

CROSSROADS CENTER  
HOMELESS MISSION AND TRANSITIONAL SHELTER

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THESIS SUBMITTED TO THE FACULTY OF THE VIRGINIA POLYTECHNIC AND  
STATE UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE  
DEGREE OF MASTER OF ARCHITECTURE IN ARCHITECTURE

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# ABSTRACT

CROSSROADS CENTER  
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KENDRA ANNE JOHANSON

My thesis is an exploration of sacred space in architecture. The vehicle for this exploration is a homeless mission and transitional shelter in Alexandria, Virginia. Homelessness is a constant battle for both individuals and communities, precipitating disjointed and fragmented lives. I hoped to design a dignified urban dwelling where man is able to remember who he is, his purpose, and his direction, while also participating in healthy and fruitful community.

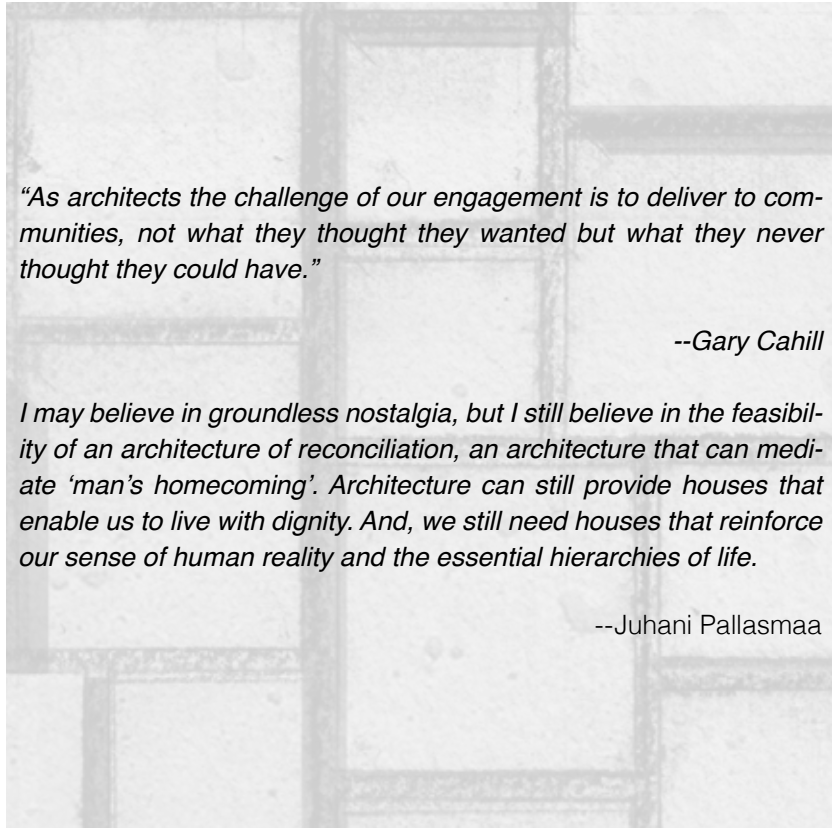
# DEDICATION

*To Mom, Dad,  
Erik, Grace and Elise:  
You helped me to understand  
that a home is  
more than just a shelter.  
I love you.*

*To my Heavenly Father:  
My refuge and my strength,  
I can do nothing apart from You.*

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*"As architects the challenge of our engagement is to deliver to communities, not what they thought they wanted but what they never thought they could have."*

*--Gary Cahill*

*I may believe in groundless nostalgia, but I still believe in the feasibility of an architecture of reconciliation, an architecture that can mediate 'man's homecoming'. Architecture can still provide houses that enable us to live with dignity. And, we still need houses that reinforce our sense of human reality and the essential hierarchies of life.*

*--Juhani Pallasmaa*



# INTRODUCTION

My thesis is an exploration of sacred space in architecture. The vehicle for this exploration is a homeless mission and transitional shelter in Alexandria, Virginia. The design of this type of building is often purely practical, in an attempt to get the most number of people off the streets and into a safe place. While this is an admirable cause, the inhabitant's perception of the place is rarely considered. This design practice can result in a dehumanizing and degrading experience for homeless men and women. In my exploration, I concentrated on the positive idea of how to create a HOME, rather than focus on the negative sense of homelessness. I believe that the transitional home has the potential to be a sanctuary, a refuge and a place that doesn't necessarily define its residents, but enhances individual identity. When design of this type is thoughtfully considered, the building can provide an isolated and safe space, while also allowing the residents to share in a community of other urban inhabitants.

I hope to answer the following questions: How can the built environment enhance one's understanding of his/her value? What does the word "home" mean and can this definition be associated with a building that is constantly in transition? What is the distinction between a basic shelter and a home? How can issues such as identification, physical health, security, positive purpose, entertainment and hygiene be fostered in architectural design?

I do not think a building can solve the problem of homelessness but I do think it can provide a place of healing, encouragement and dignified living, that may serve as a catalyst for a productive future off of the streets.

# THE ARCHITECTURE OF “HOME”

*“As well as being a symbol of protection and order, HOME can, in negative life situations, become a concretization of human misery: of loneliness, rejection, exploitation and violence.”*

--Juhani Pallasmaa

*“Home is the place where, when you have to go there, they have to take you in.”*

--Robert Frost

*“Being homeless creates a condition that is directly at odds with community building. It creates an absence of place and a denial of the rights of citizenship.”*

--Allison Mears



## BUILDING PROGRAM

### OFFICES :

Caseworker Office  
Staff Office  
Volunteer Services  
Conference Room

### FACILITIES :

Laundry  
Bathrooms  
Gym

### EDUCATIONAL

### FACILITIES :

Classrooms  
Computer Lab

### COMMON AREAS :

Library  
Recreation Room  
Living Room

### STORAGE :

Food  
Clothing

### SERVICES :

Evaluation center  
Medical Center

### DINING :

Kitchen,  
Dining room

### OUTDOOR SPACES :

Children's Playground  
Central courtyard  
Garden

### RESIDENCES :

Family units  
Group residence  
Staff housing  
Emergency Housing



Fig. 1

## HOMELESS IN ALEXANDRIA, VA 2014

Total Persons: 416

Total Singles: 264

Total Number of Families: 52

Total Number of Persons in Families: 152

Total Adults in Families: 58

Total Children in Families: 94



Fig. 2



# PERSONAL SANCTUARY

PRIVATE SPACE IN A COMMUNAL WORLD

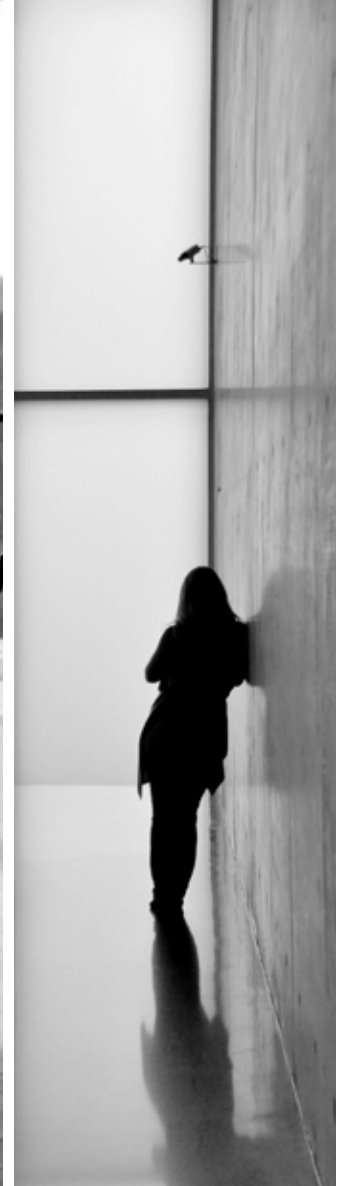
*"It is evident that home is not an object, a building, but a diffuse and complex condition that integrates memories and images, desires and fears, the past and the present. A home is also a set of rituals, personal rhythms and routines of everyday life. Home cannot be produced all at once; it has its time dimension and continuum and is a gradual product of the family's and individual's adaptation to the world."*

--Juhani Pallasmaa

Left to right:  
Conference Pavilion  
Vitra Campus  
Basel, Switzerland  
Tadao Ando

Museum Tinguely  
Basel, Switzerland  
Mario Botta

Kunsthhaus,  
Bregenz, Austria  
Peter Zumthor





## HOME FOR COMMUNITY

Community living is an essential component of a transitional home. Community engagement reflects and demonstrates the value of the individual as a crucial part of the whole. The inhabitants of the building connect through shared activity like cooking and dining, sitting, watching television, live performances and playing games. The dwellers participate in the making of a home together, no longer defined by their lack of a house, but defined by the larger community, of which they become a part.

The balance between community and privacy must be maintained, however, with careful attention paid to each type of inhabitant: young and old, handicapped, single, and families -all with different spatial needs. Just as each person has a different story and contribution, each space must be designed specifically for its user.

