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ARCHITECTURE FOR THE REVITALIZATION OF COMMUNITY

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ARCHITECTURE FOR THE REVITALIZATION OF COMMUNITY

A Thesis Presented

by

ERIN A. RILEY

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
of the requirements for the degree of

MASTER OF ARCHITECTURE

May 2014

Department of Art, Architecture and Art History

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A Thesis Presented

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DEDICATION

To my parents who first fostered my creativity and who have supported me through this
process.

To every little girl who has ever deconstructed her dollhouse in order to explore spatial and
programmatic relationships.

ACKNOWLEDGMENTS

Thank you to my advisors, Kathleen Lugosch and Joseph Krupczynski, for all of your guidance and support through this project and these past three years.

Thank you to my parents who have been patient and encouraging through this whole process.

Thank you to my best friend, David, for first bringing me PB&J sandwiches and then always being there. I can't wait to see what our next adventures will be!

ABSTRACT

ARCHITECTURE FOR THE REVITALIZATION OF COMMUNITY

MAY 2014

ERIN RILEY, B.A., SMITH COLLEGE

M.ARCH, UNIVERSITY OF MASSACHUSETTS AMHERST

Directed by: PROFESSOR KATHLEEN LUGOSCH

While human society has changed a great deal through time, our need for community has remained prevalent. Architecture is a reflection of this need for community in its ability to gather people together by its definition of space, even in that of the basic plane of the public plaza. Though there are many factors to creating a sense of community, architecture and the manipulation of our environment can act as a tool for drawing people together and encouraging interaction between them.

The community of Holyoke was at one time a thriving industrial community in the 1900's. With the passage of time, the mills have closed and industry has sharply declined, leading to an economic shift and the struggle for a new community identity. In addition, there has been a shift in the ethnic groups residing in the area. At its beginning, Holyoke was comprised of mostly Irish and French Canadian residents. Today, the composition of the city is almost 50% Latino. The challenge will be designing the built environment in a way that will create spaces to accommodate a new community, while allowing the existing community to flourish.

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CHAPTER 1

DEFINING A COMMUNITY

1.1 Introduction

The city of Holyoke developed as the first planned industrial city in the United States in the late 1800's. Thriving off of the power harvested from the Connecticut River by the canal system, Holyoke hosted a high number of paper mills along with other industries that fed off of the power from the canals. Because of the number of paper mills, at one point 16, Holyoke was nicknamed "Paper City." As the industrial age drew to a close and the economy shifted, Holyoke began to lose much of its industrial businesses which had allowed it to thrive. With the decrease in industry and work, the city suffered from blight.¹

Along with its economic shift, Holyoke also saw a shift in the ethnic composition of its population. Originally, attracting a great number of Irish and French Canadians to work in the mills, Holyoke now attracts a number of Latinos, with many coming from Puerto Rico. Today, the city is almost 50% Latino.² As the community struggles to revitalize the city, the question remains of how to integrate the rise of a new community and a new economy with the previous

¹ Thibodeau, K. N. (2006). *Destination: Holyoke: Immigration and migration to Holyoke*. Holyoke, MA: Wistariahurst Museum.

² *ibid.*

community and remaining economic resources.

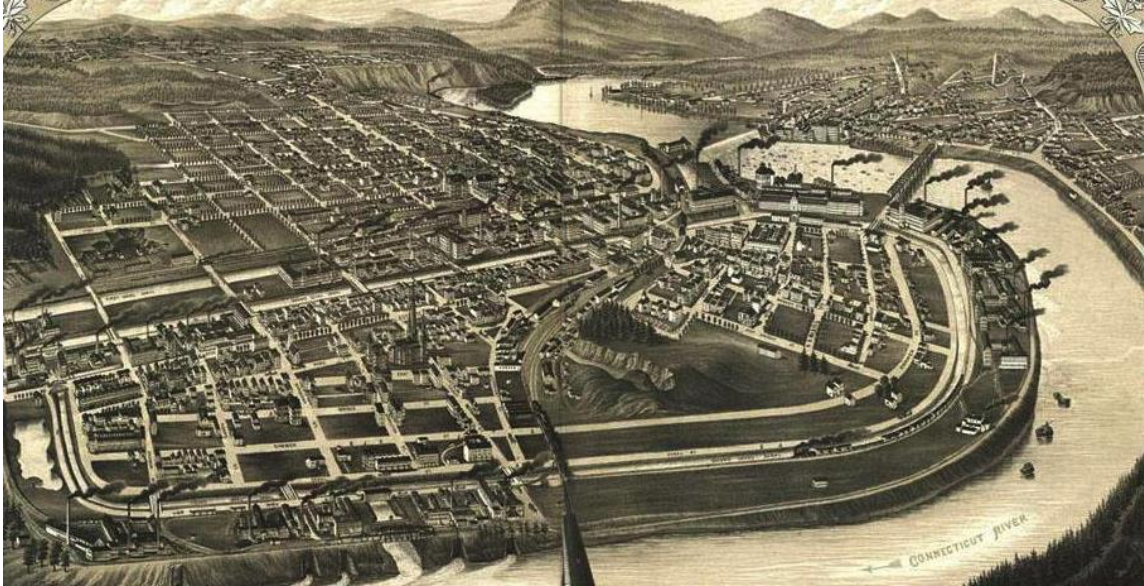


Figure 1.1: Bird's eye view of the 1881 city of Holyoke, and village of South Hadley Falls³

This thesis aims to explore how architecture can be used to revitalize the community by encouraging involvement in the community. Architecture has the ability to gather people by its ability to define and allocate space for activity. This thesis aims at developing a space for the generation of produce, products, skills, income, and community. As part of this goal, there will be an urban farm on the site connected to Nuestras Raices and achieving their goals in the community. There will also be a training kitchen on site to take and continue to train people who have trained in the foodWorks program nearby. A woodshop and machine shop will gather raw materials that have been locally sourced and use them to produce products that the community can use or sell. In keeping with Holyoke's industrial past, this project will be a factory for skills, value, and community.

³ Image from Holyoke, Massachusetts. (n.d.). *History Map*. Retrieved from <http://www.history-map.com/picture/002/Massachusetts-Holyoke.htm>

1.2 How Do People Feel Connected

1.2.1 Defining Sense of Community on the Emotional Level

Before one can begin to design a building with the intention of drawing together a diverse community, one must understand what gives individuals the sense that they are part of a community on the emotional level. While people live very diverse lives even from town to town, many people define their sense of community by very similar standards. As Cohrun states, “Empirical studies confirm that the internal psychological experience called sense of community does exist and does operate as a force in neighborhood life.”⁴ Four key components that have been identified by Cohrun as defining an individual’s sense of community are membership, influence, integration and fulfillment of needs, and a shared emotional connection.⁵

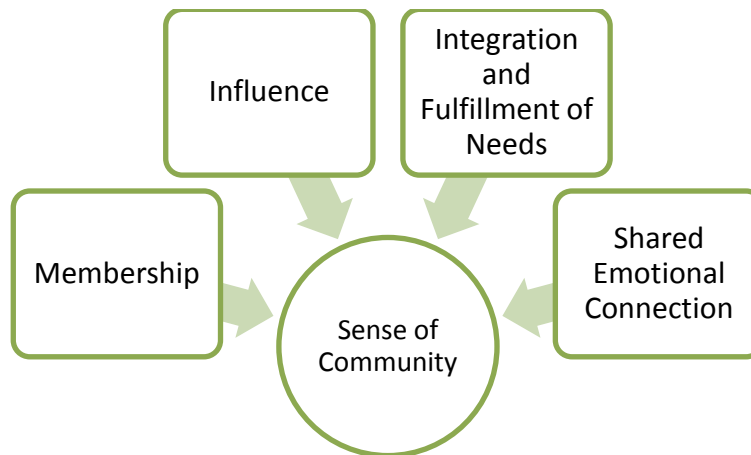


Figure 1.2: Components that create a sense of community

⁴ Cohrun, S. E. (1994). Understanding and enhancing neighborhood sense of community. *Journal of Planning Literature*, 9(1), 92-99.

⁵ *ibid.*

Cohrun defines membership as related to feelings of belonging. These feelings can be cultivated in a variety of ways. Much like the pride and feeling of membership encouraged by a school's mascot, communities can develop similar feelings of membership by the recognition of boundaries. Boundaries can be physical, such as a river or roads, or they can be defined psychologically by a common symbol system. A common symbol system might include a shared architectural feature on the buildings within an area, location near a distinct or significant landmark, or a shared ethnic heritage among community members. Feelings of membership in a community can also be created through feelings of ownership and actions of personal investment, such as the purchase of a home or making major home improvements.⁶ An example of this are the *casitas*, or "little houses," built by Puerto Ricans in New York City. They have cultivated a sense of membership by investing their energy into cleaning up abandoned lots in the city and building small shack like structures in their vernacular architectural style. In this way the *casitas* create feelings of membership through investment, a common architectural style, and a connection to the ethnic heritage of the community.⁷ Social interactions are also important in developing a sense of membership and community. Public space within a community or neighborhood can act both as a space for encouraging regular social interactions as well as a symbol for the community.⁸

⁶ Cohrun, S. E. (1994). Understanding and enhancing neighborhood sense of community. *Journal of Planning Literature*, 9(1), 92-99.

⁷ Sciorra, J., & Cooper, M. (). "I Feel like I'm in My Country": Puerto Rican Casitas in New York City. *TDR (1988-)*, 34, 156-168.

⁸ Cohrun, S. E. (1994). Understanding and enhancing neighborhood sense of community. *Journal of Planning Literature*, 9(1), 92-99.



Figure 1.3: A casita in New York City⁹

In healthy communities, members will typically influence the community as well as be influenced by the community. Smaller community organizations allow people to feel that they have a voice and influence on their community, especially when they may feel like they have very little influence and a lost voice on larger government entities.¹⁰ Etzioni states that participation in community organizations may result in a sense of responsibility towards the

⁹ Image from Cooper, M., & Sciorra, J. (1990). "I Feel like I'm in My Country": Puerto Rican Casitas in New York City. *TDR (1988-)*, 34, 157.

¹⁰ Cohrun, S. E. (1994). Understanding and enhancing neighborhood sense of community. *Journal of Planning Literature*, 9(1), 92-99.

neighborhood, greater satisfaction with the neighborhood, and increased cohesion within the neighborhood.¹¹

While diverse, all humans share several needs. Among people's emotional needs, as identified by Sarason, are the need for intimacy, the need for belonging, the need for efficacy, and the need for diversity. The level to which emotional needs are met can affect a person's sense of community.¹² Because of the role other's play in helping an individual cope with stress, social support and the resulting reduced levels of stress can contribute to a greater sense of community.¹³ Integration into a community is related to how these emotional needs are met and to the extent that a person requires these emotional needs to be fulfilled. Studies found that people with a high desire for emotional needs to be met by the community also had the highest sense of community. Studies also indicate that people who were raised in situations of limited community contact, such as in a household as a single child, had a lower sense of community later on in life.¹⁴ Fulfillment of emotional needs and feelings of integration into the

¹¹ Etzioni, A. (1993). *The spirit of community: Rights, responsibilities, and the Communitarian agenda*. New York: Crown Publishers.

¹² Sarason, S. B. (1974). *The psychological sense of community: Prospects for a community psychology*. San Francisco: Jossey-Bass.

¹³ Cantarero, R., Leach, C., & Potter, J. (2007). Perceptions of quality of life, sense of community and life satisfaction among elderly residents in schuyler and crete, nebraska. *Architecture Program: Faculty Scholarly and Creative Activity*, Retrieved from http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1003&context=arch_facultyschol

¹⁴ Davidson, W. B., Cotter, P. R., & Stovall, J. G. (1991). Social predispositions for the development of sense of community. *Psychological Reports*, 68(8), 817-818.

community often result out of affirmation of self and one's behaviors from the community. This may come in the form of official membership or the success of a community undertaking.¹⁵

Shared emotional connection is an important component to sense of community and results from increased contact among community members. According to the contact hypothesis by Doolittle and MacDonald, "the more people interact, the more likely they are to become close."¹⁶ While increased interaction increases the probability that people will become close the quality of interaction is also an important factor in determining whether people will develop an emotional connection to each other. Positive interaction in the form of a successful community project can increase the emotional connection between participating community members. The level of emotional connection when related to a project or the community is also affected by the level of individual investment in the project or community and importance of the project or community to the individual. Community members who invest a large amount of time and/or money into what they feel to be an important community project will develop a stronger emotional connection to the community and other involved members than community members with limited involvement in the project or limited concern for the success of the project. Emotional connection to the community often leads to increased desire for community interaction, while a lack of emotional connection often leads to a decreased desire for

¹⁵ Cohrun, S. E. (1994). Understanding and enhancing neighborhood sense of community. *Journal of Planning Literature*, 9(1), 92-99.

¹⁶ Doolittle, R. J., & MacDonald, D. (1978). Communication and a sense of community in a metropolitan neighborhood: A factor analytic examination. *Communication Quarterly*, 26(1), 2-7.

community interaction; thus, emotional connection can dramatically affect a person's involvement in the community and subsequently their sense of community.¹⁷



Figure 1.4: Members of the Holyoke community working together in one of the gardens supported by the local organization Nuestras Raices¹⁸

While sense of community is highly influenced by an individual's feelings of membership, influence, integration and fulfillment of needs, and shared emotional connection, there are many other factors that contribute to a sense of community. Other factors which contribute to a sense of community are the years of residence in a community, marital status,

¹⁷ Cohrun, S. E. (1994). Understanding and enhancing neighborhood sense of community. *Journal of Planning Literature*, 9(1), 92-99.

¹⁸ Image from Nuestras Raices - Fruit Production | Facebook. (2012, April 21). *Nuestras Raices - Fruit Production | Facebook*. Retrieved from <https://www.facebook.com/NuestrasRaices1992/photos/a.394332513931552.94590.128228640541942/394333010598169/?type=3>

participation in a local group, and area of residence.¹⁹ Though, sense of community is most often directly related to social interactions within the community, the physical environment of the community can influence those social interactions and therefore an individual's sense of community.

1.2.2 Using the Built Environment to Define Sense of Community

Through the careful placement and consideration of physical features in the built environment a sense of community can be fostered. Often the physical features in the built environment relate to the emotional factors mentioned above which increase sense of community.

Many of the physical features within the built environment that influenced a person's sense of community are related to the movement of people through the community. By reducing automotive traffic and increasing pedestrian traffic and public transportation through a community, people have a higher chance of coming into contact with one another.²⁰ This supports Doolittle and MacDonald's contact hypothesis stated above which indicates that the more people interact the more likely they will be to develop an emotional connection.²¹ By

¹⁹ Cantarero, R., Leach, C., & Potter, J. (2007). Perceptions of quality of life, sense of community and life satisfaction among elderly residents in schuyler and crete, nebraska. *Architecture Program: Faculty Scholarly and Creative Activity*, Retrieved from http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1003&context=arch_facultyschol

²⁰ Cohrun, S. E. (1994). Understanding and enhancing neighborhood sense of community. *Journal of Planning Literature*, 9(1), 92-99.

²¹ Doolittle, R. J., & MacDonald, D. (1978). Communication and a sense of conununity in a metropolitan neighborhood: A factor analytic examination. *Communication Quarterly*, 26(1), 2-7.

carefully designing areas of pedestrian movement, pockets of social interaction can be incorporated. By widening sidewalks, room for pause and conversation as well as for movement can be supported.²²

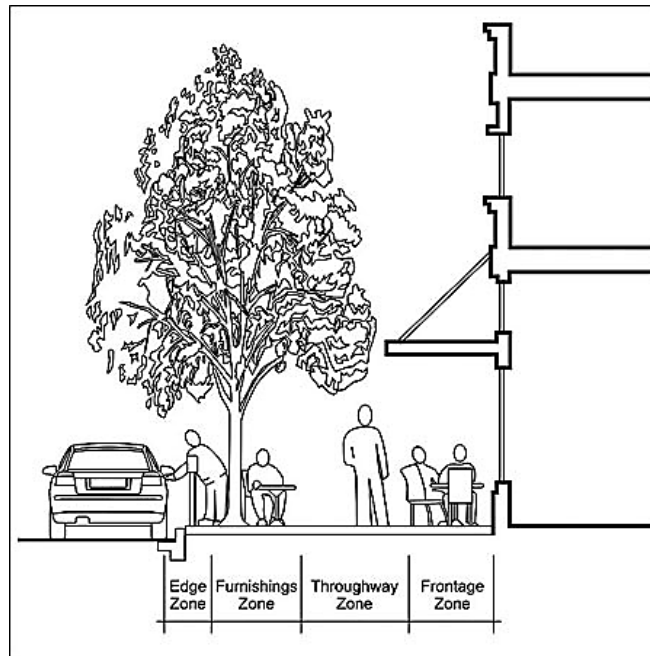


Figure 1.5: A diagram illustrating zones within a sidewalk²³

As mentioned above, feelings of membership, which contribute to sense of community, where supported by the use of community symbols. Community symbols are qualities which make a community feel unique. By mixing public institutions and commercial buildings with residential buildings, people are encouraged to walk rather than drive from place to place in a community. The placement of public institutions, such as churches, schools, libraries, and

²² Cohrun, S. E. (1994). Understanding and enhancing neighborhood sense of community. *Journal of Planning Literature*, 9(1), 92-99.

