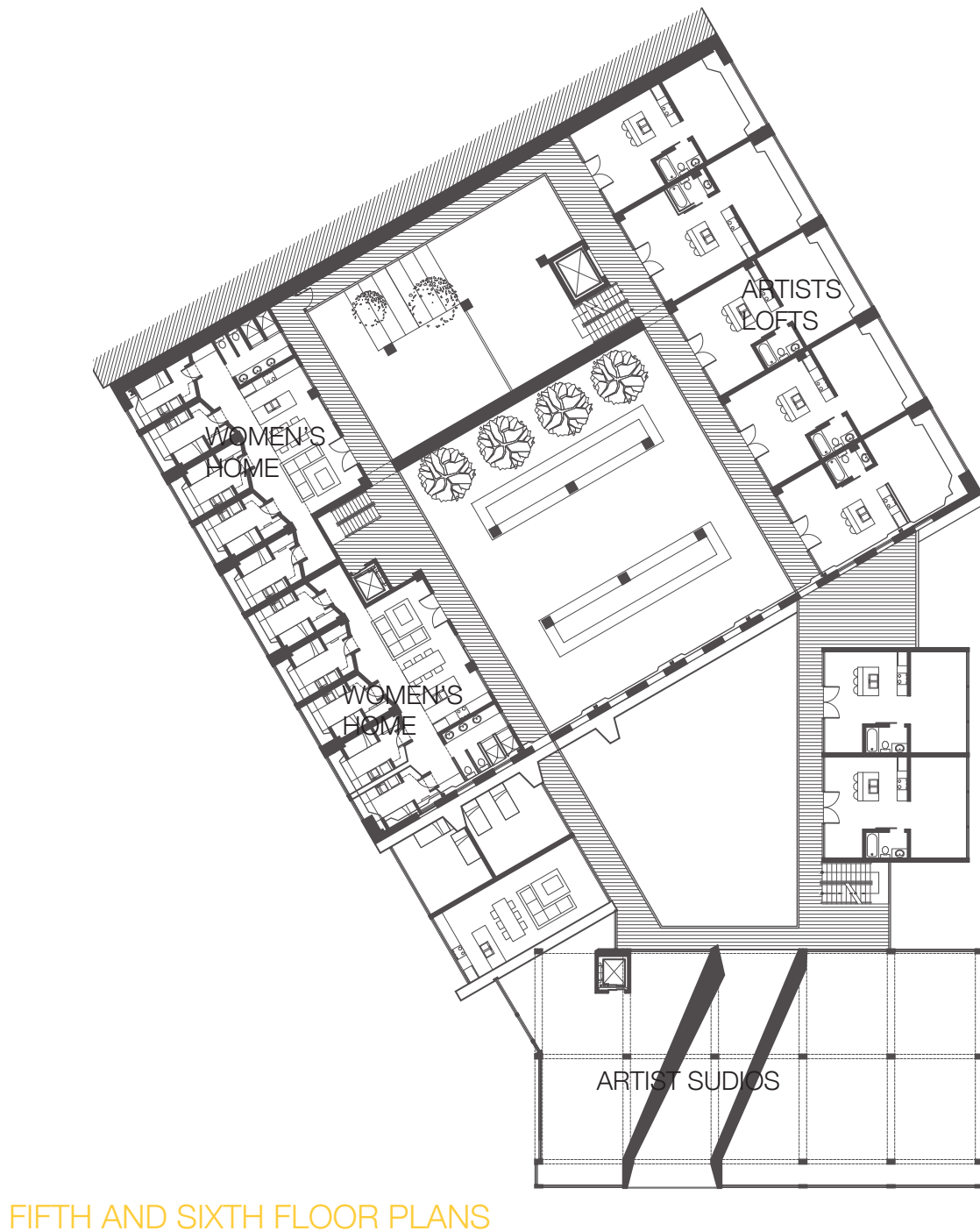


FIGURE 4.16
FOURTH FLOOR PLAN
TWO CLASSROOMS IN THE SOUTH STRUCTURE
CAN BE BROKEN DOWN INTO SMALLER SEMINAR
ROOMS. THESE ARE OPEN TO THE PUBLIC
THROUGH RESERVATION, BUT THE DISPLACED
WOMEN AND ARTISTS HAVE PRIORITY. WOMENS
HOUSES AND ARTISTS LOFTS AGAIN DOMINATE
THE 619 WESTERN BUILDING