Left to right:  
"Occupying and  
Connecting"  
Frei Otto

Town Hall Design  
The Netherlands  
Herman Hertzberger

Ministry of Social  
Welfare and Employment  
The Netherlands  
Herman Hertzberger

Central Beheer  
Insurance Company  
The Netherlands  
Herman Hertzberger



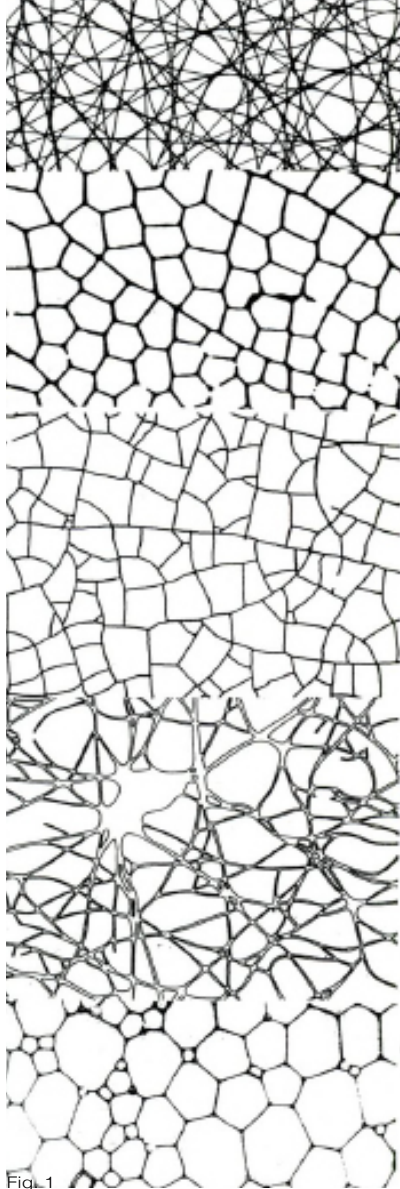


Fig. 1

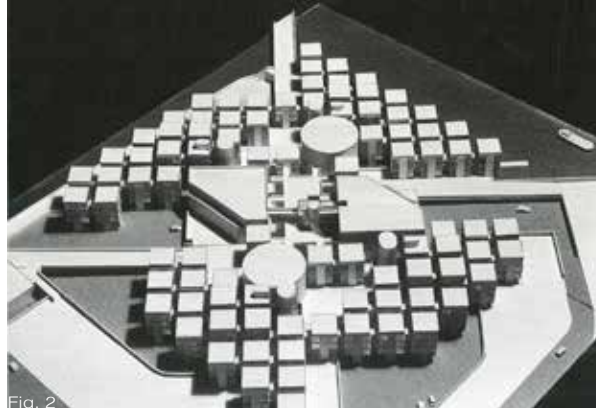


Fig. 2



Fig. 3



Fig. 4



# SANCTUARY OF THE MUNDANE

*"Wardrobes, cupboards and drawers represent the functions of putting away and taking out, storing and remembering. The inside of a cupboard is an intimate and secret space, and it is not supposed to be opened by just anybody. Little boxes and caskets are hiding places for intimate secrets and as such are of significance for our imagination. Our imagination fills out compartments of rooms and buildings with memories and turns them into our own personal territories."*

--Juhani Pallasmaa

Left to right:  
Palau Güell  
Barcelona, Spain  
Antoni Gaudí

KunstHaus  
Vienna, Austria  
Friedensreich  
Hundertwasser

Casa Milà  
Barcelona, Spain  
Antoni Gaudí





## THE WINDOW

*"A less self-evident but utterly poetic and essential experience of home is the window and, in particular, the act of looking out of the window of the home, at the yard or the garden. Home is particularly strongly felt when you look out from its enclosed privacy. The tendency of contemporary architecture to use glass walls eliminates the window as a framing and rationing device and weakens the essential tension between the home and the world."*

--Juhani Pallasmaa

Left to right:  
Casa Barragán  
Mexico City, Mexico  
Luis Barragán

Hundertwasserhaus  
Vienna, Austria  
Friedensreich  
Hundertwasser

Senior Housing  
Copenhagen, Denmark  
JJW Arkitekter





Fig. 1



# M A T E R I A L P R E C E D E N T S

## CONCRETE + STONE

The right application of concrete can add ornament and interest to the building. It is a versatile material and can be used to make dynamic stairs, gathering spaces and outdoor gardens. Concrete shows age over time, reminding the inhabitants of their influences and the rich history of the shelter.



Left to right:  
House for a Musician  
Scharans, Switzerland  
Valerio Olgiati

Querini Stampalia  
Venice, Italy  
Carlo Scarpa

Querini Stampalia  
Venice, Italy  
Carlo Scarpa

## GREENERY

The residents of the shelter will have had a strong relationship to the hard surfaces of the street when they enter these walls. Using plants as a material can have a strong impact on their psychological growth and regeneration. In addition the residents can take ownership of the building by tending to and caring for the plants.

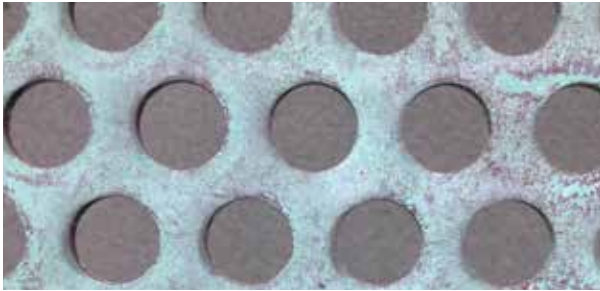


Left to right:  
Hundertwasserhaus  
Vienna, Austria  
Friedensreich  
Hundertwasser

Querini Stampalia  
Venice, Italy  
Carlo Scarpa

Musée du quai Branly  
Paris, France  
Jean Nouvel





Left to right:  
Addition to the Singel  
Gracht building  
Steven Holl  
The Netherlands

Corten Steel on  
Playground Pavillion  
Basel, Switzerland

Carré d'art  
Nîmes, France  
Norman Foster



## STEEL/ALUMINUM

Metal is a flexible material with many unique finishes and textures, which give a building character and identity. Corten steel has a weathered look, and is a perfect representation of a building that contains hundreds of unique stories and experiences. In addition, the perforations provide light into the building, while maintaining a relatively opaque surface from the exterior.



Left to right:  
Querini Stampella  
Venice, Italy  
Carlo Scarpa

Shelters for Roman  
Archaeological Site  
Chur, Switzerland  
Peter Zumthor

Castelvecchio Museum  
Verona, Italy  
Carlo Scarpa



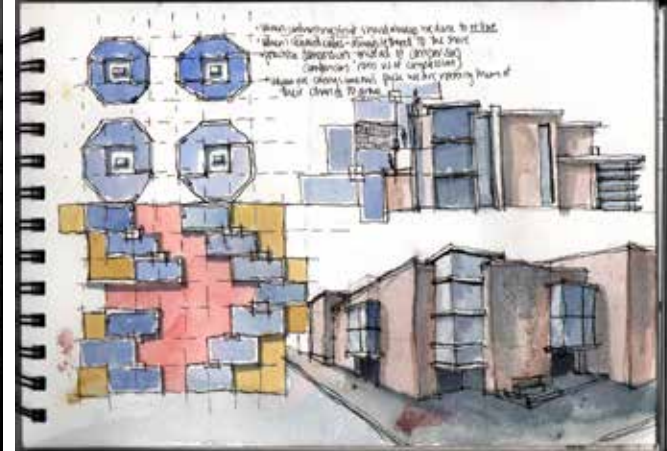
## WOOD / GLASS

Wood is an elegant and natural material that can provide a sense of retreat and escape from the concrete that is so prevalent in the city. The variation in type is also ideal for giving character to different spaces around the building. In addition, wood is a soft material and each residence will inevitably leave their mark on the building, participating in its growth and development.