²³ Image from Chapter 8: Streetside Design Guidelines. (n.d.). *Designing Walkable Urban Thoroughfares: A Context Sensitive Approach - Chapter 8: Streetside Design Guidelines*. Retrieved from <http://www.ite.org/css/online/DWUT08.html>

museums, within a community can serve as a focal point or symbol for community pride, since public institutions such as these have traditionally acted as important community buildings.²⁴

Community symbols can also be a shared architectural style among buildings, streetscape elements, or even just neighborhood names.²⁵

1.2.3 Benefits to Having a Sense of Community

While most people can understand the desire for a sense of community, can an area benefit from having a sense of community? More importantly, can developing a sense of community revitalize a community economically as well as socially? As Cohrun, notes, "The term sense of community has been used by politicians, local civic associations, and citizens as an indication of neighborhood success."²⁶ As studies show, there is more to a sense of community than a feel-good happy neighborhood.

As mentioned in the previous section there are four components which have been identified as contributing to a sense of community. The presence of these components in residents' lives, both contribute to a sense of community and result in individual and group behaviors. The component of membership can lead residents to feel compelled to participate in community action. Similarly, the component of influence, which is residents' belief that their voices matter, can result in increased community action because of feelings that their participation will be effective in causing change. The component of integration, which includes

²⁴ Cohrun, S. E. (1994). Understanding and enhancing neighborhood sense of community. *Journal of Planning Literature*, 9(1), 92-99.

²⁵ *ibid.*

²⁶ *ibid.*

an awareness of residents' shared needs, can result in community action due to concerns about meeting the needs of the community. As people grow closer and develop emotional connections, they also develop increased concern for one another. This increased concern for other residents in the community can also result in increased community action as a course to attempt to improve the well-being of those other residents.²⁷

One way studies showed that a strong sense of community can be of benefit to a community is by encouraging positive coping responses to issues in the community. In communities where a weak sense of community existed, coping was more emotional-focused; resident would attempt to change their own reaction to the problem, attempting to minimize or ignore their perception of it. In communities where here there was a strong sense of community, coping was more problem-focused and resident would work to directly resolve the problem. The way residents deal with issues in their communities is not only important for their own emotional health and well-being, but for the health of the whole community.²⁸

A strong sense of community can also contribute the empowerment of its residents by giving residents a greater sense of control over their immediate surroundings and situation. This sense of control can empower residents to manage their lives as well as participate in their communities. This empowerment of residents leading them to participate in the community can lead to the resolution of smaller social issues such as crime.²⁹

²⁷ Cohrun, S. E. (1994). Understanding and enhancing neighborhood sense of community. *Journal of Planning Literature*, 9(1), 92-99.

²⁸ *ibid.*

²⁹ Cohrun, S. E. (1994). Understanding and enhancing neighborhood sense of community. *Journal of Planning Literature*, 9(1), 92-99.

Studies show that despite the actual percentage of crime in a community, the *fear of crime* is most strongly related to a resident's sense of community.³⁰ Studies have also shown that this *fear of crime* can decrease residents' activity in the neighborhood as well as their trips to use local businesses and services. This study also found that "people who did not use local facilities for activities such as grocery shopping, banking, visiting the doctor, working, and going to church were more likely to fear crime in their neighborhoods and have fewer social bonds with their neighbors."³¹ In this way a non-existent or low sense of community can result in an unwarranted fear of crime that may lead to an unreasonable increase in fear of crime in the future as a resident becomes increasingly withdrawn from the community.

One of the largest benefits to a sense of community is increased political action by the residents. A combination of feelings of membership, influence, integration, and the desire to see one's own needs as well as the needs of neighbors met are often the factors that lead a person to vote, so it should not be surprising that a strong sense of community that results from similar factors also results in a higher likelihood that a person will vote. As someone who grew up in a small community with a strong sense of community, I have observed my parents developing emotional connections with a range of people, some of which have been our state representatives and state senators. Because my dad was able to connect with a range of public officials in our small community, he always felt comfortable contacting them about issues he noticed that needed to be resolved. Having a sense of influence and connection to people within

³⁰ Schweitzer, J. H., Kim, J. W., & Mackin, J. R. (1999). The impact of the built environment on crime and fear of crime in urban neighborhoods. *Journal of Urban Technology*, 6(3), 59-73.

³¹ *ibid.*

a community are both pieces of having a strong sense of community and which also contribute to the sense that one can contact public officials about community issues or changes.

A strong sense of community can also increase participation in public problems as well as participation in “both local and nonlocal political activities.” As a teenager in our small community with a strong sense of community, I can still remember gathering with other members of the community after Hurricane Katrina to discuss as a community how we might contribute to relief efforts. In this instance I felt motivated to participate not only by a desire to help with efforts of relief, but also because of my sense of community. This sense of community was related to feelings that as a member of the community I needed to participate in this community effort. It was also related to feelings that even my small effort would make a difference as well as my desire to be united with my community in a common cause. Finally the sense of community that led me to participate in the Hurricane Katrina Relief meeting was related to my desire to emotionally support my friend whose father was a Coast Guard serving the people effected by the hurricane.

It is clear that a sense of community is in fact an underlying factor in revitalizing a community. By cultivating a sense of community, residents feel empowered to manage their lives. By cultivating a sense of community, residents are motivated to address issues in the community rather than ignore them. By cultivating a sense of community, residents are motivated to take political action to improve their community. By cultivating a sense of community, you cultivate a community.

1.2.4 Precedents that Foster Community Engagement

As discussed above elements in the built-environment can foster a sense of community among residents, but greater community interaction can be encouraged through projects that

involve the community and result in increasing the quality of the built environment. The following precedents were chosen for the community involvement they fostered and the positive impact they had on the environment of the community. These precedents also serve as examples of how space can be programmed to revitalize the community.

A collaboration between the group Public Architecture and CMG Landscape Architecture has resulted in a basic solution to the need for accessible, public open space in which San Francisco's South of Market (SoMa) community can come together to thrive. As was mentioned above, increasing the width of the sidewalk allows for a range of public interactions along with pedestrian movement. Rather than increasing the width of the whole length of sidewalk Public Architecture and CMG Landscape Architecture have proposed and implemented bumpouts and plazas placed incrementally and strategically along the sidewalk. A diverse range of programs attuned to the conditions of SoMa's uses have been considered in the installation of these sidewalk plazas. One of the plaza's installed in front the Brainwash Café was honored by San Francisco Magazine in 2008 with a "Best of the Bay" award for the simplicity of the design and its ability to support community interactions and revitalize the area.³²

³² Public Architecture. (2014). *Sidewalk plaza*. Retrieved from http://www.publicarchitecture.org/design/Sidewalk_Plaza.htm

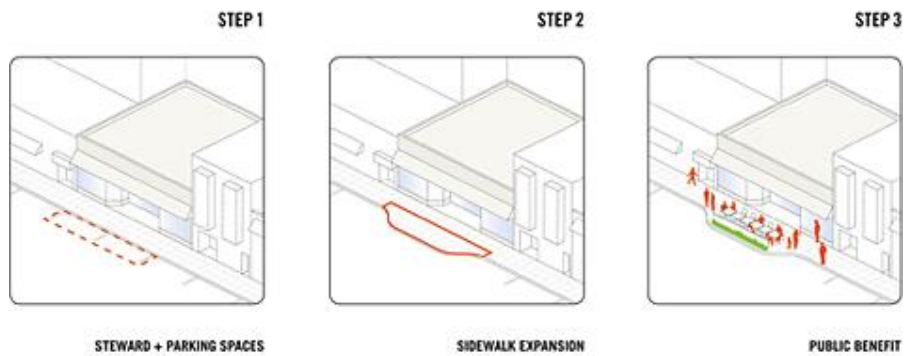
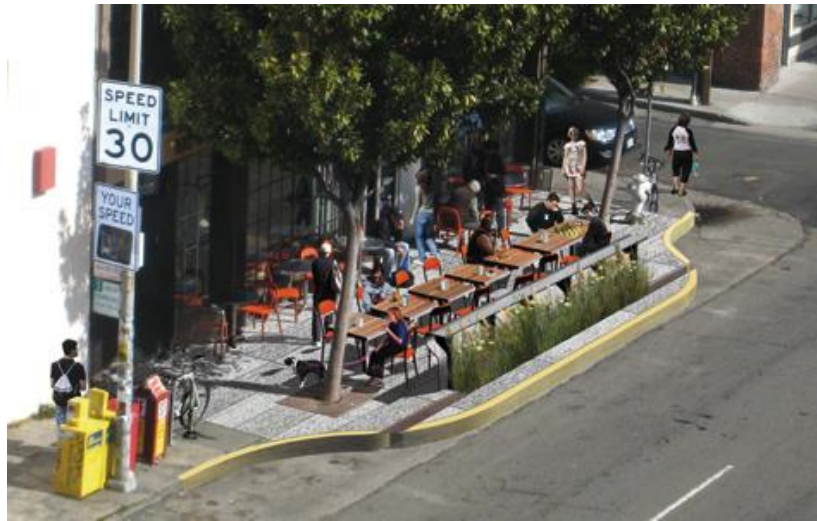


Figure 1.6: Image and diagram illustrating bumpouts in the sidewalk as proposed by Public Architecture and CMG Landscape Architecture³³

Another project being worked on by the firm Public Architecture is the Day Laborer Station, a simple, yet flexible structure that can be set up in the space where day laborers typically gather. Because day laborers are informally recognized employees, their places of gathering are also informal and typically lack any amenities, such as shelter, water, and restrooms. These spots are typically street corners, gas stations, and store parking lots that have

³³ Image from Public Architecture. (2014). *Sidewalk plaza*. Retrieved from http://www.publicarchitecture.org/design/Sidewalk_Plaza.htm

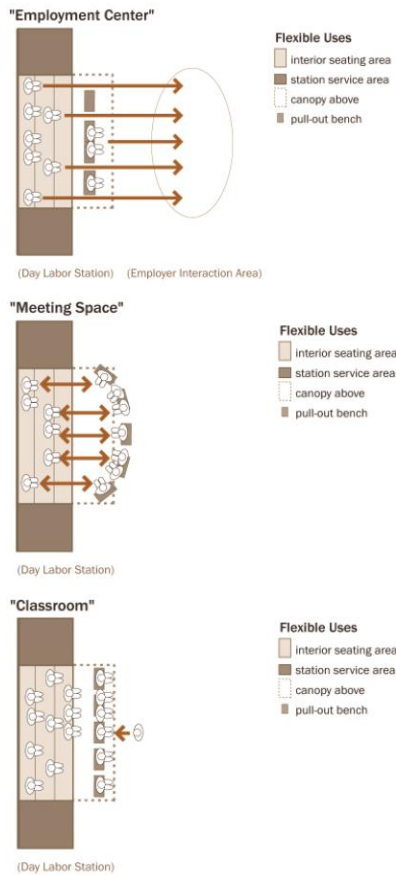
previously assigned usages, but have not been designed to support the day laborers.

Additionally, this project seeks to provide a population that does not typically have access to quality design the opportunity to benefit from quality design.³⁴

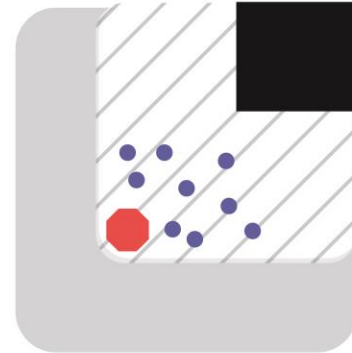
The Day Laborer Station is a sustainable structure, designed to be setup in the spaces where day laborers gather. In addition to providing basic amenities, such as shelter, water, and restrooms, the station has the ability to be reconfigured to provide space for an employment center, meeting space, and classroom for the day laborers. Its sustainable nature comes from the utilization of green materials and the fact that solar panels allow it to operate off of the grid. Because of its sustainable construction the project won the 2009 Global Innovation Prize from the Holcim Foundation for Sustainable Construction. This project not only exists to answer the programmatic needs of the day laborers, but also to raise awareness on the existence of the day laborers and their place in the community. Public Architecture is now working in collaboration with the National Day Labor Organizing Network to produce the first Day Laborer Station as well as working to improve the existing worker centers through well-designed architecture. The design was featured in the 2007 “Design for the Other 90%” exhibition at the Cooper Hewitt National Design Museum and the 2011 Rotterdam Bienale.³⁵ The Day Laborer Station provides an example of how a small, sustainable structure can provide a much overlooked community with resources for economic advancement.

³⁴ Public Architecture. (2014). *Day labor station*. Retrieved from http://www.publicarchitecture.org/design/Day_Labor_Station.htm

³⁵ *ibid.*



PROBLEM



SOLUTION

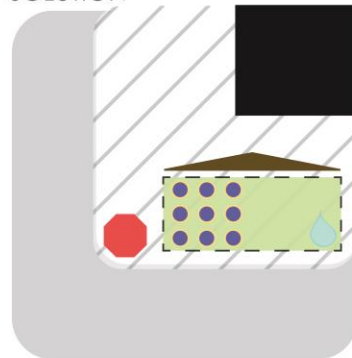


Figure 1.7: Renderings of Day Laborer Station with diagrams on how it works³⁶

Along San Francisco's Market Street the Orpheum and Warfield theaters are some of the last surviving theaters in what used to be a thriving theater arts district. The area has since declined from its former glory due to the migration of residents to the outlying Bay Area

³⁶ Image from Public Architecture. (2014). *Day labor station*. Retrieved from http://www.publicarchitecture.org/design/Day_Labor_Station.htm

suburbs. The installation of an underground transit system also caused mass disturbance to the area due to the amount of construction necessary. The combination of these factors has resulted in a 40% vacancy rate and persistent social and economic struggles. After being awarded a \$250,000 grant from the National Endowment for Arts' Mayors Institute of City Design, the San Francisco Arts Commission began plans to revitalize the area and reestablish the area as a center for arts and culture. Focusing on the stretch of Market Street between United Nations Plaza and Sixth Street, the ARTery Project was developed as a way of providing long term investment into the arts organizations in the area through a short term expansion of arts programing in the area.³⁷

The first short term project in the area consisted of three site-specific light installations and was advertised as "Lights on Market Street." This outdoor exhibition, which lasted for six months, drew several thousand people on opening night. One of the installations, "Faces", engaged the public by giving passersby the opportunity to have their picture taken and projected in large scale on the side of one of the buildings on Market Street. The popularity of this installation is proven in the number of people that interacted with it, on average capturing 100-150 portraits every night and a total of about 22,500 portraits during the whole exhibition. Another one of the installations, titled "Urban Reflections," utilized two storefront windows filled with two thousand LED light bulbs to portray a mirrored, yet abstract image of the activity occurring on Market Street. In this way, "Urban Reflections" portrayed an abstract vision of the rhythm and movement occurring on Market Street. The third installation, titled "Storylines," projected a pairing of footage from the street with poetry and writings by the San Francisco

³⁷ Public Architecture. (2014). *Lights on market street*. Retrieved from http://www.publicarchitecture.org/design/Lights_on_Market_Street.htm

Writers Corp. in a comic book style on the side of another building on Market Street. Besides the large-scale lighting installations, other similarly arts focused projects were encouraged along Market Street. Other projects included “Art in Storefronts”; coordinated art openings by galleries in the area; and special events consisting of festivals, exhibitions, and performances organized by local arts organizations.³⁸

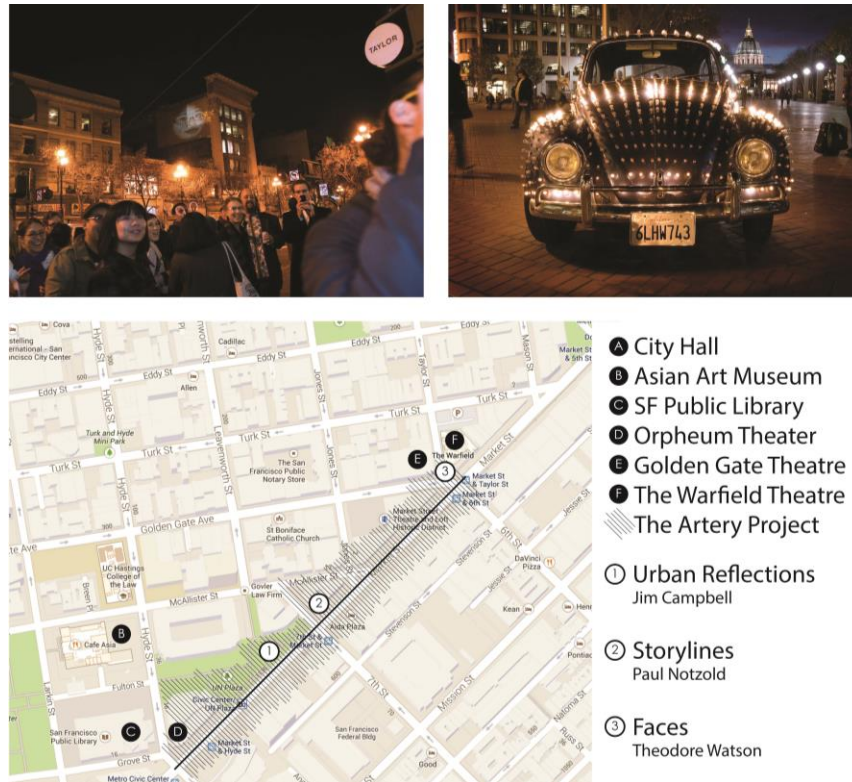


Figure 1.8: Photographs of “Lights on Market Street” with map of installations³⁹

³⁸ Ress, A. (2010). *Lights on market street: A case study on arts and culture revitalization initiatives*. San Francisco: Public Architecture. Retrieved from http://issuu.com/publicarchitecture/docs/lights_on_market_street_a_case_study_on_arts_and_c/35?e=4159409/5176682

³⁹ Image from Ress, A. (2010). *Lights on market street: A case study on arts and culture revitalization initiatives*. San Francisco: Public Architecture. Retrieved from http://issuu.com/publicarchitecture/docs/lights_on_market_street_a_case_study_on_arts_and_c/35?e=4159409/5176682

Many other projects like “Lights on Market Street” have been undertaken in order to revitalize similar communities. Some similar projects include “Luminous Pathway” in Montreal, Quebec, “Building on North Broad” in Philadelphia, Pennsylvania, and “Lights on Tampa” in Tampa, Florida. These projects, as well as the ARTery Project and “Lights on Market Street,” illustrate how art can be used to revitalize an area by increasing the awareness of cultural assets within the community and by increase community interaction. It is also an example of how smaller short term projects can produce long-term benefits for local organizations.