FOURTH FLOOR PLAN



FIFTH AND SIXTH FLOOR PLANS

FIGURE 4.17

FIFTH AND SIXTH FLOOR PLANS

THE FIFTH AND SIXTH FLOORS ARE VERY SIMILAR TO THE FOURTH FLOOR, ASIDE FROM THE SOUTH BUILDING BEING EXCLUSIVELY ARTISTS SPACES. ON THE FIFTH FLOOR, A WOOD AND METAL SHOP, POTTERY AND CERMAMICS DOMINATE THE SOUTH BUILDING. ON THE SIXTH FLOOR, LARGE SCALE STUDIOS, A DARK ROOM, AND SEWING SUPPLIES ARE DIVIDED INTO VAARIOUS AREAS. THE VERY TOP FLOOR IS DEDICATED TO AN INDUSTRIAL KITCHEN AND GREENHOUSE, EXCLUSIVELY FOR THE WOMEN AND ARTISTS.

4 FINDINGS

GROWING/ COOKING

VISUAL ARTS

FABRICATION

LEARNING

PERFORMING

GALLERY

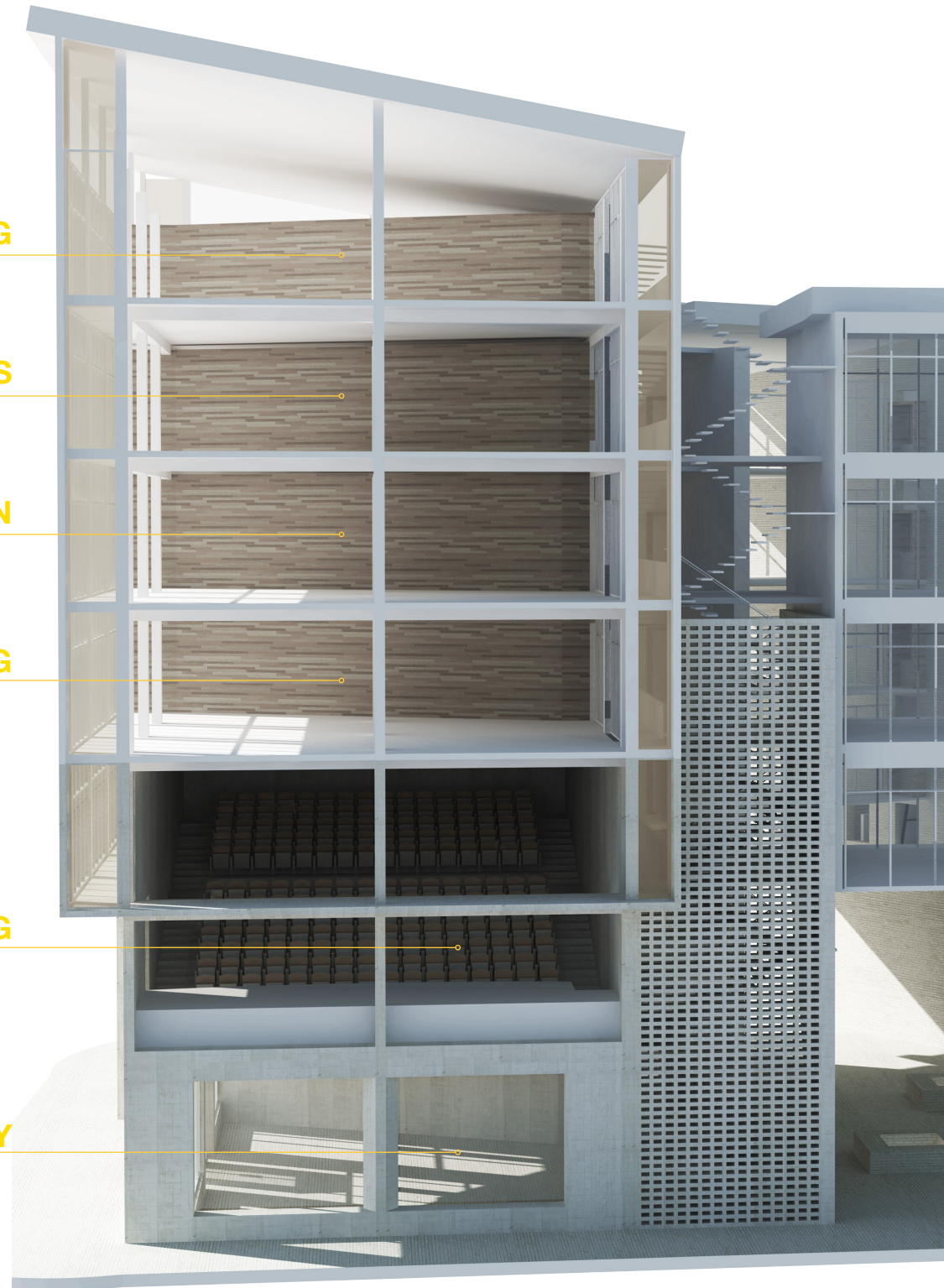


FIGURE 4.18

NORTH SOUTH SECTION CUT

THIS CLOSEUP OF THE SOUTH BUILDING SHOWS THE STACKED SPATIAL ORGANIZATION, WITH THE GALLERY ON THE GROUND LEVEL, AND MOVING UP TO EXCLUSIVE WOMEN AND ARTISTS SPACES

. THIS VIEW ALSO SHOWS THE SCREENED CIRCULATION CORE ON THE WEST SIDE OF THE BUILDING,