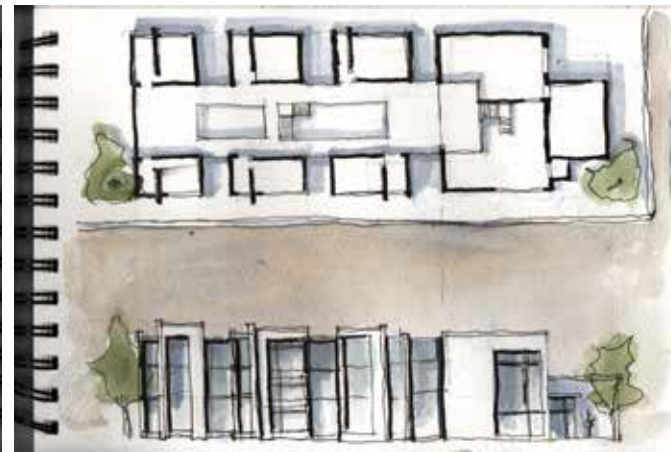
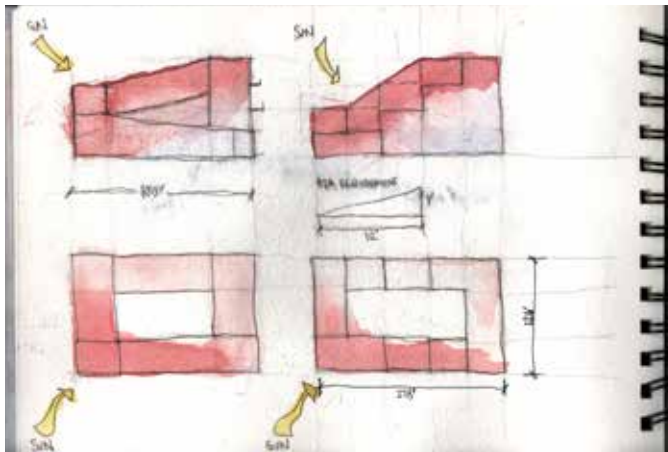
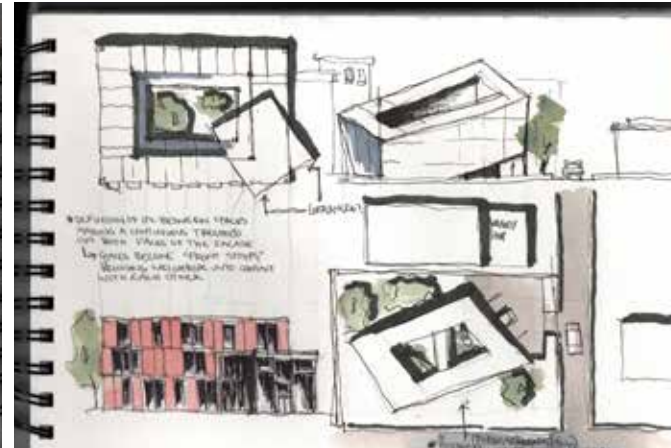
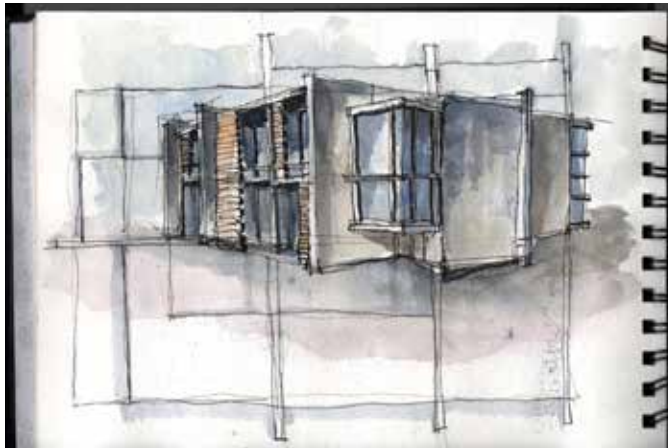


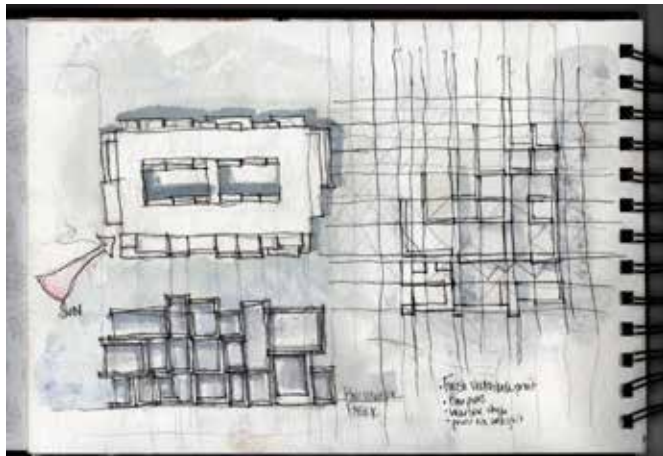


# SKETCHES

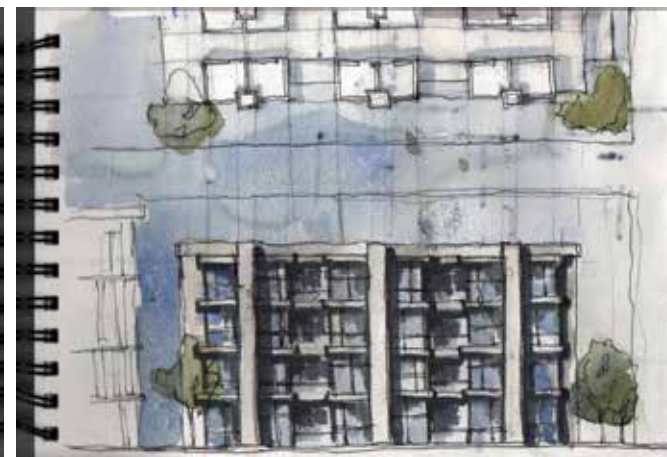
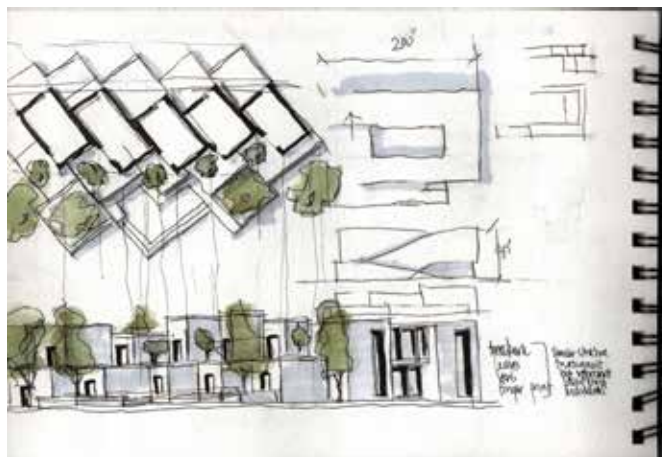