New York City’s High Line is an example of how an outdated and strictly pragmatic solution can become a creative solution to creating public space for a community and in turn draw innumerable visitors. Originally, the High Line was built to remove freight trains from the street after several accidents occurred between the trains and street traffic. As trucking increased as a means of transporting good, the High Line became obsolete and in 1980 went out of service. Property owners around the High Line rallied for its demolition; however, one Chelsea resident advocated for its preservation, and in 1999, Friends of the High Line was founded to continue advocating for the High Line’s preservation and proposed use as public open space. After research done by Friends of the High Line proved that construction on the High Line for its reuse would be cheaper than the tax revenues that would be generated from the High Line being used as a public space, the process of transforming the High Line began. In 2004, James Corner Field Operations, a landscape architecture firm, and Diller Scofidio + Renfro, an architecture firm, were chosen to redesign the High Line into the public space that it is today.⁴⁰

⁴⁰ Friends of the High Line. (2013). *High line history*. Retrieved from <http://www.thehighline.org/about/high-line-history>

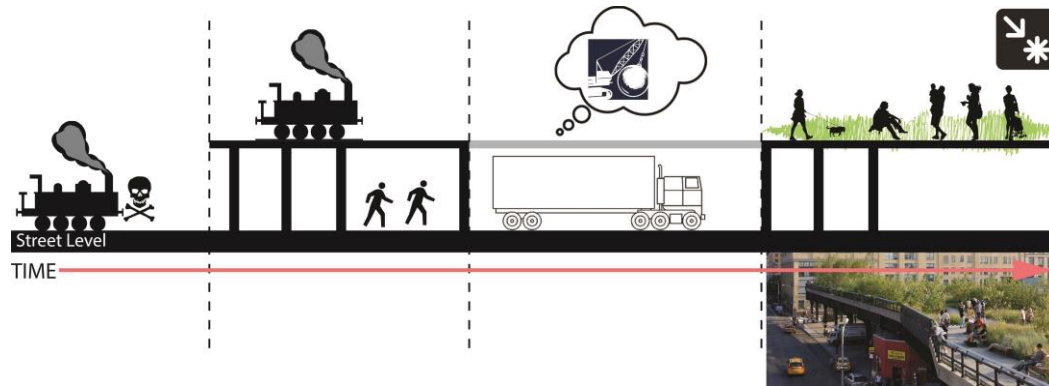


Figure 1.9: Diagram of the evolution of the High Line

The design of the High Line is based on the natural growth that developed over the tracks during its years of disuse. Besides attempting to recreate the biodiversity that naturally took over the tracks while allowing for human interaction with the structure, a number of diverse microclimates were arranged along the structure. The length of the structure is divided into strips of paving and strips of vegetation which allow for gradual transitions between completely hardscape to completely softscape. This allows for a more organic flow in the range of program as well as a less concrete determination of program allowing the user to interact with the park in a wide range of ways.⁴¹

⁴¹ Diller Scofidio Renfro (n.d.). *The high line (phase ii)*. Retrieved from <http://www.dsrny.com/#/projects/high-line-two>

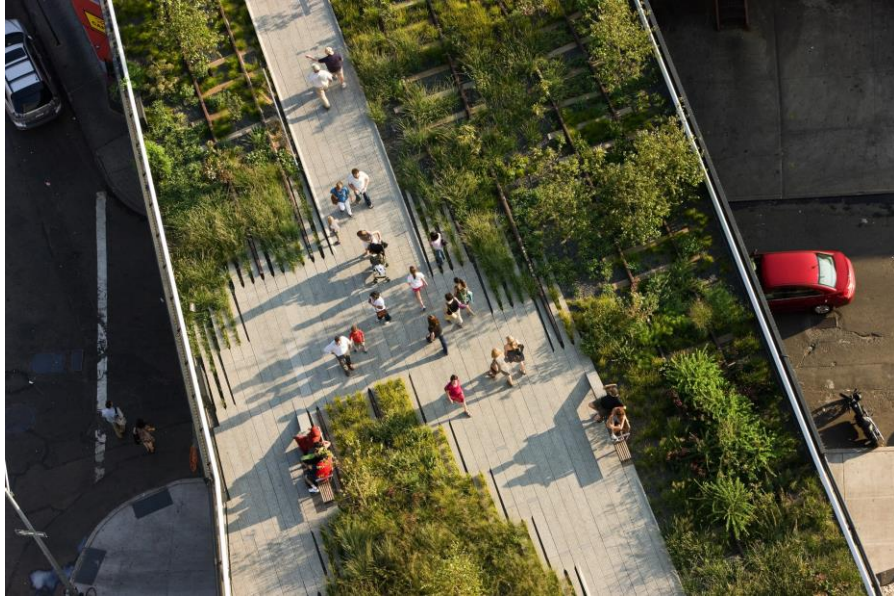


Figure 1.10: Aerial photograph of the High Line showing transition in landscaping⁴²

Besides its new function as a public open space, the High Line also acts as “a monument to the industrial history of New York’s West Side” and an example of innovative industrial reuse as public space.⁴³ Programmatically, it provides space for relaxing, performances, art exhibitions, and educational programs.⁴⁴ The careful placement of entrances to the High Line at long

⁴² Image from Friends of the High Line. (2013). *High line park photos*. Retrieved from <http://www.thehighline.org/galleries/images/high-line-park-photos>

⁴³ Friends of the High Line. (2013). *Frequently asked questions*. Retrieved from <http://www.thehighline.org/about/faq>

⁴⁴ *ibid.*

intervals, create a slower pace above the business of the city.⁴⁵ As Diller Scofidio + Renfro say of the project, “The park accommodates the wild, the cultivated, the intimate, and the social.”⁴⁶



Figure 1.11: Photograph of the High Line⁴⁷

⁴⁵ Diller Scofidio Renfro (n.d.). *The high line (phase ii)*. Retrieved from <http://www.dsrny.com/#/projects/high-line-two>

⁴⁶ *ibid.*

⁴⁷ Image from Friends of the High Line. (2013). *High line park photos*. Retrieved from <http://www.thehighline.org/galleries/images/high-line-park-photos>

After the amount of success that the first two sections of the High Line saw in the number of visitors, in the millions, the City of New York has been eager to purchase and restore the eastern portion of the High Line at the Rail Yards. The success and number of visitors to the High Line has resulted in significant changes to the three neighborhoods, the Meatpacking District, West Chelsea, and Hell's Kitchen/Clinton, through which the High Line runs. These neighborhoods that once supported large industrial complexes are now being filled with art galleries, design studios, retailers, restaurants, museums, and residences. The Department of City Planning rezoned the majority of West Chelsea in order to allow for programming that would support the High Line and encourage the economic success of the area. Many of the industrial warehouses were turned into art galleries, giving West Chelsea one of the highest densities of art galleries in the world.⁴⁸ The High Line is an excellent example of the restoration and reuse of a historic structure in a way that has encourage the growth and development of the surrounding communities.

The Food Project began in Lincoln, Massachusetts and originally involved 20 teenagers and 2 acres in an effort to bring young adults together to grow food for the homeless. Over time it has developed 21 acres and involved more than 400 young adults. Volunteering teenagers not only work hard producing food for the community, but are able to learn about themselves, service, food systems, and the community through their work. Most of the teenagers are so involved and interested in the work that they stay on longer and/or come back. In this way the Food Project not only produces food for the community, but also strong leaders. As Kristin Brennan, the coordinator of the outreach program of the Food Project, says, "Most strikingly,

⁴⁸ Friends of the High Line. (2013). *Neighborhood Info*. Retrieved from <http://www.thehighline.org/about/neighborhood-info>

the Food Project has ensured that the Dudley neighborhood is infused with energetic and passionate young people engaged in community agriculture.”⁴⁹

The Food Project not only produces food for the homeless, but also encourages urban gardening efforts by the residents in the neighborhoods. In this way the program encourages self-sufficiency. Brennan states, “Farming in the city brings residents closer to the source of their sustenance; it allows them to participate in and benefit from a local food economy, and it creates a community that knows food deeply.” Brennan also notes that the sharing of food leads to the sharing of other resources and ideas.⁵⁰ A similar project is currently in place in Holyoke. Nuestras Raices began in similar way with the cleanup of a lot in South Hadley that was turned into a community garden. The program now supports ten community gardens located throughout Holyoke.

A similar instance of blight in the Midwest led the artist Theaster Gates to start thinking about ways he could activate abandoned buildings in his neighborhood in an attempt to revitalize the neighborhood. His desire for a poetic and pragmatic solution to offering people culture led him to purchase a vacant house in his neighborhood which he renovated and filled with records donated by a closing record store nearby. This building became known as the Listening House. Rather than selling the records to create profit, Theaster used them to create a community library and to feed other programs in the building. In addition, Theaster started a non-profit organization to maintain the records and to think about how the space and the records could be utilized to revitalize the community. Along with being utilized as a space to

⁴⁹ Brennan, K. (2003). Food for the city, from the city. In E. Buchwald (Eds.), *Toward the livable city* (pp. 79-87). Minneapolis: Milkweed Editions.

⁵⁰ *ibid.*

hold the collection of records, the space has been utilized in various community engagement functions, such as special dinners and live/work space for artists and musicians utilizing the collection of records.⁵¹

Theaster purchased a second building in the neighborhood which he filled with books donated by a bookstore that had gone out of business. This building became known as the Archive House. In looking into other abandoned buildings in the area, Theaster came across a low-income housing complex, which resulted in collaboration with the local housing authorities to reactivate the space as a mixed-use space for artists to gather, collaborate on projects, and produce works. This led Theaster to begin collaborating with architects and developers to renovate and revitalize other abandoned buildings within the neighborhood with the idea that these buildings would then be handed off to non-profit organizations which would maintain the building and fill them with various culturally enriching programs. Through his work, Theaster found it beneficial to work with existing non-profit organizations in the renovation and activation of the buildings. These spaces, which were once empty, are now filled with book readings, lectures, dinners, parties, and creative thought. They have become important multi-functional places of cultural enrichment which have drawn various people from all over the community and the city, effectively staving off blight.⁵² Theaster Gates renovation and activation of abandoned buildings, formally known as the Dorchester Projects, illustrate an effective example of collaboration between community entities to create spaces that are actively utilized by the community and which foster socioeconomic renewal.

⁵¹ Gates, T. (2013). Creating heat: The artist as catalyst. Theaster Gates at TEDxUNC. Retrieved from <http://www.youtube.com/watch?v=zlq5ilsfoSo>. Video Lecture.

⁵² *ibid.*



Figure 1.12: Theaster Gates and community members standing outside of the Archive House⁵³



Figure 1.13: Theaster Gates and artists in the warehouse he converted into a pottery studio⁵⁴

⁵³ Image from Schmidt, J. (2013, June). The Change Agent. *Theaster Gates, Chicago Artist*. Retrieved from <http://www.wmagazine.com/culture/art-and-design/2013/06/theaster-gates-chicago-artist/>

⁵⁴ Image from Wilkes, S. (2013, December 20). Chicago's Opportunity Artist. *The New York Times*. Retrieved from http://www.nytimes.com/2013/12/22/magazine/chicagos-opportunity-artist.html?pagewanted=all&_r=1&

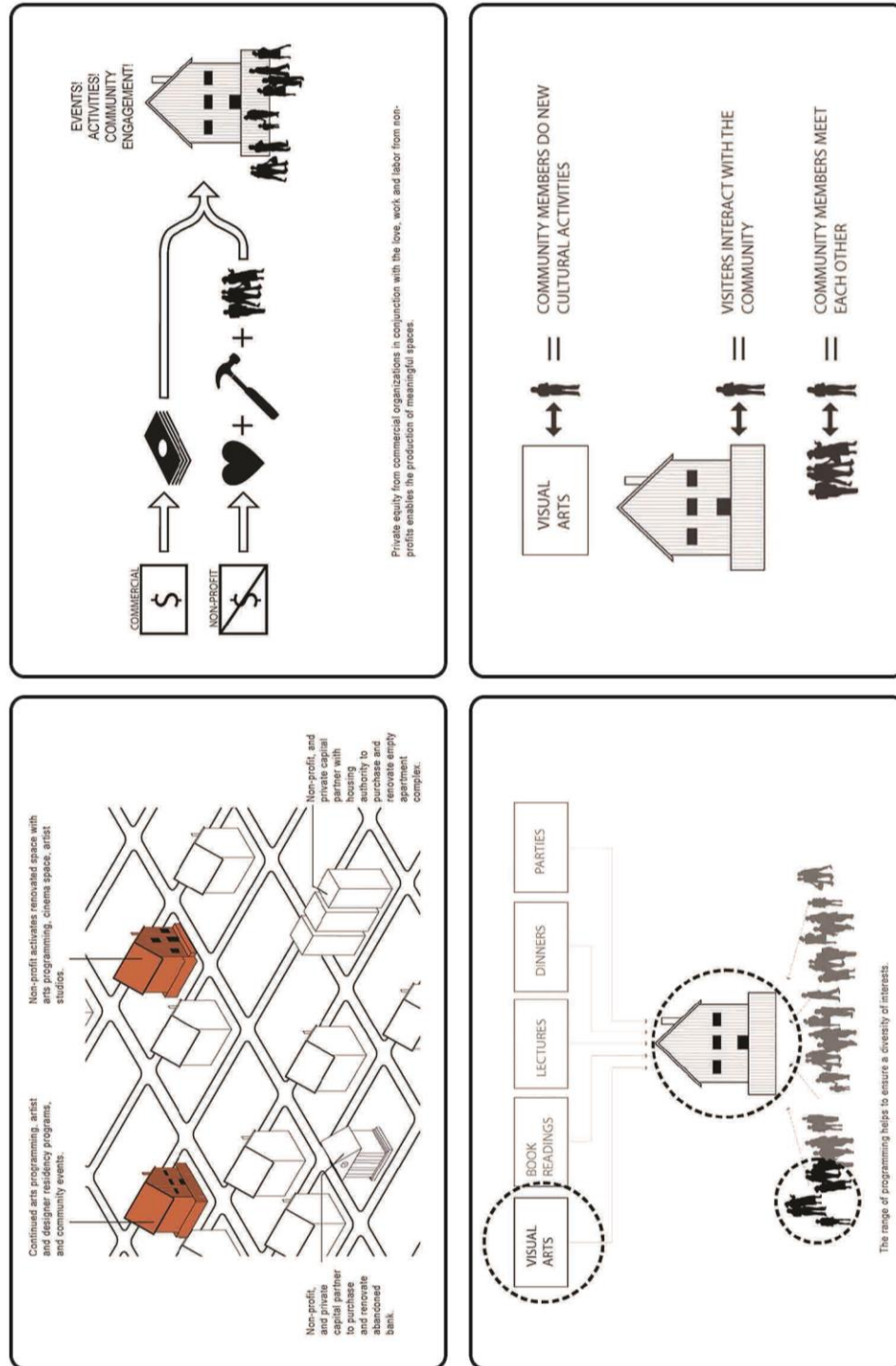


Figure 1.14: Diagrams explaining the Dorchester Projects⁵⁵

⁵⁵ Gates, T. (2013). Creating heat: The artist as catalyst. Theaster Gates at TEDxUNC. Retrieved from <http://www.youtube.com/watch?v=zlq5ilsfoSo>. Video Lecture.

Similar to Theaster Gates in the use of non-profit organizations in the creation and maintenance of his projects and in his bottom-up approach to bring social, economic, and political change is the work done by Teddy Cruz. Drawing inspiration from an unlikely place, Teddy Cruz examined phenomena happening in neighborhoods in towns along the Mexican border, specifically Tijuana and San Ysidro. It is in these border neighborhoods that the level of militarization and control result in a kind of unconscious spatial revolt, in which property lines are exceeded and impromptu programs infiltrate other designated programmed spaces. Cruz sees this trend of informal program mixing as a bottom-up approach that challenges the current top-down approach that harbors “discriminating forms of urban economic re-development and planning legislation.”⁵⁶ In these mixed-use projects social and cultural programs are managed by non-profit organizations and used to activate the residential dwellings.⁵⁷ Cruz has found that the most experimental housing developments are not being produced by wealthy clients with unlimited budgets, but rather by non-profit organizations looking for social, economic, and political solutions. These organizations have the most to be gained by the design of new urban forms.