. THIS VIEW ALSO SHOWS THE SCREENED CIRCULATION CORE ON THE WEST SIDE OF THE BUILDING,

BUILDING,

*IMAGES AND DIAGRAMS BY MARY FIALKO



FIGURE 4.19
EAST WEST SECTION CUT
THROUGH THE SOUTH
BUILDING SHOWS THE
STRUCTURE OF THE
PERFORMING HALL AND
THE PROSPECT AND
REFUGE OPPORTUNITIES
WITHIN.

4 FINDINGS

FIGURE 4.20

EAST ELEVATION

THIS RENDERING OF THE ELEVATION SHOWS THE CUES THAT THE NEW STRUCTURE TOOK FROM THE OLD. THE STRUCTURAL GRID AND MATERIALS SPEAK TO EACH OTHER. WHILE THE 619 WESTERN BUILDING IS A HEAVY MASS, THE NEW STRUCTURE SITS LIGHTLY. THE DRAINAGE SYSTEM POURING FROM THE 619 WESTERN BUILDING TO THE EVENT SPACE BELOW IS CLEAR IN THE RENDERED COURTYARD.

*IMAGES AND DIAGRAMS BY MARY FIALKO





4 FINDINGS

FIGURE 4.21
WEST ELEVATION

THIS RENDERING OF THE ELEVATION REVEALS THE OPPORTUNITIES FOR PROSPECT AND REFUGE WITHIN THE SITE. THE GLAZING PULLS FROM INSIDE THE 619 WESTERN BUILDING TO OUTSIDE, LIGHTLY GLAZING THE SOUTHERN STRUCTURE. A PUSH AND PULL OF INSIDE AND OUTSIDE PROVIDES A COMBINATION OF SPACES.