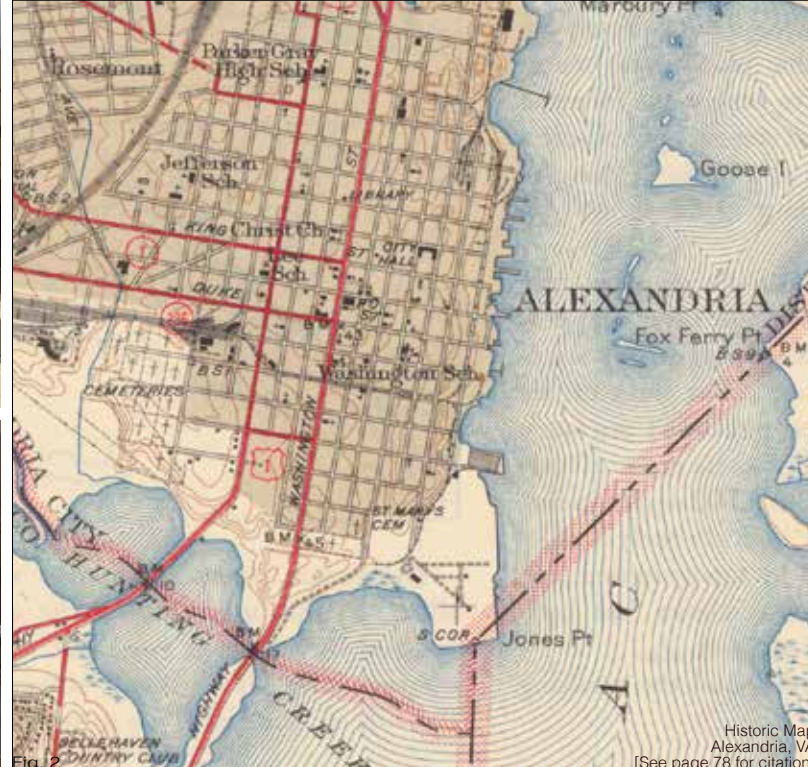


SITE



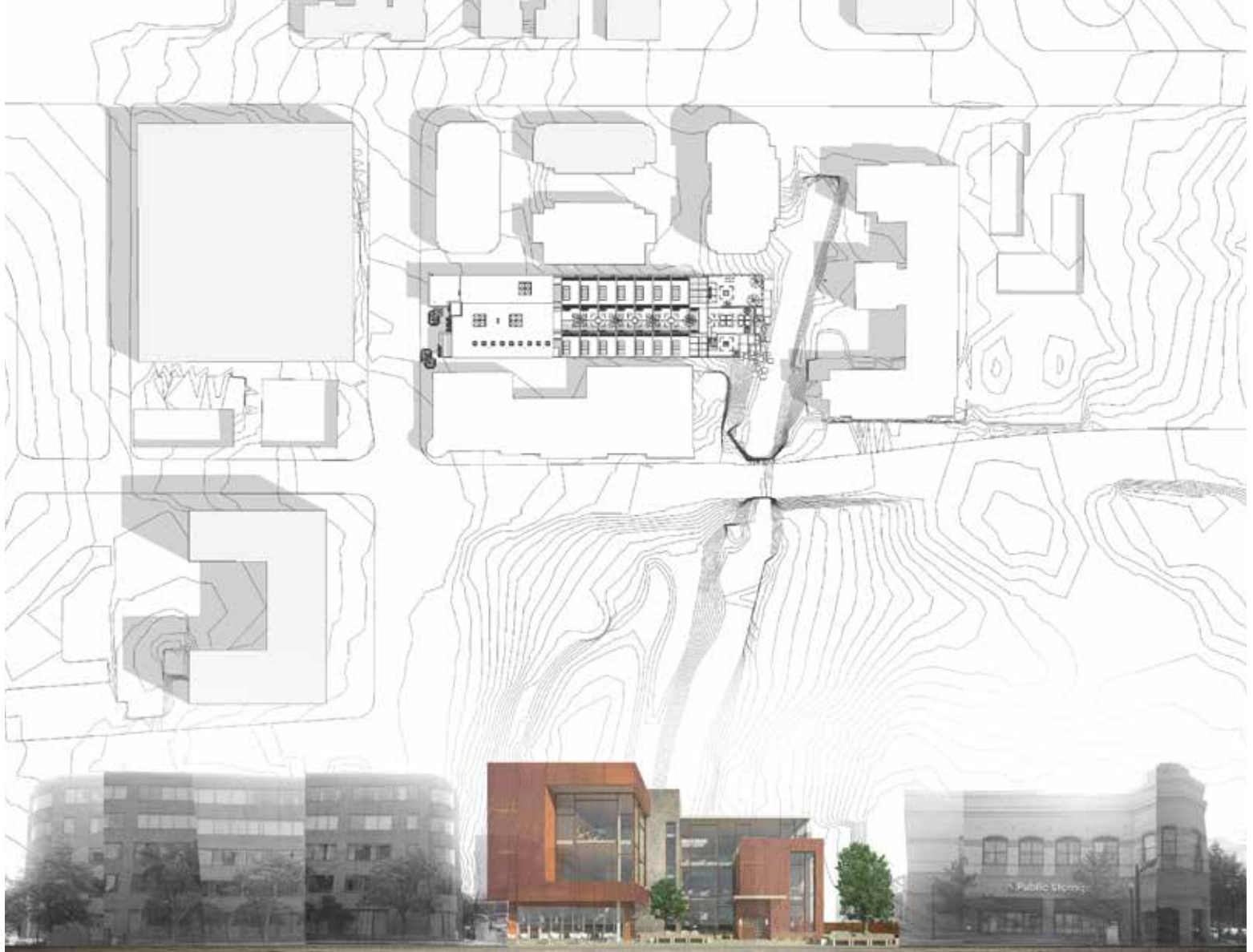
Google Maps  
Alexandria, VA  
[See page 78 for citation] Fig. 1





## HISTORY OF WEST END ALEXANDRIA

This area of Alexandria was home to a thriving community with a rich and unique history from 1796 until 1915, when it became annexed to Alexandria. As an important intersection of major trails and trade routes, the area was home and workplace for butchers, bakers, millers and other tradesmen, who established businesses aimed at serving the needs of travelers on the road. Historic West End Alexandria marked an important crossroads along the journey of many travelers, providing rest, sustenance, and sanctuary when it was needed.



## URBAN AND SANCTUARY AND THRESHOLD

This site includes a unique passage through the city block with a walking/biking path, significant greenery and a small stream. While on the path, it is easy for one to forget that they are in a busy city, as the sound of the stream and the visual wall of trees provide a sanctuary from the traffic and commotion. In addition to being a physical manifestation of a sanctuary, the site supports the idea of transition from one of the busiest streets in Alexandria to a serene park on the other side of the block. The site itself is a physical place of transition from one part of the city to another, but it also allows for a mental transition, offering sanctuary from the commotion of life.





SIDEWALKS



ROADS



METRO, SCHOOL, PARKS



BUILDINGS



# PROXIMITY ANALYSIS

BUILDING SITE	
GROCERY STORE	
COMMUNITY DEVELOPMENT ORG.	
RELIGIOUS INSTITUTION	
MEDICAL FACILITY	

## MATERIAL IMAGINATION

The central staircase is an important threshold within the framework of the building. Wrapping around the fireplace in the “public” portion of the main building, the stairs promote a social continuum, linking each floor to the next, with a series of overlooks and landings. These informal gathering areas will be spaces that people desire to inhabit, discover and experience. With this in mind, the harmonic proportions, both physically and audibly, were important considerations in the design. Many of the residents will not have experienced the warmth or feeling of a home in a long time, so it is critical that this threshold be architecturally beautiful, while also accommodating every day behaviors. The staircase will facilitate the life of the common room with proportions that allow for a variety of activities. The materials are essential to making this a comfortable, yet dignified space. The limestone-clad fireplace provides a structural base for the travertine and oak staircase. The sound of the materials under one’s feet enhances the experience and signify the use of that particular part of the stairs. While the stone steps are for pausing, reflecting, looking back, the wooden steps produce a rhythm, encouraging the procession to the next landing. As one moves up the steps from the fireplace room, the landings are places for reflection and gradual transition. If you are moving down the steps, from the second floor, the landings also act as a valuable mediator of space, allowing the resident to acclimate him/herself to the new environment and commotion of the common room, without being overwhelmed.

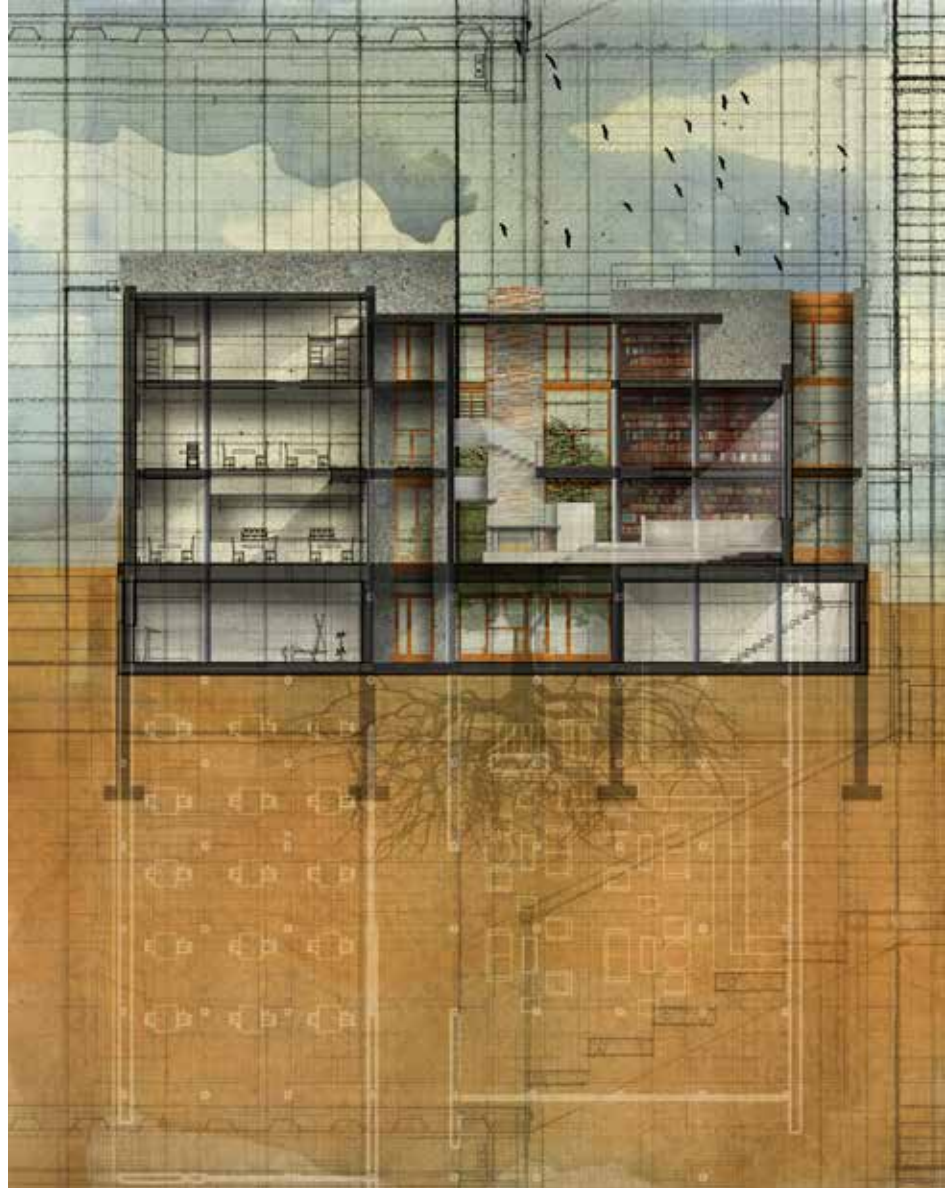




Fireplace Detail  
Mixed Media  
Material Imagination:  
Sound  
Spring 2014

## MATERIAL IMAGINATION

From the top of the stair case, one can hear the sounds of people from the common room talking and laughing- this is something that they will have experienced regularly; being adjacent to community, and yet not a part of it. After talking with several homeless people in the shelter system I found that, in their opinion, the hardest part about living on streets is the feeling of isolation amidst so many people. One man said that when so many people passed him everyday and pretended that he didn't exist, he began to believe it himself." This sentiment must be considered in the design of shelters; providing space for gradual transition and socialization.