In Cruz’s project, “Casa Familiar: Living rooms at the Border and Senior Housing with Childcare,” the non-profit organization Casa Familiar worked in close collaboration with Cruz in an attempt to transform housing policy, subsidy structure, and housing design.⁵⁸ Unlike most

⁵⁶ *Estudio teddy cruz: Profile overview* . (n.d.). Retrieved from <http://www.california-architects.com/en/estudio/>

⁵⁷ *ibid.*

⁵⁸ *Casa familiar: Livingrooms at the border and senior housing with childcare*. (n.d.). Retrieved from http://www.california-architects.com/en/estudio/projects-3/Casa_Familiar_Livingrooms_at_the_Border_and_Senior_Housing_with_Childcare-4455

suburban residential developments which are concerned with maximizing the number of units in order to maximize profits, Cruz and Casa Familiar had a more complex goal in mind. While density was still important, Cruz and Casa Familiar were more concerned with the number of “social exchanges per acre.” Cruz attempted to maximize social exchange by infusing the development with a mixture of formally and informally defined programs that ranged beyond just dwelling to include public space which would hold social and cultural programs to be managed by Casa Familiar.⁵⁹

Drawing from the neighborhood of San Ysidro, where the project was designed to be located, Cruz utilized the idea of infiltrating programs to create complex and multi-layered spaces that would activate the site. Through Casa Familiar’s political efforts zoning regulations were reformed so that the site, which would have only been allowed three housing units, could accommodate twelve. Crowding was prevented by the use of shared kitchens. A church built in 1927 sits at the center of the site and would be adapted to serve as a community center and office space for Casa Familiar. Alongside the church is a community garden with a series of public open-air rooms outfitted with electricity to allow for a range of programs to serve the community. While Casa Familiar would be responsible for planning events that might occur in this open public space, the nature of the space also allows for impromptu events. It is Cruz’s hope that the flexible nature of this space might also result in the development of new micro-economies. One such micro-economy that Cruz imagines might develop on the site is that of “time banking and sweat equity” that might be exchanged for housing on the site. Through this project there is a clear sense of a complex weaving of public and private spaces, designated and

⁵⁹ *ibid.*

flexible spaces. Because of the density and complex weaving of this project, it is not only environmentally sustainable, but economically and socially sustainable.⁶⁰



Figure 1.15: Model of “Casa Familiar: Living rooms at the Border”⁶¹

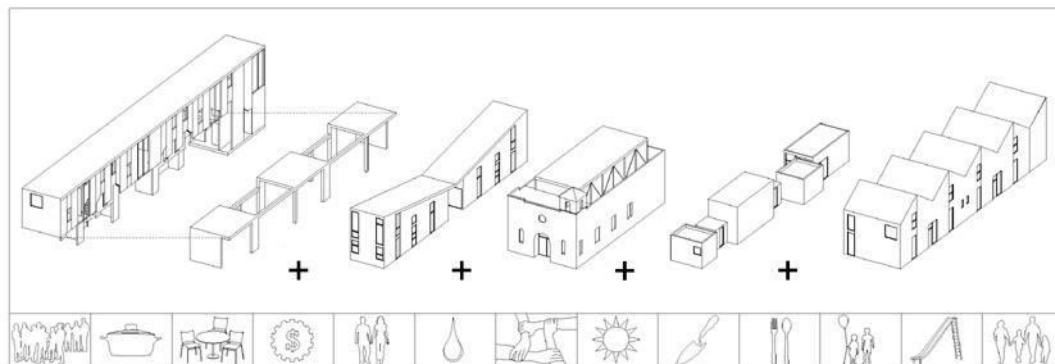


Figure 1.16: Typologies included in “Casa Familiar: Living rooms at the Border”⁶²

⁶⁰ *Casa familiar: Livingrooms at the border and senior housing with childcare.* (n.d.). Retrieved from http://www.california-architects.com/en/estudio/projects-3/Casa_Familiar_Livingrooms_at_the_Border_and_Senior_Housing_with_Childcare-4455

⁶¹ Image from Gámez-Vallejo, G. (2011, June 10). Small Scale Designs Yet Big Changes for Casa Familiar. *La Prensa San Diego*. Retrieved from <http://laprensa-sandiego.org/featured/small-scale-designs-yet-big-changes-for-casa-familiar/>

⁶² Image from Casa Familiar: Living Rooms at the Border and Senior Housing with Childcare. (n.d.). *Small Scale, Big Change: New Architectures of Social Engagement at MoMA*. Retrieved from http://www.moma.org/interactives/exhibitions/2010/smallscalebigchange/projects/casa_familiar

Developed on a separate site are the Senior Gardens. On this site, mixing extends to generations, with the site supporting affordable housing for both seniors and grandchildren and daycare facilities. As in the other site, there is a complex system of weaving, yet this site also includes the weaving of public and private with the topography.⁶³



Figure 1.17: Model of “Casa Familiar: Senior Housing with Childcare”⁶⁴

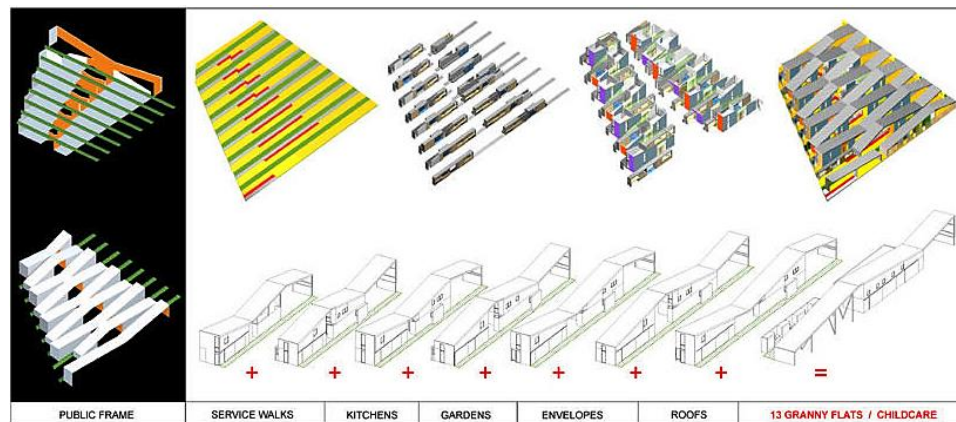


Figure 1.18: Composition diagram for “Casa Familiar: Senior Housing with Childcare”⁶⁵

⁶³ *Casa familiar: Livingrooms at the border and senior housing with childcare.* (n.d.). Retrieved from http://www.california-architects.com/en/estudio/projects-3/Casa_Familiar_Livingrooms_at_the_Border_and_Senior_Housing_with_Childcare-4455

⁶⁴ Image from San Ysidro: The neighborhood as a site of production. (n.d.). *Welcome to Estudio Teddy Cruz.* Retrieved April 28, 2014, from <http://estudioteddycruz.com/index1.html#!prettyPhoto/1/>

⁶⁵ Image from Casa Familiar: Living Rooms at the Border and Senior Housing with Childcare. (n.d.). *Small Scale, Big Change: New Architectures of Social Engagement at MoMA.* Retrieved from http://www.moma.org/interactives/exhibitions/2010/smallscalebigchange/projects/casa_familiar

Another project developed by Cruz and inspired by the border town of Tijuana, is the Hudson Project. Noticing the occurrence of gentrification and the stark divide between poverty and wealth in Hudson, New York, David Deutsch, a non-profit director, approached Cruz about developing a project which would erase this division and address these issues. At the start, a series of workshops were held to identify the needs of the residents, who included a large multi-ethnic and elderly population. Through the workshops the program developed to include communal gardens, playgrounds, an outdoor amphitheater, a co-op grocery store, and incubator spaces which might serve for art production or job-training. Rather than developing one large site, the project aimed at the development of six empty lots considered holes in the urban fabric and transitional sites between working class homes and yuppie boutique stores.⁶⁶

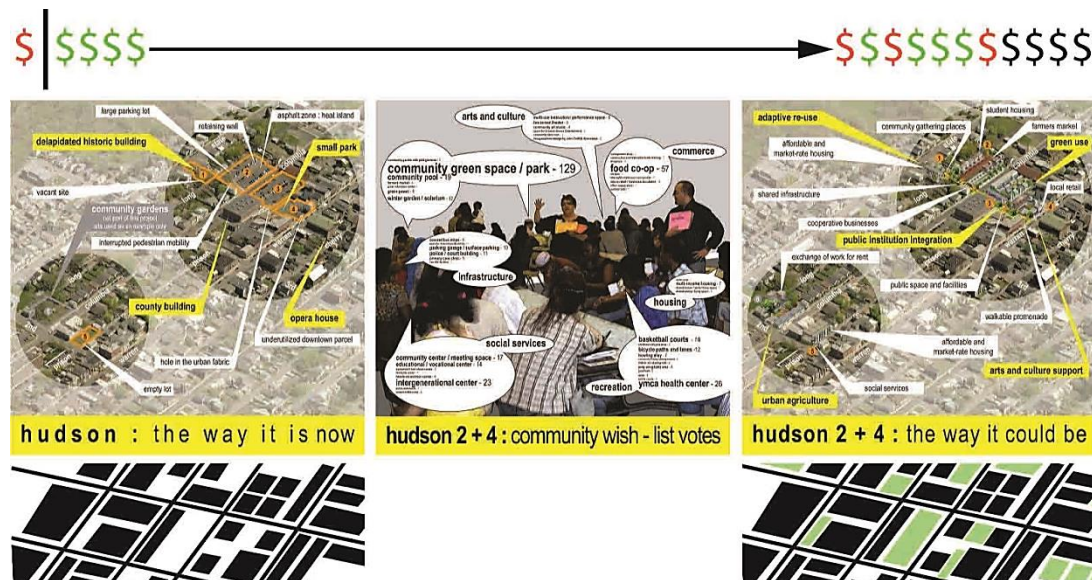


Figure 1.19: Diagram illustrating the goals of the Hudson Project⁶⁷

⁶⁶ Ouroussoff, N. (2008, February 19). Learning from tijuana: Hudson, n.y., considers different housing model. *New York Times*. Retrieved from http://www.nytimes.com/2008/02/19/arts/design/19hou.html?_r=1&

⁶⁷ Image from Hudson 2+4Hudson, NY. (n.d.). *PARC: Architecture Projects*. Retrieved from <http://www.theparcfoundation.org/projects/6>

Inspiration for the project came from the way in which the residents of suburban neighborhoods in Tijuana would quickly adapt the developments to their needs and infill spaces with impromptu businesses. Cruz created similarly dense mixed-use developments on each site in the Hudson project. On many of the sites apartments are arranged to create intimate public spaces. In one complex, apartments are arranged around an amphitheater and have terraces which overlook the amphitheater. This allows the amphitheater the additional program of a play area where resident parents can easily check on their children playing on the steps of the amphitheater. On another site, incorporating a mixture of programs, including housing and public amenities, allows for the preservation of an existing community garden. The community garden is bordered on one side by a loggia to serve as a community “porch.”⁶⁸

Also drawn from Tijuana are the “garage-like spaces” found on one site in the Hudson project, in which the daycare and elderly center are housed and which open onto a public playground. Similar to the bungalows in Tijuana, which are elevated to allow for shops below, apartments are stacked on top of these “garage-like spaces.” The apartments above are cantilevered to create a covered open public space below. In many of the sites, as in this one, affordable units with shared terraces sit below market-rate apartments with private terraces. This creates a subtle transition from co-dependence to independence.⁶⁹

⁶⁸ Ouroussoff, N. (2008, February 19). Learning from tijuana: Hudson, n.y., considers different housing model. *New York Times*. Retrieved from http://www.nytimes.com/2008/02/19/arts/design/19hous.html?_r=1&

⁶⁹ *ibid.*

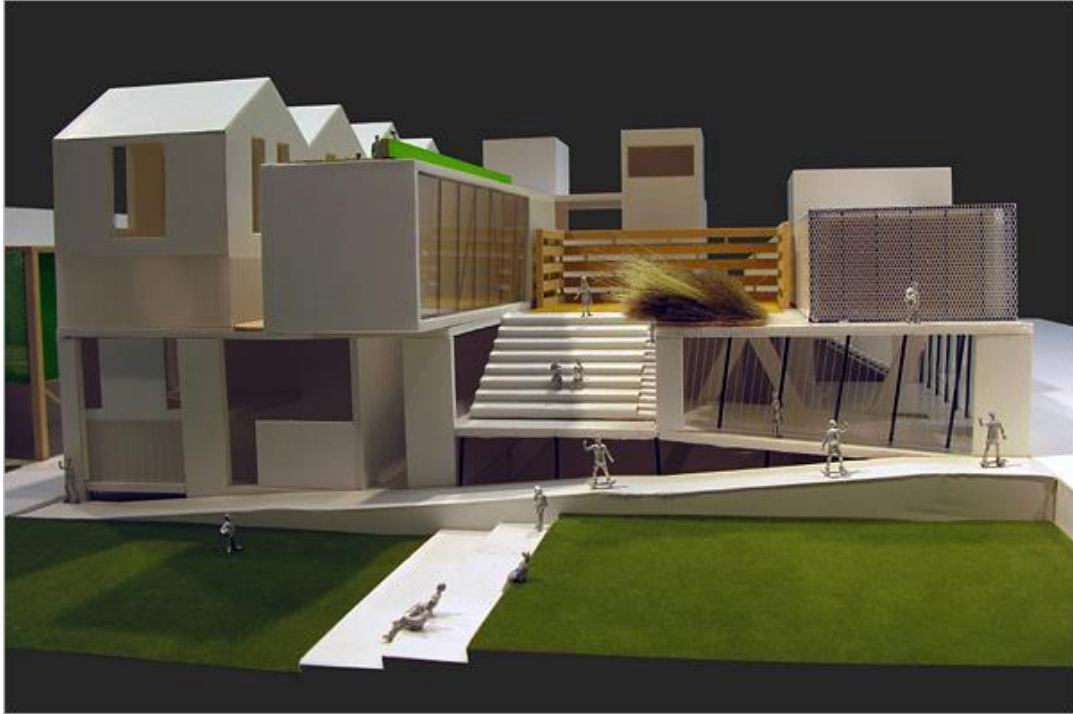


Figure 1.20: Model of Hudson Project showing amphitheater⁷⁰

While this project serves as an excellent example of complex programmatic and social weaving, the project ultimately did not gather enough market support and financing to move forward. This should lead us to question how this project might have gathered the support that it needed to move forward. In Cruz's description of the Casa Familiar project, he mentions that the image of the project is less important to him than the socio-economic and political effectiveness of the project.⁷¹ While this is honorable, image is often an important factor in

⁷⁰ Image from Teddy Cruz in the Hudson River Valley. (n.d.). *Teddy Cruz in the Hudson River Valley*. Retrieved from http://www.nytimes.com/slideshow/2008/02/18/arts/20080219_CRUZ_SLIDESHO_8.html

⁷¹ *Casa familiar: Livingrooms at the border and senior housing with childcare*. (n.d.). Retrieved from http://www.california-architects.com/en/estudio/projects-3/Casa_Familiar_Livingrooms_at_the_Border_and_Senior_Housing_with_Childcare-4455

selling a product or a project. As an architect student, one quickly learns that good ideas are not enough and presentation determines a great deal of how the project will ultimately be received. People, while not sharing a defined sense of what is beautiful, still have a desire for beauty. Image is important. Image should be considered an equal factor in contributing to the project. In these projects it is also important to recognize the political action that is necessary to push forward projects, like the Hudson project, which attempt to change our understanding of living in a community and which challenge social, economic, and political systems which are in place. Cruz has also done a great deal of work to address this aspect of urban development.

1.2.5 Supporting a Community, But Which Community?

When studying examples of community projects that are aimed at revitalizing a community socially and/or economically, it is important to consider whether the focus of these projects is to engage and serve the local residents or to engage and serve people outside the community who might support the economy of the community. While bringing in people from outside of the community can be a good way to support the economy of the community, it can also cause the displacement of current residents and prevent them from being able to use community resources and facilities. In Jeffrey Smith's writings about the public plaza in New Mexico, he discusses how the plazas, specifically those in Albuquerque, Santa Fe, and Taos, have been transformed from large gathering spaces that served the community to tourist traps. In these communities, local residents have been forced to find other places to gather. Most often these spaces have included stores like Wal-mart or the Native American casinos. In contrast, Smith noticed that the plaza in Las Vegas had managed to continue as a gathering space for the local population. Three factors that Smith identified as supporting the use of the plaza by locals were: surviving commercial land use; sponsored community events; and personal uses of the

plaza. By surviving commercial land use, Smith is noting the fact that the plazas in Albuquerque, Santa Fe, and Taos, have become surrounded by singularly commercial businesses that cater specifically to tourists, while Las Vegas has maintained a mix of commercial, residential, and civic buildings which cater specifically to the residents in the area. Similarly, Smith notes that whether or not events hosted in the plaza are directed toward tourists or locals also indicates whether local usage of the plaza is supported.⁷² Smith states of activities on the plaza, “As individuals gather to witness and participate in activities, a strong sense of community and civic loyalty is fostered.”⁷³ Finally, Smith discusses the necessity that the plaza be maintained as a space that supports the daily lives of the residents. In his observations Smith notices that,

Not only are people attracted to the surrounding commercial shops, but residents also use the open space for highly personal reasons. On numerous visits, I have documented folks sitting on benches and conversing, people walking their dogs, kids playing on their way to and from school, older residents sitting on the benches soaking up the sun, and young adults cruising the plaza’s perimeter.⁷⁴

⁷² Smith, J. S. (2004). The plaza in las vegas, new mexico: A community gathering place. In D. D. Arreola (Eds.), *Hispanic spaces, Latino places: Community and cultural diversity in contemporary America* (39-53). Austin: University of Texas Press.