4 FINDINGS

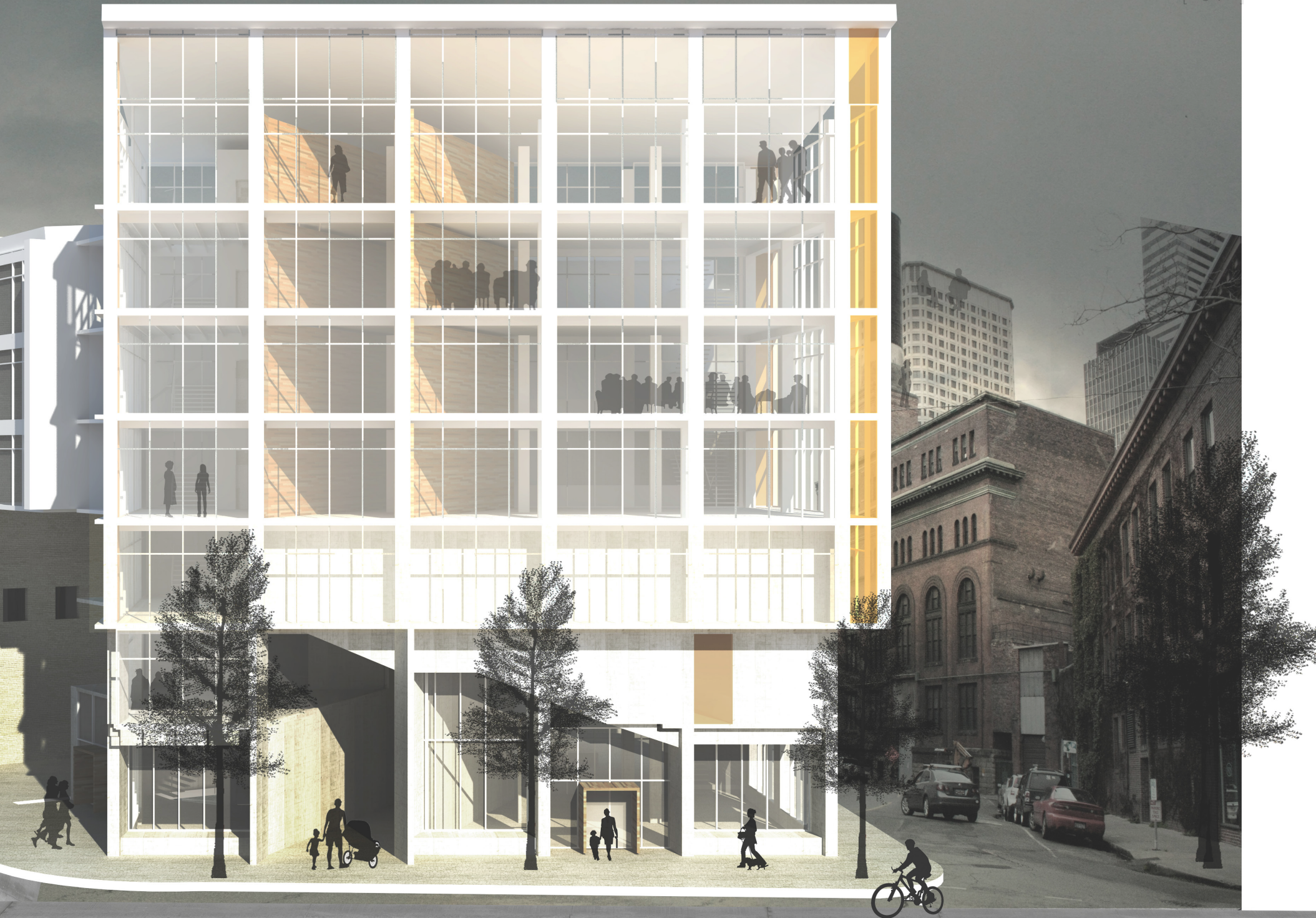
FIGURE 4.22

SOUTH ELEVATION

THIS ELEVATION IS ENTIRELY OF THE NEW BUILDING. MAINTAINING A HISTORICALLY-PROPORTIONED STRUCTURE, THIS BUILDING ACHIEVES A MODERN AESTHETIC THROUGH THE LIGHTNESS OF IT'S GLAZED JOINTS AND DETAILING. PERCHED ON A HEAVY STONE PEDESTAL, RIDING UP FROM THE GROUND, THE UPPER FLOORS REFLECT THE LIGHTNESS THAT THE WOMEN AND ARTISTS ARE HOPING TO ACHIEVE

*IMAGES AND DIAGRAMS BY MARY FIALKO.





4 FINDINGS



FIGURE 4.23
RENDERING OF THE GALLERY SPACE, LOOKING
TO YESLER WAY



FIGURE 4.24

A RENDERING OF THE CORRIDOR OUTSIDE THE PERFORMANCE GALLERY. WASHED IN WINDOWS AND YELLOW GLASS, THIS CORRIDOR ENCIRCLES THE AUDITORIUM IN WARM LIGHT.