"Living Room"  
Section  
Mixed Media  
Material Imagination:  
Sound  
Spring 2014

## MATERIAL IMAGINATION

*"After a long day of looking for jobs and helping out in the kitchen, all I want to do is find a quiet place to rest. I get to my apartment and my hand grasps the cool brass doorknob. It seems fit just for me. As I push the door open, I am overcome by the odor of the ebony wood. "This is the smell of home," I think to myself. I pass through the thick threshold of the doorway, which is encased by shelves made of a rich oak. The walls feel thick and protective, creating a fortress around my new home. I have never known a feeling of protection like this. I put my things down on the plush window seat and a weight is immediately lifted. My hands reach for the bookcase and my fingers graze my possessions, which are proudly organized on the tiered surfaces. I don't have much, but I appreciate the space to display my collections. This time of day is particularly peaceful. I can feel the sun setting through the window and realize that I only have a few hours to read by the water. I gravitate towards my Bible and pick it up off the shelf. The worn leather reminds me of all the times I have found solace in this book and in this place. Before I leave, I embrace the scent of the flowers that are growing in the planter outside my window. As I leave, the pivot of the door has a familiar squeal. I would get it fixed but it serves as a reminder that I finally have a door to pass in and out of, a door to call my own. It sounds simple, but I will never take it for granted. For so many years, I longed for a threshold to pass through, a threshold that belonged to me and defined a space that I could call "home". This sound was a precious gift. As I leave the safety of my fortress, into the more public corridor, I am refreshed by the scent of honeysuckle growing on the vertical garden."*



Residential Unit  
Plan and Section  
Mixed Media  
Material Imagination:  
Sight  
Spring 2014



## MATERIAL IMAGINATION

*I can sense the anticipation of reaching my final destination as I climb down the stairs to the courtyard; the sound of the traffic from the streets seems to fade, as I get closer to my favorite oasis. These steps have been such a peaceful sanctuary for me in the past, but I am reminded that if I am not careful the stairs can be a difficult descent. This awareness forces me to consider each decision that I make, to feel for the next step and take it with confidence that there is a path laid out for me. The gaps between each step are tangible beneath my feet and render each step as significant as the one before it. Each one requires patience as my foot becomes my eyes. I have developed a confidence in the familiar sound of my steps, which guides me when I cannot see. The slate stone produces an echo that renders each movement important.*

*Finally, I find the perfect step for meditating. The sun has warmed the stone and it is perfect. I have reached my sanctuary and I can only hear and smell the fresh scents of the stream and foliage around me. It is the perfect place to read. I open to my favorite passage: Psalm 23: "The Lord is my shepherd, I lack nothing. He makes me lie down in green pastures, he leads me beside quiet waters, he refreshes my soul. He guides me along the right paths for his name's sake. Even though I walk through the darkest valley, I will fear no evil, for you are with me; your rod and your staff, they comfort me." I reflect back on my journey both to this place and in life and I am comforted. This building and the people within it have accepted me, guided me, and formed me; It will be my home long after I move from its walls.*



Meditation Garden  
Plan and Elevation  
Mixed Media  
Material Imagination:  
Sight  
Spring 2014

## MATERIAL IMAGINATION

The bathroom is a place for rejuvenation, cleansing and meditation. It is arguably the most personal and intimate part of a home, although the design is often reduced to practical concerns, without regard for a sense of place. I designed a bathroom that can be a sanctuary from the outside world, a space where one can be physically, mentally and spiritually cleansed. I focused on the bathroom that serves the "Emergency Shelter" portion of the building. While it is a communal space, each decision accounts for the individual's experience of the bathroom. The thick concrete walls significantly define the entrance. The thickness and perceivable mass of the threshold suggests a transition from common space into more sacred and protected space. The entry experience is supplemented by large ceramic tiles, distinguishing the entry/exit into the room. The stone is an abrupt transition into and out of this cleansing process. The oak door has both functional and aesthetic qualities to it. Sliding on metal tracks allow it to be left open in order to air out the space if needed. The door is re-used from an old barn in Northern Virginia, giving the room a rustic and comfortable aesthetic. The cubby space near the showers is made with the same reclaimed wood and supplies the residents with an area to store their belongings while showering.



Bathroom  
Plan and Section  
Mixed Media  
Material Imagination:  
Smell  
Spring 2014



## MATERIAL IMAGINATION

The recycled, glass-tile walls serve as a colorful reminder that “one man’s trash is another man’s treasure”. Glass bottles are frequently used as a commodity among homeless populations because they can receive money in for their exchange. The bottles are used to create a beautiful sanctuary space by filtering the light through the various colors and textures, while the bottom of the bottle has enough texture to ensure privacy. The residents can participate in the making of these windows, so that they really feel like they are a part of making the building a home. By placing their “fingerprints” on the space, they will be reminded of their value and worth every time they enter the bathroom. The ceiling is raised several feet to the north and south, making room for clerest-

ry windows on both sides. The cross breeze will naturally ventilate the space and bring in natural light and warmth from the south sun. The majority of natural light will come from a large skylight, located above the shower stalls. This light will warm the ceramic tiles on the bathroom floor and also enhance the serenity of this spa-like environment. The ceramic tiles are durable and hygienic and the natural cut of the tiles makes it look and feel like an oasis in the desert. In the showers, steel spouts have a stain effect on the concrete stall walls over time and give a beautiful, layered, rust color (similar to that of Peter Zumthor’s Thermal Baths at Vals).



Building Section  
Mixed Media  
Material Imagination:  
Smell  
Spring 2014

## MATERIAL IMAGINATION

This ramp spans the entire height of the building. Located in the common space of the shelter, the ramp is a place of collaboration, community and informal meeting. Made of stainless steel and frosted glass, the ramp becomes somewhat transparent, allowing light to pass through to the rest of the building. As many of the residents are used to living nomadic lifestyles, this portion of the structure gives them freedom to meander from floor to floor. The ramp is both a literal journey and also a beacon of what this building will hopefully become to its inhabitants: a transition from living on the street to a sustainable and stable life. The ramp presents a smooth transition through the building, engendering sporadic human interactions along the way. In addition, a large percentage of homeless men and women are handicapped and may have trouble using the

stairs but they should not be limited to using the elevator, which restricts them from experiencing every aspect of the building. The ramp is held up by a thick wall of steel beams, light gauge metal studs, insulation and drywall. Using steel as the primary structure allows for large spans and flexibility of space. The air membrane is wider than most, exaggerating its thickness and allowing it to be inhabited at various places along the ramp. On the exterior, the wall is clad with Corten steel. This material has a beautiful rusted color and with time, each panel takes on its own character, contributing to a unified exterior tapestry. The landscape is also important to how this building is experienced. Male ginkgo trees will be the primary foliage on this site because they are able to mature in narrow environments without much light.