⁷³ *ibid.*

⁷⁴ *ibid.*

CHAPTER 2

THE HOLYOKE COMMUNITY

2.1 The History

One of the first communities to sit along the Connecticut River near the Hadley Falls, where Holyoke now sits, was a small farming village known as Ireland Parish.⁷⁵ Before the influx of Europeans to the area, there had been two Nonotuck Indian camps located in what is now Holyoke, but as more Europeans settled in the area, the Native Americans withdrew.⁷⁶ In 1792, the first attempted development of the land came with the establishment of the Proprietors of the Locks and Canals on the Connecticut River, a group of Northampton and Springfield merchants who wanted to facilitate the movement of goods up the river from Springfield. In 1795, the canals around the falls at South Hadley were completed, allowing for shipping up the river to increase significantly. The extension of the Connecticut River Railroad over the Connecticut River at Williamansett and through Ireland Parish in 1846 further increased commerce in the area. At the time Ireland Parish only supported three mills, a cotton mill, a grist mill, and a planning mill.⁷⁷

It wasn't until 1847 that awareness and interest in the potential power to be harvested from the nearly 60 foot drop of the Hadley Falls was acted upon by eastern capitalist, known as

⁷⁵ Hartford, W. F. (1990). *Working people of Holyoke: Class and ethnicity in a Massachusetts mill town, 1850-1960*. New Brunswick [N.J.: Rutgers University Press.

⁷⁶ Thibodeau, K. N. (2006). *Destination: Holyoke: Immigration and migration to Holyoke*. Holyoke, MA: Wistariahurst Museum.

⁷⁷ Hartford, W. F. (1990). *Working people of Holyoke: Class and ethnicity in a Massachusetts mill town, 1850-1960*. New Brunswick [N.J.: Rutgers University Press.

the Boston Associates.⁷⁸ According to their measurements taken during the driest season for the Connecticut River, the river produced 30,000 horsepower, or enough energy to power about 110 large mills at that time.⁷⁹ With this knowledge, the Boston Associates became incorporated under the name of the Hadley Falls Company with the vision of “constructing and maintaining a dam across the Connecticut River.”⁸⁰ After purchasing all the land near the future site of the dam, construction began and in November 1848 the dam was completed. On the same day on which the dam was completed it sprung a leak and collapsed. Construction began on a second dam and in October 1849 the second dam was complete and functional. In response to the new development, Ireland Parish became the Town of Holyoke. Part of this change of name came from a desire to downplay the rapidly growing Irish population.⁸¹ One sentiment from the community about the name change was that they “hoped that the Puritan label would lend the place dignity.”⁸²

Due to economic conditions the textile mills began losing money. In order to attempt to salvage the venture, the company was divided between waterpower and real-estate operations, with the textile mills becoming the Lyman Company. Despite the extraordinary power and opportunity that the dam provided, only three mills were built between 1855 and 1857, one

⁷⁸ Hartford, W. F. (1990). *Working people of Holyoke: Class and ethnicity in a Massachusetts mill town, 1850-1960*. New Brunswick [N.J.: Rutgers University Press.

⁷⁹ Thibodeau, K. N. (2006). *Destination: Holyoke: Immigration and migration to Holyoke*. Holyoke, MA: Wistariahurst Museum.

⁸⁰ Hartford, W. F. (1990). *Working people of Holyoke: Class and ethnicity in a Massachusetts mill town, 1850-1960*. New Brunswick [N.J.: Rutgers University Press.

⁸¹ *ibid.*

⁸² *ibid.*

being the Parsons Paper Company (the site of which is being used in this project) in 1855 and the other two being the Holyoke Paper Company and a small iron-wire factory in 1857. In 1859, the Hadley Falls Company finally failed after struggling for five years. One director of the Hadley Falls Company, Alfred Smith, thought that its failure had been due to mismanagement, and under this conviction Smith bought the Hadley Falls Company property and began the Holyoke Water Power Company. Smith stated of the failure of the Hadley Falls Company that, "The management of large stock capitals, at Boston, is not in accord with principles on which private business operations are managed." He also stated that the kind of distance management that had taken place with the Hadley Falls Company had prevented "that strict attention to details or to economy, which I deem indispensable."⁸³ Thus marked a turning point in Holyoke's industrial past; supported by "local capital derived from the proceeds of commerce, land sales, and small industrial ventures," industry began to more rapidly develop in the area.⁸⁴ Also contributing to this turning point and increased success of the mills was the onset of the Civil War. As the mills began to prosper and more mills were built, shops arose around the area. William Hartford in his book about the Irish workers in the Holyoke mills states that, "With a few notable exceptions, the mills were locally owned and managed by entrepreneurs who could be seen daily on the shop floor as well as in the front office."⁸⁵ It is my hope to produce a project with a bottom-up economic approach that mimics the local ownership and management of business

⁸³ Hartford, W. F. (1990). *Working people of Holyoke: Class and ethnicity in a Massachusetts mill town, 1850-1960*. New Brunswick [N.J.: Rutgers University Press.

⁸⁴ *ibid.*

⁸⁵ *ibid.*

that once existed in Holyoke and which I feel was a key component to the success of the community.

Holyoke's economic decline began around the 1920's as deindustrialization slowly swept through New England taking with it so many of the jobs that had originally attracted so many to the area.⁸⁶ Today, the area in which the project site is located has a 16% unemployment rate.⁸⁷ While Holyoke will not always be characterized by its industrial production, it will always be known for the ways in which it has harnessed the natural power that issues from the Connecticut River.

2.1.1 The People

While Holyoke has an incredible industrial heritage, it is equally as defined by its cultural heritage established by the number of immigrants and migrants who have come to the city and established it as their own.⁸⁸ Today, Holyoke hosts one of the fastest growing Puerto Rican communities in the United States.⁸⁹ When the mills were first established, Holyoke attracted a large Irish and French Canadian population, but over time the population has shifted and

⁸⁶ Industry: Textile. (2009). *Creating Holyoke: Industry*. Retrieved , from <http://creatingholyokey.org/exhibits/show/industry/textile>

⁸⁷ Holyoke, Massachusetts. (n.d.). *(MA 01040) profile: population, maps, real estate, averages, homes, statistics, relocation, travel, jobs, hospitals, schools, crime, moving, houses, news*. Retrieved , from <http://www.city-data.com/city/Holyoke-Massachusetts.html>

⁸⁸ Thibodeau, K. N. (2006). *Destination: Holyoke: Immigration and migration to Holyoke*. Holyoke, MA: Wistariahurst Museum.

⁸⁹ Lao-Montes, A. (2002). *Bridging divides, building futures: A Puerto Rican perspective (granite de arena)*. New visions for historic cities: bridging divides, building futures. Network National Conference. Holyoke, MA. Lecture.

though a large portion of the population is still of Irish and French Canadian descent, almost half the population is now Latino, with the majority being Puerto Rican.^{90 91} In the area in which I plan on placing my project, the Hispanic population is a little over 80%.⁹²

In his lecture in 2002 Agustin Lao-Montes, an associate professor of sociology at the University of Massachusetts described the necessary action that he thought should take place in Holyoke in order to empower the Puerto Rican community. Lao-Montes noted that, many of the Puerto Ricans both within the states and in Puerto Rico suffer from mass unemployment and class and racial discrimination as a result of long-term colonialism. Lao-Montes attributes this to a cycle of “deindustrialization, economic depression, and other related social ills that result from the poor corporate model of economic development” in Puerto Rico as well as the continental United States.⁹³

Seeking to unite the Holyoke population, Lao-Montes makes an interesting comparison between Puerto Ricans and Irish. He identifies “their common history of labor solidarity, diaspora, and anti-colonial movements” and states that these similarities must be recognized and used to unite the population in order to address the problems that Holyoke is facing and to bring revitalization to the community. Lao-Montes also discusses how Irish Catholics, African

⁹⁰ U. S. Census Bureau (2010). *Profile of selected social characteristics: 2000 summary file 3 (sf 3) - sample data*. Retrieved from website:
<http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?src=bkmk>

⁹¹ *ibid.*

⁹² *Holyoke, massachusetts*. (2013). Retrieved from <http://www.city-data.com/city/Holyoke-Massachusetts.html>

⁹³ Lao-Montes, A. (2002). Bridging divides, building futures: A Puerto Rican perspective (granite de arena). New visions for historic cities: bridging divides, building futures. Network National Conference. Holyoke, MA. Lecture.

Americans, and Puerto Ricans have all been treated as second class citizens. For the Puerto Rican community this has meant linguistic and racial discrimination and class inequalities. Lao-Montes believes that one of the main factors contributing to these problems is the capitalist globalization process which has resulted in “huge income inequalities and kept millions of people from basic means such as employment and housing.” While this type of globalization has caused a great deal of harm, Lao-Montes identifies that there is a “globalization from below” that is dependent on grassroots organizations from around the world working together to develop a better world and specifically alternative strategies of development.⁹⁴

Some of the main problems now affecting the Holyoke community include high unemployment, a poverty rate of about 50%, and a school drop-out rate of about 40%. Lao-Montes states that it is “very important to develop community-based learning and participatory-action research in collaboration with communities.” As a professor at the University of Massachusetts, Lao-Montes believes that the university should be working with the Holyoke educational system to keep more youth in school and get them into the local colleges on full scholarships.⁹⁵

Lao-Montes goes on to describe the necessity for community empowerment saying that the community needs to find “ways in which the community will acquire the political power and socio-economic resources to get what it deserves: good jobs, decent housing; quality education and health care; venues to develop our cultural traditions; and creativity and decision-making

⁹⁴ Lao-Montes, A. (2002). Bridging divides, building futures: A Puerto Rican perspective (granite de arena). New visions for historic cities: bridging divides, building futures. Network National Conference. Holyoke, MA. Lecture.

⁹⁵ *ibid.*

influence at all levels of city government.” The key to this community empowerment, as Loa-Montes points out, is organizing. He then provides an example of how the people of Vieques, Puerto Rico were able to unite to expel the United States Navy. He also highlights Antonia Pantojas, who first promoted education and social mobility through her organization, ASPIRA, and then turned to a more grassroots vision of community empowerment through her organization, PRODUCIR. In essence she moved from promoting aspiration to promoting production. Loa-Montes states that she was wise in her realization that the “main task is to build collective power – to establish local institutions of grassroots sustainable development at the same time that we build broad-based coalitions at the city, state, national, and global levels to produce a more just and humane world.” Jumping off a proposal for the establishment of a Center for Community Organizing and Political Education, such as the Highlander Center in Tennessee, Loa-Montes proposes that the project be a university-community partnership with the goal of making Holyoke a prime example of grassroots sustainable development and community-led planning.⁹⁶

2.2 Important Existing Community Organizations

Currently, Holyoke hosts a number of community organizations that are working to support the local community. As Lao-Montes recognized, these established non-profit community organizations are important in creating change within a community. Both Cruz and Gates also recognized the importance of connecting their projects to non-profit organizations in

⁹⁶ Lao-Montes, A. (2002). Bridging divides, building futures: A Puerto Rican perspective (granite de arena). New visions for historic cities: bridging divides, building futures. Network National Conference. Holyoke, MA. Lecture.

the way that the non-profits could support and encourage social activities on the site as well as help advocate change in government policies. Below I describe some of the important community organizations located close to the site of my project. It is my plan to connect my project with their goals in order to support them as well as use them to support activities planned to taking place in my project.

2.2.1 Nuestras Raices

Nuestras Raices is a grassroots non-profit organization that started in 1992 in South Holyoke. The founding members of Nuestras Raices, who were migrant farmers from Puerto Rico, decided to use their strong agricultural backgrounds to improve Holyoke and create more opportunities. They began by cleaning up a lot in South Hadley and turning it into the first community garden in Holyoke. Their community garden has now turned into ten community gardens located throughout the city of Holyoke. These community gardens are cared for by over 100 families providing them not only with healthy fruits and vegetables, but also giving them the means to communicate different issues affecting their community and to organize action to deal with these issues. Nuestras Raices is a founding member of the Holyoke Food and Fitness Policy Council, which aims to “promote community empowerment through social change.”⁹⁷

2.2.2 Nueva Esperanza, Inc.

Nueva Esperanza is a Community Development Corporation dedicated to rehabilitating and maintaining housing units for low to moderate income families in an effort to build a “safe, healthy, and economically sustainable” community in Holyoke. Nueva Esperanza was

⁹⁷ *Nuestras raices: About us* . (n.d.). Retrieved from <http://www.nuestras-raices.org/aboutus.html>

established in 1982 when residents in South Holyoke were upset with the living conditions caused by apathetic landlords neglecting the buildings they were entrusted to maintain. After working with other residents and three other social service organizations to obtain financing to renovate the properties and keep them affordable, some of the residents incorporated Nueva Esperanza as a Community Development Corporation (CDC). After Nueva Esperanza became a CDC, they expanded their mission to serve all residents in the Holyoke area. Today, they work to empower low and moderate income Latino residents through leadership building programs and youth development programs. Other services include assisting with health and social service applications and alternative education programs. These programs are also meant to encourage civic engagement by the residents of Holyoke.⁹⁸

At one point, Nueva Esperanza supported the Youth Build Holyoke program. This program was aimed at empowering youth by training them in construction carpentry and simultaneously giving them the academic skills to pass the GED. It also encouraged community involvement. Unfortunately, the program was cut due to insufficient funds.⁹⁹ My hope is that my project might support the re-establishment of this program by incorporating a space for a woodshop and allowing organizations like Nueva Esperanza to gather more support.

⁹⁸ *Nueva esperanza, inc.: About.* (n.d.). Retrieved from <https://www.facebook.com/pages/Nueva-Esperanza-Inc/194830007215566?id=194830007215566&sk=info>

⁹⁹ *Youth build holyoke.* (n.d.). Retrieved from http://www.holyokeunites.org/index.php?option=com_content&view=article&id=77:youth-build-holyoke&catid=28&Itemid=198

2.2.3 Enlace de Familias de Holyoke

Enlace de Familias de Holyoke was established in 1994 with the mission of creating a “healthier, safer community for children.” Recognizing that there was an unusually high number of child abuse and neglect cases in Holyoke, the Massachusetts Department of Children and Families (DCF) worked with families, representatives of local service providers, and community organizations to create Enlace de Familias. Enlace de Familias provides parent education training and support through their Family Center. They also encourage leadership development and civic engagement through their Community Organizing Program. While they are required to have the majority of people they serve come from low-income backgrounds, 99% of the people that are served “receive public assistance, Mass Health, food stamps, and/or fuel assistance.”¹⁰⁰

2.2.4 The Community Education Project

Beginning as an English as a Second Language program in 1991, the Community Education Project has expanded to provide a variety of educational opportunities to local adults and families.¹⁰¹ The Community Education Project states their mission as working “towards social and economic justice by contributing to the development of a capable, informed, and self-determining Latino Community in Holyoke, Massachusetts.”¹⁰²

¹⁰⁰ *Enlace de familias: About.* (n.d.). Retrieved from http://www.enlacedefamilias.org/index.php?option=com_content&view=section&layout=blog&id=7&Itemid=3&lang=en

¹⁰¹ *The Community Education Project: About CEP.* (n.d.). Retrieved from <http://www.cepholyoke.org/about.html>

¹⁰² *ibid.*

2.2.5 foodWorks at Kate's Kitchen

Providence Ministries is a non-profit organization that started in 1980 with the mission to serve the Holyoke Community by feeding the hungry, sheltering the homeless, and clothing the needy. They accomplish this mission through their many underlying programs, including, Broderick House, Kate's Kitchen, Loreto House, Margaret's Pantry, Holyoke Career Closet, St. Jude's Thrift Store, Mother Mary's and Cinderelli's Consignment Boutique.¹⁰³

Kate's Kitchen began in coincidence with Providence Ministries in 1980 and has been open every day since. Its main mission is serving hot, nutritious lunches every day to anyone who comes. They depend on a flood of volunteers from the community along with food donations from community organizations. This past fall they recently added to their mission by incorporating foodWorks, a culinary training program for those in the Holyoke community who are unemployed or underemployed. The stated mission of foodWorks is to "empower, educate, train, and provide nutritious meals to people in need. Along with being managed by Providence Ministries, the foodWorks program is served by the Holyoke Food and Fitness Policy Council and other community organizations.¹⁰⁴ It is part of the program for my project to incorporate space for a training kitchen/culinary school that would act as the next step for those who have completed training through the foodWorks program at Kate's Kitchen.