4 FINDINGS

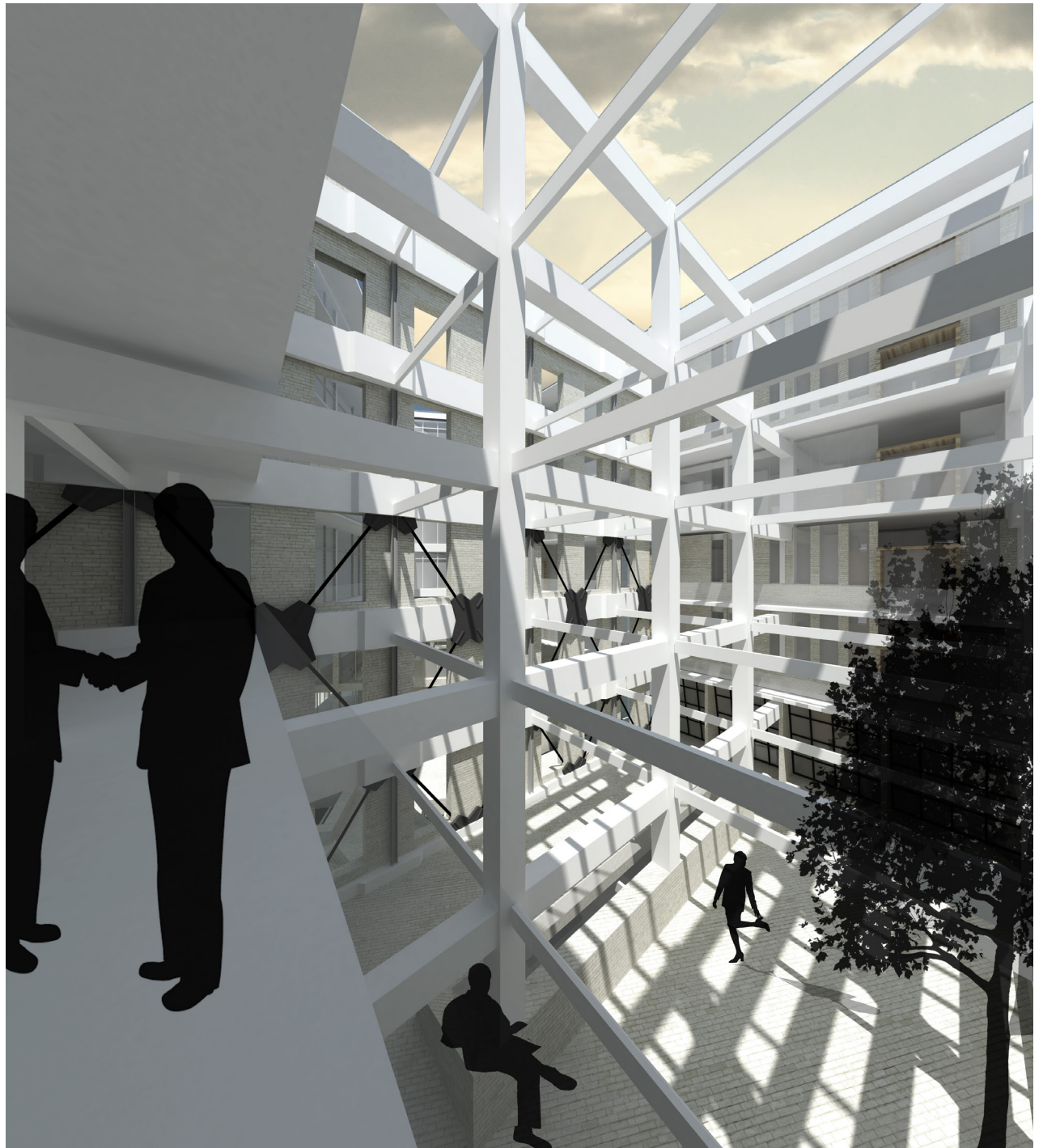


FIGURE 4.25
RENDERING OF THE 619 WESTERN COURTYARD,
SHOWING THE OPEN-AIR CORRIDORS OUTSIDE
OF THE ARTISTS LOFTS, AND A VIEW TO
THE CONNECTING WALL AND THE SHARED
COURTYARD BELOW.