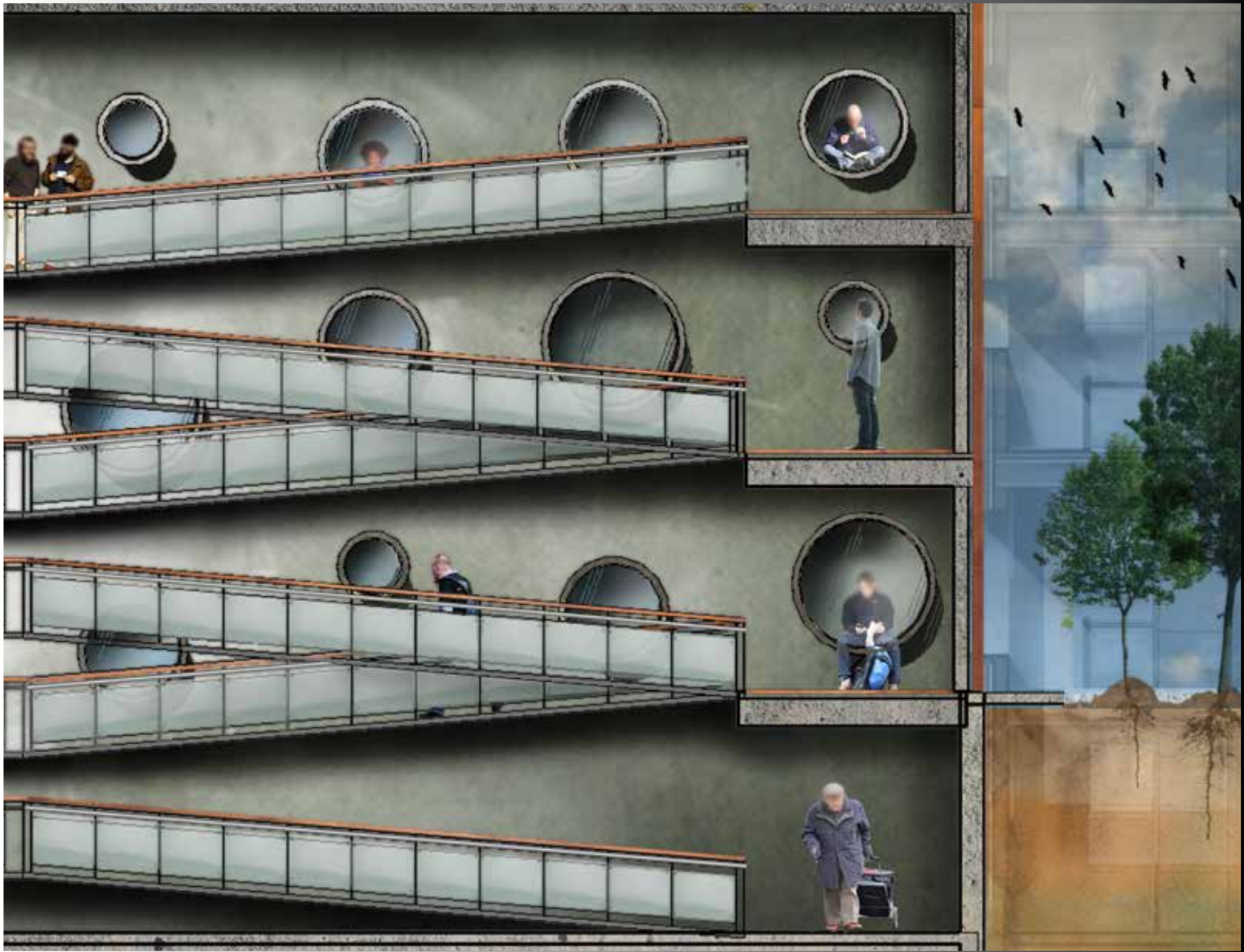


# MATERIAL IMAGINATION

## E K F R A S I S : T A S T E

The ramp comes to life as people use it for various activities: meeting with friends, reading, or just moving from one place to another. The circular windows operate as a place to stop and rest and the varying scales are suitable for different types of people and activities to occur. They are set into the thick walls with several inches added to the sill, creating a nice seat and the feeling of being held by the wall. The steel encasement will draw the warmth from the sun but a bent wood seat cover will

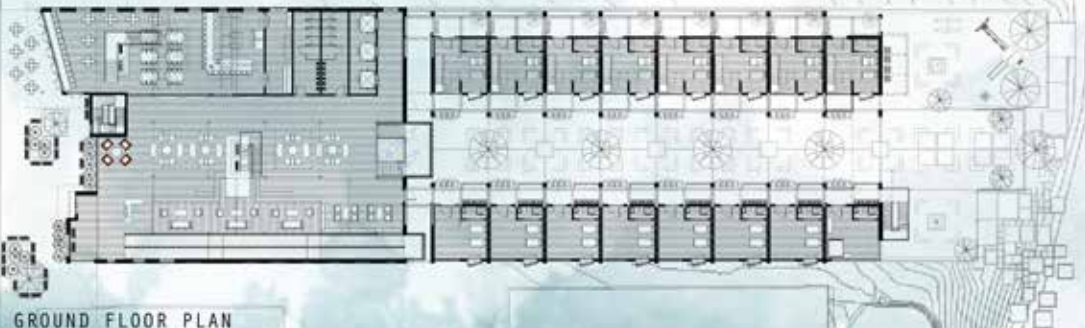
protect from it being too hot to sit. The changing scales and locations take into account the array of preferences people may have. One window may be small and high on the wall for gazing, while another is large and low for lounging and reading. Each person's preference is important and should be considered. This building provides a common place for men and women to gather and find shelter, however, the building is only brought to life when inhabited by the people.



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TRANSITIONAL HOME  
*KENDRA JOHANSON, M.Arch Thesis*



BASEMENT FLOOR PLAN



GROUND FLOOR PLAN

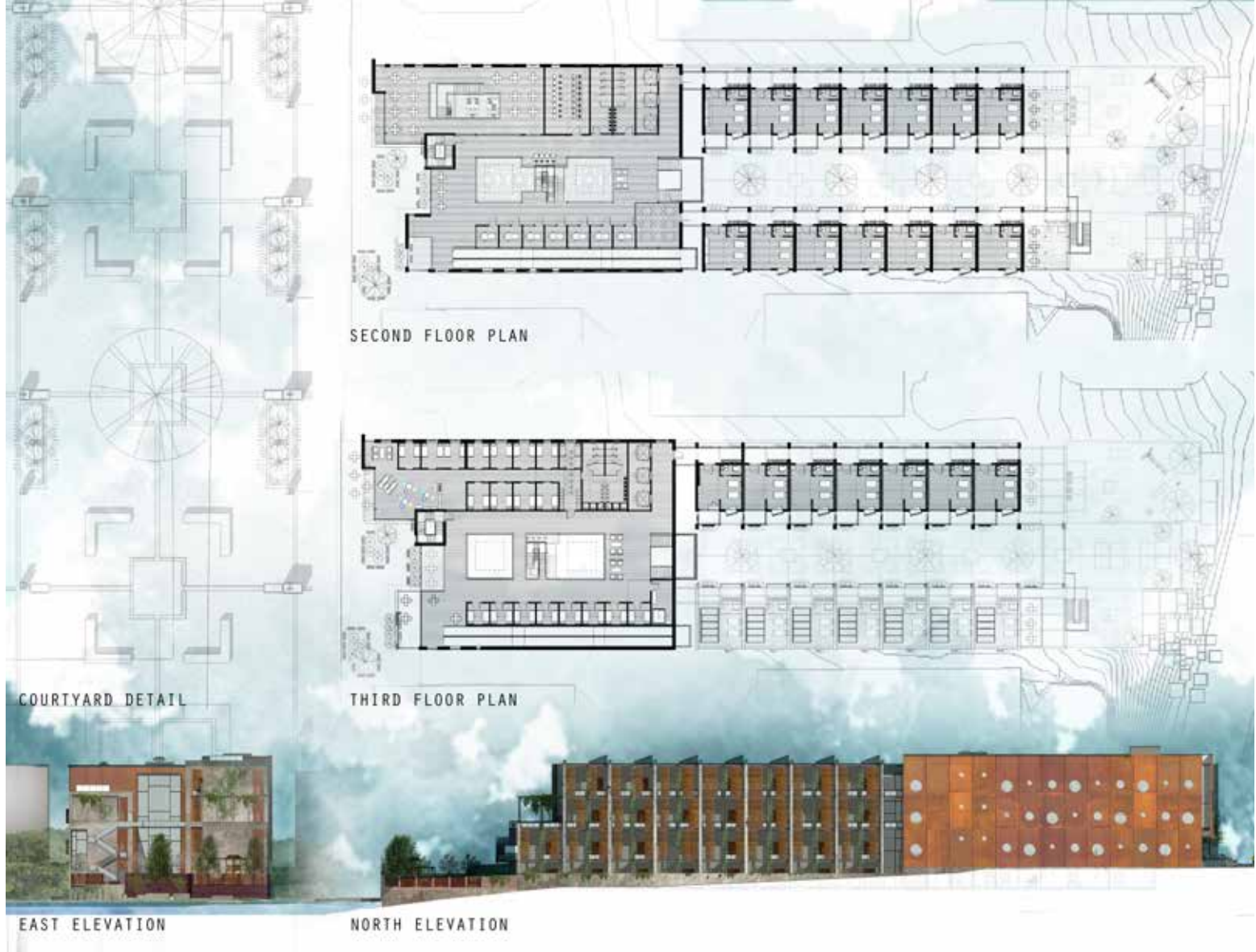


WEST ELEVATION



SOUTH ELEVATION











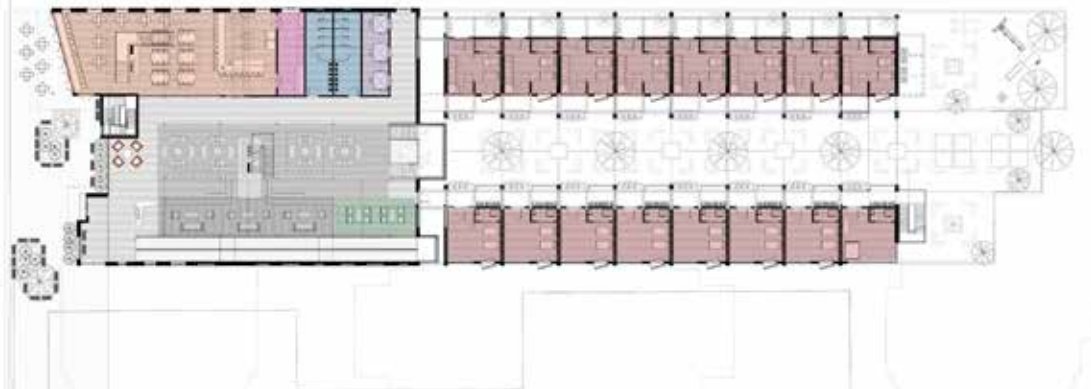
### BASEMENT FLOOR PLAN

- RESIDENTIAL UNITS
- BATHROOMS
- MEDICAL CENTER
- GYM AND FITNESS CENTER
- STORAGE
- LAUNDRY ROOM
- ELEVATORS
- RECREATION AREA