¹⁰³ *Providence ministries: Home.* (2013). Retrieved from <http://www.provministries.com/index.html>

¹⁰⁴ *Providence ministries: Kate's kitchen.* (2013). Retrieved from <http://www.provministries.com/kate'skitchen.html>

CHAPTER 3

A NEW FACTORY FOR SKILLS AND COMMUNITY

3.1 The Site

In the Holyoke Redevelopment Authority's Executive Summary, which lays out a strategy to revitalize Holyoke, it specifically identifies the Parsons Paper Mill site on which my thesis project is located. It is the desire of the Holyoke Redevelopment Authority that the sites redevelopment should take into consideration the history and culture of Holyoke.¹⁰⁵ Currently, this site is covered by the rubble of the Parsons Paper Mill that burnt down in June 2008.¹⁰⁶ This site is considered a short term redevelopment by the Holyoke Redevelopment Authority even though the site will require considerable work demolishing and removing the existing structure.¹⁰⁷ Though asbestos was originally found in the debris on the site, action was taken to treat the asbestos and to remove other hazardous chemicals as well, so that the site is now clear of all threats.¹⁰⁸

¹⁰⁵ The Holyoke Redevelopment Authority. (2012). Executive summary. Retrieved from http://www.holykeredevelopment.com/wp-content/uploads/2013/01/00_Executive_Summary.pdf

¹⁰⁶ Parsons Paper Mill, Holyoke, MA. (n.d.). EPA. Retrieved from <http://www.epa.gov/region1/removal-sites/ParsonsPaperMill.html>

¹⁰⁷ The Holyoke Redevelopment Authority. (2012). Executive summary. Retrieved from http://www.holykeredevelopment.com/wp-content/uploads/2013/01/00_Executive_Summary.pdf

¹⁰⁸ Parsons Paper Mill, Holyoke, MA. (n.d.). EPA. Retrieved from <http://www.epa.gov/region1/removal-sites/ParsonsPaperMill.html>

A similar urban gardening project, known as the Food Project, taking place in Roxbury and Dorchester, Massachusetts, required the staff and young people volunteering with the Food Project to deep clean their sites because of the urban uses which had introduced dangerous chemicals and pollutants to the soil. These contaminants needed to be removed in order to grow safe and healthy food. The cleaning of the sites was not only treated as a necessary step towards developing the urban gardens, but was used as an opportunity to develop awareness of soil hazards through soil testing, informational visits, and demonstrative workshops.¹⁰⁹ Though the Parsons Paper Mill site may no longer require work to deep clean the site of hazardous chemicals, it will still be important to check the quality of the soil after the removal of all the debris that still covers the site to ensure that the soil will be able to produce food. In the past Nuestras Raices has held workshops on soil health, nutrient management, and soil testing. The development of this site would give them further opportunities to educate and connect with the local community over the topic of soil quality.

One of the most important factors in choosing this site for my project was the limited number of food sources within walking distance. While Nuestras Raices has set up a number of urban gardens in Holyoke, I noticed that my proposed site is just outside of walking distance from these existing gardens, indicating that the area could benefit from the placement of an urban garden. The few grocery stores in this area are very limited in size and what they offer. This area is also lacking in general resources. Walking around the area and exploring it from Google maps, I was shocked to find very few businesses catering to the local residents' needs.

¹⁰⁹ Brennan, K. (2003). Food for the city, from the city. In E. Buchwald (Eds.), *Toward the livable city* (pp. 79-87). Minneapolis: Milkweed Editions.

While resources to meet residents' needs are limited in this area, the site is close to several key community organizations, some of which were mentioned earlier.

Another important factor in choosing this site was its proximity to several bus stops. This will allow people outside of walking distance to the site to access the resources and community that I hope my project will provide to the site. Since my project intends to bring resources to the area as well as highlight existing resources, it is fitting that it should be placed within an area in which the resource of public transit is readily available.

Since this site is situated between the First Level and Second Level Canals, it has the potential for harnessing hydroelectric power. This would not only provide the activities on site with a sustainable form of energy, but would also help reduce energy costs.

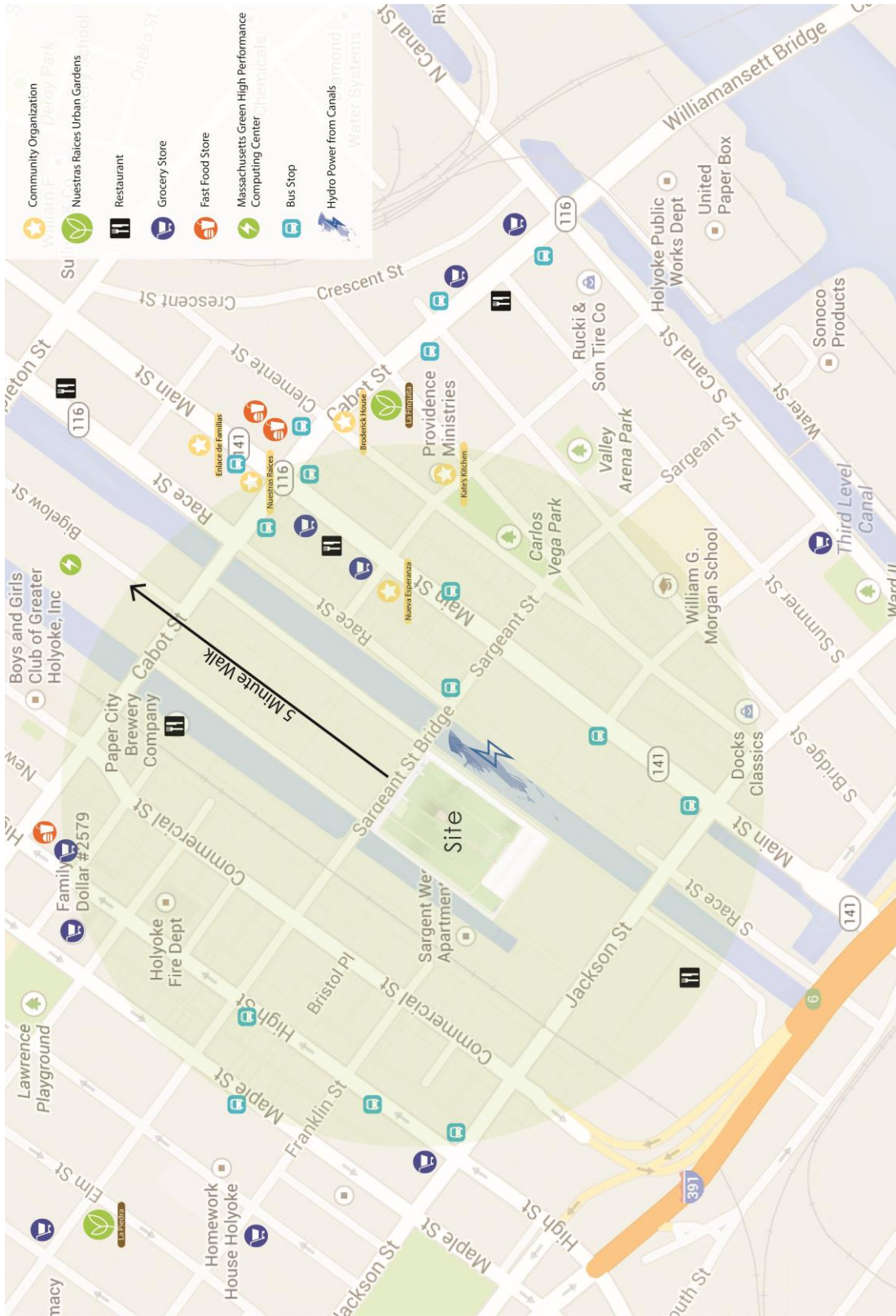


Figure 3.1: Map of site with resources highlighted

3.2 The Program

This project began with the desire to incorporate the work being done by Nuestras Raices in order to tie the project to the needs of the Holyoke community as well as the stewardship of a successful existing non-profit organization within the community. In aiding Nuestras Raices with their mission to Holyoke, I will be incorporating a large urban farm on the site. This urban farm space will be accompanied by a greenhouse and classrooms to support education for the Holyoke community on food production. The urban farm space will support a larger garden as well as smaller individual plots for rent to members of the community. The larger garden will be used to provide food for the training kitchen and restaurant that will also exist on the site.

The training kitchen is being incorporated as a way to further support the efforts of community members who have gone through the foodWorks program at Kate's Kitchen. By continue to build on the skills established by the foodWorks program, my desire is that individuals will not only gain skills to improve their employment situation, but someday have the opportunity to open their own restaurant or support a restaurant in Holyoke. In this way, I hope that the training kitchen will contribute to the revitalization of Holyoke. Attached to the training kitchen will be a restaurant that will financially support the training kitchen as well as giving those going through training real experiences working in a professional kitchen. The restaurant was also incorporated as a way of drawing people from outside the community into the Holyoke area to infuse the economy.

Similar to the training kitchen is the space for a tailoring studio, where community members can gain skills in fashion design and production. This was inspired by the St. Jude's Clothing Center that is run by Providence Ministries. Recognizing the sustainable nature of

collecting lightly used clothing from the community and selling it back to the community at a nominal price, it is my plan that the tailoring studio would collect used clothing from the community and use the skills gained to alter them and give the clothing second life. Also similar to the training kitchen is my desire that the tailoring studio give community members the skills that they can use to improve their own lives, as well as encourage entrepreneurship and new and existing businesses in the community in order to encourage the Holyoke economy as a whole. To financially support the tailoring studio as well as encourage people outside of Holyoke to explore the community, there will also be a space for a shop that will sell goods produced by the people in the tailoring studio.

At one point, Nueva Esperanza supported the Youth Build Holyoke program. By the incorporation of a workshop, I not only intend to impart similar skills to infuse the local economy as with the tailoring studio, but also hope to provide space for Nueva Esperanza to re-establish the Youth Build program to empower younger members of the community. Like the other programs on the site, I hope that the skills imparted in the workshop both to youth and adults will help them gain employment opportunities. I also hope that they might gain skills necessary to restore many of the buildings in Holyoke which are suffering from neglect, as well as their own homes. To financially support the workshop, a store will be incorporated to sell furniture and other objects renovated or produced in the workshop. To further encourage the local economy wood and other materials will be locally sourced.

Because of the large quantity of neglected apartment buildings, my project will not include housing. My desire is to provide people a place where Holyoke residents can gain skills that can be taken out into the community and used to help improve the existing conditions in the community. I do not want to create a haven apart from the community. By incorporating a

workshop that will train community members in carpentry and other building skills, I hope that those who receive training in the workshop will use the skills gained to fix the historic yet dilapidated buildings that sit waiting to be reactivated.

At the heart of my project will be space for an indoor farmers' market. Currently, Holyoke host an outdoor farmers' market, which due to the climate is only able to operate between May 2 and October 24.¹¹⁰ It is my desire that by providing space for an indoor farmers' market, the Holyoke community might have more opportunities to connect to each other and exchange goods and resources which might be cultivated either on the site or within the local community.

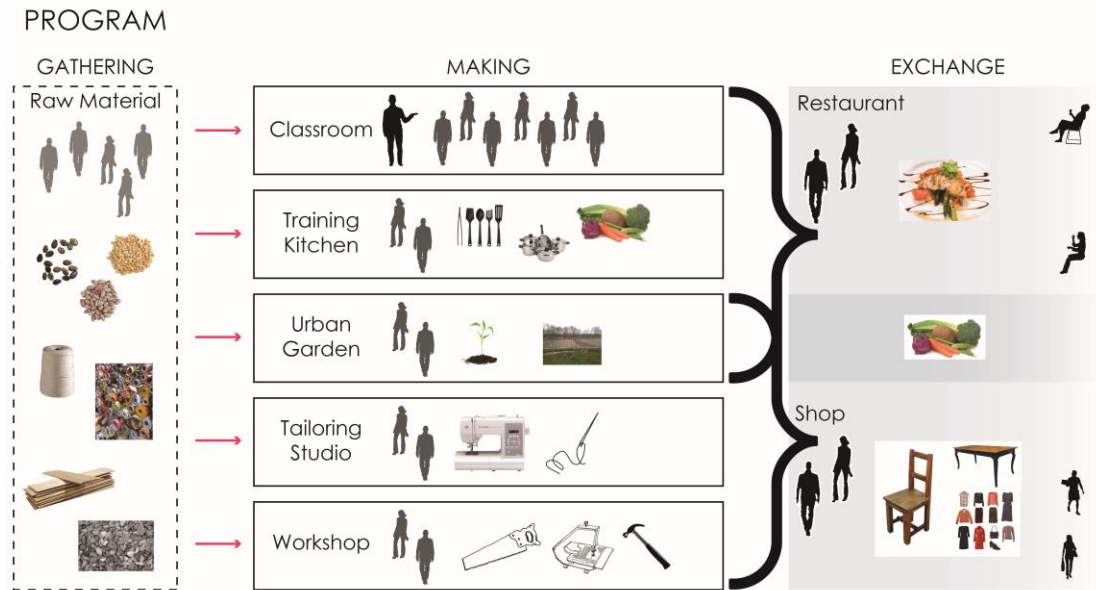


Figure 3.2: Diagram of programs to be incorporated

¹¹⁰ Holyoke Farmers Market. (n.d.). *Holyoke Farmers Market - CISA - Western Massachusetts*. Retrieved , from http://www.farmfresh.org/food/farmersmarkets_details.php?market=93

3.3 The Development of the Design

After developing a clear idea of the programming for this project I began thinking about the form that would best suit the needs of these programs. I began by thinking about the most important activities that would be taking place on the site. Three verbs that came to mind were “gathering”, “making”, and “exchanging.” By “gathering” I envisioned that resources, both material and human, would be brought and to the site. People desiring to gain skills in the garden, training kitchen, construction workshop, or tailoring studio would be *gathered* to the site as “raw” materials. Along with people, actual raw materials, seeds, vegetables, fabric, old clothes, locally sourced wood, etc., would also be brought to the site, whether through the farmers’ market or by other methods. Once on the site these “raw” materials would be *made* into something new. Seed would be *made* into plants; plants would be *made* into food; fabric would be *made* into clothes; old clothes would be *made* into new clothes; wood would be *made* into furniture; and people would be *made* into prospective entrepreneurs, farmers, chefs, tailors, or carpenters. Finally these newly *made* things and newly *made* knowledge would be *exchanged* at different points on the site. These three verbs came together in a diagram which I envisioned as a section, with raw materials being *gathered* on the ground level and brought up to a higher level where they were *made* into something new, and these new things being *exchanged* back on the ground level.

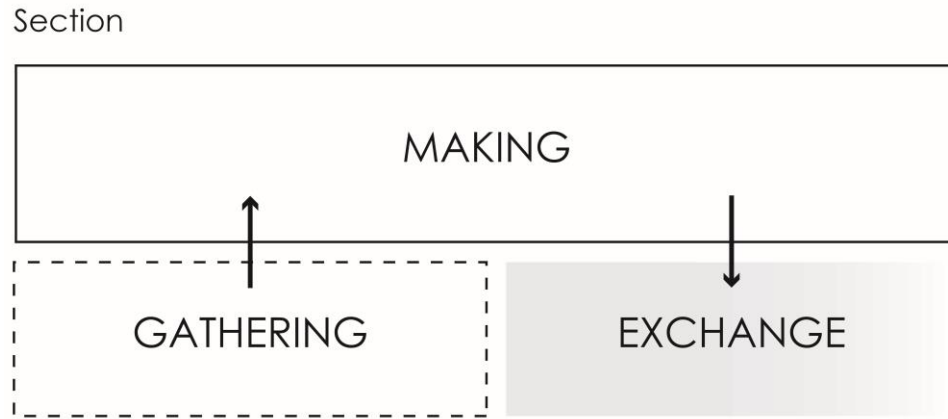


Figure 3.3: Diagram of major site actions

Drawing inspiration from the way in which Teddy Cruz divided the sites in his Casa Familiar project to create a system of woven connections and to encourage interaction, I experimented with dividing my own site in a similar way. The way in which Cruz divided his Casa Familiar project also led me to explore the concept of Field Theory and other architects who have divide their sites in similar ways to accommodate increase social interactions. Specifically, I looked at Rem Koolhaus’s proposal for Parc de la Villette, and the way he also divided his site in programmatic strips. In dividing my own site I also thought about the division of space for individual usage and the collective usage, experimenting with both strips and a grid division of the site. Using the canals as datum for the crops and the street as datum for programs of exchange, I then began to think about how the programs and the landscape might be woven together, with strips of the farm land rising up over the strips of program to create a farmable green roof. As I explored how the landscape and program might be woven together, I also began to consider how the circulation might be woven in perpendicularly to the programmatic strips.