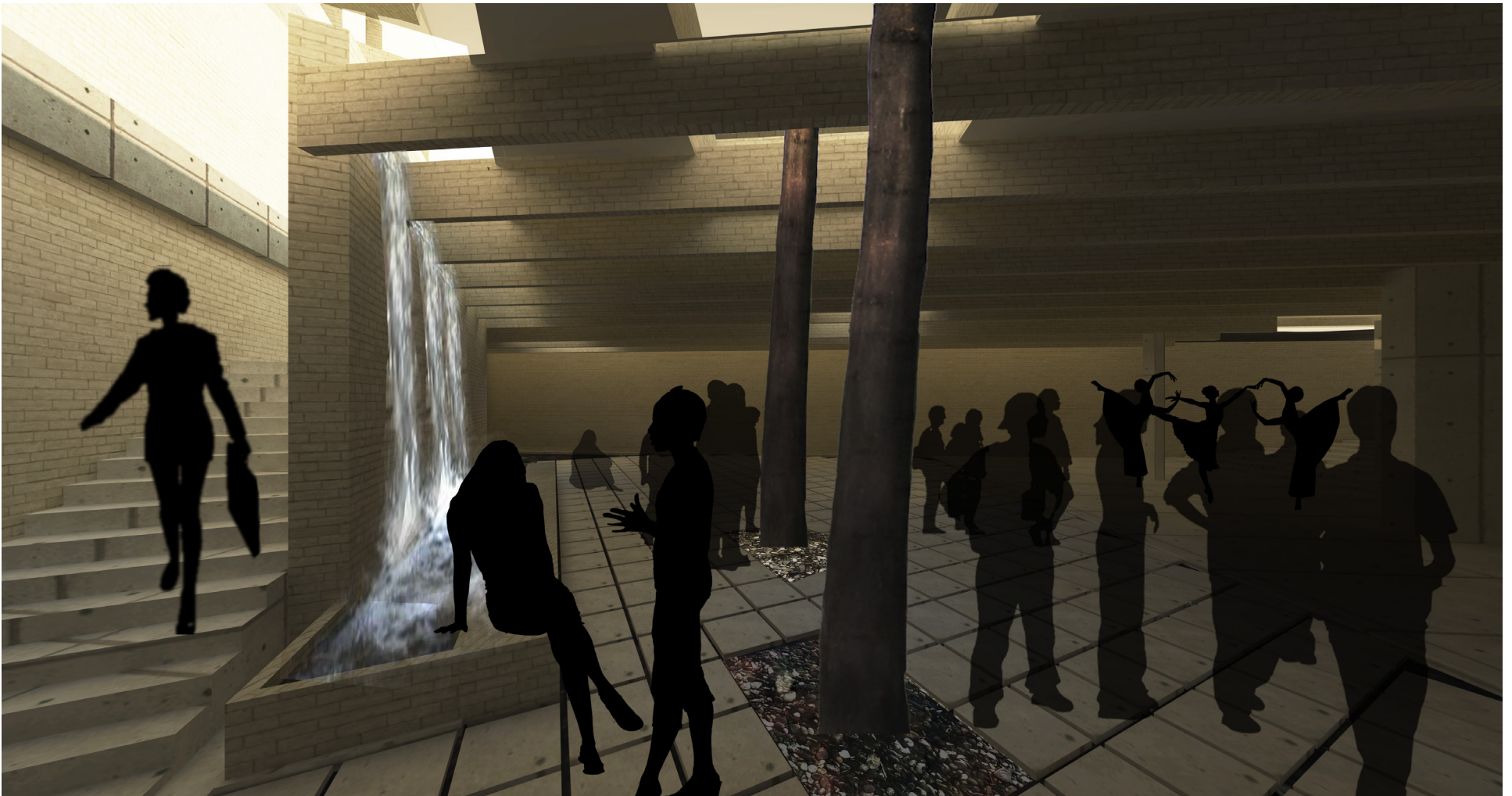


FIGURE 4.26

A RENDERING OF THE BELOW-GROUND EVENT SPACE, WITH WATER RUNOFF, AND THE STAIRS TO ABOVE OPEN.

4 FINDINGS



FIGURE 4.27

RENDERING OF THE AUDITORIUM WITH THE CURTAINS UP, REVEALING THE COURTYARD BEYOND.



FIGURE 4.28

RENDERING OF THE OFFICES, LOOKING OUT TO THE SHARED 2ND FLOOR COURTYARD IN THE 619 WESTERN BUILDING



FIGURE 4.29
RENDERING OF THE ENTRANCES TO THE
GALLERY, THE SCREENED STAIR, AND THE
COURTYARD. LOOKING IN FROM WESTERN
AVENUE.