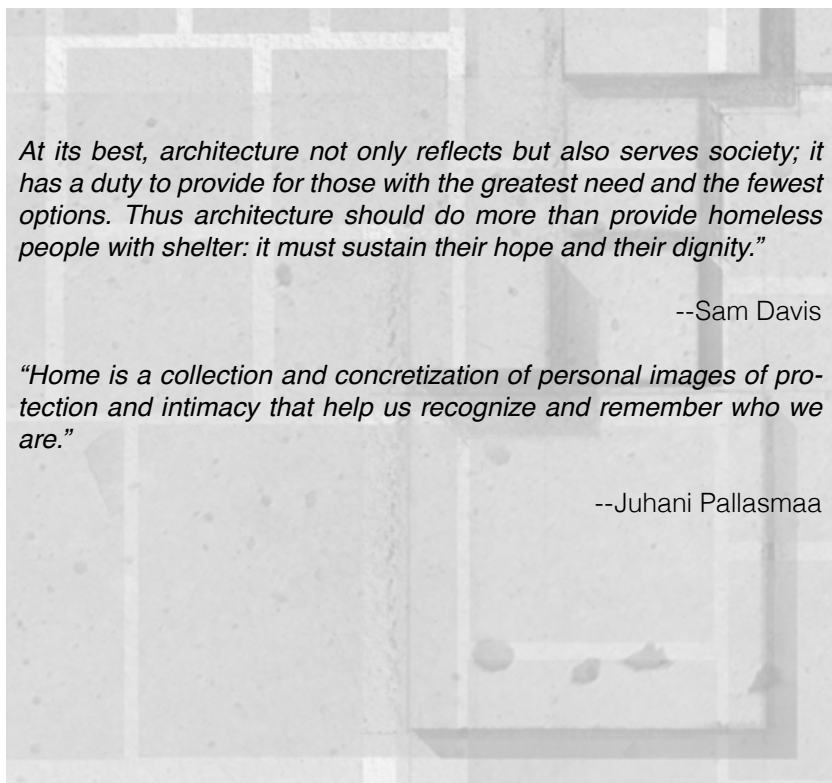


### GROUND FLOOR PLAN

- DINING HALL
- BATHROOMS
- LIBRARY
- RESIDENTIAL UNITS
- KITCHEN STORAGE
- ELEVATORS
- LIVING ROOM







*At its best, architecture not only reflects but also serves society; it has a duty to provide for those with the greatest need and the fewest options. Thus architecture should do more than provide homeless people with shelter: it must sustain their hope and their dignity."*

--Sam Davis

*"Home is a collection and concretization of personal images of protection and intimacy that help us recognize and remember who we are."*

--Juhani Pallasmaa



# CROSSROADS CENTER

HOMELESS MISSION AND TRANSITIONAL HOME  
KENDRA JOHANSON, M.ARCH THESIS









Entry Perspective

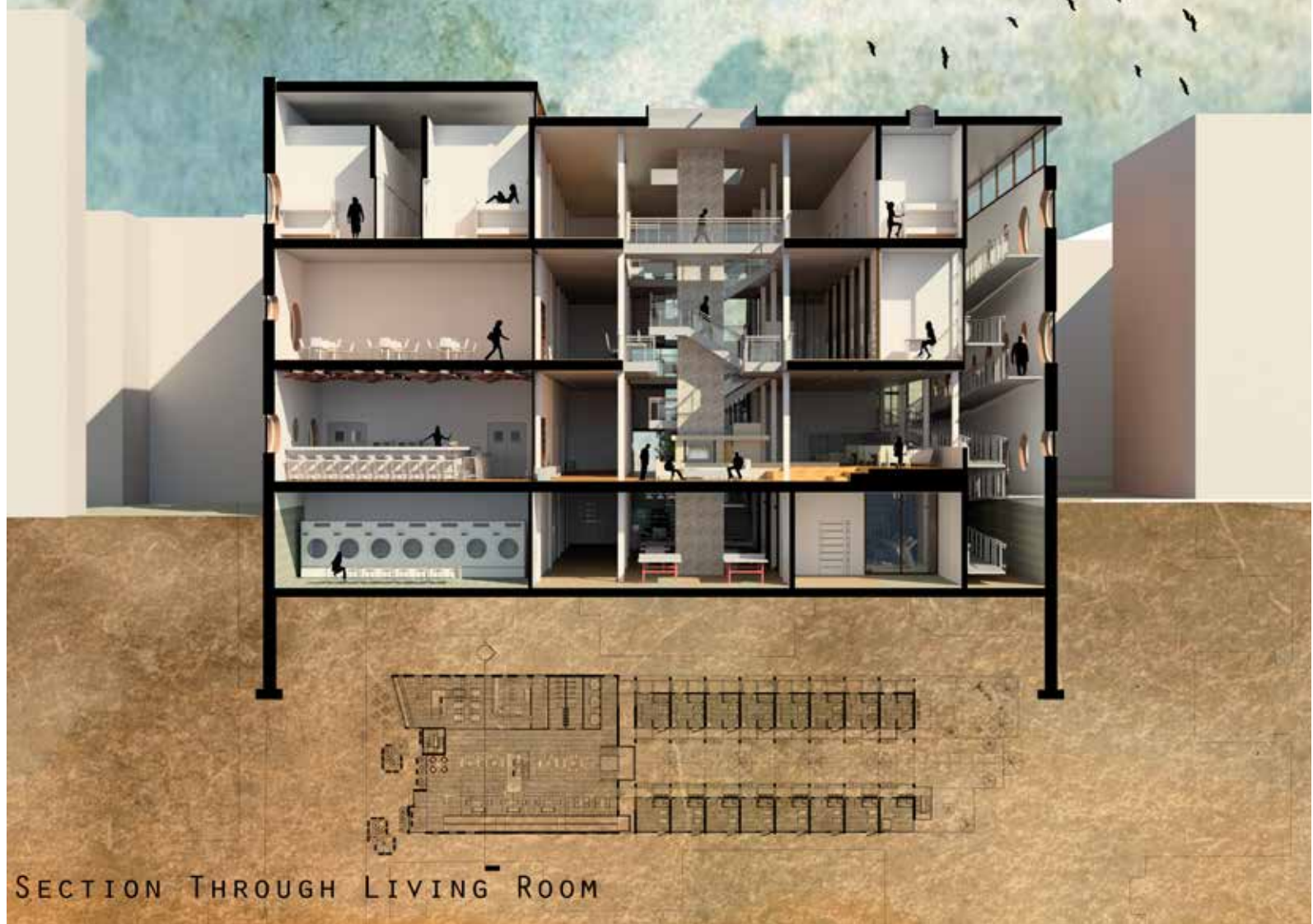


Left  
"Living room" Perspective  
View from the  
second floor

Right:  
Main Building  
Section Perspective



CROSSROADS CENTER | HOMELESS MISSION AND TRANSITIONAL SHELTER | M.Arch THESIS | KENDRA JOHANSON





Left  
Women/children's  
Residential unit  
Plan and Section

Right:  
Courtyard and  
Residential Units  
Section Perspective



CROSSROADS CENTER | HOMELESS MISSION AND TRANSITIONAL SHELTER | M.Arch THESIS | KENDRA JOHANSON



SECTION THROUGH COURTYARD



*"Home is a staging of personal memory. It functions as a two-way mediator - personal space expresses the personality to the outside world, but, equally important, it strengthens the dweller's self-image and concretizes his world order. Home is also a mediator between intimacy and public life."*

--Juhani Pallasmaa

Left  
Women/children's  
Residential unit  
Perspective

Right:  
Dining Hall  
View from Kitchen  
Perspective







*"Community is the free growth of many individuals, as units free in themselves, functioning together in a unity of their own making."*

--Anat Geva

Left  
Men's Residence  
Exterior Corridor  
Perspective

Right:  
Emergency Shelter  
Playroom  
Perspective









*"The 'space between' is an essential element of good housing - space between the public and private, between inside and outside, between the individual and the collective, between the sheltered and the enclosed. I believe stoops, stoas, breezeways, loggias, colonnades, galleries and cloisters both as form and as type, have universal application."*

--Gerry Cahill

Left  
Women/children's  
Residence  
Exterior Corridor  
Perspective

Right:  
Main Building Stairs  
View into the Courtyard  
Perspective





*"The consequential development of agriculture provokes a fundamental change in the conception, understanding and representation of nature. Henceforth, the presence of God is found not so much in wild places but rather in tamed, productive landscapes."*