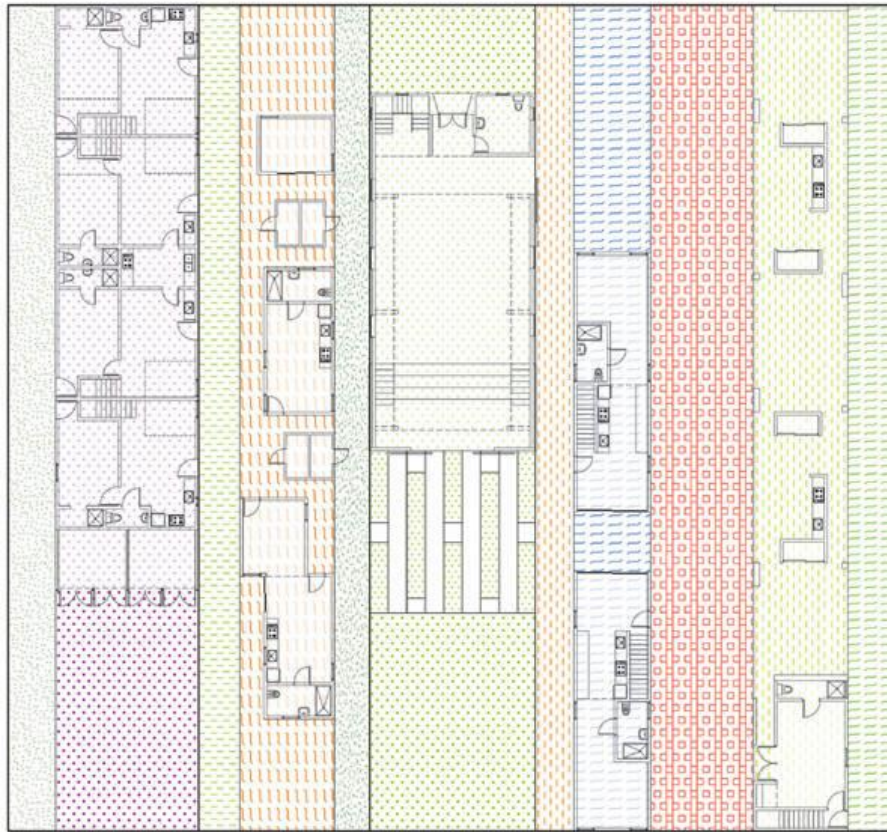


Figure 3.4: Plan for Cruz’s “Casa Familiar: Living rooms at the Border” which illustrate division of program in strips¹¹¹

¹¹¹ Image from Casa Familiar: Living Rooms at the Border and Senior Housing with Childcare. (n.d.). *Small Scale, Big Change: New Architectures of Social Engagement at MoMA*. Retrieved from http://www.moma.org/interactives/exhibitions/2010/smallscalebigchange/projects/casa_familiar

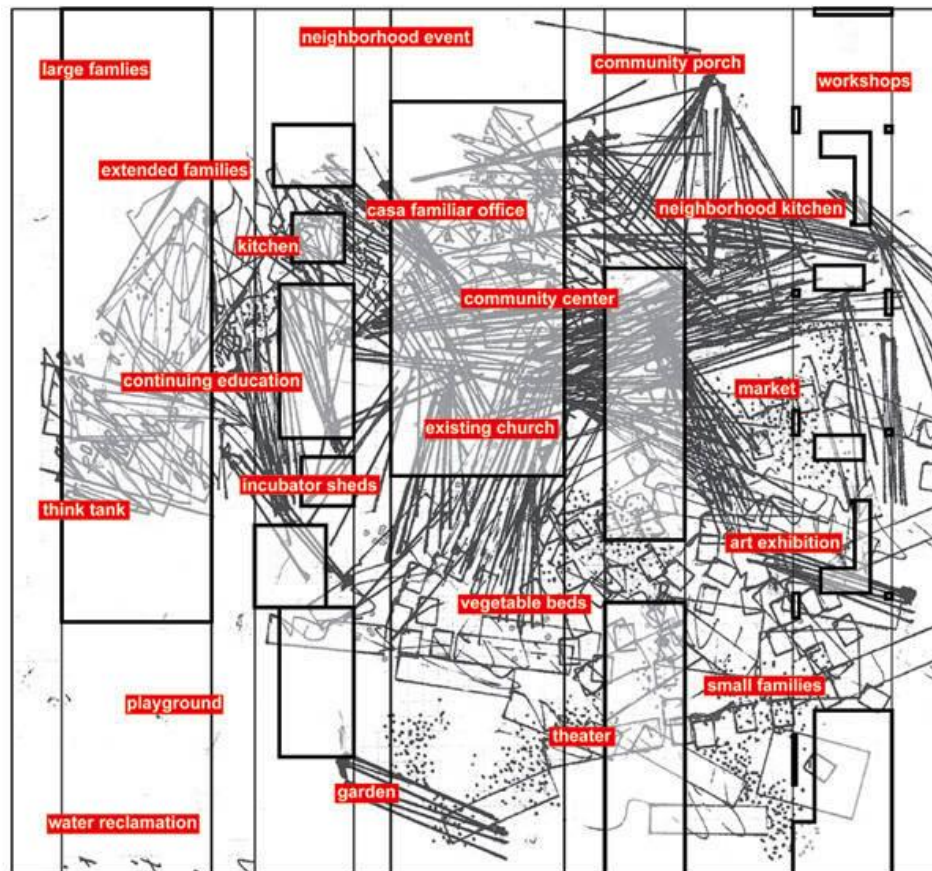


Figure 3.5: Dynamic plan for Cruz’s “Casa Familiar: Living rooms at the Border”, layered over Barry Le Va’s drawing Three Activities (1968)¹¹²

¹¹² Image from Casa Familiar: Living Rooms at the Border and Senior Housing with Childcare. (n.d.). *Small Scale, Big Change: New Architectures of Social Engagement at MoMA*. Retrieved from http://www.moma.org/interactives/exhibitions/2010/smallscalebigchange/projects/casa_familiar

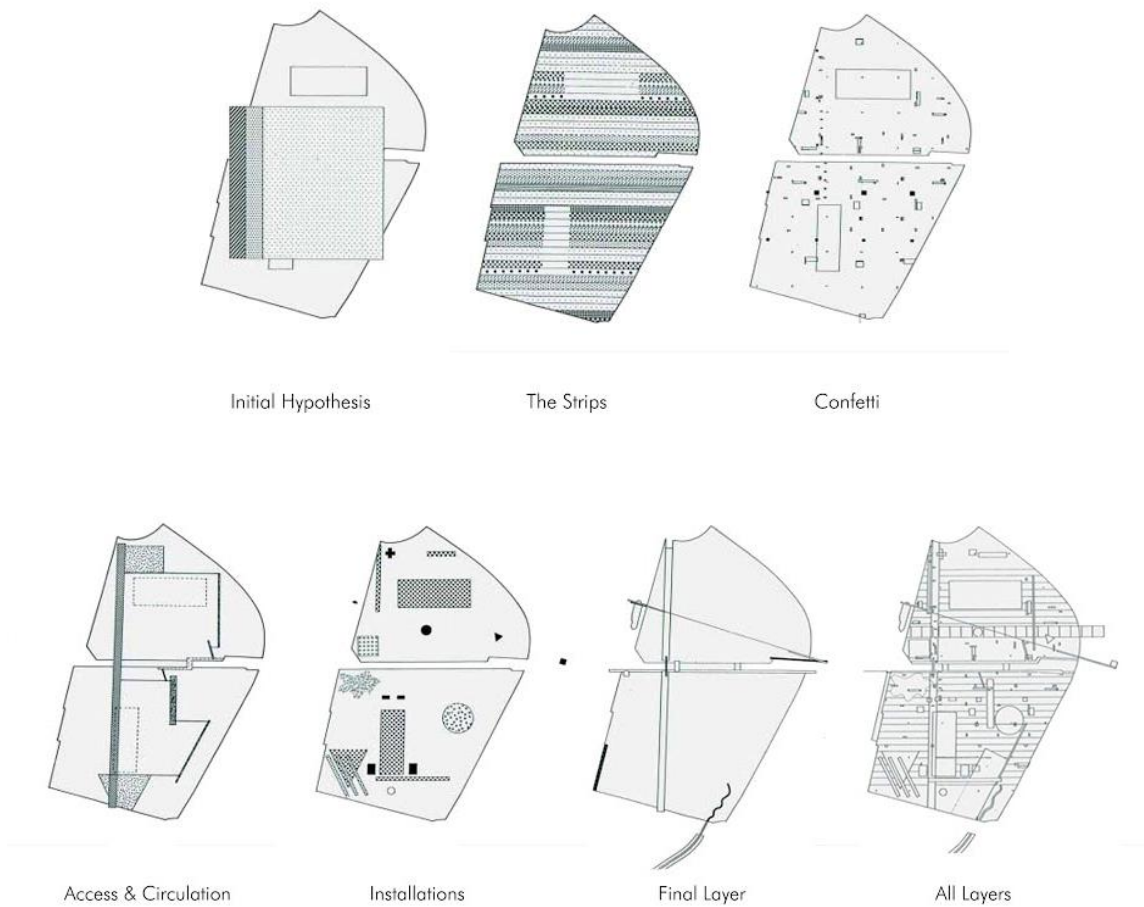


Figure 3.6: Diagrams of Rem Koolhaus's design for Parc de la Villette¹¹³

In organizing the program on the site, I considered the level of accessibility each program required. First the gardens were organized to flow from the back of the site up towards the street side, since they would need to be accessible to local residents, but less accessible to street front visitors. Construction and kitchen related programs were organized to opposite sides of the site, each next to a canal, since they would require the greatest level of accessibility

¹¹³ Hammon, S. (2012, September 10). Compositions: Landscapes & Paintings. *Contemporary European Architecture*. Retrieved from <http://cea-seminar.blogspot.com/2012/09/making-compositions-landscapes-paintings.html>

by trucks delivering raw materials. Originally, I placed the kitchen and restaurant on the lower end of the site next to the Second Level Canal, but in order to give the restaurant more hierarchy on the site as a street front business, I moved the kitchen programs and restaurant to the upper side of the site by the First Level Canal.

Imagining that the restaurant would receive part of their ingredients from the farmers' market as well as the gardens, I placed the farmer's market and greenhouse next to the kitchens. As the design evolved the farmers' market moved farther back from the street in order to establish the market as a central space accessible from all the programs. This left the tailoring shop on the street front between the restaurant and the construction workshops. The more private, yet loud, nature of the workshops resulted in them being pushed back and a café being placed at the lower street front corner. This café was imagined as mainly catering to the workers on site, yet still offering food to the passerby.

As relationships between the programs evolved in plan, I began to manipulate them in section also. Originally, I had imagined the site as completely level with the exchange and gathering aspects of the program taking place on the ground level and the making aspects taking place on the second level. In example, the kitchen was placed above the restaurant and the tailoring studio was placed above the tailoring store. These relationships began to change as I began to utilize the slope of the site in order to create a more unified experience for the user across the site and a clearer flow of circulation.

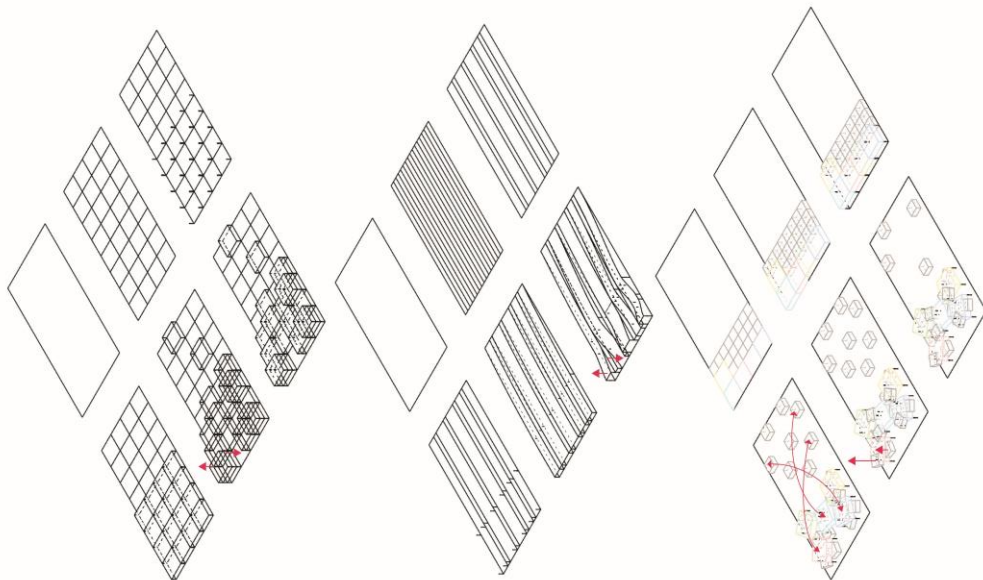
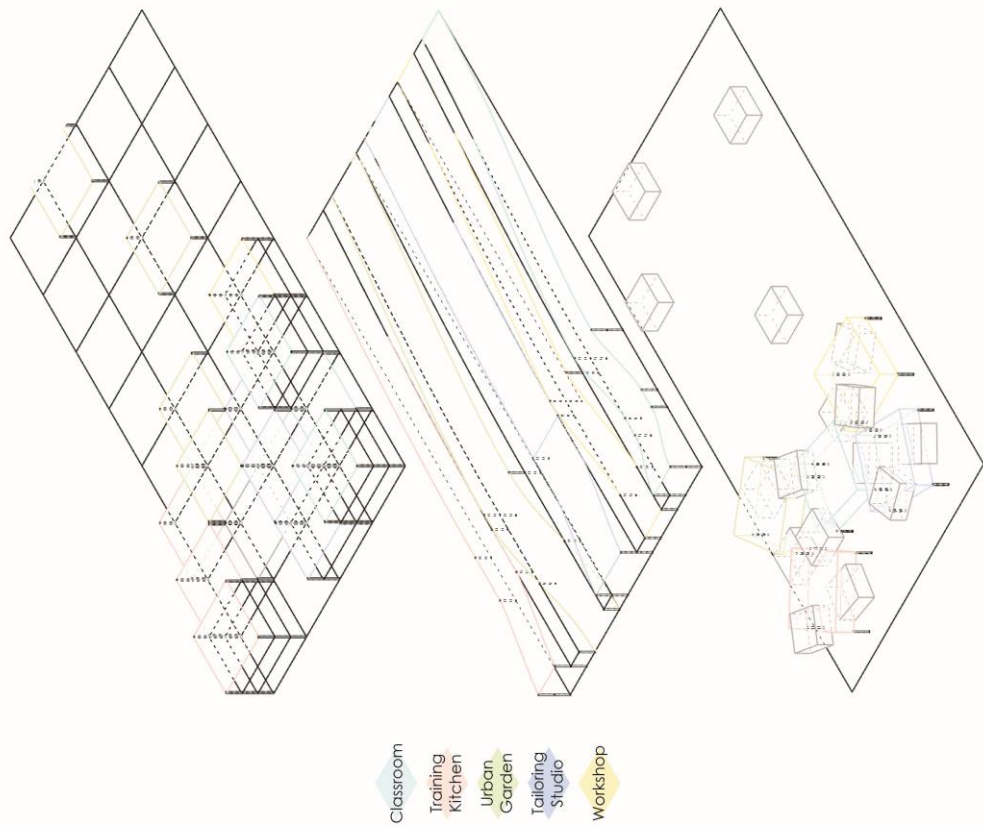


Figure 3.7: Diagram of form explorations

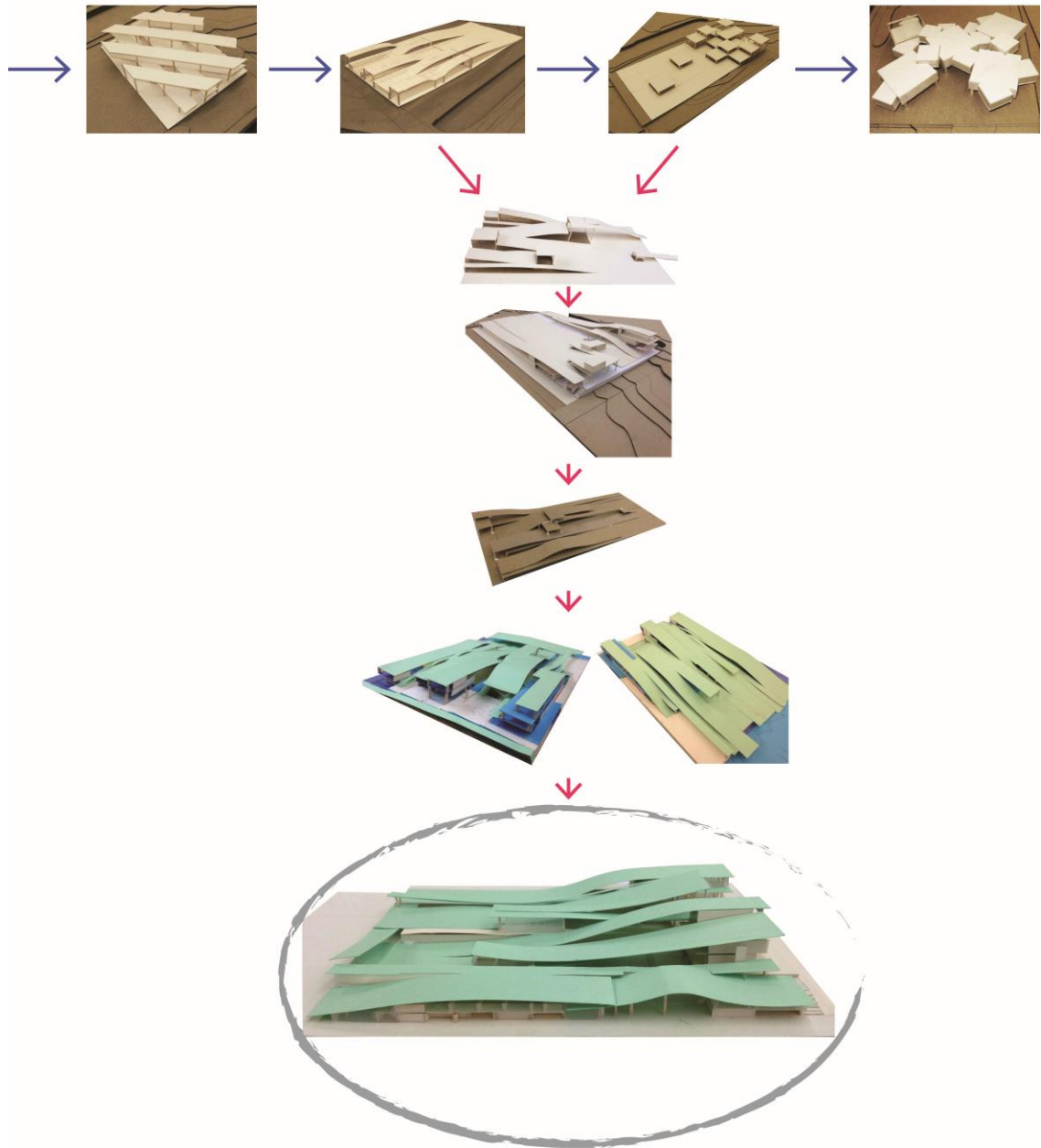


Figure 3.8: Form development in response to programmatic needs

3.4 The Final Design: The Community Exchange Building

At the center of the Community Exchange Building is the indoor farmers' market, a large open space not only for the exchange of goods produced on the site and in the local community, but also a space for any number of community events. One of the main entryways to the market space and other ground level spaces is situated on the side of the building facing the Second Level Canal. To the right of this entry is the café and to the left a strip of spaces running the parallel to the canal and catering to the activities of the construction workshops.