CONCLUSION



This thesis began as an exploration of Pioneer Square, a declining urban environment, and the displaced population that gravitates toward this deteriorating environment. The thesis specifically looked at two groups of displaced women, the fastest growing homeless group in Seattle, and their storied marginalization in the neighborhood. Conversely, it looked at low-income artists, another population that has faced displacement in the neighborhood but also brought a vibrant scene- an asset to the neighborhood. This thesis posited that the strict historic ordinance should be relaxed to allow new development- specifically development that takes cues from the form, texture, material, and scale of the historic fabric. It asserted that new development would not only reverse the decline in the neighborhood, but would also provide places for the displaced populations to stabilize and re-enter society.

After researching the history of the neighborhood, it became clear that women have been marginalized and abused in Pioneer Square nearly as long as the city of Seattle has existed. Still a very vulnerable group, this thesis focuses on two populations are adding to the growth of this population segment- girls aging out of foster care, and women who are fleeing domestic abuse. Women as a whole are underserved by resources and services in Pioneer Square, which are gender neutral. However, women who have histories of abuse, including many aged-out foster girls, are more successful rehabilitating in gender-segregated environments. This thesis proposed to create a new community for these women and girls by providing an organized housing unit that would offer

“*If the architecture is any good, a person who looks and listens will feel its good effects without noticing. The Environment educates in a critical fashion. As for the critic, he discovers the truth of things...*”

-Carlo Scarpa

family-like structures to help them reestablish themselves. This thesis also proposed housing low-income artists as a way to build on the assets of the neighborhood, and provide a model of self-expression for the displaced women and girls.

The site chosen encompasses the 619 Western Building, a well-known landmark, and the empty lot next to it. Both sites face the water, but at one time would have been underwater. The 619 Western Building was recently in the news because an infrastructure project, a traffic tunnel under the city of Seattle, forced the artist community within to relocate, displacing not only the individuals, but also the collective that had been using the building as a hub for over twenty years. The site allowed for proposing new construction on the existing surface parking lot, and also for an extensive reuse project within the 619 Western Building.

This thesis created place through the lens of four dichotomies: public and private, inside and outside, new and old, and prospect and refuge. Public and private reflected the needs of the individuals, artists and displaced women and girls, to have privacy and establish control over their surroundings, while acknowledging the benefits and opportunities of an urban neighborhood. The theses took the position that these people should not need to be removed from society in order to heal. It used the concept of inside and outside to reflect the changing landscapes in Seattle. Drawing upon inside as the traditional private space, it made the façade of the

5 CONCLUSION

building literally the line between public and private. However given the city's weather and Pioneer Square's urban neighborhood , the thesis blurred this threshold between public and private, providing residents with private outdoor space and welcoming the public is welcome. It further blurred these boundaries through a series of ground floor spatial transitions- pulling the ground plane down and bringing it up. The thesis also related prospect and refuge to the public and private dialogue. Through this concept, it created a choice for individual residents- to observe or to be observed; to see without being seen, or to be seen. Through these measures, it hoped to create a feeling of safety and allow the women and girls to watch social interactions, like a street scene, without actively participating. This was an important goal of the thesis- to create a sense of community without forcing the interaction.

Combining old and new was an unavoidable challenge for a thesis located in the neighborhood of Pioneer Square. Over a century and a half of rich tradition is literally layered underneath the foundation walls, with debris from the 1889 fire, the old streets, docks, piers, and tidal flats. The history of the neighborhood was combined with the history of the artists community in the 619 Western building to create a setting for the women, girls, and artists to claim their place and forge a story for themselves amongst the identity and clear sense of place of the neighborhood.

These four dialectics offered a placemaking solution that allowed a differentiation, a separation from the existing without breaking completely with the character of the urban fabric. It allowed for new conversations within

the old context. These dialectics were important to this thesis, because the premise of this thesis was that new architecture should be allowed within old, displaced populations should be integrated and placed, and that individual choice within a space is paramount when living in urban environments.

The project, housing for the displaced women and girls and low-income artists with areas for the greater community to enter, was greatly about screening views, creating layers of private and public space with opportunities throughout for prospect and refuge, and blending of new and old. The project used the historic Western building as a housing component, lining the east and west facades with women's and girls' individual units, and also the artists' lofts. This project offered artists' studios, public space, and an activated ground plane as a method of revitalization, building on the existing mood of the neighborhood.