--Gary Boyd

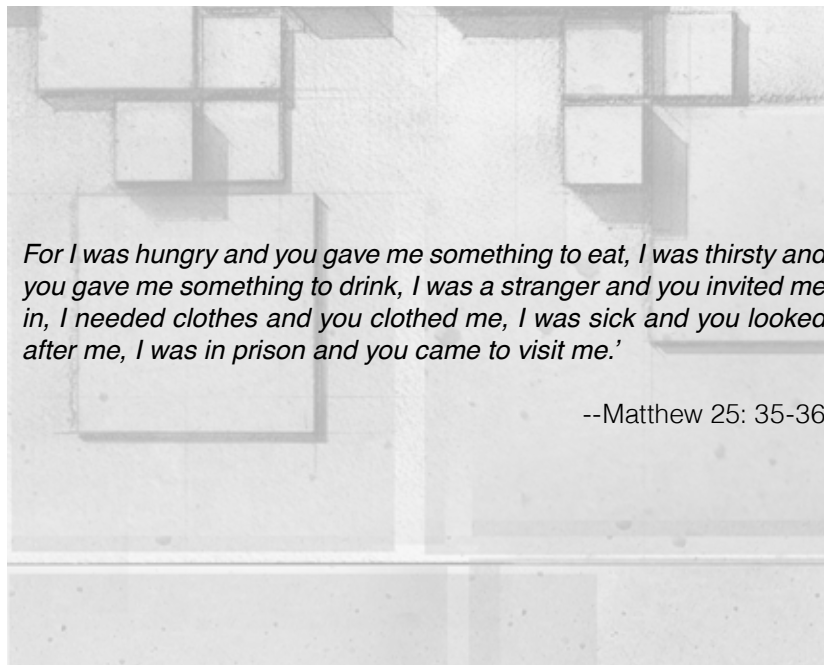
Left  
Central Courtyard  
Perspective

Right:  
Courtyard Garden  
Perspective











## BREAKING

## BREAD

The Last Supper is the final meal that Jesus shared with his Apostles in Jerusalem before the crucifixion. In the gospel accounts, Jesus transforms wine and bread. These otherwise mundane materials were given new meaning and have come to serve as something far greater than their original purpose. The simple and seemingly ordinary meal came to be a symbol of the greatest transition of all: Christ's passage from death to life. The disciples with whom Jesus ate were relatively insignificant people in the eyes of society but here, at the communion table, they were seen for who they really were. Their value was recognized and they were given the opportunity to be significant.

The Communion Meal acknowledges that there is a human need that goes beyond just basic sustenance. In a similar way, I hope that this building is more than just a shelter. Architecture alone cannot change lives, but I hope that it can help marginalized people to recognize their innate human dignity and provide a safe space for them to transition from the street to a more self sufficient life. While giving a homeless person a home cannot solve the greater problem, I believe good design can provide a space for people to be positively equipped and enabled to influence change in the rest of the world.







"The First of  
Many Suppers"  
Perspective

Reference:  
"The Last Supper"  
Leonardo da Vinci  
Milan, Italy  
[See page 78 for citation]







Photograph of Model  
Meditation Garden



*"The sacred plan, the core of the religious building, creates an earthly meeting point between human and Divine. The path consists of a spatial sequence that encompasses a transitional zone between the outside world and the inside sacred space. This spatial sequence provides a symbolic narrative for the worshipper who travels along it, increasingly anticipating the arrival at the sacred place."*

--Anat Geva

Left and right:  
Photograph of Model  
Courtyard

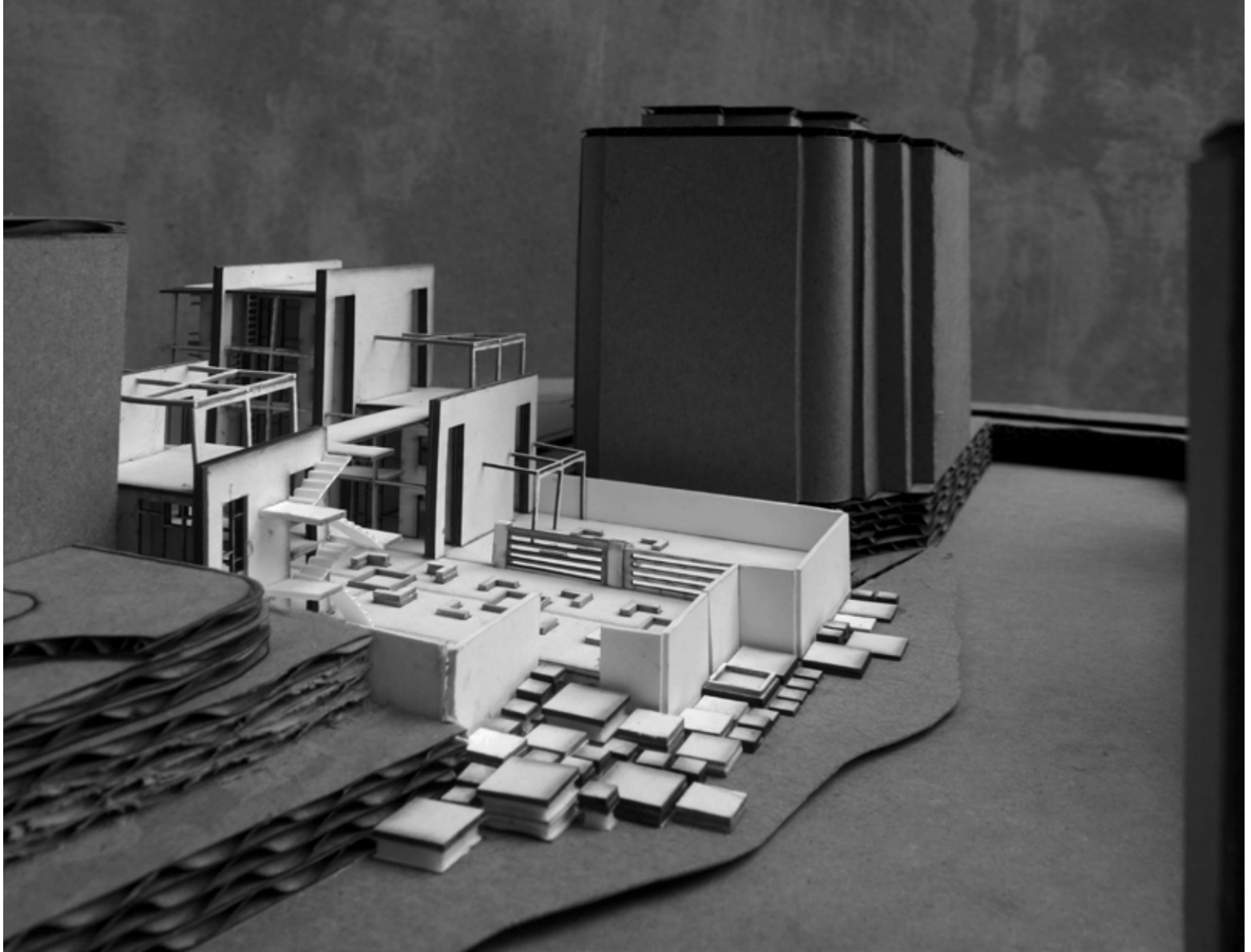






Left :  
Photograph of Model  
Looking Towards the  
End of the Courtyard

Right:  
Photograph of Model  
View from Across  
the Creek



# T H E S I S D E F E N S E



Left :  
A Year of my Life  
Thesis Defense  
June 6, 2014

Right:  
Mom and Dad  
My Biggest Fans





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# N O T E S / C R E D I T S

\*Unless otherwise noted, photos and work are by the author.

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Fig. 1  
**Contra Costa County Adult Shelter, Before Renovation.**  
Davis, Sam. *Designing for the Homeless: Architecture That Works*. Berkeley: U of California, 2004. 26. Print.

Fig. 2  
**Homeless man on Skid Row**  
Burchette, Jordan. "Beautiful Photos of Homeless People - RYOT News." RYOT News. Ryot Corp, 2014. Web. 19 Aug. 2014. <<http://www.ryot.org/beautiful-photos-homeless-people/451489>>. Photo credit: John Hwang

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Fig. 1  
**Occupying and Connecting**  
Otto, Frei, and Berthold Burkhardt. *Occupying and Connecting: Thoughts on Territories and Spheres of Influence with Particular Reference to Human Settlement*. Stuttgart: Edition Axel Menges, 2009. Print.

Fig. 2  
**Town Hall Design, Amsterdam, 1967**  
Bergeijk, Herman Van. Herman Hertzberger. Basel: Birkhäuser Verlag, 1997. 50. Print.

Fig. 3  
**Ministry of Social Welfare and Employment, The Hague 1990**  
Hertzberger, Herman. Herman Hertzberger: *Articulations*. Munich: Prestel, 2002. 41. Print.

Fig. 4  
**Central Beheer Insurance Company, View of Office Units.**  
Bergeijk, Herman Van. Herman Hertzberger. Basel: Birkhäuser Verlag, 1997. 57. Print.

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Fig. 1  
**Map of Alexandria, VA**  
"Alexandria, Virginia." Map. Google Maps. Google. 17 April 2014. Web. April 2014.

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Fig. 1  
**Historic Map of Alexandria**  
"Virginia Historical Topographic Maps." Virginia Historical Topographic Maps. University of Texas Libraries, n.d. Web. 19 Sept. 2014. <<http://www.lib.utexas.edu/maps/topo/virginia/>>.

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Fig. 1  
**Map of Alexandria, VA**  
"Alexandria, Virginia." Map. Google Maps. Google. 17 April 2014. Web. April 2014.

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Fig. 1  
**"The Last Supper"**  
Da Vinci, Leonardo. "The Last Supper" 1498. Milan, Italy. Wikipedia. Web. Apr.-May 2014. <[http://http://en.wikipedia.org/wiki/The\\_Last\\_Supper\\_%28Leonardo\\_da\\_Vinci%29](http://http://en.wikipedia.org/wiki/The_Last_Supper_%28Leonardo_da_Vinci%29)>.

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