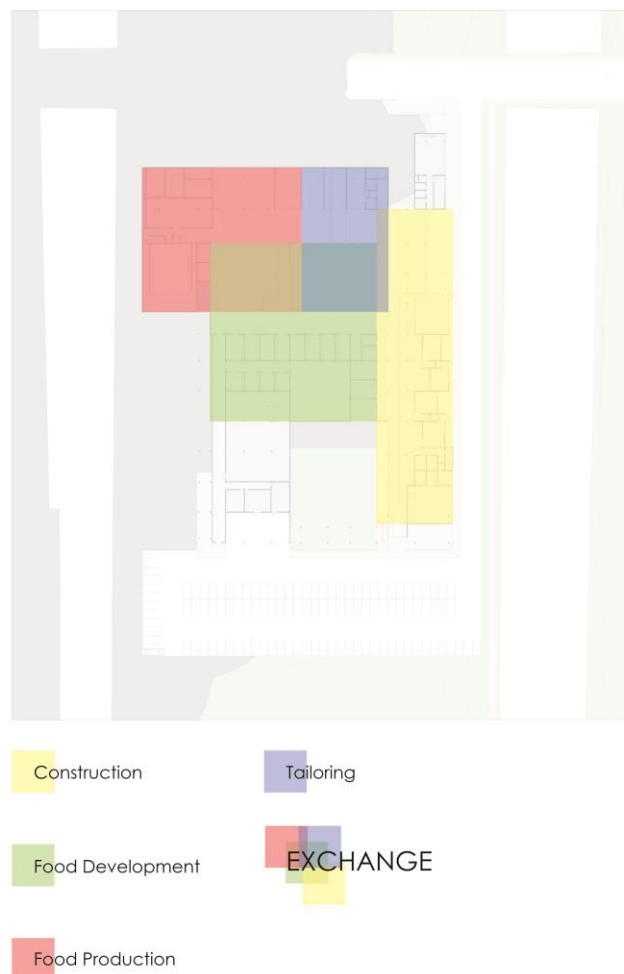


Figure 3.9: Diagram of program in the Community Exchange Building

The first of the construction workshop rooms is an open space in which community members who have rented a work cart can set up a small space to work surrounded by other members of the community. The flexible nature of this space also it to act as overflow space for the farmers' market. Adjacent to this space are a series of smaller workshop space which can be rented by community members for individual use. These workshops spaces open both to the interior of the building towards the farmers' market and to the exterior of the building towards the Second Level Canal, giving community members who rent the spaces the opportunity to also use the spaces as shops to sell the goods they produce. Placed after these workshops is a core holding bathrooms, a stair, and an elevator followed by another large communal workshop. In this workshop heavier machinery, such as a table saw, band saw saws, and lathe, are open to community use while being managed by community construction experts. Connected to this workshop are storage spaces and an office. On the second level above the construction workshops are offices and a series of classrooms to accommodate construction learning. These classrooms could also be utilized by Nueva Esperanza for the redevelopment of the Youth Build program. Adjacent to this workshop is the entry to the building from the parking lot. The entry opens into the corridor running the length of the construction workshops. On the opposite side of this corridor from the construction workshops are three classrooms to be used for gardening workshops and lectures.

To the left of the Second Level Canal Entry hall, across from the farmers' market, are a series of incubator spaces, which can be rented and transformed into individual shops or workspaces. After these incubator spaces is a large space dedicated to the training kitchen. This space will hold multiple workstations which can be used for classes and for individual usage. Next to the training kitchen is the restaurant kitchen, where community members who have

undergone training in the training kitchen can practice their skills in a real and active kitchen catering to the community. Food from the restaurant kitchen is transferred to the second and third floor restaurant by a dumbwaiter. Between these the training kitchen and restaurant kitchen are frozen and dry food storage rooms.

Next to the restaurant kitchen is an auditorium for culinary demonstrations and lectures. As activity on the site grows, the auditorium can act as a more formal lecture space for a range of community lectures and workshops.

Connected to the farmers' market space and opposite the Second Canal Level entry hall, are a series of garage-like spaces which can be rented by community members as storage spaces or miniature shop spaces to be open up during the farmers' market. Next to these garage spaces is a hall from the farmers' market leading to storage spaces and to a loading dock at the back of the building. These spaces allow storage for farmer's market participants and easy accessibility for those who will be bring in produce and products.



Figure 3.10: Site rendering of the Community Exchange Building

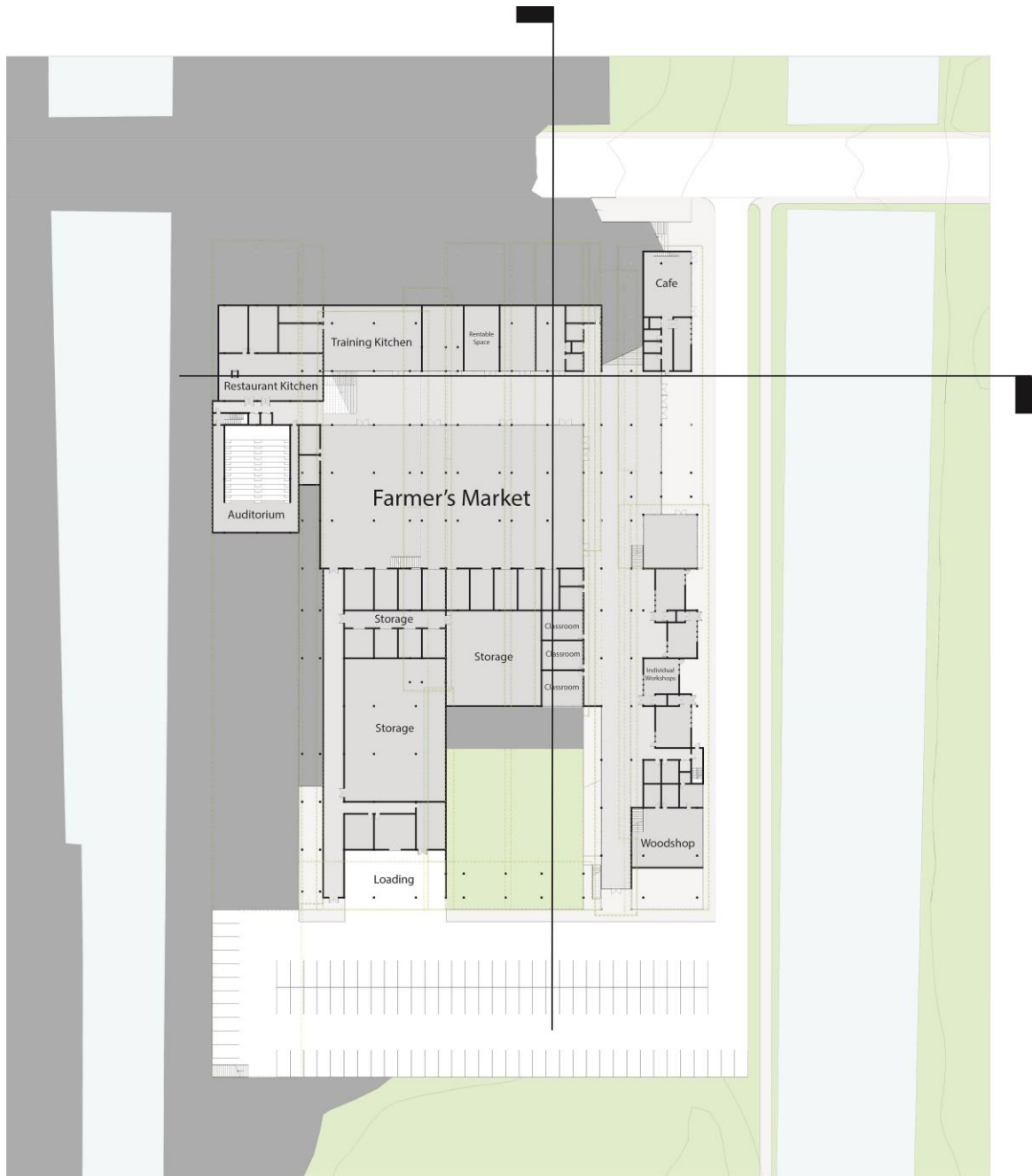


Figure 3.11: First level plan of the Community Exchange Building

The café, which hosts two levels of dining space, can be entered both at the ground level toward the Second Level Canal and on the second level toward the street. This allows the café to activate both the street sidewalk and the future canal walk. Alongside the café on the

street level is another entry with stairs leading down to the main hall coming off of the Second Level Canal. Between the café and the sidewalk is a set of stairs leading from the ground level to the second level. The spacing of these stairs allows for both circulation and seating in order to increase interactions along the sidewalk.

Next to the second level entry are two shops. The first shop is to accommodate individual booths set up by sewing professionals. The second shop near the open lawn is a collective shop to sell items crafted by community members. These shops allow an individual developing sewing skills to begin to sell their work for profit, first along with other's work in the collective shop, next at a small booth within the larger shop, and finally below in one of the incubator spaces in which they can host both individual shop and studio. Above these shops on the third level are tailoring classrooms and studios. The studios are for individuals or groups of individuals to rent as work space, while the classrooms allow space for both lessons and rentable individual workstations.

Contiguous to the collective shop is another second level entry to the farmers' market. This entry runs into a bridge which crosses over the farmers' market and into the greenhouse. A path from the green house leads down the sloping green roofs and to the parking lot or up the roof to an outdoor amphitheater. This amphitheater follows the slope of the roof and allows for outdoor gardening lectures and workshops where demonstrations can more easily take place. When not in use for workshops the amphitheater where community members can gather and relax on sunny days while enjoying the views of the roof gardens. It is a more intimate space set apart by the hills of the roofs from the business of the street and the city in general.

Back on the street side of the building, a green lawn space allows for repose while still maintaining connection with the vibrancy of the sidewalk activity. The first level of the

restaurant adjoins this lawn allowing diners to watch and interact with the business of the street and the calmer space of the lawn.

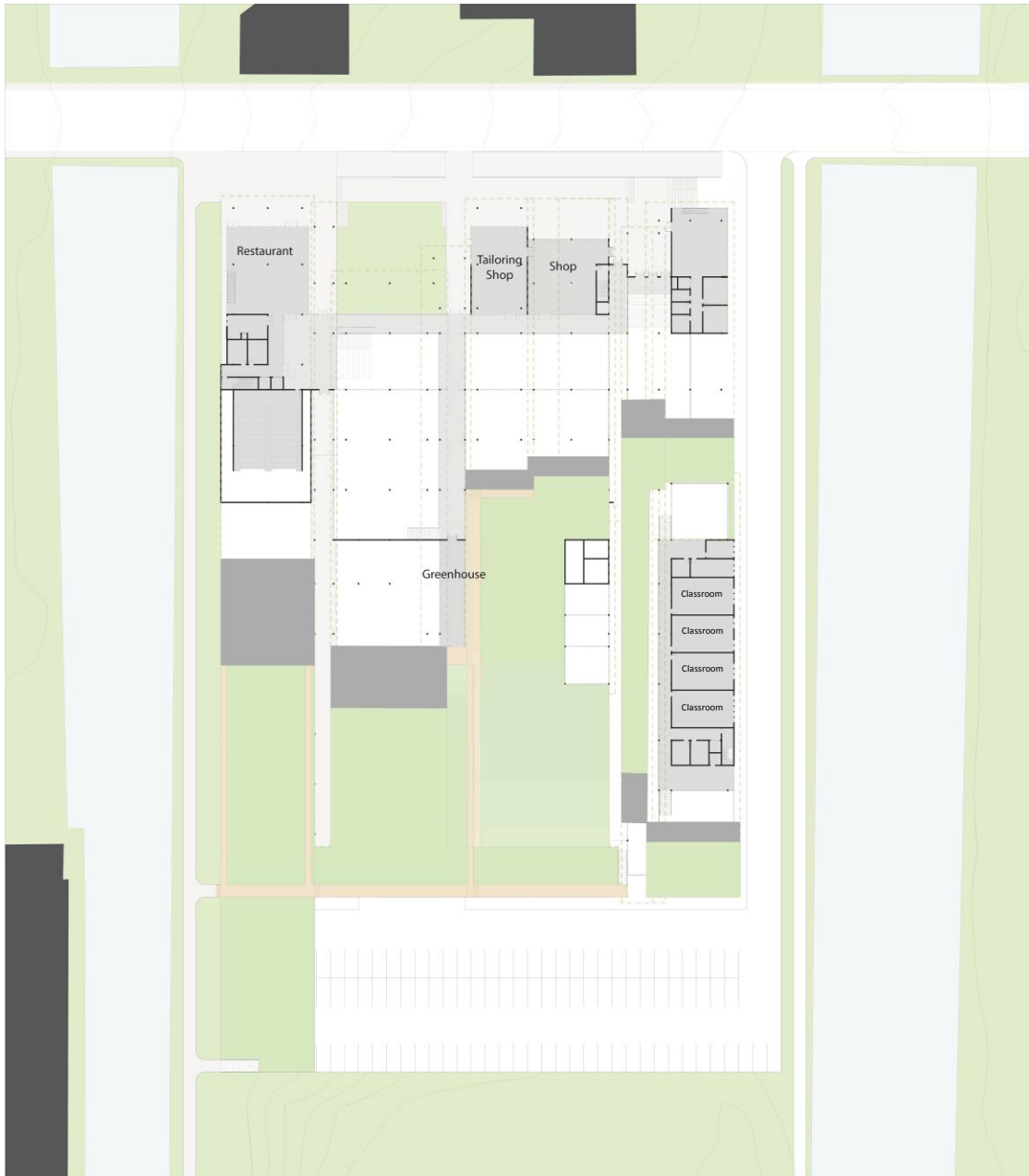


Figure 3.12: Second level plan of the Community Exchange Building



Figure 3.13: Third level plan of the Community Exchange Building

The roof gardens which flow over the building are organized by the slope of the roof, the intensity of gardening required, and by the program below. The gardens for the restaurant sit on the gently sloping roof flowing up and over the restaurant. Since they are intensive the

gradual slope of the roof allows them to be easily maintained. Community gardens sit on the easily accessible roof flowing up and over the farmers’ market below and on the nearly flat roofs over the construction workshops and café. The less accessible roofs are set to be extensive green roofs, needing a very low level of maintenance and hosting a variety of local species of plant. Below the outdoor amphitheater, a grassy lawn for public events and “play” flows under a veranda and into the parking lot.



- Semi Intensive**
Public Lawns
- Intensive Green Roof**
Food Production
- Extensive Green Roof**
Low Maintenance Local Species



Figure 3.14: Diagram of types of green roofs on the Community Exchange Building



Figure 3.15: Roof and site plan of the Community Exchange Building

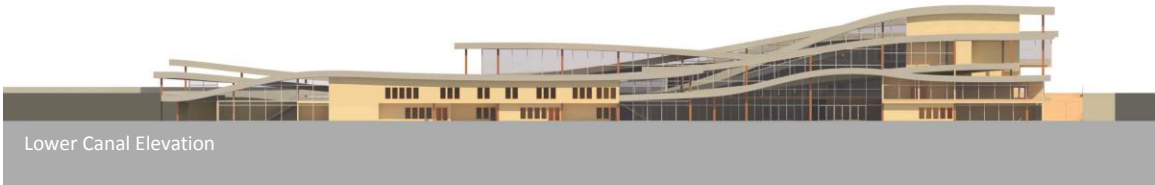
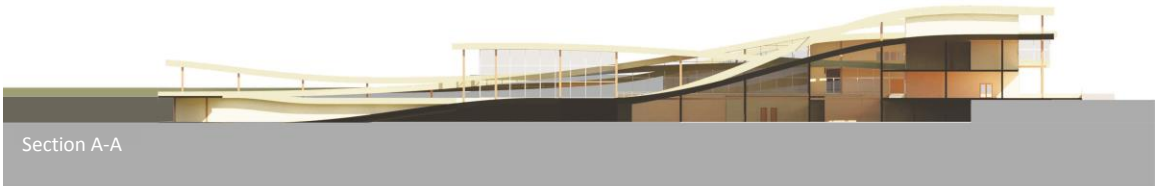
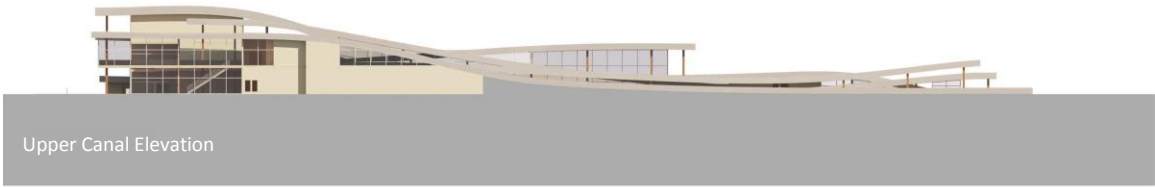


Figure 3.16: Sections of the Community Exchange Building



Figure 3.17: Sections and rendered images of the Community Exchange Building



Figure 3.18: Renderings of the interior of the Community Exchange Building

3.5 Conclusion

Through this project I explored how architecture could be used as a medium to encourage both economic and social revitalization in a community. Building on the goals and visions of local community organizations, the design features spaces where Holyoke residents can gather to develop skills, as well as spaces where the products of these cultivated skills can be exchanged. By creating a space where members of the community can gather and be connected to each other while cultivating local resources, I believe that residents will be empowered to go out into the community and stimulate positive economic and social change.



Figure 3.19: Rendering of the Community Exchange Building

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