While the circulation was difficult to resolve, and ultimately the kind of transparency and movement initially sought impossible to achieve within the strict constraints of privacy and interface the thesis required, the building design offers hope. This kind of a place is where things can become better, where the lost can have homes and learn to take control and fend for themselves. This is the kind of a place that invites community, builds on the assets of the neighborhood, and learns from the neighborhood, working within the context, rather than against it. This project offers a solution to preserving the historic context- to avoid letting a historic neighborhood slide into decline- while accepting even its less desirable populations.



BIBLIOGRAPHY



- Ching, Francis D.K. Architecture, Form, Space, and Order. Van Nostrand Reinhold Company, New York. 1979.
- Allen, Stan. Points + Lines: Diagrams and Projects for the City. New York: Princeton Architectural Press, 1999.
- Angelil, Mark and Hebel, Dirk. Cities of Change: Addis Ababa: Transformation Strategies for Urban Territories in the 21st Century. Berkhauser, Berlin. 2009.
- Bagley, Clarence. History of Seattle. Vol 1, Chapter 23, "Seattle's Great Fire." Chicago: S. J. Clarke Publishing Co., 1916.
- Bingham, Richard D., and Zhongcai Zhang. The Economies of Central-City Neighborhoods. Boulder, Colorado: Westview Press, 2001.
- Bosselmann, Peter. Urban Transformation: Understanding City Design and Form. Islandpress, Washington. 2008.
- Buck, Nick, Ian Gordon, Alan Harding, and Ivan Truck. Changing Cities: Rethinking Urban Competitiveness, Cohesion, and Governance. New York: Palgrave Macmillan, 2005.
- Dee, Catherine. Form and Fabric in Landscape Architecture. A Visual Introduction. New York: Spon Press, 2001

Franck, Karen A., Stevens, Quentin. Loose Space: Possibility and Diversity in Urban Life. Routledge, Taylor and Francis Group, New York. 2007.

Gehl, Jan. Cities for People. London: Island Press, 2010.

Green, Sara Jean. (2010) *Pioneer Square Drug Sweep Targets Cocaine Dealers*. Seattle Times Newspaper, May 5, 2010.

Haas, Tigran. New Urbanism and Beyond: Designing Cities for the Future. New York: Rizzoli, 2008.

Hertzberger, Herman. Lessons for Students in Architecture

Jacobs, Jane. Death and Life of Great American Cities. New York: Random House, 1961.

Marcuse, Peter, James Connolly, Johannes Novy, Ingrid Olivo, Cuz Potter, and Justin Steil. Searching for the just city: Debates in Urban Theory and Practice. New York: Routledge, 2009.

Parker, Simon. Urban Theory and the Urban Experience: Encountering the City. London: Routledge, 2004.

6 BIBLIOGRAPHY

Pioneer Square 2015: A Strategy for Seattle's Oldest Neighborhood. Pioneer Square Revitalization Committee, June 2010.

Pioneer Square Guidelines. Pioneer Square Preservation Board. Department of Neighborhoods. 1999.

Seagraves, Anne. Soiled Doves: Prostitution in the Early West. Hayden, Idaho: Wesanne Publications, 1994.

Seattle Municipal Code. Title 23 - LAND USE CODE, Subtitle III Land Use Regulations; Division 3 Overlay Districts; Chapter 23.66 - Special Review Districts; Subchapter II Pioneer Square Preservation District.

Seattle Public Space Public Life Survey. Gehl Architects, 2009.

Seattle Right of Way Improvements Manual, Chapter 6. Seattle Government.

Sennett, Richard. The Fall of Public Man. New York: Random House, 1974.

Thierstein, Alain, Förster, Agnes. (2008) The Image and the Region - Making Mega-City Regions Visible! Lars Müller Publishers.

Slodysok, Brian. Seattle Crime. Police Break up Pioneer Square Brawl. December 24, 2009.

Smith, Barbara. "Seattle History Underground". Primedia Enthusiast Publications, Inc. and Away.com

Thompson, Lynn. (2011) Seattle Times. "Pioneer Square: Historic Character Vs. Height". March 9, 2011.

Thorns, David C. (2002) The Transformation of Cities: Urban Theory and Urban Life. Palgrave Macmillan.

"Three Hurt in Drunken Brawl in Pioneer Square". The Seattle Times. July 13, 1998.

Warren, Worthington, Taylor. (1998) Context: New Buildings in Historic Settings. Architectural Press.

Zukin, Sharon. Loft Living: Culture and Capital in Urban Change. London, Radius, 1988.